

## SHUTTLE-CRAFT BULLETIN

January, 1932

For a good many years it has been our custom to have a "Coverlet" number of the Bulletin in January. January is an ideal time to make a coverlet -- Christmas has come and gone, and Spring is still far away, and now is the time for the big projects.

Everyone who weaves wants to make at least one coverlet, and those who have made one usually want to make others. This is the traditional "magnum opus" of the handweaver -- the big adventure.

There is, however, nothing to keep even a beginner from attempting a coverlet. Like other things in hand-weaving it is not nearly as complicated or difficult as it appears. Careful planning, of course, is necessary, and also a certain number of hours at the loom. The result is a beautiful and useful piece that will add to the comfort and sightliness of living for a hundred years or so. Well worth doing, quite aside from the pleasure of the work and the joy of accomplishment.

It takes from 40 to 48 hours of work to make the traditional "overshot" coverlet, using a fine cotton warp and tabby and Shetland or Homespun yarn for the pattern. This time includes warping, threading, weaving, matching and sewing the seam. A coverlet made of coarse materials -- the type of coverlet known to ancient weavers as a "hap-varlet" or "hap-harlot" -- takes less time, while a "Summer and Winter" coverlet in fine materials takes somewhat longer. Also, a coverlet woven on a narrow loom, in three or four strips, takes longer, of course; and if one were to weave several coverlets on the same threading the time per coverlet would be a good deal less.

In planning a coverlet choice of pattern and materials should go together. For the traditional four-harness overshot coverlet the best combination of materials appears to me to be: cotton warp  $24/3$  set at 30 ends to the inch; tabby like the warp; pattern weft in Homespun yarn. Shetland yarn also makes an excellent coverlet of this type. For a full-sized coverlet -- two strips each 42" to 44" wide, woven three yards long -- about three pounds of cotton are required, for warp and tabby, and about four pounds of yarn. The quantity of weft depends a good deal on the closeness of the beat -- the calculation is for close weaving, and three pounds and a half of yarn may be enough. However it is better to have a little too much yarn than to run short.

A "Summer and winter" coverlet on a fine cotton warp as above will take the same quantity of cotton, and should be woven in fine yarn -- "Fabri", or other  $15/2$  yarn. Two pounds of yarn will be sufficient. This weave and combination of materials makes a light-weight coverlet of a very beautiful texture.

To determine quantities of materials for other sizes of coverlet and for other yarns, proceed as follows: multiply the number of inches in width of the proposed coverlet by the number of warp-ends to the inch, and multiply this result by the length of the coverlet in yards. (An extra yard and a half should be allowed for wastage and shrinkage.) Multiply this result by two if the same material is to be used for warp and tabby. This gives the total yardage for the cotton yarn required, and should be divided by the yardage to the pound of the material desired. These yardages are given in Bernat's price list, and may also be determined by the "count" of the yarn. The yardages for cotton are based on 840 -- the yardage to the pound of a #1 cotton yarn. A  $24/3$  yarn is a three-strand yarn of #24 thread and has the same yardage as a #8 singles thread, or 840 X 8 -- 6720 yards. For the woollen material, count the shots to the inch in a fabric similar to the one planned, calculate the total yardage in the coverlet and divide by the number of yards to the pound.

Choice of pattern is a matter of taste. One may prefer a large pattern, a small pattern, a simple pattern, an intricate one, etc.. As a matter of fact one can hardly go wrong among the old patterns -- they are all beautiful when beautifully woven.

For a conventional Colonial coverlet the choice of color is limited by custom. Dark "navy" blue, a soft medium shade of blue, -- sometimes called "Colonial" blue -- turkey red, madder rose, brown and golden tan are the traditional colors.

We all have a great many good patterns of the regular overshoot type, and I have therefore selected for this Bulletin a pattern designed to be woven in a different manner. For many rooms a strictly Colonial coverlet is not altogether appropriate, and it is sometimes puzzling to know what to use instead. While this month's pattern may if one chooses be woven in Colonial style, it also lends itself to a more modern treatment. A suggestion for materials and details of treadeling are given on the draft. The effect though not "modernistic" is modern, and out of the ordinary.

A coverlet in this pattern on a warp set at 20 to the inch might be arranged as follows: Selvage, 8 threads; A to B (12 threads) repeated 14 times for a border, 168 threads; A to E -- complete pattern -- repeated six times, 636 threads; the first 36 threads of the draft. In all 848 threads. This will make the strips a few threads over 42" wide in the reed.

For a coverlet of this type one is not limited to any conventional color-scheme. Any colors that are attractive together are suitable, and a number of colors may be combined if desired. A somewhat similar pattern seen in an exhibition of imported textiles was woven in a golden brown rayon over a warp of old gold rayon, and the effect was very handsome indeed.

We are somewhat limited as to colors in the bargain rayon in the present lot - there are no blues, no black, white or yellow, but there are several very beautiful shades of red, rose, "American beauty", etc., several lovely shades of green, two shades of orchid, and a good brown. This strand rayon would not make a good warp, but it would make a good weft material for the coverlet as designed. The warp might be a different rayon, or perle cotton #5, or a medium weight linen, or ramie.

This month's pattern may also be used for other things as well as for coverlets. Woven in rayon over a linen warp it would be excellent for table runners and also for bags.

To put this pattern on the 590 ends of a Structo warp, proceed as follows: Selvage, 1,2,3,4, repeated three times -- 12 threads. A to B, three times -- 36 threads. A to E, four times -- 424 threads. First 69 threads of the draft. Thread 58 to 69, repeated three times more -- 36 threads. Selvage, 4,3,2,1, repeated three times -- 12 threads.

To put this pattern on the 420 ends of the small Structo loom thread thus: Selvage, 1,2,3,4, - 4 threads. A to B, - 12 threads. A to E three times, - 318 threads. Thread 58 to 69 - 12 threads. Selvage, 4,3,2,1,4.

This pattern will also make an excellent couch blanket, warped and woven in wool. The bargain "natural" wool yarn offered in December could be used. It would make a charming baby-blanket, too, -- for which the warp might be white silk or white rayon and the weft Shetland or Germantown yarn.

-----

Our last travelling exhibit was held over a year ago. It is planned to hold one of these exhibits each year, but we decided that after Christmas would be a much better time than before Christmas. And now is the time. The exhibit will be conducted as in previous years -- Guild members are invited to contribute their best pieces of weaving, and the combined exhibit will be sent, "round robbin" fashion, to contributors. Those who receive the exhibit are entitled to keep it for a week, though they are requested to send it on after three days if possible. It takes a good deal of time for the exhibit to make the rounds and it cannot be sent to non-contributors. If the number of contributors is very large, two circles will be arranged.

These exhibits in the past have proved a very valuable method for Guild members to exchange ideas and experience, and have been a notable source of inspiration. I hope as many members as possible will plan to send in pieces for the exhibit. Work should be sent to me, at the Basin, Montana address, -- each piece marked with the name and address of the sender and accompanied by a card giving the name of the pattern used, the materials used, warp-setting, and any other pertinent information. Pieces for the exhibit should reach me not later than February 1, so if you have nothing on hand that you wish to send, please think about making something at once. Finished pieces, drawings, photographs and collections of samples are all acceptable. For my own contribution I plan to include a collection of modernistic weavings done on a special pattern which has been supplied Guild members in the past only on payment of a special fee.

There is no cost in connection with the exhibit except the express charges, which are held as low as possible by the routing of the exhibit.

(3) January, 1932

In the past Guild members receiving the exhibit have often made an occasion of the affair, by inviting non-members in their communities to view the exhibit. In this way much valuable educational work has been done. I feel very strongly that this is a part of our work as an organization. In fact the Guild was founded on the idea that the best interests of our beautiful craft would be served by giving out information about hand-weaving as freely as possible, so that anyone who wished might become a weaver -- and an expert weaver. I believe that our Guild has done more to further the revival of hand-weaving in this country than any other group. But if hand-weaving is to come into its own among us there is still much educational work to be done. It is only a small percentage of our people that have even heard of hand-weaving or know that it can be done and is being done. Anyone who has ever had a part in an exhibition of hand-weaving must have been struck by this. We are not suffering from an over-production of hand-woven fabrics -- the reverse is the case. In any effort to put hand-woven fabrics on the market the drawback has always been the impossibility of finding a sufficient supply. The buying public, moreover, is not in this country sufficiently educated to the values of hand-woven fabrics. And we are further hampered by the poorly executed work being produced and offered for sale by people who, through lack of knowledge, do not weave as well as they should. Educational work through exhibitions, through personal contacts, through the publication of books and magazine articles, has done much. But we are still in the pioneer stage of our craft, and very much remains to be done.

I think one can hardly overestimate the value to a community of a popular art. Beauty, one may say, is a spiritual "vitamin"; without beauty in some form a normal human being can hardly live a healthy and happy life. And the contemplation of beauty is not enough -- one must "do something about it", one must create beauty. In modern life creative work has been reduced to a minimum for large numbers of people, with a resulting spiritual starvation that is undoubtedly largely responsible for the restlessness and lack of joy in life from which we suffer. Anyone who is able to turn his hand and mind to the creation of beauty has a notable protection against "the slings and arrows of outrageous fortune", and a means of escape from the hum-drum of every-day life.

Anything that adds to the beauty of life, and contributes to the comfort and happiness of large groups of people seems to me very well worth while. And this seems to me to be the large social value of our craft. There is also the economic value of the fabrics produced on the many hand-looms now in use, which -- even now -- runs into the millions of dollars. These fabrics add to national wealth, whether made for sale or whether made for personal use and enjoyment. I think we should feel about our craft a certain responsibility -- to do good work and spread the good word, not as though we were members of a small exclusive cult whose "mysteries" are to be kept secret.

- - - - -

The fourth set of pages for the Recipe Book will, I hope, be ready by the end of the month. The patterns included will be: a "modernistic" coverlet, a four-harness luncheon set with borders and plain center, a bag in warp-pattern weaving for four harnesses, a bag in warp-pattern weaving for eight harnesses, a recipe from Mrs. Allen for what she calls "the prettiest blanket she ever saw," a recipe for "knee-blankets" from Miss Farwell, the "corkscrew twill" for suit-fabrics, a new rug-pattern, and two more patterns from the Speck drawings.

This set and succeeding sets will be 75¢ each till it becomes possible to reduce the price further. This depends on the growth of our subscription list.

The Recipe Book is being found very useful by members, to judge from the many enthusiastic letters that are coming in. The material prepared from the contributions and suggestions of Guild members is of particular interest and I hope for many contributions for the fifth set.

- - - - -

The form in which this month's Bulletin is being issued will, I think, appeal to members. It permits the inclusion of more material and more illustrations. The printing is being done by the lithograph process, used heretofore only for the monthly diagram. It is an experiment, and -- frankly -- is rather costly for our present membership. I hope, however, to be able to keep it up.

A longer membership list would enable us to do many other interesting things that are at present impossible. I have in mind the formation of a Guild library of weaving books -- the rare and costly books that many of us cannot hope to add to our personal collections, -- to be lent to members free of charge. I should like also to create a fund for the purchase from members of outstanding pieces of work to constitute a permanent exhibit, to be loaned members for special occasions. Such a collection

would have many uses. Members are often called upon to arrange an exhibit of hand-weaving in connection with art exhibits and would find it helpful to have such a collection to show in addition to their own stock of woven pieces. Members who are called on to deliver addresses on hand-weaving -- as happens not infrequently -- would also find such a collection very useful. It is not much use to tell people about hand-weaving unless you have something to show. There are many other projects for the Guild that I have had in mind for many months that would be of interest and value to all.

I am going to propose that during the next two months we make special efforts to increase our membership. Most of us must know two or three people -- weavers or prospective weavers -- who might join us with profit to themselves and a widening of our scope.

Full membership in the Guild is open only to those who are taking or who have taken our course of instruction. This is required because full members are given unlimited correspondence service -- they are free to write at any time for help and suggestions. Members who do not complete the work of the course within the first year may take as much time as they please about finishing their assignments and may send in their work for criticism whenever they please, as long as they keep up their membership through subscribing for the Bulletin from year to year. I make this arrangement because I am very anxious that everyone who takes the course should finish the work if possible, and should have all the help I am able to give.

Since the publication of my book some three years ago, an associate Guild membership has also been open to users of the book. This was offered in order to extend our usefulness. Ownership of the book had to be insisted upon because the Bulletin -- prepared for Guild members -- assumes familiarity with our system of draft writing, etc., and is not written as it would have to be for the general public.

Associate Guild membership costs the \$5.00 subscription to the Bulletin, and the price of the book in addition if the prospective member does not already have a copy. Associate members receive the Bulletin and also participate in many Guild activities -- notably in our bargain prices for materials. Correspondence service, instruction, and criticism of work sent in are not, however, given associate members.

For the proposed membership drive I cannot reduce the prices, which are as low as possible for the service supplied. However Guild members or associate members who send in new memberships will be allowed a commission or a bonus in the form of weaving materials if they prefer, on the following basis:

On a full membership, including the course of instruction -- for which the subscription price is \$45.00 -- there will be a commission of \$10.00. That is, send in \$35.00 and retain \$10.00. This commission applies only to memberships paid for in advance and cannot be offered on memberships purchased on the partial payment plan. If preferred the commission may be taken as a bonus -- weaving materials to the value of \$15.00 selected from our recent bargain offers.

Associate members may wish to take advantage of this offer to subscribe for the course for themselves. In that case they will be entitled to a further discount of \$8.00 -- the amount paid for the book and subscription to the Bulletin. In other words they may subscribe for the course of instruction and the correspondence service by paying \$27.00.

On associate Guild memberships the commission will be \$1.00 on the \$5.00 subscription to the Bulletin by those who already have a copy of the weaving book, and 50% in addition on the \$8.00 payment which includes the book. If preferred these commissions may be commuted into weaving materials, to the value of \$1.50 and \$2.00.

There will also be an additional prize -- weaving materials to the value of \$10.00 -- to the member who sends in the largest number of new memberships before the end of February.

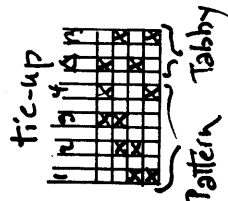
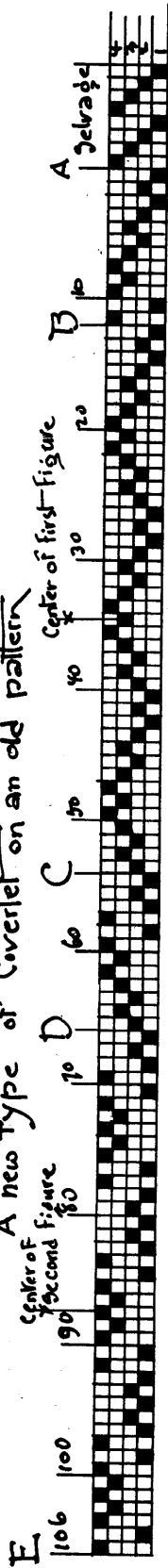
Some members may prefer to send in lists of names of those they think might be interested, rather than to send in the subscriptions. In this case I will send letters and printed material to those whose names are sent in, and in case new memberships result half the commissions or bonuses as outlined will accrue to the member who sent in the name.

I hope for the co-operation of the Guild in this membership drive, which if successful will widen our scope and be of benefit to all our members.

*Mary M. Atwater*

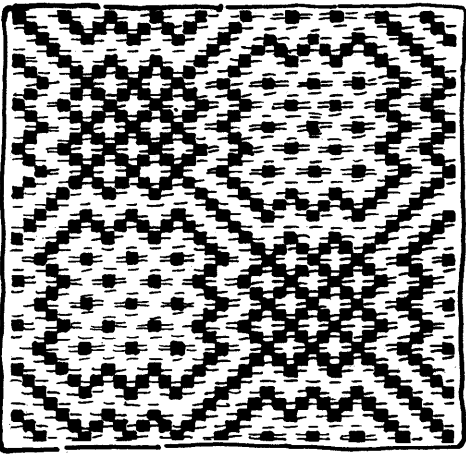
# Shuttle-Craft Bulletin, January, 1932

A new type of Coverlet on an old pattern



To be woven without a tabby - Italian fashion, as follows:  
in two colors - pattern color (X); background color (Y)

- A.** treadle 1(X); treadle 2(Y); treadle 3(Y); treadle 4(Y)
- B.** Repeat A to B for border
- C.** Continue:  
treadle 1(X); treadle 2(Y); treadle 3(Y); treadle 4(Y)
- D.** Repeat A to B for border
- E.** Repeat from B three times



If larger figures are desired, thread as follows:  
A to C, 54 threads  
B to E, 94 " "  
Add, 1, 2 " "  
D to E, 40 " "  
Repeat of 190 threads  
Wear to correspond by repeating from B six times instead of three, and from D six times, also.

**On the Shucko Loom:**  
" treadle 1" = levers 3 and 4  
" treadle 2" = " 1 " 4  
" treadle 3" = " 1 " 2  
" treadle 4" = " 2 " 3.

this pattern may also be worn in the ordinary way, with a tabby. Wear "as-drawn-in".

**Materials suggested:**  
Warp, coarse linen. Rayon, or perle cotton #5 set at 18 or 20 to the inch. Weft, coarse rayon in two colors, - or in several colors.

## BARGAINS for JANUARY

### New Bargains

- (1) White ramie warp and weft, #20 and #40/2, skeins, \$1.00
- (2) Half-bleached linen, #18 and also coarser, skeins, \$1.00
- (3) Dark natural "line" linen, warp and weft, both coarse and fine, -- skeins 75¢ and spooled \$1.00 per lb.
- (4) Rough yellow linen (tow) yarn #18 on large spools -- 6½ to 7 lbs -- \$3.50 per spool. This is an unusual material, excellent for curtains, and for the table sets described in a previous Bulletin
- (5) New lot of strand rayon, purchased especially for the coverlet in this month's Bulletin. Colors: two shades of green, two shades of orchid; brown, rose, apricot, flame red, dark red, American Beauty. \$1.00 per lb. (Three pounds would be sufficient for a coverlet.)

\* \* \*

### Bargains previously offered and still available:

Brown worsted warp on spools, \$1.25 per lb  
Fine white worsted, on cones, \$1.25 per lb  
Coarse wool, natural (cream) on spools, \$1.10 per lb.  
Heavy linen floss in colors, many shades, "as is" \$1.00 per lb.  
washed, \$1.25 per lb.

\* \* \*

### Special "GRAB-BAG" Bargain

On taking stock at the end of the year I find on hand numerous small lots of material -- too little of each kind to be listed in the Bulletin. The materials include woolen and worsted yarns, rayon of several kinds, real silks, linens, cottons, etc. These materials are all desirable materials, and there is no damaged material in the lot. To clear our storage space for the new lots of material coming in I am going to offer these remnants as follows:

- (a) five-pound lot, including at least two pounds of some one material, -- price \$3.00
- (b) ten-pound lot, including four pounds of some one thing or two two-pound lots, -- price \$5.00

If shipment by parcels post is desired either permit me to ship c.o.d. or figure an additional poundage for packing in sending remittance.

These bargain offers are limited to the stock on hand, and I shall appreciate receiving orders as promptly as possible. The prices named represent less than one fifth regular prices for these materials.

\* \* \*

The new spooled warp offered by the Structo Company is a great convenience, though no saving in the cost of ready-beamed warps. The spools are beautifully put up, sixty ends to the spool, twenty yds long, and are now available in the following materials: 20/2 cotton natural, at 45¢ a spool; Egyptian cotton 24/3, natural, at 65¢ a spool; colored 20/2 cotton in black, tan, and several other colors, at 60¢ a spool. A special discount to Guild members of 10% on orders for not less than ten spools, has been arranged. Orders should be sent through this office and not to the Structo Company direct. With the first order include \$1.00 for the metal rod and ratchet required to hold the spools.

These spooled warps could be used on larger looms than the Structo loom also, but it would be necessary to have a special rod made.

THE SHUTTLE-CRAFT BULLETIN

FOR

February, 1932

Wool lace is a charming fabric, and is to be much used in the coming season. As several Guild members have requested patterns and directions for this kind of weaving, this month's Bulletin will be devoted to the subject.

The Recipe book includes a pattern for a wool lace dress -- Series IV, No. 2 -- which can also be used for scarves, baby-blankets, shawls, etc. And Guild members may recall an article in the "Handicrafter" for February, 1928 that treated of this subject. With the consent of the publishers, the diagram from the

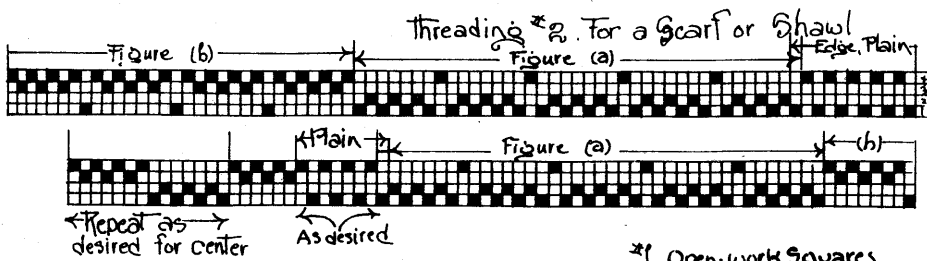
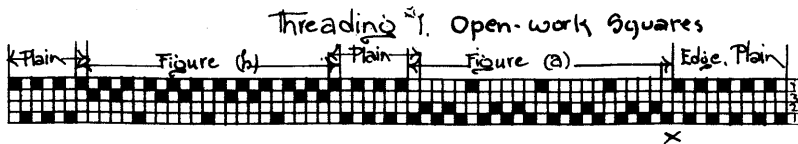
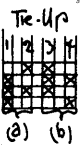
the Handicrafter article is reproduced herewith. This gives at #1 the threading for alternating openwork figures, and at #2 a design for a shawl with a border, a large figure in the corners, and the center in a fine lace-mesh. These drafts may be used in various ways.

In the old house on Ash Street in Cambridge, Massachusetts, where the Guild held forth for four years, there was a hall-way with two long, narrow windows -- one on either side of the front door. Many houses have similar lights, and they are often difficult to treat. Ordinary curtain material does not give a pleasant effect. Something is required that will preserve the privacy of the interior and still let in light, -- something, too, quite plain and dignified, as a hall-way is a serious place.

I made for our hall-lights narrow strips, just the width of the windows, in this openwork weave, the material being heavy linen floss "natural." The effect was remarkably good, and I can recommend this "recipe" to Guild members who have a similar drapery problem.

On either side, for a space of three inches, the warp was set at 15 to the inch, threaded 1,4,1,4, for a plain weave border. The center was set at 7 1/2 to the inch -- a thread through every other dent of a 15 dent reed -- and was threaded to three openwork figures, as at #1 of the draft. The weft used was the same material as the warp and care was taken to put in

An Open-Work Weave



Treadle, #1.

Edge. plain tabby, 2, 4, 2, 4, etc., etc.

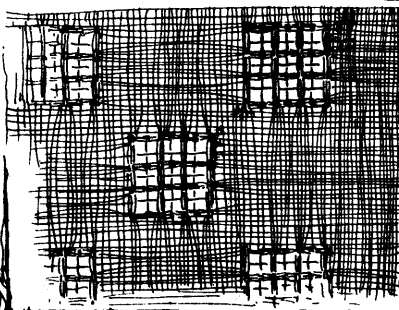
Figure (a) 2, 1, 2, 1, 2, 4. Repeat four times

Tabby, 2, 4, 2, 4, 2.

Figure (b) 4, 3, 4, 3, 4, 2. Repeat four times

Tabby, 4, 2, 4, 2, 4. Repeat from the beginning of figure (a), tabby figure

#1, Open-work Squares



Treadle Shawl:

Edge. plain tabby, 2, 4, 2, 4

Figure (a) 2, 1, 2, 1, 2, 1, 2, 4. Five times

Figure (b) 3, 4, 3, 4, 3, 4, 2, 4. Four times

3, 4, 3, 4, 3, 4

Figure (a) as above

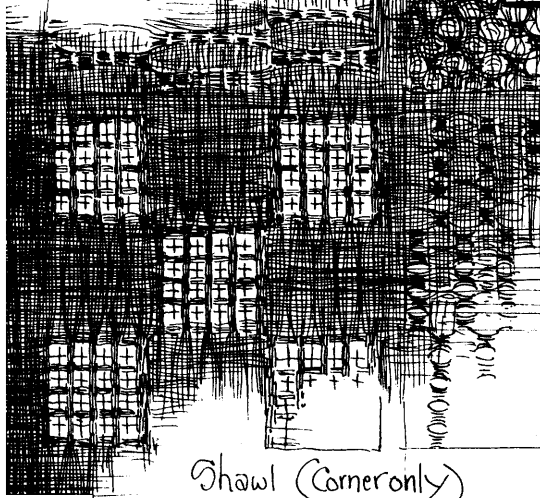
Tabby, 2, 4, 2, 4, etc.

\* Center, 4, 3, 4, 3, 4, 3, 4

2, 1, 2, 1, 2, 1, 2

Repeat as desired. For top border treadle from \* back to the beginning.

Mary M. Atwater



Shawl (Corner only)

the same number of weft shots as there were warp-ends in the threading -- fifteen to the inch for a hem at the bottom, in plain tabby weave, and  $7\frac{1}{2}$  ends to the inch for the main part of the curtain, woven in openwork squares.

This same simple threading and weaving can be used effectively for a fine wool scarf. The yarn should be about the weight of Bernat's "Afghan" yarn, set at 30 to the inch for the plain border and 15 to the inch for the pattern. The openwork squares may be set as close together or as far apart as desired.

For a light wool dress in this weave, use yarn as for the scarf, set at 20 or 24 to the inch. Weave the material for the skirt in plain tabby and the blouse in openwork weave. This is particularly charming when done in white. All black is handsome, too. It is better in this weave to have warp and weft of the same color, -- if a color is used, -- as the use of different colors for warp and weft confuses the effect.

For the shawl shown at #2 of the diagram, make a warp of fine wool, 671 ends, and thread as follows:

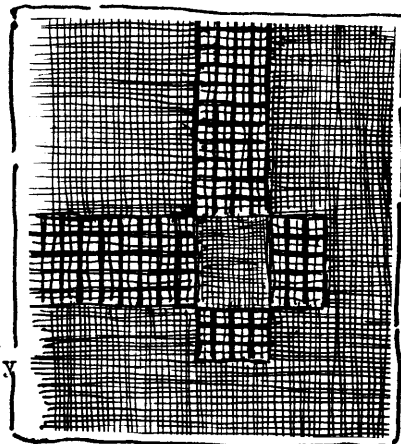
First sixty threads, 1,4,1,4, etc	60 threads
Figure (a), figure (b), figure (a),	118 "
Fifteen threads, 4,1,4,1,4, etc.	15 "
Six threads, 3,4,3,4,3,4	6 "
Twenty repeats of small figure for center (14 threads)	280 "
Fourteen threads, 1,4,1,4, etc.,	14 "
Figure (a), figure (b), figure (a),	118 "
Sixty threads, 4,1,4,1, etc.,	60 "
	<hr/>
	671 "

Sley at 15, or 18 to the inch, and weave with the same number of shots of weft to the inch. This makes a delightful shawl for a tiny new baby, as it is very soft and light, and for this purpose should be made square. Done in a delicate color and woven longer than wide, it makes a delightful light wrap for summer evenings. And it is not too soon to begin planning for summer.

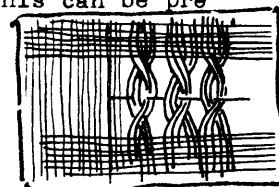
Many different patterns may be arranged in this weave: For instance, for a shawl, thread a plain border 1,4,1,4 as wide as desired; thread an openwork square, (a); and then an openwork border as wide as desired on (b) -- no plain weave between. Thread the center on (a), repeated as may be required; border on (b), figure (a); plain border. Weave a plain tabby border for the bottom; a square on (b), openwork border on (a); side borders on (b); top openwork border on (a); square on (b); plain border. Or one may make the openwork figures different in size -- figure (a) larger and figure (b) smaller than on the draft. Other variations will suggest themselves.

This weave, like so many of our weaves, appears to be of Scandinavian origin, and to have been used chiefly for curtain material -- its use in wool weaving is, as far as I know, original with our Guild.

It should be noted that during the weaving the pattern shows very little, and the lace-effect does not appear till the material is taken off the loom and washed. It should also be noted that this weave should not be attempted in slippery materials, such as highly mercerized cottons, or rayon -- wool and linen are the best materials to use as they do not slide together even in an open mesh.



Another lace-effect may be produced in fine wool and linen in a very simple manner by leaving unwoven spaces in the warp at regular intervals. This can best be done by weaving in narrow strips of wood or card-board, or metal rods, that can later be withdrawn. Of course this weakens the fabric, and in the course of repeated washings the threads along the margins of the unwoven spaces tend to draw inward and spoil the effect. This can be prevented as indicated on the sketch -- by running a line through the center of the unwoven space with a needle, as in some forms of drawn work. This is not difficult and may be done quite quickly. The work should be done on the loom as the weaving proceeds.



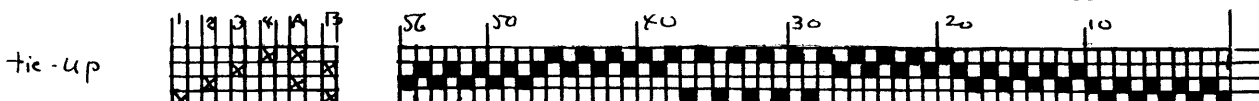
It is possible that the ancient form of openwork Spanish weaving described in an article in the "Handicrafter" by Mrs. Gertrude Howells might be used effectively in wool-weaving. As far as I know this has never been tried, and if any of our Guild members are



inspired to experiment along these lines we shall all be greatly interested in the results. for this the warp should, I think, be set closer than as suggested for the openwork weaves described above, as a fairly firm fabric appears to be necessary to bring out the effect of this form of weaving.

