

# THE SHUTTLE-CRAFT GUILD

## BULLETIN

Basin, Montana

for

January, 1939.

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January is "coverlet month" in the Guild. A hand-weaver who has never made a coverlet has missed one of the chief thrills of the craft and I hope that if there is such a weaver in our membership he or she will use the weaving time of this month for coverlet making.

And as a pattern for this month I have chosen a classic "four-harness overshot" of the pure American Colonial type. It is interesting to try exotic weaves and odd and unusual weaves, but there is a solid satisfaction in coming back now and then to the weaves that make the foundation of our own national popular art.

I do not know the history of the ancient coverlet from which the pattern was written. It is at present among the old weavings in the magnificent industrial museum of the Henry Ford Foundation at Dearborn, Michigan. I saw it there last summer and was given permission to use the pattern in our Bulletin. The piece is done in the traditional indigo blue wool over a white foundation and there are few errors in the weaving, so it was the work of a skilled and careful weaver; but the seam is not quite perfect so I feel sure it was not done by a professional weaver but was probably woven by the great-great-great grandmother of one of us, sitting at her big home-built loom in the corner of a home-stead kitchen -- the weaver's attention being divided between the web on the loom, the roast turning on a spit before the fire in the open chimney-place, and the newest baby in its wooden crib. Perhaps she felt guilty to be spending her time on a thing of pride and beauty like the new coverlet when the sheets were wearing thin and Johnny needed a new suit of fustian, but the desire to create beauty that is in all of us is a thing that cannot be denied.

The name of the pattern is probably "Indian War," though the arrangement is different in effect from the pattern of this name shown in the illustration on page 19 of my Shuttle-Craft Book. The "bow and arrow" motif is very well-defined. I have never seen another coverlet exactly like this one, so perhaps the arrangement was the special design of the weaver.

On the diagram I have given two arrangements for coverlets of different widths, and also an arrangement for the 600 threads of the 20" Structo loom, and have also given treadelings directions. I do not like to write treadelings directions for a pattern of this type as they are not needed, and by the nature of things cannot be correct for all weights of weft materials and for the individual "beat" of all weavers. The pattern is woven "as drawn in" and though I have set down the treadelings I hope nobody will follow them in weaving, but will weave freely and happily along the diagonal.

If I could discover who it was that introduced the bad habit of written lists of treadelings I should search that person out and make him repent. It is only among us here in America that these written treadelings prevail. They are always misleading, only rarely and by chance correct for the piece in progress, and entirely unnecessary. As a weavers' New Year resolution I propose: "Avaunt the treadelings."

At the various "institutes" I have been holding here and there about the country there is always at least one loom threaded to an elaborate pattern in overshot weaving on which everyone practises "weaving as drawn in" without treadelings and without so much as a sample or a diagram of the pattern for guide -- simply by following the diagonal. This is the correct way to weave these patterns. It is also the easy and exact way to do it. The craftsman's way. At the recently concluded institute at San Antonio we had several blind weavers,

and even these, deprived of sight as they were, found they could weave in this fashion. So, friends and fellow-weavers, let's all do it so. It saves time, prevents mistakes, and is much more fun.

The San Antonio institute was held under the joint auspices of the Sheep and Goat Growers Association of Texas and the Witte Memorial Museum of San Antonio. The museum, where the meetings were held, made a delightful place to work. In connection with the institute the museum held an exhibit of textiles that was of much interest. A loan collection of old coverlets displayed on the walls of one of the galleries was very handsome indeed. There were beautiful examples of old-time weaving in all the different styles. There was also an exhibit of Mexican, Guatamalan and Phillipine weavings, and an exhibit of modern American work. No more delightful setting for our work could well be imagined.

And we had perfect weather, -- one soft, sweet day after the other. Why, the museum treated us one day to a pic-nic lunch in the patio, and it might have been summer!

San Antonio, with its ancient missions and its little river that winds in and out among the buildings, - edged by green grass, palms and banana plants, - its ancient cathedral and modern office buildings, its picturesque Mexican quarter and -- most thrilling of all -- the historic Alamo, is a rarely beautiful and interesting city. I have come away full of enthusiasm for eastern Texas and for the fine, cordial people I met there.

I can't resist saying a word about the amazing place where I stayed in San Antonio -- the Argyle. It is hard to describe the Argyle, for probably there is nothing like it anywhere else in the world. One might, perhaps, call it a "family hotel," though it is not in the least like a hotel. It is a huge old ranch-house in a district called Alamo Heights, not far from the Witte museum. There is no sign on it to say it is anything but an imposing private mansion and one must know ones way about in order to find it. It stands in a fine garden, and inside it contains a remarkable collection of antique furniture collected by "Miss Alice," who with "Mr. Bob" are the presiding geniuses. It is, however, the food that makes the Argyle something to rave about. In any line of art there are outstanding geniuses, and certainly in the art of preparing and serving food Miss Alice is in the very top rank. Such food as appears three times a day on the tables of the Argyle should be served only to kings and princes. One feels almost ashamed, being an ordinary person, to partake of such fare. But anyone who goes to San Antonio and misses the Argyle is cheating himself of a rare pleasure.

The San Antonio newspapers gave the institute splendid publicity, and Radio Station WOAL, the NBC station at San Antonio, broadcast an "interview" which perhaps a number of our Guild members in other places may have heard. Hand-weaving is comparatively new in that part of the south-west, and certainly San Antonio did everything possible to make eastern Texas "hand-weaving conscious." Guild members travelled long distances to come to the meeting, even when they were unable to stay longer than one of the week-ends. Altogether I feel it was a highly successful meeting. The chief credit should go to our Guild member, Mrs. E.V. De Pew of San Antonio, who promoted the institute and worked early and late to put it over. Thanks and appreciation, too, go to Mrs. Quillin, head of the Witte Memorial Museum, who gave the meeting its beautiful setting, and to the Sheep and Goat Raisers' Association who lent their support in so generous a way. We had a grand time, and we hope much stimulus to the craft of weaving will come of it.

But to return to the subject of coverlets: Some of us may not wish to make a coverlet in the "period" Colonial style. It must be admitted that strictly classic pieces of this kind, with their very strong individual character do not always suit the style of our modern houses, and no matter how strongly sentiment draws us toward making a classic coverlet, it may be more practical to



make our January coverlet in some other style. A piece I made some years ago, a that went the rounds in one of our travelling exhibits, was shown at San Antonio and was much admired. This coverlet was made on the pattern given in the Recipe Book -- Series V, No. 11. The pattern I named "Botanical Garden." I made it on ten harnesses, adding a narrow border in solid stripes, threaded on the ninth and tenth harnesses. I also doubled the pattern. That is, I made each block twice as large as shown in the draft. For warp I used spun silk in black, at a setting of 30 to the inch, using the same material for tabby. The figures were woven exactly as shown in the illustration, but developed in two colors and materials -- a gold colored rayon and a rough wool homespun in burnt orange. The effect is really quite gorgeous, though as a bed-covering it is too dark for most bed-rooms. It was intended rather as a couch-cover, or the two strips might be used as portiere

The pattern has many possibilities, and of course a great many figures different from those shown on the illustration, might be designed on this threading. We had the pattern on a small loom at San Antonio, -- for experiments in the summer and winter weave. It makes handsome runners, bags and other things. The style, though modern, is not blatantly "modernistic" and harmonizes well with many styles of interior decoration.

For anyone who is truly ambitious, a coverlet in "Finnweave" ~~fax~~ would make an outstanding project. I fancy this would not take as long to make as one might fear, though of course it would take longer than a coverlet in the "Indian War" pattern or one in the "Botanical Garden" pattern. As design is perfectly free in this weave, the weave could be used for a coverlet in the classic manner or for a modernistic figure, or for a design of any type.

At the San Antonio meeting two new looms made their "debut." One is a 24" four-harness treadle loom now made by Mr. E.E. Gilmore, 1200 West Harding Way, Stockton, Cal. This is a very desirable small loom in my opinion. It is equipped with a sectional warp-beam, is sturdy in construction, and is deep enough from front to back for such weaves as the Finnweave and the leno weave. Most small looms are built too short from back-beam to breast-beam for weaves of this kind. I liked this new loom very much. And I liked the price -- only \$40.00. Anyone who is in the market for a really good small loom would do well to consider this one.

The other new loom that had its premiere was an addition to the Structo family. It is a hand-lift loom similar in design to the familiar 20" table loom but weaving 30" wide. It is mounted on a stand. This is a well-made loom, as all the Structo looms are, but is not equipped with a release and weaving on it is much slower than on a treadle loom. It is too large to be used conveniently as a table loom or to be easily transportable -- which seem to me the things that make the 20" loom useful. Frankly, I do not care for this loom. It costs \$65.00 and for this price one can get a good treadle loom. The Bernat six-harness treadle loom, for instance, sells for \$52.50 and ~~xxxx~~ weaves 30" wide. It is just as portable and much easier to work on than this new Structo. The new Structo will have a limited value for disabled people who are unable to use their feet in weaving, but otherwise it does not appeal to me.

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Here are a few more addresses for weaving materials:  
E.W. Knapp, 442 Bourse Building, Philadelphia, Pa, -- supplies cotton roving in 12 colors, cotton "frille" yarn in six colors, "spob-dyed" frille in red, blue and green, cotton chenille for rug-making in 12 colors, "de luxe" chenille -- a fine rayon chenille useful for bags and small things/.

Pepperell Yarns, Pepperell Braiding Co., East Pepperell, Mass., supplies a variety of nice worsted yarns in many colors, and also various braids useful in weaving.

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I wish to add personal New Year greetings to all our members, with the hope that we may continue to work together for the best interests of our beautiful craft and with pleasure and profit to ourselves.

Mary M. Atwater



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This Bulletin will deal with "fabric" weaves, about which many questions have been coming in lately. By "fabric" weaves we mean, I take it, fabrics we weave by the yard, for use as upholstery, drapery, etc., and for dress-fabrics. Of course everything we weave is a "fabric", so perhaps the term "fabric weaves" is rather silly and we should rather speak of "texture" weaves, as coming closer to what we mean, for as a rule these fabrics "by-the-yard" are not done in figured designs, but in some special system of interlacing that varies the surface and the "feel" of the fabric.

The plain tabby weave is, of course, the simplest form of interlacing warp and weft. If what one wishes is the firmest and lightest fabric possible in a given material, the tabby weave is the one to use. By "tabby" we mean a 50-50 fabric -- warp and weft the same or similar material with the same number of threads to the inch -- in an over one, under one, system of interlacing. If we use a coarse warp, set far apart, and a fine weft, beaten close, so that the warp is covered, even though the system of interlacing is over and under one, we are not making a tabby fabric, but a weft-face ribbed fabric with the ribs running lengthwise. This is a much heavier and stiffer fabric than tabby. And if we use a fine warp set very close, and weave with a coarse weft, we get again a ribbed fabric -- the fabric usually called "rep." This is a thick, solid fabric, useful for upholstery.

People sometimes ask about the "crepey" effect that occasionally appears in tabby weaving in wool. This results when warp and weft are exactly the same material, twisted the same way. To get rid of this effect the warp should be a yarn with the warp-twist, and the weft should be a similar yarn twisted the opposite way. Most of the yarns supplied us are weft-twist yarns and to get a warp yarn is sometimes not easy unless one is able to buy direct from a mill. In twill fabrics or other varied weaves the crepey effect does not appear.

A plain tabby may be very handsome if evenly woven, and of beautiful material, and of course the effect may be varied in a thousand ways by the use of color. The "shepherd's check," for instance, is simply a tabby fabric in which the warp is set: two threads dark, two threads light, and woven two threads dark and two threads light. The "log cabin" pattern, much used for coat-fabrics and suitable, too, done in heavy yarns, for baby blankets and such things, depends on using two different colors in both warp and weft. Tartan plaids are often woven in tabby if a light-weight fabric is desired, though of course the classic weave for tartans is twill.

The twill weave is undoubtedly the most important of all the fundamental weaves. There are so many twills that a large book would be required to deal with them at all exhaustively. But when we say "twill" we ordinarily mean the simplest of the twills, the four-harness 2-2 twill. This is the classic weave for tartans, as mentioned above, and also for tweeds, and is used for a great variety of dress-fabrics, such as "serge." The threading, of course, is: 1,2,3,4, and the treadling: 1-2, 2-3, 3-4, 1-4, and repeat. This makes a diagonal ribbed fabric, softer and heavier than the corresponding tabby fabric. Warp and weft may be different in color, though the same material, or plaid patterns in great variety may be introduced. There are a number of "fancy" weaves based on the four-harness twill, and some of these have been given in former Bulletins or are included in the Recipe Book. Space is lacking to describe them here.

The five-harness and seven-harness "corkscrew twills," the various fancy weaves based on the six-harness twill and the eight-harness twill, "broken twill", the three-harness "jeans" twill, and the double-face twill can be mentioned only in passing. One could weave among the twills for a lifetime with little danger of monotony.

The "Herringbone" or "Goose-eye" threading, the "Dornik" threadings and their variations all belong to the twill family, of course.

Other well-known weaves of the "texture" group are "huck", "Ms and Os", "Spot" weave or the "Bronson" weave, damask, satin, leno, lace-weave, and many more. Some of these weaves may also be developed in pattern designs -- the Bronson weave, for instance -- but the effect is still a texture effect not necessarily dependent on color. For all these weaves warp and weft should be the same or similar in count.

I have been asked many questions about the combining of different material in the same fabric. There can be no rule in this matter, and some unusual and improbable combinations turn out well, -- there is a weaver in California who has been very successful with drapery fabrics woven with such unusual weft materials as tape-measures and ticker-tape -- but unwise combinations are often disastrous. It is wise not to attempt combining materials too different in nature -- as a soft and elastic material with a stiff, unyielding material. The different rate of shrinkage may produce very undesirable effects.

A cotton or linen warp, woven with a wool weft, usually in the "jeans" twill, was much used for clothing in the old day. The fabric was called "linsey-woolsey." It was a stout fabric, very durable, but also harsh and stiff and it is not often woven today. However, for plain upholstery this fabric serves very well. A cotton warp and a linen weft are sometimes used for towelling and similar fabrics. However, this "union" fabric, as it is called, though durable and sometimes handsome, does not compare in texture and lustre with an all-linen fabric. In my opinion it is usually a mistake to use linen and cotton together in any combination. A highly mercerized cotton may be used as a warp for weaving with silk or rayon, but an unmercerized cotton makes a poor warp for these weft-materials.

Linen, of course, makes the best warp for linen. It is also a suitable warp for silks and rayon -- in drapery fabrics and the like. In fact rayon and linen, which are both materials with little or no elasticity, seem to have an odd affinity for each other. Linen is the best warp to use with the celophane materials that are a fad of the moment.

Wool and worsted yarns make the best warp for fabrics woven in wool and worsted, though wool and silk combinations are sometimes successful. Silk makes a good warp for weaving in silk or rayon. Most rayons are unsuitable for warp though some of the "wool-spun" rayons can be used in the same manner as worsted yarns of similar grist.

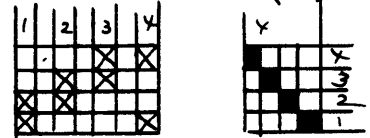
For the unusual textures, made with "nub" and "flake" yarns, odd combinations of material, and the like, each weaver must be a law to himself and do his own experimenting. There is no rule except taste and judgement. It is a wide open field for those with originality and a bit of daring.

The drafts selected for this month include some rather unusual "texture" effects, useful chiefly for hangings and upholstery. Most of the threadings and notes were contributed to the Guild by one of our members, Mr. C.G. White, who grows irises in California and is more interested in textures than in design. One of the treadelings on the eight-harness twill, -- the one on tie-up (d 2) -- was worked out by Mr. White, Mrs. Gubser and Mrs. McNulty at the San Antonio institute. The manner of weaving a 2-2 twill for upholstery, however, is from a sample sent in by a Guild member in the east. (Draft (a)).

The warp in this sample was a fairly coarse hard-twisted unmercerized cotton, set close. The weave was plain 2-2 twill, the first three shots in material like the warp and the fourth shot in a much coarser and softer cotton, like a fine candle-wicking. The whole was very firmly beaten up. All the material was in the same shade of dusty rose. Nothing could be simpler, and the effect is good.

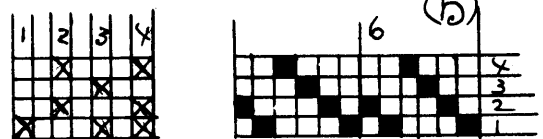
Fabric for Upholstery (a)

(a) Warp, warp 5/4 cotton set about 18 to the inch. Weft, like the warp, with each fourth shot in a soft, coarse cotton, like fine candle-wicking: treadles 1,2,3, one shot each, in warp material treadle 4 in candle-wicking. Beat firmly. This gives a fine pebbled effect.



(b) is the four-harness form of the waffle-weave, contributed by Mr. White. This is effective when done in coarse materials, for use as a drapery fabric. For instance, #5 perle cotton set at 26 ends to the inch and threaded double. Woven in a double strand of the same material. An interesting color arrangement is to make the thread through harness 3 of a double strand of dark material with the other five threads of the repeat double strands in a light color. Weave in the dark shade, or weave treadle 4 in the dark shade and the other shots in the light color. Treadle as follows:

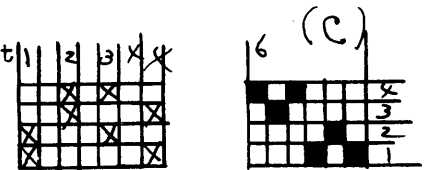
4-harness "Waffle-Weave." (b)



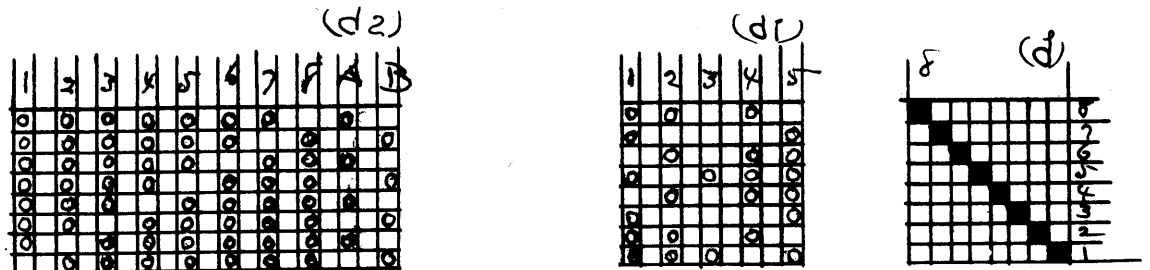
treadles 1,2,3,4,3,2, one shot each, and repeat.

(c) is a four-harness form of what Mr. White calls a "distorted weft" weave. It is effective only when done in coarse material. For a color effect thread the threads on harnesses 2 and 3 in a color darker than the rest. Weave as follows: treadles 4,1,4,3,2,3, and repeat, one shot on each shed. To carry out the color effect suggested for the warp weave treadles 1 and 2 in the darker color and the other shots in the light shade of the warp.

This makes a simple but effective material for drapery. If an open weave is desired, use a coarse reed, sley the first three threads through the same dent, skip a dent and sley the next three threads through the third dent, skip the fourth dent, and repeat.

