

January 1926

We have been having a great deal of trouble with the post-office over non-delivery of our third-class mail matter, - many Guild members complain about failure to receive the Bulletin or do not receive it at the proper time. Last month the Bulletin was put in the mail on the fifth of December, and some numbers were not received till after the twentieth. We have taken this matter up with the postal authorities and hope there will be an improvement. However, in order to have an exact check this month I am asking you to return the enclosed post-card noting on it the date on which you receive this month's number. Also, if you happen to remember it, note the date you received the December issue.

I am happy to report that I have made new arrangements about the handling of yarn orders. After the fifteenth of January I shall be able to make immediate shipment of all woollen yarns - except the Indian Handspun - in any of the fifteen colors shown on the sample card, and after the twentieth I shall be able to make immediate shipment of any of the Pearl cottons - in skeins - in the colors shown on the sample card. Also immediate shipment of 20/2 white warp and Egyptian natural warp on spools. The Pearl cottons on spools are subject to delay, as are also the Lustro, Lustrex, Lustrone line, as complete stock of these will not be attempted.

I realize the inconvenience caused many of my good customers by the delays in shipment that have till now been unavoidable. The business has grown faster than my facilities. With the new arrangement, however, I can guarantee shipment within two days of receipt of order, on regular stock as noted above, and shipment within two weeks on specialties and materials dyed to order in colors other than the stock shades shown on the sample card.

I appreciate the patience everyone has shown in the past and am glad that there will be no further cause for the exercise of this special virtue as regards the yarn supply.

The special offer Fabri is such a bargain and meets such a need that I am arranging to supply it regularly, and hope to be able to supply it for some time to come. We have tested a large number of the colors and have found them perfectly fast, and though we advise washing a sample before using an untried shade, we believe that there will be no difficulty in using this yarn in any way desired. For summer dresses it will be charming as also, of course, for bags, scarves and window-drapery, table-runners and other things of the sort.

The Christmas sale of rugs and pincushions met with a fair response and a good many articles were disposed of. The "Ad" arranged for House Beautiful was a failure in that the dimensions were wrongly printed and a lot of bothersome correspondence was all that resulted. This mistake was wholly the fault of the magazine, and resulted from the loss of a piece of type out of the forms after proof had been read and everything was supposed to be correct. When the sample copy of the magazine reached me it was too late to make a correction, of course, so I put an "ad" in the rotogravure section of the Boston Sunday Herald - - the only thing I could get at that late date. This brought in some orders, - and we also placed the rugs at several specialty shops. Sales through the shops bring us no profit at all, so that our loss in the matter is considerable, but there will be a certain amount of repeat business resulting, so that we may come out even in the end. Will all who still have any of the Christmas rugs --- or pincushions--send me a list noting colors and patterns, so that I may be able to send from time to time for such as may be needed ?

In spite of the fact that I sent out directions, the pincushions received were all sizes and shapes, and a good many were not very well made. So small an article must be very exactly and beautifully made in order to be attractive. I have had to return a good many pincushions for this reason. The last few days before Christmas I could have sold a good many more if I had had satisfactory ones on hand. I shall try to find a permanent outlet for these as well as for the rugs. The unsold articles will be returned, unless you wish us to keep them a little longer with the idea of possible future sales.

There has been some interest expressed in the agency idea and I will make further, more definite plans and will notify those who have written.

I have lately had sent me from Paris a very "smart" and attractive hand-woven sweater or sports-jacket, and for this month's pattern am giving details of this. It should be an excellent thing to make for the coming season. Sweaters such as this sell at from \$35.00 to \$50.00.

The warp in the imported sample is an extremely fine white wool yarn, much finer than our Fabri, threaded with three threads through each heddle and set at 90 threads to the inch. We have no yarn of this grade but believe Fabri threaded single and set at 30 threads to the inch, or a fine mohair yarn with which we are experimenting set at 60 to the inch and threaded double, should give a similar effect. The weft is in a fine two-ply yarn in red, black and "camel".

The material was apparently set about 34" or 36" wide in the loom -- the width being taken for the length of the sweater. As the sweater is made up with the selvage at the top and bottom, about two yards of material are required.

One of the most attractive things about the sweater is the way in which it is made up. Though simple, this part of the work should not be attempted by any but a skilled sempstress, for loosely woven fabrics are difficult to cut and sew. The material is seamed under the arms, and on the shoulders. A long sleeve, without any fullness, is set in in the usual way. All seams are bound with silk and the hem at the bottom is faced with silk. The sweater opens in front, the material being cut down to within 5" of the bottom, and faced with a broad facing of red silk. It is buttoned with eleven quite large red buttons. A little collar of the red silk finishes the neck and is attached to the red facing, so that it may be worn turned back like a tailored suit-coat. A tiny pocket on each side, faced with red silk, and a narrow cuff of red silk finished the garment. It is given shape by three darts in the back at the neck-line, and a little horizontal dart under the under-arm. If the garment were opened all the way down the front the under-arm seams could be done away with.

The threading is a simple "Rosongang" on six harnesses. The tie-up, however, is somewhat unusual as the weaving is done entirely on opposites, without a tabby.

A four-harness "Rosongang" threading and tie-up are also given, and though this will not produce as effective a weave, it will be attractive.

Treadling is as follows: For the 4-harness threading -
treadle: 1 red; 2, tan; 3, red; 4 tan; 5 red; 6 tan; 2 red;
1 tan; 2 black; 3 tan; 4 black; 5 tan; 6 black; 2 tan, repeat.
(On the Struete Loom for "1" read 2-3-4; "2" read 1; "3" read
3-4; "4" read 1-2; "5" read 4; "6" read 2-3)

-Treadling for six-harness threading:
treadle 1 red; 2 tan; 3 red; 4 tan; 5 red; 6 tan; 7 red; 8 tan;
9 red; 10 tan; 2 red; 1 tan; 2 black; 3 tan; 4 black; 5 tan;
6 black; 7 tan; 8 black; 9 tan; 10 black; 2 tan; repeat.

I am experimenting with this weave, with Fabri and other yarns, on both the six-harness and 4-harness threadings. I shall be able to make up some samples if they will be of interest to Guild members. These will sell at \$1.00 each, like other samples.

Weave for
Sweater-
Coats.

1	2	3	4	5	6
	X		X		X
	X		X		X
	X	X		X	
X		X		X	X

tie-up

(a)

8	threading	
	X	4
	X	3
	X	2
X		1

1	2	3	4	5	6	7	8	9	10
	X		X		X		X		X
	X		X		X		X	X	
	X		X		X	X		X	
	X	X		X		X	X		
X		X		X		X	X	X	

tie-up

(b)

12	threading	
	X	6
	X	5
	X	4
	X	3
X		2
X		1

GUILD BULLETIN No. 17

February 1926

There has been enough interest in the sales agency idea to warrant making a first experiment. My plan is as follows: To hold a sale at Wellesley early in March, and if this is successful to follow immediately with a sale at Smith and perhaps at Radcliffe.

Will those who wish to participate please send \$10.00 -- to cover rent, printing and necessary expenses -- and arrange to supply for the sale one dress or costume made up, and one or more "in the piece", together with a swatch of samples showing a choice of color arrangements, etc. These dresses may be either in all-wool fabrics, "linsey-woolsey" or cotton. They should be designed for youthful wearers. I should like to suggest that capes, which are again in fashion, should be excellent thing to show, and also sweaters such as the one described in the last Bulletin.

The articles for the sale should reach me not later than the sixth of March.

The idea will be to sell outright the articles sent in, and also to take orders, for future delivery, on a basis of 25% commission,-- the ten dollars subscribed for expenses to be credited against commissions. Things sold outright will be sold for cash. Orders will be taken at half cash with order and the balance on delivery. The commission will be deducted from the cash paid, and the order will be sent to the weaver who will deal further with the customer direct.

Additional articles,-- such as scarves, bags, etc.,-- of possible interest to college women, will also be accepted for sale at the same terms, but each participant must send in a dress.

You who are interested, please fill out the blank at the bottom of this sheet and send it in promptly.

NAME:

ADDRESS:

Enclosed find \$10.00 for participation in the March sale. I will send the following articles

One of our Guild members has lately opened a shop and is anxious to get in touch with other members who have hand-woven rugs, pillow-tops, scarves and other articles for sale. She would like to receive such articles on consignment for sale on a basis of 25% commission.

As we have often said, the consignment type of business has a number of serious draw-backs, but is sometimes useful in getting a new business started. Will any members who are interested take up this matter with Mrs. Smith direct. Her address is Mrs. Julia S. Smith, 770 Williams St., New London, Conn.

Here is another suggestion: I have a letter from which I will quote: " I wonder if you would be interested or someone you know of, in starting a summer class (in weaving) at a farm in the foothills of the White Mts. I would gladly give my building and help generally if the person interested could get her own pupils and conduct the classes as they choose. For recreation I could offer canoeing, hiking, riding, mountain-climbing and tennis,- that is, if one wanted it, it could be free for the asking".

This proposition does not interest me personally, as I have my hands full, but possibly one or two of our members might like to consider it. I shall be happy to co-operate in any way, of course.

The question of equipment would be the difficult one to solve. Anyone undertaking this sort of thing would need several looms. I think for summer work the small table looms would be advisable, as they can be moved about -- set on the porch or under the trees, etc. To supply looms would mean a rather heavy investment. My suggestion would be that prospective students be required to purchase a small loom. It is really not much use to take weaving lessons unless one has a loom, and the necessary equipment is as much a part of the course as palette, brushes, paint-box, etc., are a part of learning to paint. I could supply looms at a generous discount, and should like to hear from anyone to whom this summer scheme makes an appeal.

Will any and all members who might be interested in positions for teaching weaving, either in summer camps, schools, craft shops for the disabled, etc., please list with me their experience, age and such other information as might be useful. I have a good many inquiries for teachers and am often at a loss to know who might be interested.

PAGE THREE

The second part of the John Landes Book - with 20 patterns this time - is on the press and will be sent subscribers as soon as possible.

We have cut a paper pattern of the sweater described in the last Bulletin and can supply these, at 50¢ each, as well as samples of the fabric at \$1.00. There are great possibilities in this article.

We have lately been experimenting with linen weaves and have made some very beautiful runners, towels and such things in four-harness "Summer and Winter" weave on a Structo loom, using the draft at (b), diagram 22. The warp we are using is a fine linen in "natural" color, the pattern weft is a heavy linen in white and the tabby is a fine "natural" linen--finer than the warp. The warp is our regular linen warp that comes on large spools and sells at \$2.75 a pound. The other materials come on small balls at 30¢ a ball.

The sample of yarn enclosed with this issue is a new yarn which we believe will be very valuable for many uses. It has the "single-twist" effect but is a much softer, higher grade yarn than the ordinary homespun. For coverlets, especially, it is recommended. It is also used in baby blankets and for heavy "linsey-woolsey". I have not myself used it as warp. I believe it can be used, but I would not advise a beginner to undertake it as a soft yarn of this description tends to pull apart and fuzzes a good deal.

We shall supply this yarn in all the regular shades shown on the sample card, and can, of course, dye it to order in any shade, in lots of three pounds or over. The yarn will be listed as "Bolspun" and will sell at \$3.00 a pound. It will be ready about the 15th. of February.

One of our members, Mrs. Laura M. Allen, has sent in a number of very interesting samples of old linens, and other fabrics. She has generously contributed these to the good cause and the drafts in this issue are from some of these samples.

The interesting patterns for this months Bulletin are taken from some samples contributed by Mrs. Laura M. Allen, to whom her fellow Guild members are indebted in many ways.

The pattern at (a) is especially good for upholstery material - it would be ideal to use for the covering of an old wing chair or of a couch. A warp of "Fabri" in black, set at 30 threads to the inch, with the pattern in the new single twist yarn samples of which are enclosed, in a soft plum-color, with a tabby of "fabri" in a deep shade of gold color would be very handsome. For a shiny effect, Art Silk could be used for the pattern. Another good color combination is a brown warp, orange tabby, and a pattern in dull blue.

The pattern can also be woven in linen - a heavy linen for the pattern and a fine linen for the tabby, either on a linen warp or on an Egyptian cotton warp. For a narrow runner, thread as follows: 8 selvage threads threaded 1,2,3,4,1,2,3,4, then one complete repeat of the pattern, Then from the beginning of the pattern all the way through again omitting the last two threads. Then repeat from thread 31 to thread 86, inclusive. Then from thread 31 to the end of the pattern. Repeat from the beginning of the draft all the way through to the end. Then from the beginning of the draft to thread 30, inclusive, and end with eight selvage threads threaded: 4,3,2,1,4,3,2,1. Weave "as drawn in" repeating the little three block diamond of which the main figure is composed, as often as desired for the center panel.

This pattern will make attractive little borders for towels and runners. It is not recommended for dresses.

Pattern (b) is a "Goose-Eye" figure in the Bronson weave and is developed in fine linen in the sample sent us. Warp and weft are the same thread and the little pattern appears on one side in short floats of warp. It could be used also for upholstery if desired. A blue weft on a brown warp would be good.

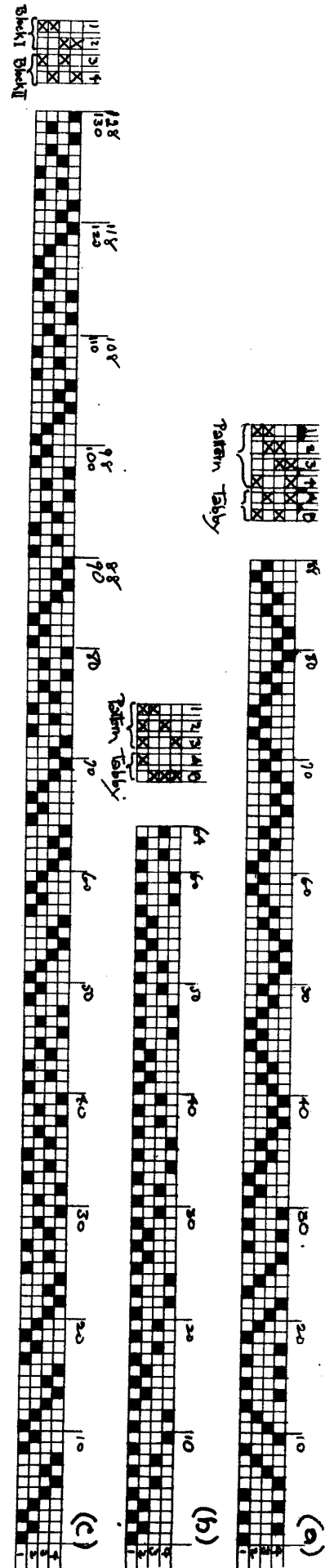
Treadle as follows: ³⁻⁴ 1, twice; ²⁻⁴ 2, twice; ²⁻³ 3, twice; 1, twice; 2, twice; 3, twice; 1, twice; 2, twice; 3, twice; 2, twice; 1, twice; 3, twice; 2, twice; Repeat. Use treadle B for tabby before each pattern shot. A tabby different in color from the pattern shot may be used if desired, but in all-white linen one shuttle only need be used, the shuttle being thrown each time from right to left on the "B" shed and back from left to right on the pattern shed.

(Structo weavers should transpose as follows; for "1" read 3&4; for "2" read 2&4; for "3" read 2&3; for tabby "A" read 2&3&4, for tabby "B" read "1" alone.)

Pattern (c) in the sample is woven in fine linen on a fine cotton warp. It produces an openwork effect that would be excellent for curtains. Weave without a tabby and treadle as follows: alternate treadle 3 with treadle 4 for 24 shots; alternate treadle 1 with treadle 2 for 24 shots; alternate treadle 3 with treadle 4 for 24 shots; 1 with 2 for 8 shots; 3 with 4 for 8 shots; 1 with 2 for 8 shots; 3 with 4 for 8 shots; 1 with 2 for 8 shots. Repeat.

A striped effect would be produced by weaving the large groups only.

(Structo weavers should read for "1", 3&4; for "2" read 1&2; for "3" read 2&4; for "4" read 1&3.



BULLETIN No. 18

MARCH

1926

We are still having a good deal of difficulty with the post-office in the matter of slow delivery of our Bulletin. We put the February number in the mail on the seventh, and several Guild members right here in this district report not getting their copies till after the twentieth. We are taking the matter up again with the post-office officials and will have to complain to Washington unless things improve. Please report undue delay.

In view of the fact that the last number - with information about the sale - was so much delayed, we have decided to allow more time, and will have the first sale early in April. If this proves successful, other sales will follow. It is an experiment, as you all know, and may not accomplish what we wish, but it may point a way to a far-reaching merchandising system that will benefit all hand-weavers. We are pioneers in the field - we are building up something new - and though this is interesting, it involves some hard knocks too. Pioneers never have perfectly plain sailing.

You will, I am sure, be interested to know that the libraries of the country, as far as they have been approached, are greatly interested in our "John Landes" publication, and a number have subscribed. There is a piece of work that we have done together and have a right to be proud of, I think. I still have some copies of the first number, if there is anyone who wishes an additional copy.