-----

A type of weaving which gives the effect of lace-work though it is in reality no such thing is the Scandinavian weave used for the dresser scarf contributed to the Recipe Book by Mrs. Jenkins. If woven in soft wool over a spun silk warp, with the background woven in fine silk this might, I believe, make an interesting and unusual fabric for evening coats. This, again, I have not tried myself, and this is offered merely as a suggestion.



The simple "Diamond" draft given above will be a good one to use. Spun silk at 24 to the inch would make a suitable warp. Fine #20 perle cotton might also be used. Weave as follows: First block, treadle 1, treadle 2, alternately for ten or twelve shots, in fine silk. Treadle A, treadle B, in Shetland yarn. Second block, treadle 3, treadle 2, alternately for ten or twelve shots. Treadle A, treadle B, Shetland yarn. Third block on treadles 3 and 4 in silk. Treadle A, treadle B in wool. Fourth block similarly on treadles 1 and 4-- and so on. The blocks need not of course be woven in regular succession "as drawn in", and many variations are possible.

If the wool shots are in white and the silk shots in a color the effect will be of wool lace over a silk foundation.

It should be noted that the wrong side of a fabric woven in this manner is not attractive, being covered with long skips of the fine silk. If used for a coat it would be necessary to have a light lining.

The unbalanced sheds required by this weave -- one harness sunk and three harnesses raised -- sometimes give trouble on a loom of the counterbalanced type. For instance on bringing down treadle 1 it may happen that harness 2 rises very high and the other two harnesses do not move at all. This may be corrected by what we call "false ties." The false tie to correct the condition described should be made as follows: With the treadle held down, make a tie to harness 2, drawing the cords just tight enough to bring this harness down to the correct raised position. It will be found that as this harness is drawn down harnesses 3 and 4 will rise to correct position. Each shed may be corrected in the same manner.

-----

An interesting lace-weave on eight harnesses, with a draft and weaving directions will be found on the last page of this Bulletin.

-----

The fourth set of pages for the Recipe Book will be ready to go out either just before or just after this Bulletin. It seems to me the most interesting set so far. I am particularly pleased, myself, with the new modernistic pattern which I have named "Chauve Souris" as it seems to have a rich and sparkling quality, and to have a very subtle movement. I won't say how many hours this pattern cost the Guild's designer, who will be amply rewarded if the new pattern "makes a hit" with our members.

It will be noted that there has been one change in the list of patterns as announced -- Miss Blanche Gardner's interesting telephone-book cover has been substituted for the luncheon set that was planned. The latter will hold over for the next set of recipes. Miss Gardner made these covers as a specialty for sale at Christmas, and has promised to contribute one for the travelling exhibit.

A number of interesting pieces have been received for the exhibit, and others are promised. There is still plenty of time to send in your work, however.

I am very anxious to start the lending library suggested in the January Bulletin, and am going to ask Guild members for books to be added to my own collection, which I shall make available. It will be necessary to turn the library work over to an assistant as my own time is very full, and to do this it will be necessary to charge a small fee for recording and shipping. A list of available books will be given in the next Bulletin, if the plan appears to interest the Guild. For a fee of 25¢ three books may be taken out, and may be kept two weeks. If kept longer an additional ten cents a week will be charged. Books will be sent by express, at the special book-rate which is cheaper than parcels post, -- expressage both ways to be paid by the member taking out the books.

One of our members has promised to contribute a complete set of back-numbers of the Bulletin, which may be of interest to a number of our new members. The old Bulletins are out of print and many of them contain interesting drafts and information not to be found elsewhere. Other members no doubt have weaving books that are not in constant use and that they will be willing to lend to the Guild. I myself have a good many books -- Scandinavian books and foreign publications for the most part -- that I shall put into this library. Weaving books, as we all know, are rarely to be found even in large public libraries, and the cost of making a personal collection is large. Members will find it very useful to set up a special note-book in which to keep drafts and notes of any material they wish to have for reference.

I plan to set up a special book fund for the purchase of additional books for the lending library and will put into this fund ten percent of membership fees that come in as a result of our membership drive, and shall also be glad to receive special contributions to this fund. This service, I believe, can be made of great value to our members.

- - - - -

Many interesting letters have come to my desk during the past month:

Mrs. Rollo Cave, one of our Canadian members, tells of making woolen scarves and scarf and hat sets which have sold very well indeed. She writes, "My scarves were woven in plain tabby weave -- some in stripes and some in plaid patterns. I made the hat or tam to match. Since the last of October I have made a hundred and eighteen scarves."

It occurs to me that the laceweave scarf suggested in this Bulletin will make an attractive variation of this specialty.

Mrs. J.K. Smith writes, "I have a new loom made by my nephew. We had no blue-prints and perhaps it will amuse you to hear that we copied the photograph on page 63 of your book. We measured it in inches to get the scale. It just about fills up a room but it is wonderful to weave on. We made some changes -- use six treadles and made a sectional warp-beam and added a back beam. It is threaded with #20 perle cotton in midnight blue, to the "Drifting Shadows" pattern. I am weaving material in black rayon (from one of the Guild bargains) with blue novelty rayon tabby, for covering a big chair. It's lovely. My table loom is threaded with the red white and blue towelling in a recent 'recipe', woven in natural linen. My large eight-harness loom is threaded to "Twenty-five Slates" for a coverlet in Summer and Winter weave. My big four-harness loom at the farm has carpet warp on now for the first time in five years. I have begun teaching my neighbors up there. I can never tell you how much pleasure I have gotten from my looms. It was a lucky day for me when I wrote you first. I have all my old Bulletins and read them over when anything puzzles me. I like the 'recipe Book' very much. The only drawback is that I'd like to try every one of the patterns. I do try a good many."

Mr. Arthur E. Baker writes that he is finding the rug-patterns in crackle weave particularly useful, and has woven hundreds of yards of these rugs. The new "Chauve Souris" pattern will appeal to Mr. Baker, I am sure.

- - - - -

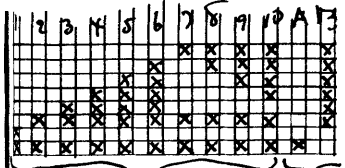
The bargains listed in the January Bulletin are all continued for February.

There is one very interesting new bargain -- a heavy two-ply linen, on balls, eight to ten balls to the box (of 1½ lbs.), at \$1.30 a box. This is material that was offered us not long ago at \$1.50 a pound, the present price is about 87¢ a pound. On orders for ten boxes or more I can make a discount of 10% from this very low price. The material is all in a light "natural."

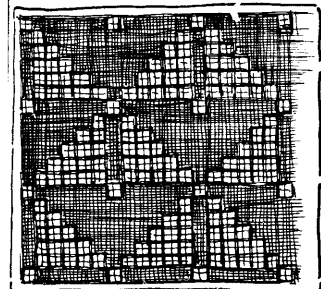
In buying materials for the Guild it will be a help to me to know the special needs of our members. In writing to me please mention what type of material would be most interesting.

Mary M. Atwater

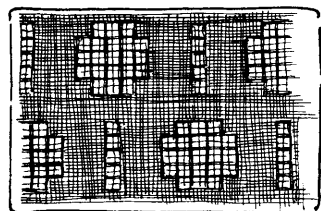
# A Bronson-Weave Threading for Openwork Weaving



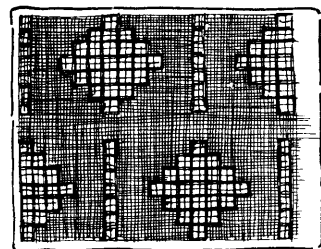
Pattern  
tie-up for (2) and (3) Tabby



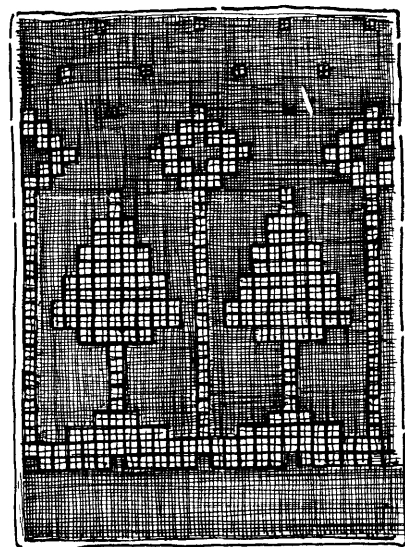
(2)



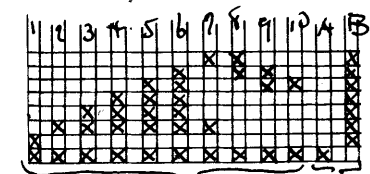
(3)



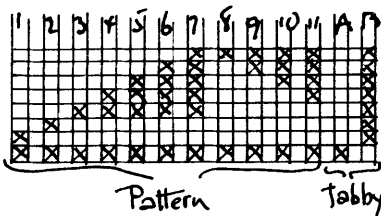
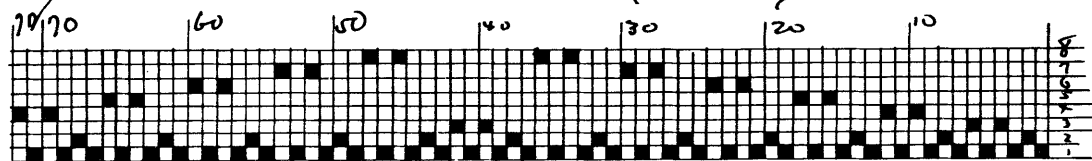
(4)



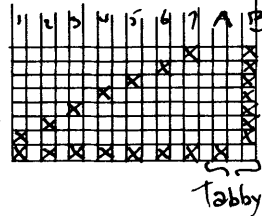
(4)



Pattern  
tie-up for (4) Tabby



tie-up, Pattern #1



Simple tie-up to be used by holding down several treadles at the same time.

A very interesting form of openwork weaving can be done on an eight-harness Bronson - weave threading. -- the one given above or any other pattern similarly arranged, with five-thread blocks separated by little three-thread blocks that are net woven. The mesh is similar in effect to the four-harness openwork weave, but a much greater variety of patterns may be produced.

The patterns sketched are only suggestions. Many more patterns are producible on the tie-ups given, and by changing the tie-up in various ways other groups of patterns may be made. The possibilities are practically unlimited. This will therefore prove a useful threading to anyone who plans the making of a number of pieces in openwork weaving.

The tie-up as usual indicates the harnesses to be tied to sink on each shed, and for the "Parlor" loom and other looms that operate with a rising shed, the blank spaces instead of the crosses should be tied. On the new eight-harness Struete loom the blanks of the tie-up draft indicate the levers to be brought down for each shed. I find that on the little Parlor loom it is very easy to hold down several treadles at the same time, and by making a simple tie-up -- tying each treadle to a single harness -- it is possible to weave any of the patterns without making any special tie-ups. A tabby treadle should, however, be tied in addition -- to raise all but the front harness. On a larger loom, with treadles further apart, it is not practical to weave in this fashion, and a complete tie-up should be made.

This weave may be used for lacy wool fabrics and also for linen curtain material. The warp should be set as for the other forms of lace-weaving, and a light beat should be used.

Treadle one, shown on the tie-up, may be omitted, as it is not used in the lace-weaving. It is, however, useful in weaving a fine dotted effect in an otherwise plain fabric.

Weave pattern #1 on the special tie-up given, as follows, using treadle B for all tabby shots between pattern shots:

- Treadle 2, twice. (2,B,2,B,)
- Treadle A, treadle B
- Treadle 3, twice,
- Treadle A, treadle B
- Treadle 4, twice
- Treadle A, treadle B
- Treadle 5, twice
- Treadle A, treadle B
- Treadle 6, twice
- Treadle A, treadle B
- Treadle 7, twice
- Treadle A, treadle B
- Treadle 2, twice
- Treadle A, treadle B
- Treadle 8, twice
- Treadle A, treadle B
- Treadle 9, twice
- Treadle A, treadle B
- Treadle 10, twice
- Treadle A, treadle B
- Treadle 11, twice
- Treadle A, treadle B
- Treadle 7, twice
- Treadle A, treadle B

Repeat.

Pattern 4 should be woven on the special tie-up given. The figure may be followed from the illustration without difficulty. The dotted portion should be woven on treadles 2 and 10, with ten shots on A and B between the dots.

- Weave pattern #2 on the tie-up as given with the draft, -- as follows:
- Treadle 3, twice. A,B.
- Treadle 4, twice. A,B. Three times.
- Treadle 3, twice. A,B.
- A and B alternately for ten shots
- Treadle 7, twice. A,B.
- Treadle 8, twice. A,B. Three times
- Treadle 7, twice. A,B.
- A and B, alternately, ten shots.

Repeat.

- Weave pattern #3 on the tie-up as given with the draft, --as follows:
- Treadle 2, twice. A,B.
- Treadle 3, twice. A,B.
- Treadle 4, twice. A,B.
- Treadle 5, twice. A,B.
- Treadle 4, twice. A,B.
- Treadle 3, twice. A,B.
- Treadle 2, twice. A,B.
- A and B alternately, ten shots
- Treadle 2, twice. A,B.
- Treadle 7, twice. A,B.
- Treadle 8, twice. A,B.
- Treadle 9, twice. A,B.
- Treadle 8, twice. A,B.
- Treadle 7, twice. A,B.
- Treadle 2, twice. A,B.
- A and B alternately, ten shots
- Repeat.

## Books Available in the new Landing Library

"Hand-Loom Weavin" - Luther Hooper. Describes English methods and weaves, -- velvet, brocade, etc., -- and hand-weaving equipment.

Embroidery and Tapestry Weaving. An English publication in the same series as the above.

An English weaving book, published about 1800, giving many diagrams of different types of loom-mounting; also drafts and directions for many weaves -- twills, "spot-weaving", quilted weaving, etc. (Distinctly technical.)

"Hand-Woven Coverlets" by Eliza Calvert Hall. Many excellent illustrations of coverlets, mostly southern, -- no drafts.

"Ueber Brettchen-Weberei" -- German book on card-weaving.

"Tablet Weaving," -- English pamphlet .

"John Landes" publication of the Shuttle-Craft Guild -- four parts. Patterns from the John Landes drawings in the Pennsylvania museum, with drafts .

"Hand-Weaving" Todd. Elementary

"The Craft of Hand-Made Rugs," Hicks. Elementary. Includes directions for knitted, braided, crocheted, hooked and woven rugs

Scotch Tartan Plaids -- colored plates. No technical matter.

"Dictionary of Weaves," (technical.)

"Mountain Homespun" Goodrich. An account of hand-weaving in the mountains of the south. Illustrations, some technical matter.

"Textile Fabrics." Grace Denny. Names and describes fabrics.

Two books of photographs of coverlets, etc.

Two books with large colored plates of ancient Scandinavian weavings -- chiefly tapestry.

Five Swedish books with colored illustrations and drafts for many different weaves and patterns.

Book of Colonial arts and crafts -- some weaving. Many illustrations. A collector's book.

Encyclopedie des Ouvrages de Dames," Dillmont. Embroidery, lace-making, etc., etc. Interesting to weavers for fringes, etc.. Text is in French.

Two books may be taken out at the same time, and kept two weeks. There will be a charge of 25¢ for recording and packing. Books kept longer than two weeks will be subject to a fine of 5¢ per day. In sending for books please name 3rd and 4th choice .

## THE SHUTTLE-CRAFT BULLETIN

for

March, 1932

The weaving of linens appears to interest members of the Guild more than any one other type of work -- to judge by Guild correspondence and by the contributions to the travelling exhibit. Towels and luncheon sets seem to be the things most of us are making or planning to make, and it is hoped the following suggestions will prove helpful.

First for some general remarks on linen weaving. Much of this has been said before, -- in the Bulletin and elsewhere -- but will be convenient here for reference:

In any piece of weaving there are six things that contribute in varying degree to the success of the final result. These are (1) pattern, in the sense of figure; (2) design, in the sense of shape and proportion of the article, arrangement of decoration, etc.; (3) color; (4) texture; (5) workmanship; (6) finish.

Good workmanship is essential to all kinds of weaving and must be taken for granted. The other requirements vary in importance for different types of weaving. We are inclined, I think, to put too much stress on pattern -- perhaps because our weaving derives chiefly from the coverlet weaving of the ancient days. For a coverlet pattern is by far the most important thing, of course. But for upholstery fabrics the question of color is the main thing. In the weaving of linen texture comes first, and I think most of the disappointments in the making of linens are due to a failure to recognize this. And second in importance is design. Color is merely incidental and figure the last thing to worry about.

Now texture depends on the material used, on the setting of the warp in the reed, and on weave.

Linen as a weaving material has certain special characteristics that must always be taken into account. It is stiff and lacks elasticity, which makes a linen warp more difficult to manage than a cotton or silk warp; it is not fluffy like wool, and the threads do not cling together so that they do not fill the spaces in the fabric and certain weaves are very unsatisfactory when worked out in linen. What we like about a linen fabric is its firm, cool "handle" and its beautiful sheen, -- so different from the glitter of rayon or the glossiness of silk.

There are many varieties of linen yarn, but these fall into two main classes -- "round" or "ply" linen, and "singles" or "line" linen. Line linen is a single strand, drawn out and lightly twisted. It is not a smooth thread and usually shows many inequalities. Round linen is made up of several separate strands twisted together. It is smoother and stronger than singles linen. Linen "floss" is a ply-yarn, more loosely twisted than ordinary round linen, and as we use it has generally been "calandered," or pressed between heavy heated rollers -- ironed, in fact.

A fabric woven of line linen both as warp and weft is softer than a fabric made of round linen, which is somewhat wiry. Weavers sometimes use round linen for warp and line linen for weft, for the reason that round linen is so strong. If line linen is used for warp it should always be treated with a sizing or warpdressing of some sort, or should be kept damp during the weaving. If treated in this way, however, it gives little trouble and no one need hesitate to try it.

But whatever linen warp is selected the vital thing is to set the warp correctly in the reed. If the setting is wrong the fabric will be unsatisfactory, no matter what material or weave are selected. It is here, I think, that linen weavers are most likely to have trouble.

Unfortunately it is not possible to give a rule for correct setting, as the setting for some weaves should be closer than for others, and rough linens may be set somewhat further apart than round linens of the same "grist." Most linen weaves are built on the "50 - 50" plan -- that is warp and weft are alike or similar in grist and there are exactly the same number of weft shots to the inch as there are warp-ends in the setting. In judging what setting to use for a material one has not used before

one can get a rough ide of the correct setting by arranging a number of parallel strands across a measured inch. My favorite linen warp is #20 singles, which works well at 36 ends to the inch for most purposes. The best linen for a setting of 30 to the inch is a #18 singles. A 40/2 round linen should be set at 36 or 38 to the inch and a 36/2 at 30. For the heavy towelling that is so particularly handsome, linen floss, heavy, should be warped at 15 ends to the inch.

Finally there is the question of weave. The very poorest weave for linen is our beloved four-harness overshot weave. Some patterns in this weave -- those made up of small blocks without any long skips -- can be used successfully for small borders in pieces woven in plain tabby, but even for borders some other weaves -- the crackle weave, for instance, are to be preferred. Linen threads over a long skip have a very stringy appearance that is anything but handsome, and the flat-iron does dreadful things.

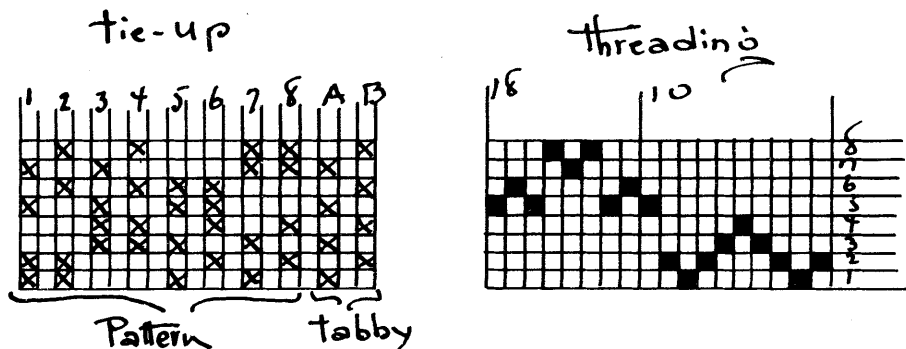
The handsomest weave for linen is the damask weave. Two-block patterns in this weave may be woven on eight or ten harnesses, but of course this weave is impossible on a four-harness loom.

The weave most favored for linens by Colonial weavers is the so-called "Bronson" weave. This name has been used for the weave because a number of drafts of this order were found in an old weaving book by a certain Bronson. I regret the name, though I am responsible for it, because this Bronson individual did not originate the weave and really does not deserve the honor, as later research demonstrated. In an ancient manuscript book of drafts in the Pennsylvania Museum this weave is referred to as "Diaper," and the early English weavers appear to have known it as "spot" weaving. The name, "Bronson", however has gone into general use and may as well stand now, I suppose. It serves as a handle. Some patterns in Bronson weave can be made on four harnesses, though the more interesting patterns require at least five harnesses and many ancient pieces I have examined were woven on seven or eight harnesses. This is a beautiful weave, with a wide range of patterns, and should in my opinion be ranked next to damask as the second best weave for linen.

The chief four-harness weave for linen is "Ms and Os", in which many good patterns are possible. The "huck" weave is useful for towelling, though limited to a few rather simple patterns, and the "Bird-Eye" and "Goose-Eye" threadings are also excellent.

Modern hand-weavers sometimes use the Summer and Winter weave for linen, though as far as my researches have gone this was never the practise in ancient times. As a matter of fact Summer and Winter is not entirely satisfactory as a linen weave except when done in color. It is not effective in plain white. The same may be said of our new crackle weave, which has somewhat the same structure. These weaves may be used for runners and for chair-covering in colored linen, and they are useful for colored borders -- the latter especially -- but for plain white linen I advise some other weave.

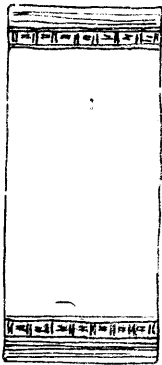
There are, of course, other weaves suitable for linen weaving -- for instance the lace-weave for linen curtain material as explained in the February Bulletin and a number of small eight-harness weaves. The draft given below is one of the best of these, especially when done in very heavy linen.



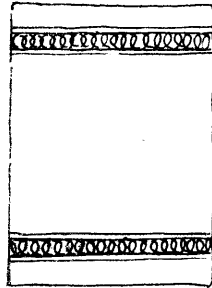
Treadle as follows, one shot on each treadle: 1, 2, 1, 4, 3, 4, 1, 2, 1;  
8, 7, 8, 5, 6, 5, 8, 7, 8.  
Repeat.

Towels in this weave, in linen floss, white, with hems woven in color in the tabby weave would be very handsome and quite unusual.

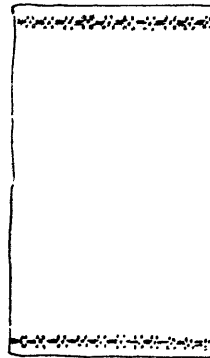
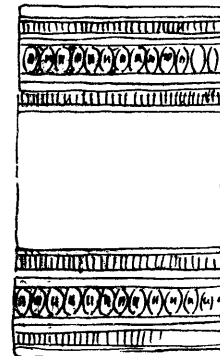
In the weaving of linens design is next in importance after texture. This of course does not apply to the weaving of linen material by the yard, but to the making of towels, table-runners, luncheon sets and similar pieces. These must be good in shape, size and arrangement if they are to be successful. If a towel is too long for the width it looks like a short runner, and if too wide for the length it resembles a table mat. The hems and borders must be in proportion to each other and to the size of the towel -- not too heavy and not too skimpy -- and a border should be skillfully arranged as a border and should not be merely a narrow strip of pattern weaving. No hard and fast rules can be given, but in a general way the following suggestions may prove helpful: a towel should be made about one and three quarters times as long as it is wide; the hem and the border should not be the same width -- a broad border can be used with a narrow hem and if the hem is wide a narrow border should be made; the body of the towel, between the borders, should never be less than square, and should as a rule be considerably longer than the width of the towel. These proportions, of course, refer to measurements of the finished article and in weaving due allowance should be made for shrinkage.



Too long



Too wide

Decoration  
insufficientDecoration  
too heavy

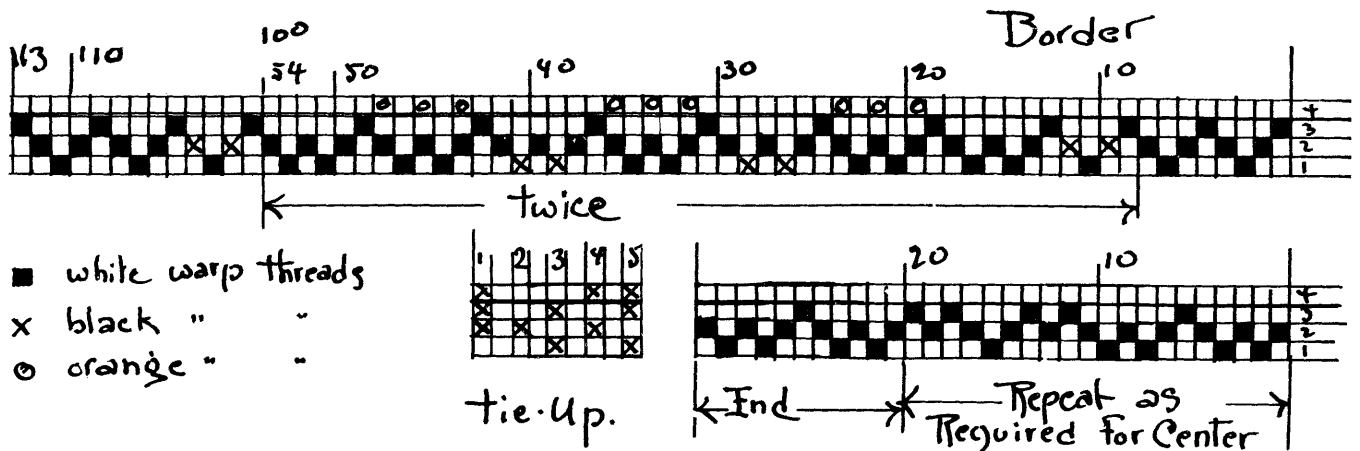
A practical way to avoid mistakes in proportion is to make the design to scale on cross-section paper, and it is a help in weaving to have a tape with the correct measurements marked on it, which can be rolled up on the cloth-beam along with the woven fabric and will save unrolling and measuring.

Luncheon sets should also be carefully designed. The most attractive sets, to my mind, consist of a square cloth and a set of square doilies. Sets are sometimes made with a runner and a set of oblong mats. For long, narrow tables of the refectory table type the handsomest set consists of a long, wide runner lengthwise of the table crossed at right angles by two or more narrower runners, with a set of square doilies to match.

The size of a square cloth and the length and width of a set of runners depends on the size of the table on which they are to be used. For general use a cloth 36" square with doilies ten inches square is very satisfactory. If made in fine linen the cloth should be set 44" wide in the loom to allow for four-inch hems on the sides and the cloth should be woven 46" long, to allow for shrinkage and hems top and bottom. The doilies should be set 13" wide and woven 14" long, and should also be hemmed all around. In very heavy linen a double hem is not advisable, and the cloth and doilies should be made the width and length desired, and may be finished with a rolled hem all around or with a button-hole stitch.

Square pieces should be decorated with a border on all four sides. If the center of the cloth is desired in plain weaving the side borders may be put in by means of the three shuttle technique described in a Bulletin of some months ago. Another method is to weave the lunch-cloth in three strips -- a wide strip with pattern weaving across the ends and the center in plain tabby, and two narrow strips in pattern weaving for the side borders. This is a simple and easy method and permits the making of a good-sized cloth on a narrow loom such as the 20" Structo. Doilies to accompany such a cloth may be squares of all-over pattern weaving or may be squares in plain weave with small motifs in "pick-up" weaving.

On eight harnesses the pattern for the side-borders may be set in the warp and woven across the ends in weft. Two-block patterns, such as "Monk's Belt" and "Sugar-Loaf", may be carried all around a plain center by using six harnesses. The only effect of this sort practicable on four harnesses is shown in the draft on the next page. This is, however, effective, and may be made very handsome indeed by a clever arrangement of colors. In plain white it is not very interesting.



For a lunch-cloth in heavy linen warp 509 white threads, 28 black threads, and 36 orange threads. The colored threads should be arranged half on each side for the borders. Thread the border as written, 15 repeats of the figure for the center, the 11 "end" threads, and repeat the border. The orange threads should be threaded through the fourth harness only and sleyed through the same dent of the reed as the white thread shown below it on the draft.

Weave as follows, one shot on each treadle, on special tie-up as given:

Treadles 2,3,4,5,2,3,4,5, white

2,black; 3,white; 2,black

5,4,3,2,5,4,3,2,white

(\* )5,white; 1,orange; 4,white; 1,orange; 5,white; 1,orange; 4,white

3,white; 2,white; 3,black; 2,white; 3,black; 2,white.

Repeat from (\*)

5,white; 1,orange; 4,white; 1,orange; 5,white; 1,orange; 4,white; 5 white

Repeat from the beginning. This completes the bottom border

Weave the body of the piece as follows:

2,3,2,3,4,5,2,3,2,3,4,5,2,3,4,5,4,5, all white. Repeat as required for length. Repeat border.