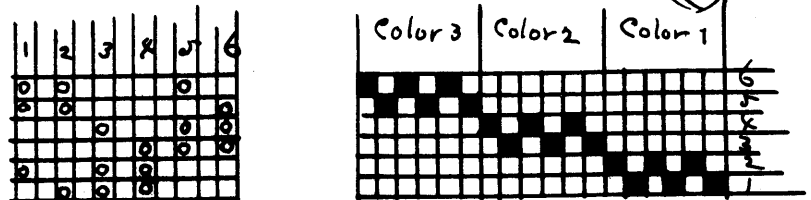


The threading at (d) is the eight-harness twill. With the tie-up at (d 1), woven as indicated, it produces an interesting effect of a criss-cross network over a background fabric. This is particularly effective if the warp is made in two colors, threaded alternately light and dark. Done in coarse cottons it makes a handsome drapery fabric. It may also be done in



wool for a couch blanket or "Afghan." Treadle as follows: 1,2,3,4,5,4,3,2, and repeat, one shot on each shed. The shots should be alternately light and dark if the warp has been set in this manner, or the shots on treadle 3 in the "network" color, and the rest of the shots dark or light as the case may be. The shots on treadle 3 should be woven very loosely to allow for take-up.

For (d 2) the warp should be in two colors, alternating as noted above. Weave treadles A and B in material like the warp, all one color (a light shade.) Weave the other treadles in a very coarse material in black. As follows;



B,1,B,A,2,A,B,3,B,A,4,A,B,5,B,A,6,A,B,7,B,A,8,A, and repeat.



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Basin, Montana.



for

### March, 1939

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It has always seemed to me that as weavers we find our greatest moments in the weaving of fabrics for upholstery. It is true that the more elaborate types of upholstery require more skill than any other kind of weaving, and that to make a success of weaving upholstery fabrics as a business it is necessary to be something of a designer as well as a weaver, but there are many simple weaves that are well within the capacity of the newest beginner -- provided one has an "eye for color" and a willingness to beat. Those who incline to daintiness and fluffiness, and who prefer to fan gently with the batten rather than to pound would do better in some other line, to be sure, for a fabric intended as a covering for furniture must, first and most important of all, be a solid, firm, durable fabric. We don't want a chair-covering that pulls apart and gets baggy after a little use, and we don't want a "sticky" fabric that "comes off" on our guests' clothing. And few of us care to re-cover our furniture every season, so no matter what else we do we must beat, and we must use strong, hard-twisted yarns. The materials may be cotton, linen, wool, worsted, silk or what we choose, but all the yarns must be firm and free from fluffiness.

Also, in order to produce a firm fabric we must avoid all weaves except very closely combined and interwoven ones. Probably the worst possible weave for the purpose is the familiar and beloved "four harness overshot." Some overshot patterns -- those in which there are no long skips -- serve fairly well, to be sure, but there are so many better weaves that even these patterns might as well be left for other kinds of weaving. For pattern effects we can use the summer-and-winter weave, the damask weave, double-faced twill, crackle weave, Bronson weave, etc., and for "texture" effects there are hundreds of delightful weaves -- both simple and elaborate -- so there is little excuse for resorting to the overshot weave.

Though texture is by far the most important consideration in the planning of a piece of upholstery, from the point of view of utility, color is just as important to sightliness. And here no rules can be laid down. The color or colors to use depend entirely on taste -- on the style and size of the pieces of furniture to be covered, on the color-scheme of the room, on the amount of light the room receives, on the temper and complexion of the people who use the room. Here nothing will help except the natural gift we call an eye for color. A large piece of furniture such as a couch covered in a plain fabric of a harsh or uninteresting shade may be a very depressing affair indeed, and the same couch covered in a rash riot of colors may be so irritating to a sensitive set of nerves as to make a room uninhabitable. No matter how fine and durable or how well-woven the upholstery may be, it must also be agreeable in color to be good.

Whether or not to use a pattern -- in the sense of a figure -- is another problem. A too "patterny" effect may be very distressing, on the other hand a plain "texture" fabric may be very monotonous. A pattern that conforms to the style and the architectural lines of a piece of furniture will always, I think, be handsomer than a plain fabric, -- and it is far more interesting to weave patterns than a plain "yardage," which seems to me important. Moreover a pattern is easier to weave than plain material. The figure covers a multitude of slight variations in beat, slight differences in tension in the warp-threads and so on. It takes much more skill and practise to weave a good plain material than an attractive piece of pattern weaving, so that a beginner would be well advised to choose a pattern for a first adventure into the making of upholstery. But -- the pattern must be well chosen to suit the occasion, and as a rule should be carried out in harmonizing colors rather than in strongly contrasting colors.

The type of pattern that, in my opinion, rarely looks well in upholstery is a pattern composed of rings, like so many of the favorite Colonial coverlet patterns. As an example, note the large wing chair in the illustration on page 55 of the Shuttle-Craft Book: This is an unusually fine example of the wing chair -- a genuine antique -- and the covering is a very fine piece of summer and winter weaving, entirely suitable as far as period is concerned, but the effect seems to me very painful. The rings and rings and rings detract from the architectural lines of the chair and give one an uneasy feeling. In general, a sprawling figure should also be avoided. I do not mean that the figure should necessarily be small -- for one of the big, blocky couches in the modern style a very large figure is often delightful -- but if a large figure is used the blocks themselves should be large and simple and the color-effect kept "low." that is the tones should be of almost the same value so that the effect is of a gentle shading without shocking contrast.

Striped fabrics are correct for some kinds of furniture and quite unthinkable for others -- for an old wing chair for instance. Formal chairs of the Empire style almost demand satin stripes and very small, fine figures in the stripes. Sun-room furniture looks well in bold awning stripes of brilliant color. In a general way, use stripes only when these straight lines enhance the architectural lines of the furniture, not otherwise. If in doubt, play safe and don't.

One of the important weaves for upholstery is "rep." This is a warp-faced ribbed fabric, very strong and firm when properly woven. It is usually made in a fine worsted yarn for warp, woven with a coarser material that may be cotton or linen. The warp must be set close enough to cover the weft completely. Bernat's "Fabri" yarn set at 48 or 50 ends to the inch and woven in the Lily Mills' "thrifty-knit" cotton would serve very well. I have discovered by experience that it is not practical to use a fine reed for warp-faced fabrics. If the reed is fine the warp sticks in the dents and it is almost impossible to open the shed. But if six or eight threads are sleyed through a single dent of a coarse reed it is impossible to beat in the ordinary way. To get a firm beat use a flat shed stick, beveled off along one side to a knife edge. Put this stick through the open shed with the beveled edge against the web, and beat against the stick with the batten. A plain rep is woven in a simple 1 and 1 weave, but it is better to thread as for twill, 1,2,3,4. If threaded on two harnesses the heddles will be crowded with the close setting.

I have been making a similar fabric of cotton, using Lily Mills' crochet cotton for warp, at a setting of 44 ends to the inch, with weft of "thrifty-knit" cotton, the warp being in broad stripes of bright color. This makes an extremely firm fabric, strong enough for the seat of a folding porch chair, and very handsome. In my fabric I have introduced little pick-up patterns in the stripes, adapted from an ancient Bolivian weave. The process is simple, but space is lacking this month to describe it in detail. The plain weave would serve the purpose handsomely without the figures, though they are amusing.

A threading that may be used for a variation of the plain rep is given at (a) of the diagram. Treadle as follows: A,B,A,1,A,B,A,2,A,B,A,3, and repeat. Or if an irregular effect is desired weave more plain shots between the pattern treadles now and then, and weave the pattern treadles in irregular order.

At (b) on the diagram is given a small "texture" weave similar to the one at (a) in the Bulletin for February. A fairly coarse cotton should be used for warp, and also for all weft shots except the shot on treadle 1, which should be in a still coarser material. All the material may be in the same color.

The three-harness weave, described in a Bulletin of some months ago, and the Navajo "saddle-blanket" weaves, also given in a back-number of the Bulletin, can be used with excellent effect for upholstery. These weaves require the use of several colors to be effective. Delightful shaded effects are possible.

The threading at (c) on the diagram is for alternating stripes in plain weave and satin. The warp over the satin stripes should be set a good deal closer in the reed than for the plain stripes.

The pattern threadings in crackle weave and in summer and winter weave can be used for "texture" effects when no figure is desired. Weave in tabby, throwing an occasional shot in coarser weft on one or another of the pattern

treadles. For this the warp should be set rather further apart than for regular pattern weaving.

A subtle effect, very handsome for upholstery, results from weaving a crackle weave pattern in the Italian manner, using three colors. Any of the crackle weave patterns may be woven in this manner, but the patterns composed of fairly large blocks are best. At the Hartland institute last summer the pattern we used for this technique was Series V, No. 18 in the Recipe Book. It proved particularly handsome. The method of weaving Italian fashion has been given before in the Bulletin, but I will repeat it for convenience. Calling the three colors: darkest (D), medium (M), and lightest (L), treadle as follows: First Block: treadle 1,(D); treadle 2,(M); treadle 1,(D); treadle 4,(L); repeat as desired; end treadle 1,(D). Second Block: treadle 2,(D); treadle 3,(M); treadle 2, (D); treadle 1, (L); repeat as desired and end, treadle 2,(D). Third block: treadle 3,(D); treadle 4,(M); treadle 3,(D); treadle 2,(L); repeat as desired. End: treadle 3,(D). Fourth block: treadle 4,(D); treadle 1,(M); treadle 4,(D); treadle 3,(L). Repeat as desired. End: treadle 4,(D). This may be woven without a tabby, but if desired, a fine, strong tabby thread may be woven after each two shots of the treadling as given above, to strengthen the fabric. For this weave the warp should be set somewhat further apart than for ordinary pattern weaving. The yarn for color (D) may be somewhat coarser than the yarn for the alternating background shots in colors (M) and (L). One may weave the pattern as shown or simply treadle the four blocks in succession as written above with the same number of repeats for each block. This is really quite lovely. If the colors used are softly harmonious one has a shadowy effect that is a pattern and still not a pattern. Elusive and fanciful. Other patterns in the Recipe Book that lend themselves well to this technique are: Series VII, No. 2; Series III, No. 16; Series III, No. 9; Series II, No. 4; and the pattern I called "Hesitation Twill" that came out in a Bulletin of some months ago.

The summer and winter weave lends itself beautifully to a varied color effect. Some time ago I wove a chair-seat on the threading given in the Recipe Book, Series III, No. 12. For warp I used line linen, and the same material for tabby. For the pattern shots I used a hard-twisted homespun yarn in several shades of dull green, dull blue, gold and tan. I wove the darkest part of the figure in the darkest shade of green, the intermediate part in dull blue and the lightest part in tan, -- but I did not weave these figures in sharp outline as shown on the drawing but introduced shots of gold in the light spaces, occasional shots of blue-green across both of the darker figures, or across the whole width of the piece. Also wove the dark green across two figures from time to time; put in an occasional shot of yellow green, and so on. The pattern is there, but it is shadowy, and the play of colors is delightful. It is impractical, of course, to write out the treadling in detail for such a piece. This sort of thing is improvised at the loom.

Another weave that is excellent for upholstery is the Bronson weave. On eight or ten harnesses this weave gives delightful pattern possibilities, and the four-harness patterns, such as for instance drafts 256 to 263 inclusive in the Shuttle-Craft Book, page 256, are very nice indeed. One of the best eight-harness threadings for the purpose is Series III No. 24 in the Recipe Book. The treadling for this weave when it is used for upholstery is somewhat different, however, from the manner of weaving for linens. The pattern weft may be a different material from the warp and also coarser, and instead of using one tabby treadle as in linen weave both tabby shots should be used, alternately as in overshot weaving or the summer and winter weave. The use of both tabby shots makes the fabric firmer and stronger, though it destroys the pattern effect on the wrong side of the fabric. For upholstery the wrong side is unimportant.

Though, as indicated above, many of the old Colonial patterns in summer and winter weave are not desirable for upholstery fabrics, there are a number that lend themselves beautifully to the weaving of furniture covering. One of the best, in my opinion, is draft No. 246, page 246 in the Shuttle-Craft Book. This can be woven in several harmonizing colors if one wishes -- the perpendicular bars in one color, the horizontal bars in another, and the small button-like figure in still a third color. The old wing chair whose sad case was considered above would have been handsomely clothed in a fabric woven on this pattern.

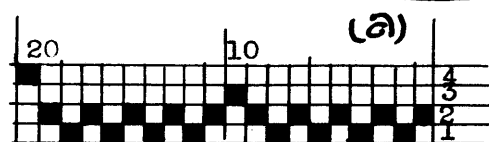
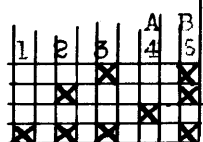
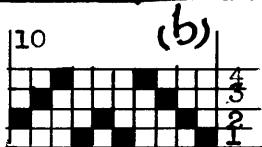
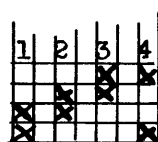
The more open and lighter effect of the similar pattern, draft 247, is also excellent for a large chair or couch. An excellent small pattern is draft 242 in the Shuttle-Craft Book. The "Sorrel Blossom" figure, draft 242, using only the first part of the draft, ending with the first six-unit figure, makes a nice pattern for upholstery. Drafts 218, 219, 220, and 166 can also be recommended. These patterns are entirely suitable for strictly "period" furniture as well as for modern pieces of anything but definitely "modernistic" style.

The Finnweave can be used with fine effect for "occasional" pieces, such as the covering for a foot-stool or for a hassock, or a chair-seat. For a whole set of chairs or for a large piece of furniture the effect would probably be too startling.

There is not space to discuss in detail the use of double twill or damask weave for upholstery. Both these weaves are excellent. The damask weave is particularly appropriate for very formal pieces and should usually be carried out in silks for this purpose.

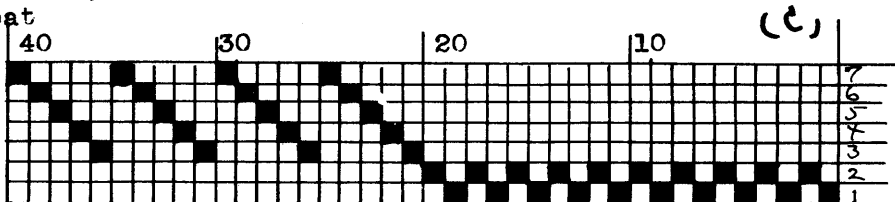
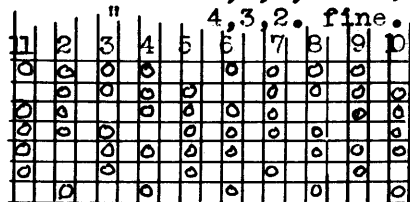
Mr Edouard Dauray, President of the Normandie Manufacturing Co., Inc., 85 Fairmount Street, Woonsocket, R.I., sends samples of very attractive yarns and offers Guild members the privilege of buying yarns direct from the mill.

*May M. Atwater*



Weave: treadle 1, coarse weft  
treadingles 2,3,4, fine; 1, coarse;  
4,3,2, fine. Repeat

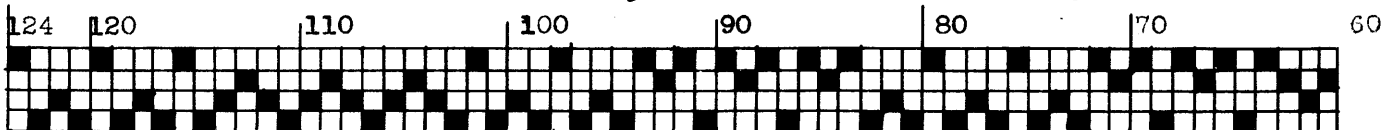
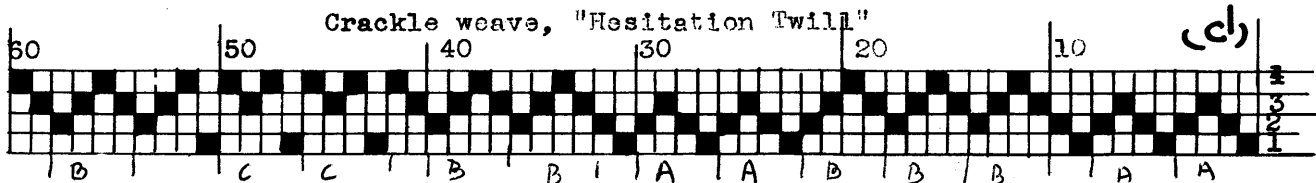
Variation of plain "rep."



Tie-up, Rising shed

← Satin -- any width → ← Plain Rep -- any width →

Weave -- using coarse weft --  
Treadingles 1,2,3,4,5,6,7,8,9,10, one shot each, and repeat.



Use "standard" tie-up.

Weave: treadle 1, 9 shots; 2,9; 1,9; 2,9; 3,9; 2,9; 3,9; 4, 9; 3,9; 4,9; 1,9; 4,9.  
Or weave in the Italian manner.



# THE SHUTTLE-CRAFT GUILD

## BULLETIN

Basin, Montana.

for

April, 1939.

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As "texture" weaves and weaves for upholstery appear to be of particular interest to Guild members, let's continue the subject for this month.

I have received an attractive sample from Mr. White, who contributed so generously to the February Bulletin. He says the weave is called "California Twill" -- but does not say why. The old-time weavers called this weave "Six-leaved Dornik." It is a form of the herringbone weave. Why "Dornik" I have no idea. The word is used in New England for a hard lump of stone; the connection does not appear obvious. Perhaps the "California" part of the new name depends on using four, six or more colors in the weave.

Mr. White's sample is done in knitting yarn in four colors, threaded as at (c) on the diagram. The arrangement of the colors in the warp is as follows: light tan, 6 threads; grey, 6 threads; light blue, 6 threads; light tan, 6 threads; grey, 6 threads; dark blue, 6 threads, and repeat. Any number of colors might be used, always in groups of six. The weft is of the same material as the warp in the same colors and the same arrangement of colors, the treadles woven in 1,2,3,4,5,6 order and repeat -- no tabby of course. The warp is set at 24 ends to the inch, which makes a firm, thick fabric suitable for blankets.

At (a),(b),(d) and (e) I have given additional threadings for this weave. The four-harness threadings produce an effect similar to the six-harness forms, but not quite as effective, and they do not make as heavy a fabric as the interlacing is closer. A setting of 20 to the inch in knitting yarn would be close enough for (a) and (b). The warp for (a) should be in groups of four threads of a color, and for (b) in groups of six threads of a color. For (d) make the warp in groups of nine threads of a color.

At (e) is an eight-harness threading, that would make a thicker fabric and a more striking effect than (c). The colors should be in groups of eight threads, as indicated on the draft.

It is not necessary, of course, to make the warp in several colors. The weave is often used for coat-fabrics and suitings, done in one color, or the warp all of one color and the weft of a different shade. Some other forms of the Dornik threading will be found on page 270 of the Shuttle-Craft Book.

The weave could, I believe, be used effectively for chair-seats for a morning room or sun-room, carried out in coarse linen floss in bright colors, or in coarse cottons.

An amusing trick of modern textile designers is to make a large pattern following the plan of interlacement of some simple weave. Several patterns of this type have appeared in previous Bulletins or in the Recipe Book -- "Three Twills," "Drifting Shadows," "The Hesitation Twill," and so on in crackle weave for instance. At (f) on the diagram I have given a dornik pattern in crackle weave. Treadle this as follows: Treadle 1, 9 shots; treadle 2, 9 shots; treadle 3, 9 shots; treadle 4, 9 shots. Repeat. Weave with a tabby.