(For the benefit of new members perhaps I should explain that our "John Landes" publication is a book of designs for weaving - the 78 drawings made by a weaver of the Revolutionary era, at present among the treasures of the Pennsylvania Museum. The Museum generously permitted the printing of these drawings, and I have prepared weaving drafts to accompany them. The publication was partly financed by the subscriptions of Guild members, and is appearing in four parts. Part I appeared some months ago. Part II was to have appeared in January, but no argument I have so far been able to use has induced the printer to finish the work. It has been on the press for over a month. However, it will be in the mails very shortly now. Separate copies sell at \$2.15 to Guild members and at \$3.00 to non-subscribers. Guild members are also entitled to subscribe at the rate of \$5.00 for each issue, for which they receive three copies, two of which, of course, they can sell and thus their subscription costs them very little.)

I am working on a set of directions and patterns for garter-weaving on a so-called "Colonial Garter Loom". This is a little wooden affair of narrow slats with holes in the middle, such as our ancestors used for the making of an important detail of costume. The Colonial damsels, we are told, carried their garter looms with them to afternoon coffee-drinkings and other such festivities. A loom one can carry about in a knitting bag has its attraction! This is a much less intricate form of weaving than card-weaving and makes an entirely different fabric. I have lately discovered that besides being an amusing thing to play with, one can make extremely practical and attractive golf-garters on one of these affairs. I shall offer this thing to the public some day, but want to offer it first to Guild members. The outfit will consist of the little loom, set up with a warp for a pair of garters, together with directions and a set of patterns. The cost will be \$5.00. The warps will be in three different color combinations: (1) Blues and tans, (2) Browns and tans, (3) Grey, black, red and white - the Navajo color - combination. These will be ready about the end of March, so will anyone wishing one please send the order as soon as possible, that I may know how many to get ready.

The little looms may also be used for tapestry weaving or "Navajo" weaving in strips about 5" to 6" wide, but no directions for this kind of work will be supplied for the present.

For this month I want to give some directions for heavy wool rugs -- information for which I have been asked repeatedly. Those using Structo looms, of course, are not equipped to weave heavy rugs, but can use the same directions with a few modifications, for the weaving of table mats. Woven in several strands of soft white knitting cotton, for instance, any of these weaves would make useful and beautiful mats to use under hot dishes on a polished table. The "Summer and Winter" weave "on opposites" as described below I have woven in Shetland wool against a soft 'tussah" silk, for mats and runners on library tables. The effect is extremely handsome. The other weaves can be used in the same way.

The characteristic of the weaves I wish to explain is that in these forms of weaving the weft is very closely beaten up and the warp is entirely covered. This effect is secured by setting the warp very much farther apart in the reed than is usual with the more familiar weaves. To do this, and still have the fabric strong enough, it is necessary either to use a very course warp, or else to use an ordinary warp and draw in three or more threads through the same heddle. This, of course, has the effect of a three-strand thread.

I am giving no new threadings, for some of those in the Course, - which all Guild members have, - are the best threadings to use for these weaves.

The first consideration is warp: In order to make a fabric in which the warp is entirely covered, it is necessary to set the warp further apart in the reed. But in order to make a strong and durable fabric the quantity of warp should not be decreased. It is therefore necessary to use a much coarser warp than usual, or else to use the ordinary warp and thread several threads through the same heddle.

Ordinary carpet warp should be warped at 15 threads to the inch and threaded with three threads through each heddle. This has the same effect as a three-strand coarse warp set at five threads to the inch. If preferred a heavy mercerized cotton - #3 - may be used, threaded two threads through each heddle and set at 10 threads to the inch, which has the same result. With the carpet warp the slewing may be done as usual - one thread through each dent of the reed - or three threads may be drawn through one dent, two dents left empty and three threads through the fourth, etc., etc. For the mercerized warp use a ten-dent reed, slewing single or, if preferred, sleyed double skipping one dent each time.

(For table mats on the Structo loom thread the ordinary fine warp with four threads through each heddle and sley in the usual way - two threads through each dent of the reed. The weaving must be done with a finer material, of course, than the rug-yarn used for the rugs. A Shetland or homespun yarn or a #5 mercerized cotton might be used.)

As the fabric must be very closely beaten up in order to cover the warp completely, a good deal more weft material is required than for the ordinary weaves, and the fabric is very firm and thick.

One of the best threadings to use is the little Scandinavian "Rosengang" threading, given repeatedly in the course, - at (a) Diagram 9, for instance. This may be woven in thousands of different ways. The following is merely a suggestion, and to give an idea of the possibilities. As written, the border should measure about 8" in width.

Begin with several inches in plain tabby weave in the color chosen for the ground of the rug - say dull blue. For a rug 34" or 36" wide about five inches would be a good proportion.

- (a) Then weave, without a tabby, treadles: 1,2,3,4,3,1,2,3,4,3,2,1,4,3,2,1, in blue.
- (b) Treadle 3, black, treadle 1, black, - repeat for six shots.
- (c) Treadle 2, tan,
4, black
2, tan
1, tan
3, black
1, tan
2, tan
4, black
2, tan

Repeat (b) as above.

Repeat (a) as above, - twice.
Repeat (b) as above

(d)	Treadle 2	black;	treadle 4,	henna	(repeat 3 times)
	" 1	"	" 3	"	" " "
	" 2	"	" 4	"	" " "
	" 3	"	" 1	"	" " "
	" 4	"	" 2	"	" " "
	" 1	"	" 3	"	" " "
	" 4	"	" 2	"	" " "

Repeat (a) as above

(e) Treadle 3 tan, treadle 1 tan -- repeat for 12 shots
(f) Bring down the front harness alone (As there are only a few shots to be made through this shed, the harness may be held down with the hand, - otherwise a separate tie-up should be made).

Weave this shed in green, treadles 2 and 3 together in tan
Do this four times

treadle 1, green, treadle 3, tan - 4 times
treadles 1 and 2 together, green, harness 4 alone, tan
(see note above on tie-up) - four times.

Treadle 3 green, treadle 1, orange - four times

Treadle 4 black, treadle 2, orange - four times

" 1 " " 3 " " "

(this is the center of the border, - repeat the treadling in reverse order back to the beginning.)

(All this weaving should be done without a tabby.)

The main part of the rug may be woven in plain tabby weave in blue. Or in alternate shots of blue and tan. Or it may be woven as follows: - two or three inches of plain tabby weave in blue and then an all-over pattern, making a heavier rug, like this:

Treadle 1, blue, treadle 3 tan, repeat for nine shots, ending on treadle 1, blue.

treadle 3, blue, treadle 1, tan, repeat for nine shots, ending with treadle 3 blue.

Repeat as desired. As a rule, the middle part of the rug should be at least as long as the rug is wide. About once and a quarter the width gives a better proportion.

For a small rug the border as written would be too wide. I would suggest omitting the first (a), (b), (c), (b) - beginning instead with (a), (b), (d), etc., as from the top of the page.

For a very large rug the borders can be increased. For instance the (c) feature might be repeated after (d).

The "three-harness weave" as given in the course is excellent for the weaving of this type of rug. The threading at (f) Diagram 17 should be used, and the warp threaded three threads to a heddle as explained above. A very great variety of borders may be arranged on this simple threading, and the most gorgeous combinations of colors is possible.

The six-harness threading at (f'') is also good.

Another interesting way to make heavy wool rugs is to weave a "Summer and Winter" threading on opposites.

Take, for instance, the pattern at (h), diagram 22. Omit the first ten little one-unit blocks retaining six only. Then put in the three large blocks, and then six little one-unit blocks to balance the beginning. Thread three threads through each heddle, making 12 threads for each "unit" of the pattern. This one repeat will make a small rug. The size of the rug may be increased by adding small blocks on each side, or by increasing the large blocks by 12 threads each.

For weaving use three shuttles - two with yarn of contrasting colors and one of carpet warp for tabby. This tabby will not show, and may even be omitted, but to put it in makes a firmer fabric and also makes it easier to keep the edges from drawing in. In this weave more than any other the pattern weft must be allowed to lie very loose or it will not beat up solidly.

Use the tie-up indicated for this weave as at (a) diagram 21 and treadle as follows:

First block: treadle 1, black; treadle 4, white; treadle 2, black; treadle 3, white; - repeat as required to square the block.

Second block, treadle 3, black; treadle 2, white; treadle 4, black, treadle 1, white, - repeat as required to square the block.

The effect will be of alternating large square blocks of black and white with a border of narrow stripes. One side of the rug will be the exact reverse of the other. This will be an exact reverse of the other. This will be an excellent rug for an entrance hall-way. of course any two colors may be used.

The tabby, if used, should be put in either after each pair of pattern shots or after four shots.

As noted above, the material must be so firmly beaten up that warp and tabby are completely covered. If difficulty is experienced in accomplishing this, probably the edges have been drawn in.

This same weave may be used for heavy table mats or runners for library tables. I have a piece woven in this way of a black shotland woolen yarn against a "tussah" silk that is most effective. I also once made a large square, weaving the borders all around "on Opposites" with the center in ordinary "summer and Winter" weaving. It was not as difficult to do as one might imagine and was most effective. The borders top and bottom were woven as indicated above. The middle part was woven with a pattern and tabby as for ordinary "Summer and Winter" weaving, with an additional shuttle on each side with a contrasting color which was put in on the "opposite" pattern shed, for only the width of the desired border.

For a table mat, finer materials, of course, should be used than those suggested for a rug. The fine warp ordinarily used at 30 threads to the inch will do very well if four threads are drawn through each heddle - sleyed as explained earlier. Of course a heavier warp set further apart may also be used. A shetland yarn will cover the warp at this setting. If fabri yarn is used it will be possible to cover the warp if three threads are drawn through each heddle.

Still another weave suitable for heavy fabrics with the warp entirely covered is an ancient weave known as the "Twin-weave", - probably because two treadles only are required. Any of the four-harness "Summer and Winter" drafts may be used for this weave, but the threading differs from the Summer and Winter method of threading. Each "unit" of the pattern indicated on the "A" row of the draft should be threaded: 1,2,1,2,1,2,3,4, - eight threads. And each "unit" shown on row "B" of the draft should be threaded; 1,2,3,4,3,4,3,4, - eight threads.

The pattern at (h) diagram 22, for instance, should be threaded as follows: The "A" and "B" units, alternately, repeated eight times; the "A" unit repeated eight times; the "B" unit repeated eight times; the "A" unit repeated eight times; the "B" and "A" units, alternately, repeated eight times.

The two treadles used should be treadle 1 and treadle 3 of our ordinary tie-up. Two shuttles of yarn in contrasting colors should be used in weaving. Weave; treadle 1, black; treadle 3, white; repeating as often as required to square the block. End on treadle 1, black. Weave the next block; treadle 3, black; treadle 1, white; repeating till the block is square. And so proceed, changing the block each time simply by putting in two successive shots of the same color. If desired, a tabby thread may be introduced for added firmness as in weaving the Summer and Winter weave on opposites.

There is a type of rug of Scandinavian origin sometimes made in this country in which the pattern is in the warp, and the weft is completely covered. I am told that of late rugs of this sort are being made in the South and that they find a good sale. The method of making them is simple but the work is rather hard, as the warp must be set very close in the reed and the loom is in consequence heavy to operate. Also, as carpet warp is ordinarily used for warp, such rugs will not be handsome very long. The colors in carpet warp are far from permanent and in my experience have faded very badly. Of course heavy mercerized cottons could be used, but the expense would be considerable.

Carpet warp should be set at about 45 threads to the inch - three threads through each dent of the 15 dent reed. For the pattern we have been considering - (h) diagram 22 - thread each "A" unit of the pattern with 12 threads, alternately black and white, on the two front harnesses: 1, black; 2, white; 1, black; etc., etc. Thread each "B" unit with twelve threads likewise: 3, black; 4, white; 3, black; etc., etc. The large squares of the main figure will be of 96 threads each alternately black and white. In this weave each thread is to be threaded through a separate heddle.

In weaving use the second and fourth treadles only, and weave with two weft materials of very different weight - cotton roving for the course and carpet warp for the fine will do very well. For the "A" blocks weave: treadle 4 in roving and treadle 2 in carpet warp. Two shots of roving will be enough for the small blocks. For the "B" blocks weave treadle 2 in carpet warp and treadle 4 in roving. In changing from one block to the other put in two successive shots in the fine material.

A rug or mat of this sort must be very firmly beaten up and the filling material must be entirely covered by the warp.

If borders in solid black and white are desired, simply thread as deep as desired with threads of the same color.

Mercerized cotton No. 5 may be used in place of carpet warp and if set at 45 threads to the inch, will cover pretty well. In this material the weave makes good mats to put under hot plates on the table.

Some four-block patterns in this weave may be made on four harnesses, and threadings will be given if this form of weaving proves interesting to Guild members. Very elaborate effects are possible on six and eight harnesses.

May M. Atwater

April 1926

The subject this month is going to be window draperies. To judge by the inquiries that have reached me lately, everyone is weaving curtains, or is planning to weave them.

There are, of course, thousands of ways to make window draperies, and the best way to choose depends on the size and shape of the windows, on one's personal preference, and also on the limitations of the loom to be used.

THIN CURTAINS

For a group of windows separated by narrow wall-spaces, thin scrim curtains over the glass with side-draperies and a valance of heavier material is a conventional but satisfactory arrangement. For windows near the street level it is pleasant to put fairly deep order in pattern weaving across the bottom of the thin curtain. This insures privacy and still allows plenty of light to come in at the top. Such a border may be in linen - either colored, white or "natural" - in mercerized cotton, silks, or woolen yarns. Any threading with a small figure will be satisfactory - the twill threading, "Goose-eye", "Rosengang" and "Monk's Belt" are especially good.

Egyptian cotton - 24/3 - set at 20 or 22 threads to the inch gives an open scrim. Set at 24 to the inch, a somewhat heavier fabric but still not too heavy to go over the glass unless a great deal of light is desired.

In a previous Bulletin some weavings for the twill and goose-eye threadings were given. These can be used for borders in curtain weaving with excellent effect. Weave first a plain scrim for 8" or 10" - for a deep hem. Care must be taken to put in just the same number of weft shots to the inch as there are warp ends in the reed. Experiment a little in order to get the correct beat, and remember to make due allowance for the stretch of the warp. Take the tension off before measuring, and in order to be perfectly sure of the result it is advisable to weave a small sample and wash it. Allow generously for shrinkage.

The width of the border depends, of course, on the height of the window. Remember that to divide a space exactly in half or exactly in the quarter line is as a rule disagreeable to the eye. It is an excellent thing to take a long strip of paper and measure off the height of the window and the exact width you wish the border to be. This strip of paper you can use as a gauge and you will find it valuable in making your curtains match.

A wide border looks best with several narrower borders on either side of it. For instance, make a line of color - three shots, on two opposite sheds - with the darkest color to be used in the border: for instance, treadle 1 once, treadle 2 once, treadle 1 once, in black. Then weave two or four shots of plain tabby, followed by a border, say $\frac{5}{4}$ " wide.

(2)

Repeat the tabby shots and the line of dark color on opposites. Put in, then a number of shots of plain tabby - eight or ten - repeat the dark line on opposites and the two or four tabby shots. Now put in your wide border. This may be a single wide stripe of pattern weaving, or a group of narrower stripes - say five stripes $1\frac{1}{2}$ or $1\frac{1}{2}$ " wide separated by the two or four plain tabby shots and the line of dark color on opposites. After this broad border repeat the tabby shots and the narrow borders with which you began.

If the window is high and narrow it is well to repeat the narrow borders at intervals of a foot or 18". If the windows are not high it will be enough to repeat the narrow borders - or a part of the broad border if preferred - just below the heading at the top.

Almost any kind of yarn may be used for these borders. We have used Fabri with excellent results - especially for weaving on opposites in narrow stripes of color. For more formal or severely Colonial effect, homespun or 'Belspan' yarn is better. We have even used Zephyr for a bold border to match a coverlet. One of our Guild members has lately sent for chenille to use in curtains. I have not myself used this material in this way and shall be interested in the result.

There are a number of ways of weaving open mesh-work effects that are excellent for curtains where a great deal of light is desired. The threading at (b) Diagram 19 of the Course gives a fine all-over mesh work effect. The threading at (c) Diagram 20, with a different tie-up from the one shown on the draft will give an openwork pattern in alternate squares. These squares may be made larger by adding to the two blocks - in units of six threads to each block - and the openwork blocks may be separated by spaces of plain weaving by threading these spaces: 1.4.1.4.1.4. as wide as desired. The tie-up should be made as follows: treadle 1 tied to the front harness only; treadle two, tied to the back harness only and the two tabby tie-ups - A and B as usual for four-harness overshot weaving.

("Structo'weavers should read "levers 2&3&4" for "treadle 1" and "levers 1&2&3" for "treadle 2".)

Weave as follows: First block - treadle A once; 1, once; (on Structo-levers 1 & 3) A, once; 1, once; B, once. (on Structo - levers 2 & 4) Repeat three times, for the draft as written. If blocks have been increased in size, repeat once for each unit added.

For the second block : treadle A, once; B, once; 2, once; B, once; 2, once; B, once; Repeat three times for the pattern as written.

If plain spaces have been added in threading weave plain tabby between the pattern squares - as many shots as warp-ends.

This weave must not be closely beaten up. Put in the same number of weft shots to the inch as there are warp-ends to the inch in the reed.

The same threading can be used for the weaving of lengthwise open-work stripes. Simply repeat over and over the treadeling for one or the other of the blocks. These stripes may be arranged to appear only on the sides of the curtain by threading the whole middle part of the curtain: 1,4,1,4,1,4, etc.. This will give no border across the bottom. Again, the border for the sides may be threaded on one of the blocks and the center threaded on the other block. Then by treadeling for one of the blocks a border can be woven across the bottom and by treadeling for the other, a border may be woven along the sides.