-----

The Structo Company announces a new eight-harness loom, soon to be put on the market. These looms are now going through the shop and orders can be taken. They have a new lever system, operated from the front of the loom. Table loom type, weaving width 20", price \$45.00. The new steel warp-beam and warped spools can, of course, be used on this new loom.

-----

The lending library idea appears to please our Guild members. Many interesting additions to the library are promised, and a number of packets of books have been sent out. We will develop this service as rapidly as possible. A further list of available books will appear in the April Bulletin.

-----

The travelling exhibit started on its long journey on the fifteenth. It was routed along the eastern circuit first as last year it made the western loop first. Contributors on the west coast will therefore receive the exhibit last this year. Many charming and unusual pieces are in the collection, some of which I hope we shall have later for the "Recipe Book."

-----

#### BARGAINS for March;

Barbour's fine "line" linen #26, white and light natural, on one ounce balls, 12 balls to the box, at 90¢ a box. This is marked "weft linen" but can be used for warp also if treated with warp-dressing.

Barbour's round linen, 2 oz balls, 1½ lb boxes, at \$1.30 a box. (Samples in the February Bulletin)

Colored linen floss, heavy, \$1.00 a pound "as is," \$1.25 a pound, washed.  
Fine linen floss, \$1.00 a pound, assorted colors.

Linen "grab bag" bargain, 4 lbs, assorted, white, natural and colors, \$3.00



# BULLETIN

Helena, Montana

of the

Basin, Montana

## Shuttle-Craft Guild

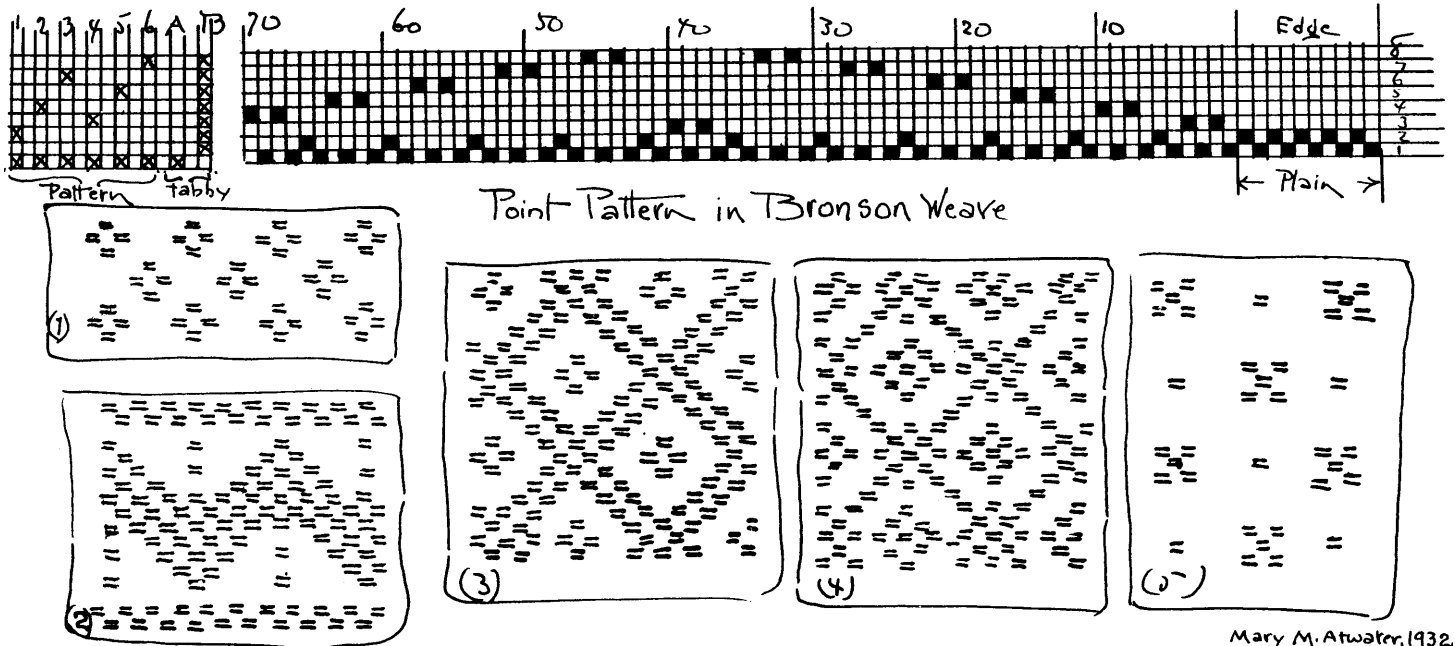
~~RAFT~~  
April, 1932

The weaving of linens, discussed in last month's Bulletin, is such an interesting subject, and so much remains to be said on it, that we will continue the story for this month.

As was noted last month, the most important matters in the making of linen pieces are texture and design. The notes were general in character, and for this month I propose to be very practical and explicit by describing some pieces I have recently made and which seem to me very satisfactory. There are also some notes on the use of color in linen weaving and on the finish of linen pieces which I think will be of use.

The warp used for my pieces was an #18 "line" linen set at 30 ends to the inch. The new lot of Barbour's line linen, offered in the March Bulletin, may be set at 30 to the inch but is a little better when set at 34 or 36. This linen is marked "#26", but appears to be in fact a #20 in weight. Barbour has a special system of numbering. I used warp-dressing on this warp -- soaking the warp thoroughly in the dressing and beaming it wet, and found that thanks to the dressing it was not necessary to keep the warp wet while weaving, which is always a nuisance.

The pattern I used was an eight-harness "point" pattern in Bronson weave - the same threading given for eight-harness lace weaving in the February Bulletin. For linen pieces this pattern should be woven differently, of course, than for lace-weaving. The patterns used should be designed in such a way that they do not include adjoining blocks. For lace-weaving on this draft the opposite is the case -- patterns should be designed to cover several adjoining blocks in order to get the open effect. This pattern is delightful to use as it gives so many variations. On it one may weave elaborate figures closely covering the fabric, or one may weave small dots and detached figures in great variety. For convenience in reference the draft is repeated below, and some of the figures suitable for linens are sketched.

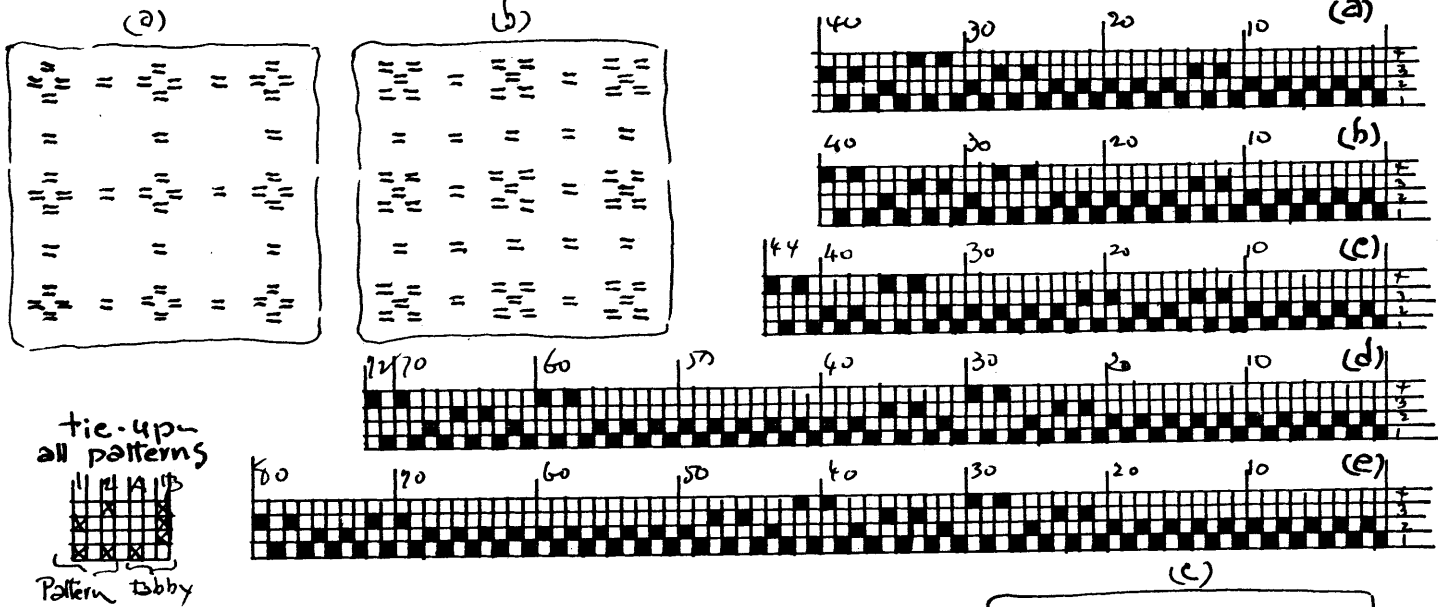


Mary M. Atwater, 1932

The simple tie-up given on the draft permits the weaving of any pattern in this weave but requires considerable agility with the feet, as several treadles must be held down at the same time for some of the sheds. My work was done on a little Mackay "parlor" loom on this tie-up. For this loom, however, the ties shown to harness 1 should all be made to harness 2 instead, as the loom works with a rising shed, and the A and B treadles should be tied in reverse order to avoid confusion.

Similar effects, though not in as varied or as elaborate patterns, can be woven in Bronson weave on four harnesses. The drafts and illustrations below show a few of the possibilities.

### Four-Harness Patterns in Bronson Weave



The parts of the drafts written 1,2,1,2, etc., make spaces of plain tabby between the small "spot" figures. These spaces may be increased or diminished as one chooses. The 1-2 shed, however, cannot be used as a pattern shed.

Weave pattern (a) as follows:  
Ten tabby shots, on treadles A and B.  
2,B,2,B,A,B,1,B,1,B,A,B,2,B,2,B  
ten tabby shots  
1,B,1,B. Repeat.

Weave pattern (b) on the same treadeling as pattern (a).

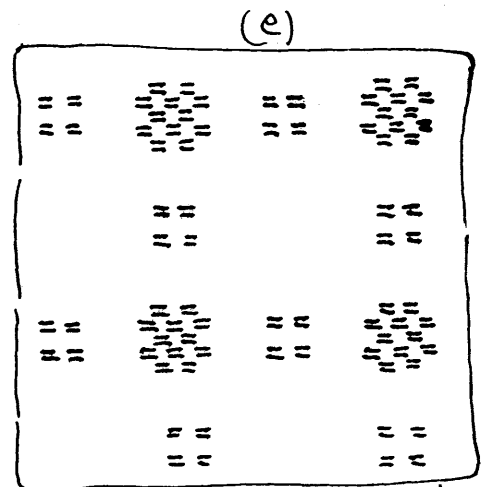
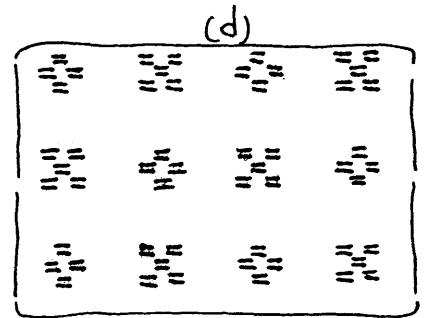
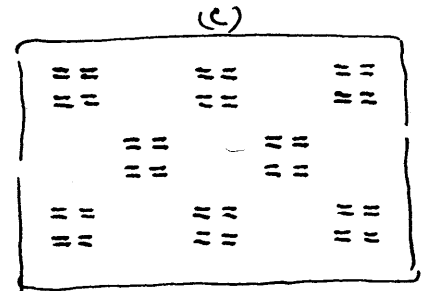
Weave pattern (c) as follows:  
Ten tabby shots on A and B  
1,B,1,B,A,B,A,B,1,B,1,B,  
ten tabby shots,  
2,B,2,B,A,B,A,B,2,B,2,B. Repeat

Weave pattern (d) as follows:  
Twenty tabby shots on A and B.  
1,B,1,B,A,B,2,B,2,B,A,B,1,B,1,B,  
twenty tabby shots  
2,B,2,B,A,B,1,B,1,B,A,B,2,B,2,B. Repeat.

Weave pattern (e) as follows;  
Twenty tabby shots on A and B.  
2,B,2,B,A,B,1,B,1,B,A,B,2,B,2,B,A,B,1,B,1,B,A,B,2,B,2,B,  
twenty tabby shots  
2,B,2,B,A,B,A,B,2,B,2,B. Repeat.

On the Structo loom transpose the above treadelins as follows:  
For "treadle 1," read levers 2 and 4  
" "treadle 2," " " 2 and 3  
" "tabby A," " " 2,3 and 4  
" "tabby B," " " 1, alone.

On a counterbalanced loom the A tabby treadle, tied to sink harness 1 and raise harnesses 2,3 and 4, may not open a satisfactory shed, in which case what we call a "false tie" should be made. When treadle A is depressed harness 2 will rise too high and harnesses 3 and 4 will remain stationary.



To correct this, hold the treadle down and make a tie to harness 2, drawing the knot just tight enough to bring the harness down to correct position. As harness 2 is drawn down harnesses 3 and 4 will rise.

I will describe in detail four towels recently made. These were done on the eight harness draft given on page 1; similar effects can be worked out on the four-harness drafts on page 2.

Towel #1, warp line linen set at 30 ends to the inch, set 17" wide in the reed -- place is 16 $\frac{1}{2}$ " wide, finished. Threading, eight-harness Bronson weave. Weft material, fine linen floss in green and fine line linen in white. Woven: tabby in green, 3" for hem; pattern border (No. 2, illustration on page 1) in green;  $\frac{1}{2}$ " tabby, green. Body of the towel woven 18" long, in a spot figure (No. 5) in white. Colored borders and hem in green. The hem was turned back to the lower edge of the pattern weaving.

Towel No. 2, warp, threading and weft as in towel 1. Woven: tabby in white, 5" for hem; B,A,B,1,B,1,B,A,B, in color; eight tabby shots, white. Body of the towel in color in small spot figure (No. 1 on illustration). Borders and hem repeated. The hem was turned up to the lower edge of the narrow stripe in color. Much the same effect, which is very pleasing, could be made on one of the four-harness patterns -- (b), (c), or (d).

Towel No. 3, warp and threading as in No. 1; weft, Barbour's round linen, white, and Bernat's linen "weaver" in blue. This piece was made to try the effect of a weft heavier than the warp. Woven: tabby in white, 6" for hem; body of the towel, 21", in figure 3, in color. Tabby in white, 6". The hem of this piece was also turned up to the lower edge of the pattern weaving.

Towel No. 4, warp and threading as above. Weft, Barbour's line linen, natural. Woven: tabby 5" for hem; 3" pattern border, quite elaborate (not illustrated); body of the piece, 18", in simple diamond figure. Hem turned back to  $\frac{1}{2}$ " below pattern weaving and hem-stitched.

These towels weighed, finished: Nos. 1 and 2, 2 $\frac{1}{2}$  oz. each; No. 3, 3 $\frac{1}{2}$  oz.; No. 4, 3 oz. This means that the cost of the material, at our Guild prices, was about 16¢ each. (The Bernat linen is not supplied at the bargain price, however, so towel No. 3 would figure higher.) "Finger-tip" towels in the bargain materials in this weave would cost from 5¢ to 6¢ each.

Large towels in heavy linen are, I think, among the handsomest things we make on our looms. They cost, in the bargain material, about 45¢ each for thread. For these pieces the heaviest (No. 10) in Barbour's linen may be used for warp, set at 15 ends to the inch, about 19" wide. Heavy linen floss may be used for weft.

The Bronson weave is not the best weave for these heavy pieces, and "Ms and Os" and the "huck" weave are not desirable either. "Goose-Eye" and "Bird-Eye" are good threadings, and also the smaller patterns in crackle weave. A new pattern in "crackle-weave II", on which some very handsome towels were made, is given below. Thread two complete repeats of the draft and then repeat to thread 71. This requires a warp of 279 threads.

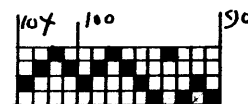
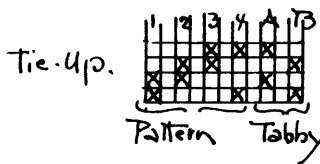
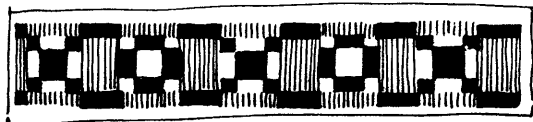
The towels were woven as follows: tabby in color, 6" for hem; pattern border in color with a white tabby: treadles

1 and 2, alternately, for six shots.	Tabby between shots.
" 1 and 4, alternately, for six shots	" " "
" 2 and 3, alternately, for twelve shots	" " "
" 1 and 4, alternately, for six shots	" " "
" 1 and 2, alternately, for six shots.	" " "

Six tabby shots in color.

Body of the towel in white in plain tabby weaving, 23". The hem was turned up to the lower edge of the pattern weaving. If preferred, weave 4" instead of 6" for hem and finish with a very narrow hem, or with a rolled hem. The hem may also be woven in white, then six shots in color; then the pattern border as above, in color with a white tabby; and the body of the towel in tabby weave in color.

### Towel Border in Crackle Weave



It remains to say a few things about the finish of linen pieces. Linen fringes are handsome, but at the moment are out of fashion and this form of finish is therefore inadvisable. An elaborate hemstitch is excellent for plain pieces, but for pieces with fairly elaborate effects in pattern weaving a perfectly plain hem is better. If a hem-stitch is used it should be arranged as part of the design, and should be either close to the pattern border or else at the extreme edge. To cut a hem across the center with a line of hem-stitching detracts from the effect.

A very important part of the finish of linen pieces is washing. This makes an amazing difference in the texture of the fabric and should never be omitted. Linen pieces should be soaked in warm water for several hours, thoroughly rubbed out in warm soap-suds, rinsed, and ironed while still quite wet. The iron should be passed and re-passed over the fabric till it is dry. This brings out the lustre and beauty of the material.

- - - - -

Guild members may be interested to know that I have prepared an article on wool weaving for the Handicrafter. This article is scheduled for the next issue of the magazine, and includes further notes on wool-lace weaving for sweaters and dress fabrics and a new pattern for a light-weight baby blanket in this weave. The material used for the experimental work in connection with this article is a new 15/2 yarn the Bernat company will soon put on the market. I found the yarn ideal for the purpose -- soft, but strong and suitable for warp as well as weft. It is to be supplied in plain colors and in some delightful heather mixtures. The price is to be \$2.25 a pound. As we are low in worsted yarns in our bargain lots Guild members may wish to know of this material.

In the bargain lots we have only fine brown and fine white worsted, suitable for the lace-weave. These materials are on spools and are \$1.25 a pound.

*May M. Abbot*

- - - - -

The new bargain for April is a lot of tussah silk warp, on one-pound cones, natural, at \$1.35 a pound.

The linen bargains as listed for March are continued: Barbour's round linen 2 oz balls, 12 balls to the box, at \$1.30 a box, in three weights -- #10 (very heavy); #18 and #35. Barbour's fine singles linen #26 (the weight of an ordinary #20), one ounce balls, twelve balls to the box, at 90¢ a box, in white and natural. Heavy linen floss in a wide variety of colors, at \$1.00 a pound "as is" and \$1.25 a pound, washed. Fine linen floss ("flourishing thread") in colors, \$1.00 a pound, assorted.

We still have in stock fine white ramie, singles and two-ply, at \$1.00 a pound, and cotton warp, natural, 24/3, on 2½ lb cones at 75¢ a pound.

"Grab bag" linen bargain, 4lbs in white, natural and colored linens, \$3.00  
"Grab bag" lots made up of various materials, 10 lbs. at \$5.00

The strand rayon is sold out and it is impossible to get more at present. The tow linen on large spools is also sold out.

- - - - -

We list the following additions to the lending library, -- which, by the way, is proving very popular -- :

"How to Weave Linens," by Edward F. Worst, contributed by Mrs. Maybelle Gano. Contains patterns in Bronson weave and a number of Swedish weaves.  
"Flamskvav och Finnkvav", by Maria Collin, contributed by Mrs. Gano. Shows equipment and illustrations of Swedish tapestry and double weaving.  
"Ny Vavbok I", Palmgren, contributed by Mrs. Gano, also two other Swedish books.  
"Treatise on the Art of Weaving" by John Murphy. Contributed by Mrs. Ashbury. An old book published in Scotland; contains much technical material with drawings of various loom-mountings, and gives descriptions of many interesting weaves.  
Treatise on dyeing, published by the Badische Company, manufacturers of dye-stuffs. This is a technical work prepared for use in commercial dyeing plants, but is clearly written and well arranged. The receipts are written for larger quantities than home dyers ordinarily handle but may be reduced for use without difficulty.  
Three pamphlets of designs for cross-stitch, published by the D.M.C. company. These motifs can be used in embroidery weaving and tapestry weaving. The three pamphlets count as one book.

For the information of new members of the Guild, books in the lending library are available at a charge of 25¢ for listing and packing. Two books are sent at a time and may be kept for two weeks. A partial list of titles was published in the February Bulletin. A complete list will be issued shortly. In sending for books please mention first and second choices.

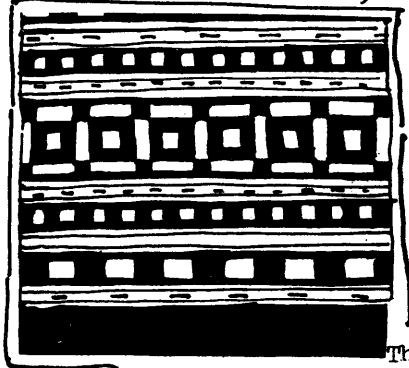
# BULLETIN

of the

Helena, Montana

Basin, Montana

Curtain Border, draft (c)



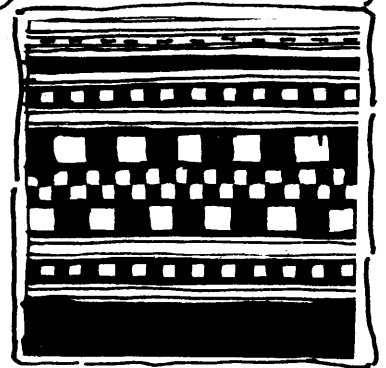
## SHUTTLE-CRAFT GUILD

for

May, 1932

Mary M. Atwater

Draft (c)



The designing of fabrics for window-drapery appears to me to be one of the most interesting and difficult problems that comes up in our craft -- and it appears to be a problem that at the moment is engaging the attention of many of our members. It is hoped that the following notes will prove helpful:

Nothing mars the harmony of a room more seriously than window-drapery that is ill-judged in style and color, and no one thing adds more to the charm of a room than drapery that is exactly right. We need drapery to soften the harsh lines of a window-opening and to give a room the effect of privacy and of "indoor-ness", if I may be permitted to coin a word. Some windows, it is true, are so well designed, so handsomely framed, and so pleasantly divided by mullions that no drapery is required, but such windows, alas! are extremely rare -- so rare that we need not worry about them. Our problem is with the ordinary large-paned windows that came into being when the world first learned how to make glass in large, clear sheets and first began to realize the value of light and air. Our problem is to fit these ugly rectangular holes in our walls into a satisfactory decorative plan.

Curtains should therefore always be planned for the place where they are to be used, and this accounts for the difficulty in finding commercial fabrics in the shops that will give the effect desired.

The architecture of the windows for which we wish to make drapery is, therefore, the first and most important element in the problem.

Most difficult windows are too high and too narrow, insufficiently set off from the walls by narrow casings. For windows of this type the drapery may be made to extend on either side of the window, to hang over the casing and coming just to the edge of the glass. This gives the effect of greater width. A valance across the top of such a window cuts down the excessive height and also makes the two panes of which such a window usually consists into a larger and a smaller pane -- a more agreeable effect than two exactly similar rectangles. A group of windows should be treated as a single unit, and by use of drapery between the windows and a single valance across the entire group may sometimes be given the effect of a large window with mullions. The pattern of the drapery fabric should be either a decided "all-over" pattern or should have heavy, deep borders at the top and bottom with horizontal bands of decoration between. Perpendicular stripes should be avoided. If the horizontal stripes are set some distance apart with plain weaving between care must be taken to keep these bands from fighting -- architecturally speaking -- with the division of the window into panes.

For windows that are not high enough for the room -- an unusual fault but sometimes met with -- there should be no valance, or the valance if used should hang over the upper casing and not over the glass, and the curtains at the sides should hang well below the sill. The pattern of the drapery material should be in a marked perpendicular stripe or in a figure with a decided "up and down" movement.

The most difficult windows for which to plan drapery are the hideous big squares of plain plate glass that it was the fashion some decades ago to let into the walls of houses -- like the show-windows of shops. These are so very bad that when possible they should be replaced with small-paned windows, the opening being divided by mullions. When this is impossible an open-work curtain boldly divided into squares, flat against the glass, with heavy side-drapery, will do a good deal to soften the glare and correct the ugly shape.

The architectural problem being settled, the next questions are style and color. To a certain extent these questions must be considered together. For a "period" Colonial room, for instance, the drapery must conform to the style and to introduce a violent color note would be little short of criminal. But comparatively

few people live in stylized rooms and the color and style of the draperies are important chiefly for their effect in bringing into harmony many color notes and variations in style among the furniture and fittings that do not altogether harmonize among themselves. For a room that lacks color the draperies may be very brilliant, but for a room in which there is a good deal of color in rugs and upholstery it is best to echo some one or two of these color notes in order to give a unified effect to the room.

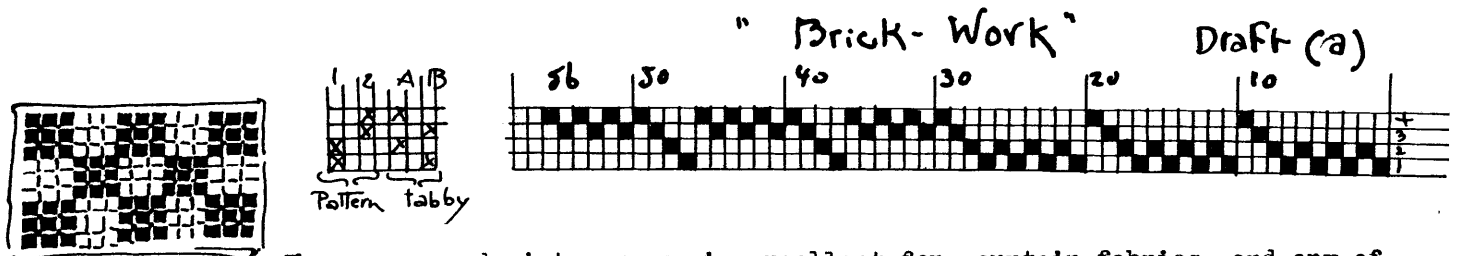
As far as style is concerned there is plenty of latitude in an ordinary un-stylized room. We want our surroundings to be, to a certain extent, "up to date" as well as pleasing and draperies may very well be frankly "modernistic" if not too extreme. It is not necessary to have all ones furniture of bent tubing, floors inlaid in zig-zags and book-cases of the style of architecture of a stack of empty packing boxes in order to hang modernistic curtains at the windows. It happened to me not long ago to be confronted with the problem of making habitable a room dating from the deep brown period of some decades ago; heavy chairs in brown-stained oak upholstered in brown leather, a plain brown rug, walls in a plain tan. With some misgivings I hung all the tall, narrow windows with side-drapery and valances in a fabric of very bold modernistic design, in strong colors and a touch of brown. The result was very gratifying.

We no longer muffle our windows in layer after layer of lace, silk and velvet, thank goodness! and a "stuffy" effect is to be avoided at all costs. For windows on a street, however, there is often need of a glass-curtain -- for the sake of privacy. Some of the modern fabrics for this purpose are very beautiful and have the effect of frost-patterns, when hung flat against the glass as they should be. These effects are not within the limits of our simple hand-looms. A simple open-work mesh, however, we can make by one or another of the lace-weave processes, and glass-curtains of this kind -- especially when done in linen -- are appropriate and sightly.

We come to the selection of materials for our curtains. This problem is comparatively easy to solve. Some formal rooms require silk or rayon hangings, other rooms are most becomingly dressed in linens, while for bed-rooms, bath-rooms, gay morning rooms, children's rooms, the rooms in summer camps, cotton is often the best choice.

The least important decision we have to make in designing our curtains is in the choice of pattern. Rooms like the plain brown room described above seem to need a large and lively figure, but even a small pattern can be woven to give a bold effect if used in broad bands of color. For rooms that are already too "patterny" the pattern of the drapery should be so subdued that it has simply the effect of breaking up agreeably the plain surface of the fabric; but this effect can be produced with a very large and bold figure by the use of a fine weave and colors of about the same value. The weave and pattern selected for drapery should, however, be one that is sightly from both sides of the fabric, and in my opinion patterns with very long over shot skips should be avoided. A typical Colonial coverlet pattern if used for drapery should not be woven exactly as for a coverlet or it will look like a piece of a coverlet hung at the window -- not usually an attractive effect, and certainly not very appropriate for living rooms; but any of these patterns may be so varied in the weaving that this effect can be avoided.