As this type of pattern is much used for upholstery I am giving several others. At (g) a threading in summer and winter weave to produce a pattern after the well-known "Log Cabin" effect; and at (h) a summer and winter weave threading for the "Shepherd's Check." These patterns may be made larger by increasing the number of units in each block, and (g) may be made larger also by increasing the number of alternating blocks in each figure. They would not be effective if reduced in size. These patterns cannot be written for crackle weave.

The draft at (i) is for an eight-harness weave similar in character to "Shepherd's Check" but more elaborate. Done in coarse yarns this is a handsome pattern for blankets, and in finer material and subdued colors it would also be nice for a swagger coat. I would not recommend it for upholstery.

The ten-harness summer and winter weave draft at (j) can be woven to produce the pattern of this weave in large form, and this draft of course would be suitable for upholstery, or for hangings. It could be made larger by increasing the number of units in each block.

The simple little weave at (k) is of Scandinavian origin. It is a three-harness threading, but on the draft I have shown the fourth harness as the loom balances much better if this harness is permitted to remain in the loom. As shown on the tie-up the empty harness should be tied to each treadle. This, of course, is for a four-harness loom of the counterbalanced type. On a "jack" loom the fourth harness may be omitted. The warp should be of two colors, light and dark alternately, as indicated on the draft; and the weft should be in alternate shots of the same colors. Weave as follows: Treadle 1, light; treadle 2, dark; treadle 1, light; treadle 3, dark; treadle 2, light; treadle 3, dark. Repeat. The effect, -- improbable as it seems, -- is as shown on the sketch. This weave done in coarse yarns is nice for blankets, and in fine material is suitable for scarves and dress-fabrics. A summer and winter weave pattern after this wave is given at (l). The effect cannot be produced in crackle weave.

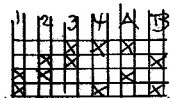
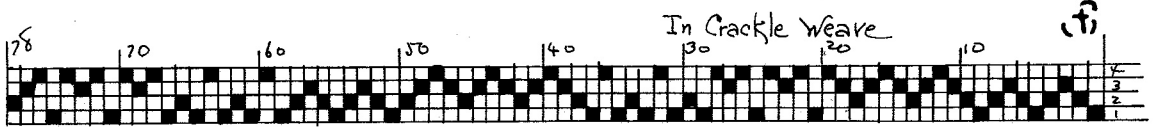
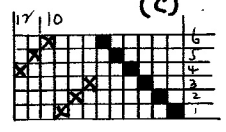
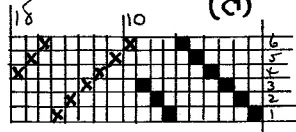
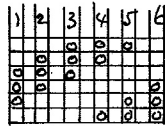
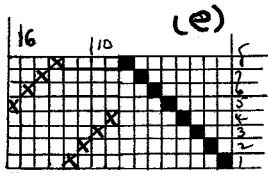
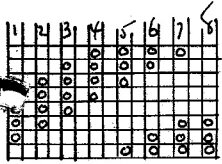
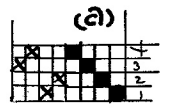
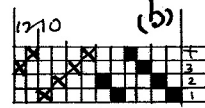
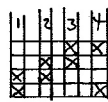
At (m) is a summer and winter weave pattern for what might be called a giant basket-weave. This is excellent for upholstery. By changing the tie-up to suit, several colors might be introduced. For instance the horizontal bars might be in a different color from the perpendicular bars. And instead of the open space between the cross-bars a solid square may be woven, to give a more solid effect, by omitting the tie to harness 7 on the third treadle.

For the four-harness patterns I have written the tie-up drafts as for a sinking shed, but as most looms of more than four harnesses are of the jack type and operate with a rising shed, I have written the rest of the tie-ups for rising ties. I have given "X-Y" tie-ups for the summer and winter weave patterns, as the complete tie-up would in most cases take more treadles than one ever has in a loom. Tabby treadles may be added to the tie-up for (a), (b), (c), (d), (e), and (i) if desired. No tabby is used in the weave but tabby treadles are useful in weaving a heading. There is no tabby in the weave at (k). The summer and winter weave patterns, of course, are woven with a tabby, like any other pattern in this weave; (h), (j), and (l) might be woven "on opposites" if preferred. This gives, of course, a richer effect and makes a thicker fabric, but it also requires a great many more treadles. It is necessary to use the "skeleton tie-up" described in a previous Bulletin, and weave by holding down several treadles at once to make the desired sheds. This is acrobatic, but sufficiently practical.

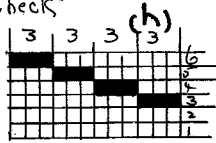
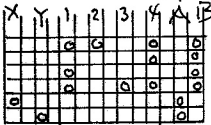
Many ways of using these patterns occurs to me. Pattern (g) for instance would, I think, make very handsome drapery, woven this way: Weave a solid stripe in color for the bottom -- say three or four inches -- on treadles X and Y alternately; Then weave a deep border in the pattern, ending with an inch or so in solid color all across on X and Y. Weave the body of the piece in plain tabby, with, perhaps, narrow stripes in the pattern at intervals. Or weave perpendicular stripes, using an additional treadle tied to raise harnesses 4 and 6; or in groups of stripes on a treadle tied to raise 4,5,6. Pattern (m) could be used in a similar manner. These patterns would also make handsome rugs, done in cotton chenille. The dornik patterns, done in fine linen in bright colors would make very gay and attractive towels and table pieces, quite in the modern style.

My aim in this selection of patterns was to provide drafts suitable for a variety of uses, so that among them there would be a draft for almost any weaving one might have in mind.

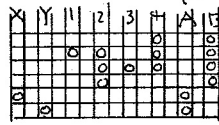
"Dornik" twills - (a), (b), (c), (d), (e), (f)



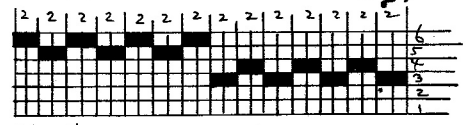
Pattern "tabby" "Shepherd's Check"



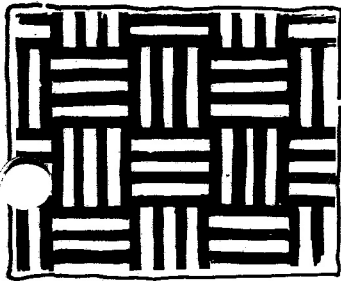
18 units, 48 ends



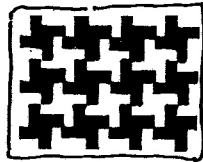
"Log Cabin" in Summer & Winter Weave (l)



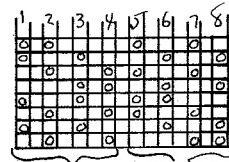
28 units, 112 warp-ends



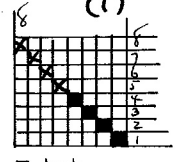
Pattern (g)



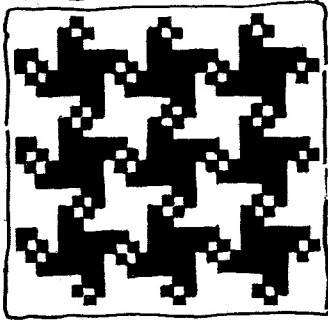
Pattern (h)



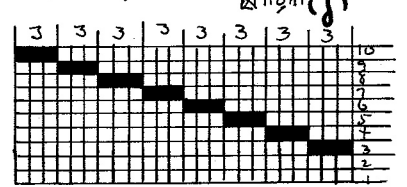
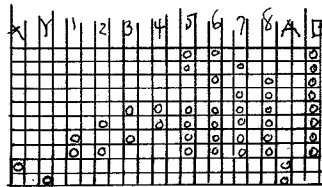
Dark light



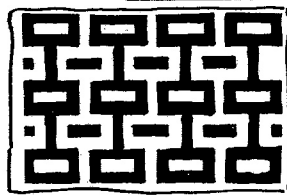
Dark light



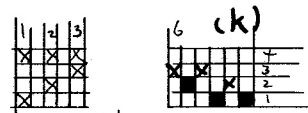
Patterns (i) and (j)



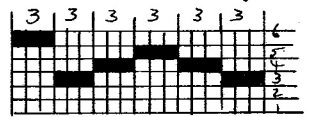
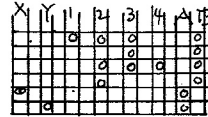
24 units, 96 ends



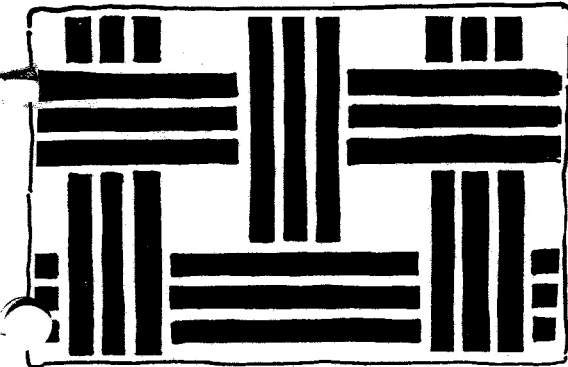
Patterns (k) and (l)



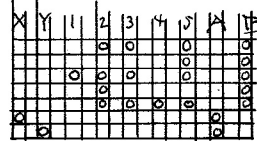
Dark light



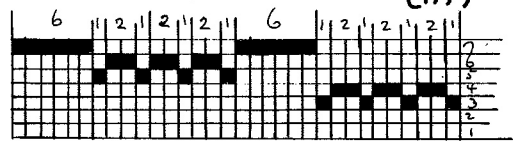
18 units, 72 warp-ends



Pattern (m)



tie-up, - rising shed



32 units, 128 warp-ends

Several Guild members have written for my opinion on an inexpensive small loom recently advertised by the Cliveden Company of Philadelphia. I sent for one of these as I had not seen it and have made it a rule not to give an opinion on any loom I have not myself seen and used. As the Cliveden address was given in the Bulletin I think it only fair to Guild members to say that in my opinion this "loom" is fit only to be used for kindling wood. I have seen many impractical looms but this is absolutely the worst that has come to my attention. The harnesses if you please, are held in place by small rubber bands! and the whole thing is inexcusably crude and silly. No matter how cheap a loom may be it is a waste of money if one cannot weave on it. I do wish people would not offer such contraptions for sale; it can mean nothing but disappointment to the purchaser.

- - - - -

It seems about time for another travelling exhibit, and a number of Guild members have written me about it recently. So here goes: For the sake of new members I will explain -- these exhibits which we organize from time to time are for the purpose of giving members an opportunity to see the work of others. The exhibit is made up of pieces contributed for the purpose and sent to me. The collection is then sent to those who have contributed, round robbin fashion, routed around a circle on an itinerary planned to make the jumps as short as possible. When the collection comes back to me I return the pieces to the contributors.

Last years exhibit was a disappointment to me, as many people sent in small and unimportant pieces of no great interest, -- more for the sake of receiving the exhibit than to contribute to the knowledge of others I suspect. We shall have to go back to the rule of some years ago; that is, send either one large piece such as a coverlet, or several small pieces, to a value of not less than \$25.00. Several people may combine their work as a single contribution if they wish, the collection however being sent to only one of the group. The itinerary was too long last year, also, and it took an age for the exhibit to make the round. I am going to limit the thing this year to not more than twenty-five stops. If enough contributions are received I can make two separate collections and routings, one for the west and one for the east. Also, please do not send things in later than the date set. Last year I had half a dozen contributions that came in late and that had to be sent along to catch up with the exhibit. This year I shall ship the exhibit promptly on the fifteenth of May and articles received too late will simply have to be returned. Get them to me by the tenth of May if possible. There is a good deal of work involved in listing and arranging the exhibit.

In past years we have always had trouble with the cartons in which the exhibit has been shipped, which were apt to wear out about half way of the long trip, with the consequence that somebody had the trouble of renewing them. One of the Guild members suggests levying a \$1.00 entrance fee on contributors and purchasing a light small trunk which could be packed more easily and would be less troublesome in shipping. I think this is a good suggestion, so I consider the motion seconded and passed. There is no other charge for the exhibit except the expressage.

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Mrs. J.C.Fulleylove, 101 Bayview Avenue, Port Washington, L.I., New York, has a 45" twelve-harness Swedish loom that she wishes to sell at a bargain rate. Anyone interested please write to the address given.

- - - - -

One of our members, Mrs. C.G. Henry, Melrose, Louisiana, raises cotton and can supply beautiful "brown" cotton to those who spin as well as weave. She sent me some the other day and made me regret anew that my spinning wheel was among the casualties in the fire I had a year or so ago.

- - - - -

May M. Atwell



# THE SHUTTLE-CRAFT GUILD BULLETIN

Basin, Montana

for  
May, 1939

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Bags are interesting. We like to weave them and we like to use them. There is one draw-back, however, and that is the time and trouble involved in mounting them properly. To most of us this work is not interesting but it must be done with skill and exactness or the bag will be a failure no matter how well the fabric is woven.

I have been doing a bit of experimenting with bags, to find a way of making them that will simplify the mounting, and that will produce an attractive and serviceable bag at lowest cost in time and trouble. The bag illustrated is one of the results of this study. It may appeal to some of our members.

The weave, it will be noted, is Finnweave, and the pattern is part of an ancient Peruvian pattern published some time ago in the Bulletin. Of course any other pattern in Finnweave might be used instead. I chose this design for my experiment because it is extremely simple and seems to me particularly effective. It has the charm one finds in primitive Greek design and in Egyptian forms of decoration, plus the puckish humor that highlights most of the ancient Peruvian designs. At least to me there is something very satisfying about these bubble-blowing llamas.

The warp for this piece was #5 perle cotton set at 30 ends to the inch. This setting is not close enough for this material which, for best results should be set at 36 to the inch, but I overcame the difficulty by weaving with "thrifty-knit" strand cotton and in this way produced a satisfactory fabric. I do not recommend this choice and arrangement of materials, however. A closer warp-setting woven in the same material as the warp, or warp of a coarser cotton would be better practise.

The piece for the bag was woven as shown on the diagram -- a two-inch strip for the top in plain weaving, dark on top and light below, care being taken to leave the edges open. Then two narrow stripes and the figure, beginning, of course, with the ears of the animals and weaving the figure upside down. Then some stripes and a row of squares to set off the bottom of the bag. This part of the weaving was done with the edges woven closed. Of course the two fabrics might be woven with open edges all the way, and in making up the bag the two fabrics could be sewed together seperately. This would undoubtedly give a more finished appearance to the seams, but I interlocked the edges to save trouble and also to try a further experiment that I will explain later. The easiest way to interlock the edges is to start the two shuttles from opposite edges, and to pass them around each other at the selvages so that the two threads interlock. This is a simple trick, easily acquired. For the bottom of the bag I wove two inches in plain with the edges open. Then repeated the pattern for the other side of the bag, reversing the colors and weaving the animals right side up, ending with two inches in plain weave, edges open.

In making up the bag I used three thin strips of lath two and a half inches shorter than the width of the bag. One of these was slipped through the plain space woven for the bottom of the bag, and the two fabrics at each side of the top of the bag were turned in and whipped together to make slots for the other two sticks. The side-seams were sewed, and turned in at the bottom in a V to make a square finish across the ends of the stick used to

stiffen the bottom. The bag was then finished with a braided cord passed through rings. I believe a flat band, woven on the inkle loom, would make a handsomer handle than the cord. Such a band could be sewed over the seam, beginning at the bottom of the bag on one side and going down to the bottom on the other side. Or the bag could be mounted on the plainest kind of a wooden handle, with a bar across the bottom instead of punched holes. The open top edges of the fabric simply sewed together around the bar.

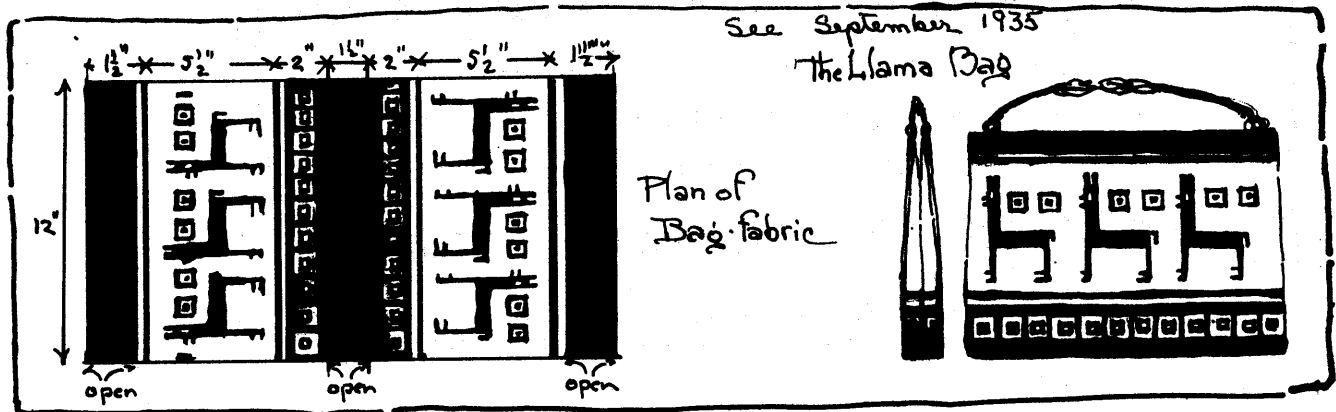
The double woven fabric is thick enough not to require lining; but one might put in a plain lining, and when the outside of the bag became shabby the bag could be turned inside out and be as good as new.

