



THE SHUTTLE-CRAFT GUILD BULLETIN

Basin, Montana

for
January, 1938

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For a good many years our January Bulletin has been devoted to the subject of coverlets. It seems a good idea. When the weather is cold and stormy, what could be pleasanter than to stay at home and weave a coverlet.

Most of our Guild members have no doubt woven at least one coverlet, but each coverlet is a new adventure and one can't have too many. Anyone who has a loom and has never made a coverlet certainly should make one. And this month is a fine time to do it.

It would be fun to make a coverlet in the Finnweave, in a specially designed pattern, with a name and a date in the corner. It would be fun to make one very modernistic in style, either in an odd combination of rich colors or in the pale "blonde" color-scheme that suits some modern bed-rooms. But perhaps the most fun of all is to make a classic American Colonial coverlet such as our great-great-grandmothers made to put away in their wedding chests.

The pattern I have chosen is a quaint old pattern, taken from a manuscript book in the Pennsylvania Museum. It is, perhaps, an original design of the old-time weaver who made the book. His name appears to have been "Speck", and it is probable that he was one of the skillful weavers among the Germanic settlers of Pennsylvania. The name certainly is German. It means "Bacon." The old drawing is not distinguished by exactness, as may be seen in the reproduction on the diagram, which was made from a photostatic print from the book itself. In making the draft I have altered the proportions a trifle in order to make a rather small and compact pattern, without any very long skips. As there is much variety in the figure I believe a very plain border would be best and I suggest using a plain twill threading: 1,2,3,4 and repeat, for four or five inches. This will serve as a frame and set off the pattern sufficiently. The seam of the coverlet may come at either of the points marked "center" on the draft.

As a border for the Summer-and-Winter weave draft at (b) a similar border could be made by threading single unit blocks in the twill succession for the width desired.

The pattern is woven "as drawn in" and treadeling directions should not be required. I have set them down, however, as some weavers seem to wish them. I should like to say, though, as I have said many times, that it is far more difficult to do good work by following long columns of treadelings like this than by following the diagonal as it comes up on the loom. It is impossible to write treadeling directions that will be correct for all combinations of material. The number of weft shots required to square a block depends on the weight of the weft material used, on the warp-setting, and also on the individual beat used by the weaver. The directions as written will make the pattern too long for the width in some materials, and too squatty when worked out in different yarns. The only safe rule in treadeling is to weave the blocks square, no matter how many or how few weft shots are required to produce the effect. Symmetry is the essence of these old patterns, and a drawing is a far better guide to treadeling than lists of figures. I hope, therefore, that nobody will use the directions I have written down.

I am not giving treadeling directions for the summer-and-winter weave because I am sure that nobody familiar with this weave could possibly require them.

The pattern will prove attractive for pillow-tops and also for knitting bags, so I am giving an arrangement for the Structo loom. However it is distinctly a coverlet pattern.

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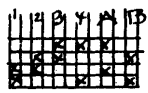
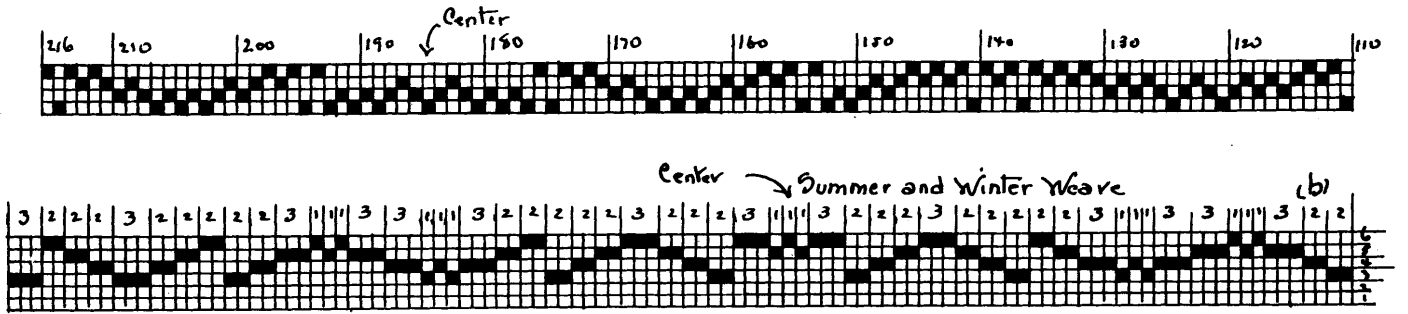
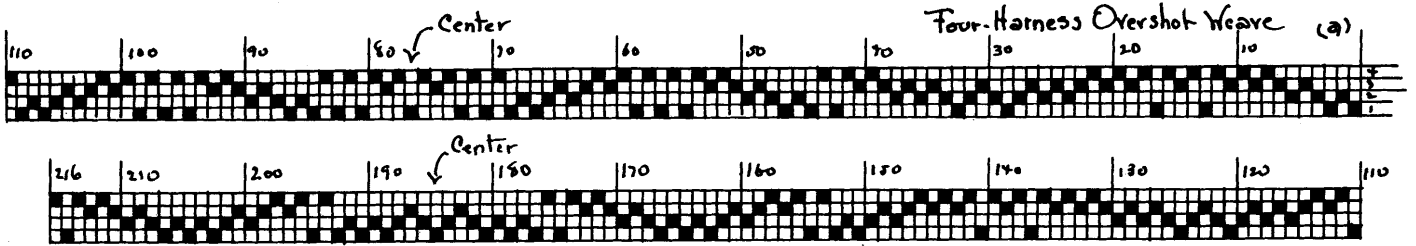
Though coverlets are the inspiration for January there are other interesting matters to be considered this month. Enough of the questionnaires have been returned to make a partial analysis possible, and as many Guild members have expressed interest in the results here are some of them: So far only about one sixth of our members have sent in the blanks. Of these about twenty percent state that they weave for profit, about thirty percent weave for both profit and pleasure, and the rest weave altogether for pleasure, -- though a number of these say they may wish to sell part of their work. Whether or not these proportions hold good for the entire membership of the Guild I do not know. I think probably if we had complete returns the proportion of those weaving chiefly or altogether for pleasure would be somewhat greater than it appears on the partial returns, as it is likely that those interested in marketing their weaving are more apt to send in the blanks than those who weave things only for their own use.

Of those who write that they give instruction, a good many teach in schools and institutions on salary, so do not quote rates for lessons. Ten, however, have answered the questions about instruction, quoting the following rates: 50¢ per hour; \$1.00 per hour (three); \$2.50 for a single lesson of two hours and \$20.00 for a course of ten lessons; \$20.00 for a three weeks course, one hour a day; \$3.00 for half a day; \$3.00 for a lesson of two hours and \$15.00 for six lessons. Several others write that they teach for nothing. My own charges for instruction are \$5.00 for a single lesson of half a day, and for the "intensive" course I give, \$25.00 a week which includes use of equipment, the material used, instruction each day for half a day with the privilege of using the equipment all day if desired.

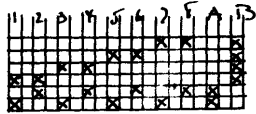
Of course the rate charged for instruction depends a great deal on the type of instruction offered, and on whether it is individual instruction or class-work, on whether it includes the use of a loom, and so on. A good many people come to a weaving studio simply to make a few things on the loom and do not really want to learn to weave at all. There are invalids and others who enjoy "pushing the shuttle" but who wish the warping and drawing-in done for them, and are willing to pay for the service. Before we can formulate even a tentative scale of rates we should first, it seems to me, define these different forms of service -- that all come vaguely under the title of "instruction."

A number of weavers find it profitable to conduct a studio where people may come and enjoy weaving at the least possible effort to themselves. This involves having a large and attractive studio and a number of looms. The work involved is in keeping the looms warped and in adjustment and in providing the clients simple directions to follow. This, of course, is not "instruction" at all, strictly speaking, but it is what many people want and what they will pay for. If one makes a proper charge for warping and threading, and also makes a profit on the supplying of materials, a charge of fifty cents an hour would probably be fair enough. But I consider this charge too low for an actual "lesson" in weaving, -- except for group instruction.

When I had a studio in Cambridge I had many calls from people who had looms at home and who wished someone to warp and thread, or to make adjustments. I had an assistant who took care of these calls and we charged \$5.00 for half a day and \$8.00 for a full day. This seemed to work out satisfactorily and I suggest it as a fair charge for such service.

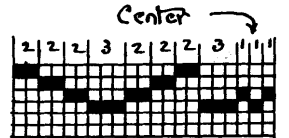


tie-up, (a)



tie-up, (b)

130 pattern units
220 warp-ends



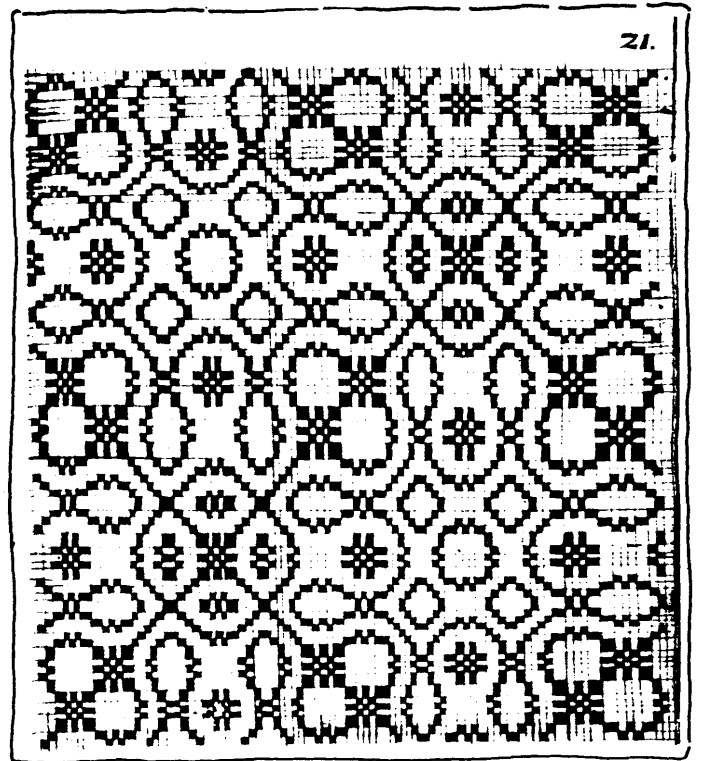
Weave (a) as follows:

Treadle	Shots
1.	3
2.	3
3.	5
4.	2
3.	2
4.	2
3.	5
2.	5
1.	2
2.	2
1.	2
2.	5
3.	3
4.	3
1.	3
2.	3
3.	3
4.	6
3.	3
2.	3
1.	3
4.	5
3.	2
4.	2
3.	2
4.	5
1.	3
2.	3
3.	3
4.	3
1.	3
4.	3
3.	3
2.	5
1.	2

(Continue)

Treadle	Shots
2.	2
1.	2
2.	5
3.	5
4.	2
3.	2
4.	2
3.	5
2.	5
1.	3
4.	3
3.	3
2.	3
1.	3
4.	3
3.	3
2.	3
1.	3
4.	3
3.	3
2.	3
1.	6
2.	3
3.	3
4.	3

Repeat



Reproduction of Pattern 21 from the "Speck" book of drawings in the Pennsylvania Museum of Art.

To put this pattern on the #600 Structo loom, thread as follows:

Border: 1.2.3.4.1.2.3.4	8 threads
Two repeats of the draft	432 "
First 150 threads of the draft	153 "
Border: 4.3.2.1.4.3.2.	7 "
	600 "

To weave on the Structo loom

- For "treadle 1," use levers 3 and 4
- " "treadle 2" " " 1 " 4
- " "treadle 3" " " 1 " 2
- " "treadle 4," " " 2 " 3

Tobby: 1-3, and 2-4.

A single lesson in weaving is of no use to a beginner. A single lesson is usually a lesson covering some special weave or some special process, given to someone who is already familiar with the essentials of weaving. It seems to me that the charge for such a lesson should be comparatively high. As an example, there was the discussion last summer at the "institute" in regard to a charge for giving instruction in the leno weave. We proposed a charge of \$15.00. This would be, say, for a full day or for two half-days. Such a special lesson should not -- in my opinion -- be given to anyone who has not mastered the primary processes of weaving.

A set of lessons for a beginner should cover a study of the mechanics of the loom, warping, drawing in, slewing, tying in, treadeling, and throwing the shuttle for simple four-harness patterns, with notes on suitable combinations of material, proper setting of various warps, and so on. This seems to me a minimum, and I suggest a minimum charge of \$25.00. A set of lessons in draft writing might be arranged for a similar charge.

One condition I have always made in giving instruction -- that the pupil either has a loom, has definitely decided to purchase a loom, or is employed in a school or institution where looms are available. I have always felt that unless the pupil has a loom it is a waste of my time and the pupil's money to supply any instruction. Whether or not others will agree with me, this seems to me a sound policy. Of course it does not apply to those who wish simply to "push the shuttle."

In my opinion, one hour is too short a time to give instruction in weaving. Too much time is wasted in getting ready to weave and nothing is accomplished. Even two hours is a very short time to get anything done. Weaving is like a laboratory subject and lessons, it seems to me, should be of a half-day, or three hours.

I am giving my own practise and ideas on the subject of instruction so fully because I have perhaps given more weaving instruction than most people. I shall be interested in receiving the opinions of Guild members. This is a discussion; we are not ready to lay down any laws.

To those free souls who are able to give their services free of charge I should just like to suggest this: if there is a capable teacher of weaving available -- one who does make a charge -- and if the person desiring the instruction is able to pay for the service, - - - well, you see the point. It is sometimes unfair to others to be too generous.

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Only eight of those answering the questionnaire stated the prices charged for coverlets. Three of these appear to me far too low. One writes: "coverlets 72" X 100", cotton warp and tabby, homespun yarn for pattern, \$18.00 " 108" X 112" , same materials, \$25.00." Another gives "\$35.00 and up." All the other prices check very closely at \$50.00 for single bed size and \$75.00 to \$100.00 for double bed size in summer-and-winter weave.

If one uses good material -- and as a coverlet is a thing made to last a long time the material should, in my opinion, be of the best -- the cost of material is from \$12.00 to ~~it~~ \$15.00 for a large coverlet. It takes about a week's work, from warping to sewing up the seam, to make a coverlet. It seems to me that the minimum price for a good coverlet should be \$50.00.

But suppose someone says, "I can't sell coverlets at that price." The answer to that problem would seem to be to make and sell something else. Certainly there is no profit in making a coverlet for \$18.00, or for \$25.00, -- or for \$35.00. Those who enjoy making coverlets and don't care about profit should either keep their work for the decoration of their own homes, or give their pieces as gifts. To sell them at a price that barely covers cost of material is -- in my opinion -- unfair to those who depend on weaving for a profit. Those who sell should maintain a minimum price fair to those who weave as a business.

A maximum price need not be set. A coverlet in Finnweave, for instance, would take more time than one in overshot weaving or in the summer and winter weave. If a special design were made for such a piece it might well rank as a

work of art. Beauty is something one cannot measure by any known scale, for it lives largely in the eyes of the beholder. In the value of a painting the cost of pigment and the time of the painter are small items in the value. A painting that has taken quarts of paint and months of work may be worth nothing at all, and a miniature hardly bigger than a thumb-nail may be worth a great deal. Those who go in for high art must set their own prices.

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We have not enough space this month to discuss all the items listed in the questionnaire. The rest of this discussion will have to go over to next month's Bulletin, as there are some other matters to be considered at this time.

Here are some further addresses that will, I believe, be found useful: The Cliveden Yarn Co., 711-713 Arch Street, Philadelphia, Pa..

(This is the mail-order department of the Walter McCook Company. They supply a variety of yarns -- worsted, cotton, rayon, etc., -- and will provide sample cards and price-lists on request. I have a letter from Mr. McCook in which he offers to make us a discount of 20% on orders that total \$10.00 or over, and 10% on smaller orders. The prices quoted cover postage on all but special lots of material offered at special rates. I suggest that Guild members send for the Cliveden sample cards as with these discounts many of the yarns can be purchased from Cliveden at savings over other sources of supply. Orders should be sent direct, and not through this office. In the matter of the discounts, please refer to Mr. McCook's letter to me, dated November 24, 1937.)

American Silk Spinning Co., 24 West 40th Street, New York City. Address sent in by Mrs. Caum.

Salem Linen Mills, Salem, Oregon. Address supplied by Mrs. Mackenzie. I have received samples and prices from these people and find them excellent. Hackled flax for hand-spinning may also be obtained from this firm.

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Many Guild members have written to ask about an "Institute" for next summer. It is probable that two such meetings will be held, though plans are still tentative. One of these meetings will probably be held in June under the auspices of Mrs. Osma Couch Gallinger and Cromaie Crafts, at Hartland, Michigan. I cannot give details at this time. The other meeting will be held here in Montana at our "dude-ranch," across the river from Glacier National Park. This meeting, which I am sponsoring myself, will be somewhat different in plan from the Colorado meeting last summer. It will include the regular dude-ranch activities as well as weaving -- a horse to ride, trout-fishing, pack-trips into the mountains, trips through the park and so on. Some of us felt last summer that we worked a little too hard on the looms and that it would be nice to combine weaving with vacation. However for those who wish to work hard I shall give my "intensive course." This is a course planned especially for teachers and occupational therapists, or others who wish to cover a great deal of ground in the shortest possible time. It usually takes from ten days to two weeks. The charge for the Institute will be \$5.00 a day, including everything -- as much weaving and as much play as may be desired. I hope to make a feature of the round-table discussions which proved of particular interest last summer, and also to feature design and experimental work.

The time we have planned for this meeting is the last two weeks of August, and perhaps the first week in September also. I should like to reserve the entire facilities of the ranch for that time, but to do so it will be necessary to have definite assurance of a certain number of people. Dude-ranch plans have to be made early, and I shall appreciate receiving definite reservations as soon as possible. We can't all plan so far ahead, of course, but accommodations at the ranch are limited. Arrangements for late-comers can probably be made at other camps within reasonable distance if all our space is taken, but both for us and for you it will be more satisfactory to have an early reservation. The ranch is easily accessible either by train or by automobile. Reservations may be made with me or with my son, Mr. M.M. Atwater, Essex, Montana.

May M. Atwater

THE SHUTTLE-CRAFT GUILD

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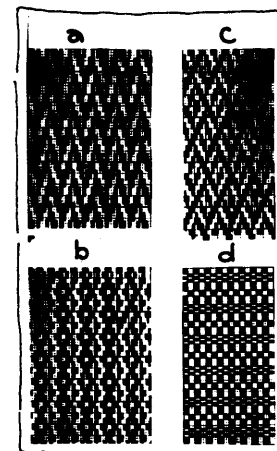
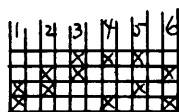
(Copyright, 1938, Mary M. Atwater.)

From time to time I receive requests for patterns from among the first sets of drafts I published twenty years ago. At that time offset printing was still far in the future and half-tone reproduction was far too expensive for my purpose, so I had my drawings reproduced by what was known as the "wet-plate" method. Negatives were made on glass, and from these glass plates ordinary blue-prints could be made. The glass plates have long since been broken, of course, so that these early patterns have not been available for some time. However, many of them appear to be still in use, and to judge by the requests certain ones -- the small patterns especially -- are still desired. I have therefore decided to reproduce some of them in this month's Bulletin.

The particular urge to do so came to me in a letter from one of our Canadian Guild members. She enclosed a small sample of fabric asking if I could explain the threading. The pattern, she said, was called "Wheat," and it was held as a profound "secret." Secrets in hand-weaving are silly, of course, because what one weaver has woven another weaver can also weave. Usually it is a very simple matter to read the draft from a sample. But this particular "secret" seems sillier than most, for I recognized at once a draft I published in 1917 and which I reproduce here.

There is nothing very remarkable about the threading, which is a "broken twill" effect, however it makes a pleasantly varied texture pattern for dress-fabrics, scarves, and so on. Done in very coarse materials it might be nice for hangings and a certain type of upholstery. Warp and weft should be the same material or materials of similar grist. The treadeling may be done in a number of ways, a few of which are given below.

This particular threading was suggested by a Mr. Grey, who in 1917 was my assistant in the establishing of a weaving center here in Basin. There is no plain tabby in this weave.



"wheat"

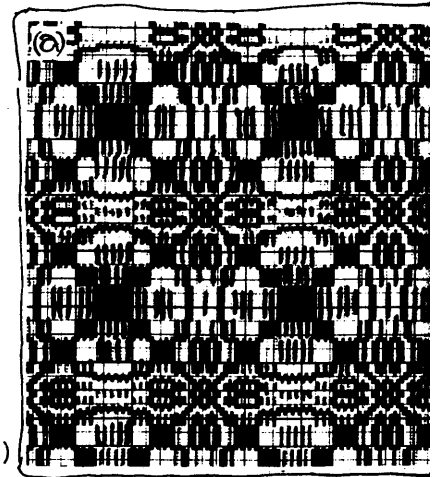
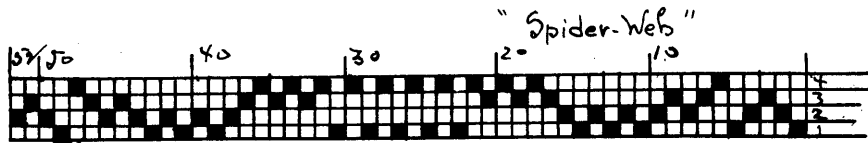
Weave (a) as an ordinary twill: treadles 1,2,3,4, one shot each, and repeat.

Weave (b): Treadles 1,2,1,4, one shot each. Repeat.

Weave (c): Treadles 3,2,1,4,5,2,3,4,1,2,6,4.Repeat.

Weave (d):Treadles 4,2,4, one shot each; 2,4,2, two shots each. Repeat. (A double tabby may be woven on treadles 2 and 4.)

Weave diagonal (not illustrated) Treadles 2,1,4,5,2,3,4,6, one shot each.Repeat. To make the diagonal in the opposite slant, treadle 6,4,3,2,5,4,1,2. Repeat.



The pattern above is another from the collection of old drafts published in 1917. It was composed from a design in the famous "John Landes" book of drawings. It contains contrast and fine detail, and an interesting half-tone effect. It makes an attractive threading for bags and other small articles, but is not a good pattern for linens. It is not satisfactory, either, if woven in a very coarse warp over a fine weft, as the small detail will be distorted. To have a name for it I called it the "Small Spider-Web." Treadle as follows: (standard tie-up)

- Treadle 1, twice
- " 2, "
- " 1, once
- " 4, "
- " 3, "
- " 2, 3 times
- " 1, 6 "
- " 3, 5 "
- " 4, 10 "
- " 3, 5 "
- " 1, 6 "
- " 2, 3 "
- " 3, once
- " 4, "
- " 1, "
- " 2, twice

Repeat.