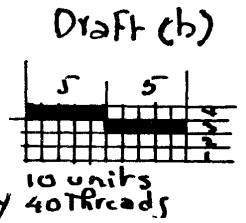
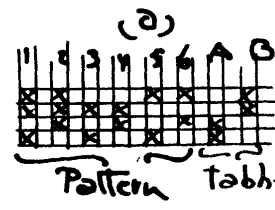
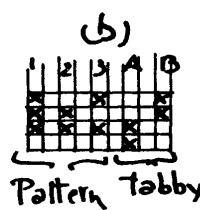
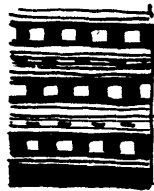
Among the overshot patterns the ones that seem to me to give the best results for curtains are those of the two-block "on opposites" type -- "Monk's Belt" and the rest of that family. The little pattern given below is very effective when woven in two or more colors; "Queen's Patch", "Lasting Beauty" and "Sugar-loaf," (drafts 122, 123 and 124, page 195, of my book on weaving) are similar patterns.



The summer and winter weave is excellent for curtain fabrics, and any of the four-harness two-block figures on page 218 of my book can be used for the purpose. The simpler ones are perhaps to be preferred to the more elaborate, but this is a matter of taste. The following pattern, consisting of two squares of the same size, gives quite delightful possibilities.

(It may be mentioned in passing that this same little pattern is very good for heavy linen towels. I have just been making some in heavy linen floss with borders in red and purple, and they seem to me among the handsomest things I have woven recently.)

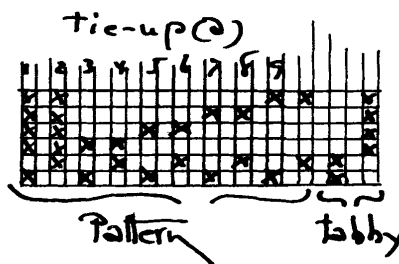
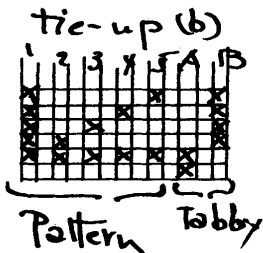
Treadles 1 and 2 weave skips all across the web; treadles 3 and 4 weave one of the blocks and treadles 5 and 6 the other block.



I have recently been experimenting with a new way of weaving the summer and winter threadings -- using one "tie" throughout, which gives much the same texture as the crackle weave, and a rather more modern effect than the conventional manner of weaving. It also simplifies the tie-up. For weaving in this manner eliminate treadles 1, 3, and 5 as shown on the draft, tying three pattern treadles only -- 2-3-4, 2-3, and 2-4. The tabby treadles, of course, remain the same.

Treadle as follows, (of course the pattern may be treadled in many other ways, also): hem, tabby in the darker of two colors used, as desired; two tabby shots white or natural, or lightest color used; two tabby shots in darkest color; two tabby shots, lightest color; treadle 2, twice, darkest color; treadle 4, twice; brightest color; treadle 2, twice, darkest color; two light tabby shots; two tabby shots, darkest color; six tabby shots, light; two tabby shots, darkest color; two tabby shots, light; treadle 2, six times, darkest color; treadle 6, ten or twelve shots, brightest color; treadle 2, six times, darkest color; two tabby shots, light; two tabby shots, dark. The two stripes may be repeated alternately as desired, and different colors may be used for the two stripes, and still other colors for the colored tabby shots. A great deal of variety can be introduced into this extremely simple pattern, and the effects are lively and attractive.

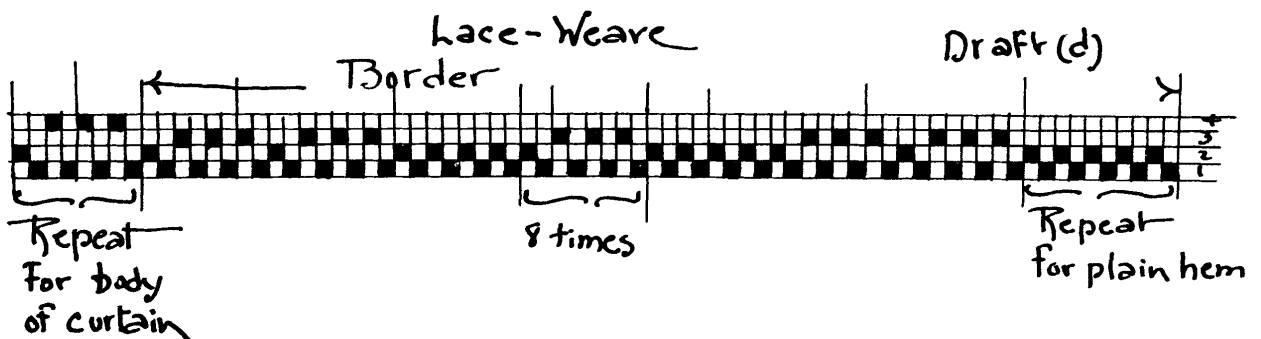
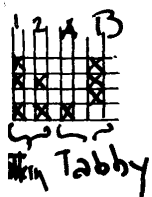
The similar threading on six harnesses gives more variety. The draft shows a complete conventional tie-up at (a) and at (b) a



modified tie-up as described above. On tie-up (b), treadle 1 weaves skips all four blocks and treadles 2, 3, 4, and 5 weave single blocks. To weave a row of alternate single blocks treadles 2 and 4 should be used together, -- or treadles 3 and 5. To weave large squares, treadles 2 and 3, and treadles 4 and 5, may be woven at the same time. For a figure of alternate large and small squares weave treadle 2 alone and treadles 3, 4 and 5 together. Many combinations of these blocks are possible.

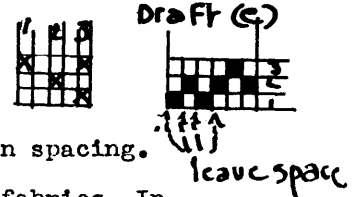
The blocks in these last two threadings may, of course, be made of any number of units desired. Bold, plain figures are much used in the modern style of decoration, however, and if a modern effect is desired it is suggested that the blocks be made at least as large as shown on the draft. For borders in the Spanish style, however, these threadings may be reduced to single units.

The draft below is for a curtain in lace-weave, with bands of open-work across the bottom and along the side. The openwork border may, if one likes, be on both sides of the curtain.



Weave a deep hem in plain tabby; then a narrow stripe of open-work treadled: 1,B,1,B,1,B,A,B and repeat; then 2,B,2,B,2,B,A,B, and repeat; Then the first stripe, repeated as desired for a wide open-work border; repeat the second stripe and the first stripe. Weave the body of the curtain on the treadeling for the second stripe, repeated as desired.

For glass-curtains in an open mesh the small Swedish threading is good. Sley the first three threads through the same dent in the reed, leave an empty dent between this group and the next thread, and an empty dent between and after the last three threads. Weave: 3,1,3 -- pressed close together; 2,3,2, -- open spacing.



The crackle-weave patterns are excellent for curtain fabrics. In experimenting with the cotton ratine material for the special May bargain I made a particularly interesting fabric as follows: Warp, #3 perle cotton set at  $7\frac{1}{2}$  to the inch (every other dent of a 15 dent reed); threading one of the Crackle-weave patterns in the Bulletin for last June. (Any of the simple patterns in this weave, with rather large blocks, could be used in the same way.) Pattern weft a double strand of the purple, yellow and white ratine; tabby, a double strand of orange ratine. The result was a soft, rather heavy fabric of very interesting texture, in which the pattern was vague and shadowy. It exactly suited some windows I have found very difficult to dress appropriately. The same fabric, beaten somewhat closer, would be very attractive for a summer sports coat, or for large bags. I made a bag on the same threading using ratine for tabby and coarse rayon for the pattern shots. In this piece the pattern is more distinct than in the curtain weave, and is also very handsome.

In case Guild members wish to try this fabric, I have in stock #3 perle cotton in blue, grey, taupe and cream, at 75¢ a pound. The warp is pretty well covered by the weft in this weave so the color is not particularly important though of course it tones the fabric.

Drafts (b) and (c) of the present series could be woven on this coarse warp in the ratine material as described above and would give an effect similar to the crackle-weave draft.

The ratine material will, I believe, make very attractive porch pillows; and when woven over a plain cotton warp, finer than the #3 perle and more closely set, will be excellent for summer suiting.

An interesting curtain fabric may be made on pattern No. 1, Series III of the recipe book, using perle cotton #3 instead of linen floss for warp and using a double strand of ratine, in two or more colors, for weft. The coat-fabric, draft (b), pattern No. 3, Series IV of the recipe book, would be excellent done in cotton and ratine.

*May 2 - available*

The fifth set of pages for the recipe book is in preparation and will be issued some time this month. The patterns will include a modernistic coverlet; a sweater in lace-weave contributed by Mrs. L.S. Ropes; a Swedish pattern for linen contributed by Mrs. F.F. Murdock; a heavy linen towel contributed by Mrs. Lovell Johnson (from the travelling exhibit); a new idea for bags, contributed by Mrs. Maybelle H. Gano; a new rug-pattern in crackle-weave; a new "Pine Tree" arrangement for runners and table squares; a crib-coverlet; a wall-hanging; a "radio runner in three-harness weave.

#### Bargains for May

Cotton ratine on spools and cones --  $1\frac{1}{2}$  to  $2\frac{1}{2}$  lbs. Colors, blue and white, green and white, orange and white, several colors and white. Price \$1.00 per lb.

Previously offered and still available:

Barbours round linen, #10, #18, #35, in balls,  $1\frac{1}{2}$  lbs to the box, \$1.30 per box  
 " line " fine, white and natural, balls, 12 oz to the box, 90¢ per box  
 Heavy linen floss assorted colors, "as is" \$1.00 per lb; washed, \$1.25 per lb.  
 ( colors in stock are chiefly blues, shades of rose and shades of orchid, some brown, tan, red, plum and other colors.)  
 Fine linen "flourishing thread, brown, tan, and rose, only, 75¢ per lb.  
 Linen "grab-bag" assortment, fine, coarse, white, natural and colored, 4 lbs, \$3.00  
 Ramie, fine white, singles and 2-ply, \$1.00 per lb.

Coarse "natural" wool on 2-lb spools, \$1.10 per lb.

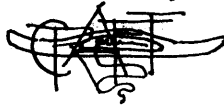
"Grab-bag" assortments for small weaving, rayon, linen, cotton etc, 10 lbs, \$5.00



# BULLETIN

of the  
SHUTTLE-CRAFT GUILD  
for  
JUNE 1932

Basin, Montana



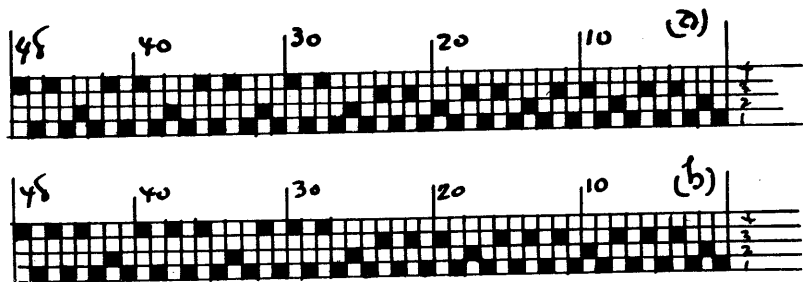
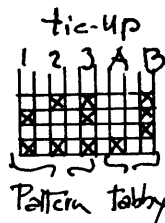
## MORE ABOUT THE LACE-WEAVE

In response to what appears to be an active interest among Guild members I am devoting this issue of the Bulletin to further notes on the lace-weave -- described in a Bulletin of some months ago and also in an article published in the last issue of the Handicrafter.

The lace-weave has many variations, even in its simple four-harness form, and can be used for a number of different purposes. The most active interest at the moment appears to be for its use in the making of dress-fabrics, summer wraps, and sweaters. These are usually of fine wool, though soft spun silks and linens are suitable, and one of our Guild members, Miss Veva Carr, writes of having made some very successful cotton dress-fabrics in this weave. Spun rayon may also be used -- but not the very shiny, slippery type of rayon. Highly mercerized cottons are unsuitable for the weave.

The four-harness drafts given in a previous Bulletin were written according to the Scandinavian method, but I find the lace-effect can be made on a special type of Bronson-weave threading which has some special advantages. I therefore repeat, at Draft No. 1, the familiar arrangement of two similar open-work squares, written in the new way. No. 1 (a) is the threading to use for cotton, linen, silk, and worsted yarns like Saxony and Fabri which are fairly hard-twisted. For very soft yarns such as Bernat's "Afghan" yarn, Iceland yarn and the like, draft (b) should be used instead. As will be noted, these drafts differ in the number of warp-ends under each skip. Drafts (a) and (b), No. 2, differ in the same way and should be used as noted above for Draft 1.

Draft No. 1



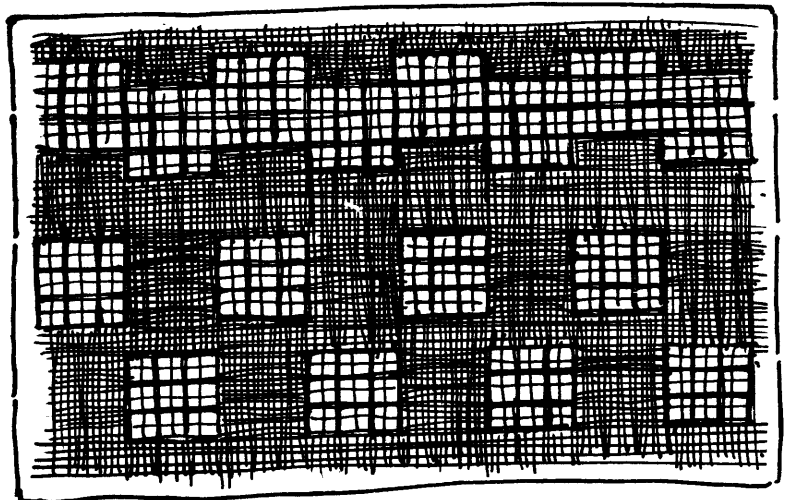
Draft No. 1 is excellent for dress-fabrics, and may be woven in several different ways: For a solid band of lace-weaving all across the width of the fabric treadle as follows -- on the special tie-up as given:  
Treadles, A,B,3,B,3,B, --  
one shot on each treadle,  
Repeat as desired.

For alternating squares treadle as follows: A,B,1,B,1,B, each one shot, repeated 4 times  
Tabby, A,B,A,B,A,B, (may be omitted)  
A,B,2,B,2,B, repeated 4 times.

(The treadelings above are for draft (a) -- for draft (b) weave two more shots over each Block, as:  
A,B,1,B,1,B,1,B, etc. )

Perpendicular stripes may be woven by repeating either figure as desired.

For the zig-zag border illustrated treadle as follows:  
A,B,1,B,1,B,  
A,B,3,B,3,B, repeat 3 times  
A,B,2,B,2,B.



A cross-barred effect may be woven on draft No. 1 by treadling as follows: A,B,1,B,1,B,-- repeated 4 times; A,B,3,B,3,B -- repeated 4 times. Repeat from the beginning.

This pattern may be varied by writing figures different in size. For instance the first 36 threads of draft No. 1 may be used as a repeat.

Draft No. 2 differs from draft No. 1 only in that a space of plain tabby weaving is set between the figures. These spaces are threaded 1,2,1,2, etc., and may be made wider or narrower as desired. A pattern of alternating blocks may be woven on the treadling given for this figure in connection with draft No. 1. The squares will appear further apart. The pattern sketched -- an excellent pattern for linen window-drapery -- should be treadled as follows: (on the tie-up as given for draft No. 1.)

A,B,3,B,3,B, repeated 4 times

A,B,1,B,1,B, repeated 4 times.

Repeat from the beginning.

Several other weavings are, of course, possible on both patterns 1 and 2.

Drafts 3 and 4 are small figures especially good for sweaters. No. 3 should be used only for soft wool; draft 4 may be used for cotton, linen, and the harder twisted wools, silks, etc..

On draft 3 weave a solid lace-effect as follows:

A,B,3,B,3,B,3,B,-- repeat as desired.

Weave the effect sketched:

A,B,1,B,1,B,1,B,A,B,2,B,2,B,2,B. Repeat.

On draft 4, weave solid lace-effect as follows:

A,B,3,B,3,B, repeat as desired.

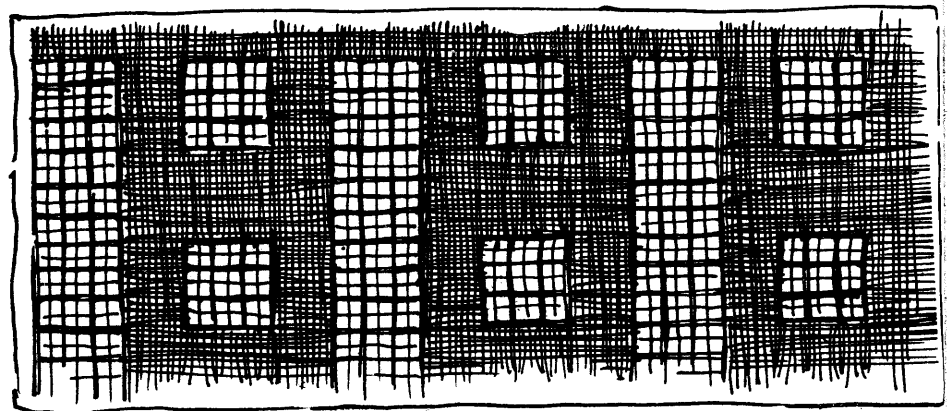
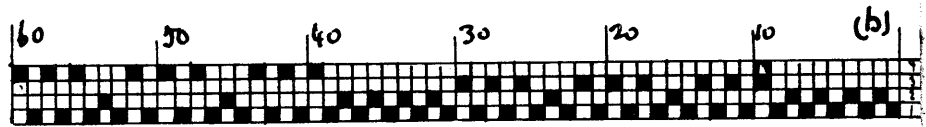
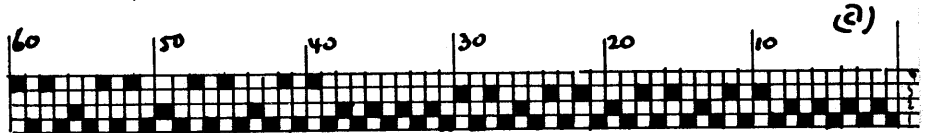
The effect sketched:

A,B,1,B,1,B, repeat twice; A,B,2,B,2,B, repeat twice. Repeat from the beginning.

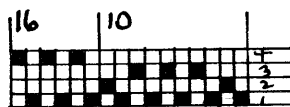
Lengthwise stripes may be woven on either threading by repeating one or the other of the figures as desired.

tie-up as for draft No.1.

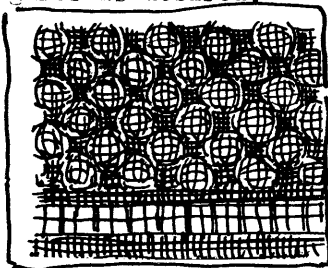
Draft No.2



Draft No.3



tie-up as for Draft No.1.



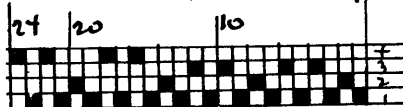
For a slip-over sweater on either draft 3 or draft 4 set the warp 22" or 24" wide in the reed (to allow for shrinkage), weave 1" plain tabby, four or more repeats of solid lace-effect, four or more repeats of the alternating figure, solid lace-effect, then perpendicular stripe for the body of the piece, repeating the borders as written. An opening for the head may be woven by using two shuttles and weaving back and forth to the center on each side for the desired distance.

Weave a band of lace-weave to be used for small sleeves and trimming at the neck if desired.

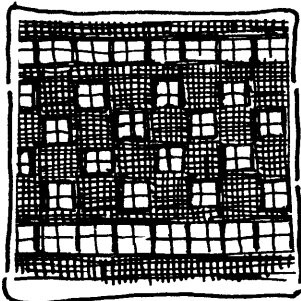
Sew up the sides of the sweater and finish by picking up stitches along the bottom on a set of knitting needles and knitting a ribbed band of four inches or more.

A sweater for a small person may be woven in this way on the 20" Structo loom.

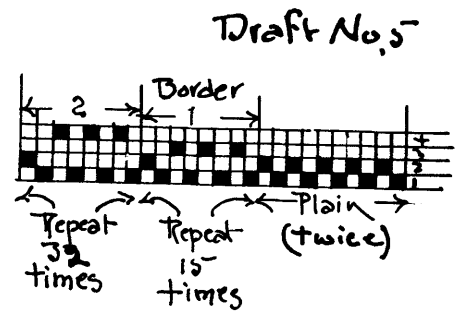
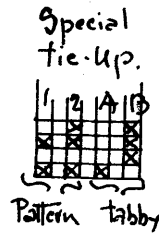
Draft No.4



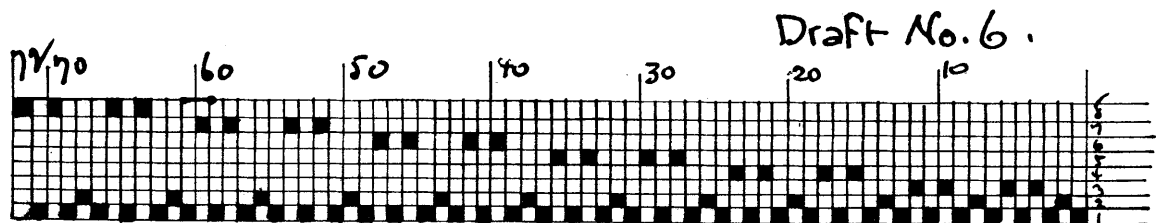
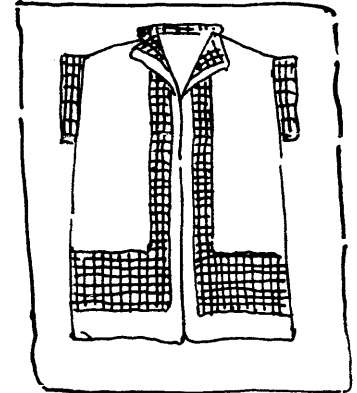
tie-up as for No.1



An attractive coat-sweater in lace-weave may be made as follows on draft No. 5: warp 396 ends of fine worsted yarn -- Bernat's Afghan or Iceland-- set at 15 ends to the inch. Thread two repeats, 20 threads, in plain weave; then 15 repeats of the first figure and 32 repeats of the second figure. Weave as follows: A,B,A,B, for 20 shots; (hem) A,B,2,B,2,B,2,B, -- repeat six or eight times. (This makes one of the borders for the front of the sweater.) A,B,1,B,1,B,1,B, repeat as required for width of garment, making due allowance for shrinkage, -- three to four inches. Repeat border for front and hem. Weave a strip of lace-weave for small sleeves and collar. An attractive way to finish the neck of this sweater is to weave a narrow scarf in plain weave with lace-weave ends which should be attached to the neck and which may be tied to suit the taste.



A slip-over sweater may be woven on this threading on the Structo loom as follows: Warp 300 ends of fine worsted, set at 15 to the inch. Thread 20 threads plain, 15 repeats of the first figure and 20 repeats of the second figure. Weave as follows: levers 2-3-4, once; lever 1, once; 2-4, once; 1, once; 2-4, once; 1, once; 2-4, once, 1, once; repeat. \* levers 2-3-4, once; 1, once; 2, once; 1, once; 2, once; 1, once. Repeat from \*. Repeat from the beginning. Weave in this manner for 42" or 44". Seam the two ends of the piece. (This seam should be arranged to come under one arm when the fabric is shaped.) Pick up stitches on knitting needles along the edge nearest the broad band of lace-weaving; knit a ribbed band of 4" or more.

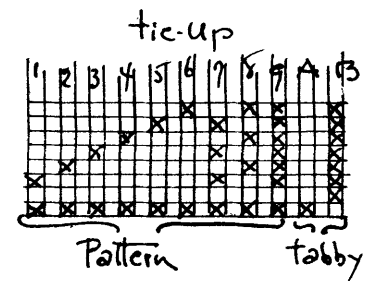


Draft No. 6 is for lace-weaving on eight harnesses. On this threading a great many delightful effects may be woven. Space is lacking to give these in detail but eight-harness weavers will have no great difficulty in working them out. On the tie-up as given the first six treadles weave each a single small open-work figure similar to the figures shown on the illustration for draft No. 4. These small figures may be woven in any desired order, or several may be woven at the same time to produce larger figures. Treadles 7 and 8 will produce the pattern of small alternating figures as shown for draft No. 4. Treadle 9 will weave a solid lace-effect all across the warp. Triangular figures may be woven as follows:

A,B,1,B,1,B, -- repeat. A,B,1-2,B,1-2,B,-- repeat. A,B,1-2-3,B,1-2-3,B -- repeat. A,B,1-2-3-4 B,1-2-3-4, B, -- repeat. A,B,1-2-3-4-5,B,1-2-3-4-5,B,-- repeat. A,B,6,B,6,B -- repeat. A,B,5-6,B,5-6,B,-- repeat. A,B,4-5-6,B,4-5-6,B,-- repeat. A,B,3-4-5-6,B,3-4-5-6,B,-- repeat. A,B,2-3-4-5-6,B,2-3-4-5-6,B,-- repeat. Repeat from the beginning.

The tie-up as written is for looms operating with a sinking shed. As the weave, however, is almost the same on both sides of the fabric the same tie-up may be used on a loom that operates with a rising shed -- such as the MacKay "parlor" loom.

Notes on the proper setting of warp for the lace-weave were given in a previous Bulletin but are repeated here for the sake of convenience. Warp and weft in this weave should be the same or similar, and the warp should be set further apart than for ordinary weaving. Whatever the setting the number of weft shots to the inch should be the same as the warp-setting. The lace-effect is not very pronounced while the fabric is on the loom but appears when the fabric is washed. Shrinkage is greater than in fabrics set more closely in the reed and should be allowed for generously. As a rule the best effects result from warping and weaving in the same color, though delicate pastel shades may be woven over a white warp with good results.



Credit for the attractive coat-sweater goes to Mrs. L.S. Ropes, who has been making these with much success. The present charming fashion features lacy blouses and sweaters of fine wool and other materials, and this suggestion will no doubt be welcomed by many Guild members.

- - - - -

The announcement of the new Structo eight-harness looms, enclosed with this issue of the Bulletin, will be of interest to many Guild members. Eight-harness weaving is very interesting and particularly so, perhaps, to the weaver who specializes in small articles such as bags, towels, scarves, table runners and the like.

To introduce the new loom I am making the following special offer: as a bonus on orders for ~~the~~ the new loom, received during June and July, I will send free of charge either a copy of the Recipe Book with the first five sets of patterns, or a selection of weft-materials to the value of five dollars. This offer will also apply to orders for the MacKay eight-harness "Parlor" loom received during June and July. The parlor loom is a small eight-harness treadle loom of the "jack" type, and sells for \$57.50, shipped from the factory in Massachusetts. The loom weaves 21½" wide, and an illustration showing it will be found on page 87 of the Shuttle-Craft book of American Hand Weaving.

A special set of patterns, prepared by me, is supplied with the new Structo loom.

- - - - -

A new price-list of ready beamed warps has just been issued by the Structo Company. This shows several reductions in price that will be welcome: Egyptian cotton, 24/3, 57¢ a spool. These spools are of 60 ends, twenty yards long. Ten spools fill the beam of the #600 loom. 20/2 cotton, natural, 40¢ a spool; 20/2 cotton in colors, -- black, green, yellow and tan -- 55¢ a spool; #20 mercerized, natural, 57¢ a spool. These materials may also be had on ten-yard spools at lower prices, but I am not listing these as most weavers prefer a twenty-yard warp. Linen 40/2, 60 ends, ten yards, 70¢ a spool; linen 40/3, 60 ends, ten yards, 90¢ a spool

- - - - -

One of our Guild members, Mrs. Gertrude Howells, State College, New Mexico, -- whose article in the Handicrafter on Spanish weaving will be recalled -- has prepared and had printed an interesting set of patterns for cross-stitch and the Spanish weave, with many historic and symbolic motifs. A short description of the technique of the old Spanish weave is also given in the pamphlet, which is for sale at \$3.00. Mrs. Howells says she will be glad to answer questions about the weave.

- - - - -

Another of our Guild members, Miss Veva Carr of Tavares, Florida, can supply orange-wood bag mounts of various sizes, and will be glad to give further information and quote prices.

- - - - -

Mrs. Edna S. Burchard, 3222 Lakeshore Avenue, Oakland, California, -- another Guild member -- can supply hand-made throw-shuttles. These are larger and heavier than the Swedish throw-shuttles or the shuttles supplied by the American Shuttle Co., and carry a larger bobbin. The price is \$2.50 each.

- - - - -

#### Bargains for June.

There are no new bargains in weaving materials for this month. All the bargains listed for May are still available. For fine lace-weave in wool I have some beautiful, very fine white worsted yarn on cones at \$1.25 a pound which is ideal for very filmy fabrics. When used as warp, however, it requires dressing. I also have spun silks in blue, green and red, at \$2.25 a pound. There is not a large stock of these materials available, -- they are offered while they last. Warp-dressing I can supply at \$1.00 a quart, for use on fine wool and line linen warps.

One of our needs has been a supply of suitable warp-spools for our spool-racks, at a moderate price. I can now supply heavy paper spools, 5" long, with heads 2½" in diameter, at \$3.00 a hundred, or \$5.50 for two hundred; in smaller quantities at 5¢ each.

- - - - -

I am closing my Helena office for the summer and all mail should be addressed to me at Basin, Montana. to avoid delay.