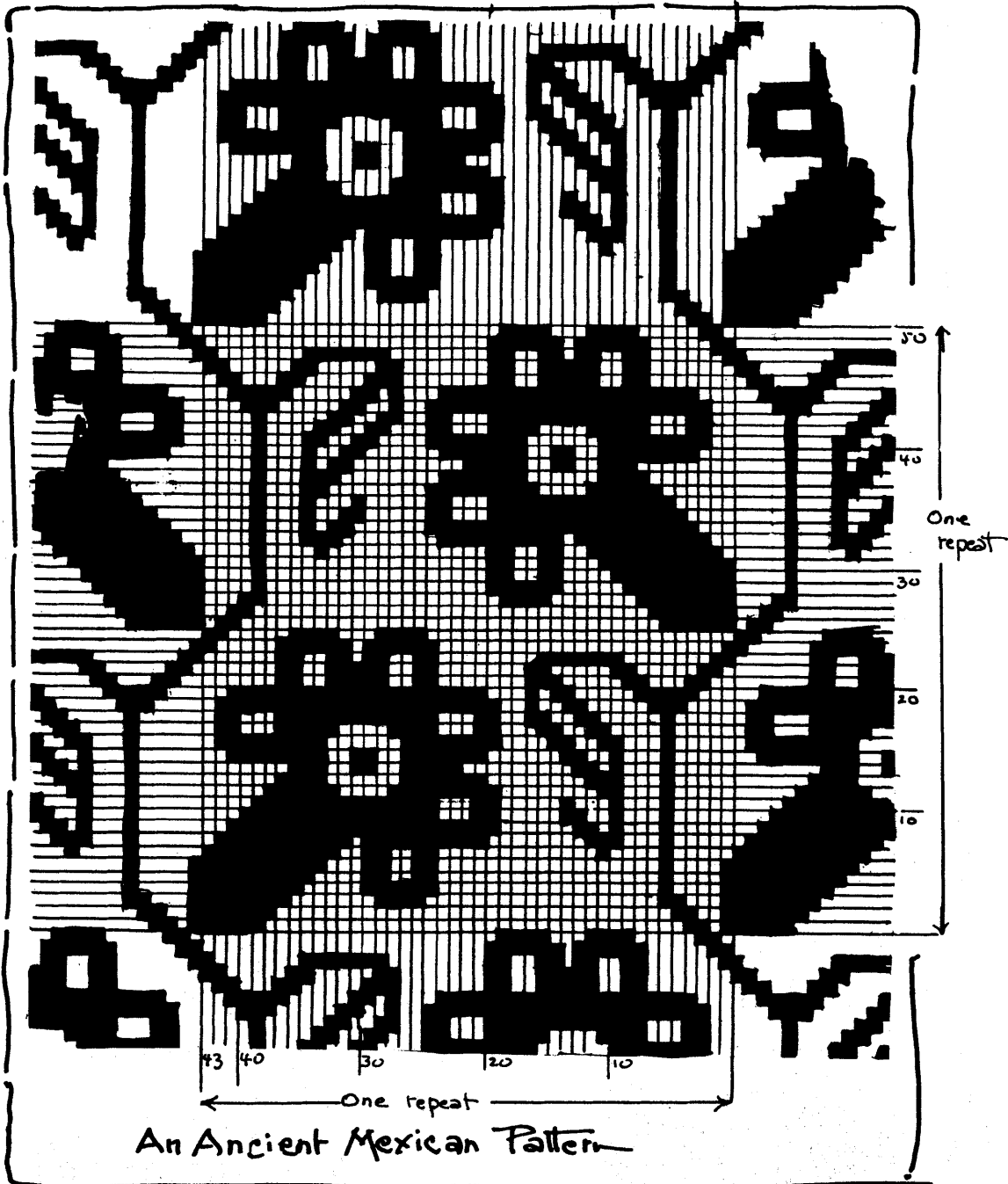
Another amusing trick is to pad the figures as one weaves, giving the quilted effect that is so fashionable at the moment. I padded my llamas for one side of the bag I made, and they had a very spirited effect. For padding I used cotton waste. A small stick, or one of those invaluable little netting needles we get from W.A. Augur, 35 Fulton Street, New York, must be used to insert the padding in the fine lines of the design, but it is an easy thing to do. The only difficulty is to remember to put in the padding before the figure is woven shut. If the figure is light on a dark ground, open the shed that raises all the light part of the warp. This opens the little pockets that make the figure. Insert the padding. To pad the dark parts of the design, of course open the opposite shed.

A bag of the same architecture as the one described can, of course, be made in any kind of weaving by weaving the cover fabric and a plain fabric for lining and stitching the fabrics together to make the slots for the sticks. But the Finnweave is novel and easy to do. When woven in coarse materials it goes very rapidly, and the bold figures possible in this weave are interesting. The quilted effect, too, is new and at the moment extremely "smart." I believe bags made on this plan would be readily saleable and would return a good profit, as the time and cost of the mounting are minimized and the thing itself is unusual. It would be amusing to design figures with a local flavor -- we did cacti, a line of road and an adobe house for an effective piece woven at the Palmer Lake institute, or for the seaside one might have a sail-boat and gulls, for the woods pine-trees and a deer, one might even have a skill jumper or a bucking broncho if necessary, or a local architectural monument. Bags could be made up to order with the initials of the purchaser, or done in conventional figures. The possibilities are amusing.

The "trumpet-vine" figure shown on the diagram was taken from an ancient Mexican bag in double weaving loaned to the textile exhibit held in connection with our institute at the Witte Memorial Museum in San Antonio last winter. The pattern seems to me Spanish rather than "native" in character. The bag was done in brown and natural, quite fine materials, and the effect was very handsome. This pattern, enlarged by using two or more units to the square, would make a very handsome coverlet for a room in the Spanish style. The figures could be padded as explained above.

As far as I know this idea of padding the Finnweave is an idea of my own. It works beautifully. I can think of many ways of using the technique -- for the little quilted jackets that are a style-note of the moment, for baby caps and jackets, for crib-blankets, for borders in heavy hangings, for seat-pads, for pillows, for pads to put under hot dishes. And it's such fun to do!





For a bag in this pattern, warp 516 ends of perle cotton #5, at a setting of 36 ends to the inch. This will give three repeats of the pattern and make a fabric  $14\frac{1}{2}$ " wide in the reed.

The pattern would also be handsome for hangings, warped one color in silk and the other color in wool, -- the figures lightly padded in weaving.

Many Guild members subscribe to the "Weaver" magazine published by the Bernat Company, and several members have written me to say how particularly attractive they have found the current number -- the issue for January (?) 1939. I think it may interest and gratify Guild members, as it did me, to note what a large share we have in this publication. In this particular number the following are contributions from Guild members: The articles by Mr. Hickman, Miss Veva Carr, Mrs. Osma Gallinger, Mr. Gardner, and myself; the illustrations on pages 8,9,11,14, 15, are of weavings by Guild members. The scarves on page 2 are done on patterns I have published in the Bulletin and the "Weaver." Mrs. Kershaw, whose work is shown on page 13, though not a member of the Guild has bought many of my patterns. We even have a share in the interesting work done at Penland, as many of our members have attended the Penland sessions and have given instruction there, and I am informed most of the drafts used in the work at Penland are my drafts. It is also gratifying to me to note what is said about the "summer and winter" weave, the "crackle" weave, and the "Bronson" weave. These are all weaves which, as it happens, I dug up and set going again. Our Charter members will recall the Bulletin of a good many years ago in which the first crackle-weave draft appeared. I feel that the whole craft has been enriched through the work of our Guild, and many weavers who are not members, -- many, perhaps, who have never heard of the Guild -- have profitted through our efforts. I think we have a right to feel a bit of honest pride in this. It is the Guild, of course, that has made my own work possible, so we all share in the accomplishment.

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Immediately following the institute at Hartland, which ends on July the first, I am scheduled to go to Canada for a weaving session of two weeks at Edmonton, under the auspices of the University of Alberta. Those who may be interested in attending this session may obtain details by writing to Donald Cameron, Director Department of Extension, University of Alberta, Edmonton, Alberta, Canada. The Meeting will be July 3-15. Another two-week institute in western Canada has also been proposed -- to follow the session at Edmonton. Arrangements are not yet complete at this writing, however.

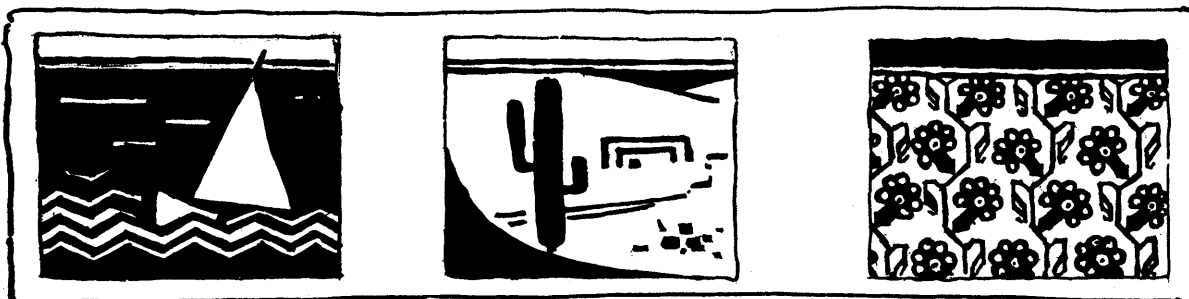
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I have recently received some very beautiful hand-spun and hand-dyed yarn from Miss Floss O. Sneddon, Olympia Sport Sox Association, Port Angeles, Washington. The yarn is spun of a special long-fibred wool and is delightfully silky, and the colors are quite lovely. The yarn is in two weights -- fine and coarse. The price is \$4.00 a pound for the fine -- somewhat less I believe for the heavier weight. For coat-fabrics, blankets and coverlets nothing could be nicer. Samples will be sent on request.

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Some of our members who have joined the Guild recently may not have the directions for the Finnweave. The original Bulletins have not been available for a long time. I had the material reprinted some time ago in the form of a leaflet, but this has also been sold out, so I have prepared a new leaflet with some new patterns and the directions in a form that will, I think, prove somewhat simpler to follow than the original directions. This new leaflet is now at the printers, but will be available by the time this Bulletin is received. The price will be \$1.00.

*May M. Atwater*





# THE SHUTTLE-CRAFT GUILD

## BULLETIN

Basin, Montana

for

June, 1939

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The June Bulletin, of custom, is devoted to summer-camp weaving, and as summer camps are not ordinarily equipped with elaborate looms the most useful forms of weaving are those done on simple equipment or no equipment at all except the fingers and thumbs supplied by nature.

I am strongly opposed to make-shift looms, constructed of broom-sticks or cigar boxes or what-have-you. A make-shift is unsatisfactory in a technical undertaking such as weaving because the product is certain to be disappointing and the whole project a waste of time and material. But there are a number of textile crafts that require very simple looms or no looms at all and that are complete and legitimate forms of weaving within their limits. These crafts seem to me far more satisfactory than ordinary weaving done on a make-shift loom.

For instance, belt-making on the little "inkle" loom is interesting and entirely practical. The loom when taken apart makes a package about the size of a golf-bag, so it may be transported with ease and putting it together takes only a few minutes. A back-number of the Bulletin, still available, gives directions for several techniques in this form of weaving. The looms may be had from Mr. E.E. Gilmore, 1200 West Harding Way, Stockton, Cal., and from Gallinger Crafts, Hartland, Michigan. Card-weaving is fascinating and requires no equipment but a handful of square cards with holes in the corners. We have a pamphlet of patterns and directions for card-weaving that costs a dollar, and a set of 100 weaving cards costs a dollar more. The Indian braided belts described in a Bulletin of last summer require no equipment whatever. And there is the very ancient and delightful craft of plaiting, for which one needs nothing but a few small sticks or a set of knitting needles.

It is this last craft that I propose to describe in some detail this month. Though so very ancient it is to most people a novel form of weaving, and it offers many interesting possibilities. I hope it will add to the summer's pleasure for some of our members, whether or not they are campers.

It would take a large book to describe this craft completely, and a lot more research than I have yet been able to make, but the simple techniques given in these notes and diagrams can be used for many purposes and will provide a good deal of interesting occupation for even the most skilled weaver among us. I first became interested in this craft last summer, when I saw at Hartland an attractive Mexican scarf done in this fashion. Since then I have put in many hours of experiment, greatly assisted by two of our Guild members, Mrs. McNulty and Mrs. Gubser. We are indebted to Mrs. McNulty for the directions for the Guiana technique as given here.

Nothing in weaving, probably, is older than this craft. It was practised in pre-historic times in countries as far apart as Sweden and Peru. The ladies of very early times wore hair-nets made in this fashion, and the Incas carried coca-leaves in pouches made in elaborate double and quadruple plaiting very handsome to behold. Let nobody be deluded into thinking that this craft is too simple to be interesting, -- it "takes doing." But after all that is one of the chief pleasures in weaving.

The material for this work may be what one chooses, but for the very elastic weaves like the Mexican plait a soft, fuzzy material is desirable. Worsted yarns are nice for scarves; for neckties in the 2-2 mesh strand silks are excellent; for belts and girdles the perle and strand cottons are very nice; and one of the materials I like best is the light-weight tufting cotton supplied by Lily Mills. For large shopping bags, for slings and hammocks done in

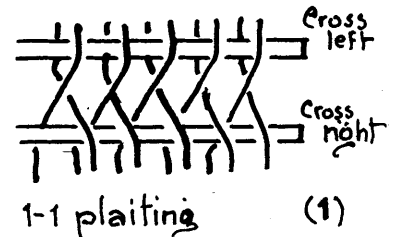
techniques 4.5 or 6, jute or hemp cords may be used.

It is a good idea to begin plaiting by setting up a small warp and making a sampler to show the various techniques, -- a warp, say, of 48 ends arranged in bands of 12 ends of a color. Tie off the warp close to one end as illustrated. Put in a stick above the tie to serve as a stretcher, and tie the ends of the warp above the stretcher to a cord. Attach this cord to any convenient support. I find the inkle loom is convenient to work over, but is not required. As no weft is used in this odd form of weaving no shuttle is required, of course, but one should have some small slips of wood about 2/10" wide. Mrs. McNulty uses knitting needles, but I find the flat sticks easier to work over and less liable to fall out of the work. For very close work wires may be used.

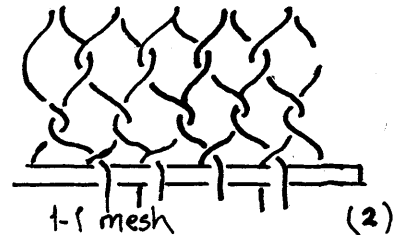


Method of setting up the warp

Begin by picking up a tabby shed below the tie, and insert one of the slips of wood. (For the Guiana technique pick up the warp in pairs.) Push the stick close to the heading and pick up the next shed below the stick. For a plain over and under one system of plaiting, cross each top thread over the bottom thread to the left and pick up this thread as illustrated. (This system of plaiting is not very interesting in effect and the fabric is not as elastic as in the other techniques, but it is included for consistency.) Through the new shed insert a second stick. Now cross the top threads over one to the right and pick up as before. When four sticks have been woven in, take out the top one and insert it through the fifth shed. And so continue. Care must be taken to preserve the order of the threads, and to keep the right and left alternation.

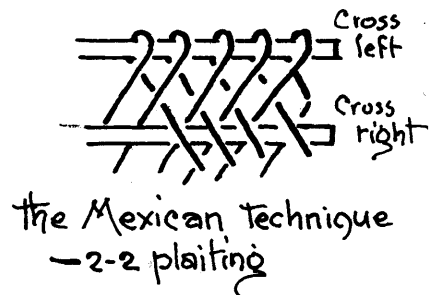


By following this over and under one system of plaiting as follows one produces the open-mesh net as illustrated: plait twice toward the left and then twice toward the right. For a larger mesh plait three times each way.

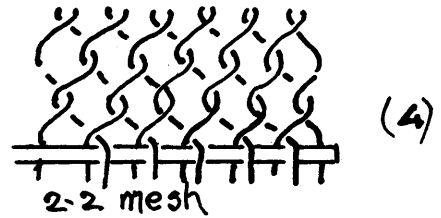


I find the most convenient manner of doing the work is to insert the forefinger of the left hand through the last shed, along with the stick, and to pick up the new shed either on a stick or on the fingers, working from right to left. During the work the warp should be stretched fairly tight, but not at a strong tension. The free end of the warp may be knotted together and attached to any convenient support. This knot will have to be taken out from time to time to permit straightening the warp, -- unless one chooses to work from both ends at the same time as will be explained in a moment.

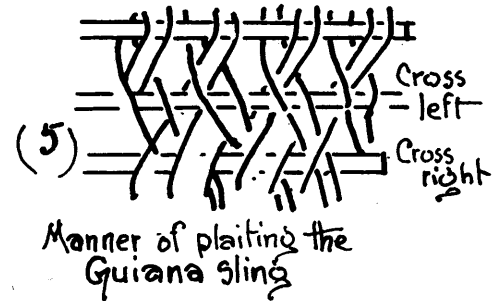
I like particularly the effect of the Mexican technique, which is a simple over and under two system of plaiting, as illustrated. This makes a very elastic fabric. Pieces in this weave are used in Mexico for that adaptable article that may be a scarf or a sling or a bag as happens to be convenient. The following color arrangement is popular and makes an interesting little figure: 3 threads pattern color; 12 threads background; 6 threads pattern; and alternate 12 background and 6 pattern to the edge which should be 3 pattern threads. The process of weaving is exactly as for the 1-1 system except that the top thread is taken over two of the lower threads. When correctly started, the pick up is as before: drop a top thread and pick up a bottom thread all across and insert a stick, -- first with the top threads slanted to the left and then with the top-threads slanted to the right.



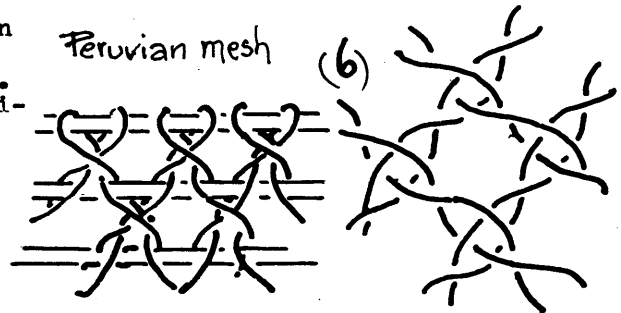
By plaiting this 2-2 system constantly in the same direction, the result will be the close mesh as illustrated. This is an excellent weave for neck-ties and makes a firm fabric with less stretch than the 1-1 mesh described above.



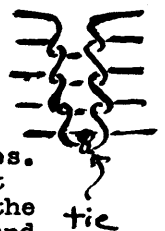
The Guiana technique, worked out by Mrs. McNulty from illustrations in an old ethnological treatise, produces a fabric similar in plan to the Mexican technique except that the ribs run lengthwise instead of cross-wise. The fabric has much less stretch than the Mexican. It is a good weave for girdles. The Indian women of Guiana use this form of plaiting for the hammock-like slings by which they carry their babies on their backs. A porch hammock made in this technique would be a slightly and agreeable addition to any summer camp. For this weave, pick up the warp in pairs and put in a stick. For the second shed take the first top pair down between the two threads of the first lower pair and proceed in this manner all across, first slanting toward the left and then toward the right.



A little more intricate is the Peruvian mesh illustrated. There may be an easier way to make it than the method I have been using -- Mrs. McNulty please take notice -- but it is not difficult by my method and it makes a very handsome effect, for hammocks or shopping bags. Begin by picking up a tabby shed, and make a sort of cat's-cradle cross with each four threads as shown on the illustration, and bring the two bottom threads up between the two top threads. For the next shed do the same thing with the staggered set of four threads. And so continue.



As noted above, this weave may be worked from both ends of the warp at the same time. To do this set up the warp with a tie and a stretcher at each end; make the pick-up, insert the stick and push it against the heading; then insert a second stick through the same shed and push it down against the heading at the other end. Continue in this manner. By this method it is not necessary to straighten out the warp at any time and the weaving progresses equally from both ends toward the center. When the sticks come close and further plaiting is impossible, weave in three shots of weft through tabby sheds to hold the twist, or loop the warp-ends together with a crochet hook as illustrated. The last loop must be tied to keep it from coming out. I made a bag in this fashion, stringing the warp between two wooden bag handles for the top of the bag I did about three inches in the 2-2 mesh and the rest of the way to the center -- which became the bottom of the bag -- I did in the Mexican technique. I made another bag by stringing the warp 'round and 'round between two pegs on the inkle loom. There were a few knots where changes of color were made. I left long ends on the knots so that they could later be taken into the fabric with a needle. Where the knots occurred I wove several inches in tabby, using a shuttle, and drew the thread tight to make a firm fabric to serve as a handle for the bag. I then started the plaiting on one side of this tabby, and took the second stick all the way around to the tabby again on the other side. Instead of taking the sticks around the pegs I found it much simpler to revolve the warp around the pegs. This is an amusing thing to do.