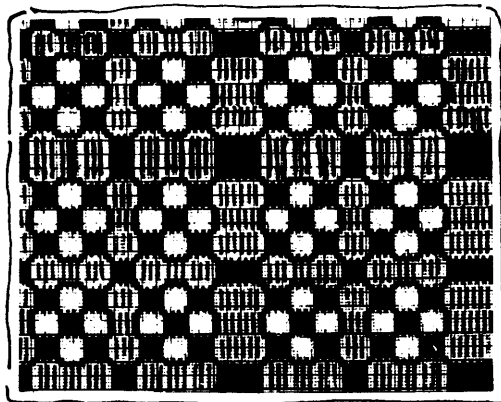
For use on the Structo loom the treadeling should be transposed as usual: For "treadle 1", use levers 3-4
 " " 2, " " 1-4
 " " 3, " " 1-2
 " " 4, " " 2-3

For tabby use levers 1-3 and levers 2-4, as usual.

This is a pattern of the classic Colonial four-harness overshot type, of course, and should be woven with a tabby in the ordinary way.

The pattern permits a variety of treadelings, and makes a dainty small figure suitable for a variety of purposes. It would be pretty as a couch-blanket or for a small coverlet. As a border use the last 14 and first 10 threads of the draft -- a repeat of 24 threads -- as a border. This same repeat of 24 threads may also be used as a pattern for upholstery, bags or small pieces.

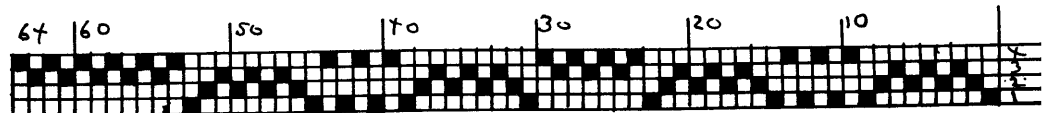
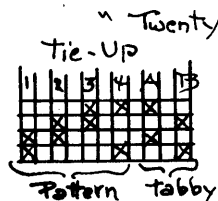
The pattern below is also an arrangement made from a detail of one of the drawings in the "John Landes" book. Because of the manner in which the blocks are written on opposites, this little pattern has a sparkling quality that gives it unusual individuality for so small a figure. This pattern was named "Twenty-One", -- I have received numerous requests for it. Weave as follows:

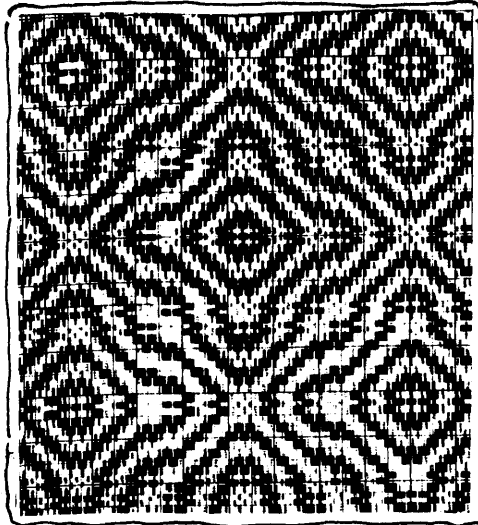
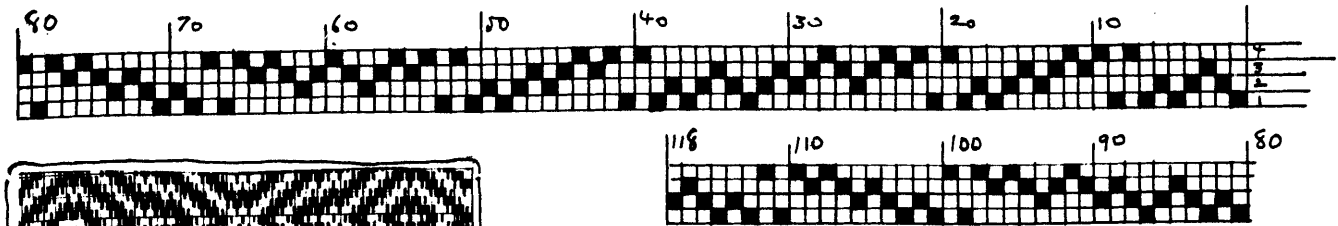


- Treadle 1, once
 - " 2, 6 times
 - " 1, once
 - " 4, 6 times
 - " 1, once
 - " 2, 6 times
 - " 1, once
 - " 4, once
 - " 3, 6 times
 - " 4, once
 - " 1, once
 - " 2, 6 times
 - " 1, once
- (Continue)
- Treadle 4, 6 times
 - " 1, once
 - " 2, 6 times
 - " 1, once
 - " 4, once
 - " 3, 10 times
 - " 4, once

Repeat.

For use on the Structo loom transpose as noted above





"German Star"

The pattern above is a somewhat formal little figure known as "German Star." It makes a good threading for upholstery as all the overshoot skips are short. It may also be used for linens and for all-wool blankets for the same reason. The pattern as illustrated shows the "rose-fashion" effect. The pattern may also be woven as drawn in. Weave as follows:

Treadle 3, twice	(Continue)
" 4, 3 times	Treadle 3, 3 times
" 3, 3 "	" 2, 3 "
" 2, 3 "	" 1, 3 "
" 1, 3 "	" 4, 3 "
" 4, 3 "	" 3, 3 "
" 3, 3 "	" 2, 3 "
" 2, 3 "	" 1, 3 "
" 1, 3 "	" 4, 3, "
" 4, twice	" 1, twice.
- " 1, "	This is the center
" 4, 3 times	of the figure;
" 3, twice	weave in reverse
" 4, "	order back to the
	beginning.

But to resume the discussion, begun last month, of the returns on the questionnaire sent out last November: Additional returns have been received, but they do not materially change the results as tabulated. Last month we discussed the results as regards charges for instruction, and prices for coverlets. Next let us consider rugs.

The lowest prices listed for rugs in cotton roving are: 24" X 48", \$2.50, and 27" X 55", \$3.50. The highest for this type of rug is 36" X 72", \$15.00. For roving rugs in plain weave the lowest prices are perhaps sufficient. In a full day's work one should be able to weave five or six of the 24" X 48" size, and the cost of the material is not great. One of our members makes a good many roving rugs in pattern weave, 36" X 60" and charges \$8.00, -- stating that two such rugs can be made in a day's work. Figuring the cost of material at \$4.00 to \$4.50 per rug this would seem a fair wholesale price, provided there is a suitable sales-outlet and many rugs are made. For rugs specially made to order it would be necessary, it seems to me, to charge \$10.00 in this size and this material, in order to make a profit. If one can make roving rugs that are attractive enough to sell readily at a higher price, so much the better, of course.

Prices listed for rugs in cotton chenille show a bit more harmony. The lowest, however, -- \$1.50 per square yard -- seems to me too low. Cotton chenille is a more expensive material than roving, and as it is not as coarse it takes more time to weave a rug. One member lists 27" X 36", plain, \$4.50, and the same size in pattern weaving at \$6.50. Another lists 26" X 40" at \$5.00. No one gives prices on large rugs in chenille. Chenille rugs are often woven as bath-mats in these small sizes, but the material is durable and makes excellent bed-room rugs in the larger sizes.

Some of the prices given for wool rugs are as follows: \$5.00 per pound; 42" wide, \$10.00 per yard; 36" X 72", \$17.50; 36" X 72", \$25.00; 34" X 63", \$12.50. The wide variation in prices may be due in part to the material used and also to the weave. Some wool rug-yarns are quite inexpensive, costing hardly more than cotton chenille, while for a handsome living room rug one may use high grade yarns

and a wool warp. It is hard to find a basic price. I think probably the price of \$12.50 for a 34" X 60" rug, if done in the harsh low-grade yarn usually sold as rug-wool, with a warp of ordinary cotton carpet warp, might serve as a fair basic price.

Prices given for rugs in Swedish tufted weaving are \$3.50 per square foot; and for tapestry rugs, from \$3.50 to \$4.50 per square foot.

It might be desirable to reduce all rug-prices to so much per square foot. I suggest the following as striking about the average of our listed prices: for rugs in cotton roving, 50¢ per square foot; for cotton chenille, 60¢ per square foot; wool rug-yarn, 75¢ per square foot. These prices for simple pattern weaving, over a warp of cotton carpet warp. For rugs in plain weave the prices would be less, of course, and for rugs in special weaves and high grade wool the prices should be higher.

A good many of our members have sent in their prices on dress-fabrics. A very low price for tweed is quoted by one of our Canadian members -- \$1.50 per yard, 28" wide. Low prices are also quoted by some of our southern members -- \$2.50 per yard, 34" wide, for instance. The average price for 36" material appears to be \$6.00.

Perhaps it would be well to define what we mean by "tweed." Properly speaking a tweed is a rough wool fabric, fairly firm and solid, woven in twill. The cost of yarns per yard for a medium weight tweed is \$2.00. A price of \$5.50 to \$6.00 a yard would seem fair, as the price includes not only the weaving but also the washing and finishing of the fabric as well as the warping.

One of our members, who specializes in these fabrics writes that she makes up her tweeds in six-yard bolts, 32" wide material. This seems like a good idea, though for a man's suit a somewhat greater yardage is required as a rule. If one wove "yardage" for sale at wholesale it would be possible to make a profit on a somewhat lower price; and of course for a special order in colors and pattern selected by the customer the price should be higher.

Coat-fabrics, being heavier and therefor requiring more yarn, are quoted at prices somewhat higher than the prices for tweed.

I can make little or nothing of the rates quoted for worsted fabrics. There are wide variations. No doubt this is due to the variations in weave and material. A lightly woven tabby fabric in fine worsted yarn costs less for material than tweed and takes less time to weave. It can therefore be sold at a profit at a lower price. A "fancy" weave worked out in high-grade and costly yarns may be worth a good deal more. In this line, I think, we shall have to allow "conscience to be our guide," -- at least until we can standardize certain weaves and fabrics sufficiently to serve as a "measuring stick."

One of our members raises the question of workmanship. How, she asks can we standardize prices without reference to workmanship? For the purposes of our project I think we must assume adequate workmanship and finish. It is poor business, as well as poor craftsmanship, to offer poor work for sale at prices lower than regular rates. It is better not to sell unsuccessful pieces at all. A poorly woven piece will not give satisfaction, no matter how cheaply it may have been purchased, and the low price makes it difficult to sell good work at a proper price, so such a sale operates against the craft in two ways. By adequate workmanship I mean that a piece offered for sale should be correctly threaded, sleyed and treadled; that it should have good selvages, and be evenly beaten up. We can all attain this degree of craftsmanship. For outstanding artistry prices above the regular rates are entirely proper.

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Here are two more addresses: The William Condon Woolen Mills, 65 Queen Street, Charlottown, P.E.I., Canada, for excellent wool yarns at very moderate prices. This address was published a year or two ago, and several of our members who make dress-fabrics as a business have used large quantities of these yarns with great satisfaction.

The Pacific Coast Linen Mills, Foot of 16th Street, Vancouver, Washington, supply bleached, natural and colored linens in a variety of sizes. Sample cards will be sent on request. Prices include postage.

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May M. Atwater

BULLETIN

of the Shuttle-Craft Guild for

Basin, Montana

March, 1938

"Twice-Woven" Rugs

(Copyright, 1938, Mary M. Atwater)

At this time of year we begin looking toward "spring cleaning" and preparing for summer. I find that most of the questions that come to me have to do with the making of rugs, or the weaving of drapery fabrics. So this seems a good time to describe a type of rug that has not before been written up -- as far as I know -- anywhere. I have received several samples of rugs done in the manner to be described, and the process is no doubt an ancient one. Probably it is Scandinavian or Germanic in origin, but I have not seen it described in any of the Scandinavian books. It is simple weaving -- plain tabby, in fact -- but quite elaborate pattern effects are possible, and for this weaving we can use such materials as rags and "thrums" or the waste yarns that can be purchased at very low cost from any woolen mill. The method, therefore, has practical values as well as decorative possibilities, and even those of us who enjoy the elaborate weaves that require ten harnesses or more like an occasional session of plain tabby weaving. There is a very satisfying rhythm to tabby weaving: beat, throw the shuttle, beat change the shed, beat, throw the shuttle, beat and change the shed. No pause to change shuttles or to study the pattern. Very spirited and vigorous.

The rugs to which I refer are the so-called "twice-woven" rugs. They really are woven twice: once to make the weft material and once to make the rug.

For the first weaving set up a warp of ordinary carpet warp at a setting of 8 ends to the inch. It is not necessary to have an 8-dent reed, a ten-dent or a twelve-dent will serve. Thread as for plain tabby weaving on two harnesses and sley the warp in groups of four threads at half-inch intervals. That is, with a twelve-dent reed sley four threads through the first dent, skip five dents, sley four threads through the seventh dent, skip five dents, and so on. The width of this warp makes no particular difference, as will be explained in a moment. It is, perhaps, easier to make a rather narrow warp -- say 24" -- than a wide one. Weave in plain tabby, beating well, for the number of yards required to produce the yardage of weft material computed for the desired rug. If rags are used these should be quite finely cut. Coarse wool yarns can be used, but cotton roving or very heavy rug-yarn are not advised as they would make a clumsy rug. The waste yarns referred to above are usually rather fine and should be used in strands of a number of ends. If these strands are too short to go all across the warp it makes little difference, except that it takes a little more time in weaving when one has to use short ends.

When this first weaving is finished, take the strip off the loom and cut it apart between the groups of warp. This produces a chenille-like material which is used as weft in the second weaving.

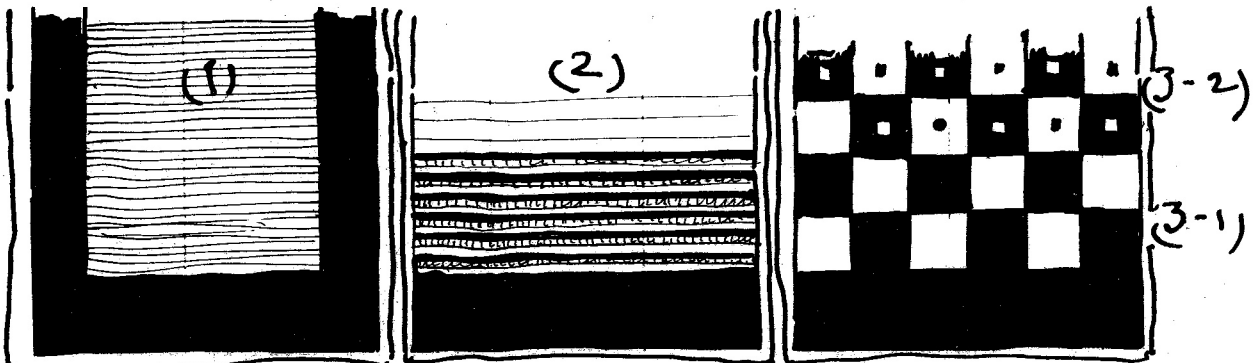
For the second weaving set up a warp of ordinary carpet warp at a setting of 12 ends to the inch, and thread as for plain weave. Weave a heading using warp-material for weft, and then weave the rug using the first-woven material, either in alternate shots with shots of warp-material or else plain. Using alternate shots of warp-material makes, perhaps, the more durable rug. Beat very firmly.

In order to determine how much yardage to weave for the first weaving we must, of course, decide on the size of the proposed rug. For illustration, suppose this is to be a rug 36" by 60" -- a favorite size. A well-beaten rug in this weave requires five shots of weft-material to the inch. The total yardage of weft in the rug will therefore be 60 X 5 or 300 yards. Suppose the warp for the first weaving was set 30" wide, making 60 strips when cut apart. It is clear that five yards of first-woven material will give us the desired yardage of weft. If the warp for first-weaving was set 15" wide it will take ten yards in length to give us the weft-yardage we want. (Of course it would be better to set up longer warps and weave the material for several rugs at the same time but the calculations are made for one rug for the sake of clearness.)

Patterns may be produced in this weave, -- as elaborate as one chooses -- by doing the first weaving in two or more colors according to a plan calculated to produce the desired effect when woven. For instance suppose we wish to make our rug with a plain center in tan, a 12" border in brown at each end and 8" borders in brown along the sides; and suppose our warp for first-weaving is 30" wide, to be cut into 60 strips. For the plain borders at the two ends of the rug we shall need 24 X 5 or 120 yards of weft material. As we have sixty strips in the warp, by weaving in solid brown for two yards we shall have the desired yardage. It will be well, however, to weave an extra four inches, as the strips will have to be cut at this point and joined or overlapped in the weaving and an allowance is necessary for this. For the body of the rug begin by weaving about ten inches more in brown and then as follows: 20" tan, 16" brown, and repeat. Three yards woven in this fashion will give us the yardage for the body of the rug. Of course if we use a 15" warp for the first weaving we shall need to do exactly twice as much weaving in length to get the desired yardages, but the strips will be longer and there will be fewer joinings in the rug. If only one rug is to be made it is best to use the narrow warp for the first-weaving, but if several rugs are to be made the wider warp is the more practical.

Suppose that instead of a plain center with side-borders we wish to make the body of the rug in a series of stripes in several colors: why then for the first weaving we should weave one yard in the first color, one yard in the next shade, one yard in the next, and so on. Or suppose we want to make the body of the rug in a checker-board pattern of six-inch squares in brown and tan: weave as follows, (8" brown -- to begin) then: 6" tan; 6" brown; 6" tan; 6" brown; 12" tan; 6" brown; 6" tan; 6" brown; 6" tan; 12" brown. Repeat from () 15 times; but on the last repeat end with 6" brown and begin the next set of squares with (6" tan.) Then: 6" brown; 6" tan; 6" brown; 6" tan; 12" brown; 6" brown; 6" tan; 6" brown; 6" tan; 12" tan. Repeat from () fifteen times, but on the last repeat end with 6" tan. Repeat from the beginning, as required for the calculated yardage.

These effects are sketched below. For a variation, weave two shots in a different color in the middle of each 6" stripe. This will appear as a dot in the center of each square in the finished rug.



These examples will illustrate the method of producing patterns in this weave. I think it will be obvious how other figures of the same order can be made -- cross-barred effects; diamond figures; diagonal stripes; diamonds, zig-zags, and so on. Elaborate figures of ships and flowers, birds and beasts, may also be woven in this manner, but to figure the arrangement of colors for the first weaving is not altogether easy, and great nicety in weaving is required to bring the colors in the right places. To figure such a design, lay it out full size on a large sheet of paper, and allowing five shots to the inch, calculate the colors from the drawing.

Caution: do not use cotton chenille as a material for the first weaving. As it is cut in short lengths in stripping the material it will not hold together, but will shed and soon leave nothing but the foundation threads.

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To return to the discussion of returns on our questionnaire: Many more blanks have come in, but in general do not change the figures for coverlets, rugs and dress-fabrics as already tabulated. Many members have given interesting notes on the work they are doing, and many have omitted to state at what prices they are selling even when they say they are weaving for profit. All express interest in the study we are making and say they will be glad to co-operate in standardizing prices -- as far as this is practicable.

Apparently not many are specializing in upholstery fabrics. It has always seemed to me that in this line lay the best opportunity for a good profit and the building of a solid business. It is true that the weaving of upholstery fabrics requires greater weaving skill than the making of, say, tweeds, but because of this very fact it is more interesting than other forms of weaving. It is true, too, that in order to make a financial success of weaving upholstery fabrics it is necessary to build up suitable trade connections in order to have a sales-outlet. And in order to insure an output in commercial quantity it may be necessary to enlist the services of other weavers. But these are all things that anybody with energy and intelligence can accomplish. The fact that the buying public is already educated to pay excellent prices for upholstery fabrics is a very valuable consideration.

As far as standardizing prices for upholstery fabrics is concerned, -- I think that is at present impossible, for prices vary so widely with the kind and quality of material. One of our members writes, for instance, that most of her work is done for a local firm of architects. They give her sketches of the effect they wish and she works out suitable weaves and patterns and weaves the fabrics. Of course special work like this should command a much higher price than standardized yardage. The prices listed on the questionnaire range all the way from \$2.00 a yard for material 13½" wide -- made for foot-stool covering -- to 42" material in linen and silk at \$25.00 a yard. For specially designed tapestry fabrics the price would be even higher, of course.

When we come to linens we have many prices, and in a general way the prices charged by those who have shops and who make a business of linen weaving check fairly closely. There is also some approximation to standardization of product. To begin at the bottom, little "guest towels, 9" X 16", cotton warp, linen weft, plain weave with pattern borders, are a staple product, selling at 75¢. The same, all linen, at \$1.00. These are rather useless little articles, I think, but when nicely made they are pretty, and people buy them. Some of our weavers write that they have made hundreds. For larger towels we seem to vary greatly in proportion, -- from a proportion of 20" X 30", which seems to me more like the shape of a table mat than a towel, to a proportion of 18" X 38", which is more like a runner. Perhaps it would be a good idea to suggest some standard sizes for towels. A small commercial towel that seems a good shape measures 18" X 31". A good general rule, I think, is to make the length one and three quarters times the width. By this rule a towel 20" wide should be made 35" long. This, of course, is the "finished" length and if hems are turned up -- say for an inch and a half at each end -- three inches more of weaving should be made.

One of our members has an interesting way of figuring the selling price of linens: she charges from $3/4\text{¢}$ to 1¢ per square inch. For a towel 20" X 35", at $3/4\text{¢}$ this works out to \$5.25, and at 1¢ to \$7.00. These prices are, in my opinion, rather high for the common or "garden" variety of towel, made in plain weaving with borders at the ends. The average prices charged for all-linen towels of this size appear to be \$3.00 to \$5.00, depending on the fineness of material and the weave.

On linen table sets the prices quoted in the questionnaires vary widely, as might be expected. One weaver quotes \$8.50 for a set consisting of a runner, 18" X 27" and eight place-mats, 12" X 18." If we apply the rule of $3/4\text{¢}$ to the square inch this set will work out at \$10.00, -- which seems to me a more suitable price. A set like this requires a good deal more work in finishing than the same number of square inches in a towel or single piece. The highest price quoted was: runner, \$7.50; place-mats \$3.50 each. The sizes of the pieces were not stated. Another quotation was \$25.00 for a set of thirteen pieces -- a runner and a dozen place-mats I suppose. Sizes not stated. Another was \$25.00 for a set of seventeen pieces. Without standardizing the article as to number and sizes of pieces, material, and so on, it is impossible to come closer to a standard price, but these prices will give us an idea of the upper and lower limits, perhaps.

The enclosed leaflet shows a little "loom" for card-weaving designed and made by one of our Guild members. Card-weaving, with the warp stretched full length, is apt to impede the movements of members of ones family and to cause recriminations. This little loom solves the problem very pleasantly and makes card-weaving more manageable. Mrs. Fullelove sent me one of the looms which I have been using with much pleasure. I am an ardent card-weaver and generally have a warp or two strung up about the premisis. Now neither dogs nor visitors will become entangled in my warps.