*May M. Atsala*

# BULLETIN

of the

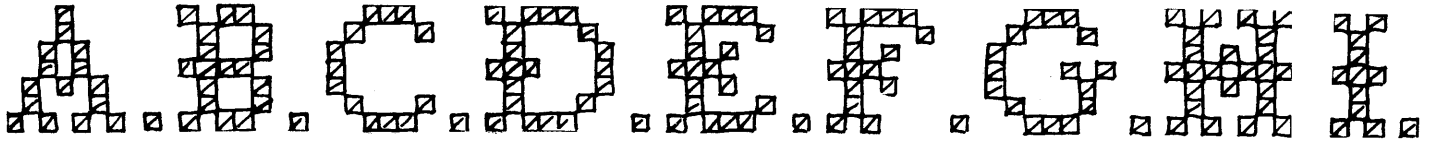
## SHUTTLE-CRAFT GUILD

Basin, Montana

July 1932



### Block Caps.



A New Way to Weave a Signature.

An important part of a work of art is the signature of the artist, and when we weavers make an outstanding piece -- an important coverlet, for instance -- we often feel that it would be pleasant to put a name, or initials, and a date modestly in the hem for the edification of future generations. An embroidered name, somehow, does not satisfy -- the inscription should be a part of the fabric.

At various times a number of methods of weaving a signature have been described in the Bulletin and elsewhere. Some years ago one of our Guild members, Mrs. Shipley Brown, invented a method which she generously shared with the Guild. This was an entirely practical process, but required special equipment for each name and has never come into general use. A method that works very well in connection with patterns in summer and winter weave on ten harnesses is shown in the Shuttle-Craft Book, draft No. 250, page 246, but of course this is of no use to four-harness weavers.

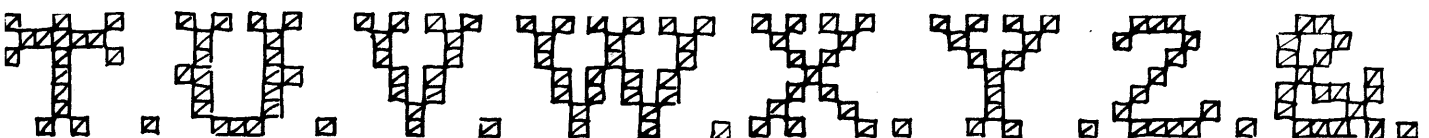
I find in the old Spanish weave, recently introduced to American weavers by our Guild member, Mrs. Gertrude W. Howells, a very agreeable solution to this problem. Names and dates -- whole inscriptions if one wishes -- can be woven quite easily and simply in the Spanish weave on any loom, even a two-harness one.

For the benefit of those who did not happen to see Mrs. Howell's articles in the "Handicrafter" I will describe the process in detail, and I am also giving several alphabets specially arranged for this work. The alphabets have been modeled after cross-stitch alphabets found on old embroidered samplers, and will be found suitable for use on strictly conventional colonial coverlets as well as for pieces of a more modernistic type.

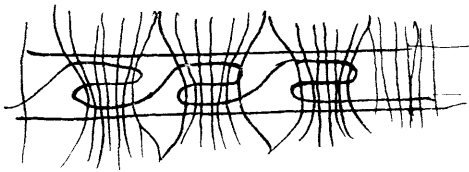
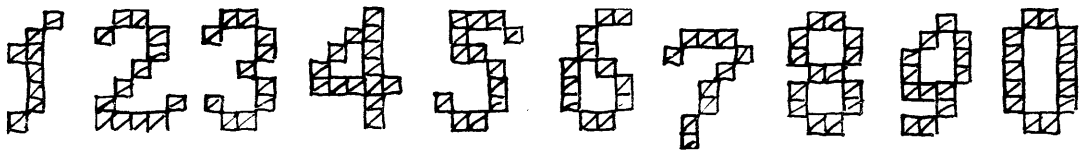
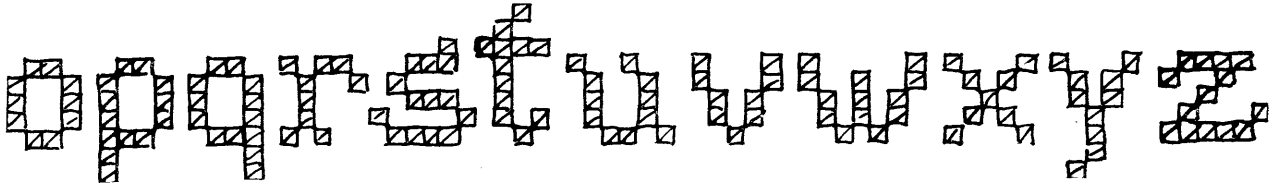
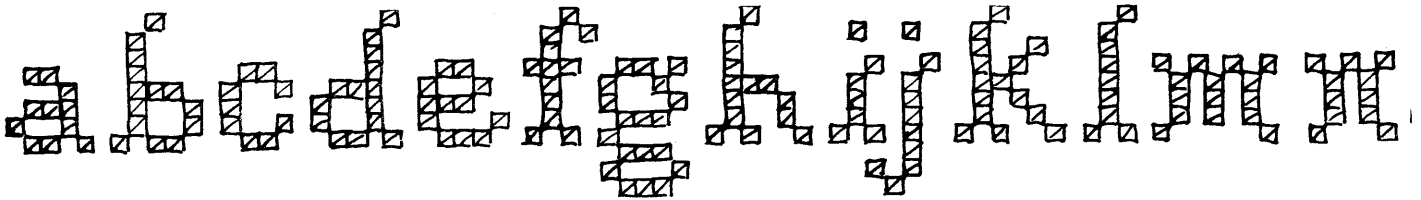
The alphabet on this page is the simplest to use for small initials. The letters are "block caps." and occupy a depth of seven spaces. Each of these spaces represents one row of holes in the Spanish weave. The "lower case" alphabet, and the numerals on the following page may be used with these capitals when full name and date is to be woven.

In signing a coverlet the name should be woven in the heading at one end of the coverlet, or at both ends if one likes. The best place for the signature appears to me to be the lower right hand corner, but this is entirely a matter of personal preference. Many ancient coverlets in which names and dates are woven have this feature in the lower left hand corner.

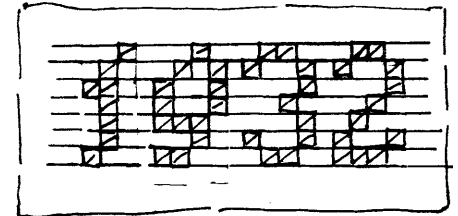
If the heading is to be allowed to hang down unhemmed below the edge of the pattern work the name -- if woven on the first heading -- should be put in right side up, beginning with the bottom row of holes. If, however, the heading is to be turned under and hemmed back, as is the better practise, the name should be woven upside down, beginning with the tops of the letters. Or, instead of weaving the name on the first heading, the strip of coverlet may be woven first and the name put into the second heading. In this case it should, of course, be woven right side up.



# Lower case letters and numerals



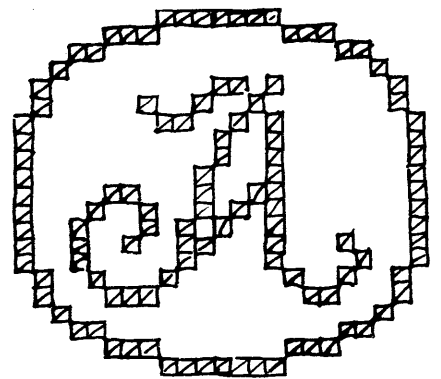
Structure of the Spanish Weave



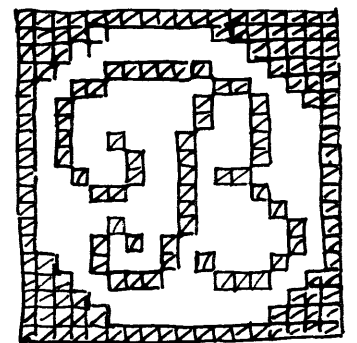
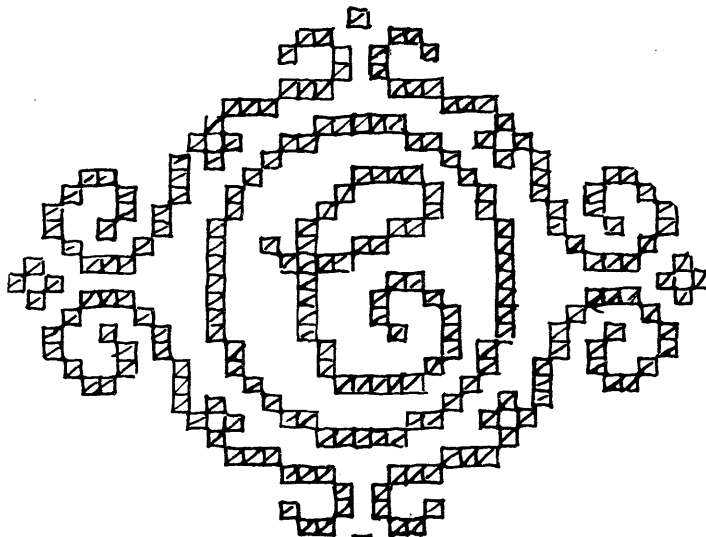
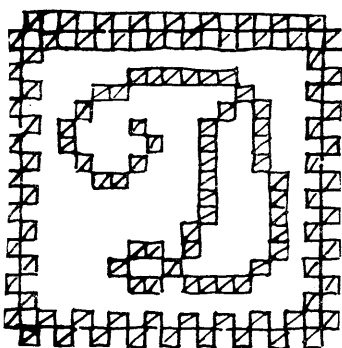
(see page 3)

The Spanish weave consists of producing patterns by weaving openwork holes that give somewhat the effect of eyelet embroidery. The process -- though rather slow -- is very simple. To weave a series of holes as sketched above open the "B" tabby shed and pass the shuttle from right to left as far as the place where the first hole is to be woven. Bring the shuttle up through the warp at this point. Now change the shed and take the shuttle back to the right hand edge. Change the shed and pass the shuttle again from right to left and carry it under four warp-threads beyond the first hole. Change the shed and go back four threads to the first hole. Change the shed and go forward under eight warp-threads; back under four; forward under eight; back under four, and so on. To carry this weave all across the fabric weaves a row of closely set holes. When the row is complete open the "A" tabby shed and pass the shuttle from left to right all the way across the shed. This completes one unit of the weave.

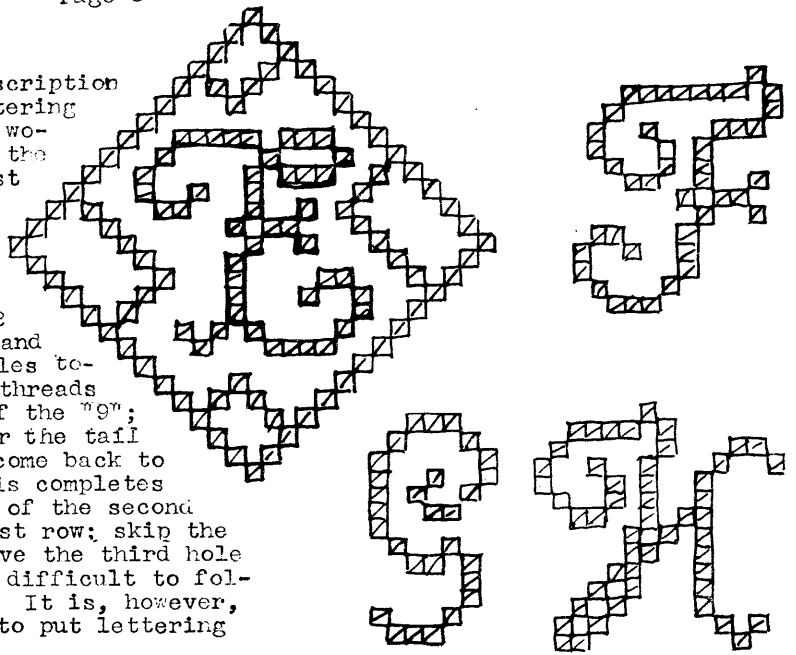
To weave a signature in the heading of a coverlet use a weft -- preferably a "round" linen -- somewhat heavier than the warp or the tabby thread used in the pattern weaving of the coverlet. In making the back shots draw the weft tight enough to open the holes, and be careful to open all the holes equally or the effect will be irregular. Beat very firmly.



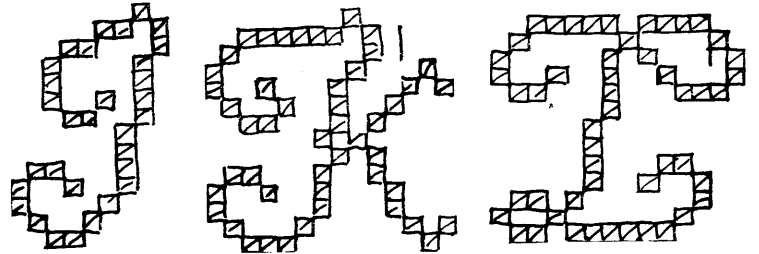
Script letters  
(see page 3)



In weaving a signature or an inscription the first step, of course, is to draw the lettering on cross-section paper exactly as it is to be woven. Suppose, for instance, we wish to weave the date "1932" as shown on page 2: Weave the first hole about two inches in from the right hand edge, and follow this with two more holes, close together, making a row of three for the bottom of the "2". Complete the last of these holes by picking up on the shuttle the four threads belonging to this hole and 12 additional threads; go back to the last hole and then forward four threads more, making two holes together for the bottom of the "3". Pick up 24 threads, weave two holes close together for the tail of the "9"; pick up 20 threads and weave a single hole for the tail of the "1". Now weave to the left hand edge, come back to the last hole and weave back to the edge. This completes the first row of holes. Weave the first hole of the second row to the right of the first hole of the first row; skip the next two spaces and weave a hole directly above the third hole of the first row, and so continue. It is not difficult to follow the pattern after one acquires the knack. It is, however, wise to make a precise piece before starting to put lettering onto an important piece of weaving.

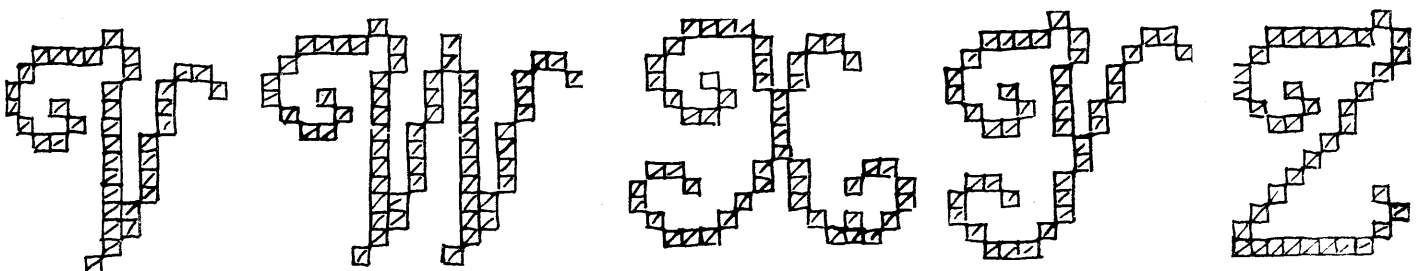
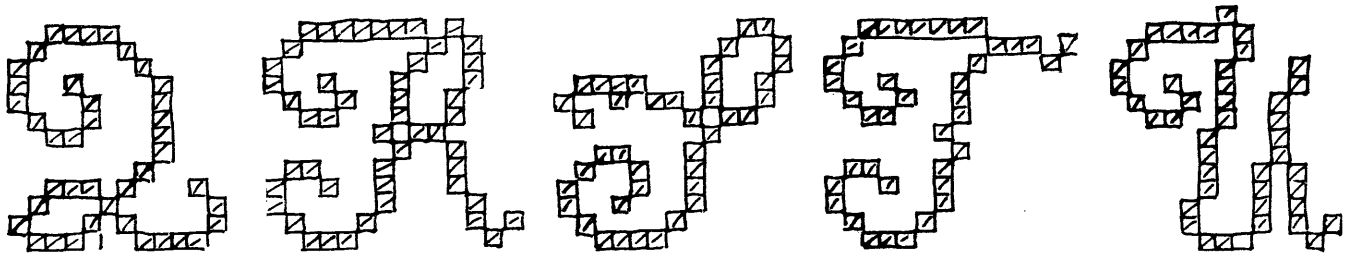
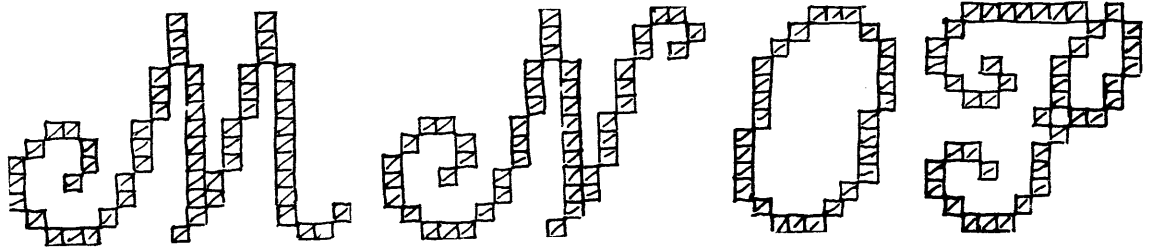


The script alphabet on this page, with the large letters on the preceding page, are for use in weaving initials in linen pieces. Several of the letters are shown with decorative frames about them, and of course any of the letters may be similarly embellished. The manner of weaving is exactly as described above.



It will be apparent that any cross-stitch pattern may be worked out in the Spanish weave in this manner, taking each square of the pattern as a hole, and one may weave in this way any figure desired, by first reducing it to squares on cross-section paper. Old samplers supply delightful patterns to be followed in this weave.

A book -- "American Samplers" by Ethel S. Bolton and Eva J. Coe, is recommended. We have at present no copy of this book in the lending library, I regret to say, but it may be available to some members.



List of Books in the Guild LENDING LIBRARY:

The "John Landes" Patterns -- publication of the Shuttle-Craft Guild. Facsimile reproductions of the drawings in an old book, Pennsylvania Museum of Fine Art. Drafts by M.M. Atwater.

Back numbers of the Bulletin, bound, seven volumes, 1924-5, 1926, 1927, 1928, 1929, 1930, 1931. Contributed by Mrs. Charles S. Smith.

Two books of mounted photographs, -- old and new coverlets, etc.. Collected by Mary M. Atwater

"Book of Hand Woven Coverlets", Eliza Calvert Hall. No technical matter or drafts but contains a large number of excellent illustrations.

"Practical Book of Early American Arts and Crafts," Eberlein and McClure. A collectors' book with illustrations of many hand-made objects -- a chapter on textiles.

"Mountain Homespun," Goodrich. Non-technical, interesting illustrations of coverlets, etc.

"Pocket Guide to the Application of Dye-Stuffs," The Badische Co.. Technical and authoritative.

"How to Weave Linens," Worst. Describes planting, reaping, retting, hackling and spinning of flax, and gives many drafts -- chiefly from Scandinavian sources. Many illustrations. Contributed by Mrs. Maybelle H. Gano

"The Craft of the Hand-Made Rug," -- braided, crocheted and hooked rugs as well as woven.

"Hand-Loom Weaving," Todd. Simple weaving on small equipment for primary school work.

"Fabrics and How to Know Them," Denny. Describes the structure of many commercial fabrics.

"Hand-Loom Weaving," Luther Hooper. English publication with diagrams and illustrations

"Embroidery and Tapestry Weaving," Christie. English publication.

"Treatise on the Art of Weaving" John Murphy. Published 1833. Many valuable diagrams. A technical book. Contributed by Mrs. Lucia Underwood

"Hand-Weaving," Gilroy. Type-written copy of an old treatise with three photostat prints of diagrams. Prepared by Mrs. Laura M. Allen and contributed by her.

"Scottish Clans and Their Tartans", pocket edition. Contains many colored plates.

"Tablet Weaving", Pralle and Peach. A small pamphlet published in England.

Three pamphlets of cross-stitch designs, published by the D.M.C. Co.

Foreign Language Publications

"Brettchen-Weberei," Lehman-Filhes. Card-weaving, with many illustrations. Text in German.

"Encyclopedie des Ouvrages de Dames", Dillmont. No weaving, -- interesting to weavers for fringes, tassels, and other forms of finish for small pieces. Text in French.

"Vara Hemvavnader," Collin, -- 257 illustrations, drafst, etc.. Scandinavian. Contributed by Mrs. Maybelle H. Gano.

"Vaevbog for Hjemmene," Siegunfeldt. Scandinavian. Contributed by Miss Ella Hoffner

"Vavboken", Montell-Clantzberg. Scandinavian.

Pamphlets. (two pamphlets count as one book) "Vafbok I and II," Palmgren. "Ny Vafbok" I & II, Bjork, -- contributed by Mrs. Gano. "Skansk Konstvafnad" Collin. "Jamtlands och Harjedalsvavar" Berge. "Gammal Allmogestojd" haftet 5 and haftet 8. (All Scandinavian.)

A packing and mailing fee of 25¢ for each two books should accompany request for books from the lending library. Additional titles will be published from time to time as books are added to the collection. Please keep this list for reference.

In preparation: four volumes containing small mounted samples No. I, linens, No II, dress-fabrics, No. III, four-harness overshot patterns, No. IV, miscellaneous.

*Mary M. Atwater*

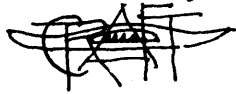


# THE SHUTTLE-CRAFT GUILD

## BULLETIN

Basin, Montana

August, 1932



The Guild is indebted to Mrs. H.K. Stebbins, -- one of our members who is at present in Europe -- for the pattern in this month's Bulletin. She has sent in a photograph of a very ancient piece of Egyptian weaving, now in the Victoria and Albert Museum, in London.

The sketch below does not, of course, give any idea of the texture of the ancient piece, though it shows the pattern arrangement quite clearly. The piece appears to be in heavy linen in an unusual warp-face weave, and here is what Mrs. Stebbins writes about the colors: "The colors of the pattern are, as far as I can match them on Bernat's color card, Blue 206 and tan 250, with a darker blue in the border. The pattern consists of alternate blue and brown diamonds outlined in white, and arranged as follows: half-diamond brown; whole diamond blue; half brown; half blue; whole brown; half blue; and repeat. Border dark blue with a fine white stripe."

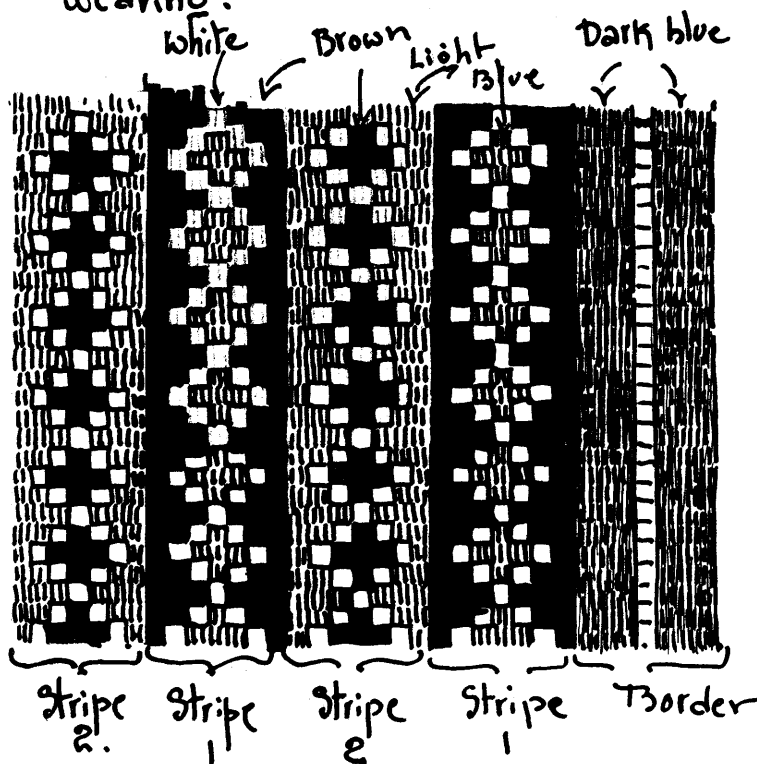
She also writes: "Another very handsome piece has a broad red stripe, plain, and then a design in blues." But of this piece she does not send the picture.

In working out the weave of this piece I am reminded of a controversy of some years ago over another very ancient piece of Egyptian weaving -- now in the British Museum in London. The author of the fine French work on Egyptian card-weaving held this to be a piece woven on cards or tablets, and gives a draft by which the pattern may be reproduced in this manner. The piece in question, however, is a good deal wider than most card-woven fabrics and an eminent authority states that it does not show the characteristic twining of the threads produced in card-weaving, and also that both sides of the fabric show exactly the same pattern -- which of course it would not do if woven on cards. I think it very likely that the piece in question was woven in the same manner as the one of which Mrs. Stebbins sends the photograph. Perhaps we have found the answer to a very old riddle.

But though the historical aspect of the thing is very interesting, it is the practical questions that most concern us here. The old weave seems to me to hold some very delightful possibilities for modern weavers. Mrs. Stebbins suggests that a piece in linen, woven exactly like this ancient piece, would make a very beautiful and unusual table-cover. Done in silks or fine woolen yarns the fabric would make handsome bags, and done in heavy rug-yarn would be excellent for rugs.

In experimenting with my draft on the loom I used heavy rug-yarn and am delighted with the result. I have some samples of this experiment which I shall be glad to lend Guild members on request.

Sketch, from a photograph, of an ancient piece of Egyptian weaving.

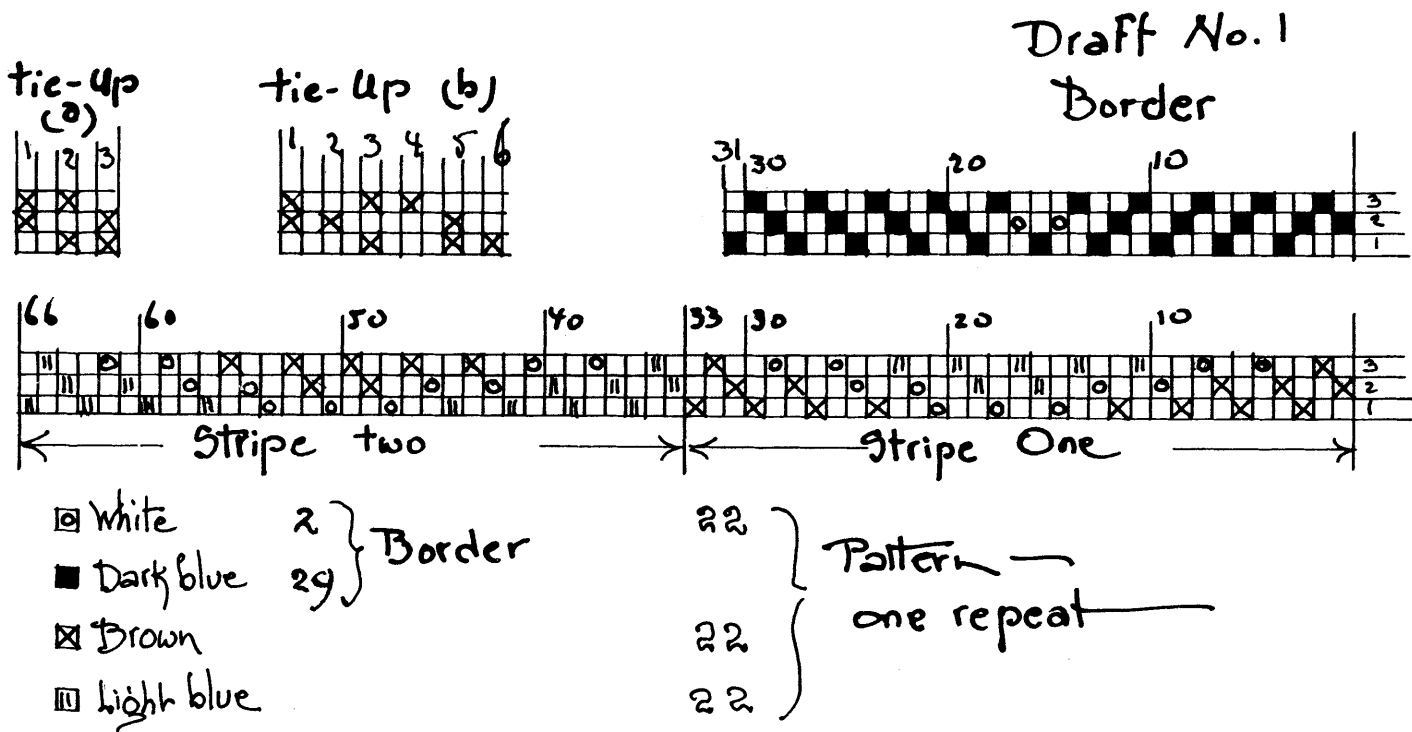


Warp-face fabrics are comparatively rare in American weaving. In fact the only ancient warp-face pieces that have come to my attention have been certain old scraps of carpeting done in this manner. European weavers, however, make good use of several warp-face weaves and here, I think, is a field in which we may find much that is interesting and valuable. To be sure it takes a little more time to set up the loom for warp-face weaving than for the usual weft-face weaves, because the warp must be more closely set and there are therefore more threads to be drawn in through the heddles. However, this disadvantage is off-set by the fact that the weaving progresses very rapidly and is done with a single shuttle.

The pattern we are studying requires three harnesses. The draft given below shows the threading and the arrangement of the colored threads in the warp. As there are the same number of threads of each of the three colors in a repeat of the pattern the warp may be put on from the spool-rack in the ordinary manner, -- with the exception of the border, which must be warped separately. The warp must be set close enough to cover the weft completely and the setting, of course, depends on the weight of the material used. The heavy rug-wool in my experimental piece worked correctly at a setting of twenty ends to the inch. A heavy linen floss, such as the linen floss we have in stock, should be set about 30 or 32 to the inch. If coarse materials at these settings are sleyed through a fine reed there will be a good deal of difficulty in that the threads will interfere and stick together. Especially in weaving with woolen yarns it is better to discard the reed altogether. It is not difficult to keep the width of the piece even by drawing the weft thread as tight as desired. Beating is accomplished by pressing the weft together with a stick thrust through the open shed.