For a scarf I used kintting yarn in the Mexican technique, using a plain color for the ground and a shaded yarn for the pattern threads. This made a very nice effect. In making a scarf it is best to plait all one way and to straighten the warp from time to time. The tabby shots coming at the center of the scarf are not desirable. A fairly wide scarf in this weave, done in soft cotton, makes an ideal head-cloth, and so this ancient art can be used for something to fit the fashions of the moment. Neck-ties can be plaited from both ends at once, with a space of tabby weaving, drawn tight, for the middle of the tie.

Girdles with long fringed ends are charming done in this form of weaving because of the softness and pliability of the fabric. Many other uses for the weave will no doubt occur to anyone who finds the thing amusing. A sleeveless sweater, for instance, could be made this way very nicely: do the ends in the close-mesh 2-2 technique and the rest of the sweater in either the Mexican or the Guiana weave, working from both ends. The head-opening may be woven in, and the tabby shots coming on the shoulders will be quite all right.

In figuring the length of the warp allow about six inches to the yard for take-up in weaving and additional length for stretching. It is impossible to say exactly how much to allow as this depends on the weave used and on the closeness of the weave.

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This Bulletin will reach Guild members about a week before the opening of the "institute" or "conference" at Hartland, Michigan. I hope many are planning to attend, as it gives me much pleasure to meet "man to man" the people I have known so long by letter.

Mrs. Gallinger asks me to explain that all Guild members, whether or not they attended the conference last year, will be allowed the special rate of \$45.00 instead of \$50.00. This was not made clear on the leaflet sent out some time ago.

Mail addressed to me at Basin will be taken care of, but will be replied to more promptly if addressed to me in care of Mrs. Osma Gallinger, Waldenwoods, Hartland, Michigan -- from June 12 to the end of June. From Hartland I go immediately to Edmonton, Alberta, Canada; and from Alberta to Victoria, B.C., Canada, and possibly to Vancouver from Victoria, so I shall be away from Basin for about two months. The Bulletin, however, will be mailed from Basin as usual. I am looking forward to meeting a number of our Canadian Guild members, and to an interesting summer.

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From Mrs. Caum, in Honolulu, I have received some samples of a very beautiful hemp material, -- fine and lustrous and unusual in texture. Mrs. Caum says this material can be obtained from Sy Yoco and Sons, Inc., 6 Ingreso Street, Manila, P.I.. The price is from \$1.80 to \$2.00 per kilogram plus postage.

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The Lily Mills Company of Shelby, N.C., supply very beautiful cottons of many kinds. Till recently it has been impossible for individual weavers to buy this material direct, but the company has recently begun to supply their materials, specially put up in convenient form for weavers, direct from Shelby. Their list of cottons for weaving now includes most of the materials we find most useful. Egyptian cotton for warp; 20/2 cotton; all the mercerized cottons including a very beautiful strand cotton; that unmercerized tufting cotton that is so delightful for many purposes; fast-dyed carpet warp, and so on. They write that they will be glad to send sample cards and price-lists of this special line of cottons for weaving. I like the Lily cottons myself better than any I have seen, and I believe Guild members will find it desirable to send for the sample cards.

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Mrs. H. Lee Ward, Unadilla, New York, has a new loom, and wishes to sell a large Swedish type loom at a very low price. She offers it for \$20.00 plus crating and shipping charges.

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Mary M. Abrah

# THE SHUTTLE-CRAFT GUILD

## BULLETIN



for  
July, 1939

Basin, Montana

The interests of hand-weavers appear to trend more and more toward the more serious kinds of weaving -- dress-fabrics and upholstery, with the accent on textures rather than on patterns. This seems to me a fine thing and shows a manner of "coming of age" in the craft. Weaving was never, of course, "fancy work" though in some of its manifestations it has had that aspect at times. But nobody could possibly consider the weaving of a handsome tweed or the making of fine draperies and furniture covering as anything but real handicraft.

In several Bulletins earlier this year we have considered various weaves for upholstery and drapery, so it appears time to consider dress-fabrics once more. For dress-fabrics the more spectacular weaves are little used. Plain tabby, the many varieties of twill and "bird-eye", "herringbone" and "dornik" supply all the variety of weave required, though for light fabrics some of the small "fancy" weaves may be used with effect. The most important things in the making of dress-fabrics are texture and color. For pleasing textures one must have suitable materials and an even beat with the batten. It is impossible to make a soft and pleasing fabric out of harsh and ugly yarns, and a sleazy, unevenly woven fabric cannot be either handsome or satisfactory under wear, no matter how beautiful the material. Color is a matter for the judgement of the eye, and a good deal of experiment may be necessary to produce unusual and delightful color effects. Putting two good colors together in a good weave will not always give a pleasing result as colors intermingle so closely in a woven fabric that the effect is not one of a combination but of a mixing. Anyone embarking on a program of dress-fabric will save time by making many small samples in a variety of weaves and color combinations, to aid in planning a large project. There are, however, some color combinations that are fairly certain to be pleasing, and those who do not happen to be gifted with the "eye for color" do well to limit themselves to these effects. The many possible combinations of blues with tans and browns, for instance, are pretty much "sure fire". Greens and tans are also reasonably safe. The reds are perhaps the most dangerous -- all the way from a hot orange to a reddish purple -- though it is true that when used well the reds are often extremely beautiful.

First, tweeds: Tweed, properly speaking, is a rough, sturdy fabric intended for hard outdoor wear in all weathers, made of homespun wool yarns and woven in twill or one of the twill derivatives such as "herringbone." A twill fabric made of worsted yarns is not a "tweed" and neither is a tabby fabric made of homespun yarn. The fabric was developed first, probably, in Scotland a very long time ago, and the highly regarded "Harris" tweeds are still made in Scotland in the ancient manner. The yarn in these tweeds has a special quality that must come from the type of wool used in the spinning. Our native homespun yarns are softer and do not produce as sturdy a fabric, but for summer wear in our American climates are perhaps to be preferred. I have before me a number of samples of Scotch "Harris" and perhaps can do no better than to describe them in detail to serve as a guide in the planning of a tweed for a suiting or for a summer top-coat. All are woven in simple 2-2 four-harness twill, with one in herringbone.

Tweeds, of course, may be woven in solid color, but practically all the Harris samples are made with two or more colors. Warp may be one color and weft another, or two colors may be used for warp and two different colors for weft, and so on. Sample No. 1, for instance, has a warp in natural grey and weft in natural tan. The weave is an eight-thread "dornik," -- 1,2,3,4,1,2,3,4, 2,1, 4,3,2,1,4,3, and repeat, woven: 1-2, 2-3, 3-4, 1-4 and repeat. With the fulling the pattern is quite indistinct and the effect very agreeable. Sample No. 2 has a warp in light natural tan and is woven in two colors, -- a tan shade somewhat darker than the warp and a rather light greyish blue -- two shots of one and two shots of the other. The weave is plain 2-2 twill. The warp might be in blue and tan if preferred and the weft all in the lighter tan. Sample No. 3 has a warp of a taupe shade with two threads in natural black at intervals of 24 threads.

That is: 22 warp-ends in taupe, 2 in black, and repeat. The weft is 22 shots in natural grey and two shots in a light reddish tan, and repeat. The weave is plain twill. Sample No. 4 has a warp in natural white and dull blue -- the medium shade we know as "Colonial" blue -- two threads of each. The weft is a coarser yarn than the warp, a mixed reddish tan and natural. The weave is plain twill. Sample No. 5 is a very "sporty" effect that would make a nice top-coat. Three colors are used: natural white, a dull blue darker than the shade used in sample No.4, and a dark tan or light brown. The arrangement of colors in the warp is as follows: 4 threads tan; 4 threads natural; 4 threads tan; 4 threads natural; \*1 blue, one tan, 2 natural repeat from (\*) five times. Repeat from the beginning. Weave: 4 shots tan; 4 shots natural; 4 shots tan; 4 shots natural; \* 2 shots blue, 2 shots natural -- repeat from (\*) five times. Repeat from the beginning. The weave is plain 2-2 twill. Several samples are in self-tone, many done in mixed yarns. One in a grey yarn with flecks of green and red is especially attractive. The same mixture is used for both warp and weft. Another in fixed light blue and grey without flecks, and one in dark blue and dark grey without flecks are very handsome also.

What gives the Harris fabrics their special quality, however, is the yarn used. This yarn may be obtained from Scotland, of course, but though it costs little more than native homespun -- duty and all -- there is the delay and the uncertainty of getting precisely the colors ordered. A beautiful sample sent in by one of our Guild members is of native yarns -- the warp in natural white and the weft in a soft grey with flecks of red, green and yellow. Herringbone weave.

Another handsome sample sent me recently -- not a tweed for it is made of worsted yarns -- has a shaded effect. The weave is a six-harness herringbone: 1,2,3,4,5,6,1,2,3,4,5,6,5,4,3,2,1,6,5,4,3,2, and repeat; woven: 1-2-3, 2-3-4; 3,4-5; 4-5-6; 5-6-1; 6-1-2, and repeat. The arrangement of colors in the warp is quite elaborate, as follows: 2 threads light blue; ; thread a black and yellow two-thread twist; 4 threads light blue; 1 thread a two-thread yarn of strong blue and dark blue; 2 threads light blue; 1 thread green and black; 2 threads light and dark blue; 1 thread orange and blue; 1 thread dark blue; 1 thread red and black 1 thread dark blue; 1 thread light and dark blue; 2 threads dark blue; 1 thread green and black; 4 threads dark blue; 1 thread yellow and black; 2 threads dark blue; 1 thread light and dark blue; 1 thread dark blue; 1 thread bright and dark blue; 1 thread light and dark blue; 1 thread dark blue; 1 thread green and black; 2 threads light and dark blue; 1 thread orange and black; 1 thread light blue; 1 thread light and dark blue; 1 thread red and black; 1 thread light blue; 1 thread light and dark blue; 2 threads light blue; 1 thread green and black; 2 threads light blue. Repeat. I have given this warping scheme exactly, but of course any similar combination of mixed yarns could be used instead. The weft is in three yarns: white, white and black, and black. Woven: 4 shots black; 1 shot black and white; 2 shots black; 1 shot black and white; 1 shot black; 2 shots black and white 1 shot black; 4 shots black and white; 1 shot white; 2 shots black and white; 1 shot white, 1 black and white; 2 white; 1 black and white; 4 white; 1 black and white; 2 white; 1 black and white; 1 white; 2 black and white; 1 white; 4 black and white; 1 black; 2 black and white; 1 black; 1 black and white; 2 black; 1 black and white. Repeat. This pattern of weft shots might be used for warp and the weft put in in many colors more or less "hit and miss, from light to dark and back again. The ordinary four-harness herringbone might be used for weave if preferred.

Another pretty sample -- not Harris -- is in very fine homespun in a six-harness 3-3 twill warped and woven as follows: 6 ends red; \*6 ends natural white; 3 ends lavender; 3 ends black -- repeat from (\*) three times; 6 ends natural white. Repeat from the beginning. This effect could also be done in four-harness twill making 4 threads red, 4 ends white, 2 lavender, 2 black and so on. Of course the pattern would be smaller.

An attractive simple variation of plain twill is as follows: warp in one color, 1,2,3,4; and weave as for 2-2 twill in material like the warp with every third shot in a coarser material in a contrasting color. For instance, suppose the warp is tan: weave, 1-2, 2-3, tan; 3-4 black; 1-4, 1-2 tan; 2-3 black; 3-4, 1-4 tan; 1-2 black; 2-3, 3-4 tan; 1-4 black. Repeat.

The variations of twill are, of course, numberless. I have recently completed an article on the twills for Bernat's "Weaver," and no doubt it will

be published before long. I believe Guild members will find it useful. Of course it does not include all the possible twills -- it would take a large book to come anywhere near that -- but it shows a number of unusual twill weaves for dress-fabrics, blankets, hangings and so on.

A smoothly woven tabby fabric may be very beautiful when done in high grade yarns. To produce such a fabric, however, is a good deal more difficult than to weave a good twill -- as anyone who has tried it can witness. If a light-weight fabric is desired, use a fine yarn for warp and weft; do not try to produce the effect by using a fairly coarse yarn set far apart in the reed and woven very loosely. A loosely woven fabric will not stand wear, and moreover there is far more shrinkage than in a closely woven fabric. People sometimes complain of a crepe-like effect in their tabby weaving after finishing. This results from warping in yarn with the same twist as the weft. For a smooth tabby fabric the warp and weft should be twisted in opposite directions. Use warp-twist yarn for warp and weft-twist yarn for weft. The material, of course, should be the same in quality and grist.

It is usually a mistake to use a combination of materials in the weaving of dress fabrics. A plain warp may, of course, be woven with a nubby material for weft -- but both materials should be similar in quality and grist. For some of the fancy weaves, coarse and fine material are combined in both the warp and weft. But if materials of different kinds, such as wool with rayon, or silk with rayon, or silk with wool are attempted it is advisable to make a sample and wash it before embarking on a large project. Such a combination may produce unexpected and not always pleasing effects in the finishing process. Some people like to use a worsted warp even when the weft is to be homespun wool yarn, because a smooth worsted makes a less troublesome warp than the rougher yarn. In my opinion however, this practise is to be deplored. A wool yarn, it is true, will stick in the reed, and will fuzz and break unless treated with warp-dressing. But it is not difficult to prepare and apply a warp-dressing. The simple fax-seed dressing we use for linen will also serve for wool. An excellent book "Home Weaving," published by the Department of Agriculture, Quebec, Canada, gives a number of recipes for warp-dressing. Here is one:

"Medium Size for Native Wool"

Flour	-----	8 ounces
Gelatine	1	"
Yellow wax	1	"
Zinc chloride	$\frac{1}{4}$	"
Water		5 gallons

- (1) Make a boiled paste with the flour and a little water;
- (2) In a separate utensil, melt the gelatine with a little hot water and pour this solution into the paste;
- (3) In a third utensil, melt the wax and pour it into the paste while it is still boiling. Dissolve the zinc Chloride in a little water and pour this into the solution;
- (4) Cool to lukewarm;
- (5) Moisten the wool with a little lukewarm water;
- (6) Soak in the solution;
- (7) Wring the wool by twisting;
- (8) Dry slowly and shake the skeins from time to time."

This recipe does not state when the five gallons of water are to be added, but apparently to the hot mixtures and allowed to boil. I have not tried this myself and do not know in what way it may be better than the simply flax-seed dressing.

People often write and ask me whether it is a sufficient finish for a wool fabric to sponge and press it. No, this is decidedly not a proper way to give a wool fabric a finish. It should be very thoroughly washed in warm water and mild soap. If desired, one may raise the nap by brushing with a wire brush or with cards such as are used in carding. Raising the nap, of course, makes the fabric thicker and softer.

In the old day each community had a fulling mill where woven fabrics could be sent for finishing, and even in our day some of the smaller mills may be persuaded to do this work. However, for most of our fabrics a washing in a steam laundry gives a very satisfactory finish.



A handwoven fabric needs rather special methods of handling when it is made up into a dress. Even highly skilled dressmakers unfamiliar with these fabrics sometimes fail dismally. My daughter is clever at this and I have asked her to explain her ideas on the subject in the August Bulletin.

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An interesting letter from one of our members, Mrs. M.M. Guilbeau, Delaney, Arkansas, tells of the weaving industry she is organizing among the women of the Ozarks in her community. There is much interest but little money for equipment or materials. Many of us, no doubt, have carpet rags we have put away thinking that "some day" we shall want to weave them into rugs. But often that day is long in coming as we have other things we are more interested in doing. I'd like to suggest that Mrs. Guilbeau would make good use of any such material sent her, addressed to the Work and Play School, Delaney, Ark.

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One of our members send the following address, for the crepe silk material people like so much: Ikezawa Itoten, Aoyama Akasakaku Tokyo, No.6-7 Chome Kitamachi, Japan.

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Mr. Harlow L. Rockwell, 185 Bowers Avenue, Watertown, N.Y., wishes to sell his 20" Structo loom as he now has a larger treadle loom. He says the Structo is in perfect condition, and he is willing to sell it for \$20.00.

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One of our members, Mrs. Florence Burgdorff, encloses a sample of a very attractive novelty material, which she uses for luncheon sets. It is a rayon material with a smooth, glassy appearance. Mrs. Burgdorff says it washes nicely. It goes by the trade name of "Midi" and comes on two-ounce spools of 300 yards each at 45¢ a spool, and may be purchased from the Peysers-Elsas Co., 286 Fifth Avenue, New York, N.Y.

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When this Bulletin is received I shall be in Canada. For the first two weeks of July my address will be in care of Mr. Donald Cameron, Department of Extension, University of Alberta, Edmonton, Alberta, Canada. For the last two weeks of July my address will be in care of Miss Marjorie Hill, 29 Gorge Road, Victoria, B.C., Canada. For the first week of August I shall be in Vancouver, and my address will be in care of G.M. Shrum, Department of Extension, University of British Columbia, Vancouver, B.C., Canada. Mail addressed to Basin will be forwarded, and orders and routine correspondence will be taken care of in Basin.

To those who are taking my course of instruction: Please do not send in woven pieces for criticism during July as there will be difficulties about having them forwarded through the customs to Canada. Drawings, sent by first class mail, can of course be forwarded without trouble.

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Mrs. Gallinger writes that she is planning to get up a booklet containing complete reports of the work done this year at the Hartland conference, for the benefit of Guild members who are unable to attend. The price will be \$1.00. She also plans to supply this report together with ten 4" samples illustrating some of the more interesting and unusual weaves studied. The price of this is \$5.00.

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# THE SHUTTLE-CRAFT GUILD BULLETIN



for  
August, 1939

Basin, Montana

Everybody who weaves sooner or later feels the urge to make material for a dress or suit, and is often disappointed in the finished product even though the material seemed perfect on the loom. It is my object to point out a few of the pitfalls that await the amateur dress-maker dealing with handwoven fabrics. I shall have nothing to say about men's suiting: heavy woollens meant to be tailored for either sex are best left to the professional tailor.

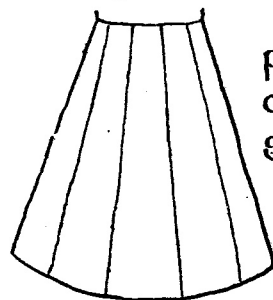
Naturally the first step is a consideration of suitable materials. The ideal is soft enough to drape nicely, firm enough to resist the pulling and sagging which must be guarded against in any dress material, and reasonably light in weight. Perhaps the nicest fabric for a hand-woven dress is a light weight worsted. There are many charming "novelty" yarns to be had in these days that may be woven over a plain warp, such as Bernat's "fabri" yarn or other light worsted yarn similar in grist to the weft material. A plain tabby weave is best for these, -- or, if a very light fabric is desired -- a "leno" fabric. The "leno" is excellent for blouses, but is not practical for skirts. A dress done in tabby with leno stripes at intervals would be attractive. The Swedish lace-weave is also excellent for blouses, done in Bernat's "Afghan" or a similar yarn.

As a rule it is best for dress-fabrics to use warp and weft of the same or similar material, though some combinations of silk and worsted are nice. Cotton tabby, woven with bright-colored borders in pattern weaving, is nice for smocks.