Those who are interested in this little loom should write to the address on the leaflet, and not to this office.

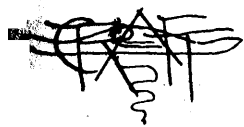
We have a new source of supply for the guage-bars and knife required for Swedish tufted rug-making. Mr. N. Ness, Warner Hardware Co., 13 South Sixth Street, Minneapolis, Minnesota, will make them. His price for the knife is \$1.50 and for the bars 75¢. These prices are lower than those charged by Mr. Hooser, who used to make this equipment.

One of our members, Mr. Elmer Hickman, sends in the following Scandinavian addresses, which will no doubt be of interest to many:
Sandnes Uldvarefabrik, Sandnes, Norway - - - - - yarns
Gunnar Anderssens Vavshedsverkstad, Oxberg, Sweden -- looms, shuttles, etc..

It is my experience that in getting things from abroad, small articles that can be mailed come through very nicely with little delay, but that unless you happen to live close to a port of entry and can take your shipment through the customs yourself, the charges of the handling companies make the shipment too costly as they are out of all reason. Yarns, shuttles, and small equipment are mailable, of course.

Mrs. Ora Belle Aird, Ransydale, Oregon City, Oregon, writes that she can supply madder plants, for those who like to do their own dyeing. She says: "Price would be \$1.50 per dozen, (one-year seedlings) postage paid; certificate of inspection will be attached."

Mary M. A. Aird



THE SHUTTLE-CRAFT GUILD BULLETIN

Basin, Montana

for
April, 1938

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A new fad, just starting, that promises to be a feature of the next few months, is the fancy for gay belts and girdles done in many colors and finished with large buckles of wood or metal, or with long fringes. It is a pretty fashion and will bring pleasure -- and profit too -- to hand-weavers.

Belt-weaving is a special branch of our craft, and some special techniques are useful for the purpose, -- though belts may also be woven in many of the weaves familiarly used for other things. Some very handsome belts done in summer and winter weave were contributed to the travelling exhibit by one of our members, Mr. W.H. Worth, and I have seen some attractive ones made in overshot weaving, though the overshot weave is probably the least desirable of all our weaves for this particular purpose. The ancient Peruvian weavers make belts in double weaving, and we can do likewise if we wish, using the Finnweave technique. The three-harness weave described in a recent Bulletin would make good belts, and the Navajo saddle-blanket weaves might also be used with good results. For belts to wear with light summer dresses the Spanish openwork weave would be charming, though for the purpose it could be very firmly beaten up and perhaps stiffened with starch.

However the best weaves for belts are undoubtedly the various warp-face weaves, and pre-eminently card-weaving. Card-weaving produces an extremely firm fabric, very strong in the lengthwise direction, and capable of as elaborate patterns as one may desire, and the combination of many colors. Those who have not tried this ancient and interesting form of weaving may wish to do so. We have a pamphlet of patterns and directions that sells for \$1.00, and we can also supply a card-weaving "outfit" that includes the pamphlet, 100 weaving cards, and a piece of work set up and started. The price of this is \$3.50 including postage.

The "inkle" loom, described in the Bulletin for last December also offers a variety of interesting belt-weaves, and the frame of this little loom may also be used to hold the warp for card-weaving, the heddles being taken out and the cards used instead. Copies of the December Bulletin are still available, at 35¢.

Belts, of course, may be woven on a regular harness loom, but the very tiny table looms are not very satisfactory for the purpose. They are wide enough, to be sure, but they do not permit the firm beat that is required in belt-making. A Scandinavian warp-face pattern given in the Bulletin for last October made an excellent weave for girdles, done on a harness loom. Another weave that would, I believe, give good results for belt-weaving is the Swedish "matta" weave.

Last summer at the Palmer Lake "institute" we were introduced to a very interesting form of belt-making by one of our Guild members. It is a form of braiding used by the Indians of the south-west, similar in some ways to the Peruvian braiding described in a Bulletin of some time ago. This technique lends itself to very striking and gorgeous effects and I shall make an attempt to describe the technique in a Bulletin or an article in the "Weaver" one of these days, but space is lacking this month.

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

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

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

The easiest way -- though not the best -- to make a corresponding belt would be to make the warp wide enough for the length of the belt; weave plain tabby for a backing, then pattern for the belt and a tabby heading. Make up the belt by turning under and stitching the backing, along the margin of the weaving. If the long fringes, so much in vogue, are desired, cut the weft into $2\frac{1}{2}$ yd. or 3 yd lengths and lay it in, permitting the long ends to hang down on either side. These fringes should be braided after the piece is taken off the loom.

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

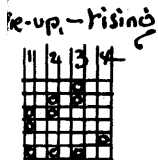
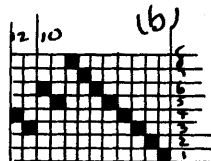
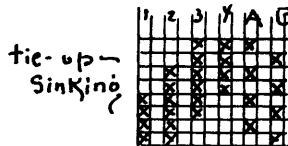
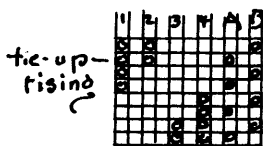
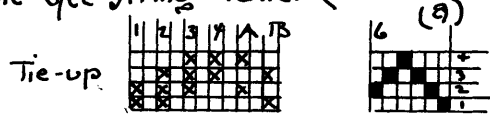
Draft (d) is for card-weaving. This threading, woven in the normal manner, gives the pattern effect of this weave though not the texture. If done in the same material as the bag it would, however, be suitable to use as part of a set.

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

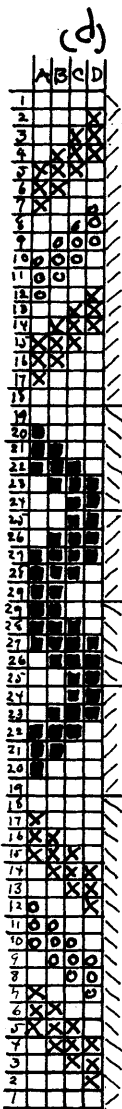
The long fringes that are such an interesting feature of the new belts may be used to fasten the girdle about the waist. This is the manner of wearing the Indian braided belts and will serve also for belts in card-weaving and other techniques. The material of the fringes, however, will quickly become snarled and broken unless braided. The strands should be made into long braids of three or four strands each, or else made into a hard twisted cord. The ordinary three-strand braid is entirely suitable, but the Indian four-strand braid shown at (e) on the diagram is handsomer. The

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

the "Gee-String" Pattern



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



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

Weave (a) or (b) as follows: (tabby between pattern shots)
 Treadles. 1, 2, 3, 4, one shot each, red; 8 shots tabby
 " 1, 2, 3, 4, " " " " Green, 2 " "
 " 1, 2, 3, 4, " " " " red; 2 " "
 " 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4; dark blue; 2 shots tabby
 " 4, 3, 2, 1, red; 2 shots tabby
 " 4, 3, 2, 1, Green; 2 " "
 " 4, 3, 2, 1, red; 2 " "
 " 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1; dark blue; 2 shots tabby
 Repeat as desired.

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

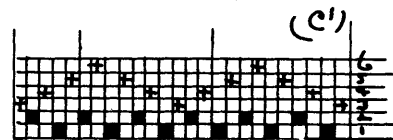
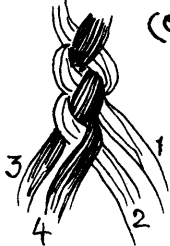
For a wide belt or girdle, thread (c) as above, omitting the last two threads of the draft; then thread (c'), below.
 Repeat (c), omitting the first two threads of the draft.

Center

(d) threading for belt in Card-wearing

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

Indian braid (e)



■ White, 12, ■ Dark blue, 13

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

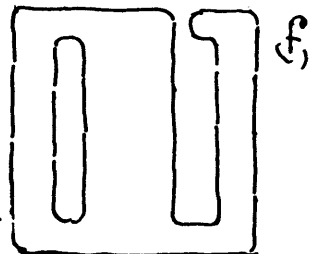


illustration shows the braid as it appears when done in two colors, -- two strands of each color. Do the braiding this way: holding the two light-colored strands (numbered 1 and 2 on the diagram) in the right hand and the two dark-colored strands (numbered 3 and 4) in the left, carry strand No. 1 behind the braid, between strands 3 and 4, and back to the right to a position under strand 2. Now carry strand 3 toward the right behind the braid, between strands 1 and 2, over strand 1 (which now is in the position of strand 2 in the drawing) and back toward the left to a position under strand 4. It will be noted that the light-colored strands remain always on the right and the dark strands always on the left. Braid each time with the ~~lower~~ upper strand. The finger movement involved is easy and the braiding can be done very rapidly as soon as the movement becomes familiar.

If a buckle is preferred to fringes, it is well to use a hand-made buckle of some sort, as the commercial buckles usually detract from the hand-made charm of the piece. Large wooden and metal buckles are being used, and I am experimenting with a buckle cut out of sole-leather. The design shown at (f) on the diagram is simple and practical. It may be used for wood, metal or sole-leather, and may be varied as one chooses, and perhaps decorated with the initials of the wearer. The belt, of course, is attached through the slot at the left of the drawing, and a loop made in the opposite end of the belt slips over the hook-shaped bar on the right.

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

The tabulation of prices for bags as shown on the returns from our questionnaire throws very little light on the question of making suitable charges. The prices vary so widely that they mean little or nothing. We shall have to standardize the product, I think, before arriving at bag-prices. I shall try to have some useful notes on the subject in a later Bulletin. I wish Guild members who make a standardized type of bag would write me, giving the specifications and the prices they charge.

Spools for the spool-rack can be obtained from the Jas. H. Billington Company, 113 Chestnut Street, Philadelphia, Pa. This company supplies 4" hard-wood spools (used) at 5¢ each.

I have received from the Cliveden Yarn Co., 711-713 Arch Street, Philadelphia, Pa., samples of a fine white yarn listed as 2/20-#55 Lustre, which I believe would make an excellent yarn for light-weight scarves, at lower cost than Bernat's "Afghan." It is suggested that Guild members send for samples.

Plans for the two institutes to be held the coming summer are now practically complete. It is suggested that Guild members planning to attend either of these meetings make definite reservations as soon as possible. For the June meeting in Michigan make reservations with Mrs. Osma Gallinger, Cromaine Crafts, Hatland, Michigan; and for the Montana meeting in August and September make reservations with Mr. M.M. Atwater, Drifting Snow Ranch, Essex, Montana. The meeting at the ranch is scheduled for three weeks, between August 15 and September 5. However I plan to be at the ranch a week before the meeting officially opens and probably until the middle of September, so anyone who wishes may come early or stay late. We expect to be able to accommodate all comers at the ranch but it will be a great convenience to us, and will also insure the more desirable accommodations right at the ranch if you will make an early reservation for the time you desire.

Maerth. A. T.

THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana.

for

May, 1938

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For some years it has been our custom to devote one of the spring issues of the Bulletin to the subject of linen weaving, so that will be the subject for this month.

Some weavers like best to weave in wool; others prefer to work in silks or cottons. But all of us, I think, like to weave in linen at times, -- not only because linen pieces are so useful and so saleable, but also for the pleasure of working with this sometimes refractory but beautiful and durable material.

A good many beginning weavers are deterred from attempting a linen warp by stories they have heard of broken treads and trouble. A linen warp is really no more difficult to manage than any other, but it must be handled according to its nature. Linen seems to me to have a very definite personality -- that of an individual of the highest merit, but crochety, who knows his own worth and insists on his rights, and who can be very disagreeable when imposed upon and treated tactlessly, but who is smooth as silk and amiable as a summer breeze when treated according to his wishes.

For myself, I prefer a linen warp to any other -- not only for the making of all-linen pieces but also as a foundation for upholstery or for weavings in silks. There is, too, a curious affinity between linen and rayon. Rayon, in my opinion, is apt to look flashy and a bit vulgar when woven over cotton, but weave it together with a rough linen and behold you "have something."

A linen weft is sometimes woven over a cotton warp to produce a so-called "union" fabric, that is handsome and durable. But a union fabric does not compare to an all-linen piece in texture and beauty.

Linen yarns are of two very different kinds -- "round" and "line" or "singles" linen. Either can be used for warp and also for weft. There is also linen "floss" which is a loosely twisted material of several strands, used chiefly as weft but not impossible to use for warp. A warp of round linen is preferred by some weavers because it is strong and hard and does not fuzz in the reed. A singles linen, however, is not wtery like round linen and has an engaging unevenness that makes, to my thinking, a more interesting texture. It is true that a warp of singles can give a great deal of trouble, but it makes a very well-behaved warp if treated with warp-dressing and kept damp during the weaving. It is important, however, to be certain that the material used is a warp-linen. A singles weft-linen, if used for warp is always troublesome, no matter how it is treated. Warp-linen is a good deal more costly than weft-linen and is a much higher quality material. Warp-linen can be used for weft also, of course, and for hand-woven pieces I advise it because it makes the handsomer and more durable fabric. We want our hand-made linens to last a long time.

Warp-dressing is not required on a warp of round linen, but the warp should be woven damp. Linen when dry has no elasticity, and a sharp blow of the batten may snap half a dozen threads in a fine warp; also some threads will stretch and sag dismally into the shed if the warp is dry. To keep the warp damp, moisten it from time to time with a sponge or a wet cloth. Also keep a heavy bath-towel, wrung out of water, folded around the warp-beam and

and bring it up over the back of the loom with the warp as far as possible without interference to the opening of the sheds. When the loom is left idle for several hours, or overnight, release the tension and lay damp cloths over the warp. This is what I mean by treating linen according to its nature.

There are a number of good commercial warp-dressings on the market but these are not always available as they must be purchased in wholesale quantity. A simple and satisfactory dressing may be made at home by boiling flax-seed in water. No special formula is required. The resulting solution should be diluted with water to about the consistency of thin starch, though for a very refractory warp a heavier dressing may be desirable. The best way to dress the warp is to soak the skeins of warp-linen in the solution before warping, but this is impractical if the material is on spools, or if the warp is already on the beam. In such a case the dressing may be dabbed on from time to time as one weaves.

One reason weavers are sometimes disappointed with their results in linen is that they use the wrong weaves. There are still many of us who appear to be wedded to "four-harness overshot" and use no other weave. And this is probably the very poorest of all weaves to use for linen. To be sure, the best weave for linen -- the damask weave -- requires a very elaborate loom and is beyond the capacity of the equipment most hand-weavers are using, but there are many beautiful and interesting weaves, especially adapted to linen, that fall within the limits of four-harness and eight-harness looms.

The weave used more than any other by the old-time linen weavers of America was "spot" weaving, sometimes called the "Bronson weave." This weave appears to have come to us from England -- at least I find it in ancient English books on weaving and nowhere in the Scandinavian and Germanic weaving books. The more elaborate patterns in this weave require more than four harnesses, but there are a number of beautiful four-harness patterns also. The pattern at (a) on the diagram was taken from a lovely bit of fine old linen sent me by one of our Guild members, Mrs. R.M. Russell. She writes: "My husband's grandmother, who was born in 1826, said this towel was spun and woven by her grandmother." So the piece must be some hundred and fifty years old. The warp is set at 48 ends to the inch, which is finer than most of us weave, but the effect would be excellent in a #20 singles set at 36 to the inch. The weft should be like the warp and woven the same number of shots to the inch as there are warp-ends in the threading.

Most of the typical linen weaves should be woven with warp and weft of the same material, or of materials the same in "grist." The weft may, if one chooses, be weft-linen instead of warp-linen, but it should be of the same count. Most linen weaves produce a fabric that is the same or similar on both sides -- and this is important for as a rule it is impractical to keep towels, for instance, always "right side out." In the spot weave the pattern appears in weft on one side and in warp on the other, but the pattern is the same, and the effect practically the same if properly woven with the same number of weft-shots as of warp-ends to the inch. I am stressing this because it seems to be one of the points about linen weaving that many weavers somehow seem to miss -- because of the "overshot" habit of coarse pattern weft and fine tabby, perhaps.

Patterns (b) and (c) on the diagram are designed to weave small detached dots -- a simple but effective treatment for towels. A handsome way to make towels in this weave is to make deep hems in color, in plain tabby, and weave the body of the piece in pattern in white or natural like the warp.

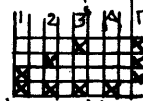
Additional four-harness patterns in this weave are given on page 256 of the Shuttle-Craft Book -- drafts 256-263, inclusive. And a number of patterns for more than four harnesses are given on page 260. Please note an error in draft No. 268 -- better mark it in the book. Threads 50, 52, 58 and 60 should be threaded on harness 4 instead of on harness 2 as shown. There is also a misprint in the directions for pattern 256 (page 257) -- tabby B should be used and not tabby A. This same error occurs in the directions on

Page three

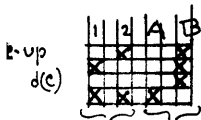
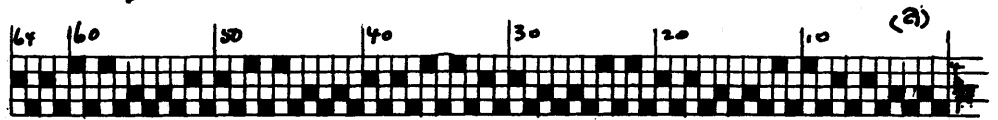
onto loom:

- 1, 2, 3, 4
- 8, " 2-4
- 3, " 2-3
- by A, " 2-3-4
- B, " 1

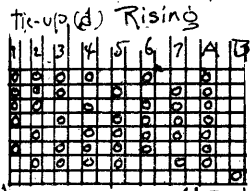
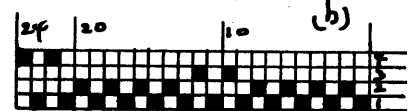
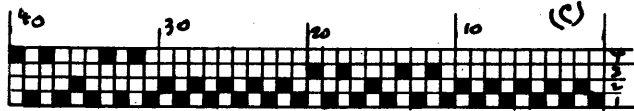
tie-up (a)



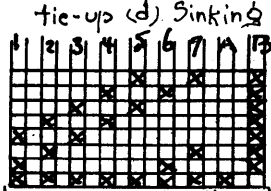
Pattern tabby



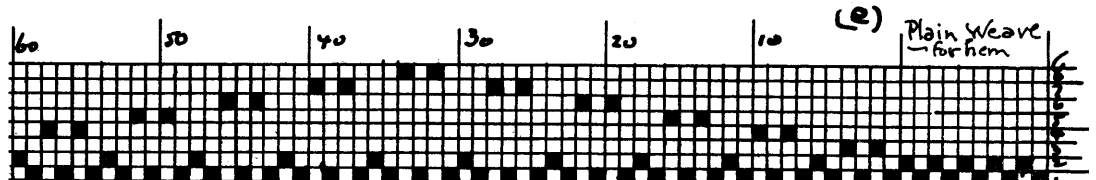
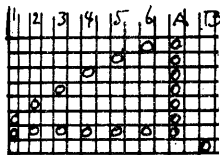
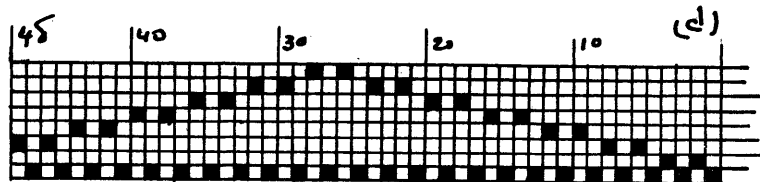
Pattern tabby



Pattern tabby



Pattern tabby



Repeat as desired

Weave (a) as follows:

- 1, B, 1, B, A, B, 2, B, 2, B, A, B, 3, B, 3, B, A, B, — Repeat twice
- 1, B, 1, B, A, B, 2, B, 2, B, A, B, 1, B, 1, B, A, B
- 3, B, 3, B, A, B, 2, B, 2, B, A, B, 1, B, 1, B, A, B, — Repeat twice
- 3, B, 3, B, A, B, Repeat from the beginning

Weave (b) as follows:

- B, A, B, A, B, A, B, A, B, 1, B, 1
- B, A, B, A, B, A, B, A, B, 2, B, 2
- Repeat

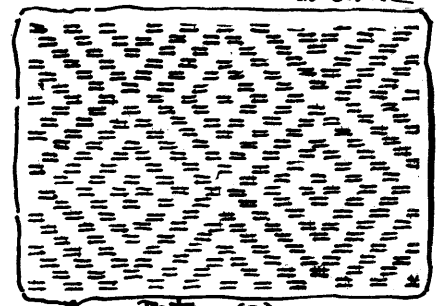
Weave (c) as follows:

- B, A, B, A, B, A, B, A, B, 1, B, 1, B, A, B, 1, B, 1
- B, A, B, A, B, A, B, A, B, 2, B, 2, B, A, B, 2, B, 2
- Repeat

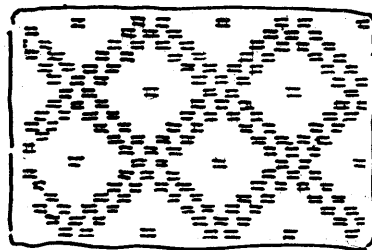
Weave (d) as follows:

- 1, B, 1, B, A, B, 2, B, 2, B, A, B, 3, B, 3, B, A, B
- 4, B, 4, B, A, B, 5, B, 5, B, A, B, 6, B, 6, B, A, B
- 7, B, 7, B, A, B, 4, B, 4, B, A, B, 3, B, 3, B, A, B
- 2, B, 2, B, A, B, 1, B, 1, B, A, B, 7, B, 7, B, A, B Repeat

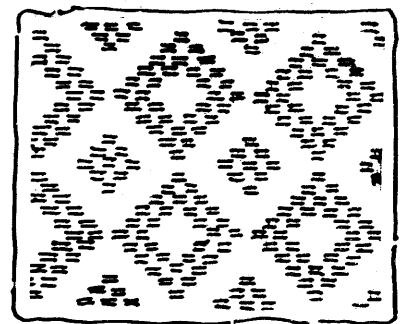
(d)2 may be woven on the same tie-up.