Weaving goes very rapidly. With the heavy wool only four weft-shots to the inch are required. The weft may be of any firm material desired, and need not be of any particular color as it does not show except in dots along the selvages.

Weaving may be done in two ways, for which two different tie-ups are given. The simplest method is to weave on tie-up No. 1, as indicated on the draft. When woven in this way, however, the wrong side of the fabric will not be like the right side. To weave both sides alike use tie-up No. 2 and treadle as indicated. The second manner of weaving makes a somewhat heavier fabric than the first method, and a somewhat finer weft thread may be used.



Weave: tie-up (a), treadles: 1, 2, 3, 2, Repeat

" tie-up (b), 1, 2, 3, 4, 5, 2, 3, 6, Repeat

The pattern may be varied in many ways: The stripes need not all be of the same colors. Red, yellow and green were much used in Egyptian decoration and one might use all these colors together in the same piece. Also the stripes showing the diamond figure might if one wished be separated by broad stripes in a plain color. These plain stripes should be threaded like the rest of the fabric -- 1,2,3, and repeat -- all the threads being of the same color. The treadeling may also be varied in several ways and will produce chevron figures, X-shaped figures, etc..

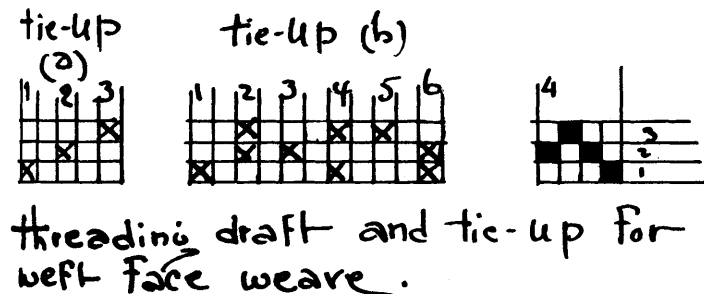
Here is the arrangement for a small rug in this weave:  
 Border, as written 31 ends  
 six and a half repeats of the pattern. 429 "  
 Border. 31 "  
 -----  
 491

This will make a rug a little over 24" wide. Woven 36" long it will take about 1½ lbs. of heavy rug-yarn. The blue, brown and white color combination can be used, or a combination of three shades of tan, or the stripes may be in different combinations of color. Dark brown, red and white makes a good effect; or tan, yellow and brown; or green, blue and brown; or green, blue and white; or rose, plum and tan, -- which is not a typical Egyptian color-effect but would nevertheless look well in this weave. The borders need not be in a different color from the rest of the piece.

Another small rug might be made as follows: Border; stripe No.1; border; stripe No.2; Repeat this threading four times and repeat the border. This required a warp of 543 ends and would make a rug a little over 27" wide.

The same pattern may be woven in weft-face effect, with the stripes running weft-wise instead of warp-wise of the fabric by using the little four-thread draft given below. The warp used should be set very far apart -- the setting, of course, depending on the weight of the weft-material to be used. For a rug in this weave use a heavy warp -- linen carpet warp of #3 perle cotton set at 8 to the inch and threaded double through the heddles, which has the effect of a setting of 4 to the inch. Weave as follows, on tie-up No. 1: Treadle 1, brown; 2, brown; 3, white; 1, brown; 2, brown; 3, white; 1, brown; 2, white; 3, blue; 1, brown; 2, white; 3, blue; 1, white; 2, blue; 3, blue; 1, white; 2, blue; 3, blue; 1, white; 2, white; 3, blue; 1, brown; 2, white; 3, white; 1, brown; 2, brown; 3, white; 1,2,3, brown. This weaves the first row of diamonds. The second row is woven in the same manner with the brown and blue threads reversed. It will be seen that this treadeling follows the threading draft exactly. Woven in this way the fabric will be similar in texture to that woven on tie-up (a) draft No. 1. It will not be the same on both sides. To weave the same on both sides use tie-up (b), draft 2, as follows: Treadle 1, brown; 2, brown; 3, brown; 4, brown; 5, white; 6, white; repeat. Treadle 1, brown, 2, brown; 3, white; 4, white; 5, blue; 6, blue; etc., etc.. It seems unnecessary to write the complete treadeling. Treadles 1,3 and 5 are the same as treadles 1,2 and 3 on tie-up (a), and treadles 2,4, and 6 are the opposite sheds and weave the same pattern on the other side of the fabric.

Of course it takes much longer to weave in this fashion than to weave the warp-face fabric as one weaves 20 weft shots to the inch instead of 4 shots to the inch, however it is to most people the more familiar method of weaving and may appeal on that account. A good deal of Scandinavian weaving is done in this manner. Guild members may recall the Bulletin of some months ago that dealt with the three-harness weave, and it will be seen that the process described above is similar to one method of weaving the Scandinavian three-harness weave.

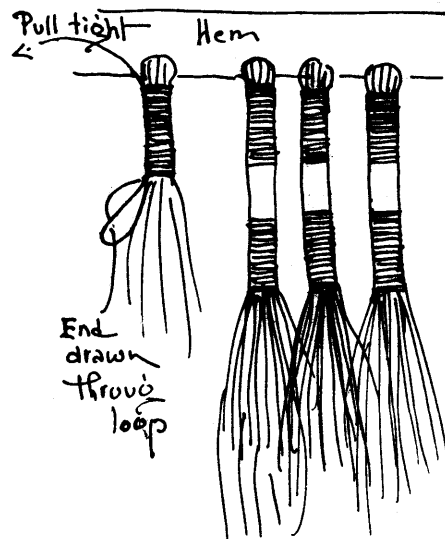


Those of us who use the Structo loom may find the treadeling directions as given above somewhat of a puzzle. As tie-up (b) for both drafts weaves both sides of the fabric alike these treadelings may be used on the Structo loom without change. The (a) tie-ups, however, should be reversed. For the warp-face weave use the levers singly, in 1,2,3, order. For the weft-face effect weave 2&3, 1&3, 1&2.

It is the things that appear simplest in weaving that are really in most cases the most difficult, for the reason that they present the most varied possibilities and require the greatest skill and ingenuity. This interesting little weave is a case in point. It will, I believe, well repay study, and will provide a whole range of interesting and novel effects.

An interesting thing about the ancient Egyptian piece we have been studying is the finish. The piece is hemmed on the ends and finished with an odd fringe, made of finer material than the colored warp of the piece. This fringe is tightly lashed for some distance in thread of two different colors, as sketched.

The manner of making a lashing of this kind may be familiar to most people, but perhaps it is best to give an explanation. Make a loop in the end of the thread used for lashing and lay this along the strand to be lashed. Begin winding at the opposite end from the loop and wind closely and evenly. Finish by drawing the end of the lashing through the loop and then draw the loop tight by drawing out the free end left at the top of the lashing. This is indicated on the sketch.



I see no reason why the colored threads of the warp could not be lashed in this way for a fringe, without the hem. It makes an interesting and unusual finish. The finish of a piece in weft-face weave, of course, would have to be different. The warp in this weave is far too sparse to serve as fringe, and an applied fringe would be better.

-----

**Bargain in materials for August.**

Our new bargain is a lot of "flake" cotton yarn, natural. This is an unusual and attractive material for the cotton dress-fabrics so fashionable at the moment. The material is in "natural" only, but can be dyed if one wishes. I have not tried it for warp but believe it can be used both as warp and weft. It will also make an interesting tabby for use with other materials. The price is 75¢ a pound.

There is still some of the Barbour's round linen, at \$1.30 a box (1½ lbs) -- but in #10 and #18 only. There is also still some of the Barbour's singles linen, white and natural, at 90¢ a box (12 oz.) And there is still some of the heavy linen floss in colors. This will be handsome for the Egyptian weave described in this Bulletin. The price is \$1.25 a pound, washed, and \$1.00 a pound "as is." There are many good colors left, -- particularly a good blue which does not require pre-washing.

The heavy wool yarns offered in the July Bulletin are still to be had, and for rugs in the Egyptian weave in this material we have heavy perle cotton for use as weft in the warp-face fabric and for warp in the weft-face fabric. This material is 75¢ a pound. It is in several colors, but for this use the color makes no great difference as it does not show in the weave.

We shall soon be thinking of fall suits, so I wish to remind Guild members that we can supply imported hand-spun yarns for making the famous "Harris Tweeds." This material is \$2.25 a pound as laid down here. I shall be sending an order to Scotland about the end of August and shall appreciate it if those who plan to use this material will send in their orders before that date. It takes about a month for the material to come through.

-----

Many of our members are no doubt planning vacations in the mountains, and a general invitation is hereby issued to come to Basin. Basin is a small place on the main highway between Butte and Helena, and is also on the Great Northern railroad. Anyone driving north from Yellowstone Park need not go to either Butte or Helena, but should come by way of Cardwell and Boulder, -- whether coming by way of the Gallatin Valley and Bozeman or by way of the west entrance and the Madison River. I shall be very happy indeed to meet any of our members.

*Maya A. Aboah*

# THE SHUTTLE-CRAFT GUILD — BULLETIN —

Basin, Montana

September 1932

No one ever has too many couch-pillows -- and of all the different kinds of pillow-tops hand-woven ones are assuredly the most attractive. I think perhaps we do not make enough of them.

A pillow is a kindly, agreeable article -- or should be. An intimate article. It should not be too serious, but it should not be silly either, because it has a very useful purpose under its gay cover. And the designing of a successful pillow-top is a neat little problem for the weaver.

Of the three elements with which we have to deal -- texture, color, and design -- texture is particularly important in the making of a pillow-top. People are not as a rule self-conscious concerning their reactions to texture, but the reaction is there nevertheless, and a pillow that one would not like to feel against a cheek or a bare arm is an unattractive pillow no matter how handsome in color and design. For this reason all harsh materials should be avoided. Many people dislike the touch of wool -- even fine, soft wool -- so that, except for cushions intended for chair-seats, other materials are to be preferred to wool. Linen, good cottons, silks and rayon yarns are all suitable.

The fabric for a pillow-top should be light, firm and smooth. For this reason the four-harness overshot weave is not the best weave to select, and if used only patterns in which there are no very long overshot skips should be chosen. The summer and winter weave, the Bronson weave, and the crackle weave are much more likely to give satisfactory results.

A pillow-top may be as gay and fanciful in color as one wishes. It may even be exceedingly daring. I think our tendency is to be too sober, too conservative or too timid in the use of color. Here is a place where we can let ourselves go.

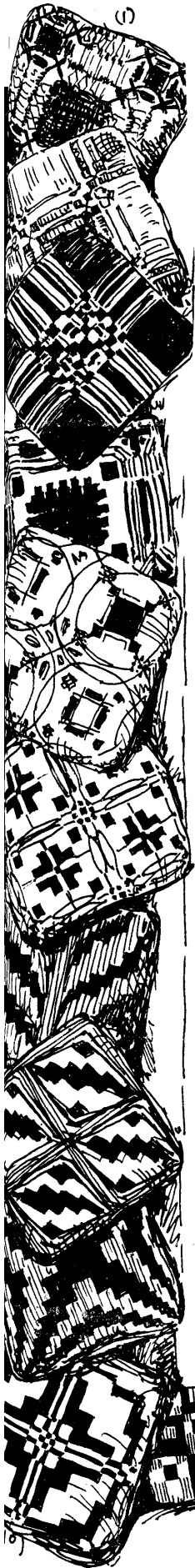
As a pillow is a small, detached object, pattern is particularly important. A large pattern that exactly fills the space is almost always good, and is effective in a simple two-toned color-scheme. If a small pattern is used it should be woven in bands, with variations in treadeling and changes of color, which gives the effect of a large pattern. The most uninteresting pillow-tops are those woven in a plain color in a small all-over design.

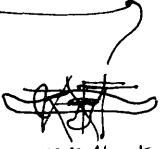
The size and shape of pillows is to some extent subject to the whims of fashion, but for a hand-woven pillow which will outlast many fashions, convenience and common sense is the best guide. For general use a 20" square seems the most satisfactory, though 18" squares are better for a small couch, and very large, rather flat pillows best suit some of the modern furniture. There appears to be a present fad for very tiny "elbow" pillows, about the size of an old-fashioned pin-cushion though softer. These are not very useful articles, and the fad is probably temporary, but they make attractive little gifts and people buy them, -- when they are pretty.

For a sun-room, or for a window-seat in a bed-room, washable pillow-tops of linen or cotton are nice. These should be made up with an open end, with tiny flat buttons or snaps so that they can be taken off easily. Porch-pillows can be made of quite coarse materials, such as perle cotton #3, but even for these harsh materials should be avoided. Pillows for the living room are nicest in silk, though rayon sometimes looks very well -- especially when combined with linen. If wool is used it should be a Saxony or "Fabri" yarn, which are hard-twisted and smooth; homespun and coarse wools should be avoided, and even Shetland is too fuzzy to be agreeable.

A hand-woven pillow does not need any elaborate finish. Many of the hand-woven pillows imported from Italy are finished with elaborate knotted tassels with a large pottery bead as a foundation. This fashion I do not think worth copying. A large pottery bead is very unpleasant to lie on, lean against or sit upon, no matter how decorative, and a pillow one can't lie on, lean against or sit upon with comfort is not in any real sense a pillow at all. If one wishes a formal finish of some sort the seams may be covered by an ornamental braid or a narrow strip of card-weaving. It is hardly necessary to say that fringes are out of favor.

It used to be the custom to make pillows with one handsome face only, but this ugly custom appears to have gone out with other "false-front" effects of the Victorian era in art. Pillows of today are expected to be tumbled about and used -- not set in immovable formation along the back of a couch -- and both sides must be sightly, though they need not be alike unless one chooses.



  
M.M. Atwater  
1932

We have many good patterns for pillow-tops. For the convenience of Guild members I am listing a few of these below, with suggestions for arrangement on the loom. For all of these suggestions the warp is assumed to be a fine material set at 30 ends to the inch. The Colonial coverlet patterns listed should be woven in Colonial colors if intended for use in a strictly "period" room, but for use in a room of less rigid style of decoration may be woven in more fanciful ways. For a room that strikes a definitely modern note they are not appropriate. The new pattern illustrated on the following page can be used with good effect in any room except a strictly Colonial or other definitely styled room. It is modern in character though not violently "modernistic," and lends itself well to a variety of color effects.

Pillow-tops in Colonial Patterns

(1) "Governor's Garden," overshoot weave -- draft No. 23 in the Shuttle-Craft Book.

Thread: selvage, 1,2,3,4	4 threads
from thread 242 to end of draft	74 "
one complete repeat of draft	376 "
threads 1 - 160	160 "
selvage, 3,2,1	3 "
	<u>617</u> "

(For the Structo loom omit eight threads from the "tables," -- say threads 21 - 28.)

(2) "Double Sunflower", draft No. 141 in the Shuttle-Craft Book

Thread: Selvage, 1,2,3,4	4 threads
One complete repeat of the draft	422 "
threads 1 - 197	197 "
selvage, 4,3,2,1	4 "
	<u>627</u> "

(For the Structo loom omit threads 69 - 76 and threads 281 - 289, also the first two threads of the first selvage and the last thread.)

This pattern is particularly good when woven in two colors -- all shots on treadles 1 and 3 in the darker color and all shots on treadles 2 and 4 in the lighter shade.

(3) Four-harness summer and winter weave, draft No. 155 in the Shuttle-Craft Book.

Thread as follows: selvage, 1,3,2,4,	4 threads
one complete repeat of draft	276 "
repeat again, omitting 24 units from the first block	180 "
repeat first block -- 34 units	136 "
selvage, 1,4,2,3,1	5 "
	<u>601</u>

(4) Six-harness summer and winter weave, John Landes pattern, draft No. 215, Shuttle-Craft Book. Thread: selvage, 1,3,2,4,1,5,2,6

Thread: last 49 units of the draft	196 "
complete repeat of the draft, omitting last block -- ten units	376 "
selvage, 1,6,2,5,1,4,2,3,1	9 "
	<u>589</u>

(5) Six-harness summer and winter weave, "Star and Rose", draft 201, Shuttle-Craft Book.

Thread: selvage, 1,3,2,4,1,5,2,6	8 threads
last ten units of the draft	40 "
one complete repeat	480 "
first 26 units	104 "
selvage, 1,6,2,5,1,4,2,3,1	9 "
	<u>641</u>

The above are all Colonial patterns, and as a rule are handsomest when woven in the Colonial colors. Of the following, several can be given a Colonial interpretation if desired and may also be woven in less conventional style, while several are frankly modern in character.

(6) Crackle-weave, "Three Flowers," -- draft No. 16 from the crackle-weave pamphlet.

thread: selvage, 4,3,2	3 threads
two complete repeats of the draft	544 "
threads 1 - 36	36 "
selvage, 3,4,	2 "
	<u>585</u>

(7) "Blazing Star", draft No. 17, crackle-weave pamphlet, -- two repeats of draft as given

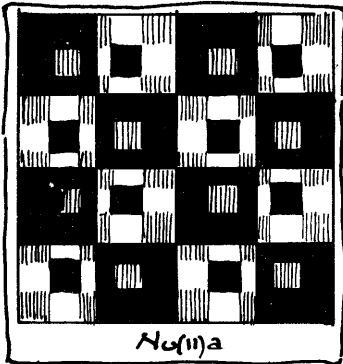
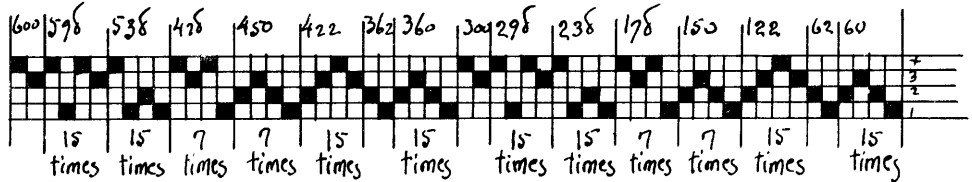
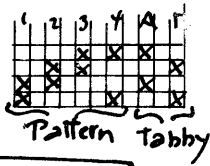
(8) "Three Twills" draft No. 21, crackle-weave pamphlet, -- two repeats, first 24 threads.

(9) "Large Diamond." draft No. 24, crackle-weave pamphlet, one repeat.

(10) Recipe Book, Series VII No. 1. (A very handsome pillow-top on this pattern, woven in black rayon with mahogany background was recently woven by Mrs. Jenkins. The face of the pillow was woven in the design of the top of the panel. The back of the pillow was done in mahogany tabby with occasional single shots in black on one or another of the pattern sheds.)

Pattern No.(11)

tie-up



Pattern (11) is a new pattern designed for this issue of the Bulletin. It may be woven in many different ways besides the ways illustrated and lends itself well to a variety of color-schemes. The pattern can be made larger or smaller without difficulty, and it can be used for rugs if desired. A rug and a set of pillows done in variations of the same pattern make an attractive combination. For porch-pillows in this pattern warp in #5 perle cotton or a heavy round linen set at 15 ends to the inch, and thread half the pattern only. If the same effect is desired in fine materials, warp 30 ends to the inch and double the number of repeats of each block in half the draft.

Weave pillow (11)a as follows. Weft, black rayon for the pattern shots, background in blue and gold, somewhat finer material, either rayon, silk, perle cotton or linen. No tabby. The shadowy secondary pattern produced by the manner of weaving the background adds richness to the design. The pillows may, however, be woven in the ordinary way with a tabby if preferred.

Treadle 2, black, for two inches, -- instead of tabby weave the background in alternate shots on treadle 1, gold; treadle 3, blue, between pattern shot.

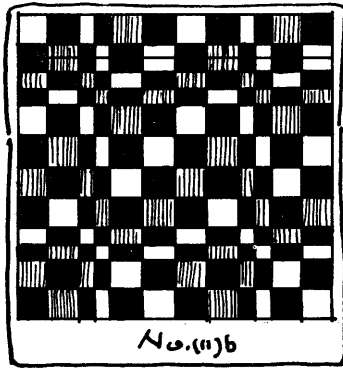
Treadle 1, black;	two inches.	Background:	treadle 4, gold;	treadle 2, blue.
" 2, "	one inch.	" "	" 1, "	" 3, "
" 4, "	two inches.	" "	" 3, "	" 1, "
" 3, "	" "	" "	" 2, "	" 4, "
" 4, "	one inch.	" "	" 3, "	" 1, "
" 2, "	" "	" "	" 1, "	" 3, "
" 1, "	two inches.	" "	" 4, "	" 2, "
" 2, "	" "	" "	" 1, "	" 3, "
" 4, "	one inch.	" "	" 3, "	" 1, "
" 3, "	two inches.	" "	" 2, "	" 4, "
" 4, "	" "	" "	" 3, "	" 1, "

Weave pillow (11)b as follows: (this makes a good design for the back)

Treadle 3, black;	two inches.	Background:	treadle 4, gold;	treadle 2, blue.
" 1, "	" "	" "	" 4, "	" 2, "
" 3, "	one inch.	" "	" 2, "	" 4, "
" 1, "	" "	" "	" 2, "	" 4, "

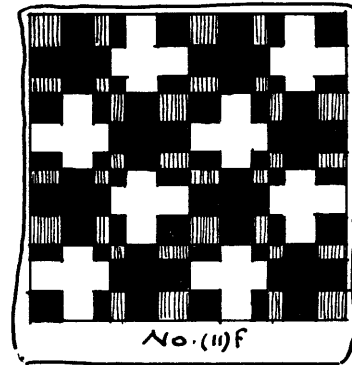
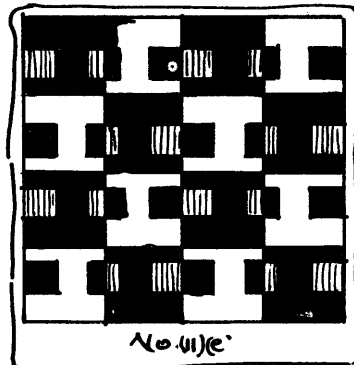
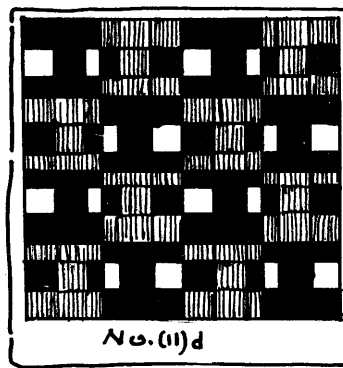
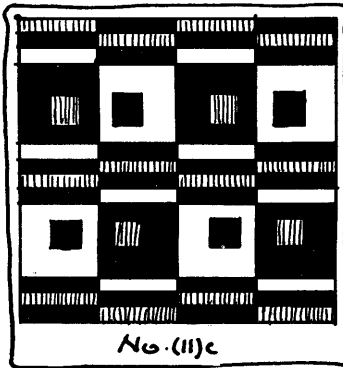
Repeat, but weave all four blocks two inches deep.

Repeat again, making the first two blocks one inch deep each, and the last two blocks two inches each.



Weave pillow (11)c as follows: colors, dark brown, for pattern, orange and henna for the back-ground.

Treadle 4, brown;	one inch.	Background:	treadle 1, henna;	treadle 3, henna
" 2, "	" "	" "	" 1, "	" 3, "
" 4, "	" "	" "	" 1, orange	" 3, orange
" 2, "	two inches.	" "	" 1, "	" 3, "
" 1, "	" "	" "	" 4, "	" 2, henna
" 2, "	one inch.	" "	" 1, "	" 3, orange
" 4, "	" "	" "	" 1, "	" 3, "
" 2, "	" "	" "	" 1, henna	" 3, henna
" 4, "	" "	" "	" 1, "	" 3, "
" 2, "	" "	" "	" 1, orange	" 3, orange
" 4, "	" "	" "	" 1, "	" 3, "
" 3, "	two inches.	" "	" 2, "	" 4, henna
" 4, "	" "	" "	" 1, "	" 3, orange
" 2, "	one inch.	" "	" 1, "	" 3, "
" 4, "	" "	" "	" 1, henna	" 3, henna
" 2, "	" "	" "	" 1, "	" 3, "



Weave pattern No. (11)d as follows: colors black, red and white.

Treadle	2,	black;	two inches.	Background:	treadle	1,	red;	treadle	3,	red
"	3,	"	"	"	"	4,	"	"	2,	white
"	2,	"	one inch.	"	"	1,	"	"	3,	red
"	4,	"	two inches.	"	"	1,	"	"	3,	"
"	1,	"	"	"	"	2,	"	"	4,	white
"	4,	"	one inch.	"	"	1,	"	"	3,	red
"	2,	"	"	"	"	1,	"	"	3,	"
"	3,	"	two inches.	"	"	4,	"	"	2,	white
"	2,	"	"	"	"	1,	"	"	3,	red
"	4,	"	one inch.	"	"	1,	"	"	3,	"
"	1,	"	two inches.	"	"	2,	"	"	4,	white
"	4,	"	"	"	"	1,	"	"	3,	red.

Pattern No. (11)e is woven exactly like (11)d, except that the background colors are reversed.

Weave pattern No. (11)f as follows: colors golden tan, light taupe, and cream.

Treadle	3,	two inches,	tan.	Background:	treadle	2,	taupe;	treadle	4,	cream
"	2,	"	"	"	"	1,	cream	"	3,	"
"	3,	one inch,	"	"	"	2,	taupe	"	4,	"
"	1,	two inches,	"	"	"	2,	cream	"	4,	taupe
"	4,	"	"	"	"	1,	"	"	3,	cream
"	1,	one inch,	"	"	"	2,	"	"	4,	taupe
"	3,	"	"	"	"	2,	taupe	"	4,	cream
"	2,	two inches	"	"	"	1,	cream	"	3,	"
"	3,	"	"	"	"	2,	taupe	"	4,	"
"	1,	one inch	"	"	"	2,	cream	"	4,	taupe
"	4,	two inches	"	"	"	1,	"	"	3,	cream
"	1,	"	"	"	"	2,	"	"	4,	taupe.

This pattern if woven with the background colors reversed will give a very different effect. Other color schemes besides those suggested may, of course, be used. A combination of royal purple, Chinese red and light orange is very effective -- for (11b and (11)d especially. Dark blue-green, medium yellow-green and tan are also suggested.

(Structo weavers should transpose the treadling directions as usual: For "treadle 1" read levers 3 & 4; for "treadle 2" read levers 1&4; for "treadle 3," levers 1&2; for "treadle 4" levers 2&3.)

- - - - -

This issue of the Bulletin marks the end of the eighth year of our Guild. To all our members I want to express my appreciation for the generous co-operation that has made it possible to carry on our work through the years -- these last hard years in particular. I hope that with the return of normal conditions we shall be able to develop and extend our work and accomplish together many things for the benefit of our members and the advancement of our beautiful craft.

- - - - -

The next issue of the Bulletin will be our annual "Christmas Weaving" issue, with suggestions for gift-projects of various kinds.

- - - - -

Through an inadvertance, "Treatise on the Art of Weaving" by John Murphy was listed wrongly in the July Bulletin. This book was contributed by Mrs. Ashbury.

- - - - -

#### Bargains for September

Novelty twist rayon, black only, in boxes, -- 90¢ per box (a little less than a pound.)

Imported spun rayon, two shades of modernistic blue, \$1.00 per lb.

Natural silk "noils" yarn, (real silk), in skeins 75¢ per lb.

Rayon in a variety of colors, like samples, \$1.00 per lb.

Bargains offered in July and August, still available, -- heavy woolen yarn in a variety of good colors at 95¢ per lb., and in assorted ten-pound lots at 75¢ per lb.; natural "flake" cotton at 75¢; also cotton and rayon ratine in blue and white, green and white, orange and white, purple, gold and white, and plain white. On large spools, \$1.00 per lb.

Linen "grab bag" lots, assorted white, natural and colored linens, 4 lbs. for \$3.00

General "grab-bag" lots, assortment of cotton, linen, rayon, wool and ramie; 10 lbs. \$5.00

- - - - -

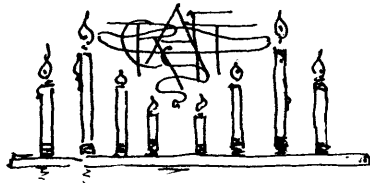
A new set of pages for the Recipe Book, including a group of unusual rugs, two patterns for coat-fabric, a colorful couch-blanket by Mrs. Gano, an original bag-pattern by Mrs. Nellie Johnson, a saddle-blanket, a coverlet pattern from the "Speck" book, a new pillow-top, and a runner in Spanish weave, will be sent out right after the Bulletin.



# THE SHUTTLE-CRAFT GUILD — BULLETIN —

Basin, Montana

## October, 1932 — Christmas Weaving.



Christmas will soon be here again, and according to custom this October issue of the Bulletin is dedicated to plans for Christmas weaving. Gift-giving is a gracious art, but not a simple one. A successful gift should have charm and personality. It should be something that the friend who receives it will take pleasure in having about during the coming year. It should not be too obviously a thing of utility, but on the otherhand it should not be a useless bit of junk -- a sentimental dust-catcher to add to the clutter of existence. It should classify somewhere between a sack of potatoes and a pink plush rabbit.

We weavers have a great advantage over other gift-givers, because the things we make are both useful and beautiful, and have besides individuality and a "person to person" charm that "store-presents" cannot possibly have. There is, too, the fact that by a small outlay for materials we can, by devoting a little time and thought to the matter, give our friends gifts of real worth.