The effect described first, however - the alternating openwork squares - is the most unusual and interesting effect, and suits an ordinary size window the best.

Color would not be an addition to these weaves. They are intended to be woven in self-material. Fine Egyptian cotton would be suitable - set at 20, 22, Or 24 threads to the inch, as above, - and they could also be woven in fine linen set in the same way. A very striking and handsome effect would result from using a heavy mercerized cotton set very far apart, but this would, of course, make a heavy fabric, more suitable for over-drapery than for curtains to go against the glass.

The threading at (b) Diagram 29 is good to use if it is desired to have a colored border on the sides as well as across the top and bottom of a curtain. Or heavy threads of self-color can be used for the pattern. The bottom and top borders, of course, can be woven much wider and more elaborate than the side borders. For those who have more than four harnesses, the threading at (a) Diagram 29 is very handsome. If stripes in the "Monk's Belt" pattern running lengthwise only, are desired, this effect may be accomplished on four harnesses. Thread double threads in "pattern" yarn as indicated on the two upper rows of the draft, and thread the tabby warp on the two front harnesses as for plain weaving. The pattern stripes may be set as close together or as far apart as desired. For a short warp it is practicable enough to warp both fine and heavy threads together, but for a very long warp it would be advisable to put the pattern threads and the fine warp-threads on different beams, as the materials "take up" at a different rate.

So much for thin curtains of various kinds. I could, of course, go on with further suggestions, but I wish to say a few words about side draperies.

SIDE DRAPERIES

One of our correspondents brought in, the other day, a handsome fabric woven in one of the "Bronson" threadings using the same weight of material for both warp and weft. The piece was in quite heavy woolen yarn - a green for warp and a blue for weft, the warp being set fairly close together. Woven in this way the pattern appears in warp on one side of the fabric and in weft on the other. For side draperies this weave would be very handsome warped in Shetland yarn and woven in artificial silk.

The Summer and Winter weave in fine materials - Egyptian cotton warp, a very fine thread for tabby and Fabri for pattern - makes a very lovely drapery material.

If thin curtains with deep borders in pattern weaving are used over the glass the side draperies should be in fine "all-over" effect. If, however, self-colored curtains in one of the openwork effects are used over the glass, the side-draperies may have deep borders and a great many colors. For instance, a fine Egyptian warp might be used and a ground-color of soft tan or cream-color in Fabri be used for the plain part of the curtain, and a very gorgeous color-effects for borders in heavy wools or silks, or a combination of wools and silks, in the three-harness weave. This would be very beautiful in a room with light-colored walls. It would not be suitable for a strictly Colonial room, as the effect is inclined to be barbaric. The "Summer and Winter" weave would be best for a Colonial room, though of course any of the "overshot" coverlet patterns could also be used. Though dark blue and white, or dark blue and ecru, are the classic Colonial color-effects, the two shades of brown on an ecru ground was also quite common and is very agreeable. A deep rich brown and a golden brown - like deep old gold - should be selected.

The little threading at (c) Diagram 8 is a charming all-over pattern. "Butternut" and "Solomon's Delight" - (j) and (k), Diagram 9 - are also good, and of course "Monk's Belt" and the "Russian Diaper" threadings may be relied on always for satisfactory results. I do not mention "Honeysuckle" because everyone knows it, and because it has been somewhat overdone, appearing in endless variety wherever hand-weaving is shown.

Threadings (a) (c) and (d), Diagram 14 are also excellent for drapery. The threading at (b) of the diagram is not recommended for the purpose.

I am gathering notes for a pattern-book which I hope some day to publish and which I wish to make complete as possible. Any members who have interesting old coverlets will be helping the good work along by contributing photographs.

Also, so many of our Guild members now have studios and shops that a picture gallery would be of great interest. We have pictures of a number of these studios and work-shops and should like to have more, with a view to getting out a Guild booklet one of these days that will be of interest to all our circle. Please everyone send in a picture!

In weaving openwork curtains on a treadle loom it may prove difficult to get a clear shed with the two pattern treadles -- which are tied each to bring down one harness only. It will probably be found that of the three harnesses supposed to go up on these sheds, one will rise too high while the other two will move very little. This may be corrected by putting in a "false tie" as explained for one of the other unbalanced weaves. To repeat: hold down the offending treadle, or have some one hold it down for you, and with the shed open make a tie to the harness that rises too high, drawing this harness down level with the other two rising harnesses. Such a tie should in this weave be made to each of the pattern treadles.

I am enclosing some samples of a special lot of linen at a special price - an unusual offer I am glad to pass on to the Guild. The course LINEN FLOSS is material that has been sold for \$2.00 a pound regularly. There are only 300 pounds in the lot and it is being closed out at half price. I cannot guarantee to fill all orders, as the supply may be exhausted within a week or two, however those who send in orders at once will stand a chance of getting some of this. It is an ideal thread for heavy runners, and if used both as warp and weft would be very handsome indeed for window-drapery. It is heavy, of course, and a curtain fabric would weigh, I think, close to a pound a yard.

The other sample is of linen warp which is also a special lot at a special price. There is more of this material than of the other so that we shall probably be able to fill all orders. This warp would be good for fine curtains - the kind to go over the glass and, as it is offered at \$1.50 a pound - is no more expensive to use than Egyptian cotton.

On these specials there is no Guild discount. The offer is made to Guild members only.

* -----

BELSPUN samples are also enclosed, showing the color line. This new yarn is proving highly satisfactory, and all who have used it are enthusiastic.

Here is an extract from a letter from one of our correspondents Mrs. Gano, of Santa Barbara, California. -- " I wonder if Guild members would be interested in a device I use for threading comfortably at a loom as long from front to back as mine. I took a piece of heavy cardboard about $2\frac{1}{2}$ " x 14" and cut dents in it with scissors about $\frac{1}{4}$ " apart and $\frac{3}{8}$ " deep. After the warp is on I put this guide in the slot of the back-beam that holds the warping gauge and then arrange the threads of each bout in the dents of the cardboard. This enables me to sit in front of the loom, with a whole bout well straightened and can take each thread separately without stretching. It is advisable to leave the threads in the cardboard till the whole bout is threaded and then pull them out together when you go back of the loom to arrange the next bout.

Another word or two about samples! I have over and over advised the making and keeping of samples. It is impossible to make the advice too strong. Anyone who weaves, whether for pleasure or for profit, should make a hard and fast rule always to weave and keep a sample of each threading put on the loom, of each successful color combination or pattern variation. The value of a good collection of samples cannot be over estimated.

The trouble with samples is that, as often as not, they are put in a drawer or box, and become in the course of time ravelled and mussed and dirty. I want to suggest mounting samples on card-board of uniform, and filing them in a portfolio. In a shop where samples are used a great deal to show customers it would be useful to have the samples mounted in frames hung on the wall as is done in museums, but this, of course, would be quite costly. A stout portfolio would answer most cases.

What I want to propose is a sample exchange. Next time you make a sample, instead of weaving a small piece weave half a yard, or a yard - a piece that can be cut into several good sized samples. Keep one or two of these and send the rest in for exchange. Those who are weaving linens can in this way exchange for samples of linsey-woolsey, of coverlets, of curtain materials and upholstery fabrics, chenille rugs and tartans, at very little trouble.

I shall be glad to handle the exchange as part of the Guild service, at no charge for the time involved except the fee of a sample to be kept for my own collection.

The size for samples depends of course a good deal on the material and the pattern. A sample of rug-weaving should be larger than a sample of fine linen. The card board mounts, I think should be of uniform size about 14 by 22 inches. This will be large enough for the largest samples, and a number of small samples can be mounted on the same sheet if desired. The samples must be large enough to show the pattern and the texture in a satisfactory manner. To prepare them, take your yard or so of material and stitch it on the sewing machine on each side of the lines on which it is to be cut. This will keep it from raveling. Send the samples in with a list of the kind of samples desired in exchange. Samples sent in should be tagged with the name of the maker and with the essential information: name of pattern, what warp and how to set in the reed, what weft material. Mark the package "SAMPLE EXCHANGE". Samples of old weaving will, I am sure, be acceptable for exchange as well as samples of your own weaving.

The sale at Wellesley was a disappointment. We sent out a thousand notices, held the sale in one of the buildings on the campus where all the girls came and went daily, kept it on for a number of days at a time that should have been a good time, and did not make a satisfactory number of sales. There was a good deal of interest that may result in business later, but the net returns must be set down in red.

From this experience I am led to believe that this method of marketing is not promising. Apparently these fabrics do not appeal to the youngsters. At Wellesley it was the Professors who were more interested than the girls. Girls are not looking for fabrics that will wear and wash well, and individuality and "character" do not interest them, as these qualities interest their elders. So I believe it is among the older women that we must look for our market.

Those who are selling handwoven dresses successfully appear all to be doing it about the same way - making an attractive dress for some striking person, who goes about like a walking advertisement with the result that orders come in and after a time a growing business is established. This plan appears to work successfully everywhere, and can be relied upon for results. I am trying another system, too, on a small scale - leaving a sample dress-length and a swatch of samples with a fashionable dress-maker "on consignment". I do not approve of "on consignment" business, but it is sometimes the only way to get a thing started. This may or may not work out successfully.

Personally I am far more interested in upholstery materials, draperies, household linens and the like than in dress fabrics, scarves, bags or other wearables. It takes more knowledge of weaving to produce good upholstery material than to make acceptable dress fabrics. It takes more cleverness, and what I can only call "knack" to make attractive and saleable dresses. The same person, can of course, do both, but is apt to do one a good deal better than the other.

We have lately made a room-size rug in "Winter and Summer" weave that is a great success. The warp used was brown carpet-warp set at 20 threads to the inch and threaded double through the heddles. The weft was woolen rug-yarn - blue #1854 - doubled for the pattern shots, and gold #1507, single for tabby. The rug was made in three strips, with a border all around and a center in solid color, showing blue on one side and gold on the reverse. Warp might be set at 22 to the inch, threaded with 3 threads through each heddle and sleyed "double and single" through a 15 dent reed.

We have also been experimenting with the heavy linen floss offered in last month's Bulletin, using it both as warp and weft. It makes an excellent warp. Set at 15 threads to the inch it beats up into a firm, heavy fabric very handsome for a bed spread or for table runners for a large, heavy table. The texture in this material set at 15 threads to the inch shows the pattern on both sides - in warp on one and weft on the other.

A number of suitable patterns have been given in the Bulletin from time to time. Any three-block pattern may be woven in this fashion on four harnesses, but a very long overshot should be avoided.

We have also made some very handsome window drapery in the linen floss, set at 8 threads to the inch and threaded in an open-work pattern given in Bulletin No. 6 and also at (c) diagram 20 of the course. The number of picks of weft should be eight to the inch. This makes a very open mesh. A somewhat closer fabric would result from slewing 10 threads to the inch.

The third part of the John Landes Pattern Book is on the press, and barring accidents will be ready for distribution soon. This part includes twenty of the most interesting patterns in the entire collection - some very unusual and interesting ones.

Another experiment I am making is the importing of 12-harness looms with "jacks" from Sweden. For elaborate weaving the best type of loom is the loom operated by means of "jacks". I have built a number of such looms for those who wished to experiment with double weaving and such things, and though delightful to work on, these looms have been very costly, as the cost of labor and materials is so high in this country.

The loom is shipped from Sweden will have neither harness frames, heddles or reeds and will not have a sectional warp-beam. These things will have to be added to it. I hope to be able to supply the loom exclusive of these things, FOB Boston, for about \$60.00. This will make the complete outfit cost, equipped, only a little more than the eight-harness counter-balanced "Practical" loom. The Swedish loom is built to carry twelve harnesses and to weave 48" wide.

The first shipment from Sweden, just received in Boston, has been greatly delayed but I trust future shipments will come through more promptly, now that we are familiar with the details of the thing. However, prompt delivery cannot be promised, and though we shall be glad to send for one of these looms for anyone who wished to order, we cannot promise delivery in less than two months and it may take even longer.

The loom is built of hard wood and is rubbed down with oil giving it an attractive finish. It has a bench attached.

Treadle looms of the counterbalanced type may also be imported, of course, but as such looms can be procured readily enough in this country I am not planning to bring in any unless specially desired.

The advantage of a loom with jacks is that each harness operates independently of the other harnesses. Bringing one harness down does not raise one of the other harnesses as in a counterbalanced loom. The advantage in elaborate weaving is obvious. Unbalanced weaves such as those on five or seven harnesses, or weaved like the Bronson weave in which one harness carries more threads than the others, give a certain amount of trouble on an ordinary loom - though of course they can be managed well enough by putting in "false ties" as noted elsewhere. Any sheds can be readily produced on a loom with "jacks" - such as raising five harnesses and depressing one, etc., which are heavy sheds on a counterbalanced loom.

The tie-up, however, is a good deal more complicated than the tie-up of a counterbalanced loom, and though a beginner could probably manage it, with patience and persistence and by hanging not more than four harnesses the first time, still it is a loom particularly for those skilled in weaving.

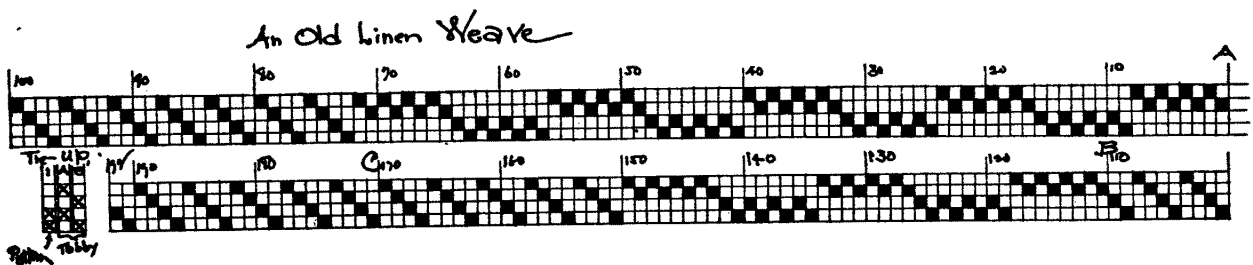
I have received a letter which may be of interest to Guild members, as follows:--

"For the past three seasons I have had a Gift Shop at Bay Head, New Jersey - it is my aim to have only unusual and as far as possible, handicraft gifts. Last year we were more successful in selling woven articles. If you place your goods on consignment I would like to have a consignment on or about May 20th.. I can give other than the two bank references - Citizen's Nat'l. of Englewood, N. J., and Ocean County Nat'l., Bank of Pt. Pleasant, N. J.. Hoping to hear from you as soon as convenient, I am"

Very truly

(Signed) Mrs. R. M. Robinson
79 Church St.,
Englewood, N. J.

I have no better information other than this, but believe it may offer a sales-outlet worth investigating.



Our pattern this month is an ancient threading for linen weaving and is contributed by Mrs. R. U. Krause, one of our Guild members, and who says that this threading has been handed down in her family for over two hundred years.

The draft as given shows half the number of threads in the complete repeat, which should be threaded as follows; From A to B, repeat twice; From B to the end, twice.

The pattern may, of course, be threaded exactly as given, for a shorter repeat, and for a small pattern the threads from B to C may be used as a repeat.

As indicated by the tie-up, one pattern shed only is used. Treadle as follows:

- (A) $3\frac{1}{2}$ " of plain tabby
 Treadle 1, 4 times
 7 shots plain tabby
 Treadle 1, 4 times
 7 shots plain tabby
 Treadle 1, 4 times
 7 shots plain tabby
 Treadle 1, 4 times
 7 shots plain tabby
 Treadle 1, 4 times

(If complete repeat of pattern is used, repeat treadeling from the beginning, but with $\frac{3}{4}$ " plain tabby instead of $3\frac{1}{2}$ " as above).
 (On the Structo, for "Treadle 1" read "3&4").

- (B) $3\frac{1}{2}$ " of plain tabby
 Treadle 1, 4 times
 7 shots plain tabby
 Treadle 1, 4 times
 7 shots plain tabby
 Treadle 1, 4 times

(For complete repeat, of pattern, repeat treadeling from B with $\frac{3}{4}$ " plain tabby, in place of $3\frac{1}{2}$ " as above.)

The width of the plain tabby sections depends, of course, on the weight of the linen used. In a very fine material these spaces would be about half as wide. A little experiment would be necessary to get the correst number of shots for each setting in the reed.

The pattern may, of course, be woven "as drawn in" using two pattern sheds, -- 1&2 and 3&4 as in "Monk's Belt". This threading may also be used for the honeycomb weave on the tie-up as given at (1) diagram 18.

Have you tried bags in the honey-comb weave? They are interesting and unusual. The diamond threading given in the course at (m) diagram 18, may be used, or the pattern above. A fine warp should be threaded double, or a course warp set at 15 to the inch may be used. The ordinary 20/2 warp threaded double - that is, two threads through each heddle, set as usual in the reed - gives a good result. The heavy linen floss will be excellent for the tabby shots. For the pattern shots a fine linen, or a fine colored cotton may be used. Pearl Cotton in No. 20, or the dyed Egyptian cotton will be suitable.

Weave the top of the bag in plain tabby in a thread preferably somewhat finer than the thread to be used for the tabby shots in the honey-comb. Weave a small band of pattern weaving across the top and several inches of plain next. Weave the entire bottom of the bag in honey-comb weave.