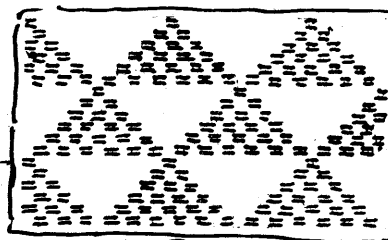
Pattern (a)



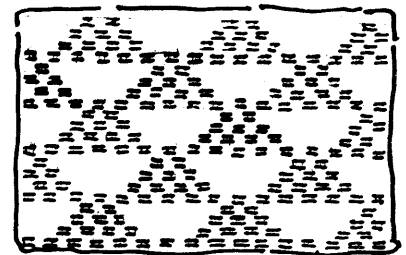
Pattern (d)1



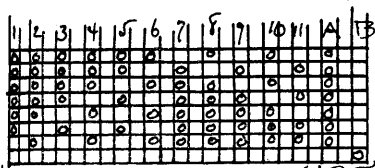
Pattern (d)2



Pattern (d)3

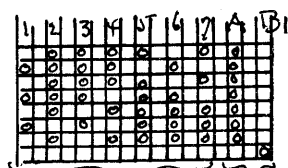


Pattern (d)4



Pattern tabby

Tie-up, Rising, (d)3



Pattern tabby

Tie-up, Rising, (d)4

page 258. Somehow these errors were overlooked in the proof-reading. I make my very humble apologies.

Pattern (d) on this month's diagram is a simple "point" threading in the spot weave, for eight harnesses. It is impossible within our space limits to do more than suggest a few of the designs one may weave on this very useful threading. The number is practically unlimited. Patterns (d)1 and (d)2 may be woven on the tie-up given with the draft, and for those who like to get away from the classic Colonial type of pattern, I suggest (d)3 and (d)4, for which the special tie-ups are given on the diagram. The treadeling for these patterns can be followed very easily from the sketches.

The point pattern in this weave may also be threaded as at (e). This manner of threading sets the pattern blocks apart so that they do not overlap and adjoining blocks may be woven together if one wishes. It also permits a hem on the sides, -- as wide as one wishes, -- in plain weave. This is a good threading for square lunch-cloths and table sets. If preferred, the pattern may be threaded as at (d) -- without the spaces -- the pattern block 1-2 being omitted and this shed used for the plain weave hem. The tie-up given is one I sometimes use for elaborate patterns, making the desired sheds by holding down several treadles at the same time. This involves a bit of acrobatics at times but permits entire freedom of design. For large pieces it is best to make a full tie-up according to the desired pattern, but when experimenting, or when weaving a number of small pieces all in different designs, it saves time to use this make-shift.

I wish to remind Guild members that linen pieces should be "finished" when taken from the loom by giving them a thorough washing and ironing. This treatment brings out the lustre and the beautiful texture of the material. A piece may look "stringy" and unattractive till this is done. Do not be afraid of being too strenuous. Linen fabrics improve in beauty the oftener they are washed. Soak new linen several hours or overnight, rub them out well in mild soap-suds, rinse, wring out, and iron while still wet, going over and over them with the iron. The effect of this treatment is amazing and gratifying.

I shall be in Michigan for the entire month of June, at the Institute as announced in the Bulletin. Mail addressed to Basin will be forwarded to me of course, but I shall receive letters more promptly if they are addressed to me in care of Mrs. Osma Gallinger, Cromaine Crafts, Hartland, Michigan. I am looking forward to meeting, personally, many members of the Guild this coming summer -- either at Hartland or at the Institute to be held in Montana in August at the Drifting Snow Ranch, Essex (or Walton) Montana. The meeting last summer in Palmer Lake was extremely interesting, and these two meetings this year will no doubt be the same.

Here is an interesting new address for linens: D. Sherry, 515 West 187 Street, New York, N.Y.. The material is represented as hand-spun imported Russian linen and is amazingly moderate in price. I have seen only small samples, but these seemed to me excellent. The material is available in natural and in boil-fast colors.

I hope Guild members are making a practise of sending for samples and prices to the addresses I have been giving in the Bulletin. A file of these will prove a great help in purchasing. I wish to repeat my arrangement with the Cliveden Yarn Co., 711 Arch Street, Philadelphia, Pa.: The Cliveden Company carries a varied line of materials and offers Guild members a discount of 10% on small orders and 20% on orders for ten pounds or more. Their prices include postage. The Cliveden Co. is the retail agency for McCook and Co. Orders to get the discount need not go through this office but should be sent direct. Simply mention your Guild membership.

One of our members, Mrs. J.C. Pulleylove, 33 Central Drive, Port Washington, L.I., N.Y., writes me that she is undertaking to supply yarns at bargain rates -- somewhat like the service I supplied from Basin a year or two ago. She will be glad to send details to anyone who writes and inquires.

May M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana.

for

June, 1938

As this Bulletin goes into the mail I expect to be about to take off for the weaving "Institute" at Hartland, Michigan, where I hope to meet many of our Guild members. I shall be in Hartland till July the fourth, and though mail addressed to Basin will of course be forwarded to me, letters addressed to me in care of Mrs. Osma Gallinger, Cromaine Crafts, Hartland, Michigan will reach me more promptly during the month of June. In July I shall be at home again in Basin, and in August and the first week of September I shall be at the Drifting Snow Ranch, near Essex, Montana, for another weaving Institute where I hope to meet more of our members. Those who wish further information about the Montana meeting should write to Mr. M.M. Atwater, Drifting Snow Ranch, Essex, Montana.

These summer meetings promise to become a regular feature of the yearly program. They afford a pleasant way for us to meet, to discuss our craft problems, to try new things and compare experience. I believe they will prove of value to the whole craft. So come ~~with~~ if you can, and bring your ideas and problems with you!

- - - - -

I have been asked by so many members to suggest weaves for light fabrics for summer, that it seems a good idea for this month to assemble a number of drafts for this type of weaving. Most of the weaves presented are suitable for light worsted, silks and cottons, linens and so on. Some are nice for blouses and dresses, some for summer suits, or scarves and shawls, etc. Most of these are familiar old weaves and some are novelties, but it seems desirable to group them together for reference and for the convenience of new members.

Cottons are fashionable this year and for that reason we should perhaps put the accent on cotton. Many pretty "fancy" cotton yarns will be found on the sample cards of the yarn-dealers, and unusual cotton materials can usually be obtained through the jobbing houses -- often at very moderate prices. In my opinion, the most attractive cottons for dress-fabrics are the soft, rather fuzzy, unmercerized cottons. A hard-twisted or slippery perle cotton produces a less subtle and less sympathetic fabric than the soft cottons.

The "flake" cottons are a good deal in evidence lately. This material is a fine thread, well twisted, varied at intervals by thick, fluffy, untwisted "flakes." This material is easy to use as weft but extremely troublesome as warp. The thick parts of the yarn stick in the reed, catch in the heddles, and pull apart. The most practical way to use a flake cotton is to make the warp of a plain cotton of the grist of the finest part of the flake material, or a little coarser if one chooses, and use the flake cotton for weft, -- either by itself or with alternate shots of plain cotton. For this material, and for most of the fancy cottons, the plain tabby weave is best. The material itself provides a special texture and a sort of patterning of the fabric and a complicated weave simply confuses the effect.

The plain tabby weave is the best for many purposes. For instance if what one wants is the lightest possible fabric with enough body for cutting and sewing, the tabby weave is the one to use, as it provides the closest system of interweaving between warp and weft. All the fancy weaves tend to make the fabric thicker and looser than the plain weave. And we need not look down on tabby weaving as being beneath our skill as expert weavers. It is a good deal more difficult to weave a true, even piece of tabby than to weave any pattern in the overshot weave.

The tabby weave can be varied in many ways. Checks and plaids, for instance, are very effective. They depend, of course, on the arrangement of colors in warp and weft. The well-known "Log Cabin" effect is always interesting, -- and this year we have "peasant" stripes again.

Another interesting way to vary the plain weave is to set coarse threads at intervals in a fine warp, and to weave coarse threads at intervals in the weft to correspond. These coarse threads make a variation in the texture and can be used when the warp and weft are white or both of the same color; or the coarse threads may be in a different color or colors from the rest of the warp.

For some reason that appears obscure to me the many variations of the twill weave are little used for cotton, but are favorite weaves for wool and worsted. Perhaps it is simply a matter of custom. One of our Guild members sent in a very attractive sample not long ago, done in fine white worsted -- Bernat's "Afghan" yarn at a warp-setting of 30 ends to the inch. The threading was plain twill and the fabric was woven in bands of lightly beaten tabby alternating with closely beaten bands of twill. I believe the same thing would be excellent in soft cottons.

The "Ms and Os" weave is usually woven in linen, but I believe this weave also would make an attractive cotton fabric. The "leno" weave can also be used for cottons, and the Scandinavian lace-weave or "mock leno" is good in cottons also, provided a soft, loosely twisted cotton is used. It is not a practical weave for slippery threads such as perle cotton, or for hard-twisted threads, such as the Egyptian cotton we use so much for warp.

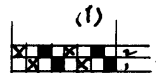
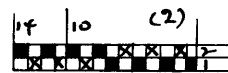
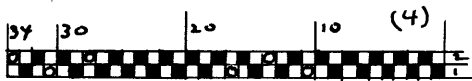
Draft (1) on the diagram is for the well-known "Shepherd's Check," -- always attractive when done in two contrasting colors. Draft (2) is for the "Log Cabin" effect. The pattern consists of alternating squares in perpendicular and horizontal stripes. The squares as shown on the draft are small. For a large pattern thread alternately dark and light for the space desired. Then put two dark threads together and thread light and dark as desired for the second square. Weave in two colors, light and dark, in the order of the threading. Four different colors may be used if desired -- a light and a dark color in the warp and two different light and dark colors in the weft.

Drafts (3) and (4) are for fine material in tabby with a coarse thread, or threads, at intervals. Weave in the order of the threading.

These four patterns are for plain tabby weave and may be woven on a two-harness loom. If preferred they may be threaded : 1,2,3,4 and repeat on a four-harness loom, the two tabby treadles 1-3 and 2-4 being used for the weaving. Drafts (5), (6) and (7) are small "texture" weaves that give a crepe-like effect. They should be used only in fine materials. Warp and weft of the same thread but in different colors if desired.

Drafts (8) and (9) weave tabby with small dots at intervals. Draft (9) may be threaded to make the dots further apart if desired by threading the 2-3 blocks with eight or ten threads instead of six. The 2-3 shed is not woven, so the space may be as long as desired without fear of a long, ugly overshot skip.

Page three



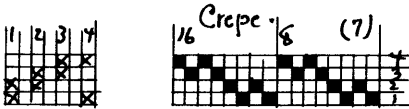
■ Fine threads ■ Coarse threads

■ Dark ■ light

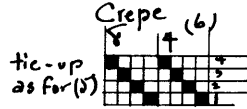
Draft (1) - Shepherd's Check. Weave: 1, 2, dark; 1, 2, light. Repeat

" (2) "Log Cabin" 1, dark; 2, light, - repeat 3 times. 1, dark, 2, dark. 1, light; 2, dark - repeat 3 times

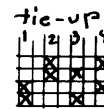
" (3) Weave 8 shots fine; 1 shot coarse; 8 shots fine; 1, coarse. Repeat.



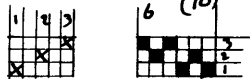
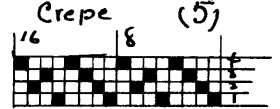
Weave: 1, 2, 3, 4. Repeat



tie-up as for (5)
Weave: 1, 3, 1, 4, 1, 3
2, 4, 2, 3, 2, 4.
Repeat

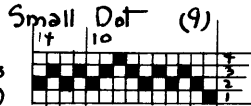


Weave: 1, 2, 3, 4, and repeat.



Weave: 1, 2, 1, 3, 2, 3

Repeat

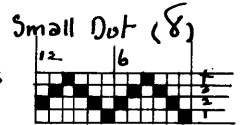


tie-up as for (5)

Weave: 1, 3, 1, 3, 4, 3, 4, 3, 4

2, 4, 2, 4, 3, 4, 3, 4, 3

Repeat



tie-up as for (5)

Weave: 1, 3, 1, 3, 4, 3, 4

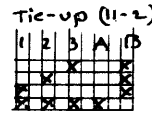
2, 4, 2, 4, 3, 4, 3

Repeat



Weave: 1, B, 3, A, 4, B, 2, A.

Repeat

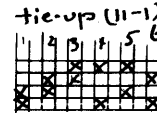


Weave: (11-2)

1, B, A, B, 2, B

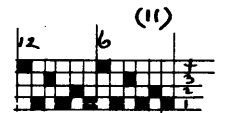
A, B, 3, B, A, B

Repeat



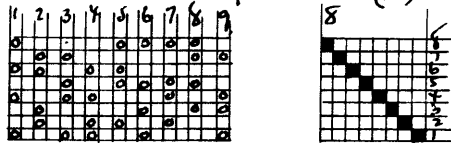
Weave: (on tie-up (11-1))

1, 5, 6, 2, 4, 3, Repeat



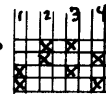
8-harness Granite (14)

tie-up (rising shed)



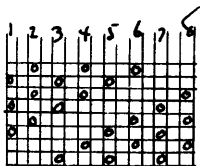
Weave: 1, 2, 3, 4, 5, 6, 7, 8, 9. Repeat

tie-up

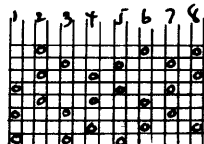


Weave: 4, 1, 1, 4, 3, 2, 2, 3, Repeat

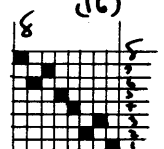
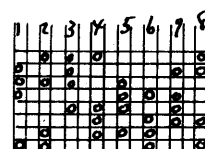
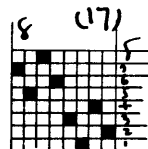
- This should be woven in coarse material -



Weave: 5, 4, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 3, 4, 5, 4, 3, 4, 5, 6, 5, 4, 5, 6, 7, 6, 5, 6, 7, 8, 7, 6, 5, 4, 5, 6, 7, 6, 5, 4, 5, 6, 5, 4, 3, 4, 5, 4, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 3, 4, 5, 4, 3, 2, 3, 4, Repeat.



Weave: 1, 2, 3, 4, 5, 6, 7, 8. Repeat.



Drafts 16 and 17 are interesting texture weaves for coarse materials - coats, etc..

Draft (10) is for an odd little three-harness weave that gives an interesting texture. It is best in fairly coarse material. Draft (11) is a Swedish "Piket" threading, and may be woven to give a variety of textures, two of which are indicated on the draft. Draft (12) gives a pebbled effect. This is used chiefly for wool suitings, but done in rather coarse cottons would make an attractive texture for a summer coat.

Draft No. (13) is an interesting open weave, also suitable for coarse yarns. Note the missed dent between the groups of threads in this threading.

No. (14) is "Granite" on eight harnesses and gives an interesting texture in coarse materials. Drafts (16) and (17) are also suitable for coarse yarns.

Draft No. 15 is a delightful threading for fine materials and may be woven in a great many different ways. I made a very beautiful fabric once on this threading using fine spun silk for warp and a fine worsted yarn for weft. It is also an excellent threading for all-white fabrics in cotton, -- a soft cotton, somewhat coarser than the warp, being used for weft.

There are many attractive and unusual fabric weaves in the Recipe Book, and also a number of small patterns that would be suitable for dress-fabrics done in stripes of plain and pattern weaving. The crackle-weave threading called "Drifting Shadows" -- given first in the Bulletin some time ago and included in the Recipe Book by request -- would be particularly nice for this purpose. This pattern has become extremely popular with Guild members, as it is unusual, and can be woven in many attractive ways. Of all my original drafts I believe it is the favorite.

Though Structo weavers do not often make dress-fabrics on their looms, which are a bit narrow for the purpose, many of these threadings will prove useful to them for the weaving of summer scarves. For (5), and the other patterns using the same tie-up, transpose as follows: For "1" use levers 3-4; for (2), levers 1-2; for "3", levers 2-4, and for "4", levers 1-3. For (7) transpose this way: for "1", levers 3-4; for "2", levers 1-4; for "3" levers 1-2, and for "4", levers 2-3. For pattern (10), for "1", levers 2-3; for "2", levers 1-3; for "3", levers 1-2. Tie-ups (11-1) and (12) are our standard tie-up and the manner of transposing has been given so often that it need not be repeated here. Tie-up (11-2), however, is different: for "1", levers 3-4; for "2", levers 2-4; for "3", levers 2-3; for A, levers 2-3-4; for B, lever 1 alone. The tie-ups for (14), (15), (16) and (17) are written for the rising shed, so they indicate the levers, if woven on the Structo ten-harness loom.

One of our members, Miss Doli Shaw, writes of having made a very successful spring coat and skirt, using yellow heather worsted weft over a warp of white "silkyfloss", -- in the "Wheat" pattern. This sounds quite delightful. She has also been weaving plaids, and a fabric of nubby wool and rabbits' hair chenille. There are many attractive novelty yarns to be had these days.

Here is an address for Angora yarns: Royalty Angora Mills, Ltd.
188 West Randolph Street, Chicago, Ill.

One of our members writes that she has procured some very nice silks from Cheney Brothers, 181 Madison Avenue, New York, N.Y.

May M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana.



for

July, 1938

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Many requests have come in for new patterns in "crackle weave." This weave, since it was first introduced to American weavers through our Bulletin some years ago, has become very popular. And with good reason. As there is no long overshot skip in this weave the fabric is more closely combined than an overshot fabric and is therefore more durable and more suitable for many purposes, such as rugs, upholstery fabrics, linens and so on. The structure of a crackle-weave fabric is similar in some ways to the summer-and-winter weave, and a number of patterns that require six harnesses in summer-and-winter weaving can be done in crackle weave on four harnesses. Another point that makes the weave interesting is that blocks may be as large as one may wish, -- not being limited to the length of a skip. This permits patterns of the modern type, which as a rule require large figures, or figures with much contrast between the largest and smallest blocks.

Some people seem to have the idea that the crackle weave is limited to patterns of the modern order, but of course this is not the case. Classic Colonial patterns may also be woven in this weave if desired. The weave does not appear to have been used by the early American weavers, but as the effect of the weaving is so similar to the summer and winter weave there is no unsuitability in using it for strictly "period" Colonial pieces if one wishes.

The weave is of Scandinavian origin, but of course the modern patterns and the Colonial patterns worked out in this weave are our own.

One peculiarity of the weave is that two blocks are woven on each shed. This produces an effect of overlapping blocks which we do not have in overshot weaving, and that gives an added richness to the design. It also results in a definite pattern on both sides of the fabric -- often the same pattern -- and for linens, hanging, and all pieces in which both sides are apt to be in evidence this is a great advantage.

Pattern (a) on the diagram was designed as an all-over pattern for upholstery. Two methods of treadeling are shown, but the threading lends itself to many variations in weaving, or to weaving in several colors. When treadled as shown on the diagram a tabby shot should be woven before each pattern shot, as in overshot weaving. The pattern might also be woven in the Italian manner. This latter method of treadeling has been explained several times before, but for the benefit of new members it is given here again. Any pattern in crackle weave can be woven this way: For a pattern block on the 1-2 shed weave: treadle 1, pattern weft; treadle 4, background; treadle 1, pattern; treadle 2, background. Repeat as may be required to square the block. A tabby may or may not be used, as one pleases. The tabby does not add to the effect but makes a firmer fabric and for such fabrics as chair-coverings it is wise to introduce a tabby shot after each pair of pattern and background shots. For a pattern block on the 1-2 shed weave: treadle 2, pattern weft; treadle 1, background; treadle 2, pattern; treadle 3, background, and repeat as required. For a block on the 3-4 shed weave: treadle 3, pattern weft; treadle 2, background; treadle 3, pattern; treadle 4, background. And for a block on the 1-4 shed: treadle 4, pattern

weft; treadle 3, background; treadle 4, pattern; treadle 1, background.

To use these patterns on the Structo loom, transpose as usual: for "treadle 1" use levers 3-4; for "treadle 2" use levers 1-4; for "treadle 3" use levers 1-2; for "treadle 4" use levers 2-3. For tabby, 1-3 and 2-4.

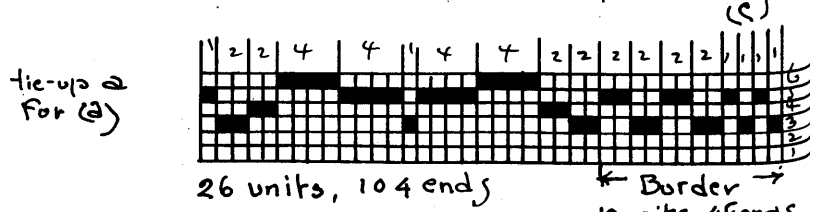
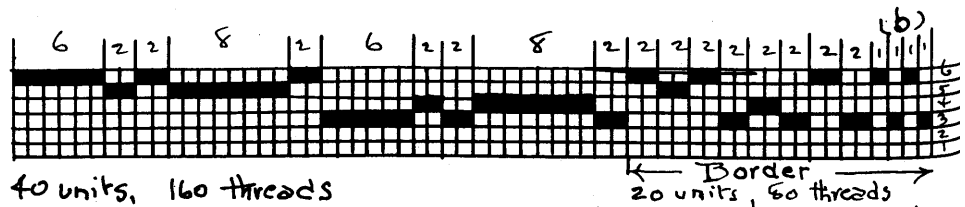
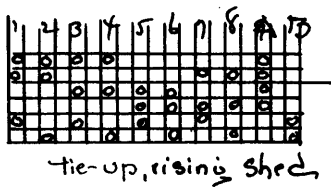
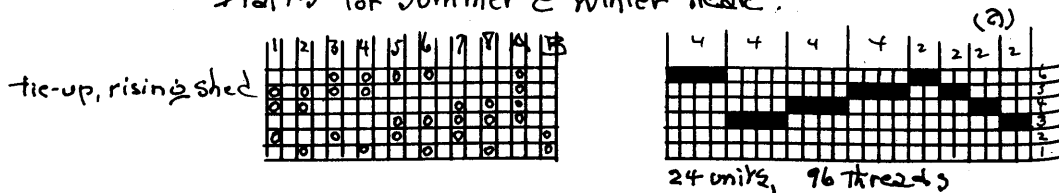
The Italian method of weaving is nice for bags, for pillow-tops and for hangings. It is used in some of the Italian towelling done in soft strand cottons, but is not desirable in linen. For linens the ordinary manner of weaving is best.

Pattern (b) was designed for drapery, but of course might be used for table runners or rugs. The borders may be made as wide as desired or omitted if preferred. An interesting way to make this pattern would be to warp in two colors, one color for the first figure and a different color for the second figure. The pattern weft and tabby should then be in two different colors also. The figures may be made much larger if desired, by putting additional repeats of each "unit" of the weave under each pattern block. The figure in this pattern is the same on both sides of the fabric and the effect is modern rather than classic. However, by doubling each figure at the center a pattern of the classic type can be produced. That is to say, for the classic pattern thread the draft in the following manner: Pattern (b), first 105 threads (main figure) then from thread 96 back to the beginning. Now begin at thread 95 and thread to the end of the draft; thread the first nine threads of the draft, and then beginning with the last thread of the draft thread backward to 94. This will make one repeat of the design.