It is easy enough to think of large and important gifts that will give pleasure and be of use. Who would fail to be delighted to receive a coverlet, a screen with hand-woven panels, a set of portieres! The difficult problem is the small gift, which so often verges on the pink bunny. So it is of the small, simple things that we most need to take thought.

First place in the small-gift class should go, I think, to the linens. A few cents worth of materials and an hour or so of time will produce a little linen towel -- useful and sightly. For very small towels the materials should be fine; linen warp and linen weft are best, but linen weft over a fine cotton warp gives good results, too. The simplest way to make small towels is to weave them in plain tabby weave in white with a deep colored hem, and this is really "hard to beat" if the materials are well chosen and the weaving is firm and even. A variation is to weave the towels in color with white hems.

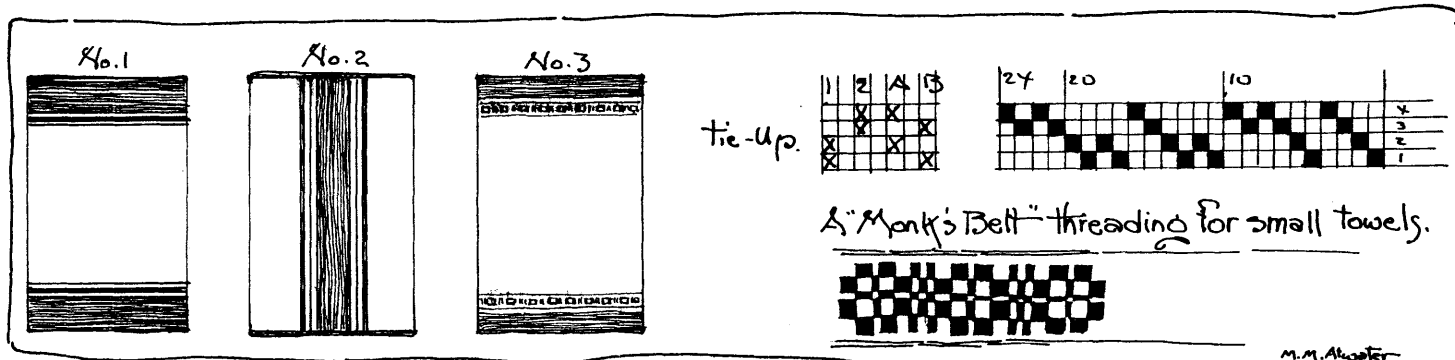
Some small towels imported from abroad are made with a bold stripe of colored material set in the warp, through the center of the towel. This is a novel and amusing effect if the colors are lively and tastefully arranged. Plain stripes of red or blue should be avoided because they are too apt to give the effect of Mr. Pullman's familiar napery. Combinations of several colors, arranged with a broad stripe in the center with groups of narrow stripes on either side, give the best results. The weaving, of course, should be done in plain tabby in white. Towels of this type should be finished with a tiny hem, or with a rolled hem cross-stitched in color.

A plain white towel in tabby weave may be made interesting with a narrow border in the openwork Spanish weave across each end. This should not be more than five rows of holes deep. Narrow borders in pattern weaving are less unusual, but are always attractive. For colored borders the "Monk's Belt" pattern is always good, -- though for very small towels the pattern should be threaded as shown in the draft below.

Some very tiny towels are being made -- from ten to twelve inches wide and about eighteen to twenty inches long, finished. A somewhat larger towel seems to me more practical, however. A good size is fifteen or sixteen inches wide and twenty-five to twenty-seven inches long.

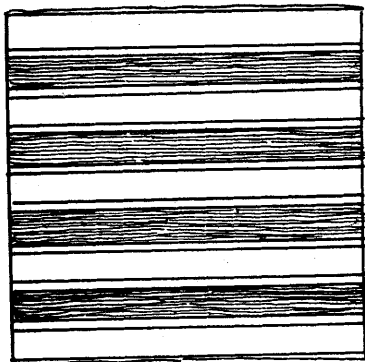
As a rule very tiny towels never travel alone, but are made up in pairs, or in sets of six. For a set of six, each of the three pairs may be in a different color -- say one pair in gold, one in green and one in orchid.

Larger towels also make handsome gifts. Quite large towels done in very coarse linen are particularly nice.



A "Monk's Belt" threading for small towels.

M. M. Alwater



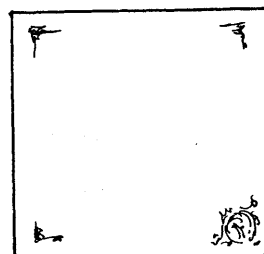
Laundry Cloth — in  
Broad stripes of color

A French laundry-cloth would, I believe, make an unusual and useful gift. In France it is the custom to send the family washing to the laundry done up in a large square of coarse linen, which one knots together by the corners. Most of the laundry-cloths I have seen were woven in rough natural linen in "bird-eye", "herringbone", or other small weaves. There is no reason they should not be done in colors -- either in an all-over effect or in broad stripes in which several colors may be boldly combined. They might also be made in a plaid effect, with colored stripes in both warp and weft. And if the friend who received the gift preferred to use it as a table cover for the sun-room or the breakfast nook, that would be all right, too.

Warp for such a piece may be either a fairly coarse unmercerized cotton -- say an 8/3 thread -- or a heavy linen; the weft being natural "tow" linen and colored linen floss. The piece should be set full width of a large loom and woven square, finished with a small hem. The thing can be made on a small loom by weaving two strips and sewing them together with a fagoting stitch.

About two pounds of material is required, and the cost -- if our "grab-bag" linens are used -- would be about \$1.50. As the weaving is coarse and simple, no more than two hours at the loom should be required. Of course this does not include the time for setting up the loom or for finishing, but if one plans to make several similar pieces the time for setting up the loom can be greatly reduced -- the time per piece, that is. I believe cloths of this kind would sell readily at \$5.00 or \$6.00.

A bridge-table cover in linen makes a charming gift for a card-playing friend. An attractive way to make it is to weave it in plain tabby with a monogram in the Spanish weave in one corner. The method of making letters in this weave was explained in the July Bulletin. For a more elaborate effect a small motif may be woven in each corner, or a narrow border may be made all around. A cover of this sort should be about 30" square, finished. It should be made of fairly heavy material -- say Barbour's #18 round linen set at 18 ends to the inch and woven in the same thread, or perhaps in a somewhat heavier thread. About 2 lbs. of linen is required, -- cost, at the bargain rates, 70%. The weaving time required depends on the elaboration of the pattern. The Spanish weave is not a rapid form of weaving, but in fairly coarse materials does not take an inordinate amount of time. Any cross-stitch design can be used for the Spanish weave.



Spanish Weave

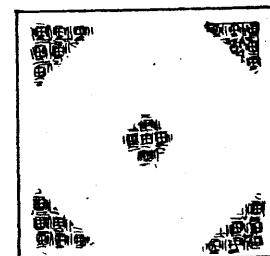
There are, of course, many other attractive ways to weave bridge-table covers. For instance pattern No. 254, page 256 of the Shuttle-Craft Book might be used, threaded as follows: (in linen or cotton warp set at 24 ends to the inch)

Selvage, 1,3,2,4,1,2,3,4,1,3,2,4  
Three repeats of the draft  
First 120 threads of the draft  
Selvage, as above

12 threads
624 "
120 "
12 "
<hr/> 768 "

This may be woven -- like the old table-cloth from which the draft was written -- in blue over a white warp, or in natural linen over a white warp, or all white.

Another good way to make these square cloths is to thread some simple pattern, "Monk's Belt" for instance, and weave small motifs in "pick-up" style in the corners.



Pick-up Motifs

Eight-harness weavers will find the "request" pattern -- pine tree border and small figured center, -- published in the Bulletin, attractive for this.

Lunch-cloths may be made in the same ways as the bridge-table covers as suggested above, and if desired finer materials may be used. With the addition of a set of square doilies to match the cloth we have a table-set that makes a very handsome gift.

A number of modernistic patterns have been given in the Bulletin from time to time and also in the Recipe Book. Some of these lend themselves well to the making of table linens. Pattern I,6 from the Recipe Book, for instance: fine warp set at 30 ends to the inch, thread as follows:

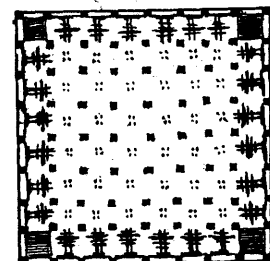
One complete repeat of the draft	564 threads
First 336 threads	336 "
	<hr/> 900 "

This may be woven in natural linen over a white warp, or may be woven in colors.

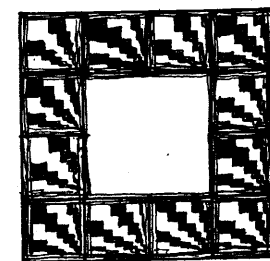
For a lunch-cloth in this pattern on the Structo loom, thread as follows: Omitting the first eight threads of the draft, thread a complete repeat of the pattern

556 threads	
First 44 threads of the draft	44 "
	<hr/> 600 "

Weave one complete figure and repeat the twills. Then weave plain tabby for the depth of two figures. Then weave one complete figure in pattern weaving, treadling as for the second figure. This will make the middle strip of a cloth. Now divide the warp in the center and weave two strips, in pattern weaving using four shuttles. Weave these strips four figures deep. The finished cloth will have a plain center and a wide border in the pattern figure.



Special Pine Tree



Modernistic

# Plaid Scarf



Scarves this year are long and not very wide, light-weight and soft. The finest and softest yarns should be used in making them. Fabri yarn is too hard twisted, and "weaving special" is too harsh. Iceland yarn is excellent and Bernat's "Afghan" yarn may also be used. The best weave is plain tabby. Scarves of this kind are very simple to make and cost little for materials even when an expensive yarn like Iceland is used, as they take only a few ounces of yarn for each scarf/. The charm of these things depends on light, even weaving, good materials, and attractive arrangements of color. Checks and plaids are decided in favor. The plaids, however, of the traditional Scotch tartan patterns do not seem to be as desirable as fancy plaid arrangements -- sometimes known as "French" plaids. Any colors one desires may be combined in these plaids, but the modernistic color arrangements seem to be preferred. Warp and weft should, of course, be of the same yarn, and the plaid is produced by setting the warp in stripes of color and weaving the same stripes in the weft. Combinations of broad and narrow stripes in arrangements as fantastic as possible will be found effective and charming. The well-known "log cabin" effect may also be used for these scarves. The four-color arrangement in this weave shown in the draft below will be found attractive. Of course other colors may be used instead of those suggested. The weave is plain tabby, and the weft-shots should follow exactly the arrangement of colors in the warp. A "new" way to finish these scarves is to cut the ends on the bias to form points.

For a 12" scarf, thread two repeats of the pattern -- in Iceland or similar yarn set at 15 ends to the inch. Weave 15 shots to the inch in the same yarn and same colors as the warp, plain tabby weave, as follows: Treadle A, brown; treadle B, tan, alternately for 45 shots. Treadle B, orange; treadle A, white or cream, alternately for 45 shots. Repeat as desired for length.

One of our Guild members, Mrs. Edith T. Cabot, writes as follows: "I am having so much fun making chaise-longue blankets for Christmas that I want to tell you about it. I am using knitting worsted set at 8 ends to the inch and woven 8 shots to the inch, and I am using the eight-harness plain twill threading with the tie-up given on page 100 of Caroline Halvorsen's "Haandbok i Vaevning." I weave four-inch stripes in a darker shade of the same color used for the warp, -- or in a shade lighter than the warp. Either is good. The weave has the effect of tiny wind-mills. I am keen about it and think some of the other Guild members might like to know about it."

tie-up

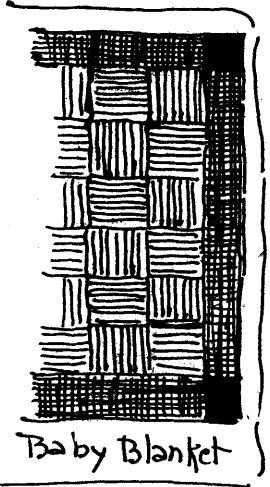
Effect of the Weave.

This is a delightful suggestion. These light, soft little wool blankets make charming and useful gifts, and this weave is particularly well chosen for the purpose as it makes a particularly soft fabric. Many interesting effects are possible on this simple threading by changes in the tie-up. The same weave when worked out in Shetland yarn is excellent for sweaters, and done in homespun yarn is good for sport coats.

Similar blankets may be made on four harnesses either in twill, "herringbone", or "bird-eye" threadings.

A gift that will be greatly appreciated by any friend who drives a car is a "knee-blanket." These useful little blankets should be made in a closer, firmer weave than the blankets described above. Coarser and harder yarns may be used. A 2-2 twill is satisfactory, but the best weave is probably the plain tabby weave as this makes a firm fabric that withstands hard wear. The "log cabin" draft given above will be found excellent, and plaids are also good. The coarse yarn of which samples were enclosed with the August Bulletin would be an excellent material for the purpose. A blanket 30" wide and 48" long in this material would require about two pounds of yarn -- cost, at the Guild price, \$1.50 -- and would require about two hours of weaving time.

Baby blankets, too, have a place in Christmas plans. Those made in tabby weave in the "log cabin" pattern are very attractive. The material should be the best grade of Germantown yarn, the warp set at 8 ends to the inch and the weft woven at 8 shots to the inch. These should be made in white and a single color instead of in four shades as shown on the draft above. Blue and white, or pink and white are traditional, but modern babies have adopted other delicate colors as well. There is a soft shade of primrose that is particularly charming, and a pale green is also lovely. For such a blanket make a border in color, of 34 ends; then repeat the pattern three times, making each figure of 35 instead of 45 ends as shown on the draft; repeat the colored border of 34 threads. Weave as warped, making the blanket square.



Bags, of course, are among the things we always make for Christmas. The tendency in bags this season appears to be toward the strictly "tailored" effects, and one sees fewer elaborate mountings. Bags mounted in leather are handsome, but the finishing should be done by a professional. An attractive gift is a small, flat bag, -- almost square -- with a zipper fastening across the top and a celluloid ring to carry it by. Fabric handles may be used instead of the ring. These little bags are designed for evening and should be made in light, gay colors and in fine materials -- silks are best. A good size is  $5\frac{1}{2}$ " X  $4\frac{1}{2}$ ". Very exact workmanship is required to make these little bags attractive, but they are charming and serve a gay and useful purpose.

A good-locking large "utility" bag is always appreciated, too. The most satisfactory mounting for this type of bag is still a pair of plain celluloid or wooden handles. Three of our Guild members supply plain and carved wooden bag-mountings -- hand made. Miss Veva Carr, Tavares, Florida, supplies bag-tops made of orange wood. Mrs. L.L. Robbins, Hastings, Iowa, and Miss Daisy Strong, 109 Adams Street, Greensboro, North Carolina, make bag-tops in a variety of sizes and styles. The fabric for one of the larger bags need not be of as fine materials as the small bag described above. I made a bag recently -- in a hurry, for my own use -- and as sometimes happens it turned out better than things that took much longer to make. The warp was #3 perle cotton, in grey, set at  $7\frac{1}{2}$  ends to the inch -- one thread through every other dent of a 15 dent reed. The tabby weft was corron and rayon ratine in orange, a double strand, and the pattern weft was a double strand of brown rayon art silk. The pattern was one of the crackle-weave threadings from the Bulletin of June 1931 but any other small crackle-weave threading would do as well. The fabric was made 17" wide and 20" long, and the bag was mounted on 12" wooden handles ( from Mrs. Robbins.) The material in this bag, at the Guild prices for the different materials, costs about 40¢, and weaving time about an hour and a half (on the Structo loom,--it would take less time on a treadle loom.) With the cost of lining and handles included, and the time for mounting, this is still not an extravagant gift, but is a very handsome and serviceable one.

Small rugs and bath-mats make nice Christmas gifts. The best material to use for bath mats is cotton chenille. Chenille rugs are also nice for bedside rugs and for gay little rugs to lay before a dresser. For hearth-rugs, for little rugs to grace a hall or entry, or to lie before a door in the living room, wool rugs are best. A very attractive weave for these small rugs, either in wool or chenille, is crackle-weave treadled in the Italian manner, without a tabby. This can be carried out in two colors or in three as preferred. The method of treadling, for any pattern, is as follows: When weaving a pattern block on the 1-2 shed (treadle 1 in our standard tie-up) Weave treadle 1 in color (a) -- the darkest color; treadle 2 in color (b); treadle 1, color (a); treadle 4, color (c) and repeat as required to square the block. For a pattern block on the 2-3 shed weave: treadle 2 color (a); treadle 3, color (b); treadle 2, color (a); treadle 1, color (c). Weave a pattern block on the 3-4 shed: treadle 3, color (a); treadle 4, color (b); treadle 3, color (a); treadle 2, color (c). And a pattern block on the 1-4 shed: treadle 4, color (a); treadle 1, color (b); treadle 4, color (a); treadle 3, color (c). This method of weaving the crackle-weave patterns may, of course, be used for other things as well as for rugs. It makes a soft thick fabric. For small rugs in this weave a good warp is #3 perle cotton set at  $7\frac{1}{2}$  ends to the inch, with weft in heavy rug-yarn. The same setting, it will be noticed, as for the bag described above. It seems odd to weave rugs and bags on the same warp and threading and I would not dare suggest it if I had not found it satisfactory in practise. As a matter of fact I had set up the warp on my loom for experiment in the rug weave when it became necessary to make a bag, and having no time to set up a special warp I made it on the rug warp, with unexpectedly happy results. The three colors used in the weave described above may be any three colors that harmonize pleasantly. Color (a) should be the dominant color and colors (b) and (c) -- background colors -- should be not too different in value. In the sample rug I wove, color (a) was a dark plum color, (b) rose and (c) lavender. Brown, yellow and "natural" would make a good combination; or dark green, blue and yellow-green; or, for a light rug, yellow, light tan and natural. These color arrangements are based on the shades in the lot of heavy yarns offered in the August Bulletin.

- - - - -

In preparing the material for this Christmas weaving issue of the Bulletin it has been my idea to group together a number of the charming things one can make on a loom both easily and quickly. I think we sometimes forget how satisfactory some of the very simplest weaves and patterns really are. We do things in a complicated and difficult way that would be just as pleasing if made in half the time in a simpler manner. Of course it is more fun for the weaver to do the more intricate thing, but for Christmas weaving the object is to make a number of articles that will be beautiful and useful and will give pleasure to our friends, rather than to display our virtuosity. To a non-weaving friend the pleasure of the gift will be in the texture, color, and use of the gift, and in the sentiment. He will not know or care whether the thing is a brilliant new bit of weaving pyrotechnics or just the same old "Honeysuckle."

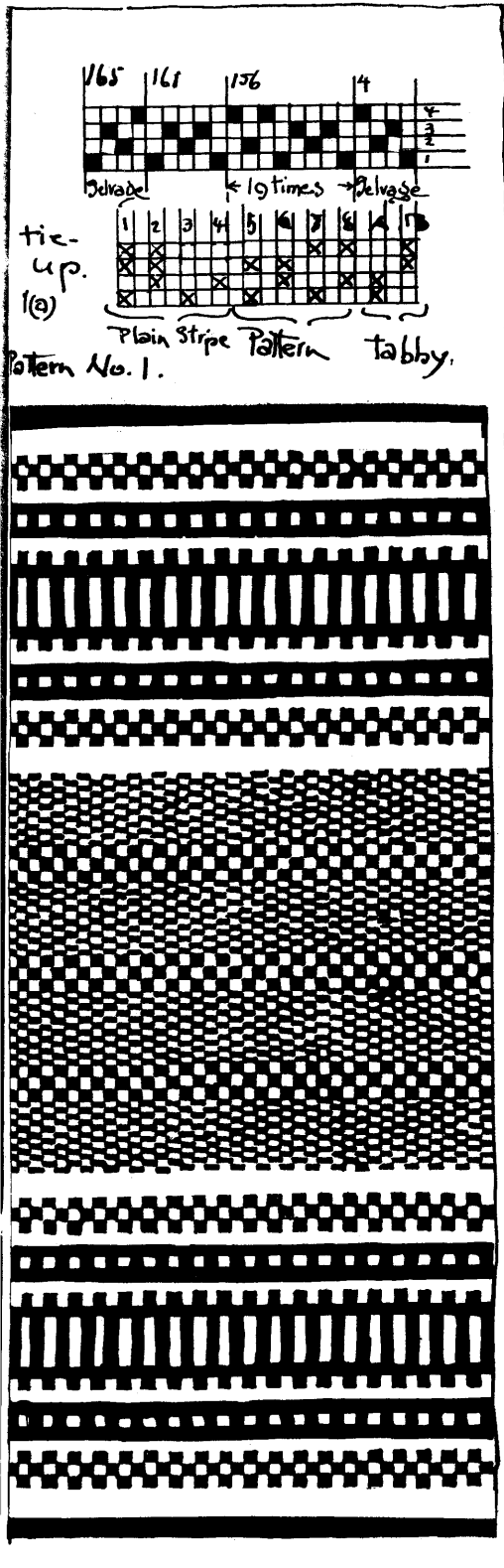
May M. Atwater

# THE SHUTTLE-CRAFT GUILD

## BULLETIN

Basin, Montana

November 1932



For lack of space, not much was said in the last Bulletin about rugs -- though small rugs and bath-mats make very attractive and serviceable gifts for Christmas. There is still time, however, to make a great many rugs before Christmas, and here are a few suggestions:

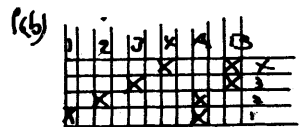
A heavy woolen yarn is the nicest material of which to make small "scatter" rugs for a living room, hearth rugs, or rugs for use in a hall-way. The warp for wool rugs may be ordinary carpet warp, perle cotton or a coarse linen. The latter warps are, of course to be preferred as they make a handsomer and better wearing rug. Cotton chenille is an excellent weft material for bed-room rugs or bath mats. Properly prepared rags make an excellent rug, too. The poorest material to use is cotton roving. Cotton roving, to be sure, makes a heavy rug that lies well on the floor and is handsome when new, but a few washings usually make a sad difference.

The pattern selected for rug-weaving should, in my opinion, never be a "fussy" pattern -- one in which there is much fine detail. Bold, simple, patterns give the best results. If the overshot weave is selected, the pattern used should be one in which there are no long skips and no very tiny blocks. The overshot weave is the poorest weave to use for rugs, perhaps, though there are a number of overshot patterns that give satisfactory results. Better weaves for the purpose are the "summer and winter" weave and the new "crackle weave." The Egyptian warp-face weave described in the August Bulletin is handsome for small rugs, and the pattern in the same weave given as a saddle-blanket in the last set of "recipes" may also be used.

The rug illustrated will be found an excellent design for rugs in which several colors are to be combined. The weave, as will be noted, is a simple arrangement of two alternating blocks in summer and winter weave. This particular arrangement of the weave is much used by Spanish weavers and the rug may be worked out in a typical Spanish color-scheme of black, red, green and tan. If done in blue and white it will be found suitable for a Colonial room. Of course it may be woven in a great many different ways in addition to the arrangement illustrated, and I believe that those who are planning to make rugs for Christmas will find this an especially useful threading.

As designed, Rug No. 1 is intended to be woven of heavy woolen yarn over a warp of perle cotton #3 set at 6 ends to the inch. Warp, 165 ends, for a rug about 27" wide. The same warp, set at 7 1/2 ends to the inch will make a rug about 22" wide. If a wider rug is desired simply increase the number of repeats of the eight-thread figure. The pattern may be put on the Struete loom if desired, though this makes a very narrow rug, of course. For the Struete warp 149 ends of perle cotton #3, sleyed through every other dent of the reed. Thread as shown on the draft, putting in seventeen repeats of the eight-thread figure instead of nineteen repeats as indicated.

The tie-up as shown on the draft is for ten treads. On a loom equipped with six treads only, make the tie-up as shown below. To weave on this tie-up both feet must be used together. For the first shed use treads 1 and B together; for the second shed, treads 2 and B together. For the third and fourth sheds, treads 1 and 2, alone. For the pattern sheds, treads 1-3, 2-3; 1-4; 2-4. Tabby, of course, on A and B.



Six-tread tie-up.

Weaving may be done in the ordinary way, with a tabby; but a heavier and handsomer rug results from weaving "on opposites." To do this, weave the solid stripes as follows, all shots in the same color: treads 1,3,2,4, one shot each, and repeat as required. A tabby shot in carpet warp may be thrown after each pair of pattern shots if desired. Weave the two pattern blocks as follows: First block, treadle 5, dark; 7, light; 6, dark; 8, light. Repeat as required. Second block exactly like the first but with the colors reversed. A tabby shot in carpet warp may be woven after each pair of pattern shots. The pattern is simple and can be followed readily enough from the illustration.

Tie-up of Spanish Type.

A rug woven in this manner is the same on both sides. As the weaving is on opposites it is not necessary to transpose for the Structo loom.

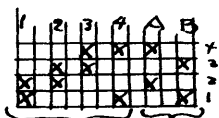
The rug as illustrated is a long, narrow rug, 27" X 60" and requires about two pounds of woolen yarn and about three quarters of a pound of perle cotton for warp. This figure for warp does not allow for fringe or wastage.

A good color-combination for this rug would be: dark brown, orange and yellow with the ground in "natural." Red and plum color with the ground in tan would also be handsome. Also, a light and a dark green with blue, ground in natural. The color of the warp is immaterial as the warp is almost entirely covered.

Pattern No. 1 may also be woven in cotton chenille, for bath-mats. Light, gay colors should be used -- light blues, greens and rose shades are attractive, also orange and yellow shades, with the ground in white.

The three small rugs illustrated on the opposite page are simple but effective. No.2 and No.3 are in "summer and winter" weave, and No.4 in "crackle weave." No. 4 will be the same on both sides; the other two will be the same on both sides except that the colors will be reversed. All three may, of course, be woven in many ways besides the pattern as illustrated. Several colors may be used if desired. In No. 1, for instance, the squares may be of different colors in each row, or each square may be shaded -- say from brown to orange or from dark blue to light green. In producing a shaded effect use four or five shades. For instance, dark brown, medium brown, henna, burnt orange and orange. Weave a number of shots of the darkest color, then one shot of the next shade, two of the darkest, two of the next shade, one of the darkest and several shots in succession of the second shade; then one shot of the third shade, two of the second, and so on. No. 3 may be woven in two colors -- as two shades of green -- using the darker shade for the cross-wise stripes and the lighter shade for the lengthwise stripes. Or this rug might be woven with a dark color for the lengthwise stripes and a shaded effect in cross-wise stripes. No. 4 may be varied in similar ways. For instance all shots on treadles 1 and 2 may be in one color and all shots on treadles 3 and 4 in a different color. The tie-up draft is not given for No. 4, for lack of space on the drawing. It is assumed to be our standard six-treadle tie-up as given below.

Tie-Up Pattern 4.



Pattern Tabby

To adapt pattern 2 to the Structo loom, thread as follows:

Selvage: 2,4,1,3,2,4	6 threads
Blocks 1 and 2 of the pattern	
3 units each	24 "
Blocks 3,4, and 5, -- 20 units	240 "
Blocks 6 and 7 -- 3 units	24 "
Selvage: 1,4,2,3,1	5 "
	<hr/> 299 "

To adapt Pattern No. 3 to the Structo loom, make all six of the three-unit blocks of two units only; make the two fifteen-unit blocks of 11 units, and the middle block of nine units instead of thirteen units as shown on the draft.

To adapt Pattern No. 4 to the Structo loom, omit the first and last threads of the selvage; omit two repeats from the section marked "8 times"; omit one repeat from the section marked "6 times", and from each of the three sections marked "4 times."

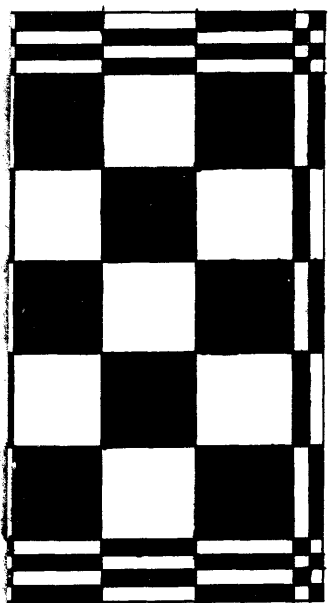
Transpose the treadeling for patterns 2 for the Structo loom as follows: For "treadle 1" read levers 2&4; for "treadle 2" read levers 1&4; for "treadle 3" read levers 2&3; for "treadle 4" read levers 1&3. For tabby A -- levers 3&4; tabby B, levers 1&2. For pattern 3 transpose: "treadle 1" -- lever 2, alone; "treadle 2" -- lever 1, alone; "treadle 3", -- levers 2&4; "treadle 4" -- levers 1&4. Tabby as for Pattern 2. Transpose for Pattern 4 as for all overshot patterns on the standard tie-up.

The new cotton chenille tape material mentioned in last month's Bulletin is an ideal material for braided rugs. It is, of course, a much handsomer material than would ordinarily be used for the purpose and only our bargain price makes it practical. Braided rugs are fun to make as a change from weaving, and they are very attractive for use as bedside rugs or to lay before a dresser. A small oval rug, just finished -- 30" X 20" -- took exactly one pound of the chenille tape. Some of the material is in rayon chenille and some in cotton chenille, and there are a number of attractive colors.