(On the Structo loom weave the 1&2 block alternating 2&3&4 with 1&3&4. The 3&4 block, 1&2&4 with 1&2&3).

A bag in this weave should be lined, as the fine threads make long skips on the wrong side of the fabric. It is possible to weave a lining for a bag in the same piece with the material for the outside. Simply weave a strip of the same length, in plain tabby weave either in white or in one of the colors used in the bag. This makes a rather thick bag, however, and except for large bags, is not advised. Little dainty bags are better either unlined or with a silk lining.

Good handles for bags may be made by weaving a strip, either plain or in pattern weaving, which may be sewed together lengthwise around a strand of cotton roving.

BULLETIN No. 21
June 1926.

It is my belief that the bordered fabrics that have been so much the vogue for some time are finally going out, and that if we wish to keep up to date we shall have to begin thinking of a different type of material for dresses and coats. In fact it appears as though we should "have to go into spots" like the leopard in Kipling's "Just So" story! Or if not into spots, why then into squares!

I have lately observed a number of smart coats showing large square figures in some fine fancy weave. One in two shades of tan was made in eight-inch squares alternately "Herring-bone" and "Rosengang". This particular effect would require eight harnesses, the four front ones equipped with heddles with long eyes. The pattern might then be threaded first through the four back harnesses "Herring-bone" for eight inches. The same threads should then be threaded through the four front harnesses, - eight inches of "Rosengang" and eight inches of "Herring-bone". Any two small patterns may be arranged on eight harnesses in a similar manner. A simpler eight-harness weave would be to use either "Herring-bone" or "Rosengang" alone, threading the pattern on the four front harnesses for one square and on the four back harnesses for the other square. The tie-up should be so arranged that the weft thread would tabby over one square while weaving the pattern of the other. This, of course, is easily done and does not require threading the same threads through two sets of heddles.

It is far more difficult to devise a method of producing a similar effect on four harnesses. The "Summer and Winter" weave can, of course, be used, but this weave is not well adapted to coat fabrics as it should be beaten up closely to be effective and the resulting fabric is inclined to be heavy and not as soft as desirable. The "Bronson" weave offers a better solution. Thread the first square: 1, 2, 1, 3, for the width desired, and the second square: 1,4,1,3,1,4,1,3 for the same width. Or for a bolder effect thread: 1,2,1,2,1,3 repeated as desired for the first square, and for the second square: 1,4,1,4,1,3 repeated as desired. Tie-up as for (a & b) diagram 30 of the Course.

This may be woven in a variety of ways. The following treadeling is suggested for a large effect similar to a very handsome coat recently observed.

(I) Treadle 2, dark weft
B, light
2, dark
B, light
1 and 3 together, dark
B, light
1 and 5 together, dark
B, light
2, dark
B, light
2, dark (This entire feature may be omitted
if desired.)

(II) 1, dark
B, light
1, dark
B, light
A, dark
B, light
repeat as required for square
finish the square
1, dark
B, light
1, dark
B, light

(Repeat I)

(III) 3, dark
B, light
3, dark
B, light
A, dark
B, light
repeat as required
end the square:
3, dark
B, light
3, dark
B, light
repeat as required.

The treadling under (I) makes a good small "all-over" weave that might be used for upholstery material as well as for a coat fabric. The shots on treadle 2 and those on "treadles 1 & 3 together" may be of different colors, and warp and tabby may also be different.

The two squares, (II) & (III), may be altered without putting the band of (I) between them. Instead weave:

Treadle A, dark weft
B, light between the squares.

A very attractive effect is to weave the lower part of a dress or coat in these large alternating squares and making the top in plain tabby weave, or in the following little "All-over" effect;

(IV) Treadle 2,
B,
2,
B,
A,
B, and repeat.

One coat was observed that had about six inches of plain tabby at the bottom and then a large pattern of alternating squares - either four or five rows - that ended at the lower margin of the shoulder blades. The top of the coat was plain.

Those who are weaving on small looms will find these same threadings useful for bags, purses, foot-stool covers, etc. In using the treadelings on the Structo loom transpose as follows;

For "Treadle 1 read levers	3&4
2	2&4
3	2&3
A	2&4&3
B	1

This threading and these treadelings are suitable for "Linsey-Woolsey". A pretty way to make a dress is to weave the large squares alternately for the bottom of the dress, from the hem to the hips, - and the top plain, in the small "all-over" effect.

Here is a small "novelty" weave that is excellent for sweater jackets or for coat-material. For a soft, light-weight fabric use a warp of Shetland set at 18 or 20 threads to the inch, or a fabri warp set a 30 to the inch and threaded double through the heddles.

For heavy coat-material use a warp of Shetland set at 30 to the inch and threaded double, or a heavy knitting yarn or Germantown at 15 to the inch.

Warp in two colors or in two contrasting shades of the same color - four and four (if threaded double, eight and eight, of course). Use the plain twill threading as follows: 1,2,3,4, in one color; 1,2,3,4 in the other color and repeat.

The tie-up requires eight treadles as follows:

Treadle 1, tied to harness	1
2,	2
3,	3
4,	4
5,	1&2&3
6,	2&3&4
7,	1&3&4
8,	1&2&4

A plain tabby would require two additional treadles, but may be woven by using 1&3 together and 2&4 together.

As, however, most four harness looms have six treadles only, we must use a make-shift. Tie the first four treadles as indicated, each to one harness. Then tie treadle 5 to 1&2 and treadle 6 to 3&4. Now in treadeling instead of "5" use treadles 3 and 5 together; for "6" use 2 and 6 together; for "7" use 1 & 6 together; and for "8" use 4 and 5 together. This may appear a little confusing at first but will become easy with practice.

The first four sheds may give trouble as in bringing down one harness only the tendency is for one of the three remaining harnesses to go up too high and the other three not high enough. This may be cured by putting in what we call a "false tie". This has been explained before, but the directions are repeated here for convenience.

Hold down the offending treadle or have someone hold it down for you, and with the shed open make a tie from the treadle to the lamn attached to the harnesses that rises too high. Draw the knot just tight enough to bring this harness down level with the other two that are supposed to rise. For instance, treadle 1 on the tie-up as given for this weave is tied to bring down harness No. 1. Harness No. 2 will probably go way up while three and four will rise only a little. Make the false tie to Harness No. 2 and draw it down level with 3 and 4 when the shed is open. It almost always is necessary to put in these corrective ties on unbalanced sheds.

Treadle the eight sheds in succession, exactly as shown on the tie-up -- the first four shots in the lighter color, the last four in the darker color, if you wish to weave dark side up. To weave dark side up on the Structo loom use the same sheds but begin with the dark color. Either side may be considered the right side.

On eight harnesses this weave may be arranged to weave alternate squares of light and dark.

Here is a suggestion for a plain tabby weave in two colors that is interesting:

1 thread light, 1 dark, 1 light, 2 dark, 1 light, 1 dark, 1 light, 14 or 16 dark, repeat. Weave in the same order.

A larger figure of the same character may be threaded in this way: 1 light, 1 dark for 16 threads (or more if desired); 1 dark, 1 light for 16 threads; 2 dark, 1 light, 1 dark for 16 threads; 48 to 60 dark, repeat. It should be woven as threaded.

This in Shetland at 15 to the inch would make a good fabric for a light weight coat. Fabric at 30 to the inch, threaded double, might also be used. It would not be a desirable weave for a sweater coat.

There is an error in the draft sent with the February Bulletin. The draft at (c) should be 128 threads instead of 130 threads as indicated, owing to the fact that there are only eight threads instead of ten in the space between 80 and 90.

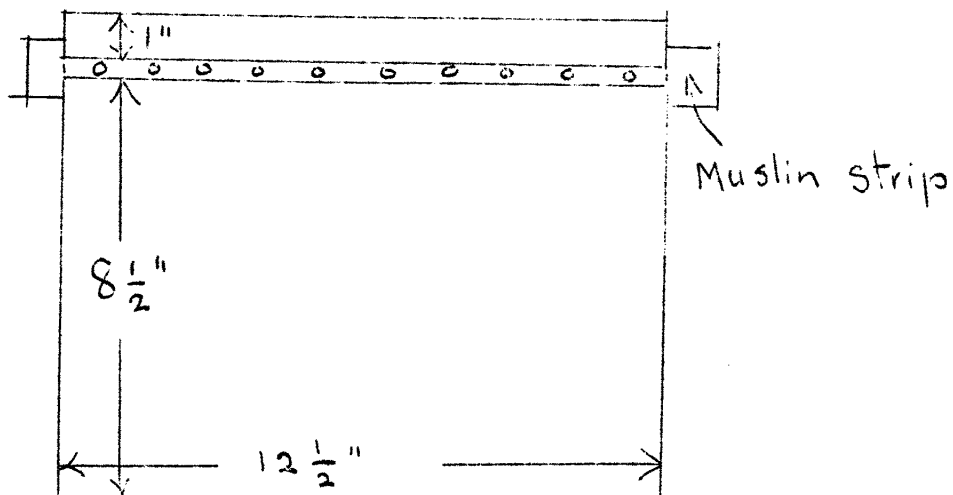
Mrs. Robinson writes that as she is now at her shop at Bay Head, New Jersey, further communications should be sent to her there.

Mr. Ralph P. Sisson, of Woodville, R. I., a Guild member - has a weaving shop and sales rooms and would like to hear from those members who would care to place articles with him, on consignment. He has a high-class resort trade and would prefer to have the smaller articles to sell. Linen pieces would be especially saleable, he believes. All those interested may write to him direct at the above address.

Here is an interesting suggestion from one of our Guild members. She brought in to show us her Course and diagrams - Bulletins - and John Landes patterns, all of which she had bound in a most attractive fashion. She has kindly supplied the following directions and I will quote from her letter -----

"I have just finished some covers for holding the Shuttle-Craft course and Bulletins, using the different Batik and Italian colored papers for the outside and the thinner Chinese gold for lining, over a very heavy cardboard. They are laced together with a narrow, round silk cord and the cord ends finished with a gay, contrasting bead. I enclose a diagram and the steps in my procedure. I find it rather difficult to be concise and clear at the same time, but I hope that some of the Guild members may find the directions clear enough to follow, and enjoy as I now do seeing the Shuttle-Craft papers in a fitting and lovely dress".

- FIRST: Glue muslin to cardboard.
- SECOND: Cover with outside paper, turning in at least one inch. Mitre corners - use paste.
- THIRD: Have gold or silver paper for lining $\frac{1}{2}$ inch within edges. Use paste and work quickly. Between the different steps of glueing and pasteing, press covers between heavy weights and dry. Use a punch for making holes through the papers - measuring the space carefully. Lace with cord.



Some time ago - in the Bulletin for January - an imported sweater-coat was described. Since that time we have been experimenting with a variety of weaves to be used for the purpose, and also long sports-coats in soft loosely woven fabrics, are extremely fashionable and most attractive. One of the Guild members has been making up sweaters for us and will, I think be glad to do this work for other members. The cost of making including silk for facings, buttons, etc., is about \$5.00. About 2½ yards of material 32" wide is required for a sweater coat such as described in the Bulletin. Similar articles sell in the smart shops at from \$35.00 to \$50.00

Many small weaves are suitable, as well, as well as the weave given in the Bulletin. "Goose-eye", the "Bonson" weave, any of the little blanket-weaves given in lesson 5 of the Course, and the threadings supplied with this Bulletin, all are good. We have made some very attractive materials on a variation of the "Ms and Os" threading, and have samples of this which we can supply, with the threading, at \$1.00 while they last.

A sweater coat with the pattern in silk - warp and tabby of wool - is very beautiful.

BAGS

Some time ago there was very little sale for bags, and I was inclined to discourage the making of them. Lately, however, bags have become more interesting and I believe now that the making of the better grade of bags is a good thing to take up, with excellent prospects for profit.

Bags are becoming larger, and more and more elaborate and beautiful. In shape the new bags are wide and shallow, and of more value as a rule for decoration than for anything else. It may be striking and startling in color and design, but it must not be crude or clumsy. In making bags, do not use coarse or heavy materials, and put the most careful and exquisite work into the small pieces of weaving required. They are set in metal tops, - slightly gathered in at the top and rounded a little at the lower corners. The square flat bags and purses are still seen, but the gathered bags are newer. Make them up - or have them made up as perfectly as possible, and do not be afraid to charge a suitable price. One sees bags in the shops priced at \$50.00 and \$75.00.

The materials to use are a matter of choice. A good many silk bags are in evidence, and many with tinsel threads here and there. Some very effective ones show bright patterns of wool on a cream linen ground. No color combination is too daring - provided the effect is clever and attractive - and no pattern effect is too bizarre.

The three-harness weave is excellent for bags, and so are many of the little threadings in the Bronson weave given in the Course and from time to time in the Bulletin. The little weaves given in this issue are also good. Solomons delight may be used and also the effective little threading at (c), diagram 8. Monks Belt Honey-suckle, Russian Diaper" though used a good deal never lose their charm. "Twill, Goose-eye" Rosengang fine figures are always interesting. The "Summer and Winter" weave offers a charming possibilities.

One of the back Bulletins described the weaving of a seamless bag that will be interesting in this connection.

The fabric for a bag may be woven in a small "all-over" effect, and this is excellent if the materials are very beautiful and the weaving exquisite. A more striking effect, however, results from using some combination of plain weaving for the borders and all-over effects. In designing a bag remember that you want it to look like a bag - not like the end of a scarf or a handkerchief. For this reason, do not put a stripe across the bottom of the bag but let the lower part of the bag be in an all-over pattern or in a darker and heavier color than the top. The sketches on another page will illustrate this.

For a bag as illustrated at (d) weave about 30 in plain weaving - or 3½" to allow for sewing. Then put in two tabby shots in color, two in "ground" tabby, a narrow border in pattern weaving, two tabby shots in ground color, two shots in pattern color - this entire border to be about ½" wide. Then ¼" in plain tabby and two shots tabby in pattern color, 2 tabby shots of ground color, and then weave an all-over pattern of some sort for 7" to 8", for the bottom of the bag. Repeat the borders in reverse order, ending with 3½" plain tabby. This is for a bag to be about 12" wide finished. The warp should be set 14" wide to allow for shrinking and sewing.

The bag at (e) shows the effect of making up the fabric the other way - that is, with the selvages for the top. It is not in my opinion as good a way to make up a bag as the other, but it is often effective. To make a bag similar to the one sketched have the warp about 24" wide - wider or narrower depending upon the depth of the bag desired. Use any good small pattern. Weave first a narrow tabby heading for sewing, then 1" in a stripe, - repeating some one of the pattern sheds over and over. Then put in some narrow runs of color in tabby weaving, following by a narrow border in pattern weaving - about ¾" colored runs in plain weaving again; another narrow border in pattern weaving, followed by a 3" border in a stripe made by using some of the patterns sheds or else a 3" band of all-over pattern weaving. This wide stripes is the middle section of the bag, and the borders should be repeated in reverse order for the other side.

The bag at (f) is a suggestion for the use of the 3-harness weave. The top of the bag - about 3 or $3\frac{1}{2}$ inches - should be woven in plain weaving with groups of dots made on the first and fourth treadles of the tie-up as shown on Diagram 17 of the course. Next weave a fairly elaborate zig-zag border - treadling as at 1 and 2 diagram 17, introducing a number of colors. This border should be about 2" wide. For the bottom weave the "waffle" effect shown at 5, diagram 17 - about 8". Repeat the zig-zag figure and the dotted portion. This makes a very effective bag.

A few words about how bags should be made up. The newest bags are all sewed into a top of some sort - silver, copper, shell, or ivory. The celluloid imitations of shell and ivory are sometimes very satisfactory, too. Bag tops may be purchased from wholesale jewelry houses. We have been trying to find some dealer who will sell to the Guild at a substantial discount, but so far have not been successful in the quest.

Those among us who are workers in metal as well as weavers, can make tops for themselves, and would perhaps like to make them for other Guild members. If so, please notify us so that we can put the good news into the next Bulletin.

A bag some time ago had a very clever and practical top that almost anyone could cut out of celluloid or copper. Cut two identical pieces out of flat material - the simplest would be two flat strips say ten inches long and $1\frac{1}{2}$ inches wide. Punch holes along one side of each of these to sew through in attaching the bag to the top. Cut slots lengthwise of the strips about $1\frac{1}{2}$ long in the middle of the upper margin. Decorate the strips in any way desired, either by sawing out an openwork pattern, or by chasing or hammering, if working in metal. The bag, of course, should be cut down at the sides to allow it to open easily. For a handle put a ribbon through both slots and sew the ends together. This will hold the bag shut when it is carried.

I believe a heavy stiff leather could be used for a bag top in the same way, and then of course, a leather strap should be used for a handle.

For a fanciful effect the top can be cut out in various shapes, the upper margin may be curved or shaped as much as one pleases and the decorations may be as elaborate as one cares to make them. The sketches accompanying the draft will make the idea plain.

Mrs. Stanley Kelley of Andover N. H., has asked me to announce through the Bulletin that she is opening a little craft-shop for the summer months and will be glad to take hand-woven articles on consignment. She wishes chiefly the smaller and less expensive articles - towels, runners, pillow-tops, scarves, bags, etc.