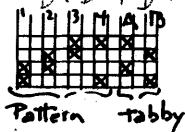
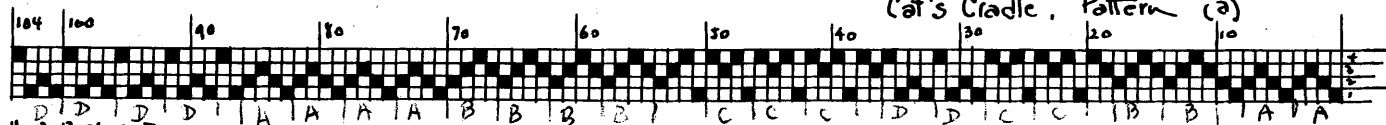
Pattern (c) is a design of the Colonial type, and can be used for table covers and similar things -- for a pair of twin-bed coverlets it would be attractive. The border may be made wider or narrower as desired, or omitted altogether. However if the border is omitted begin with thread 53 of the border and thread the twelve threads to the end of the border draft before beginning the main figure. End at the end of the draft and add: 1,4, 3,2,1, to balance the edges. Threaded this way the pattern will be found useful for borders in towels, for bags, pillow-tops and so on. It will also make a good pattern for chair-covering.

These patterns may, of course, be woven in summer-and-winter weave if preferred. Drafts are given below. Treadeling directions are unnecessary as it is simple to weave the desired design from the diagrams.

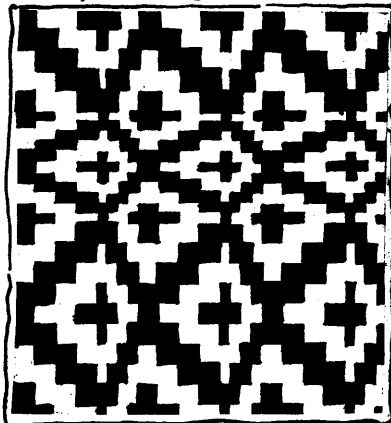
Drafts for Summer & Winter Weave.



"Cat's Cradle", Pattern (a)



Pattern (a-2)

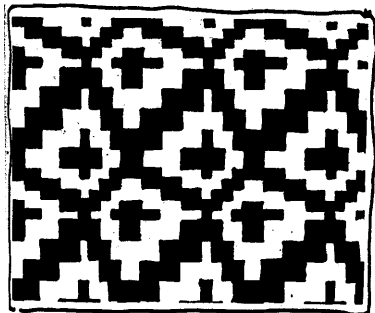


Weave (a-1) as follows:

- treadle 1, 7 times
 - " 2, 7 "
 - " 3, 7 "
 - " 4, 7 "
 - " 1, 7 "
 - " 4, 15 "
 - " 3, 15 "
 - " 2, 15 "
 - " 1, 15 "
 - " 1, 15 "
- Repeat

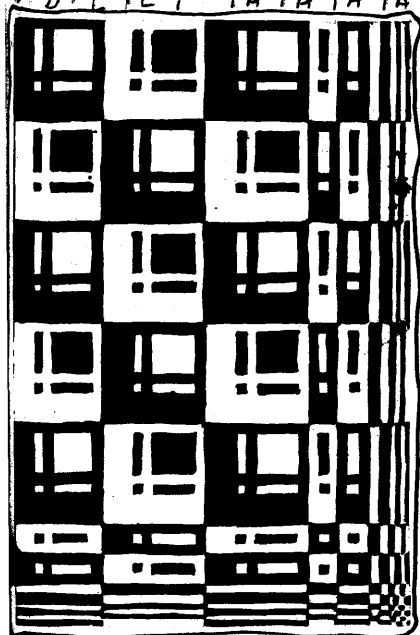
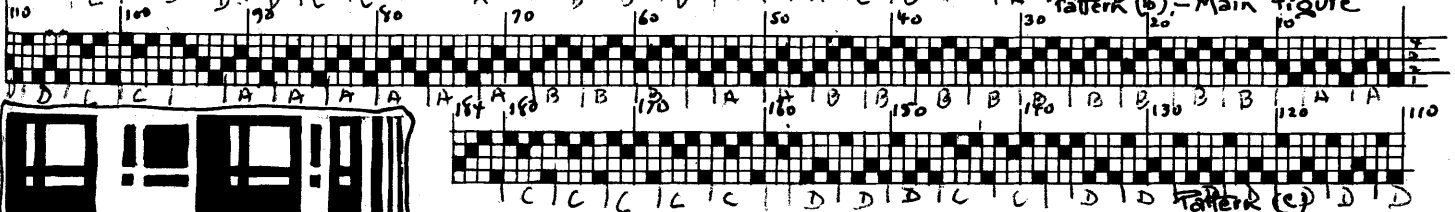
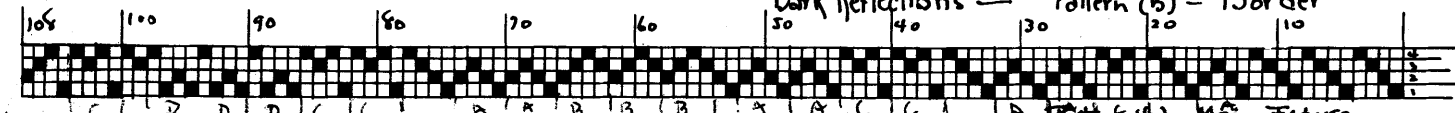
Weave (a-2):

- treadle 4, 7 times
 - " 1, 7 "
 - " 2, 7 "
 - " 3, 7 "
 - " 4, 7 "
 - " 1, 7 "
 - " 4, 7 "
 - " 3, 7 "
 - " 2, 7 "
 - " 1, 7 "
 - " 4, 7 "
 - " 1, 15 "
 - " 2, 15 "
 - " 3, 15 "
 - " 4, 15 "
- 1, 15 times
4, 15 "
3, 15 "
2, 15 "
1, 15 "
Repeat



Pattern (a-1)

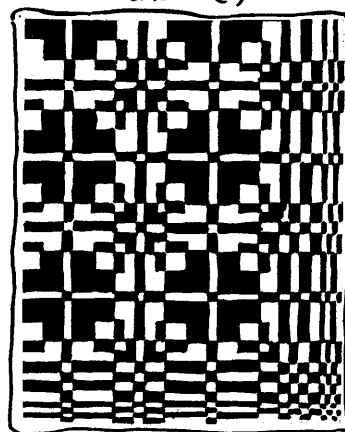
"Dark Reflections" - Pattern (b) - Border



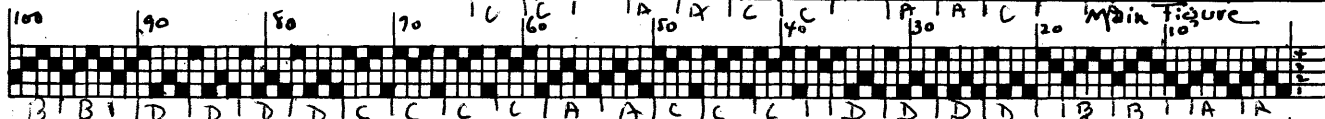
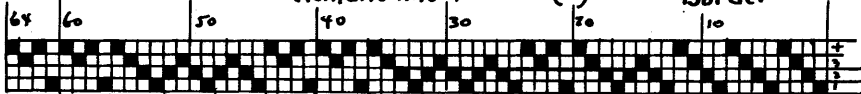
Pattern (b)

Weave (b) as follows:

- | | | | |
|--------------------|---------------------|-------------|--|
| Border: | | Main Figure | |
| treadle 2, 3 times | treadle 2, 21 times | | |
| " 4, 3 " | " 1, 7 " | | |
| " 2, 3 " | " 2, 7 " | | |
| " 4, 3 " | " 1, 29 " | | |
| " 2, 7 " | " 2, 7 " | | |
| " 4, 7 " | " 4, 21 " | | |
| " 2, 7 " | " 3, 7 " | | |
| " 1, 7 " | " 4, 7 " | | |
| " 2, 7 " | " 3, 29 " | | |
| " 4, 7 " | " 4, 7 " | | |
| " 3, 7 " | | | |
| " 4, 7 " | | | |
- Repeat



"Clematis Vine", Pattern (c)



Weave Pattern (c), Border: treadle 2, 3 times, 4, 3; 2, 3; 4, 3; 2, 1; 4, 7; 2, 7; 4, 7
Figure: treadle 2, 7 times, 1, 7; 3, 15; 4, 15; 2, 7; 4, 15; 3, 15; 1, 7; 2, 7; 4, 7. - Repeat



Notes on the "Institute" at Waldenwoods will be given in the August Bulletin. These notes are being written on the eve of my departure for Michigan, where I look forward to meeting many of our Guild members. By the time this Bulletin is in the mail the Michigan meeting will be over, and the one at our Drifting Snow Ranch will be in prospect.

Here are a few suggestions for those who are planning to come to the Montana meeting: If you come by train, buy your ticket to either Belton or Glacier Park Station on the Great Northern Railroad. If you will give us two days notice of your arrival we will meet you at either place. In writing address M.M. Atwater, Essex, Montana. The telegraph address, however, is Walton, Montana.

If coming by automobile: take a route that connects with U.S. Highway No. 2 west of Belton or east of Glacier Park Station. Coming from the east, travel west on Highway No. 2 about thirty-five miles from Glacier Park Station. After coming through an underpass where the railroad crosses the highway there is a sharp turn in the road and a gentle hill. About half way up this hill you will see the ranch gate on the left hand side of the road. There is a large sign at the gate. Turn in here. The ranch buildings are about a quarter of a mile back from the highway on this private road. No chance to miss the place as the road goes nowhere except to the ranch.

When coming from the west: travel about twenty-five miles east of Belton along Highway No. 2. Just before you reach the ranch there is a dip in the road and a sharp turn across a bridge. At the bridge there is an old stone-quarry, and a sign on the bridge reads "Tunnel Creek." Just beyond the bridge you will see the ranch fence on the right hand side of the road and will presently come to the gate and the sign.

If in any doubt, stop and inquire at one of the tourist camps along the highway, -- Huffine's, the Evergreen, or Ted's Place. All are within a few miles of the ranch and the owners can direct you. However there is little chance to go astray.

Those who come by automobile, and who have small looms they can bring along without inconvenience are requested to bring their looms. There will be a number of looms available at the ranch, but it is sometimes desirable to have ones own equipment. Some weaving materials will also be available at the ranch, but if you have some yarns on hand that you wish to use, bring this material also. And -- very important -- come provided with stout boots for riding and hiking, and a warm jacket or thick sweater for cool mountain evenings. And if you like to fish don't forget the rod and the flies.

I have just received some low-cost weaving material that seems to me to have interesting possibilities. It is called "loopers" or "Yarn links," and is a waste material from the stocking mills. It comes in rings, about eight inches long, that can be looped together to make a long strand. The material comes in two grades, at 40¢ and 45¢ a pound. The better grade is worth the difference in price as it is heavier and silkier than the other. The material is dyed in a variety of good colors, and can be used for a variety of purposes -- woven and braided rugs especially. It is supplied by the Colonial Yarn Links Co., 1940 East 8th Street, Charlotte, N.C.. I suggest that those who are interested write to this address for samples.

"Our" Mr. Gardner, on a visit to the Hartland meeting, gave me the following address for "plastics". He brought with him some handsome bag-mountings and belt-buckles made by him from the material: the Trafford Co. (Mr. Magee) 360 Worthington St. Springfield, Mass.
M. M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana.



for
August, 1938

(Copyright, 1938, Mary M. Atwater)

The air is full of "Institute" these summer days. As I write, I have just returned from the conference at Hartland, Michigan, and am deep in preparations for the coming meeting at our Glacier Park ranch next month.

Many Guild members have asked for an account of the Hartland meeting so "here goes." In the first place, opinion favored calling the affair by some other name than "Institute", which is a rather senseless name it must be confessed. "Conference" seems better. The June "conference," then, was held at Hartland, Michigan, under the auspices of Cromaïne Crafts. Cromaïne Crafts is a large and flourishing weaving project, connected with the Hartland Area foundation established by Mr. J. Robert Crouse. I should like to describe the charming outdoor theatre at Hartland, and the beautiful music hall, and other features of the interesting and significant Hartland Area project, but space is lacking. Cromaïne Crafts conducts a delightful shop for the sale of hand-woven fabrics in Hartland, makes and markets hand-woven fabrics of many kinds, builds and sells looms and weaving equipment and materials, and conducts a weaving school in the neighboring town of Howell, Michigan. Hartland is situated near the center of the state, about sixty miles from Detroit, in a charming rolling country of woods and fields interspersed with innumerable little lakes.

Our conference lasted for four weeks and was held in two separate sessions. In all, about a hundred weavers attended. The first session was held at "Waldenwoods," a delightful spot on the edge of one of the many little lakes just out of Hartland. Here we had the facilities of a summer hotel which had been rented for the occasion.

Many Guild members attended the meeting, to my great pleasure -- most of them were known to me only by letter, and I greatly enjoyed the personal acquaintance. People were there from 28 different states -- from as far away as Texas, California and Florida. (To say nothing of Montana.)

In discussing plans for the conference Mrs. Gallinger and I decided to make a special point of weaving "as drawn in." It has always been a matter of amazement and irritation to me to find that so many of our American weavers, -- even skilled and experienced weavers -- are wedded to those often misleading and always irritating and unnecessary lists of treadelings that one finds, as a rule, pinned up on every loom. I should like to know who introduced this stupid method of weaving among us, and I should like very much to meet that person, for I have some burning words to say to him (or her.) I think this person must have been a very stupid and a very lazy teacher, who found it easier to "write it down" than to teach people how to weave.

It is, however, amazingly difficult now to persuade weavers that no lists of treadelings are required, and that one may weave much faster, more accurately and with greater pleasure by discarding them. The only class of weavers, -- in my opinion -- who should be provided with treadeling directions are the blind. In order to put over the idea, we had at Hartland several looms set up and threaded to patterns, and everybody was expected to weave a sample on one or another of these looms by squaring the blocks along a diagonal, as explained in the Shuttle-Craft Book and -- many times -- elsewhere. If there is still among our members anyone who has not tried this exercise, I suggest doing it. My favorite pattern for the purpose is draft No. 109, page 190 of the Shuttle-Craft Book. This is a handsome pattern and the most complicated one I know. It includes "everything but the kitchen sink" as the saying goes, -- and I am not sure, at that, that the kitchen sink is not represented by one of the several "tables" in the figure. Nevertheless anybody can weave it off correctly by climbing the diagonal step by step. And, really, nothing could be simpler or easier.

I think we got the idea over to everybody, though of course a good many already knew the trick and others tried to side-step the exercise. One dear lady managed to avoid it till near the end of the meeting, but I finally got her and "as-drawn-in" together. When I came by a little later she was going along up the diagonal in fine form and her eyes were shining. "This is the best thing that has happened to me yet," she declared.

We had no treadeling directions on any loom at the Hartland conferences. Any pattern in overshot weaving may be woven off with the greatest of ease, of course, without any guide but the diagonal. For more elaborate weaves and patterns the guide should be a diagram showing the figure or weave to be produced. And our weaving will be better as soon as all weavers realize this simple fact.

At the conference we had many looms set up for special weaves of various kinds -- Finnweave, Swedish "flossa," honeycomb, Bronson, crackle-weave, summer-and-winter, three-harness, "Laid in" and "shadow" weaving, openwork, Spanish lace-weave, and others. In addition we did a good deal of belt-weaving on the "inkle" looms, card-weaving, and braiding. Nobody attempted large pieces, but most people had samples of all the different weaves to take home for reference.

One day during the first session we were treated by Mrs. Gallinger to a very interesting sight-seeing trip. We visited the weaving school at Cranbrook in the morning and in the afternoon saw the industrial museum and "Greenfield Village" -- Henry Ford Foundation -- at Dearborn. Cranbrook was a disappointment as the school was not in session. We saw some handsome flossa rugs, some interesting curtains, draperies and tapestries, -- but one has seen such things before. The visit to Greenfield Village, though, was a real inspiration. I hope some day I may be able to spend a week at least to study the fascinating and exciting things to be seen in the museum and in the weaving shop. A single afternoon was all too short. I hope any Guild member who is ever within striking distance of Dearborn will see this marvellous place.

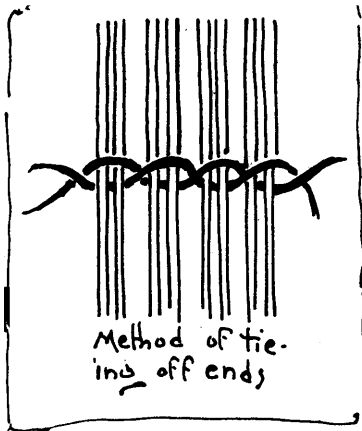
But to return to the Hartland conference: The second session was held in Howell, at the Cromaïne Crafts' school. This second session was arranged for the convenience of teachers, who were unable to attend the first session as this was held before the schools closed. In a general way we did the same things at Howell that we did at Waldenwoods -- with, perhaps, rather more emphasis on the small weaving crafts such as card-weaving, belt-weaving on the inkle loom, and braiding. We made belts in the simple but effective Peruvian braid explained in a Bulletin of some time ago, and also in the Osage Indian technique introduced at the Palmer Lake meeting last summer by Miss Hattie Hamilton. As this method of braiding was of interest to so many, and as it has not been described before in the Bulletin, I propose to describe it here -- and I shall also describe an interesting form of braiding or plaiting taken from a Mexican piece I found in the collection of textiles exhibited at Hartland. This latter braid I did not have time to work out till after my return home after the conference, so I did not show it at Hartland. It will be something new for the conference next month at "Drifting Snow."

The Osage girdles in their simplest form are made in broad bands of color that form a chevron figure. Very striking and handsome. They are finished with long braided fringes, and the belt is fastened about the waist by tying these braids together as may be required. As made by the Indians these belts are always, I believe, done in wool or worsted yarns, but at Howell we also used a soft, coarse, unmercerized cotton that goes by the trade-name of "Thrifty-Knit". It is similar to candle-wicking, but is finer. This is a nice material for many purposes, and may be obtained from Cromaïne Crafts.

In making one of these braided belts the first step, as for other kinds of weaving, is to make the warp. This can be done most conveniently on a warping board, but if no warping board is available it can be wound between two chairs. No "lease" is necessary. For a girdle in three colors, --say red, black and white --

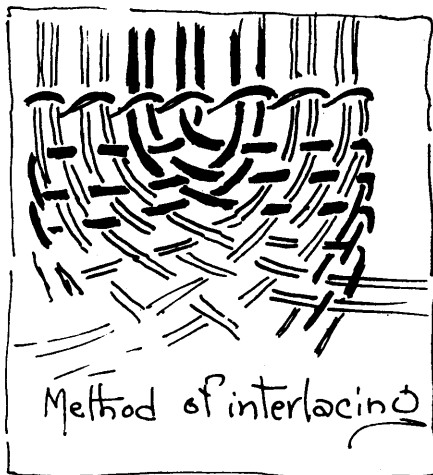
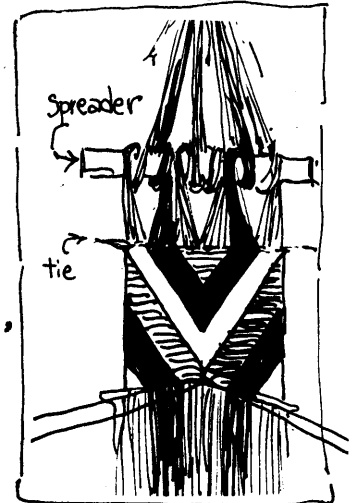


Osage braiding



warp as follows, -- $2\frac{1}{2}$ or $2\frac{3}{8}$ " yards long to allow for long fringes-- 11 threads color 1; 11 threads color 2; 22 threads color 3; 11 threads color 2; 11 threads color 1. Before taking the warp off the board tie it across with a double strand of yarn, over and under each pair of warp-ends as shown on the sketch. Make this tie about 24" from one end of the warp. This end will later be braided for fringe. Now take the warp off the board and loop the short end around a small stick, which serves as a spreader. (See sketch below.) Tie the ends above the spreader using a stout cord. While braiding the work should be attached to a solid support by means of this cord. Stretch out the long end of the warp and loop it lightly over the back of the chair in which you propose to sit while working. Now to begin the braiding cross the pair of

threads at the center of the warp. Take the left-hand one of this pair over and under all the threads from the center to the right-hand margin. Now beginning at the right pick up a shed below this first weft shot. Hold this shed open in your hand and turn the work over. Now proceed in the same manner with the second thread from the center, working always from the center toward the right hand edge. Through the shed picked up over the first thread bring a second thread across the center, from the center toward the right, and again pick up a shed. Turn the work over and braid two threads for the other side of the braid. When three threads have been drawn through to one side, braid the top one down over and under the other two. The manner of interlacing is shown on the sketch, but of course the threads should be drawn close.

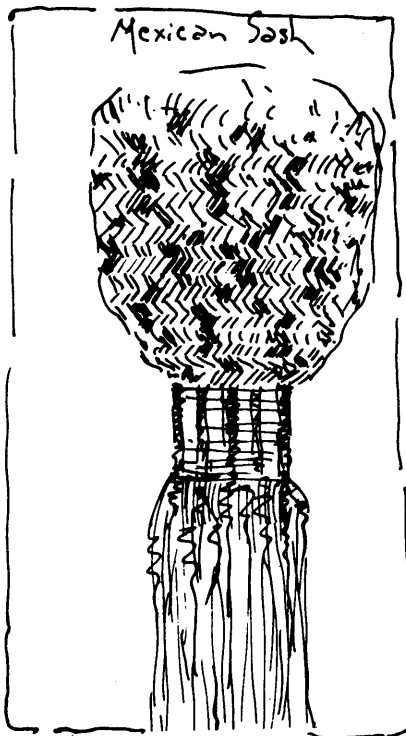


This is the complete process. However, here are a few warnings: Be careful not to lose the shed. When stopping work be sure to tie a string through the shed to hold it. Be careful not to cross the threads when picking up a shed-- take the threads strictly in order. Take pains to keep a nice straight edge.

When the braid is long enough to go around the waist, finish the end with a pairing tie, like the one made at the top. Finish the fringe by braiding groups of threads for the entire length. If left unbraided these ends would soon wear and become unsightly. The ordinary three-strand braid may be used, but the four-strand Indian braid described in the Bulletin some months ago is more appropriate, and is also handsomer and firmer. The fringes may be tightly twisted instead of braided if preferred.

When made of wool a fairly coarse, hard-twisted yarn is best. Bernat's "Peasant" yarn is excellent. A higher-grade knitting yarn of similar weight is also suitable. Avoid too soft and fuzzy a yarn. This braiding is handsome in coarse linen and also in celophane "straw-twist". Brilliant colors are, of course, most effective, and the large, pronounced pattern is really gorgeous when done in strong color. These braided girdles may be made as wide as one chooses, and four or more colors may be used. The stripes may be of different widths, and so on. Other figures are possible in a variation of this technique, but are somewhat complicated and I shall not attempt to describe them here.