The "figure-of-eight" braid is the best to use. This is made of three strands in the manner sketched. Two of the strands run straight and the third strand is used for braiding. The foundation strands may, if one wishes, be of a different material from the braiding strand, as they do not show. However these foundation strands must be of some firm material. Cotton roving is not desirable. The advantage of the figure-of-eight braid is its firmness, and the ease with which it can be shaped to a curve by holding one strand a little tighter than the other. The rug should be sewed on a table in order to keep it flat, and the sewing should proceed with the braiding. It is astonishing how rapidly these little rugs can be made, and how solid and serviceable -- and attractive -- they are!

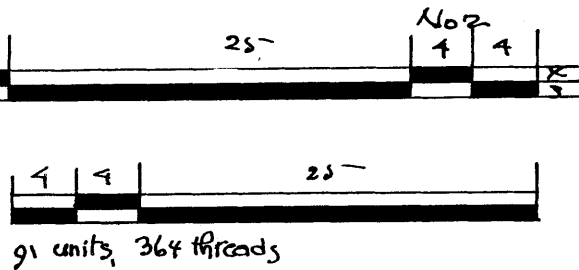
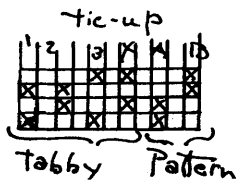


Figure-of-eight braid



No. 2

Summer & Winter Weave



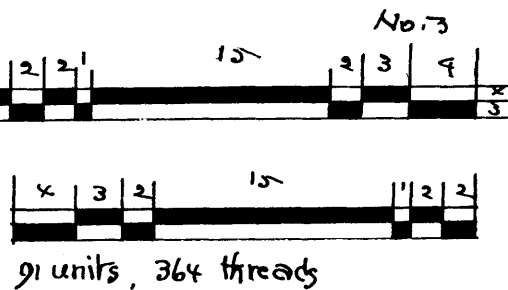
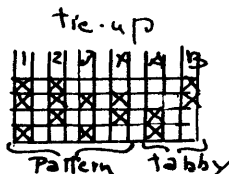
Warp, ordinary carpet warp, or perle cotton #5, set at 15 ends to the inch.  
 Pattern weft, heavy wool yarn or cotton chenille. Tabby, same as pattern weft.  
 Thread as follows: Selvage, 1,3,2,4 4 threads  
 One repeat of draft No. 2 364 "  
 Selvage, 1,4,2,3,1 5 "  
 373 "

Weave as follows: First block (A), treadle 1, once; 2, once. Repeat for one inch.  
 Second " (B), " 3, " 4, "  
 Repeat these first two blocks.  
 Then: Block (A), 25"; (B), 25"; (A), 25"; (A), 1"; (B), 1"; (A), 1"; (B), 1"



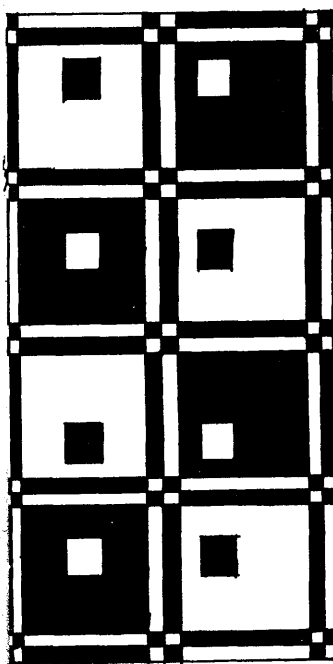
No. 3

Summer and Winter weave



Materials as for pattern No. 2.  
 Thread as follows: Selvage, 1,3,2,4 4 threads  
 One repeat of draft No. 3 364 "  
 Selvage, 1,4,2,3,1 5 "  
 373 "

Weave as follows: First block (A), treadle 1, once; 2, once. Repeat for 4"  
 Second block (B), " 3, " 4, " " " 1"  
 Then: A, 1"; (B), 1"; (A), 1"; (B), 24"; (A), 1"; (B), 1"; (A), 1"; (B), 1"; (A), 4"

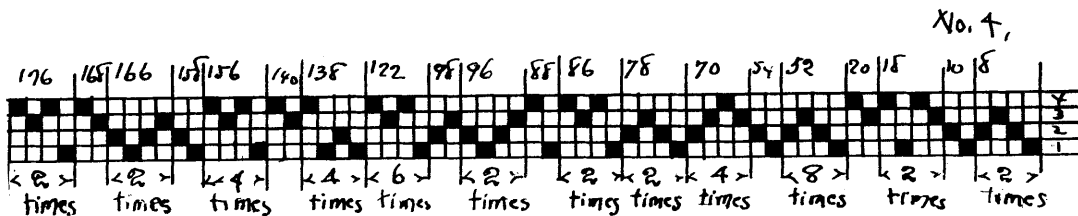


No. 4.

Warp, perle cotton #3 set at 7 1/2 to the inch; or carpet warp or perle cotton #5 set at 15 to the inch and threaded double. Pattern weft and tabby heavy wool yarn or cotton chenille.

Thread as follows: Selvage, 1,2,3,4 4 threads  
 One repeat of draft No. 4 176 "  
 Selvage, 1,2,3,4 4 "  
 184 "

Weave as follows:  
 treadle 4, one inch  
 " 2, " "  
 " 4, 3 1/2 inches  
 " 3, 2 1/2 "  
 " 4, 2 "  
 " 2, one inch  
 " 4, " "  
 " 2, " "  
 treadle 1, 2 1/2 inches  
 " 2, 5 1/2 "  
 " 4, one inch  
 " 2, " "  
 " 4, 3 1/2 inches  
 " 3, 2 1/2 "  
 " 4, 2 "  
 " 2, one inch  
 treadle 4, one inch  
 " 2, 4 1/2 inches  
 " 1, 2 1/2 "  
 " 2, one inch  
 " 4, " "  
 " 2, " "



The seventh set of patterns for the Recipe Book is in preparation and will be released about the end of November. It will include a number of interesting contributions from Guild members:

- (1) Two unusual blanket-patterns, adapted from a German book on weaving and contributed by Mrs. Laura M. Allen.
- (2) A chenille rug in "pick-up" weaving, contributed by Mrs. R.U.Krause.
- (3) A towel with an original border pattern, designed and contributed by a patient in a hospital occupational therapy group, under the direction of Sister M. Violanda, O.S.F.
- (4) and (5) Scotch tartan plaids.
- (6) Coverlet-couchcover for a young man's college room, Requested by Mrs. Charles L. Robertson
- (7) Chair-seats for a set of dining room chairs.
- (8) Window-drapery for use with (6).
- (9) A scarf and bag set
- (10) Lunch-cloth and doilies in the "Pine Tree" pattern.

I wish to remind Guild members that we are importing to order Scotch hand-spun woolen yarn -- the yarn of which the famous "Harris Tweeds" are made. At the present rate of exchange this yarn can be supplied at \$2.00 a pound instead of \$2.25 a pound as formerly. A small sample of the yarn is enclosed. It is a very handsome, very strong yarn, and the fabrics made of it have superior wearing qualities. For suits, sports-coats and the like it is the best yarn to be had, and at present -- even with the very heavy duty which amounts to almost 95% -- it actually costs less than inferior machine spun yarns. It comes in a wide variety of brown, tan and mixed shades and also in several shades of green, a dark and a medium blue, black, natural, burnt orange, grey, etc.. Some of these shades would be excellent for coverlets as well as for clothing. It is impractical to inclose the full set of samples with the Bulletin, but samples will be supplied on request. We do not carry this yarn in stock but import it to order only. It takes about a month for orders to be received. And cash must be sent with the order. As members of the Guild will recall, the January Bulletin is our annual coverlet number, and the Bulletin for February is our yearly dress-fabric issue. Those who are planning to weave coverlets or suits or coats after Christmas would, I believe, be well advised to lay in a stock of the Scotch yarn while the price remains at the present level.

Arts and Crafts exhibitions are held in many cities during the winter and spring. I am anxious to make a list of these exhibitions for publication in the Bulletin, as they offer weavers a fine opportunity to show and sell their work. Will any member who has information about such an exhibition please let me know? It also occurs to me that members living in places where no such exhibition is planned might find it a good idea to get one up. The suggestion comes from Mrs. Laura M. Allen.

Mrs. Allen also writes that she has located a good spinner of flax. Members of the Guild who are interested in obtaining hand-spun linen could get further information from Mrs. Allen, whose address is 30 Arvine Heights, Rochester, New York.

Bargains in Materials for November.

The special lots of materials as listed for October are still available with the exception of the artificial silk. We have, however, a small lot of spun silk in natural, at \$1.50 a pound, of which a small sample is inclosed. Small lots of the following are available and will be purchased for Guild members if desired: a fine spun rayon, about the weight of Bernat's "Afghan" yarn, natural only, at 90¢ a pound; a 10/1 -- fine homespun -- woolen yarn, in four attractive shades of tan and light brown, for scarves and light-weight dress fabrics, at 80¢ a pound; a soft, loosely twisted 8/2 cotton on cones in five colors -- tan, burnt orange, plum, and two shades of grey-blue, at 75¢ a pound.

Mr. MacKay informs me that he has at last perfected his warping machine and will wind Structo warps at a charge of \$2.00. He is not equipped for spooling, however, and the material should be sent him in spooled form. He will also re-fill the new Structo spools at 25¢ a spool. This new service will make it possible to get special warps of any material desired. He can also equip his "Parlor" loom or any other small loom with a steel beam to carry the Structo spools.

Among the things we keep in stock is warp-dressing for use on difficult warps, such as line linen warps, soft, fine and fuzzy wool warps and the like. Price \$1.00 a quart. The dressing is made up with one part of dressing to from five to ten parts of water. The fine Barbour's line linen we have in stock can be used successfully as warp when treated with this dressing. It is a very beautiful material for small towels and all fine linen pieces.

Another thing we supply is a large paper spool with heads, for use on the spool-rack, at \$3.00 a hundred, or 5¢ each in small quantities.

We also still have copies of the pamphlet on Card-Weaving published some months ago, which sells to Guild members at \$1.00. Complete outfits for card-weaving consisting of the pamphlet, 100 weaving cards, and a piece of work set up and partly woven, \$3.50.

Please address all mail to Basin, Montana  
 May M. Atwater

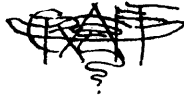


# THE SHUTTLE-CRAFT GUILD

## BULLETIN

Basin Montana

December 1932



In concentrating on the problems of design, color, and texture that come up in our work, we are apt to overlook the more prosaic but very important problems of loom adjustment. It seems worth while to devote an issue of the Bulletin to answering for all the members of the Guild some of the questions that have recently come to my desk. So for this month we will be mechanics rather than artists.

A loom is supposed to do two essential things: to keep the warp stretched and properly spaced, and to open wide, clear sheds for the passage of the shuttle. If it does not do these things it is either badly constructed, or is out of adjustment, or both. There are, I am sorry to say, a few hand-looms on the market that cannot be persuaded to function properly. For these there is no cure but the axe. There are other looms that give a good deal of unnecessary trouble but that can be improved at very little cost. Most of the looms that do not work properly are simply out of adjustment, and the fault is the weaver's.

We are all apt to overlook the importance of keeping the loom in adjustment. We become interested in working out a new pattern or a new weave, and if the loom makes any sort of shed at all we struggle along, when by devoting an hour or so to going over the tie-up we might save ourselves a great deal of time and trouble. This is a plea for the loom. Give it a chance. Before starting on a new warp make sure that the harnesses hang at the correct level, that the rollers, pulleys, horses, coupers, jacks or what not work easily, that the lamms are level and have the right upward slant, that all the cords to the treadles pull evenly, that the treadles are tied neither too high nor not high enough.

The looms I find most difficult to keep in adjustment are the ones of Scandinavian type, equipped with string heddles, sticks for harnesses, and "horses" instead of rollers. The small looms of this type are more troublesome than the larger ones. Such looms can be made to work much better by substituting small rollers for the horses and by substituting standard heddle frames and wire heddles for the stick-and-string harnesses. For very small looms, metal heddle frames and flat steel heddles, such as are used on the Structo loom, are better than the standard frames.

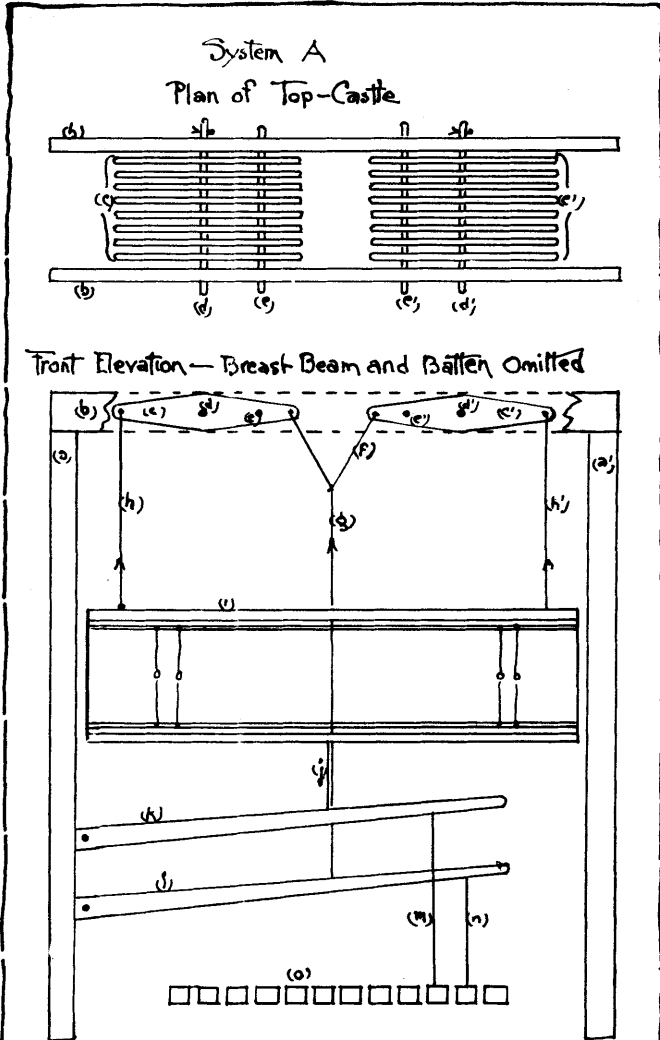
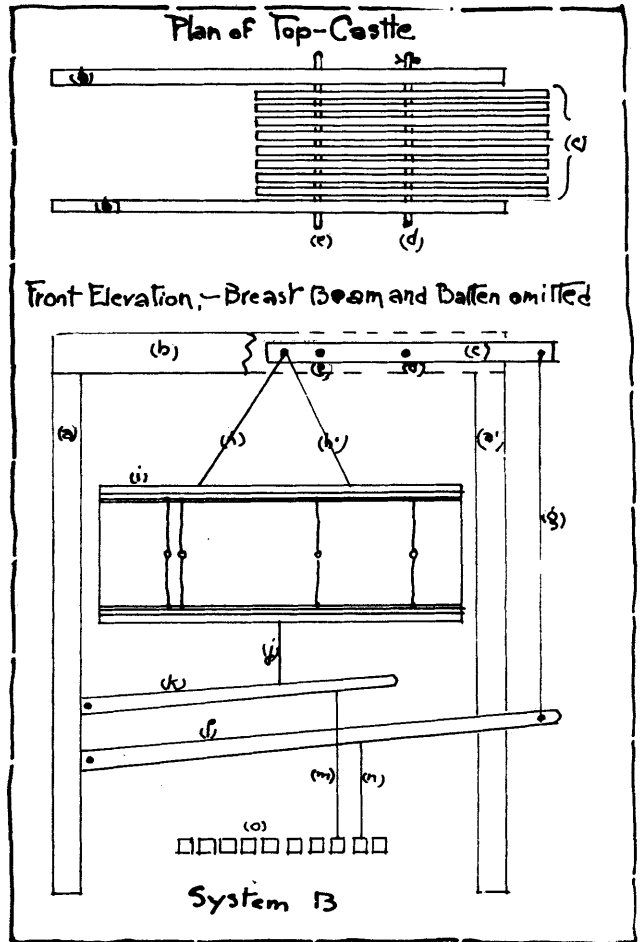
Many people, I know, prefer string heddles. There is no question but that a loom so equipped is prettier to look at than one equipped with wire heddles. But after all a loom is a tool, not an ornamental piece of furniture, and from the practical standpoint the advantage is all with the wire heddles.

Some looms are built without lamms and the treadles are hung direct from the harnesses by means of a triangular tie. This is an unsatisfactory arrangement and these looms can be greatly improved by the addition of a set of lamms. Many looms are built with only four treadles (for four harnesses), and though one can weave correctly on such a loom the six-treadle tie-up is a great convenience and is well worth the small expense of having an additional pair of treadles put into the loom.

There is much difference of opinion about methods of warping, many weavers holding to the warping board or drum and the chained warp. But I have never met a weaver who was familiar with the sectional method of warping who did not prefer it -- especially for long warps. In my opinion a loom not so equipped can be greatly improved by the addition of a sectional beam. One of the objections to sectional warping has been the necessity of having a rather large quantity of material wound on a number of spools. This is a real objection as it means a good deal of special equipment -- a spool rack, a number of spools, and winding devices. I have just completed arrangements to supply warp for sectional warping in a new form which will be found a very great improvement and will, I know, be welcome to all our members who warp by the sectional method. I can now supply the standard warps most in use, wound on large spools with the correct number of ends for two inches in the reed. Instead of sixty small spools there will be one large spool of sixty ends. The greater convenience of this will be apparent. The spools carry 200 yards and will therefore make a ten-yard warp 40" wide or a twenty-yard warp 20" wide. A list of prices will be found on the last page of this Bulletin.

A sectional beam for small looms has always presented a troublesome problem. The new Structo steel beam, carrying two-inch warp-spools, solves this problem beautifully. Such a beam can be supplied at small cost to fit any small loom up to 27" width. The spools can be rewarped from the new 60-end 200-yard spools at a considerable saving.

I am often asked to give directions for re-building a counter-balanced loom to operate with "Jacks" or "coupers." There are two methods of making this type of loom-mounting as illustrated. System "A" is in my opinion the better method for a large loom, and system "B" for a small loom. The diagrams are sufficiently clear, and a good carpenter should have no great difficulty in following them. The coupers and extra set of lamms should be of hard wood and should be as thin as possible and still be strong enough to carry the weight of the harnesses. Small metal washers should be inserted between the coupers and these should be set far enough apart to work easily on the pivots. The two sets of lamms should mesh -- the upper set coming directly under the harnesses and the lower set in the spaces between the harnesses. Wooden washers a little wider than the thickness of the lamms should be inserted between the lamms to insure this spacing.



- (a), (a') Capes of the loom
- (b) Cross-piece of top-castle
- (c), (c') "Jacks", or "Couters". -- 2 for each harness
- (d), (d') Pivots
- (e), (e') Pins on which the loom is hung up when idle
- (f) cords connecting each pair of Jacks
- (g) Cords connecting the Jacks with raising lamms. (g')
- (h), (h') Cords from which the harnesses hang
- (i) Heddle-frames
- (j) Cords connecting the harnesses with sinking lamms. (k)
- (k) Sinking lamms
- (l) Raising lamms
- (m) Treadle tied to sinking lamm
- (n) Treadle tied to raising lamm.
- (o) Treadles

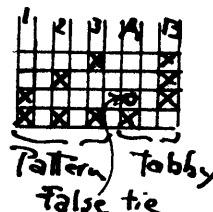
Small looms built according to system "B" can be made with weighted harnesses, and the upper set of lamms -- (k) on the diagram -- can then be omitted. This simplifies the tie-up. A narrow strip of metal attached to the bottom of the harness frames will provide the weighting. If this is done a flat board should be put into the loom for the harnesses to rest on. This should be at such a level that when the loom is at rest the warp, passing through the heddles, will lie flat on the shuttle-race of the batten. The sheds are made by raising the desired harnesses by means of the treadles and the long lamms. The MacKay "Parlor" loom is constructed in this manner.

It will also be apparent that the Structo loom is a loom of this type, the coupers being operated by hand instead of by treadles. It is not difficult to fit a Structo loom with a stand, a set of lamms and a set of treadles and thus make a small treadle loom, the lamms being attached to the ends of the levers or coupers by means of cords. The "swords" of the batten should be extended to the floor, giving the batten a longer reach and a more effectual beat. The stand may be so constructed that when desired the loom may be taken off and used as a table loom also. Structo weavers will find this well worth doing.

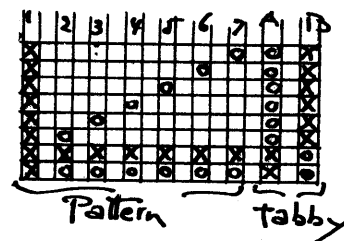
The shed of the Structo loom can be made wider by moving the pivot an inch and a half toward the side of the loom. This makes the lift a little heavier, but with the use of treadles will not cause inconvenience.

For a large four-harness loom the change to coupers is of no great advantage. In four-harness weaving we almost always draw down two harnesses for each shed and the counter-balanced system of loom-mounting is entirely satisfactory. For more than four harnesses the counter-balanced system is troublesome. It operates perfectly for many weaves -- those in which half the harnesses are drawn down for each shed -- but in much eight-harness weaving we wish to use unbalanced sheds and some of these -- for instance those in which one or two harnesses only are to be sunk and the others raised -- necessitate the use of many "false ties." In the mounting with jacks or coupers each harness operates independently and the most unbalanced sheds can be made with perfect ease.

A few notes on some special tie-ups: Though all the sheds used in four-harness overshot weaving are balanced sheds and give no trouble on a counter-balanced loom, there is one weave used by four-harness weavers that sometimes presents a difficulty -- The Bronson weave. It is easy enough to make the "B" tabby shed, in which one harness is raised and three are drawn down, but the opposite "A" shed is apt to be ragged. It will be seen that the second harness rises much too high while the third and fourth harnesses remain almost stationary. This can be corrected by what we call a "false tie." To make this tie have someone hold down the "A" treadle, and with the treadle in the depressed position make a tie to the second harness, drawing the knot just tight enough to draw the harness down to the correct raised position. As this harness is drawn down the third and fourth harnesses will rise. Similar false ties, made in the same way, should be used to correct unsatisfactory sheds on an eight-harness counterbalanced loom.



And again: It is impractical to use weighted harnesses and a single tie-up on a large "Jack" loom, as this makes the loom too heavy to operate comfortably. The double tie-up, however, has this disadvantage that as each treadle is tied to each harness it is impossible to use two treadles together, and one is limited to the number of sheds corresponding to the number of treadles. In weaving an elaborate pattern such as the "Botanical Garden" pattern in the Recipe Book this is inconvenient. I have this pattern on my large Mackay loom at present and find that the tie-up as given herewith works very well. Treadle 1, it will be noted, is tied to sink all the harnesses. The weight of this treadle tends to bring the harnesses down to position, and if not sufficient it is a simple matter to bring them down with a foot on this treadle. The various sheds can then be opened by using as many of the pattern treadles together as may be required for the desired shed. This is not difficult with a little practise and gives entire freedom in the selection of shed.



If I were asked to state what problem in weaving causes most trouble and is responsible for most failures, I should unhesitatingly say: "setting of the warp." A warp set too far apart or too close together for the fabric desired is ruinous, and the "trial and error" system of learning is long and costly. So here are a few notes from my own experience and that of Guild members which will, I believe, be found helpful.

A weaver who wishes to make many different kinds of fabric and to use many different warp-yarns should have a variety of reeds. No one reed, of course, will give the correct setting for all warps. The reeds most of us find most useful, in the order of their usefulness are: 15-dent, 12-dent, 18-dent, 20-dent, 8-dent. Of course other reeds are sometimes used, but the above list provides a variety of settings that will be found sufficient for most purposes.

Follows a list of the commoner warp-yarns as used for various purposes, with satisfactory settings:

For coverlets, and overshot pattern weaving in general--

Egyptian cotton 24/3, at 30 ends to the inch, -- 15-dent reed, double-sleyed. This warp may also be set at 32 ends to the inch, -- 16-dent reed, double-sleyed.

Egyptian cotton 16/3, at 24 to the inch -- 12-dent reed, double-sleyed.

Ordinary 20/2 cotton, #20 mercerized cotton, often used at 30 to the inch, but 32 to the inch is a better setting.

Mercerized cotton #10, or ordinary 10/2 cotton -- 24 ends to the inch

#### For rugs

Ordinary carpet warp, set at 15 ends to the inch, for rugs in overshot weave.

" " " " set at 12 ends to the inch for rugs in crackle-weave and summer and winter weave. Also for rugs in plain tabby weave.

Perle cotton #3, set at 8 ends to the inch, or at 7½ -- sleyed every other dent of a 15-dent reed.

#### For woolen fabrics

Bernat's "Fabri" yarn, set at 30 ends to the inch, -- for a very firm, smooth fabric

" " " " 30 " and threaded double through the heddles, for coat-fabrics, sweater fabrics and the like.

Bernat's Fabri yarn, set at 24 ends to the inch for light weight dress fabrics, tartan scarves, etc.

Scotch "Harris Tweed" yarn, set at 15 ends to the inch, for heavy suitings, sports coats, etc

Shetland yarn, set at 15 ends to the inch, for sports coats, sweater fabrics, etc.

Iceland yarn, set at 15 to the inch for very light weight dress fabrics and light scarves

" " " " 24 to the inch for suiting fabrics.

Bernat's "weaving special" yarn, same as for Iceland yarn.

Bernat's "Afghan" yarn, set at 24 ends to the inch, for light scarves, baby shawls and the like. Set at 30 ends to the inch for dress-fabric.

Four-fold Germantown yarn, set at 8 ends to the inch, for baby blankets.

[ One of our Guild members writes that he finds a setting of 22 ends to the inch the ideal setting for Bernat's "Fabricspun" yarn.)

(Warp-settings, Continued:)

## For linens

Line linen #18 or 36/2 round linen, set at 30 ends to the inch  
 Line linen #20 set at 36 ends to the inch. Also 40/2 round linen.  
 Round linen 40/3 set at 26 ends to the inch  
 Line linen #26, set at 40 ends to the inch.  
 Round linen 18/3, set at 18 ends to the inch.  
 Heavy linen floss, set 15 ends to the inch

(Note: line linen warps should always be treated with warp-dressing.)

-----

We have a new loom to announce. This is a MacKay "Parlor" loom, 27" wide. It is equipped with eight harnesses and ten treadles, operated by "jacks" and using the single tie-up as on the small Parlor loom. The batten is hinged at the floor instead of the hanging batten used on the small Parlor loom. This, I believe, is destined to become a very popular loom. It is small enough to go through an ordinary door, but large enough for coverlets made in three strips, for small rugs, and for many other things that are impractical on the smaller loom of this type. It is simpler to tie up and to operate than the large MacKay loom because of the single tie-up. The price of this loom is \$67.50, f.o.b. the shop -- in Massachusetts. A shelf to hold shuttles, etc., may be had for this loom at an additional cost of \$2.50, and for \$2.50 the loom can be equipped with a steel beam to carry the Structo ready-warped spools, in addition to the regular beam. We can have this loom warped at the shop with any material and length of warp desired, -- the price, of course, depending on the material selected. The warping charge is very moderate.

For those who are ambitious to go in for eight-harness weaving, here is a delightful little loom. A good investment for that Christmas check!

-----

The new form of warp for sectional warping, mentioned earlier in this Bulletin, will be supplied as follows:

20/2 cotton, 60 ends, 200 yards	-----	\$2.75
24/3 " 60 " 200 "		3.00
24/3 Egyptian cotton, 200 " , 60 ends		3.75
Mercerized cotton #20, 200 " 60 "		3.75
Line linen #18, 200 " 60 "		5.00

Any other ordinary warp-materials may be had in this form, at a winding charge of \$1.25 plus the cost of the material. The conveniences of this new form are in obviating the use of a large number of spools on the spool-rack with the work of re-winding, and also that there will be no wastage by this method, and that it is not necessary to purchase a large quantity of warp-yarn in order to have the necessary number of spools for warping from the spool-rack. This seems to me a real improvement in our methods and will, I am sure, recommend itself to our members. Structo weavers will welcome this service as it will be possible for them to re-warp the Structo spools themselves from one of these large spools, at a considerable saving.

-----

There are no new bargains in materials for this month. I enclose a sample of the spun silk warp, omitted from the November Bulletin. This material is on one-pound spools, at \$1.50 a pound. It should be set at 24 or 26 to the inch. If desired, this material may be ordered sent to the shop and made up on one of the large spools -- 48 ends. A pound will, I believe, be sufficient. With the winding charge the cost would be \$2.75, plus 15¢ postage.

The heavy rug-yarn has been sold. I am trying to get more but this is doubtful. The rayon and ratine materials, however, are still in stock, also a small quantity of the Parbour's linen and other linens as listed in previous Bulletins. The silk noils yarn and the flake cotton are also still available. And also the special "grab-bag" lots of material -- a selection of linens, 4 lbs for \$3.00, and a general "grab-bag" selection including cotton, linen, rayon, ramie, etc., at \$5.00 for 10 lbs.

The Scotch yarns are coming through. I have in stock at present sufficient yarn for one coverlet -- 4 lbs. -- in each of these colors: burnt orange, green, and Colonial blue. The price of this yarn is \$2.00 a pound. Samples of the full color line will be sent on request. This yarn is dyed in the wool and is hand-spun -- ordinary home-spun yarn does not compare with it in quality, and is also more expensive. Anyone who plans to weave a coverlet or dress fabrics in the near future will do well to lay in a supply of this yarn while the English exchange remains at the present level.

-----

The next issue of the Bulletin will be our annual "Coverlet" number. Any Guild member who would like to have some special pattern included is invited to write and state the request. The February issue will be the annual number devoted to dress-fabrics.

-----

Mary M. Atwater