But do not try combining several kinds of material in a dress fabric without trying them out first in a sample before setting up a whole warp. Some combinations finish very badly, as different materials shrink differently when washed. All fabrics intended for clothing should be thoroughly washed before cutting the garment. It is a good idea, too, to measure your sample before and after washing to determine the amount of shrinkage, as this will determine the length of the dress goods. When making your sample, try different beats also. This matter of the beat is most important and will change the character of the fabric entirely.

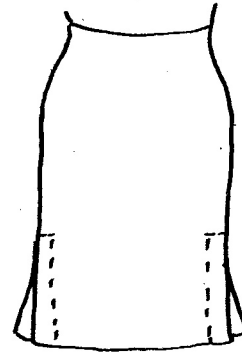
As far as pattern and color in the material is concerned, that is strictly up to the individual taste, although I think it wise to be conservative when in doubt. All-over pattern weaves are more suitable to matching jackets and coats, with the dress itself in a plain weave or at most a pattern purely for texture interest such as the twills. Different colors in warp and weft often give all the effect desirable, and using silk and wool a changeable color occurs which is charming. Of course tartans are a thing apart and are always stylish and attractive when used with consideration for the size and shape of the woman in question.

The greatest danger to the amateur lies in choosing a dress pattern. Choose the plainest possible, one that depends on line rather than trimming, and if necessary alter the cut to make it even simpler. Circular skirts, if very full in the present style are not successful unless cut in a good many pieces, otherwise they are likely to bag at the seams, giving a most unpleasant effect and an obviously home-made look. A pieced circular skirt, especially if the seams are taped to the waist or belt, is perfectly practicable.



pieced  
circular  
skirt

When choosing a pattern avoid pleats as much as possible unless you are planning to make a skirt pleated all the way around. If you must have pleats, use the kind that is hung from the waist band, rather than the kind inserted in the skirt near the hemline. The latter type is bound to pull the material out of shape and ruin the appearance of an otherwise perfect dress. I often insert pleats in the side seams of a straight skirt, preventing the pulling by taping the seam to the waist band, which is easier than taping a center pleat, and I have found that this gives plenty of leg room, is unusual, and is often more effective than a center pleat would be.

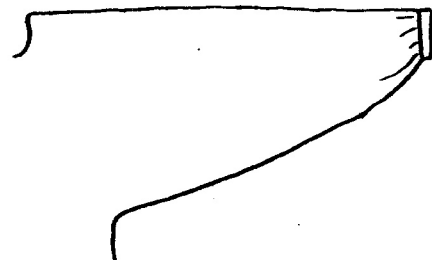
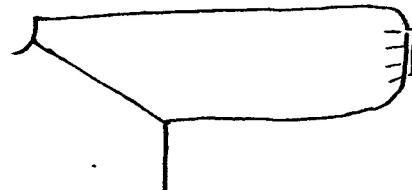
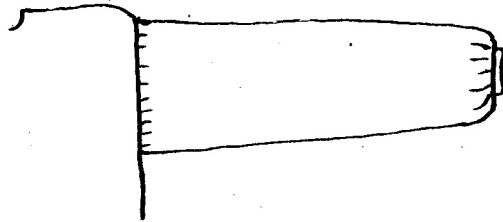


pleats in  
side seams

The bodice should be cut in as few pieces as possible, though in a light material a bodice slightly gathered on a yoke is attractive, and easily done. It is wise to avoid fancy triangular cutting, insertions etc.

Neck lines should be as simple as possible except for a bright trimming. Jabots and ruffles are definitely out unless made of commercial material such as white pique for contrast. The fashionable "little-girl" neckline, with a plain round linen collar is very nice on hand woven material.

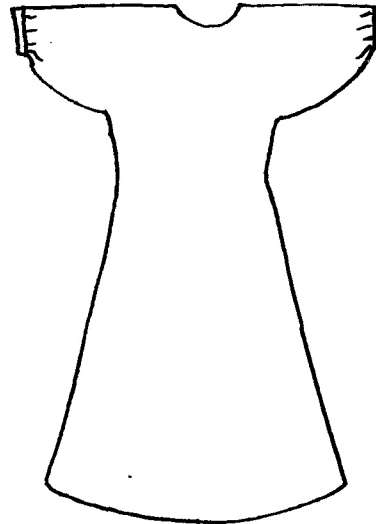
Sleeves are an especially important point. The common plain sleeve does not do so well as do the types shown in the sketches. The reason for this is the greater openness of hand-woven material, which encourages fraying and pulling. The first sleeve is the Russian blouse type, and is cut absolutely straight and gathered slightly (or not) into an absolutely straight cut arm-hole that comes a little farther down on the shoulder than do plain sleeves. The second is the familiar Raglan sleeve, which is very fashionable right now, and is attractive at any time. The third is the Dolman sleeve cut a little fuller than is usual to eliminate the necessity of inserting a piece in the underarm. These sleeves are all easier to insert than the plain sleeve, which is another advantage to the amateur. I have appended a list of pattern numbers. These patterns are in the latest pattern books, and will probably be available to you at any large department store. They are merely examples of the type of pattern I mean, and are by no means inclusive. Some of them have plain sleeves which would be better altered to one of the types already mentioned. There are patterns which contain only a collection of various kinds of sleeves, and the same for skirts and bodices. I use these in preference to a regular pattern as I can approach more nearly to the dress I desire. I have not included this kind of pattern in the numbers as all of the collections are good. Before you choose a pattern, look at those I have selected, and you will see better than I can tell you exactly what I mean.



In cutting the material there are two techniques to choose from. It is usually easy to compensate for the fraying you must expect by

cutting an extra wide seam allowance, at least an inch wider than is allowed by the pattern you are using. You can always trim off the extra after the fitting and basting are done if it makes the seams too bulky. With a very soft material it is a good idea to use the second technique and do the cutting the hard way. Mark around the edges of the pattern pieces in chalk, allowing a small extra seam allowance, and stitch through the chalk lines on the machine before cutting into the fabric. This is a great deal of trouble, but it does put an end to the fraying. It is also a good idea to tape the raw edges of the waist and sleeves at least. The dress will hang better if every raw edge is stitched or taped carefully so that the fabric can drape naturally and is not allowed to sag.

Fitting properly is the most important part of all dress-making, and is especially so with hand woven materials, because the simpler the style, the more perfect the fit must be. I use a dress model, and strongly advise others to do the same. They are not as expensive as they used to be and they amply repay the money spent on them. I purchased mine from Montgomery Ward and Company for something like eight dollars. It is adjustable, making it possible to fit clothes for different people on the same model. I have heard of various ways to make a personal model, but have never seen any of them. I also saw an article in Redbook which perhaps others have seen, describing a method using paper tape wound around the body over a knit cotton shirt. This seems like a good idea and as I remember the kits were sold for two or three dollars. If anybody is interested I am sure they could find out by writing to Redbook. Lacking a model, use a friend and a full-length mirror, and don't give up until everything is just as you want it. Do not fit too tight, as hand-woven material is apt to bag if subjected to a great deal of strain. I often cut without a pattern in the night-gown style in the sketch, the front and back of the dress each in one piece, and give the dress shape in the fitting. You will notice that the sleeves are cut right with the rest of the dress. The dresses I have made this way were very successful, and amazingly easy to do.



When you sew, double-sew all the seams. This is always a good idea, and with a soft material lengthens the life of a dress by a great deal. If you plan to tape the raw edges, do that before you sew and after you fit. You can make gathers, darts, etc. firmer by taping them, too. I have found that as a rule hand woven material does not behave well with the attachments for a sewing machine, and that it is far safer to use the plain foot and have a little more work. The attachments are likely to catch in the material and pull threads.

In trimming a dress you can really let yourself go, for bright colors are good this season and add a lot of personality to a dress. I very seldom use commercial collars or material for a trimming, as there are so many more interesting ways of doing it. One of the most successful things I have tried was a wide braid in heavy wool in green, yellow and white on a pale green silk and wool fabric dress. I used the braid around the high neck, on the sleeve-bands, and around the bottom of the skirt. Another very nice effect was achieved by using cross-stitch in heavy silky white wool on the arm-holes and collar of a blue and green floss silk dress. I also used buckram on this dress to stiffen the wide cuffs. Shirring is nice too, if your material is light enough. Card-weaving or inkle bands used for collar, belt, cuffs, or other trimming give an unusual and pleasing effect, and though I have not tried it I should think a collar, belt and snood or turban to match made of one of the mesh braids in the June Bulletin would be grand. I use a Guatemale weave belt, very wide and bright, on all sorts of dark dresses, and it should be a most effective trimming done in fine thread for the collar and

cuffs, and in heavier thread and a wider weave for the belt.

Matching jackets and coats are perhaps the nicest trimming one can think of, and in the short jackets and boleros now popular you can be as colorful as you choose. An all-over pattern in bright colors, including the main color of the dress is especially nice in short jackets. The dress color can be stronger than in the dress itself. For instance, with a dress woven in pale yellow wool, very fine, on a white rayon warp, I used a jacket in a fairly large overshot pattern in a heavier and brighter yellow, using the same warp and the light yellow for a tabby. There was no trimming on the dress itself except a belt of the same material as the jacket. I have a fancy for bolero jackets cut with rounded edges and made of the same material as the dress with a broad band of vivid braid or Guatemala weave all the way around.

Another thing that is and always will be both useful and popular are the very light coats for summer wear. These can be made by an amateur with no more trouble than a dress, and are very effective in a white all-over texture weave with bands of color on the collar and pockets. Some of the new colors this year, crushed raspberry, teal blue etc., are also gay and a pleasant change from all-white. These coats should be of a fairly light-weight wool in both warp and weft, and are especially attractive and comfortable when made with raglan sleeves.

There are many interesting "novelties" one can make in the way of clothing. I have always wanted to make a floor-length evening cape in a very stiff and brilliant material. It would be fun to try a dress trimmed in Finn-weave animals too, and with the present craze for novel prints this ought to be very stylish.

It is a good thing to remember when you are planning your dress that it will last a long time. I have had, and used, a silk and wool dress for seven years, and it shows no sign of wear at all. Therefore, to get the most out of your dress, avoid styles that are faddish and likely to be dated in a short time. With this in mind I usually weave some extra material to use in making over a dress, and allow plenty of hem and side seams.

I am afraid all this makes the construction of a hand-woven dress sound very difficult, but that is not the case at all. The necessary seam taping etc. takes a little more time, but otherwise it is a simple process and requires no especial skill in dress making. I will be very glad to hear from those of you who try it, and offer what help I can to those in difficulty.

Sincerely yours

Betty Atwater Biehl

Patterns suitable for use with hand-woven dress materials:

McCall: Nos. 9866, 9611, 9583, 9428, 3356, 3058, 9599, 3004, 9963, 9907, 9693, 9617 .

Butterick: Nos. 8136, 8065 .

Simplicity: Nos. 2725, 2552, 2650, 2933 for blouse only.

# THE SHUTTLE-CRAFT GUILD BULLETIN



for

Basin, Montana

September, 1939

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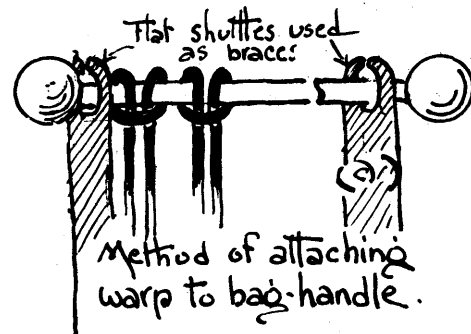
At home again, after my series of summer weaving conferences, I feel that I have a number of interesting things to tell the Guild. The first meeting of the season was at Hartland, Michigan, under the auspices of Mrs. Osma Gallinger and Gallinger Crafts. It lasted three weeks and about sixty weavers attended, among whom were a number of old and new members of our Guild. Mr. Peters, who later went on to Pennland, acted as one of the instructors, ably assisted by Mrs. Gallinger and Miss Crocker.

Among the new weaves that particularly interested the Hartland Group -- I mean, of course, "new" only in the sense of new to us, for of course some of them are among the most ancient forms of weaving known -- were the Peruvian and Mexican warp pick-up technique explained in the Bulletin for last November, the plaiting techniques, as described in the Bulletin for June 1939, and the weave from Guatamala that we devolped last summer at the dude-ranch meeting in Montana. We held a special class of fifteen in the Guatamala weave. And in addition to the usual weaves -- overshot, three-harness, Bronson, summer and winter, crackle, honeycomb, lace-weave and the rest, we had an eight harness loom for double weaving and several looms devoted to the Finnweave, which every-one wishes to learn.

As everyone <sup>with</sup> knows after experimenting, the warp pick-up weaving, the coarse part of the warp used for the pattern does not take up in weaving as rapidly as the fine part of the warp used for the ground. Of course the best way to overcome this difficulty is to use two warp-beams, one for the ground and one for the pattern, -- but we don't always have two warp-beams. We found a practical make-shift was as follows: when the pattern part of the warp begins to be slakk, raise the pattern harness and insert a stick under the pattern threads -- behind the heddles. Take this stick down around the back-beam and to the bottom of the warp-beam. Hang a weight to this stick. Springs from the bottom cross-bar of the loom attached to the stick would serve the same purpose, but the weight answers very well. It should be just heavy enough to keep the coarse part of the warp at the desired tension. This can be determined by experiment.

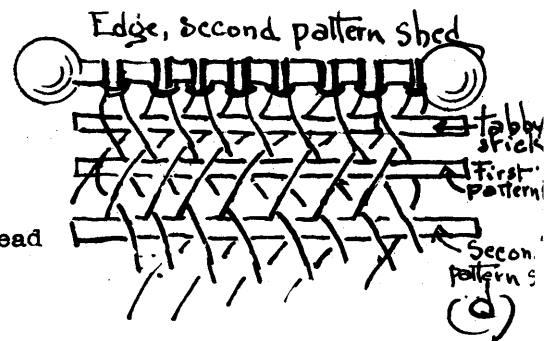
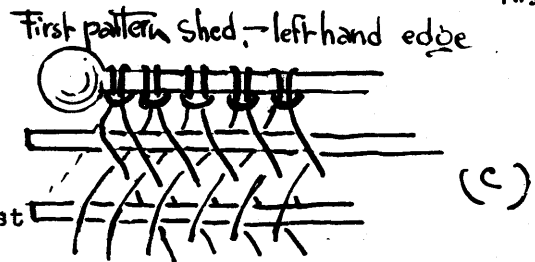
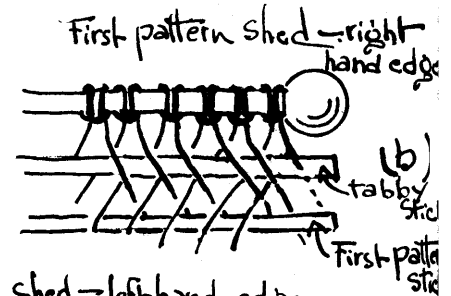
The plaited scarves, girdles and bags also proved very popular. For the bags we used handles such as are procurable at the Woolworth shops, and that consist of a pair of bars with knobs at the ends. Handles with slots at the bottom could also be used in the same manner. We made the bags of Lily Mills tufing cotton, usually in three colors: a ground color and two contrasting pattern colors. I have mentioned these bags before, but perhaps a detailed description will prove useful. Attach the handles, the desired distance apart, to some firm support. As the material take up in plaiting, allow for this in deciding the length of the warp, which should be about two and a half times the desired depth of the bag. To keep them the correct distance apart during warping it is convenient to brace them with two flat "poke-shuttles" of the desired length as shown on the sketch on the following page. Another way would be to set the handles upright in holes bored the right distance apart in a thick block of wood or to clamp them between vices. If not well braced the warp tends to draw them together so that the threads on one side may be tighter than on the other. Avoid this as far as possible. Make the warp over the bars, using a double half-hitch as shown in the sketch. If the ~~warp~~ handles are set upright as suggested, and the knobs removed, one can throw the hitch over the ends instead of making a tie each time, and this is quicker and easier. Set the warp close enough to cover the bars completely. Any arrangement of colors will work out in a pleasing manner, but the arrangement common in the Mexican plaited pieces is simple and attractive and many people choose to use it. For this make the first

three warp-threads in one of the two colors used for pattern, then twelve threads in the background color; six in the second pattern color; twelve background; six in the first pattern color, and so on, ending with three threads in a pattern color. When finishing with one color allow the free end of the material to lie along the bar of the handle and make the ties with the next color over it, so that when the warp is finished the attachment to the handles is tidy and will need no further attention.



For weaving the warp may be attached to supports in a horizontal position or may be hung up perpendicularly, -- whichever seems most convenient to the weaver. I find that a good method is to attach one handle to a hook or firm support of some kind and fasten the other with strings to the chair on which I sit while working. The cords may also be tied around the waist, Indian fashion.

The simple over-and-under-two form of plait, as explained in the June Bulletin, seems especially good for bags. It makes an attractive effect to vary the plait from right-and-left to all-one-way, about three inches down from the top. Somewhat to my surprise I found that people found it difficult to make the edges properly in the Mexican plait, and I have been asked to explain further in the Bulletin, so here it is: To start pick up a plain tabby shed, as explained in the Bulletin, and insert two sticks or knitting needles through this shed; push the sticks close to the bars at either end. Start the plaiting always from the right and work toward the left. If on the first shed the outer thread on the right is above the stick, as shown on the sketch at (b), take the first three top threads toward the right and pick up the first bottom thread to the left of them. Now depress threads 2 and 3 and turn thread 1 back toward the left and bring it up between threads 2 and 3. This starts the pick-up correctly to make the over two crossing; depress the fourth upper thread and pick up the second under thread, and proceed in this manner, one and one all across the shed. The pick-up may be made on the fingers or on a stick as preferred. When the left hand edge is reached it will be found that there are three threads going the same way under the stick. Turn back the last thread and bring it down between the other two to preserve the correct movement of the plait, as shown on the sketch at (c). Insert two sticks through the picked up shed and push one stick up and one down firmly against the headings.



For the second shed of the plait proceed as follows: It will be found that the last thread on the right is now below the stick -- bring the first three threads below the stick out toward the right and depress the first top thread to the left of them. Now turn back the first thread and bring it down between threads 2 and 3, which should be picked up. This is shown on the sketch at (d). Proceed one and one across the shed. On reaching the left margin it will be found that there are three threads going the same way from above the stick; turn back the last thread and bring it up between the other two, which should be depressed. I hope this is clear and that no one will have further trouble with the edges. The important matter is to preserve the over-and-under-two crossing of the plait, and to alternate left and right as indicated. To change the mesh for the bottom of the bag, plait all one way -- either toward the right or toward

left as explained in the June Bulletin for the "close mesh."

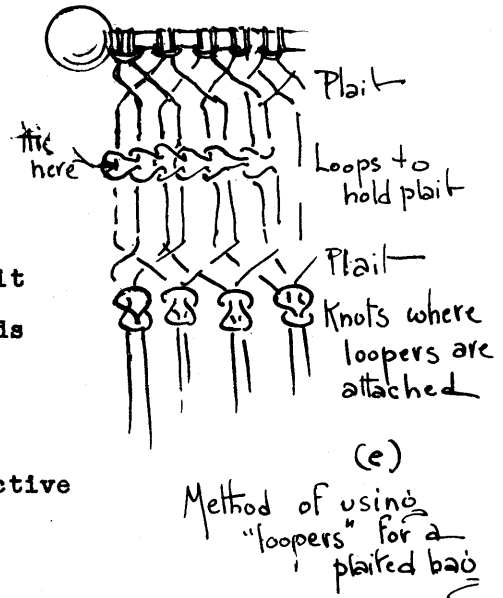
If a loosely plaited fabric is desired, leave in four or more sticks at each end as you proceed, but for a close mesh draw out the sticks as soon as a new pair has been inserted and press back the plait firmly. Knitting needles may be used instead of sticks if preferred, and will be desirable in any case when the work comes close together at the center of the warp.