The New Materials:

We are enclosing some samples that are the result of intensive shopping for the Guild. The fine warps are the best material we have found for warp for the sweater coat fabrics. They are very high grade yarn and are surprisingly strong for such fine materials. I do not advise a beginner in weaving to attempt to use them, as they require some experience in handling. These warps come in white only in skeins, and sell at \$3.00 a pound. If bought in lots of 5 lbs. the price is \$2.75 a pound. These warps should be set about 40 to 48 threads to the inch and threaded double through the heddles. We can have the material dyed to order in lots of 3 lbs. or more, and of course it may be home-dyed, but a white warp makes an excellent foundation for all manner of gay color effects.

These fine yarns are excellent for soft scarves and the thin shawls so attractive for summer wear, especially when woven with borders, in silk.

These fine warps we shall have regularly in stock. The white, blue and pink yarn, however, is a small special lot that we offered at a price far below the price of making the yarn today. When exhausted there will be no more at this price. It is a beautiful yarn for light-weight baby blankets and is also very soft and lovely for scarves. It comes in these colors only, and sells at \$2.25 a pound plus postage.

We have had so many inquiries about silks that we have spent a good deal of time trying to find where this material can be had at a price suitable for hand-weavers. The regular market prices are prohibitive. We are having a small stock made up by a mill however, which we are able to offer the Guild at a very favorable price, and if it meets our requirements we will add other colors from time to time. We are having the material put on 2 ounce spools and offer it at \$8.00 a pound. We cannot sell separate spools at this price however. We will sell as little as half a pound of a color, or will supply a spool of each color of which there are eight, at the pound price. This material in "natural" can be supplied at \$7.00 a pound.

It is impossible to send out complete color cards of all the shades available, as the number is enormous. We can supply practically any shade desired, but in three pound lots only, except in the colors we are stocking as noted above. This material is made up for us at a large factory that supplies large weaving mills, who are making a great concession in giving the Guild these terms.

The silk we are stocking is the heaviest available. It is a good weight for warp and weft for scarves. For use in pattern weaving it may be doubled, or a strand of three or four threads may be used. We can supply it in the finer counts, too.

These materials are offered at these prices to Guild members only and there are no further discounts.

The threading at (a) was contributed by one of our members, a practical weaver, now over 80 years old, who knew the famous "Weaver Rose" and so makes for us a link with the old-time Colonial weavers.

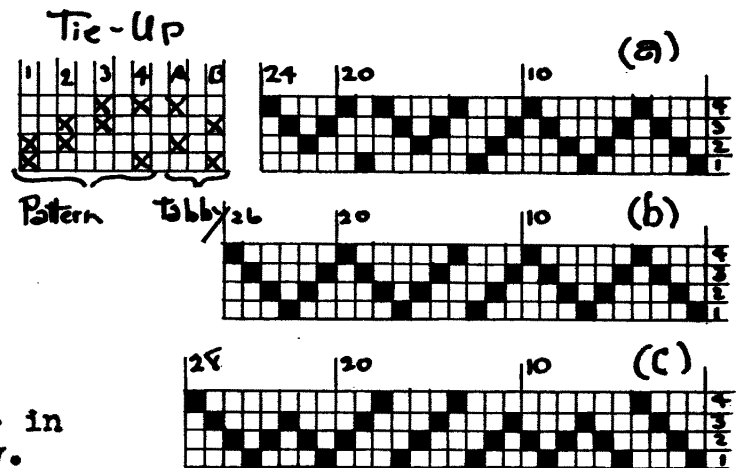
It is a good threading for several purposes - for coat materials and sweater coats, for scarves and bags, and also - in heavy materials - for upholstery. It is intended to be woven without a tabby, and is similar to "Goose-eye" in character. Two other threadings of the same sort are given at (b) and (c). Which to use is a matter of taste. They are all attractive. Treadle (a) as follows -

- (a)
- 1, once
 - 2, "
 - 3, twice
 - 2, "
 - 1, twice
 - 2, "
 - 3, "
 - 2, "
 - 4, "
 - 3, "
 - 2, "
 - 3, "
 - 4, "
 - 3, "
 - 2, "
 - 3, "
 - 4, "
 - repeat.

- (b)
- 1, once
 - 2, "
 - 3, twice
 - 2, once
 - 1, twice
 - 2, once
 - 3, twice
 - 2, once
 - 1, once
 - 4, "
 - 3, "
 - 2, "
 - 1, twice
 - 2, once
 - 3, twice
 - 2, once
 - 1, twice
 - 2, once
 - 3, "
 - 4, "
 - repeat.

- (c)
- 1, once
 - 2, "
 - 3, "
 - 4, "
 - 1, "
 - 2, twice
 - 1, "
 - 2, "
 - 1, once
 - 4, "
 - 3, "
 - 2, "
 - 1, "
 - 4, "
 - 3, "
 - 2, "
 - 1, twice
 - 2, "
 - 1, "
 - 2, once
 - 3, "
 - 4, "
 - repeat

Mr. Ralph O. Sisson, of Woodville, R. I., also one of our Guild members, has a very flourishing little shop and is interested in hand-woven articles on consignment, and would also like addresses of Guild members who will make things up for him to order.



We often have uses for very narrow textiles, -- ribbons, braid, galoon, fringes, -- for the finish of lamp-shades, pillows and upholstered furniture, for the edging of curtains or other drapery, as binding for bags, and as dress-trimming or hat-ornament. The making of these textiles is a quite special division of the art of weaving, and a few words on the subject may prove helpful and interesting.

Fringes, first. A single band of fringe may be woven, but it is quicker and easier to weave two strips at the same time.

For fringe for the trimming of a lamp-shade, select a fine silk for warp -- the grade of silk of which samples were enclosed in last month's Bulletin serves very well. Make two little warps -- about 30 threads each -- of the desired length. Put these into the loom, one on each side of the center and at a distance apart equal to twice the length of the desired fringes. Any small threading may be used -- Twill, Goose-Eye, Rosengang, Monk's Belt or one of the little Bronson weave threadings. For a very fine, close weave, thread one thread to a heddle and sley three threads through each dent of a 15 dent reed. For a bolder effect, thread double through the heddles and set four threads to each dent of the reed.

The weaving may be done in one of several different ways. The simplest, of course, is to use the plain tabby weave in silk like the warp, or in heavier silk, or with a strand of several threads of fine silk. A strand of four or five threads of several different colors gives a very attractive effect. As artificial silk frays out and does not make a very good fringe, real silk should be used. Weave back and forth across both warps for ten shots, then bind in the fringed margin as follows: Suppose the last shot to have been from left to right on the "A" shed -- now open the "B" tabby shed and throw the shuttle from right to left across the little right hand warp only, then open the "A" shed and weave back across the right hand warp from left to right. Now open the "B" shed and throw the shuttle across both warps; open the "A" shed and weave across the left hand warp only; tabby back across the left hand warp. And now repeat from the beginning; ten shots all the way across, and bind in as before. Continue in this way for the entire fringe. When finished, the fringes should be cut apart and the edges trimmed. It is unnecessary to knot fringes made in this way, or to sew the edges, as the binder every so often holds the woven part together securely.

(2)

If you wish a pattern in the braid heading of the fringe you will need three shuttles. Tabby back and forth across both warps -- omitting the binding process -- and use a pattern shuttle for each braid; or else weave all the way back and forth with the pattern shuttle and use two tabby shuttles, -- one for each braid. In the first case the fringes will be of the tabby thread, and in the second case the fringes will be in the pattern thread. The separate shuttles in each case do the binding.

* * * * *

Another way to make a small pattern in the braid heading of a fringe is to set the warp threads very close together -- so close that the weft is entirely covered. This process is described in greater detail below -- where the weaving of braids is described.

* * * * *

Ancient coverlets are frequently adorned with a woven fringe, one favorite kind being arranged on the loom as follows: A fairly heavy, soft, unmercerized cotton should be selected for warp and weft. There is a cotton used in knitting wash-cloths and such things that serves the purpose admirably. It is not a material we carry in stock, but we shall be glad to purchase it for anyone who cannot find it locally. The heading is not a simple narrow strip, but is composed of a series of strips with open spaces between, which may be hemstitched or otherwise embellished with needlework. A favorite way is to cross groups of, say, four or five threads and hold them in place with a single thread drawn through the loop. This may be very quickly and easily done, and as it tends to hold the warp-threads in place, it makes hemstitching unnecessary.

Make two warps, each of thirty threads, of the cotton mentioned above, - or of other suitable material - and set them in the loom as follows: ten warp threads, sleyed one through each dent of a 15 dent reed; a space of 15 empty dents; ten more threads threaded one to the dent; another space of 15 empty dents; ten more warp ends, set one to the dent; a space of 8" to 10" -- for the fringes -- ; repeat the series of headings. The plain tabby weave is the best to use for this, and the weft material should be the same as the warp. If the lower margin is to be hemstitched, the binding process

need not be used, though it is advisable. Do not attempt to bind each set of warp-ends, as that would be a toilsome process, and the "fancy" stitch noted above is much quicker and more decorative.

* * * * *

Woolen fringes for use in upholstery should usually be made on a strong linen warp, set far enough apart so that in weaving the warp will be completely covered.

* * * * *

Little linen fringes for the finish of curtains may also be made. These, of course, should have a very narrow heading and the two warps set quite close together, as the fringes should not be very long.

* * * * *

Another way of making fringes is to weave a narrow braid and set in the fringe material as one goes along. To do this, first cut an amount of the material in the desired length. A convenient way is to wind it around a book or a board and cut it along one edge with scissors or a razor blade. Weave the braid in any way desired. Introduce the fringe material as closely as desired, laying it in the same shed as the regular weft thread. For instance, suppose you have opened the "A" shed and put the shuttle through, -- now lay in a strand of fringe. Open the opposite shed and throw the shuttle back; also double the strand of fringe and take that back, getting the edges as even as possible so that there will not be undue waste in trimming later. Now throw two plain tabby shots without fringe. On the next shot lay in fringe again.

* * * * *

Narrow braids should be set singly in the loom -- or if it is desired to weave two strips at the same time, different shuttles should be used for each strip. There is no great saving in time in weaving two strips in this way unless two weavers work at the loom at the same time, one doing the treading and managing one set of shuttles while the other manages the other set.

Narrow braids may, of course, be woven on the little garter loom and also by the card-weaving technique, and fringes by the laid in process may be made by either method.

A braid in which the pattern is in the warp may also be woven on the loom. However, if the warp material is set in the reed as closely as it should be in order to cover the weft completely, it is very difficult to open the sheds and the beater sticks. It is better not to use the batten for beating. Sley the material through the reed if you like -- it helps to keep it straight -- and set it as close as you can without making the sheds difficult to manage. Let the batten lie back out of the way. In weaving, change the sheds in the usual way, and put through a shuttle carrying the weft thread. Draw the weft thread tight -- tight enough to draw in the warp till it completely covers the weft. This will make the web very much narrower than the warp as it comes through the reed -- perhaps not more than a quarter of the width -- so of course beating with the batten is out of the question. Use instead a flat strip of wood, a dull edged paper knife, or simply a finger, put through the next shed and worked back against the edge of the woven fabric. It is possible in this way to beat very close. This is an interesting way to weave -- entirely different from the kind of weaving we usually do. The pattern effects depend on using different colors in the warp. See also the notes toward the end of the instruction book, in connection with diagram 30 and the method shown of setting the "Monk's Belt" pattern in the warp.

Fringes may be woven by this technique, as noted above.

* * * * *

Narrow bands woven in any of the ways noted above may be used in the framing of screen panels, -- and the panels themselves offer a delightful possibility to the hand-weaver.

As those who have shopped for one know, a handsome screen is both difficult to find and expensive when discovered. One may either make panels to fit a frame one has, or else have a frame built to fit the panels.

The pattern to select for the weaving of screen panels depends on the place where the screen is to be used. Obviously, a pattern that would be highly attractive for a porch-screen would not do as well in a formal dining room. As a general rule -- the larger and more formal the room, the smaller and more self-contained the figure should be. For a large, plain

Colonial room, panels may be woven in a small all-over pattern, made interesting by the use of very handsome materials and right color effects. Any of the little patterns are good. One that is as attractive on one side as on the other is the kind to be preferred. The Summer and Winter weave is excellent. A great many suitable patterns may be found in the Course.

Instead of weaving a simple all-over effect, it is often better to divide the panel into three sections in about the following proportions: bottom $\frac{1}{3}$, all over pattern weaving; middle section -- $\frac{1}{2}$ entire length -- in a stripe, or even plain tabby, using alternate shots of pattern-thread and tabby thread; top section -- $\frac{1}{6}$ entire length -- pattern weaving like the bottom. If woven in this fashion, care must be taken to make the panels match exactly, and in making up the screen care must also be taken in matching, so that the divisions will come at exactly the same level.

In my opinion, Egyptian cotton (24/3) is the best warp for screen panels, as for many other things. A white warp, however, is not always desirable. Dyed Egyptian may be had, but dyed to order only. Fine mercerized cotton may be used instead if desired, though it is not as handsome. Woof of wool, or of a combination of wool and silk is the best, though of course, other materials may be used.

* * * * *

A very interesting and attractive thing to make (we must be thinking about Christmas before long) is upholstery material for covering footstools. Those who have a cabinet-maker in the family can have the frames made at home and can do the finishing themselves, if skilled at this work, but most of us will probably find it advisable to have a woodworker do this part. In making the frames, select some attractive ancient model as a pattern. One of our number has such a pattern and will send it, -- cut out of paper -- for \$1.00.

* * * * *

One of our Guild members, -- Mr. James Gebert, Box 424, New Iberia, Louisiana, is making a specialty of small linen hand-towels which he sells at wholesale at \$18.00 a dozen -- all different patterns if desired, but no less than a dozen offered at this price. These are well woven, with little colored borders, and are beautifully finished with hemstitching. He writes that he has a good stock on hand, and this information will no doubt be of interest to those of our number who are conducting gift-shops.

Another Guild member, -- Mrs. Nellie S. Johnson, of 12489 Mendota Boulevard, Detroit, Michigan, -- has been making a specialty of bags and in a recent letter has something to offer that will possibly be of interest to other bag weavers. She writes:

"I have at last been able to buy some very attractive metal tops in green gold in nine and fourteen inch sizes which I should be very glad to sell to Guild members for \$1.50 each if you care to announce it in the next Guild Bulletin. I also have bought a quantity of heavy shell amber tops with amber chain handles that are very lovely. I paid \$7.60 for the first top that I used and bought it at retail. The bag sold for \$20.00 and was a beauty. These tops are 10 inches outside measurement and I could furnish them to Guild members for \$4.75 each. I received orders for two more bags from the first one, so you can know that they were attractive."

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SHUTTLE-CRAFT BULLETIN NO. 24,

SEPTEMBER - 1926.

This number of the Bulletin marks the end of the second year of our Guild. Our numbers are increasing and our work is broadening in scope, so that I for one look back over what we have accomplished with a good deal of pride and satisfaction. In the modern revival of our ancient National Art, we as a group, are playing a not inconsiderable part.

Of course we are still at the beginning of this thing! In the South there are a number of large hand-weaving industries, but in the East, North and West, and in the great "Middle West", we have hardly made a beginning. The general public is still woefully uninformed on the subject -- the great majority of people having no idea that "cloth" is ever "made by hand". We are still pioneers.

The thing we are building up is not only a beautiful art but is also a nation-wide industry in which large classes of people are finding, in increasing numbers, a profitable and delightful outlet for their talents and a new use for spare time. However, if we want to put this thing on a solid commercial basis, we must do some educational work to bring our accomplishment into greater prominence.

By working together along some simple plan, we can do a good deal without any cost except for a little time and trouble. With our membership, in all parts of the country, we can accomplish wonders if we will.

Here are a few things we can do: I should like to ask each Guild member to do at least this first one, -- and, as the modern slogan goes: "Do it Now!" One forgets so easily a thing put off a day or two, or even a few hours.

First: The magazines we read are made up, - as far as the editors are able to accomplish the feat, - with the sort of thing we want to read. If they are made aware of a rather general interest in the subject of hand-weaving, they will publish articles of the sort. And the only way they can be made aware of such a demand is by letters of comment and inquiry from their readers. The following magazines have from time to time published weaving articles:

The Ladies Home Journal, Curtis Publishing Co., Independence Sq.,
Philadelphia, Pa.
The Country Gentlemen, - same as above.
The Modern Priscilla, 88 Broad Street, Boston, Mass.
The Youth's Companion, 8 Arlington St., Boston, Mass.
House Beautiful, 8 Arlington St., Boston, Mass.

Here are some others that might appropriately do so:

Antiques, 683 Atlantic Ave., Boston, Mass.
Country Life, Garden City, N. Y.
Harper's Bazar, 119 W. 40th St., New York, N. Y.
Delinicator, Butterick Bldg., New York, N.Y.
Woman's Home Companion, 250 Park Ave., New York, N.Y.

If each member of the Guild will write a note to each of these magazines -- addressed simply "to the Editor" -- expressing an interest in articles on hand-weaving, it will have an effect.

Second: Local newspapers are often interested in a hand-weaving article for a Sunday "feature". I should like to suggest that Guild members make an attempt to get in touch with the Sunday Editors of local papers and suggest such articles. Those who are clever at writing could prepare and submit articles. The newspapers pay for such material. It should be illustrated with photographs and should have a "Human interest appeal." That means it should have anecdotes about how a college professor's wife has woven a suit for the head of the house, how a child has earned Christmas money by weaving towels or bags for sale, how an invalid has found real pleasure in a broken leg by learning to weave, how somebody has found an old hand-loom in a hay-loft and is weaving on it a new coverlet in a pattern used by her great-grandmother. We have photographs and material we shall be glad to lend in the good cause.