The Osage braiding makes a firm fabric, and if desired can be made quite stiff and hard. The Mexican girdle I wish to describe next is very different in texture as well as in technique. It is loosely interwoven and is wide and very soft -- a sash rather than a belt. The material in the piece I saw at Hartland was a soft cotton similar to "thrifty-knit" but finer. It was used double. I found that the thrifty-knit cotton used singly gave much the same texture and effect. Mercerized cottons should not be used for this braid as they are too slippery for the open weave. A "wool-spun" rayon might be used, or perhaps a soft wool yarn, -- but I believe the unmercerized cotton is best.

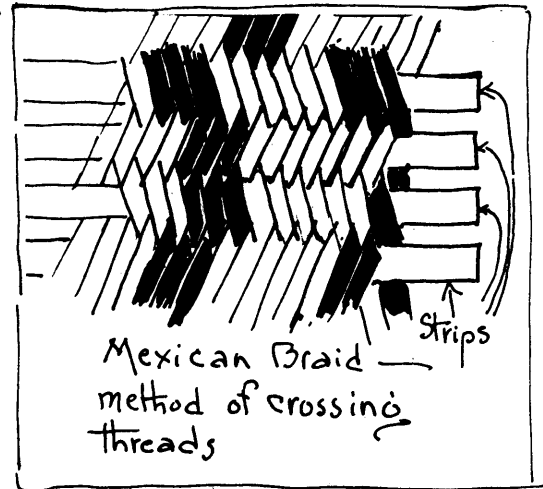


Make the warp about $2\frac{1}{4}$ yards long, to allow for fringes - for this girdle, like the other, should be finished with long braided fringes. Warp as follows: 3 threads dark blue; 12 threads white; 6 threads bright red; 12 threads white; 6 threads dark blue; 12 threads white; 6 threads bright red; 12 threads white; 3 threads dark blue.

Do not tie off the warp as in the Osage girdle but, beginning about 24" from the end pick up plain sheds and weave back and forth with an extra strand of yarn, drawing this cross-thread tight enough to bring the warp-threads together. This weaving may be done on the warping-board before the warp is taken off the pegs. Weave in this fashion for about two inches.

Now pick up a shed and insert a narrow strip of wood or stiff paper. This strip should not be more than $\frac{1}{4}$ " wide and 7" or 8" long. Draw the threads that lie above the strip slightly toward the left. Drop the first top-thread on the right and pick up the third of the under threads; drop the second top thread and pick up the fourth under thread. Proceed in the way all across. Put a second strip in the resulting shed. Draw the upper part of the shed slightly toward the right and beginning at the right, let the first top thread cross two of the

under threads. Pick up the under thread; drop a top thread and pick up an under thread as before, all across till you have a new shed. Insert a third strip and proceed as for the first pass. When four strips have been woven in in this manner, draw out the top strip and use it again. Proceed in this manner till the plait is of the desired length. In this form of plaiting no cross-thread is drawn through, it will be noted. The scene of crossing is over and under two all the way. The sketch will help to make this clear. Care must be taken at the edges to turn the threads back neatly and to keep the groups of colored threads together in correct order so that the odd little figure will appear. When the piece is the desired length, end with two inches of plain, close weaving as at the beginning, and finish the fringes by braiding as for the Osage girdle.



It is easier to demonstrate these braids than to explain them in words, however I hope the above description is clear enough to be followed without too much difficulty. I shall be glad to supply pieces set up and started, if desired, -- for either the Peruvian braid, the Osage braid, or the Mexican sash. The charge will be \$2.00 if done in cotton, or \$2.50 if in wool.

From about the fifth of August till about the tenth of September I shall be at the Drifting Snow Ranch. Letters addressed to me there, postoffice Essex, Montana, will reach me more promptly than letters addressed to Basin, though of course mail sent to Basin will be forwarded.

I am looking forward to meeting many of our Guild members at the ranch next month. Several who were at Palmer Lake last summer will be with us, and several who were at the Hartland conference may motor out for this second meeting. "Ain't we got fun!" By the way, at a meeting the last evening at Waldenwoods it was definitely decided to hold the Hartland conference again next June, and probably the meeting at Drifting Snow will also be an annual affair.

THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana.



for

September, 1938

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Bags. We continue to make them, and to wish to make them, so the subject is one for discussion. However, I confess I hate to tackle it because -- of all the things we make -- I think that on the whole we are less successful with bags than with any other one product of our looms. The reasons for the rather general pooriness of hand-woven bags are, of course, obvious. A bag is a small, detached, personal article, intended for a useful purpose but valued chiefly as decoration. It must be perfect in finish, clever or unusual or beautiful in design, attractive in color and texture, and specially suited to the personality of the person who uses it. It need not be elaborate, to be sure -- and if it is "smart" it need not be beautiful. But it should have the quality of "uniqueness", and while it should look hand-made it should never -- Heaven forbid! -- have that clumsy, inept appearance we mean when we say of something, "It looks as though she'd made it herself."

Finish, in my opinion, is the most important thing about a handwoven bag. The fabric must not only be perfectly woven but the mounting must be appropriate and the shaping of the bag, the tailoring of the lining, and the manner in which the bag and the mounting are joined must show the hand of an expert. A large bag, attached to a simple hand-made wooden handle, is the easiest bag to make and can be mounted successfully by anybody who knows how to use a needle and who is willing to take the necessary time and trouble. The most difficult type to finish acceptably is the flat, purse-shaped bag so much in evidence in past years. Only an expert, in my opinion, should attempt to make up a bag of this order.

The shape of the bag is very important, and is governed entirely by the fashion of the moment. We want our bags to look "original" but not "queer," and a long, narrow bag in an era of wide, shallow bags looks hopelessly queer.

Coarse materials should be avoided by the bag-maker. We can get a splashy effect -- if that is what we want -- in the design of the pattern and in the colors, but the texture should be fine and firm. I have seen some abominations in the way of bags made of cotton roving. These have nothing whatever to recommend them except cheapness, and as we can never compete in cheapness with machine weaving there is little or no excuse for making such ugly and clumsy things. The fact that some people buy them only makes the offense more flagrant. Let's not make things like that.

The pattern design for a bag is, for many people, the most difficult part of this not too simple problem of bag-making. The worst weave to use for a bag is the overshot weave, unless a pattern composed of short skips is selected. The worst pattern is probably one of our large and beloved Colonial coverlet patterns. We certainly do not want to make bags that look as though we had cut up great grand-mother's "kivver" for the purpose. If possible, we should use a special design -- a design that suggests the "baggy" quality of the thing we are making and that will not look simply like a piece of fabric hanging from a handle. Just how to do this is a nice little problem in design. As a rule, a pattern that gives the effect of weight at the bottom, becoming lighter toward the top, can be depended on to give this effect. This can be done effectively in the plain tabby weave, as sketched at (a) on the diagram. To make this bag use, say, perle cotton #10 for warp, at a setting of 20 ends to the inch. Weave in Fabri yarn or a colored cotton fine enough to beat together quite closely so that the warp shows very little. Use black, dark brown, dark blue, or some other dark color for all the dark part of the bag and use a variety of light, brilliant colors for the light stripes. If the lightest colors are used at the top of the bag and darker colors for succeeding stripes downward, the effect will be

just so much the better.

A variation on this design would be to thread some simple figure with short skips, as "Bird-Eye" or "Goose-Eye", and weave the dark stripes and the bottom of the bag in pattern weaving. A number of rich, dark colors could be combined in this pattern work, over a tabby in black. A fairly dark warp should be used for this.

A novelty, along the same lines, is a corded bag. For warp use #10 perle cotton at a setting of 34 or 36 to the inch. Thread in 1,2,3,4 twill, alternating the colors, as shown on the diagram at (b). For the top of the bag -- say for two inches -- weave: treadle 1, light color; treadle 2, light color; treadle 5 dark color; treadle 6 dark color, and repeat. This makes a double cloth, light colored above and dark colored below. The two fabrics can be joined at the edges, or not, as one chooses. When the bag is made up the two fabrics can be hemmed together along the top with both raw edges turned inward. This makes a nice finish. For the first cord weave: treadle 4 dark color; treadle 5 dark color; treadle 7 light color; treadle 8 light color. Repeat twice. Now treadle 7 and 8 together, which opens a shed between the light and dark threads of the warp. Into this shed put a strand of coarse material. Weave the second light stripe on the treadle as given for the top section. Weave in a second cord as described. If this second dark stripe is to be made with two cords, after inserting the coarse weft, treadle 5 and 5 together, for a shot of fine weft, and repeat the cording. The bottom of the bag may be woven in a succession of cords. The effect of this weaving will be interesting if done entirely in the same color, though of course it is more striking if two colors are used. The weft should be the same material as the warp, or material only a little coarser.

The bag shown at (c) is for summer and winter weave on four harnesses. The solid stripes may be woven in a different color from the pattern blocks; the blocks may be woven "on opposites; or an occasional shot in bright color on one of the "opposite" sheds may be woven across the background. This last suggestion gives a particularly attractive effect.

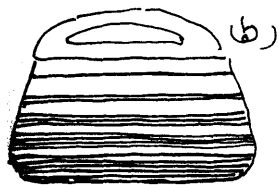
The draft for bag (c) is written in the special form of notation used for the summer and winter weave. Those who are not familiar with this weave are advised to study the notes on the subject in the Shuttle-Craft Book. Each square on the draft represents four warp-threads, and not a single warp-end as in drafts for overshut weaving.

To weave the solid stripes use treadles 1 and 3 together for the first shot and treadles 2 and 4 together for the second shot. If it is desired to weave the figure entirely on opposites, treadle the first block: 1,dark; 3,light; tabby; 2, dark; 4,light; tabby. Repeat as required. Weave the second block: 3,dark; 1,light; tabby; 4,dark; 2 light; tabby. Repeat. When weaving in the ordinary manner, treadle the first block on treadles 1 and 2 alternately, with a tabby shot each time between pattern shots.

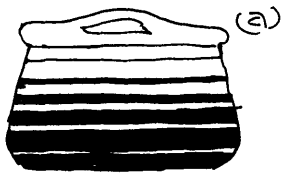
On the Structo loom: for "treadle 1" use levers 2-4; for "treadle 2" use levers 1-4; for "treadle 3", levers 2-3; for "treadle 4", levers 1-3. Tabby: 1-2 and 3-4. To weave the solid stripes use lever 2 alone for the first shot and lever 1, alone, for the second shot.

¹/₂ A bag I had with me at Hartland was much admired, so the directions for making it may prove of interest. The warp is #20 singles linen, set at 36 ends to the inch -- my favorite warp. Tabby, linen "weaver" in old gold. Pattern weft, rayon "art silk" in black. This is a conservative color scheme but agreeable,. Of course brighter colors could be used if desired. The threading is a simple "point" pattern in Bronson weave. The draft has been given before, and is included in the Recipe Book, but is repeated here for convenience. I have indicated the complete tie-up for the pattern as woven -- at (d') -- but when making a variety of small pieces on this threading, which lends itself to innumerable variations, I usually make a "skeleton" tie-up as indicated at (d''), tying only the rising ties, and depend on footwork for the desired pattern. This is not as difficult as it sounds. However in case there are in the pattern certain sheds that are awkward or inconvenient

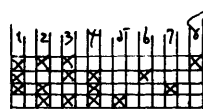
Page three



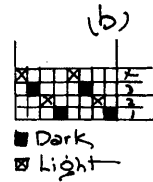
Corded Bag



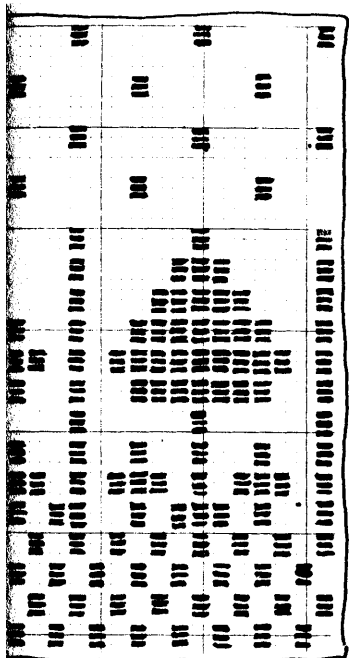
Stripes in Plain weave



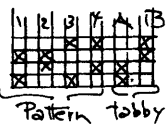
treadles 1 and 2 weave dark on top
 " 3 " 4 " light " "
 " 5 " 6 " dark below
 " 7 " 8 " light "



of Pattern - Bag (e)



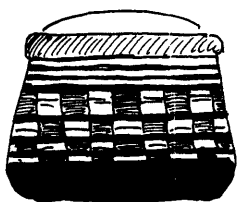
tie-up (c)



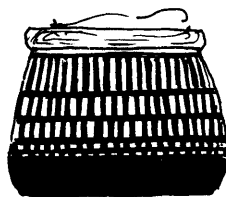
Pattern toby



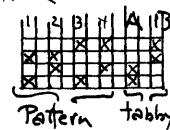
30 units
 120 threads



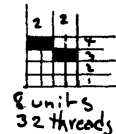
Bag (c)



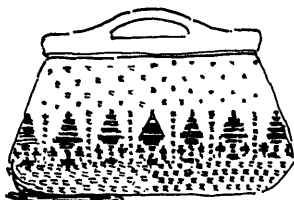
Bag (c) - Variation



Pattern toby

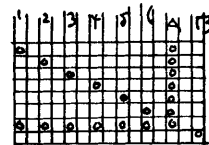


8 units
 32 threads

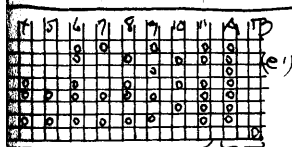
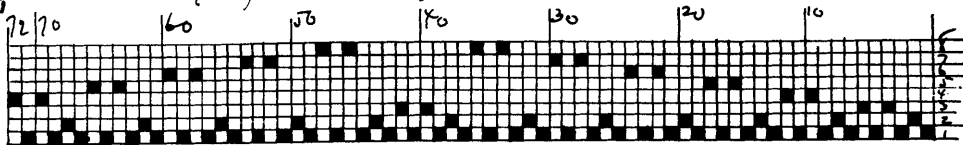


Bag (c)

(e1)
 Skeleton tie-up



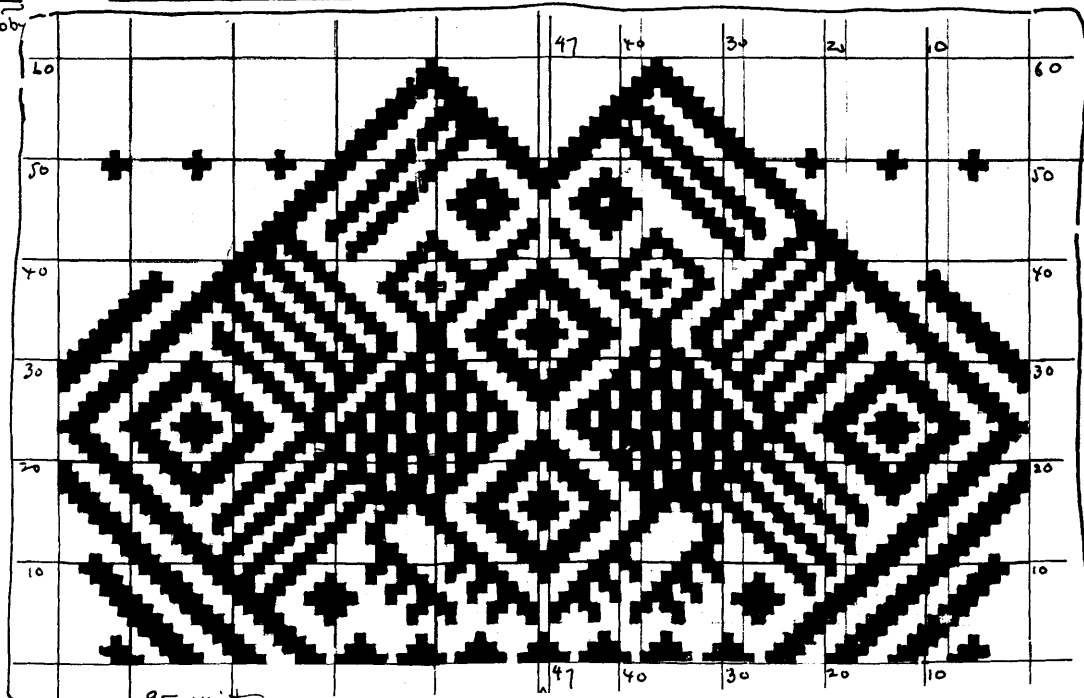
Draft (e)



Pattern toby



for a Bag in are -
 stemalan motif



to make in this way -- like the two sheds weaving alternating blocks, used for the bottom of the bag -- I tie additional treadles to make these sheds. Each block of the pattern was woven with three pattern shots, with the alternating tabby on treadle B, with three tabby shots: B,A,B, between pattern blocks. This, of course, is the ordinary way of weaving this threading. The shot on A should be woven in the pattern weft. Between the detached blocks at the top of the bag seven tabby shots were woven: B,A,B,A,B,A,B, -- the A shots in pattern weft. The figure can be followed without difficulty, I think, from the diagram.

Many of our Guild members have recently gone in heavily for bags in the fascinating Finnweave. For their benefit I have designed the pattern at (e) which is an arrangement of a Guatamalan bird-motif from an interesting piece of weaving lent me by Mrs. W.F.McNulty. In the original the figure is in gold silk on a black background. I believe this would make a stunning bag. At first glance it might seem inconsistent to use a Guatamalan figure for a technique from Finland. However the Guatamalan weaving is often similar to ancient Peruvian weaving and the style of the figures is somewhat similar. Much ancient Peruvian weaving was done in double weave, so there is really no impropriety.

From one of our Guild members in New Zealand I have received a handsome sample of Maori "taniko" weaving and an interesting book -- The Evolution of Maori Clothing -- By Professor P.H.Buck. I find that this remarkable form of weaving is not extremely difficult and I hope to describe it in the Bulletin one of these days. I have also succeeded in reproducing the weave in a very unusual and beautiful Guatamalan piece lent by Mrs. McNulty. Just how the nativa Guatamalan produced the weave I have no means of knowing, but it can be done without difficulty on a four-harness loom, so I believe our members will enjoy it. Few things as fascinating as these two weaves have come my way for a long time. My thanks to Mrs. McNulty and her friend in Guatamala, and to Mrs. Shepherd in far away New Zealand.

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A new firm, Better Distributors, Inc., Sidney G. Fisher, Pres., Central Falls, R.I., has been established -- partly at my suggestion, I believe -- as a supply house for hand-weavers. Special lots of material are offered at prices far below ordinary retail rates. I suggest that members of the Guild write this firm for samples and prices. Some weaving equipment is also furnished by this firm -- an excellent and well-built table loom weaving 20 $\frac{1}{2}$ " wide, and a small all-metal swift. The swift costs only \$1.25. It is not large enough for the long skeins in which linen is sometimes supplied, but is large enough for an ordinary skein of yarn.

The Trafford Company, mentioned last month as a source of supply for "plastics" write me that they have received a number of inquiries due to the notice in the Bulletin. They send out interesting leaflets describing their product and giving directions for the making of many useful and beautiful articles. This is an ideal material for bag-mountings and belt-buckles. A set of "cards" for card-weaving made of this material would be wonderful.

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Miss Blanche Gardner, 48 South Thornton Avenue, Dalton, Georgia, writes that she is moving into smaller quarters and has a large MacKay loom for sale at half price, plus \$5.00 for crating. She also has some weaving yarns for sale. Will anyone interested kindly communicate with Miss Gardner direct, and not through this office.

"Marda," Mt. Kisco, New York, also has a "used" loom for sale.

Mr. E. Everett Gilmore, 1200 West Harding Way, Stockton, California, supplies shuttles of various kinds, including a delightful little belt-shuttle, and also supplies Mr. Gardner's warp-tensioner, spool-racks and sectional warp-beams. Sectional warp-beams can be supplied to fit any treadle loom. The tensioner is a great help in warping, and in filling the Structo spools with the Structo winder.

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May M. Abate

THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana.



for
October, 1938.

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Christmas again looms ahead, and it is time for those who are planning a hand-woven Christmas to be about the business of gift-making. What shall we make? and how shall we make it? The yearly problem.

Articles intended for gifts should be gay and beautiful rather than too practical -- though in my opinion it is no compliment to present anybody with a completely useless object. In these days people have little patience with sentimental dust-catchers. The smaller articles are more in demand than large and important pieces. Workmanship should be of the best.

Articles for personal use and adornment make choice gifts for close friends -- but one should know the friend's taste in such matters in order to give a scarf, a bag, a girdle, a band for the hair, a necktie, a wrist-watch ribbon. Linens are always acceptable -- towels, table pieces, bridge table sets, luncheon sets, etc.. Couch blankets or "afghans", baby-blankets, automobile blankets, all make charming gifts and are quick and easy to make. And nobody ever has too many couch-pillows. Many patterns for these various articles have been given in the Bulletin and Recipe Book.

According to the style forecasters bags will be very large and quite plain in make-up and finish this coming season. Also, tartan plaids are again to be featured. A current fad is for runners woven of celophane, and for linens with borders and decorations in celophane. For myself, I do not admire the celophane fashion. I believe it is a fad and the fad has been running for some little time now and may run out completely before Christmas, so I suggest consulting the style magazines and finding out what is being displayed in the best shops before going in too heavily for this material. However, if people still like it, and are willing to spend their money for things made of celophane the weaver who plans to weave things for sale rather than for personal gifts might do well to try this line. Small runners, done on coarse, widely spaced warp, in flat celophane strips for weft, appear to be much in evidence. For these nothing could be better than the leno weave, as the twist holds these strips very firmly. There are also linens done with borders in fine celophane threads. I am told that these wash satisfactorily, so they are practical. Though I confess that for my own taste all-linen is far more desirable.

But before saying more about Christmas weaving I want to give some account of our August-September meeting at the Drifting Snow Ranch. It was too small and informal a meeting to be called either "institute" or "conference," but I think everybody who came had a good time and enjoyed the unusual weaving we were doing. The sensation of the affair was a fascinating weave from Guatamala. Those of our number who were on the itinerary of the last travelling exhibit will recall a very handsome and colorful band -- from Guatamala -- lent by Mrs. W.F. McNulty. It was woven in quaint figures of birds and beasts, dancing men and women, geometric designs of an unusual type, and a stylized conflagration. When the exhibit returned to me, after I got back from Hartland, I set to work to discover the secret of the weave and was able to find an entirely satisfactory method of reproducing the weave and all the little figures. Moreover it is not a difficult weave and goes quite rapidly. The Guatamalan weaver, no doubt, uses a simple hole-and-slot heddle for the purpose, with a system of shed-sticks for the pattern. We put the weave on a six-harness loom -- it can also be done on four harnesses -- and no doubt weave faster and more easily than the primitive weaver.