When it is impossible to plait further, draw a double strand of coarse weft-material through the last shed, and with a tape-needle pick up the tabby shed between these two shots and draw the weft through. These three tabby shots hold the plait from unravelling. Additional tabby shots may be inserted if desired. This part of the work should be firm as it will make the bottom of the bag. To finish the bag, fold the two handles together and catch the edges with a strand of material like the warp, sewing to within two inches or so of the handles. The bag should be lined with some fairly heavy, firm material. I find thin felt makes an excellent lining. This lining need not go all the way to the handles. It is a pretty effect to line only the bottom of the bag. As the fabric is very elastic and stretches to any shape, the lining should be cut to the shape desired.

Scarves in knitting yarn may be made by the plaiting technique and are very soft and attractive. Head-scarves, too, can be made in cotton or silk and are very pretty. These may be plaited from both ends at the same time in the manner explained for bags, or may be plaited all one way, the plait at one end being taken out as one goes along. This, I think, is the better method as it avoids the tabby shots where the work comes together, and in a scarf or girdle or similar piece this sometimes has the effect of a defect or a mistake.

For those addicted to the use of "loopers" here is a suggestion: I have made a very attractive bag of this material, using the handles with bars and knobs, as for the plaited bags in cotton.

For a small bag I looped the material together in threes, and looped the ends of each set of three over the handles, as shown on the sketch. Try to select loops of the same size so that the rows of knots will be as even as possible. Of course each section is a separate plait, between the knots and the handle, and between the two rows of knots at the center. I did the plaiting as closely as possible and found I could pick up five sheds in each section. At the center instead of inserting a tabby shot to hold the plait I looped the strands together in the manner shown on the sketch. I set up the warp with three strands in color and six in white alternately -- 15 in color and 24 in white. This made a bag 6" wide at the handles and 5½" deep. For a larger bag, of course, use more strands, and make the strands of four or five links of loopers instead of three. How to use loopers for something useful and attractive has been one of the problems, so this may prove a practical suggestion. The rows of knots in this type of bag look like a decoration rather than an unpleasant lumpiness -- the unfortunate effect of most work with loopers.



In card-weaving at the summer conferences we used a new method of setting up the warps which I worked out recently for a leaflet on this craft I prepared for the Lily Mills Company of Shelby, N.C.. I think this system much better than the old method of warping we have been using and I believe card-weavers will wish to have the new leaflet. By the time this Bulletin is received it will no doubt be available -- either from Lily Mills or through this office. I do not yet know, however, what the charge will be.



The three weaving conferences held in western Canada were all very interesting. A great deal of simple weaving has been done in Quebec province for a number of years, chiefly as a source of income for the people on farms. The interest in western Canada is more recent and is more along the lines of art and less for commercial returns. The first of the west Canada conferences was held at Olds, Alberta, at the Alberta Agricultural College in connection with a summer school conducted by the Extension Division of the University of Alberta. The second was at Victoria, B.C., held under the auspices of the local Weavers' Guild. The third was at Vancouver, B.C., held at the University of British Columbia under the auspices of the Extension Department of the University. At all these places I encountered some very wicked looms and many delightful people.

In the matter of weaving materials, however, Canada is far more fortunate than we. Cottons, to be sure, are more expensive than with us -- but the beautiful linens, wools and worsteds, at prices far below the rates we pay were enough to make a weaver's mouth water. Below is a list of addresses, collected in Victoria and Vancouver, that will be of interest to the numerous Canadian members of our Guild. The overseas addresses will also be useful to those in this country, though we have the 90% duties to consider in ordering from abroad. Here, too, are two U.S. addresses that will be found useful:

Steinberger Bros, Inc., 10 West 33rd Street, New York, N.Y., -- an extensive line of "novelty" and other yarns  
Salem Linen Mills, Salem, Oregon  
Edward Lipsett Ltd., Fisherman's supplies, 68 Water Street, Vancouver, B.C., Canada  
#25 gilling line, at \$1.70 a pound -- coarse linen . Other linens  
Concord Worsted Mills, Concord, N.H.  
Signs of Canada, 14 Rue Elgin, Quebec, Que., Canada. Cottons and linens (Also called "l'Art Paysan du Vieux Quebec", address as above) ..  
Nilus leClerc, L'Islet, Quebec. Linens, cottons, wools. Heddles and Reeds  
Monarch Belting Co., Craig St., Montreal, (reefs)  
King Agencies, 365 Water Street, Vancouver, B.C., Cotton, wool.  
London School of Weaving, 136 Church St. Kensington, London, England.  
The Corticelli Co., (silks) 1455 Shearer St. Montreal, Que.  
Dryad Handicrafts, St. Nichols Street, Leicester, England.  
Robert Simpson Western, Ltd., Regina, Sask. Carpet warp.  
Fleming Reid and Co., Worsted Mills, Grinnock, Scotland  
Miss Hamilton, Fulford Harbor, Salt Spring Island, B.C., Hand-spun yarns  
M. Steiner, 362 Notre Dame St, West, Montreal. (Yarn jobber)  
Mrs. M.C. Findlay, 1164 Palmer Road, Victoria, B.C., hand-spun and hand-dyed yarns. Also spinning wheels of the small upright variety.  
Pride of the West Knitting Mills, Vancouver. (Rayon, silk, worsted)  
Spinwell Mfg. Co., Sifton, Manitoba, yarns  
D. Carmichael, 444 Seymour St, Vancouver (Knitting yarns)  
T. Eaton and Co., Winnipeg, Manitoba, yarns.  
Newlands and Co., Galt, Ontario, (knitting yarns, worsteds)  
Western Leckie, Vancouver, B.C., linens, 33 Alexander St.  
John Leckie, Ltd. Toronto  
Universal Thread Co, 545 Bay Street, Toronto, Ont. (Cotton warp)  
Canadian Spool cotton Co., Box 519, Montreal, and 577 Granville St., Vancouver  
J. Maygrove, 57-52 Aldus Gate, London, E.C., England  
Greenwoods, 13 Victoria Street, Huddersfield, England  
W. Halliday and Sons, Ltd., Market St. Halifax, Yorks. England  
George Cornell, Morris House, 60-66 Rochester Row, London S.W.1, England  
Patons and Baldwins, Ltd. 71-74 Little Britain, London, E.C.1, England  
Wm. Jones and Co., Bridgenorth, England. (Wool rug-yarn)  
L. Copley-Smith & Sons, Ltd., Manchester, England  
W. & J. Knox, Ltd. Kilbirnie, Ayrshire, Scotland, (cottons)  
Duffield & Quayle, Ltd. Kidderminster, England  
Yarrow Mill, Selkirk, Scotland. (Wool yarns.)

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Mrs. Gallinger asks me to say that the report of the Hartland conference is now ready. The notes include some of the daily "talks" and discussions, and ten samples of the more interesting weaves studied will also be supplied. I have no list of the samples, however, so do not know just what will be included. Address Mrs. Osma Gallinger, Gallinger Crafts, Hartland, Michigan.

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May M. Atwater



# The Shuttle Craft Guild

## BULLETIN

for

October, 1939

Christmas Weaving

Basin, Montana



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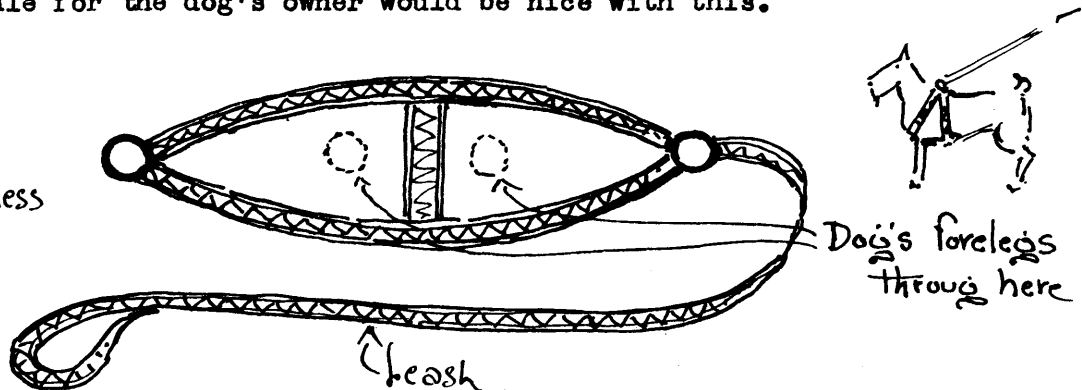
It is October again, and again we have come to the time when it is well to look ahead to another Christmas. No doubt many of us have already made their Christmas weaving plans, and certainly all of us should be at least taking thought in the matter or our friends will not have hand-woven gifts this year.

What to make -- that will be be attractive, novel, useful, and not too long or complicated in the making? There are many things -- such as scarves, bags, linen pieces, pillow-tops and so on -- that we always make and that are always received with pleasure, and we can add novelty to them by using a new weave or an unusual pattern, or by using color in a new way. But as this is a year of elaborate belts and girdles, here would be something a bit "different" from the start. Firm, stiff belts for men, broad girdles for women. The belt-weavers should surely have their innings this year.

For belt-making we have many delightful and interesting techniques-- "Osage" braiding, card-weaving, inkle-loom weaving and so on. The Osage braiding has been described in the Bulletin and also in a recently published article in Bernat's "Weaver" magazine. This is fun to do, and as it does not require a loom can be done in odd moments without disturbing larger work on the loom. Card-weaving is familiar to many of us. I have recently prepared a new leaflet on the subject-- for the Lily Mills Co., -- which will probably be available by the time this Bulletin is received. It should be ordered from Lily Mills, and the price I am told will be 50¢. This differs from the previous pamphlet -- which is still available, of course -- in the directions for setting up the warp. I think I have found a much better system than the one we have been using. There are also in this leaflet some new patterns and directions for making the girdle with braided strands that many people have admired. Those who are not familiar with the inkle loom may find this a good time to become acquainted with that amusing form of weaving equipment. Inkle looms may be purchased from Mr. E.E. Gilmore, 1200 West Harding Way, Stockton, California, and also from Gallinger Crafts, Hartland, Michigan. And if you do send for an inkle loom be sure to order at the same time one of the clever little belt-shuttles that are so invaluable for all kinds of narrow warp-face weaving.

And here is a novelty: my daughter has a small pup that requires restraint when taken on the street. She found it impossible to purchase a harness to her liking and made a simple, clever and practical one from a narrow inkle-woven band. The harness consists of two bands, joined at the ends and sewed into rings, with a short connecting band between them at the center. The leash strap is attached to the rings. For some dog-loving friend, what could be a nicer gift than such a harness, woven in colors to suit the complexion of the dog? A matching belt or girdle for the dog's owner would be nice with this.

Plan of  
Dog-harness



Many of the new girdles are too wide to be made conveniently either in card-weaving or on the inkle loom. This has led me to experiment with one of the most interesting belt-techniques, in an effort to find a simple and easy way to do the thing on an ordinary four-harness loom. The thing has worked out very well and I suggest it for Christmas belt-weaving. The technique in question is one used by the Navajos, and also found in some Mexican weavings. Those who attended recent institutes will recall it as the technique of the belt with the green snake.

The sample piece I have been making on the loom was threaded as shown in the accompanying diagram, with borders in plain stripes of color and a center strip, for the pattern, warped with 31 pairs or 62 ends in black with 30 ends in taupe. The material I used was perle cotton #5, set at 45 ends to the inch and sleyed three threads to a dent through a 15 dent reed. A somewhat closer setting might have been used, as three threads to the dent of a 16 or 18 dent reed. Of course when the weave is put on a harness loom the fabric may be made as wide as desired -- wide enough for bags or pillow-tops or anything else, -- and any set of colors may be used.

My sample piece was made on a table loom, but of course a treadle loom could be used just as well. The weave is a pick-up weave, but a simple and easy one. On a table loom it goes like this: Suppose you wish to weave the traditional Indian figure sketched at No. 1, -- raise harness 3 with lever No. 3 and insert a small pick-up stick under the five pairs of threads at the center of the band. Now raise 2 and 4; push the shed-stick back against the reed, where it rides on top of the shed, and weave under it. Then leaving the stick in place raise harness 1 and weave a second shot. Take out the stick; raise harness 4 and pick up the four pairs at the center. Weave 2-3 and then 1 alone, allowing the stick to ride the shed as before. This is all there is to it. For the plain background effect beyond the figure weave this way: 1, alone; 2-4; 1, alone; 2 -3; repeat. If you want a solid effect in pattern thread on top weave this way: 2-3-4; 1-4; 2-3-4; 1-3; repeat.

On a treadle loom of the "jack" type, make the tie-up as at (a-1) if you happen to have eight treadles. Otherwise make the tie-up as at (a-3) and use two treadles at a time when necessary to make the sheds. Tie-up (a 2) is for treadle looms of the counterbalanced type. On tie-ups (a-1) and (a-2) make the first pick-up on treadle 1, Weave treadle 4, then treadle A. Make the second pick-up on treadle 2 and weave on treadle 3 then on treadle A. For the background effect weave: A; 3;A;4; and repeat. For the solid effect weave B;5; B; 6; and repeat.

Four-harness looms, however, are not always equipped with eight treadles. If it is impossible to make the complete eight-treadle tie-up use the tie-up (a-3) for a loom of the jack type and tie-up (a-4) for a counterbalanced loom. On (a-3) weave to raise the harnesses as indicated in the directions for weaving on a table loom. The addition of the tabby B treadle is a convenience.

On tie-up (a-4) use treadles 1 and 2 together to raise harness 3 for the pick-up and treadles 3 and 4 together to raise harness 4 for the second pick-up. After making the first pick-up, weave treadle 4 then treadle A. After the second pick-up weave treadle 3 then treadle A. For the background effect weave: A; 1; A; 3;repeat. For the solid effect weave: B;2; B; 4; repeat.

The figures sketched on the diagram are the ones I made on my sample piece, scaled to 31 pairs of pattern material. Of course a great variety of figures is possible in this technique. The effect when woven is much closer and more solid than it appears on the sketches, as I have wished on the drawings to show as clearly as possible the individual pairs of pattern threads.

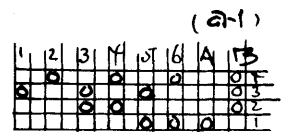
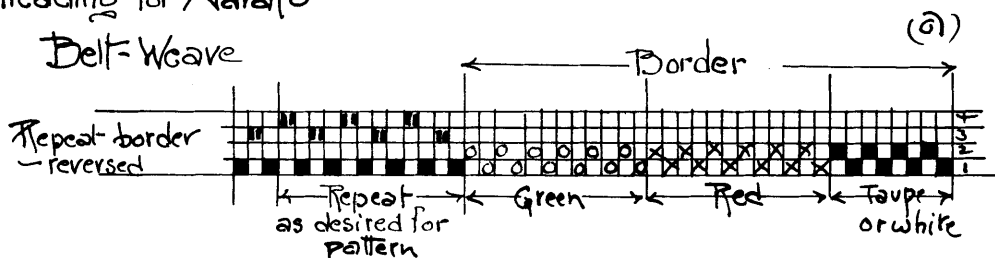
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Neckties make nice Christmas presents for the masculine contingent. The neckties I saw made in Canada seemed to me much nicer than the ones we have been making. They were all plain tabby weaving, but done with extremely fine Botany yarns. Fabric for neckties should be woven at least a yard wide to cut to advantage. Be careful to cut them on an exact bias or they will pull out

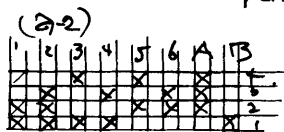
### Threading for Navajo

- Taupe or white
- ⊗ Red
- ⊠ Green
- ▣ Black-double

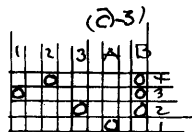
#### Belt-Weave



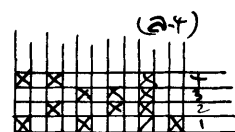
Complete tie-up - rising shed



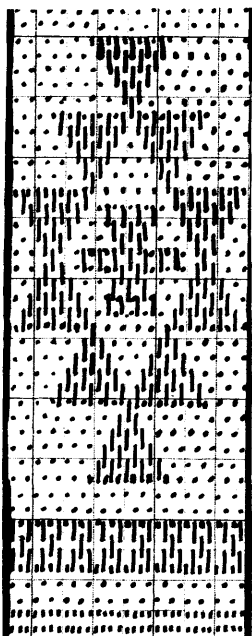
Complete tie-up - sinking shed



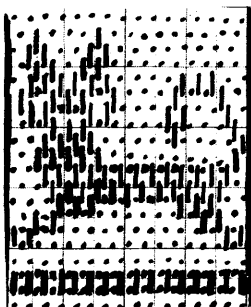
Modified tie-up - rising shed



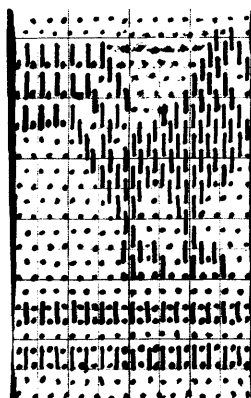
Modified tie-up - sinking shed



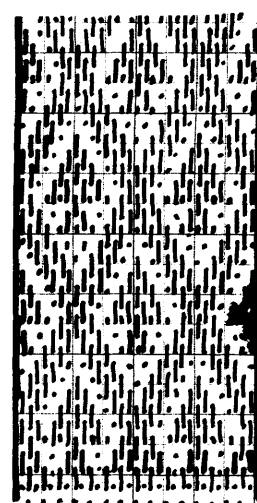
No. 1



No. 2



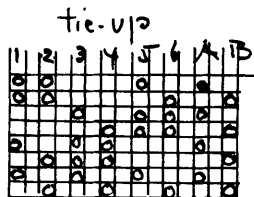
No. 3



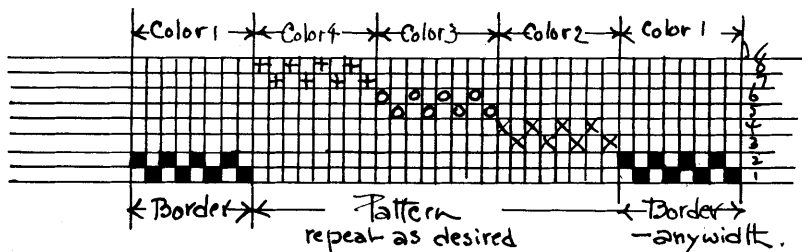
No. 4

Designs for pick-up weaving.  
Borders omitted

### Blanket or Afghan



- Color 1
- ⊗ " 2
- ⊠ " 3
- ▣ " 4



Weave Border: A, B, A, B, A, B, A, B, Color 1

" First block: 1, 2, 1, 2, 1, 2, 1, 2, " 2  
 " Second " 3, 4, 3, 4, 3, 4, 3, 4, " 3  
 " Third " 5, 6, 5, 6, 5, 6, 5, 6, " 4 } Repeat as required

of shape, and in making them up be very careful and precise in cutting and sewing. Whether or not the new fashion in neckties, tied inside the collar and giving the wearer the general effect of a person suffering from a sore throat or a carbunkle, will become generally popular it is hard to say. If in doubt, stick to the more conventional form of neck-tie.