Third: In any community there are many treasured old coverlets and bits of hand-woven linen, handed down from the old time. It is most interesting to get up a loan exhibition, with a talk -- perhaps -- about Colonial weaving, illustrated with examples, and if possible a loom in operation. People like to know about the old coverlets, the names of the old patterns, and all that. Organizations such as the Colonial Dames, the D.A.R., Art-clubs and the like will often undertake such an exhibition.

Along the same line, perhaps, but more definitely commercial, is a demonstration in a department store. This is hard work, but is rather fun, if one enjoys people and the odd things they say and do. Most stores are more than willing to give space and advertising to such a demonstration.

In either of these projects we shall be glad to assist, -- with the loan of samples and articles for exhibition, etc. -- and will gladly supply anyone who is interested with the names of other Guild members in the same part of the country who would be willing to help.

Fourth: Resolve now to make the coming Christmas a "hand-woven" Christmas, and either plan to weave all gifts, or else to weave as many as possible and to buy from other Guild members such things as are needed in addition. We all spend a good deal of money at Christmas for things to give away -- and no gifts are more appreciated than hand-woven towels, bags, pillow-tops, runners, and all the other things one can make on a loom. Why not keep this business in the Guild?

We will be glad to help, and will arrange to keep on file lists sent us of things offered for sale. Articles listed should have a short description -- materials and colors, size, etc. -- and price. Those wishing to buy can write us and we can notify the weaver to send the article desired "on approval". Lists should reach us about the middle of November.

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One of our members writes that she has for some little time been taking advance orders for Christmas, and has a lot of work ahead. I believe this is a good suggestion for all who are weaving for profit. It would be a good idea to send out letters to possible customers, listing the type of articles that can be supplied "woven to order" with prices, etc., and suggest the placing of an order immediately for delivery say by the week before Christmas. One could do this on a small scale by writing personal letters to old customers, but it would probably pay better to do it on a somewhat larger scale -- sending out a mimeographed letter with some sort of attractive inclosure to a good local list. It occurs to me that in this we can perhaps be of assistance. That is, we could have a card printed that could be used by any Guild member. We have a number of attractive "cuts" and as we have a good deal of printing done, the cost would not be great -- not more than \$15.00 a thousand, probably. We are willing to have this done if the idea appeals, and if there are orders that make a reasonable aggregate, we shall be able to supply cards in very small numbers.

I believe such an advertising "campaign" even on a small scale, would bring in a good deal of business. However, it should be done as soon as possible, the material sent out by the end of this month at least in order to be well ahead of the Christmas doings in the shops, which are so apt to distract buyers from real values. What a lot of trash we do buy at Christmas sometimes -- because we are in a hurry at the last minute, and because of the smell of holiday in the air!

I have been making a number of experiments for the benefit of the Guild and here are some of the results:

* * * * *

Very attractive wrist watch ribbons can be made on the garter looms by using fine silk instead of wool. The same patterns given in the instruction pamphlet are perfectly satisfactory. Knitting silk is too heavy. Use tatting silk, buttonhole twist, or the silks we carry.

I can supply small samples of this weave at 25c -- or a bit long enough for a wrist-watch at \$1.00.

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Scarves appear to be as popular as ever. The good shops are showing Scotch Tartan scarves still, and in fact are featuring them prominently, so that for a while no doubt it will be a good idea to go on making these, but as the vogue has lasted for some time, it will probably be wise to begin thinking about something different. The very loosely woven light weight wool scarves appear to be entirely "out", and silk scarves are more and more prominent.

I have therefore been making some experiments in silk. The silks of which samples were sent out in a recent Bulletin make excellent warp. When set at 30 threads to the inch and woven with the same material, a very lovely fine, light-weight soft scarf results. This is ideal for wear with light coats and for evening, but is not heavy enough for a man's scarf.

For a heavier material the silk should be set at 40 to the inch or even closer. How to set it depends somewhat on what reeds one happens to have. If set at 48 to the inch, threaded double through the heddles and sleyed four to the dent it would make a good warp. For weft with this, a double thread should be used, or a combination of real silk and artificial silk may be used as weft.

However, I am delighted with the light weight fabric described above, and shall use that for some scarves I am planning to make for my own Christmas gifts.

The threading I am using is the little "Diamond" threading in the Bronson weave, given at (a) Diagram 30 of the Course. For warp I have used the tan shade and have tried various colors and combinations of colors for weft. All are pleasing. I believe I like best a combination of blue and green woven this way:

On the tie-up as given, weave a narrow tabby heading, weaving the "A" tabby in green and the "B" tabby in blue. Then weave a deep berder like this:

Treadle 1, twice) in green
 "W 2, ")
 " 3, ")
 " 2, ")

using treadle B in blue as tabby between the shots.

Repeat this for the depth suggested. Then for the middle part of the scarf weave this way:

		(Structo Weavers):	
Treadle A,	blue	For "A" read	2 & 3 & 4.
" B,	green	"B" "	1
" 1,	blue	"1" "	2 & 3.
" B,	green	"2" "	2 & 4.
" 1,	blue	"3" "	3 & 4.
" B,	green		
" A,	blue		
" B,	green		
" A,	blue		
" B,	green		
" 3,	blue		
" B,	green		
" 3,	blue		
" B,	green		
" A,	blue		
" B,	green		

Repeat, for the entire middle part of the scarf. This produces a wonderful changeable affect, with little alternating dots in blue. These treadelings are illustrated on the diagram at (a') for the border and (a'') for the middle part.

On the reverse side of a scarf woven as above the little pattern will appear in the tan warp on the changeable ground.

Of course one may make very much more elaborate border effects on this threading if one chooses, and additional colors and other materials may be introduced in the borders.

The silk is so very strong that, though finer than the finest cotton we have been using, it does not break or give any trouble in warping. It is easy to weave, too, though being fine the work naturally goes more slowly than with coarse materials. It is advisable, too, to have shuttles very smooth for this work.

In weaving scarves it is well to remember that both sides of the fabric are in evidence, and therefore a pattern should be select that is as good on one side as on the other. A simple twill threading is always good and permits of a wonderful variety of effects. A number of treadelings for this threading were given in a previous Bulletin -- the number B R June, 1925, -- and these treadelings are all good for this scarf-weaving. The "Goose-eye", is good and one of the best is "Monk's Belt" -- but for use in the fine material it would be advisable in using this pattern to make the long blocks of four threads instead of six, as shown on diagram 8. In other

words, thread this way: 1,2,3,4,1,2,3,4,1,2,1,2,4,3,4,3,4,1,2,
3,4,3,4,1,2,3,4.

I have a few samples of the silk scarf experiment that I can supply, as long as they last, at \$1.00.

* * * * *

Here is an interesting way to weave "Monk's Belt". Thread as usual, using the draft as given in the course, arranging the pattern to center on threads 21, 22. Weave plain tabby, say in red Fabri, for a 2" heading. Weave the pattern in black art silk or other suitable material. Begin on treadle 2, which brings down the 3 and 4 shed (Structo weavers read 1 & 2), put the pattern thread under the two threads of the middle block only. Tabby as usual. If the pattern material is coarse, one shot through the first pattern shed may be enough. Otherwise, repeat. Now open the opposite shed -- treadle 1 (3 & 4 on the Structo) and put the pattern shuttle under the group of six threads on each side of the small middle block. Repeat this shot 3 to 5 times, depending on weight of material, tabbing as usual between shots. The blocks should be woven square, as these directions are for weaving wrong side up, look underneath if in doubt. Now open the first shed and weave under the group of six threads on each side of the blocks just woven, -- 3 to 5 shots as above. Next will come a group of five small blocks -- the same size as the first one -- which should be woven in succession as they come. Then two large blocks, and you have reached the centers of the figures next on each side to the middle one. By continuing this process out to the edge and then diminishing back to the center, a large diamond shaped figure in Monk's Belt pattern appears on a plain ground. Very effective.

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I recommend using one of the many little "weaves" rather than a pattern for the making of these things. The trend seems to be all that way -- textures rather than patterns. It is quite different from what we have been doing, but interesting.

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The yardage of the silk -- 10,080 yards to the pound -- makes this material less expensive to use than might appear. A scarf in the light weight, $2\frac{1}{2}$ yds. long and 18" wide would cost for materials - both warp and weft - about \$1.75. Such a scarf should sell at \$12.50 or \$15.00.

* * * * *

Makes bags as gorgeous as possible, but here too use small patterns, or large patterns produced in a fine weave. The little Bronson "diamond" as used for the scarf described above is very good for bags. It is amusing sometimes to brocade eccentric figures over this weave. By bringing down treadles 1 and 2 together, or treadles 2 and 3 together, a brocading shed is opened. This would be very effective for bags, but not, of course, suit-

able for scarves, as the wrong side is not handsome. I once made a piece on this threading in this way, weaving the ground in wide stripes alternately in plain tabby and in the (a¹) effect. Over this I put in large squares and small squares as fancy dictated, using a heavy material through the brocading shed over just the spots desired. This material was carried on a small shuttle. By taking pains it is entirely possible to do this work right side up, and one may then judge of the effect as one goes along, though the conventional practise is to weave brocade wrong side up.

A Guild member has lately sent in a very charming bag made on the lace-work threading given at (n) Diagram 18 and described in the notes. This could be worked out beautifully in silks, and is very novel and interesting.

* * * * *

It has come to my knowledge that Mr. Hall of San Francisco, one of our Guild members, has on foot a scheme for sending me as Shuttle-Craft Guild representative to the Sesqui-Centennial, to report any interesting exhibits for the benefit of the Guild. I appreciate this very much, and shall be glad to do my share if the plan works out.

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One of our English members contributes some interesting notes on Italian linen weaving which I hope to include in the Bulletin before long. She writes that she has an order to supply 500 yards a week up to Christmas of a special handwoven fabric, which sounds to many of us like a big undertaking. But interesting. A new member writes that she has earned \$240.00 on her first Structo warp -- I wonder if anyone has done any better?

* * * * *

A number of extremely interesting contributions have come in to the Bulletin from Guild members, it gives us great pleasure to pass them on.

Mrs. Stanton of Dayton, Ohio, has made an index for the first two years of the Bulletin. This is given on separate sheets so that those who are keeping their Bulletins in some sort of bound form can insert them where they belong. I feel sure all will owe Mrs. Stanton a vote of thanks for her work, and will find this index a great help in referring to back numbers for special information, patterns, etc. The index for the first year, herewith, and for the second year with the November Bulletin.

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The notes on Italian towels are from Dr. Mary Bell, one of our English members, and will I am sure be highly appreciated. The draft used is the ordinary "Diamond" or "Russian Diaper" threading, given on Diagram 5 of the course. Dr. Bell writes as follows:

"I am sending you details of Italian table runners and cushion covers - as I feel we should all try to contribute to your collection.

Warp - white cotton - about 48 per in. (this seems to me a little heavier than is necessary)
Weft - Blue or white, 8 ends, and blue and white cotton as in warp. Fine white binder.

The design is done in 8 strands of cotton (same thickness as warp) through the same shed, so that each unit of the design consists of 2 throws (of 8 strands) with binder between. The designs are closely woven all over designs.

A different runner is made mostly in plain blue and white striped about $\frac{1}{2}$ - $\frac{5}{8}$ inch broad (weft stripes), with 3 or 4 simple pattern stripes at each end.

Warp - white cotton as in the other two.
Weft - blue and white 5 ends, or rather thicker run in 3 strands per throw.

The runner begins with $2\frac{1}{2}$ or 3 inches in plain blue. The

little design rows are done by treadeling 1, 2, 1, twice each, Diamond threading.

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Another member -- Miss Anna Kuhn, of Andover, Mass. has brought in an interesting old note-book used by a weaver of some generations ago. It contains a number of drafts, chiefly for linen weaving, and some fascinating little samples. I am immediately inspired to make such a note-book for myself -- the draft, with notes of the materials to use, setting in the reed, etc., on one page, and on the opposite page a small sample of the resulting weave. A delightful reference book. I am so inspired that I am thinking of getting up a set of sample pages the same size as the blue-prints of the course, showing samples, like this:

- Sheet 1, samples of the knots shown on Diagram 2.
- " 2, three samples - Honeysuckle, Monk's Belt and the Diamond. Diagrams 3, 4, and 5.
- " 3, Inlay rug samples, in rags.
- " 4, "Wreath-Rose" rug samples, in chenille or rug-yarn.
- " 5, Samples of threadings shown on Diagrams 8 and 9.
- " 6, Partly completed drawing of Chariot Wheel and woven sample.
- " 7, Samples of (b) and (c) Diagram 10.
- " 8, Samples of (d) and (e) Diagram 10.
- " 9, Woven samples of "Little Pine Burr" and "Four Leaved Clover", Diagram 11.
- " 10, Woven samples of patterns Diagrams 12 and 13.
- " 11, Woven samples of patterns, Diagram 14.
- " 12, Woven samples "Lees Surrender", Diagram 15 (in wool).
- " 13, Woven Samples "Old South County", linen on cotton.
- " 14, Woven samples "Gentleman's Fancy", mercerized cotton.
- " 15, Woven samples of patterns on Diagram 16.
- " 16, Woven samples of Three harness weave.
- " 17, Samples of weaves on Diagram 18.
- " 18, Samples Diagram 19.
- " 19, Samples Diagram 20.
- " 20, Samples of pattern, Diagram 21, and also of one of the patterns on Diagram 22,
- " 21, Samples to illustrate diagram 23.
- " 22, Samples to illustrate diagram 24.
- " 23, Drawings of the patterns, diagram 25.
- " 24, Woven samples to illustrate diagram 26.
- " 25, Drawings of patterns, Diagram 27.
- " 26, Drawings of patterns, Diagram 28.
- " 27, Woven samples of weaves on Diagram 29 and 30.

It would be rather expensive to get up these sheets, but if, say twenty-seven members were interested, each could take care of the preparation of one sheet -- 27 copies. This would not be hard to do. Enlistments are in order. Extra sheets might

be supplied those who did not wish to participate, at, say \$1.00 each, the member who prepared the sheet in question to have the privilege of selling in this way. We need not take the complete list but begin, say with Nos. 2, 5, 6, 7; 8, 11, 12, 13, 14, 16, 17, 18, 19, 20, and 27, which would, in my opinion, prove the most generally interesting and useful. This program would take 15 interested members, of which the Shuttle-Craft Company will be glad to be one or two.

* * * * *

But to continue with the old-note -book. One sample was especially charming -- in fine blue cotton on a fine "natural" cotton warp in what is properly a linen weave. The threading is in one of the "Ms & Os" type of pattern, as follows: Fine figure -- 1,2,1,2,3,4,3,4,3,1,3,2,4,2,4, repeated five times; then 1,2,1,2,3,4,3,4, (end of fine figure). Large figure -- 1,3,1,3,2,4,2,4, repeated three times; 1,2,1,2,3,4,3,4, repeated three times; 1,3,1,3,2,4,2,4, three times; 1,2,1,2,3,4,3,4, three times; 1,3,1,3,2,4,2,4, three times. (End of large figure).

Treadle as follows, using the tie-up as given for (a) Diagram 20 of the course: Fine figure -- treadle 1, treadle 2, alternately for eight shots; treadle A, treadle B, alternately for eight shots. Repeat these two blocks five times. Weave the eleventh block treadle 1, treadle 2, alternately for eight shots. Large figure -- Treadle A, treadle B, alternately for 24 shots; treadle 1, treadle 2, alternately for 24 shots; A & B alternately for 24 shots; 1 & 2 alternately for 24 shots; A & B alternately for 24 shots.

This pattern is not woven with a tabby, -- in fact no tabby is practicable.

(Those using the Structo loom should transpose treadelling as follows:)*

for "treadle 1,"	read levers	3 & 4.
" "	2,	" " 1 & 2.
" "	A,	" " 1 & 3.
" "	B,	" " 2 & 4.

I have sometimes heard this threading called "Rain-drops" and it does give somewhat the effect of the pattern made by heavy drops of rain in deep dust.

* * * * *

We are enclosing a variety of samples with this Bulletin. The card gives the various shades we supply now

o
in all woolen yarns except Germantown and "Craft" yarn. Fabri, Shetland, Weaving Special, and Zephyr come in all these colors numbers. The silk cards give the color line for art silk and also for mercerized cotton.

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The last number of the John Landes publication is in preparation and will soon be ready for distribution. Work on it ~~was~~ delayed by my absence during the summer.

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I am planning to visit the Sesqui-Centennial exhibition about the middle of this month, in accordance with Mr. Hall's suggestion, and trust I shall find much that will be of interest to the Guild.

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For the benefit of new members, I wish to explain about the "special" Fabri in small skeins which is available to Guild members at the very special price quoted in a Bulletin of some months ago. This is a very high grade woolen yarn and is supplied in small skeins, (about 50 to the pound) in assorted colors. This material is obtained from a large dye-house where it is used for the testing of dye-stuffs and is supplied at less than the cost of the raw wool. The colors, tho not guaranteed fast, have proved in our experience entirely trustworthy, but it is suggested that the material be washed before using if to be put into a very elaborate piece of work. This material sells at \$1.75 a lb. -- not less than a pound supplied -- or at \$1.25 lb. in 25 lb. lots. It is an ideal yarn to use for the weaving of small things -- bags, pillow-tops, draperies in stripes of gay color, in scarves, etc., etc. A scarf woven on a silk warp with tabby of silk and pattern in this yarn or in the regular Fabri is very attractive.