Unfortunately the thing must be seen to be believed. I shall not be able to give it in the Bulletin. If enough Guild members are interested I could probably get up a special set of directions, including a fairly large woven sample, but the cost would be high -- say ten dollars. To anyone who enjoys something really unusual it would no doubt be worth ten dollars. Such a set of directions would also make a choice Christmas gift for a weaving friend. But if the thing is to be ready by Christmas I shall have to know at once. There are certain technical peculiarities about this weave that make it almost impossible to show the patterns in a drawing, and it would probably be necessary to weave the figures in coarse material, have them photographed to a large scale, and supplied as a set of photographic prints instead of drawn on cross-section paper and printed in the ordinary manner.

Another exotic weave we worked out this summer with much enjoyment was taken from an ancient piece of Bolivian weaving. The loom adaptation varied in a minor detail from the original, but the weave as we did it on the loom proved very handsome indeed and would make gorgeous upholstery. Nice, too for large bags. This weave is simpler than the Guatemalan weave and I may some day be able to show it in the Bulletin.

We also experimented a bit with certain styles of Maori "weaving." The "taniko" weave, etc.. Some of the twined figures, we discovered, could be used with the leno set-up, giving unusual and attractive effects.

Of course we also did the more usual things -- Finnweave, three harness weaving, leno, eight-harness Bronson weave (in the pattern given for the bag shown in the September Bulletin,) crackle weave, summer and winter weave in a large modernistic design, etc., etc.. However, the Guatemala weave proved so fascinating that it was difficult to persuade the weavers to do anything else.

Except horse-back riding! Everyone enjoyed the rides, and the trip through Glacier Park, the fishing and the pack-trips, though it must be confessed these activities somewhat cut into the weaving time.

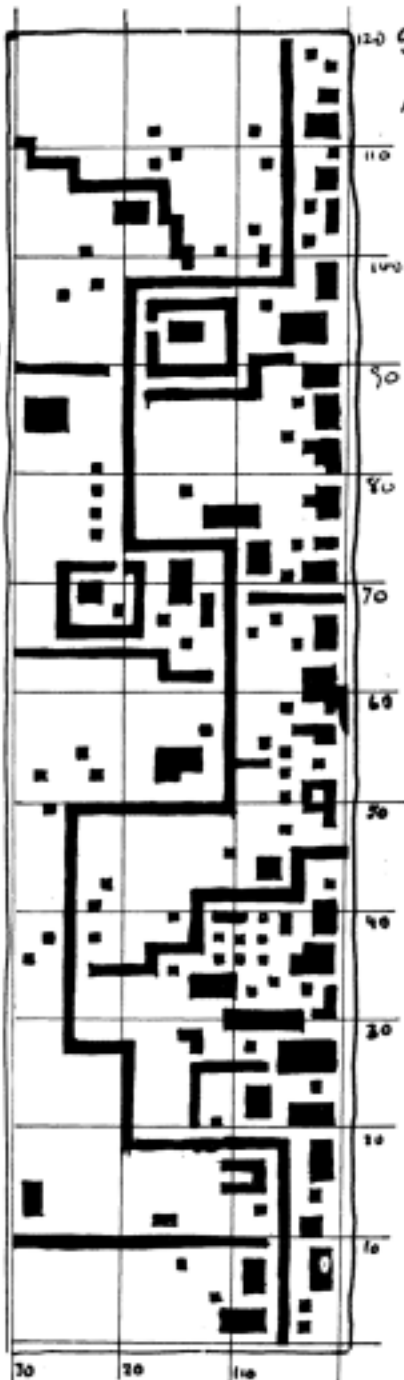
One interesting feature of the meeting was the chance to see and work on several types of loom not before shown in the west. We did most of our Guatemalan weaving on a Bernat six-harness loom. This is a 30" loom with a folding frame, price \$52.50. It behaved admirably and can be recommended without "if or but" to anyone in need of a loom of this size and type. An interesting and unusual loom was a ten-harness Reed-Macomber loom. From the catalogue illustrations I had thought I should not like this loom, but I found it delightful to work on. The tie-up is greatly simplified on this loom through the use of metal hooks instead of cords, permitting an elaborate tie-up to be made or changed in a few minutes. Here again is a loom I can recommend whole-heartedly. It is supplied through the Universal School of Handicrafts, RKO Building, Rockefeller Center, New York, N.Y. It may be had in several sizes and equipped with any desired number of harnesses up to ten.

Our loom-building Guild member, Mr. E. Everett Gilmore, 1200 West Harding Way, Stockton, California, attended the session, bringing two of his looms with him. One of these was a small four-harness loom and the other was a large eight-harness loom -- on which we did the modernistic weaving. Mr. Gilmore's looms are built on a patented design of his own. They are pretty looms, well-built and well-finished, and operate in a highly satisfactory manner.

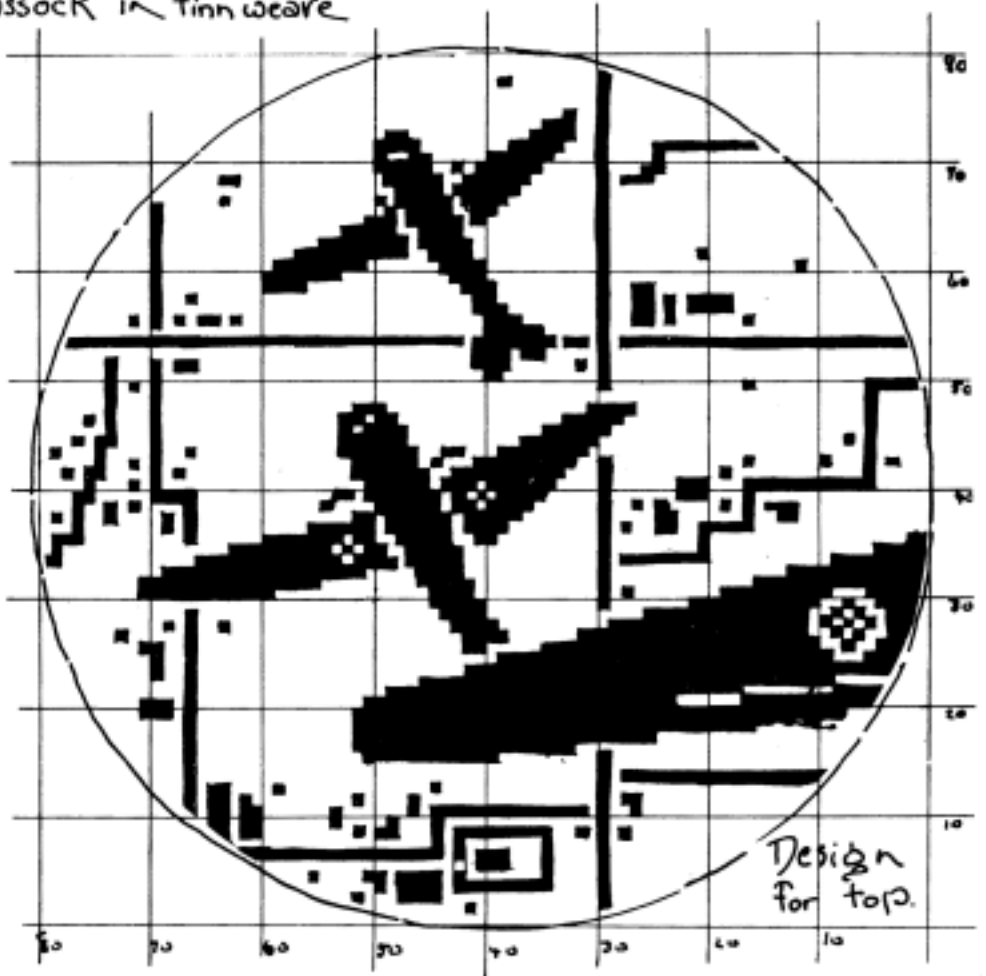
We were honored with the opportunity to try out a new eight-harness loom just put on the market by Cromaine Crafts, Hartland, Michigan. This is a handsome and substantial loom, operated by "jacks" or "coupers," in pairs -- a type of loom-mounting that seems to me the simplest and most direct mechanism for looms of more than four harnesses. It opens a fine wide shed and is easy to operate. It is equipped with a sectional warp-beam and a creel of new design is supplied with it. This creel with its tensioning device makes warping an extremely simple, easy, and quick process. This loom is also equipped with an electric winder for warp-spools and shuttle-bobbins. This winder is mounted on the frame of the loom and is worked with the knee, leaving both hands free. I believe many weavers will welcome this winder, for use on their present looms, so I asked Cromaine Crafts to make a price on this piece of equipment by itself. The price is \$15.00. We all realize the convenience and saving of time in the use of an electric winder.

Cromaine Crafts also sent us one of their little four-harness treadle looms

A Hassock in Finnweave



Strip for sides

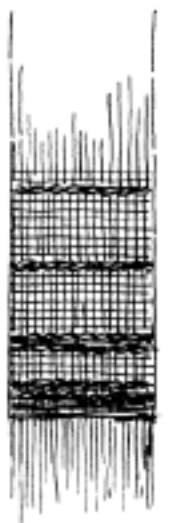


Design for top.

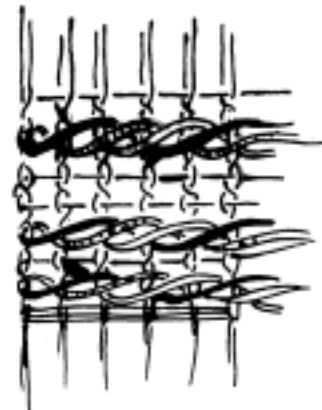


Hassock

Leno Scarf with decorations in the Maori manner.



Detail



Warp: Fabri yarn at 15 ends to the inch. Leno weft like the warp. Twist made of three strands of knitting worsted or Germantown yarn. Three colors may be used. A twist may be carried up each edge if desired. A four-strand twist may be used instead of the three-strand effect illustrated.

which seem to me to meet a special demand in a very excellent way. These little looms weave 22" wide, are light but substantial, take up little space, and operate efficiently. The price is \$38.00. Twenty-inch table looms sell at \$30.00 as a rule -- this small treadle loom costs only eight dollars more and seems to me a more convenient form of loom, -- unless one needs a loom that can be carried about in a car, or moved constantly.

Another interesting piece of equipment which we found entirely satisfactory was a warp-tensioner after the design given the Guild by Mr. A.B. Gardner. This was used with an ordinary spool-rack in warping to a sectional beam. Mr. Gilmore makes this device for sale. The price is \$3.50. The advantage in the use of the tensioner in warping is that each section goes on at the same tension and it is unnecessary to hold the warp in the hand during warping.

An interesting piece of small equipment was a little knife-edged shuttle for narrow weaving, patterned after a Norwegian model. This little shuttle is now being made by Mr. Gilmore and also by Cromaine Crafts. It costs 50¢. For card-weaving and for weaving on the inkle loom it is the ideal tool. We also used this shuttle in our Guatamala weaving.

There were other interesting features of the ranch meeting that I should like to discuss, but they must go over to a later issue of the Bulletin, for the important matter this month is weaving for Christmas.

Here is a suggestion for something that, as far as I recall, we have not made before -- the popular and useful article called variously a "hassock", an "ottoman" or a "pouf." Though not a new idea by any means, the hassock has become a modern fad. It has many uses. In France, where it has always been a feature of living room furniture, it ordinarily serves as a seat for the hostess while entertaining a number of guests. Important guests are seated, by invitation, on the couch or setee. (No polite guest would ever take this place without special invitation.) With lesser guests suitably disposed, the hostess takes up a position in the middle of things on the hassock so that she can turn easily in any direction. It is an arrangement that makes for ease in conversation. With us the hassock serves usually as a fireside seat; usually it is leather-covered, round, with a top from 20" to 24" in diameter. About 16" high. Sometimes it is made in two tiers, and I believe this would be a good form for a piece in hand-weaving; the bottom tier might then be of leather, leatherette or even of oil-cloth, with the top tier done in hand-weaving. The mounting might to advantage be turned over to an upholsterer, though I believe most people could do this part of the work acceptably themselves. The lower tier should be stuffed very firmly with straw and the top tier with kapok, or with straw and a layer of kapok at the top. A nice finish for the edges is to bind them with a narrow "guimpe," which could be woven on the cards or on the inkle loom.

The fabric should be firm and strong, as for other upholstery. The overshot weave is not advised, though an overshot pattern composed of short skips would be satisfactory enough. Better to use the summer-and-winter weave, crackle weave, Finnweave, or some other closely combined fabric. For materials, linen, a linen and rayon combination, linen and silk, linen or cotton and wool, or all cotton, may be used. We found this summer that a coarse, soft tufting cotton called "thrifty-knit" that has recently come into prominence, makes a very handsome upholstery fabric when done in crackle weave or summer and winter weave. The choice of material and colors depends, of course, on the style of the room to be graced by the hassock.

For patterns I suggest "Drifting Shadows" and "Three Twills" in the crackle weave. Both these drafts have appeared in the Bulletin and are also included in the Recipe Book. The pattern numbered Series I, No. 12 in the Recipe Book would also prove excellent. Two repeats of the draft as written take 552 warp-ends. At a setting of 24 to the inch this would make a width of 23". The draft given for the border would be excellent for the piece of weaving required for the sides of the cushion. A special Finnweave design is given on the diagram.

The Finnweave pattern given on the diagram might be worked out as follows: Warp, #5 mercerized cotton in two colors, set at 32 ends to the inch. Allowing eight threads -- four of each color -- to the unit of the pattern will make the top piece 20" wide. This piece should, of course, be woven square. Stitch on the sewing machine along the circle before cutting. The strip for the side of the top cushion, if woven as shown on the diagram, will be 7½" wide and should be woven about 64" long. If preferred, this strip could be made of a plain fabric or done in a simpler arrangement of checks or stripes. The bottom of the top cushion should be of leather, oil-cloth or canvass, so that the two cushions can be used seperately if desired.

The scarf suggestion shown on the diagram is simple to do and gives an unusual and effective border for pieces in the leno weave. Use a coarse yarn -- a strand each of three colors. On one of the twist sheds start at the left hand margin of the scarf and with the twist shed open take the strand across the web as shown in the detail sketch. The twist may also be carried perpendicularly along the edges of the piece, catching one strand of the twist on each weft-snot. A twist across the ends, just above the fringe, makes a handsome finish.

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Arrangements have just been definitely completed for a weaving "institute" to be held in San Antonio, Texas, at the end of November and the first week in December. I have not as yet information as to the exact dates. Mrs. E.V. De Pew, 115 East Agarita Avenue, San Antonio, is organizing this meeting, which is to be held under the auspices of the Art Museum. Those interested may get further information by writing Mrs. De Pew. I am looking forward with much pleasure to this meeting, and hope to meet personally many of our south-western Guild members -- who are an up-and-coming group of hand-weavers, full of ideas and enthusiasm.

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I have received samples of very beautiful round linen threads from W.A. Augur, 35 Fulton Street, New York, N.Y. These linens are in natural, only, and range in count from 12/3 to a very fine 50/2. Prices are a little higher than for ordinary linens, as these threads are spun for maximum strength for use in gill netting. They are so strong that it is difficult to break the finest thread even by exerting full strength, and the coarser threads would support ones weight. Those who are interested in getting a really superior linen are advised to send for samples and prices.

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One of our Guild members, Mrs. Maybelle H. Gano, supplies the adress of a craftsman in California who is equipped to supply bag-tops, belt-buckles and so on made of the Trafford "plastics." The address is Allen C. Crossan, 2322 Portola Way, Sacramento, California.

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I have received samples of colored linens and other attractive yarns for hand-weaving from the Reed Loom Company, Springfield, Ohio, and a very interesting batch of samples from "Better Distributors, Inc., Central Falls, R.I.. The latter firm deals in special lots of material at greatly reduced rates; Guild members will find it to their advantage to be on the mailing list of this firm. The current offerings include a great variety of beautiful cottons -- warp-cotton and mercerized cottons. Also some unusual chenille materials, both fine and coarse and a number of wool yarns suitable for suitings.

The Charles Ilfield Company of Santa Fe, New Mexico, ask me to announce through the Bulletin that they are discontinuing their line of "Chimayo" yarns, which I do with regret, as these yarns were excellent. They are selling off the stock at reduced rates and those who are interested should send at once for samples and prices.

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Last minute note: A Canadian address for linens: Le Fil de Lin, 82 Rue Ste. Catherine Grand Mere, Quebec, Canada. (From Mrs. Hooser)



THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana

for
November, 1938

(Copyright, 1938, Mary M. Atwater)

Among the interesting pieces of weaving we studied last summer was a girdele from Peru, done in white cotton and red wool, and woven with quaint figures of stylized animals and simple geometric forms. To reproduce a weave of this kind in a mechanical manner would require an elaborate draw-loom, but the thing can be done quite simply and easily on three harnesses by the use of a pick-up stick. The original was no doubt woven on a narrow belt-loom, but on a harness loom the fabric can be woven as wide as desired -- wide enough for bags, for instance.

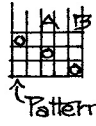
I made my reproduction as follows: For warp I used Egyptian cotton 24/3 for the foundation, and having no hard-twisted wool yarn of the right weight I used perle cotton #5, in red. The cotton was not quite coarse enough for the purpose and when I set up another warp for this weave I shall use Vittoria strand or a similar material. The plan of the warp is as follows: Border (not shown on the drawing) white, 8 threads; red, 8 threads; red and white alternately, 8 threads -- 4 threads of each color; red, 8 threads. For the center, on which the pattern is woven: red, 1 thread; white, 2 threads -- repeat 38 times, omitting the last pair of white threads. Then the border, ending with 8 white threads. I used a 22-dent reed -- four threads to a dent for the white edge threads, 2 threads to a dent for the rest of the border, and three threads to a dent for the center part. The border and the white threads of the center stripe I threaded as for plain weave, on the two front harnesses, as shown on the drawing, and put the pattern threads on the third harness.

For weft I used #5 perle cotton in white, on a small flat "poke-shuttle," and for the pattern work I used a small flat pick-up stick, pointed at one end, and narrower than the shuttle. All the weaving is done on the two tabby sheds, the pattern threads being picked up first and held on top of the shed on the pick-up stick, as follows: weave on treadle A, then on treadle B, to make a white line to start. Now raise harness 3 and insert the pickup stick under all the red pattern threads. let down harness 3 and weave on treadle A -- the stick rides on top of the shed and gives no trouble. Weave treadle B. Now raise harness 3 again and insert the stick as before. Leave the stick in place and weave four shots: A,B,A,B. This makes the wide red stripe. Weave treadle A, plain. Raise harness 3 and insert the stick. Weave treadle B. Take out the stick and weave treadle A, plain.

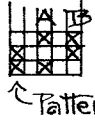
To weave the figures proceed in the same manner, taking up on the ~~shuttle~~ pick-up stick only those pattern threads required to make the pattern. For instance, to weave the small geometric figure at the bottom of the strip in the right hand side of the drawing: raise harness three; take up on the stick the first 13 threads; skip over 12 and pick up the last 13 threads. Drop harness three and weave on treadle B. Next pick up the first three threads, skip seven, pick up three, skip twelve, pick up three, skip seven, pick up three. Weave on treadle A. Then pick up the first 13 and the last 13 threads as for the first shot of the figure, and weave on B. For the fourth shot, skip the first thirteen threads, pick up twelve. And so on. The process is extremely simple.

As the warp is set close and several threads are drawn through each dent of the reed, a firm beat cannot be accomplished with the batten in the ordinary way. To get a firm beat, put the flat shuttle through the shed and beat against the shuttle with the batten. This drives the threads close together. The weave should be very firmly beaten up for best results.

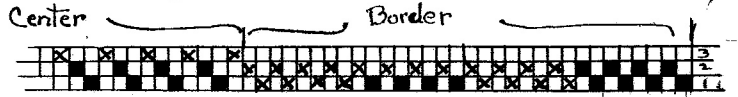
Tie-up
Rising
Shed



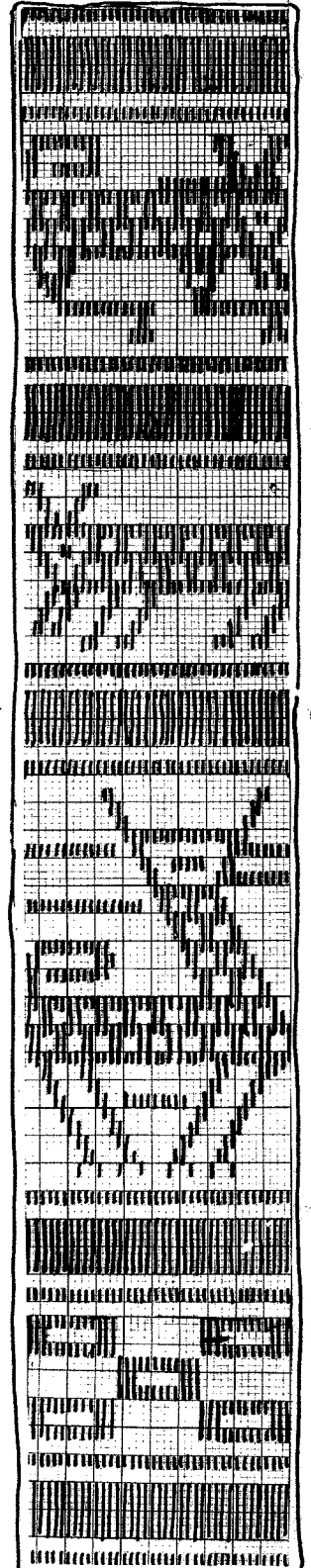
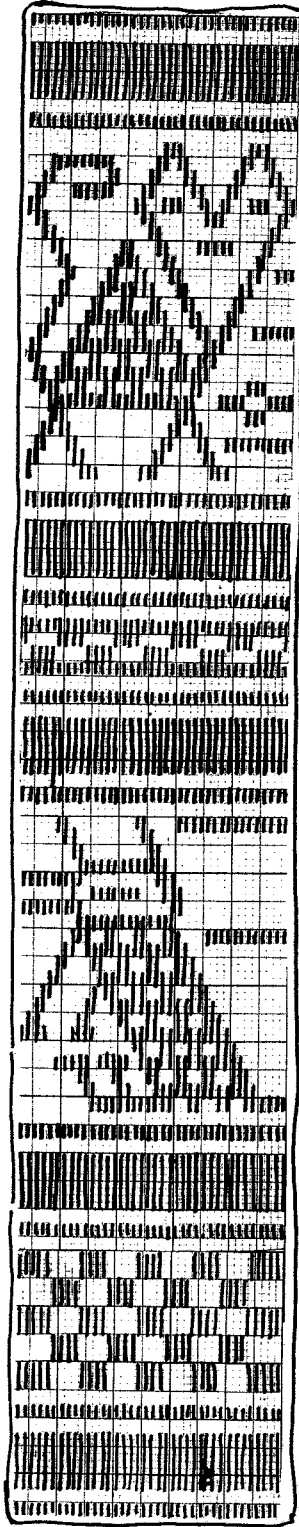
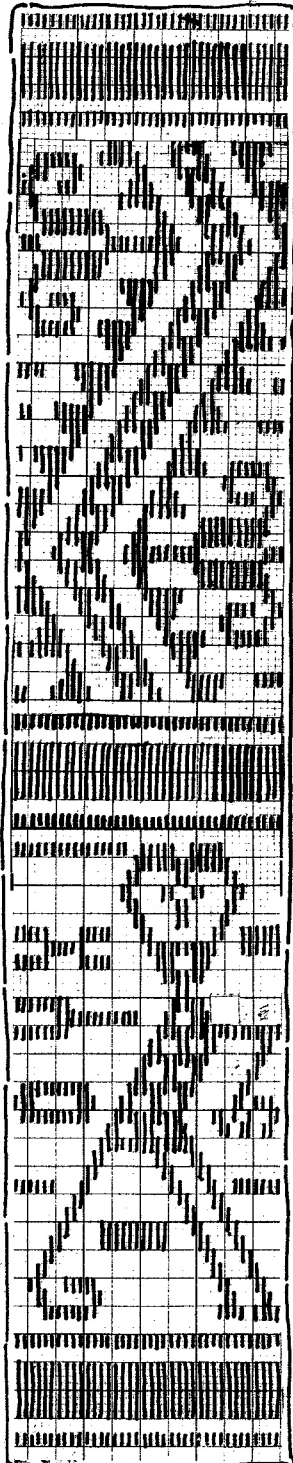
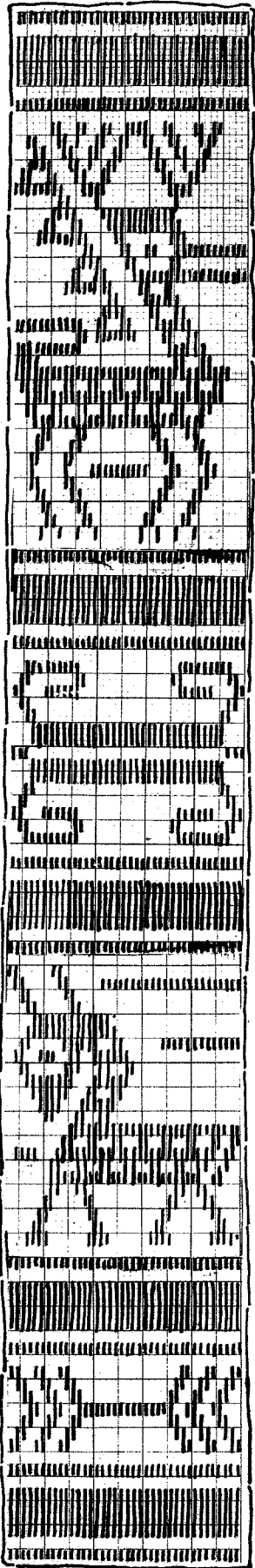
Sinking
Shed



Threading for a Peruvian Girdle



■ White-fine x Red-coarse



See Study samples
(14), (15)

Page three

tie-ups as
shown on
page two

■ Fine threads
▣ Coarse threads

threading for
Pattern stripes



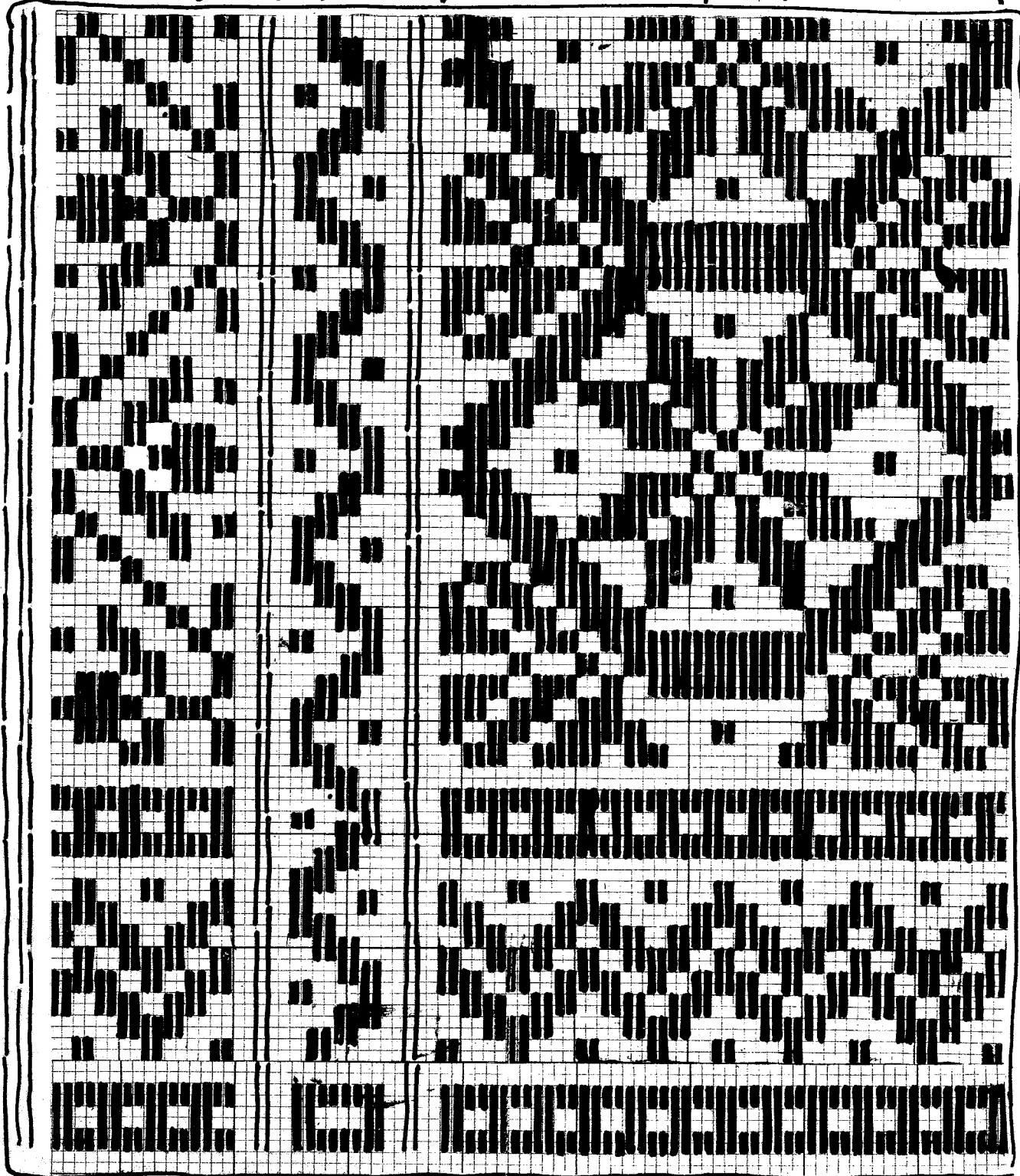
threading for
Plain weave



Orange

Ted

Center Stripe - Green



Exactly the same method of weaving can be used to reproduce the Mexican runner shown on page Three. A similar fine white cotton is used for the foundation, but it is threaded double through the heddles, so that there are four fine white threads to each coarse pattern thread. The piece is made with a broad stripe of pattern weaving in green for the center and two narrow pattern stripes on either side, -- one red and one orange. The yarn used for the pattern is a two-ply yarn about the weight of Shetland, though somewhat harder twisted. A #3 perle cotton might be used instead. The stripes of pattern weaving are separated by narrow stripes in fine blue cotton, doubled like the white part of the warp. The plan of the warp is as follows: White, 8 threads (doubled); Blue, 28 threads (fine, doubled); white, 8 (doubled). First pattern stripe: 2 white threads, (doubled), 1 coarse thread, orange -- repeated sixteen times. Then: white, 8 threads; blue 4 threads; white 8 threads, blue 4 threads; white 8 threads, -- all in fine material, doubled. Second pattern stripe: 2 white threads, doubled, 1 coarse red thread -- repeat eight times. Next: white, 8 threads; blue 4 threads; white, 8 threads; blue 4 threads; white 8 threads -- all in fine material, doubled. For the center stripe: 2 white threads, doubled, 1 coarse green thread -- repeated 50 times. This being the center, repeat the blue and white stripes and the red border; blue and white stripes again, and the orange border; ending with the broad blue border and the narrow white edge.

The weft used in this piece was a coarse strand of fine white cotton and two shots were woven under each pick-up. It will prove easy to follow the design from the drawing. I have shown the pattern threads as separated but in the piece they come together and show no spaces between. It will be noted that the pattern threads are picked up in pairs and not singly as in the Peruvian girdle. This Mexican piece is wide enough for bags, as it measures 11½" wide. It could easily be made wider by making the plain-weave stripes wider. The pattern shown is a conventional one, but of course free patterns could be used if preferred. The piece is effective, and being quite coarse, with a coarse weft the weaving goes rapidly. It need not be beaten up as firmly as the fabric for a belt or girdle.

This is really a very amusing trick in weaving and will, I hope, appeal to those Guild members who enjoy something "different" for a change.

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I am requested to pass along the following announcement:

"The Crockett Art Guild will hold their annual exhibit of weaving, needlework, and handicrafts on November 16 in the Woman's Club House in Crockett, California. The public is invited. The exhibit will be open to the public from one P.M. to ten P.M.. Tea will be served."

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The Institute in San Antonio is being held under the auspices of the Witte Memorial Museum of Art. Mrs. E.V. De Pew, 115 East Agarita Avenue, San Antonio, Texas, is in charge of the arrangements. Mrs. De Pew is one of our Guild members, and attended the first institute we held -- the one sponsored by Mrs. Anne Fisher of El Conejo Blanco, and held in Palmer Lake, Colorado. Mrs. De Pew has been the moving spirit in organizing the meeting in San Antonio. Any inquiries about terms and so on should be addressed to Mrs. De Pew.

The meeting is scheduled to open November 28 and to continue for two weeks. Meetings will be held in a gallery of the museum, and an exhibition of hand-woven fabrics will be held in connection with the institute.

I shall, of course, be absent from my office for the period. Routine business of the Guild will be taken care of in Basin by my secretary but anyone wishing a quick answer to an urgent question would do well to address me in San Antonio, -- either in care of Mrs. De Pew or in care of the Witte Memorial Museum.

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May M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana.

for

December, 1938

For some years our December Bulletin has been devoted to technical matters -- of method and equipment, and so on. Not very exciting, but useful. So this seems an appropriate time to publish the list of addresses that will be found on pages 3 and 4 of this issue. Some of these addresses have been given before, and some have not. But the assembled list will, in any case, prove a convenience. I should like to suggest that Guild members send to the yarn dealers listed for samples and price-lists, so that they will be able to compare prices and qualities, and will know just where to send for anything they may happen to need.

Most of the firms listed are people with whom I have dealt, myself, though a few addresses have been sent in by Guild members.

A great saving in cost may be made by purchasing weaving materials from the jobbers -- prices are often only a small fraction of the retail price and are sometimes below manufacturing cost. There are, however, draw-backs to dealing with the jobbers. They do not, of course, carry standardized lines and when a lot is sold out it is often impossible to get "more of the same." It is therefore necessary to allow generously in ordering so that there will be no chance of running short. Moreover, the jobbers may not have in stock precisely what one may wish at the moment. The jobbers make no guarantee as to quality and color, either, so that one must make one's own tests. There are, of course, many more jobbers than those listed. I have dealt with many others but have omitted the names of those I found unreliable. Some particularly attractive samples have been sent me by "Better Distributors," and I believe it would pay Guild members to send for them.

I had some notes on the new looms in the October Bulletin so need not say more on that subject here. I have, however, received a good many inquiries about the loom for which working drawings were published not long ago in a magazine of wide distribution. I have made it a law for myself not to give an opinion on a loom I have not seen and actually woven on myself, and I have not seen or used this loom. I confess that from a study of the drawings I have no wish to do so. One of our Guild members, however -- Mr. Roger Millen, who is an expert weaver -- writes me that he likes this loom very much. I can only say that from a study of the drawings the loom appears to me much too short from front to back, much too massive in construction for the width, and somewhat awkward in design, -- especially by reason of the treadles that stick out in front of the loom in a most unpleasant manner. It is also untrue that the plans can be used for building an eight-harness loom as stated on the chart.

I should like to make mention of some of the items of small equipment listed among the addresses. For a long time we have wanted a good electric winder at a reasonable price, so I am especially glad to list this item. The winder supplied by Cromaine Crafts can be attached to the frame of the loom and can be operated and regulated by pressure of the knee, leaving both hands free. It is a very nice thing and I am sure many of us will be glad to know about it.

Sometimes a small tool especially suited to a special job will save a lot of time and trouble. One of the tools ordinarily used in weaving, -- the drawing-in hook -- has always seemed to me a very poor instrument; I never use the thing, myself, for any purpose at all. But there is a little tool that

exactly suits the job of sleying. It is shaped something like a draftsman's curve. A friend recently sent me one made of metal, which is very nice, but I do not know the address of the manufacturer. These hooks, made of very thin wood, can be obtained from Cromaine Crafts.

Another very useful little tool is a special shuttle for belt-weaving made after a Norwegian model. This is obtainable from Mr. Gilmore and also from Cromaine Crafts.

A few days ago Mr. W.A. Augur, 35 Fulton Street, New York, sent me some little netting needles, made in Spain. They are charming things, and make excellent tools for the various pick-up weaves as well as for netting. They cost only ten cents each and come in several lengths.

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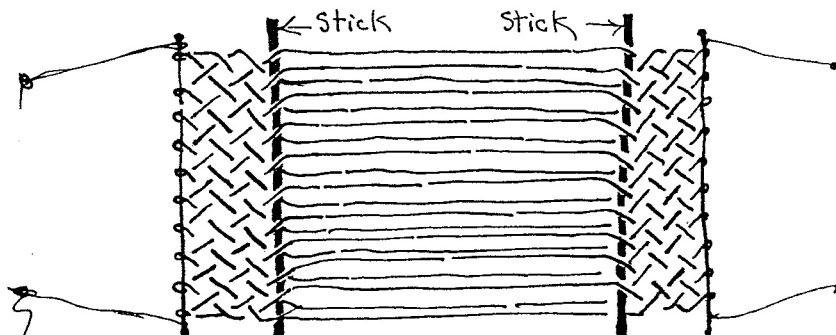
I have been experimenting further with the Mexican method of plaiting described in the Bulletin for August, 1938, and I find this technique has many and varied possibilities. The work can be done more easily and rapidly if the warp is stretched over a frame or between two supports, and the pick-up is made with little pick-up sticks rather than with slips of paper. These sticks may be had at small cost from Mr. E.E. Gilmore. Knitting needles may be used instead of sticks, but the celluloid ones should be used in preference to steel needles as the metal ones are heavy and tend to fall out of the shed at inconvenient moments. I stretched my warp over an inkle loom, with the heddle pegs removed. One end of the warp may be fastened down to stay but the other end has to be untied from time to time to take out the twist and to relieve the tension. There is much more take-up in the warp, of course, than in ordinary weaving and the warp becomes tight.

Bags can be made in this technique in a very entertaining manner. Make the warp over a frame and using three sticks, weave both ends at the same time, this way: Make the pick-up with one of the sticks. Insert another stick through the same shed, and push the sticks strongly to opposite ends of the warp. Now make up the next pick-up with the third stick; push the stick up firmly against the one at the top of the warp, take out the first stick, insert it through the same shed as stick No. 3, push it strongly against stick No 2 at the opposite end of the warp. Take out stick No. 2 and use this for the next pick-up. Of course plaiting in this fashion it is not necessary to untie the warp to take out the twist. When the sticks come together at the center, put in a shot of weft through the last shed to hold the twist.

A bag done in this fashion is shown in one of the illustrations in d'Harcourt's book on ancient Peruvian textiles.

Any arrangement of colors can be made, though the little pattern given in the August Bulletin is particularly nice.

Of course in setting up the warp for a bag allowance must be made for the take-up in the warp. An embroidery frame can be used, as this is adjustable. Or the warp may be made between two sticks and these can then be tied to supports in such a way that one end can be released from time to time to let off the tension.



Set-up for plaited bag.

LIST OF ADDRESSES.

Equipment, Looms

Structo Manufacturing Co., Freeport, Illinois.

Table Looms, #600, 20" four-harness; #420, 14", four-harness.

#720, 26", ten-harness, mounted on folding stand. Hand-lift

Treadle looms, 45", jack-type, four-harness and eight-harness, equipped with sectional warp-beam if desired.

Cromaine Crafts, Hartland, Michigan.

Treadle looms of many kinds and sizes. Especially recommended:

22", four-harness, with metal beams. Light, strong and inexpensive

32" eight-harness, jack-type. Also Inkle Looms

Mr. E. Everett Gilmore, 1300 West Harding Way, Stockton, California

Treadle Looms, jack-type, with four or more harnesses, folding frame or rigid frame, made in many different sizes. Also Inkle Looms

The Emile Bernat and Sons Co., Jamaica Plain, Mass.

Treadle Looms, jack-type, 30", with four or six harnesses. Folding frame.

Universal School of Handicrafts, RKO Building, Rockefeller Center, New York, N.Y.

Treadle Looms The Reed-Macomber "Add-A-Harness" Loom, jack-type, folding frame, sectional warp-beam if desired, special construction that greatly facilitates the tie-up.

Small Equipment

Sectional warp-beams built to order to fit any loom. E.E.Gilmore

Spool-racks for sectional warping, E.E.Gilmore

Warp-tensioner, designed by Mr. Gardner. Supplied by E.E.Gilmore

Creel and tensioner of special design, Cromaine Crafts

Swifts and skein-holders, Gilmore and Cromaine Crafts

Small umbrella-swift, all metal, Better Distributors, Inc, Central Falls, R.I.

Shuttles, flat "poke-shuttles," rug-shuttles, throw-shuttles with bobbins, special shuttles for belt-weaving, E.E.Gilmore and Cromaine Crafts

Reeds. The Whitaker Reed Co., Worcester, Mass.

Heddles. Flat steel, the Steel Heddle Co., 2100 West Allegheny Ave., Philadelphia, Pa.

Wire heddles and heddle frames. Walker Mfg., Co., Ruth and Atlantic Sts. Philadelphia, Pa.

Bobbin Winders, electric, Cromaine Crafts
hand-operated, Structo Co.

Guage-bars and pile-knives, for "Flossa" rug weaving, Mr. N. Ness,
Warner Hardware Co., 13 South Sixth St., Minneapolis, Minn.

Wooden warp-spools (for the creel or spool-rack) Jas. H. Billington Co.
113 Chestnut Street, Philadelphia, Pa.

Bag-Mountings, commercial, The Jackmore Co., 393 Fifth Avenue, New York, N.Y.
Hand-made, wood. Plain or carved. Mrs. Marie L. Robbins,
Hastings, Iowa.

Mrs. O.C.Houchin, Babcock-Selvidge Building, Billings, Mont.
(Mrs. Robbins and Mrs. Houchin also supply wooden belt-buckles and buttons.)

Hand-Made, "plastics" Mr. Allen C. Crossan, 2323 Portola Way
Sacramento, Cal.

Round Sticks and Pick-up Sticks for use in the "Finnweave", Gilmore and Cromaine

Cards, for card-weaving, Cromaine Crafts, and the Bernat Co.

LIST OF ADDRESSES -- YarnsDealers, who carry many different kinds of material:

- The Emile Bernat and Sons Co., Jamaica Plain, Mass.
- The Cliveden Yarn Co., 711 Arch Street, Philadelphia, Pa. (This firm makes a discount to Guild members and pays postage.)
- Bernhard Ulmann Co., 107 Grand St. New York, N.Y.

Cottons

- Lily Mills Co., Shelby, N.C., -- all kinds of cotton materials
- Lily Mills Co., 516 Mission St. San Francisco, Cal.
- California Cotton Mills, Oakland, Cal.
- Tinkler and Co., inc., 527 Arch Street, Philadelphia, Pa.

Linens

- Hughes Fawcett, Inc., 115 Franklin St. New York, N.Y.
- R.J.Ederer Thread Co., Elizabeth and Inity Streets, Philadelphia, Pa.
- Linen Thread Co., 200 Hudson St., New York, N.Y.
- Linen Thread Co., 443 Mission St. San Francisco, Cal.
- The Pacific Coast Linen Mills, Vancouver, Washington
- Salem Linen Mills, Salem, Oregon
- W.A.Augur, 35 Fulton St., New York, N.Y.
- Le Fil de Lin, 82 Rue Ste. Catherine, Grand Mere, Que., Canada

Wool and Worsted

- Shepherd Worsted Mills, 148 California St., Newton, Mass
- William Condon Woolen Mills, 65 Queen St., Charlottown, P.E.I., Canada
- Anniel Woolen Mills, Inc., Mount Airy, N.C.
- Chippewa Falls Woolen Mills, Chippewa Falls, Wisconsin
- West Coast Woolen Mills, 440 Clarke Drive, Vancouver, B.C., Canada
- Bartlett Woolen Mills, Harmony, Maine
- Pepperell Braiding Co., East Pepperell, Mass.

Silks

- W.C.Thairlwall Co., 15 Tudor St., Cambridge, Mass.
- Ludwig Littauer & Co., 30 East 33rd Street, New York, N.Y.
- Cheney Bros Co., 181 Madison Avenue, New York, N.Y.
- American Silk Spinning Co., 24 West 40th Street, New York, N.Y.

"Loopers"

- The Colonial Yarn Links Co., 1940 East 8th St. Charlotte, N.C.

Chenille

- The Percelay Yarn Co., 302 North Main St. Pawtucket, R.I.
- Better Distributors, Inc., Central Falls, R.I.

Yarn Jobbers

- The Percelay Yarn Co.
- Better Distributors, Inc.
- The J.C.Yarn Co., 111 Spring Street, New York, N.Y.
- Kaminow Bros., 28 East 22nd St., New York, N.Y.
- Scientific Textile Co., Morrisville, Pa.

Angora

- Royalty Angora Mills, 188 West Randolph St., Chicago, Ill.

Foreign Addresses

- Sandnes Uldvarefabrik, Sandnes, Norway -- yarns
- Gunnar Anderssens Vavshedsverkstad, Oxberg, Sweden -- looms, shuttles, etc..

When this Bulletin reaches you I shall be in San Antonio where, I hope, I shall have the pleasure of meeting many Guild members personally. I hope all who are able will come to San Antonio and attend the institute as I am sure we shall do things, and discuss things, of interest to all fellow-craftsmen.

Mary M. Atwater