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Please note the special linen bargains for this month. The heavy floss in "natural" color is \$1.25 a lb. There are less than a hundred pounds in the lot; we will fill orders as received, so first to order will be the ones to get it. There are larger quantities of the other numbers, but these too are specials and cannot be matched after the present stock is exhausted. Price of these, \$1.75 a lb. These materials are very high grade and the prices are about half the regular retail price. There is no additional Guild discount on these materials.

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SHUTTLE-CRAFT BULLETIN NO. 26

NOVEMBER

1926

It is some time since we have had in the Bulletin one of the typical Colonial coverlet patterns, which are the foundation of our weaving. The one that accompanies this issue of the Bulletin is from a photograph sent in by one of our Middle Western Guild members. It is a pattern with several unusual features, though it is similar in some ways to a pattern I have heard called "Ladies' Delight". Will anyone having a more authentic name to offer please let us know about it? This matter of the old names is always difficult, as often the same pattern has many different names, while sometimes a name is used in different parts of the country for very dissimilar patterns.

As this pattern has no long overshot blocks, it is particularly well adapted to the weaving of upholstery material. Anyone who plans to weave a new cover for an old couch or for a wing chair will enjoy using it.

For materials, an Egyptian cotton warp, either "natural" or colored, set at 30 threads to the inch, and pattern yarn of Homespun would be suitable. If desired, a Fabri warp set at 30 to the inch may be used. Woven in this way the figures will be almost exactly the size of the illustration.

The pattern will also make an excellent rug. In that case the figures will be twice the size of the illustration.

If desired, several colors may be combined in weaving this pattern. For instance, all shots on Treadle 1 may be in blue, those on treadle 2 in henna, treadle 3 in blue again, and treadle 4 in orange. Or treadle 3 may be woven in a different color from treadle 1, -- or in a different shade of the same color. In using a number of colors, it is advisable to use a dark tabby to counteract the stripy effect of the background.

Our draft, as noted above, was written with the idea of weaving upholstery material. For a coverlet, it would be advisable to make the figures larger, increasing each block of the pattern by adding the same number of threads. For instance, the draft may be re-written making all the four-thread blocks of eight threads and the three-thread blocks of seven threads. This will give a repeat of 598 threads.

At thirty threads to the inch, each repeat will measure 20", and the figures will be 10" across. For a coverlet woven in Homespun or Belspun yarns, this would be the best threading. For a very bold effect, to be woven in a very heavy yarn such as Zephyr or Germantown, the blocks may be increased to ten and nine threads respectively. This gives a repeat of 758 threads.

And, too, the pattern may be written very small -- with a repeat of 86 threads -- as follows:

1,2,3,4,1,2,3,4,1,4,3,4,1,4; (*3,2,3,4, repeat these four threads, from (*), six times) 1,4,3,4,1,4,3,2,1,4,3,2,1,4,1,2, 1,4, (*1,2,3,2, -- repeat these four threads, from (*), six times) 1,4,1,2,1,4. At thirty threads to the inch this will give a repeat of less than three inches and each figure will be about 1 3/5" across. As small as this, the pattern may be used for all kinds of fine work. It should be woven in fine material only -- either Fabri yarn or silks, or fine linen. Before using these variations of the draft, write them out on squared paper exactly as they are to be threaded.

To arrange on the Structo loom the small threading given above, proceed in this way: Thread the first ten threads, 3,4,1,2,3,4,1,2,3,4. Repeat the complete draft six times. Then from the beginning to thread 51 of the draft. Put in the last threads: 4,3,2,1,4,3,2,1,4,3.

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We are sending with this number of the Bulletin the index sheets for the second year -- also the work of Mrs. Stanton who prepared the index for the first year.

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For the benefit of new members I wish to repeat some announcements: Guild members are not limited to a year in which to complete the work of the course, but may send in the problems required for our certificate whenever they choose, as long as they continue their membership.

The "Special" Fabri yarn which comes in small skeins of assorted colors at \$1.75 a pound may be had regularly. We cannot pick out colors, however, or match skeins of this, and do not sell less than a pound. It is a great bargain, and useful for many purposes, but the bargain price at which it is offered to Guild members makes it impossible to do anything except send it out exactly as it comes to us. While the colors have proved entirely "fast", they are not guaranteed, and washing before using is advised.

On our regular yarns, we can supply the complete color line in all woolen yarns except rug-yarn, - which has

its own color range, - and Germantown, which is supplied only in white, baby pink and baby blue. The Germantown shown on the sample cards is a heavy and not very high grade yarn, - we can supply a better grade yarn for baby blankets which sells to Guild members at a special price of \$4.75 a pound. This same yarn sells retail by the ball at over \$7.00 a lb.

It is advisable when ordering yarns to be sure of having enough of colored materials. Different dyeings vary a little, and we do not guarantee to supply an exact match. We can have yarn dyed to order in any color desired in lots of three pounds and over.

In connection with the yarn service, please note that what we give is a "wholesale" price, and while we make every effort to get orders out promptly we do not pretend to give retail store service. It cannot be done without raising prices. It will be a great help to us if Guild members will plan ahead as far as they can, and avoid if possible sending for a skein of one thing today, and a skein of something else tomorrow. The cost in time for handling a small order -- making out the statement, entering the amount on the records, sending an acknowledgement and later a bill, doing up the package, weighing and checking and mailing -- often come to many times the small percentage of profit on the transaction. We are anxious to be helpful in every possible way, of course, but believe a good deal of unnecessary work could be avoided if members would try to plan ahead and order materials for several pieces of work at the same time.

* * * * *

The John Landes book - the book of interesting old weaving designs we are publishing from material in the Pennsylvania Museum -- is now almost complete. The final part is in the hands of the printer and will be off the press we hope within ten days or two weeks. Single numbers sell to Guild members at \$2.15 each -- the four numbers complete for \$8.50.

* * * * *

Miss Loul M. Wright, one of our Guild members, has opened a studio and shop at 308 Fourth Street, Marietta, Ohio. She will accept handwoven articles for sale on consignment and also wishes to place orders for rugs, runners, etc.

* * * * *

Mrs. Mildred Cline, at 2873 Santa Anita Ave., Altadena, Calif., also requests us to put her name and address in the Bulletin. She is also a Guild member and is opening a shop.

* * * * *

The "Sesqui-Centennial" Number of the Bulletin be the December issue.

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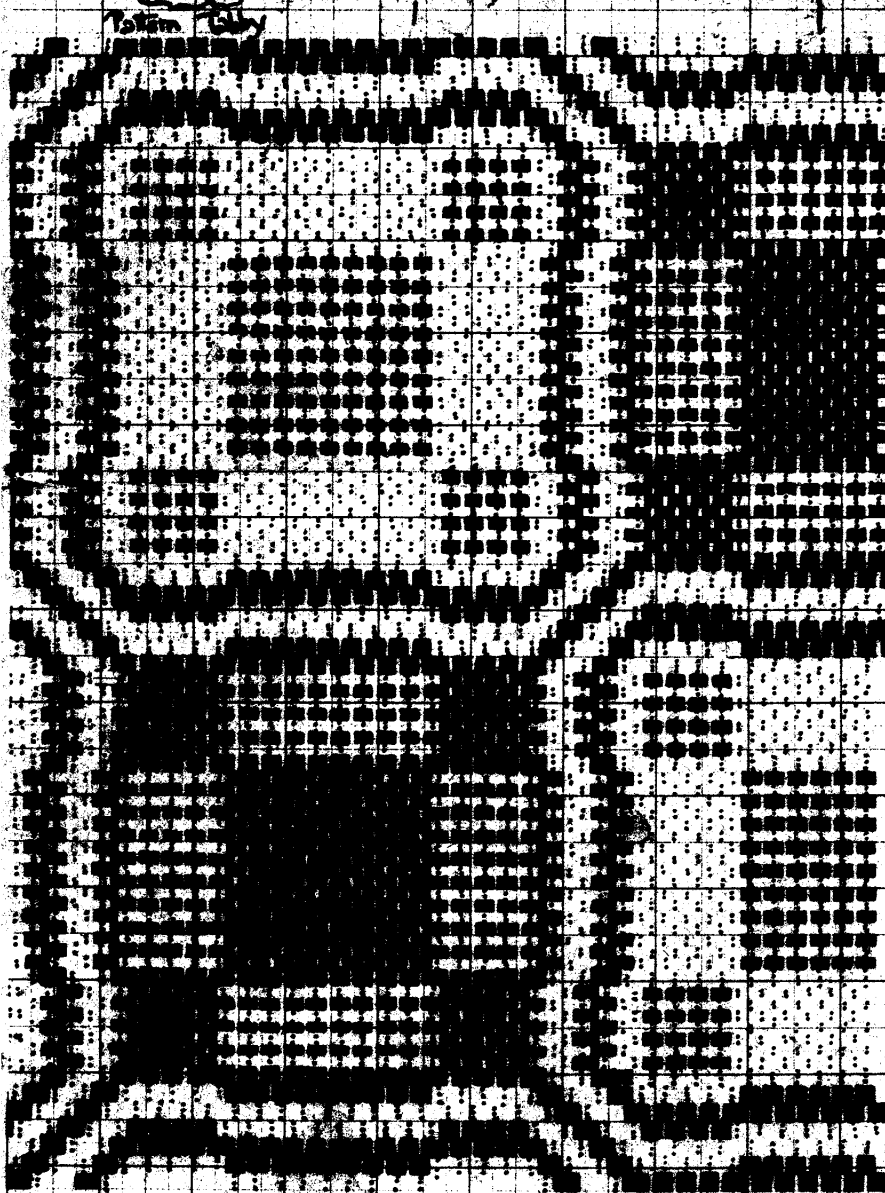
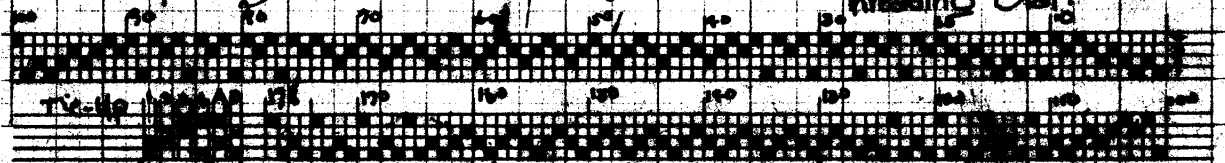
126

X, Y, Z

Illustration for Shuttle-Craft Bulletin No 26. November 1926

Pattern possibly named "Ladies' Delight."

Threading Draft



Weave as drawn in:

- Treadle 1, 3 times
- 2 3
- 3 3
- 4 3
- 1 3 3
- 2 3 3
- 3 3
- 4 2 } 3 times
- 3 2 } 3 times
- 4 2 } 3 times
- 2 2 } 8 times
- 3 2 } 8 times
- 4 2 } 3 times
- 3 2 } 3 times
- 2 3 3
- 1 3 3
- 4 2 } 3 times
- 1 2 } 3 times
- 4 2 } 3 times
- 2 2 } 3 times
- 1 2 } 3 times
- 4 2 } 3 times
- 1 2 } 3 times
- 4 2

Repeat

Note: Shucko weaves
 Transpose treadling
 as follows:
 for "1" read levers 384"
 "2" " " " 104"
 "3" " " " 104"
 "4" " " " 283

"Sesqui" Number

The following notes on the Sesqui-Centennial at Philadelphia are the result of a letter sent out by one of our members, -- Mr. William Ham Hall of San Francisco -- to several other Guild members proposing a fund to send a Guild representative to the Exposition, for the purpose of reporting such matters as might be of interest to the weaving fraternity. The following report is sent to all members to those who did not know about the plan as well as to those whose contributions made it an accomplished fact. If found of interest, thanks are due Mr. Hall and those who joined with him.

* * * * *

As a whole the "Sesqui" is a failure -- "the flop heard 'round the world" as some unkind critic has remarked. However, in so large an affair there were bound to be some things of interest to anyone with the persistence to hunt them down.

The most attractive part of the exhibition was undoubtedly "High Street" -- a short street, with replicas of famous ancient houses on either side. These houses were furnished, some with historic pieces and genuine antiques and others in good modern replicas of ancient furniture, giving a very charming picture of our American Colonial style at its domestic best.

In only one of these houses, however -- the "Washington" house -- were there any examples of handwoven fabrics. Here were two coverlets, a number of rugs, and some chairs upholstered in hand-woven material. These were modern work, and I am not giving the patterns and specific directions as it might be annoying to the weaver were I to do so, even though the things were on public exhibition. However, I should like to say a word about the rugs, which were in "Summer & Winter" weave in two colors and woven "on opposites", giving an excellent effect. The material was cotton roving about half the weight of the ordinary roving. I believe the effect would be far better in woolen rug-yarn. Further remarks on the subject will be found in another place in these notes.

There was really very little American hand-weaving in any of the exhibits, -- some excellent but commonplace ancient double-woven coverlets in the Pennsylvania building, some good but ordinary weaving in several exhibits of Occupational Therapy products from various hospitals and institutions, but on the whole, nothing to pass on to the Guild.

In the government building there was a small exhibition of Navajo Indian weaving that deserves comment. The government, as it is pleasing to know, is making a real effort to preserve this native primitive art and is teaching weaving and design in the Indian schools of the region. Some attractive work from these schools was shown. We, too, could if we wished make Navajo rugs, but to my thinking this type of work is best left to the Indian weavers, as the charm is largely in the symbolism and the naive and direct method of expression -- which we could imitate but never make our own.

* * * * *

The only looms in operation at the "Sesqui" were two Jacquard looms, mechanically operated, one on Irish linen and one on silk damask, and a mechanicalloom turning out turkish towelling. These are interesting, of course, to anyone unfamiliar with looms of this type, but not of interest to the Guild. There were no hand-loom of any sort, as the Navajo weaver had gone back to Arizona on account of the cold. What a pity that somewhere along High Street there should not have been "John Landes" weave shop with work going on! Something for us to think about if ever there is another National Exhibition.

* * * * *

Those of the foreign exhibitions where one expected to find hand-weaving were also in most cases disappointing. Denmark sent only pottery, Czechoslovakia only embroidery and painted wooden articles, Japan and China some exquisite ancient brocades of very elaborate workmanship, and a lot of modern trash, but nothing to the purpose, - and so it went. I hoped surely to find some of the Italian weaving which has become so well-known the last few years, but there was none. I was becoming somewhat discouraged when I happened upon the Spanish exhibit, and here I spent most of my remaining time.

A very ancient carved and painted bed-stead of the most gorgeous kind had as a coverlet an ancient piece of tufted weaving in two shades of a bawny color, that was not exactly burnt orange and not quite terra-cotta, nor quite dark enough to be called henna. In another section of the exhibit there were a large number of hand-woven rugs and of hand-woven drapery materials. These were simple in pattern and easily reproducible but unusual and handsome in effect and I shall describe them in some detail.

The rugs were almost all woven on the simple "Diamond" or "Russian Diaper" threading, though a few were in another simple pattern known among us as "Weaver's Choice". The warp was a fine cotton, very similar to our ordinary "20/2" cotton, set at about 40 ends to the inch and threaded double. The pattern weft was a woollen yarn about the weight of Shetland, woven in strands of eight ends. A tabby was used. The resulting fabric was soft and beautiful, but quite heavy enough for a rug. The rugs were made more nearly square in shape than the rugs we usually make, and were finished with a woven fringe, sewed on all around. The most unusual feature of these rugs, aside from the choice of materials and the manner in which they were combined, was the arrangement of the colors. They were all made with a wide border all around in a color different from the color or colors used for the center. It is, of course, a simple matter to produce this effect in a large rug woven in three strips, but these were small rugs woven in one. The method was to weave the top and bottom borders all the way across, and to weave the middle part of the rug using three shuttles for the pattern -- one for the center and one for each border. The different yarns were simply dovetailed along the line of division in a manner similar to that described in Lesson 3 of the Course. The tabby, of course, was carried all the way across.

The accompanying sketches should make the matter clear.

One of the rugs had a border in green and the center in red and yellow. In another the border was in two colors -- seven blocks woven in a dark purplish shade of navy blue, then seven blocks in vivid green. The center was woven, seven blocks in turkey red, seven blocks in light blue. Another very handsome rug was woven in the "Diamond" pattern, alternate figures in red with a dark blue shot through the center, and in dark blue with a red shot through the center; the middle of the rug was all in green except that the center shots of the border figures were carried all the way across the middle of the rug, as well as across the borders.

These rugs were extremely striking and handsome, and though unsuited to some interiors and not in the least "Colonial" in effect, I believe some of our members will enjoy the making of them. I think a good grade of carpet warp set at 20 to the inch might be substituted for the fine warp, though at some loss of softness, of course, and possibly a double strand of "Craft" yarn might be used as weft, though this would change the texture very much and would make the lapping of the material along the edges of the side borders rather difficult to manage neatly. To use Shetland yarn would be expensive. The less costly "homespun" yarns would be just as good. I may happen on a stock of cheap fine yarns we can use.

The prices of these rugs may be of interest. The smallest one -- about 50" long and 40" wide -- was priced at \$20.00. This was, too, a reduced price owing to the fact that the exposition was soon to close. At similar prices we could make such rugs at a profit, even if the materials are more expensive than in the ordinary rugs.

The fringes for all rugs were woven with a heading about an inch or an inch and a half wide, in a heavy warp set very close together, the weft being heavy strands of yarn such as used in the pattern of the rug. All the colors used in the rug appeared in the fringe -- about three inch sections of each color in a regular rotation, sometimes separated by narrow sections of each color in a natural white yarn. In some cases, the warp of the heading was alternately white and black, giving a striped effect to the heading. The fringes were not tied, and were cut about 3" long. (The weaving of fringes has been described in a previous issue of the Bulletin and will not be described further here).

* * * * *

The drapery fabrics, though they showed the greatest possible variety of colors and effects, were of two simple types of weaving only. The warp -- in some cases a fine warp threaded double and in other cases a quite heavy warp set far apart, -- was entirely covered and the fabrics were heavy and thick. Weft materials were woolen yarns about the weight of Shetland, with a few strands of artificial silk here and there for "accent". The ones woven on the "Rosengang" threading, illustrated, were similar to much Scandinavian weaving done on the same pattern, but the effect was very different owing to the arrangement of the borders and the color effects chosen. A great number of colors, usually of the most vivid shades, were combined, giving a very gorgeous effect. In some, spaces of plain color or natural white wool separated wide stripes of pattern weaving made up of a succession of narrow borders arranged symmetrically from a center. In others the entire piece was composed of pattern weaving, usually repeated at intervals of three or four feet.

The eight-treadle tie-up given on the illustration is a convenience in weaving this type of pattern. However, as many of us have only six treadles, it is suggested that the treadles 6 and 7 be omitted if necessary.

One piece, threaded: 1,2,3,4,3,2, and repeat, was woven as follows:

(on the eight-treadle tie-up as illustrated)

Ground, vivid green, treadled: treadles 1 and 4 together against treadle 7. (Or 1 against 3, if treadle 7 is omitted).

Border: treadles 1 and 2 together, red; treadle 8, red.
" 2 " 3 " black " 5, black.
Repeat for 16 shots.

Treadles 1 and 2 together, black, " 8, black.
Repeat for six shots.

Tabby (5&7 against 6&8) blue and yellow alternately.
Repeat for 4 shots.

Solid red 1/8", treadled like solid green ground.
Solid green, four shots.

Tabby four shots, red and yellow as above.

Solid black, 1/8" foundation weave.

Treadles 1 & 2 together, black treadle 8 black.
" 2 " 3 " , yellow, " 5 yellow.

Repeat for 8 shots.

Solid yellow 1/8".

Solid red, 1/8".

Four shots green, foundation weave.

Narrow solid stripes of yellow, red and yellow.

Solid red 1/8".

Narrow solid stripe, magenta.

Narrow blue, narrow yellow.

Treadles 1 and 2 together, blue; treadle 8, yellow.

Repeat for six shots.

Narrow stripe magenta.

Red 1/8".

Narrow yellow.

Blue 1/8".

Tabby, red and yellow, four shots.

Narrow green.

Yellow, 1/8".

Narrow rose stripe. This is the center of the border, which is repeated in inverse order back to the beginning. The entire border about 6" wide. The green that appears in the border is a light yellowish green, the green of the ground is a vivid apple green. The yellow used is a light tawny shade, not much darker than cream-color. The other colors extremely vivid.

This extremely simple border showing no true pattern weaving, will give an idea of the way in which color was used. Similar borders were much wider and more elaborate and the various stripes of color were woven in figures using two colors or more in combination.

The threading shown at (d) on the accompanying illustration was woven in a similar manner and was even more interesting than the pieces woven on the more familiar Rosen-gang pattern. Part of a piece on this threading ran as follows:

Treadle 1 (of the tie-up as given on the illustration), tan.

" 3, red. Repeat for 4 shots.

" 2, tan. Treadle 4, red. Four shots.

" 1, tan; treadle 3, red. Four shots.

" 2 and 4 together, red; treadle 5, red.

Eight shots.

Same treadeling, black $\frac{1}{4}$ ".

Treadle 2, gold; treadle 3, dull green. Five shots.

" 3, gold; " 2, " " " . Five shots.

Repeated a number of times for a broad band.

Red stripe, $1\frac{1}{4}$ ", treadles: 1,3,2,4, and repeat.

Blue and yellow, $\frac{1}{2}$ ", treadled: 2&4, blue; 5, blue.

1&3, yellow; 6, yellow.

Black $\frac{1}{4}$ ".

Red and green, treadling as for blue and yellow above.

And so on, and so on.

The draperies described, - pieces about 36" wide and perhaps 8' long, were priced at \$40.00.

* * * * *

Several of the Egyptian booths were displaying a garment as sketched, which was simple and effective. It seemed to me the general idea might well be used for the making of dressing gowns or for evening wraps, perhaps. Our looms are for the most part not wide enough to weave 52" as shown on the sketch -- which would mean about 54" in the reed -- so that if we wished to make a garment of similar length we would have to weave a separate piece for a band at the botton. This would not injure the effect at all, to my thinking.

The material, as will be plain from the sketch, was not cut at all except for 7" slits for sleeve-openings, and was sewed nowhere except for the short straight seam joining two selvages across the top of the shoulder. In a soft material such as the silk in which the garment was shown, or in a light weight wool or a silk and wool mixture, the garment hangs in an attractive way. It might be cumbersome in a heavy fabric.

* * * * *

This covers all I was able to find at the Sesqui that seemed to me of interest to our group. As I had a little additional time, I went out to the Pennsylvania Museum and collected a number of unusual and interesting coverlet patterns which I am planning to give the Guild with the January Bulletin. January is a great month in which to weave coverlets - why not plan to make it "coverlet month" the coming year!

Since my return from the Sesqui I have been making some experiments in the weaving of a more elaborate "Summer & Winter" threading in the manner of the Spanish hangings, with results shown on one of the accompanying illustrations. The effect is wonderfully good and very unusual. The same system may be followed with any "Summer & Winter" pattern, and would be handsome for grugs if done in ordinary rug-yarn. The weave in fine materials is thick and firm as felt -- too heavy for a coverlet but excellent for a living room table-mat or other such purpose, or for heavy hangings. For a rug, a very heavy warp should be used, set at 6 or 8 threads to the inch -- might be used on a 15 dent reed by sleying every other dent. Or ordinary carpet warp threaded double and sleyed 12 or 15 to the inch would have a similar effect. For a four-harness pattern, consisting of two blocks, the treadling would be as follows: (on tie-up as given at "d" of the accompanying illustration)

1st block Treadle 1, blue; treadle 3, tan.

" 2, blue; " 4, tan.

Repeat as required to square block.

2nd block Treadle 3, tan; treadle 1, blue.

" 4, tan; " 2, blue.

Repeat as required to square block.

If desired to weave plain borders at the ends that will be blue on one side and tan on the other, weave as follows:

Treadle 1&3 together, blue; treadle 5, tan.

" 2&4 " , blue; " 6, tan.

Repeat as desired.

Use no tabby and beat the fabric up very solid, so that the warp is completely covered.

May I say in conclusion that the trip was interesting to me, and that I for one feel greatly obliged to Mr. Hall for his efforts.

* * * * *

We have a few Guild notes:

Miss Emily Goodwin, of 91 Cambridge Place, Brooklyn, New York, is now ready to fill orders for hand-woven articles.

* * * * *

One of our Guild members told us of a new Swedish book on hand-weaving which we have succeeded in purchasing from the Albert Bonnier Publishing Co., 561 Third Ave., N.Y. It is called "Sigrid Palmgren's Vavbok i Delen". The price per copy is \$1.80.

* * * * *

I am enclosing samples of a very high grade specialty yarn which we are offering a fair quantity of at a very special price -- \$4.25 a lb. It comes in this natural color only, and is put up in skeins. For a very special dress or for a silk and wool scarf, it would be ideal. This is an alpaca yarn, sold regularly at a much higher price and we will have it at this special price only while the present stock lasts.

* * * * *

The heavy linen offered last month has been entirely exhausted, but we still have some of the finer numbers. We have had so many more orders for silk than we were prepared for that there has been a very distressing delay in some instances. This material is specially spun for us and when one color of our stock runs out we have to wait some time for a new lot, -- and once or twice there have been mistakes wrong colors and orders missent from the factory. However, there is always difficulty in getting a new line of supply organized and I believe now we shall be able to do better.

* * * * *

Tartan scarves of silk are a new thing we are trying and will, I believe, be very beautiful and saleable, too.

* * * * *

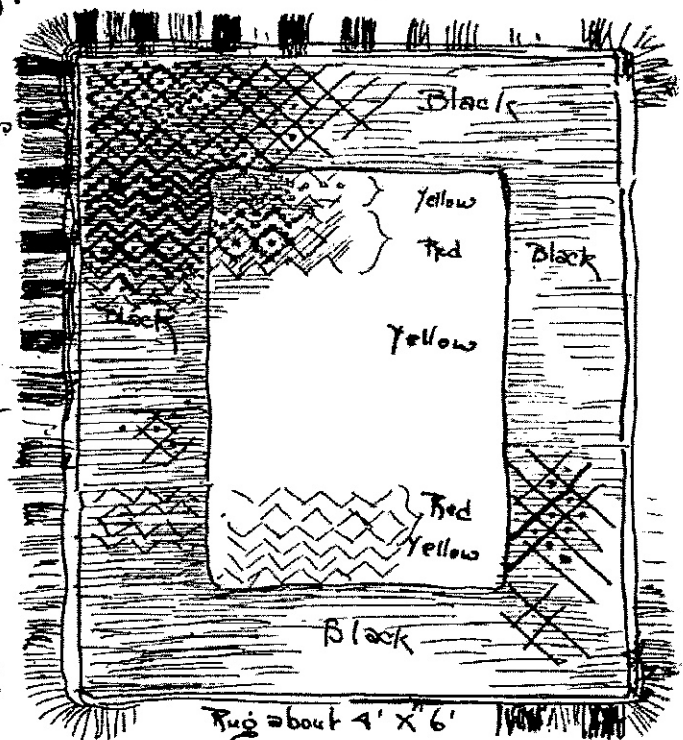
A letter from Mr. Herzog, of Herzog Galleries, 3619 Main Street, Houston, Texas, reads "We would be interested in the hand-loom linens and bags and various other things created from the hand-loom fabrics. Can you put us in touch with some of your students who perhaps make sufficient quantities of the home hand-loom to want to find a market." We know nothing about the Herzog Galleries and furnish this information in case any of our members wish to write to Mr. Herzog for further particulars.

Some Spanish Weavings - sketched at the "Bicentennial" Exposition, Philadelphia, 1926

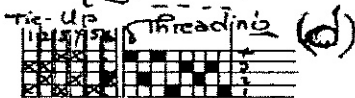
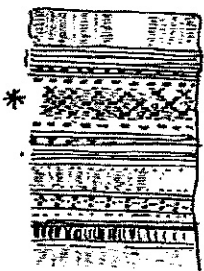


Rug in three colors -

Warp, a fine white cotton, set about 40 threads to the inch and threaded double through the reedles. Weft, a two-ply woolen yarn similar to "Shetland"; - a strand of eight ends being used for pattern shots. Border all around in black - center, yellow with stripes of red. A tabby each way, in fine cotton, is thrown between shots of weft, and between pattern blocks there are also three shots of red wool - single - as follows: first block (treadle 1, four times, in heavy wool with two tabby shots between) treadle 2, single red; treadle 4, single red, treadle 3, single red. Second block (treadle 2, four times, heavy wool, two tabby shots between) treadle 1, fine red; treadle 3, fine red; treadle 4, fine red; etc., etc.



The tabby shots and the shots in fine red wool go all the way across. The heavy wool shots, in the body of the rug, go part way only, overlapping along edges of borders. Other rugs had borders in green, center in red and black, etc.



Heavy Drapery

Warp, fine cotton threaded double, or coarse cotton, set fairly far apart - warp entirely concealed. Weft in a variety of fine yarns - wool, silk and rayon - in many colors. No tabby used.

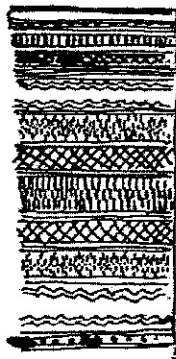
Border *

Weave as follows - any colors or combinations -

treadle 1, red;	treadle 3, tan	- repeat twice	} A
" 2 "	" 4 "	" 4 times	
" 1 "	" 3 "	" twice	} B
" 3 "	" 1 "	" twice	
" 4 "	" 2 "	" 4 times	
" 3 "	" 1 "	" twice	

Repeat "A" as above

Plain stripes are woven thus: treadles 2 & 4 together; treadle 5; treadles 1 & 3 together; treadle 6; repeat.



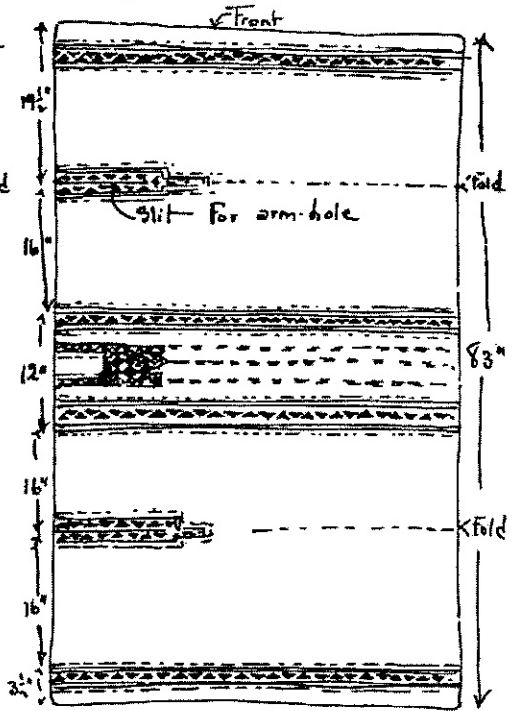
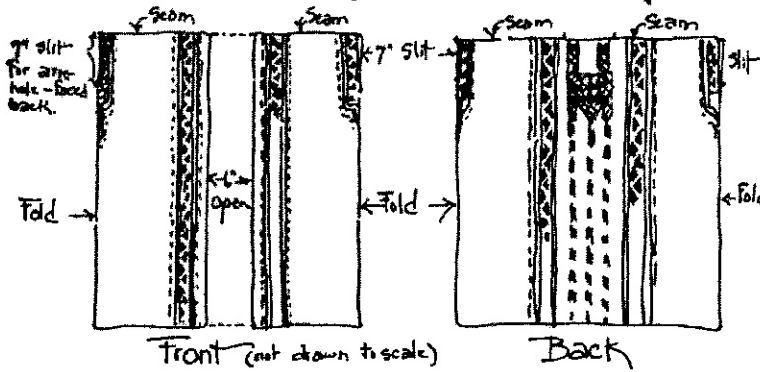
Heavy Drapery

Similar to much Scandinavian weaving, except in the selection and arrangement of the colors. Warp a heavy cotton, get about ten or twelve to the inch - completely covered. Weft, fine woolen yarns in colors - black, "natural," vivid green, and bright red predominating. No tabby used.

Plain ground woven:

Treadles 1 and 2 against treadle 8, or treadles 2 & 3, against treadle 5, - either in the same color or different colors.

An African Garment, sketched at the 'Desqui-Centennial', Philadelphia, 1926



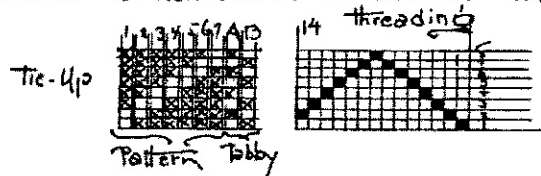
Material woven 52" wide — width of material being taken for length of garment. Piece about 2½ yards long required. Cut only as indicated (for armholes) and seamed on shoulders.

The garment sketched was woven in fine silks — warp, red; and weft, orange. Pattern weaving in peacock blue.

Any small threading might be used instead of the rather elaborate threading given. "Bronson" weave, "Diamond" is suggested. The large figure in the middle of the back is woven by taking the pattern shots part way only. The pattern weaving around the armholes is handled in a similar manner.

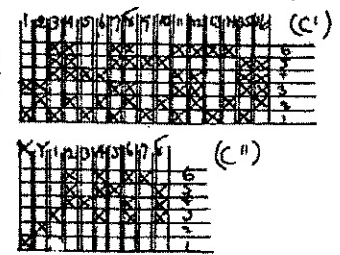
Arrangement of borders in the piece

(this threading is excellent also, for drapery fabrics, pillow-tops, beds and other articles)



"Summer & Winter Weave" Patterns may all be woven on opposites in a manner similar to the Spanish hangings described in another place. The resulting fabric is firm and thick, with the warp completely covered. Different figures may be woven in several colors if desired as no "stripy" effect results if the background color is well beaten. For materials, "Fabri" yarn on 2/3 Egyptian cotton warp set at 30 threads to the inch is highly satisfactory. In weaving keep the warp stretched much tighter than for ordinary weaving. Use no tabby. For instance, the "Star of the Sea" Pattern, given at (C), Diagram 25 of the course should be tied up either as shown at (c') or by the "x-y" method, at (c'').

First block, treadle 1, white; 2, blue	First block, x and y — 1 " white, x and 2, blue
Second block, treadle 5 : 7 :	Second block x — 3 " y — 4 "
Third block, treadle 9 : 11 :	Third block x — 5 " y — 6 "
Fourth block, 13 " 15 "	Fourth block x — 7 " y — 8 "



(Six shots of each color for one "unit"; in weaving)