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One of the very nicest Christmas gifts, I think, is a couch-blanket or "afghan." The draft at (b) on the diagram gives a pattern for an unusual and attractive piece of this type. The weave is one given us by Mr. White and included among others in the February Bulletin. The material suggested is a good quality knitting yarn set at 12 or 15 to the inch and woven the same. There should be three colors for the pattern and a fourth color for the tabby border -- which should be wider than shown on the diagram. This border should be sleyed somewhat further apart than the body of the piece -- skip a dent between each two threads. That is, sley the first two threads each through a dent, skip a dent, sley two more, and so on. This system of sleying works satisfactorily in the coarse yarn, but is not advised for other materials or other weaves. The method of treadeling is given on the diagram. This weave makes a soft, thick blanket, very unusual in texture and effect.

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Guild members will be grieved to hear of the death of Mrs. Gertrude M. Howells, State College, New Mexico,. Some of us have had the pleasure of meeting Mrs. Howells personally and many of us have admired her very beautiful work. She was a master-craftsman, and it is to her we owe the revival of the beautiful Spanish lace-weave -- the technique in which she specialized. Some time ago she prepared a little pamphlet of patterns for this weave, taken from ancient Spanish pieces. I am told that these pamphlets are still available. I think the price is \$1.00, though I am not certain. Those who would like to possess this pamphlet should address Mrs. Adlai Feather ( Mrs. Howells' daughter) State College, New Mexico.

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I have a new address for imported English yarns. Some very attractive samples have been sent me. The address is Massachusetts Textile Company, Globe Mills Avenue, Fall River, Massachusetts.

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It is difficult to plan for Christmas in these dreadful days, that are so full of war and horror. But perhaps for that reason it is all the more important to cultivate the arts of peace. Perhaps by Christmas this ghastly war will be over. The finest Christmas gift for the whole world would be the return of peace. A number of Guild members have written me of the comfort they find in weaving, and may it help us all to keep our serenity and balance during these cruel times. Weaving is so old; it has come through a million wars. It will come through this one, if a single pair of human hands is left alive. It is something to tie to. And so many of our charming Christmas observances are Germanic in origin that they must remind us of the old "Gemütlich" Germany of pre-Nazi times. Some day, perhaps, when the present madness has burned itself out, that old Germany will return -- the Germany of riotous gardens and contemplative long-stemmed pipes, of poetry and song, of fairy tales and lighted Christmas trees and happy children. The roots of that life must still exist, waiting for the marching feet and the mechanized engines of destruction to pass by so that it may come up again and flower again in a new era of peace and good-will. Perhaps we can put into our Christmas weaving and our Christmas observances some of our anxious hope that that day may come soon.

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# THE SHUTTLE-CRAFT GUILD

## BULLETIN



for  
November, 1939

Basin, Montana

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It is some time since we have had a Bulletin devoted to rugs and I find I have quite a lot of things to say on the subject. There are several ways not to make rugs and it might be as well to mention them first, in order to clear the ground. When hand-weaving was new, and no one knew any weave but "four-harness overshot" and this weave was used, and misused for everything, a good many rugs were woven in this manner. I even made several myself and two such rugs are illustrated in my Shuttle-Craft Book. I regret this, for I think the worst possible way to make rugs is probably to weave them of cotton roving in the overshot weave. It is true that these rugs look quite nice when first made, even though they are lumpy, but after a little wear and a washing or two they are distressing. So why make them at all when there are so many better ways to make rugs? I suggest that as a group we definitely turn "thumbs down" on this particular form of rug. It is true that a fairish rug can be made on an overshot threading if a pattern is selected in which there are no long skips, and if cotton chenille or wool rug-yarn are used for pattern weft. But either crackle weave or summer and winter weave makes a better rug in these materials. If you must weave with cotton roving, make a rug of the Swedish "matta" type in which the filling is completely covered by the warp.

What I want to discuss this month is the making of really fine rugs. To most people this means a pile rug. It is true that pile rugs are thick and rich in appearance, that when well made they are almost indestructible, and that they lend themselves to very free use of color and design.

There are several ways of producing the pile effect. The method used in the manufacture of commercial pile floor coverings is similar to the process of making velvet. The pile material is picked up in loops above the foundation, and though it may seem very firm due to the solid beating of the foundation, the pile is not tied into the warp and in the course of time a good strong vacuum cleaner will take it apart. The best pile rugs are those in which the pile material is tied into the foundation, as in Persian, Turkish and Chinese rugs. The form of rug-making we know as Swedish "flossa" is exactly like the Oriental rug-making except that it is as a rule much coarser, done with different yarns and on an ordinary harness loom instead of a tapestry loom. Also, instead of the Oriental method of tying the tufts of pile in small ends a fairly long strand is used, this being taken around a guage-bar between knots. The knot used in Swedish flossa rug-making is the famous "Ghiordes" knot of the Turkish rugs. This is the firmest of the pile-knots in use, and when properly tied and properly beaten up a rug made in the Ghiordes knot can defy the vacuum cleaner almost indefinitely.

In the Ghiordes knot, as shown at (a) on the diagram, the strands of pile material are tied over two warp-ends, with the ends of pile coming up between these two warp-ends. It will be clear that there is a double tuft of pile, then two warp-ends with no pile between them, followed by another double tuft of pile. The Sehna knot, or Persian knot -- also used in Chinese rugs -- is really not a knot at all, as can be seen on the diagram at (b). However when the ground is firmly woven this also makes an extremely durable fabric. The advantage of the Sehna knot is that a single tuft of pile comes up between each two ends of warp, making it possible to work out more delicate pattern figures than with the Ghiordes knot. The Sehna knot can be tied over a guage-bar just as easily as the Ghiordes knot, but for the coarse kinds of rug-knotting that are apt to appeal to Occidental weavers there is no particular advantage in the single tufts. The Ghiordes knot being firmer, that is the better knot to use.

The Swedish flossa technique was described in a Bulletin of some time ago, but as the edition has been exhausted, and as questions on the subject still come in, it may be as well to repeat the directions.

The best warp for pile rugs is a coarse, rather rough, linen or tow. A cotton warp is sometimes used, but this in my opinion is a mistake. The cotton warp lacks the strength and stiffness of the linen. The setting in the reed depends, of course, on the weight of the warp used and on the closeness of pile desired. I have been experimenting with a ramie warp about the weight of ordinary cotton carpet warp, at a setting of 15 to the inch, and also the same warp threaded double, which is the same as using a coarser warp at a setting of  $7\frac{1}{2}$  ends to the inch. If a very fine pile is desired the 15 to the inch setting is best. This of course gives  $7\frac{1}{2}$  knots to the inch crosswise, and between fifty and sixty knots to the square inch. This, tied in Bernat's "peasant" yarn, single strand, produces a very handsome close pile. However the coarser setting tied in a double strand of peasant yarn also makes a very satisfactory effect and is, of course, only half as much work. I consider it just as good unless the pattern is one of very fine detail. The coarser setting may also be tied in single strands of wool rug yarn, but the effect is not nearly as good as when a double strand of peasant yarn is used.

For the Swedish technique a guage-bar is used, as mentioned above. On the width of this bar depends the length of the pile. The usual bar is made of a metal strip folded back on itself at the center, and a ring handle at one end. A sharp little knife with a shield is part of the equipment and this is used to cut the pile, the blade of the knife running in the slot between the two strips of metal that make up the guage-bar. The bar and knife can be procured from an address given in a recent Bulletin. But this special equipment is not absolutely necessary. One may use a narrow strip of wood as a guage and cut the pile with a razor blade, or even with scissors, after withdrawing the guage-bar.

The material used for weaving the foundation, between the rows of knots, should be similar to the warp but somewhat coarser and more loosely twisted. This material should be carried on a shuttle. The pile-yarn may be wound on a small flat poke-shuttle, or merely used in a loose strand.

After weaving a firm heading in tabby weave, begin the tufting at the left side of the warp. Omit the first three warp-ends, and tie the first knot over the fourth and fifth warp-ends, counting from the left. Take the strand of tufting material from right to left under thread 4; from left to right over threads 4 and 5; from right to left under thread 5. Draw the knot close but not too tight; bring the strand under and over the guage-bar and tie the second knot over threads 6 and 7. Proceed in this manner all across the warp, changing colors as may be indicated by the pattern in use.

When the row of knots is complete take out the guage bar and weave two or three shots of tabby, beating very close. To make a good edge weave back and forth over and under the three free warp-ends at either margin, to compensate for the width of the knots and to make a firm edge. This is indicated clearly on the diagram.

The process is extremely simple, but for good results it is necessary to use correct materials and to beat very firmly. This is not a weave for a rickety or lightly constructed loom. The harder the weft is beaten together the better the result. Put plenty of pounding into it. Real pounding. Do not worry if the pile is not perfectly even when first cut. It will have to be sheared and trimmed anyway.

In making the second row of knots, tie them over the same threads as the knots in the first row. In other words, do not "stagger" the knots. This is not an invariable rule, however. Some ancient rugs are made with staggered knots, and for patterns in which there are diagonal lines this is the better method though it does not beat together quite as firmly. For patterns with square lines it is best to tie the knots directly over each other.

As noted above, if one wishes it is entirely practical and proper to use the Sehna knot instead of the Ghiordes knot. For this knot take the strand of pile material under thread 4 of the warp, from left to right; over thread 5 from left to right; back under thread 5 from right to left; then under and over the guage bar.

There is another pile-knot that is of interest and should be mentioned. The single knot, used in old Spanish and ancient French carpets. This like the

Sehna knot is really hardly a knot at all, but simply a twist of tufting material taken around a single warp-end. These knots are ordinarily made around every other warp-end, and in the following row are staggered. That is the knots of the second row are made around the warp-ends left free in the first row. This form of knot does not produce as durable a fabric as the Ghiordes knot, of course, but it has some advantages, in that a pattern with diagonal lines is smoother in effect than with the Ghiordes knot. As the twist of pile shows hardly at all on the wrong side of the rug the foundation can be beaten up very firmly indeed and fewer extra shots around the edge threads are required. However, for general purposes the Ghiordes knot is undoubtedly the best.

But perhaps we do not want to make a pile rug at all. In that case we might prefer either tapestry or the Soumak technique. To us the most familiar examples of rug-making in tapestry are the Navajo Indian rugs. Much has been written about these rugs elsewhere and it seems unnecessary to discuss them at length here. Less familiar are the Persin Kilims. In Kilim tapestry the weft is not interlocked as in Navajo weaving so that there are perpendicular slits where two colors come together along a perpendicular line. These slits are a part of the decorative effect of the Kilim, but naturally weaken the fabric and make it less practical as a floor covering. In my opinion the Kilim technique, which is very effective and beautiful, is better adapted to hangings than to rug-making.

The Soumak technique makes a thicker, firmer rug than tapestry and is also a good deal quicker and easier to do. When I find time to make that living room rug I have been planning it will be done in Soumak. The technique does not lend itself to fussy patterns with much fine detail, but for bold figures it is extremely handsome. A warp set as above, threaded double, or a coarse warp set at 6 or 7 ends to the inch works up beautifully in wool rug-yarn. A tabby foundation is woven in a manner similar to the foundation of a pile rug, though a single shot of tabby may be woven between rows of pattern if desired. The pattern weft may be simply a loose strand of convenient length or may be wound on a small flat shuttle. Begin at the left by bringing the strand of pattern material up between the third and fourth warp-ends; carry it from left to right over threads 4 and 5, then from right to left under these same threads; from left to right over threads 4,5,6 and 7; from right to left under threads 6 and 7, and so continue, -- forward over four warp-ends, and back under two. When the row is complete, weave a shot of tabby foundation. Then with the pattern material work back from right to left forward over four and back under two. Where the pattern requires, change color, always making the "stitch" in the same direction. Here is an important detail: when ending with one color do not end on the over four forward stroke, but come back under two, then over two and down, leaving the loose end of the strand under the weaving. On the return the weft catches on the tabby shot, so it must always be under the web at the start.

The pattern for any of these weaves should be laid out on squared paper. Each square of the paper may be taken to represent two warp-ends or a single knot or a single "pass" in the Soumak weave. Or, if a larger figure is desired, each space may be taken to represent two knots or four warp-ends, and so on. I do not advise attempting to reproduce the delicate figures of a fine Oriental rug. Such figures require a fine pile and many knots to the square inch. For instance a fine Persian carpet shows 980 knots to the square inch. Few Occidental weavers would care to work at this fineness. Besides, the modern style of decoration runs to bolder and simpler pattern effects, for which the coarser tying is better adapted. For a rug in the Ghiordes knot or in the Soumak technique it is best to choose a pattern made up chiefly of square forms and straight lines. The pattern shown on the diagram, reproduced from the "flossa" Bulletin that is now out of print, is a simple arrangement of such figures in a modern effect. It would be attractive worked out in soft shades, not too far apart in "value." For instance in rose-taupe, tan and ecru; or in rose-taupe, gold and plum; or in dull blue, tan and taupe. The pattern is drawn on 39 spaces of the cross-section paper. Suppose you use a coarse warp set at  $7\frac{1}{2}$  ends to the inch -- sleyed through every other dent of a 15-dent reed, or a finer warp threaded double and set at 15 to the inch, each pair of warp-ends being considered as a single end. For a rug 30" wide warp 225 ends ( or 450 ends if threaded



double.) Omitting four ends on each side for the border, there will be 119 knots in a full row across, or three knots to the space in the drawing. Of course if a small figure is desired the pattern may be developed with one knot to the space of paper and the figure repeated as required, but the larger and bolder effect would, in my opinion, be handsomer.

There are a number of patterns in the Recipe Book that might be developed either in pile or Soumak technique. I suggest Series I, No. 6; Series I No.9; Series I, No. 20; Series II No. 7, which I think would be particularly handsome in the Soumak technique; Series II No. 15, which was designed for "flossa"; any of the patterns in Series II No. 16; Series III No. 15; Series III No. 16; Series III No. 18 (7); Series V No.5; Series V No.11; or any of the designs supplied with the special draft for the "Step Pattern" issued some time ago. Any pattern designed for hooked rugs could of course be developed in woven pile, but most of the commercial patterns on sale seem to me singularly hideous.

Choice of pattern is important, for, these rugs take a lot of material and a good deal of hard work, and they will last for a very long time. Simple, rather formal patterns are the most likely to prove pleasing. And color harmonies rather than strongly contrasting colors are suggested. These things, of course, are a matter of individual taste and choice, -- I merely offer my own ideas. Don't let us be complicated just because we can. Simple figures are often best.

In making my experiments in these various rug techniques I had the help of an invaluable little pamphlet sent me by one of our Canadian Guild members. It is called "Notes on Carpet-Knotting and Weaving" and is a publication of the Department of Textiles, Victoria and Albert Museum, London, England. The price is listed as one shilling. Whether or not this pamphlet is still obtainable from the Museum I do not know.

Also in making my experiments I made a few small samples that show the different kinds of pile and the Soumak technique. I do not need all of them for my own sample collection and while they last can supply them at \$1.00 each. To most of us "seeing is believing." It would not occur to me to embark on so large a project as a pile or Soumak rug without first experimenting with samples, and to those who feel inspired to undertake such a rug I recommend the making of a few preliminary small-scale experiments .

One of our members writes, suggesting an exchange for samples. I think this an excellent idea and shall be glad to serve as "middleman" through the Bulletin. The value of a good collection of samples is one of the things I have spoken of early and late. I have suggested that people always allow an extra yard in warping so that there will be ample warp for the making of a generous sample of each new threading put on the loom. What I suggest now is making several samples -- one to keep and others to exchange. Write me, listing the samples you can supply and those you would like to have in exchange. I will make space in the Bulletin to list these notes. It will be understood that a card carrying information about the sample, as draft used, material, setting in the reed, and so on, accompany all samples offered for exchange. To start the ball rolling, for my collection I should like some samples of strictly classic Colonial overshot patterns woven as drawn in, and in exchange can offer samples in crackle weave, samples of Mexican plaiting, of Osage braiding and inkle loom weaving.

I think Guild members -- especially those interested in weaving tweeds and similar fabrics -- will find useful a series of articles on the twill weaves that I am doing for Bernat's "Weaver" magazine. The first of these articles appeared in the current issue; the second will soon be issued and a third is in preparation.

May B. Abrahams

# THE SHUTTLE-CRAFT GUILD BULLETIN



for

Basin, Montana

December, 1939

An acute observer of human behavior remarks somewhere -- I do not recall just where -- that one of the chief differences between men and women is in their attitude toward tools. Take, he says, the occasional domestic problem of driving a nail: the man of the family when faced with this situation will demand a hammer -- and not just any hammer, but the special hammer adapted to the driving of that special type of nail. Failing the hammer the nail will not be driven. The technique of his lady wife is different. She wants the nail, and the means of attaining her end mean little or nothing to her. She will use the heel of her slipper, the back of a hair-brush, the stove-shaker, in fact any article at all with which one could possibly deliver a blow.

There is, as the saying goes, "more truth than poetry" in this observation, as all who deal in looms must know. In my trips up and down the country I have found women weaving on the darndest looms, without complaint and without the slightest effort to improve matters. Not so among the men in our Guild membership. Our masculine weavers want a loom that will do the work it is supposed to do as easily and exactly and rapidly as possible.

"But," one of my friends once objected, "look at the Indians and those natives down in Mexico and Guatamala, -- they do beautiful weaving with nothing much but a few rough logs for a loom." The answer to this is simply that we in the Guild are not Indians. We have neither the time, the patience, nor the deftness of hand required for weaving on such rude equipment.

It is quite true that there are people in our country who can produce handsome fabrics on looms that wobble, that open an uneven shed, that are unbalanced and too heavy for comfortable operation, that take days and days for warping and drawing in, that have only a few inches of weaving space, or no knee-space, or poor ratchets that constantly slip and require the weaver to get up and travel to the back of the loom each time the warp must be released, that have so light a batten that to beat with it is like trying to drive a railroad spike with a tack-hammer. But why spend ones precious life fighting a loom when the idea is to weave? For myself, I can only say that if I had not had the luck to begin my weaving on a good loom -- for which I have to thank a noble woman in California, whose name I have unfortunately mislaid -- I should never have become a weaver at all.

Of course if the idea is to make a picturesque gesture rather than to produce handsome and useable fabrics, by all means have an old-fashioned loom with string heddles and carved beams, -- a reed of slips of bamboo adds to the effect and it would be a good touch to wear Colonial costume while going through the motions. And I am not saying anything against this point of view as an inspiration for weaving. But if you want to weave by all means use a modern loom with wire or flat steel heddles, a metal reed, a sectional warp-beam, a solid hard-wood frame, a heavy batten, plenty of treadles, ample knee-room and weaving space, good ratchets; a loom that opens a clear, wide shed every time you put your foot on a treadle. Don't be satisfied with anything else. A good craftsman requires good tools, and a good weaver should insist on a good loom.

Most of the looms now on the market are far better than the looms of a few years ago, when the revival of hand-weaving was in its infancy. But some of the new looms being offered purchasers are very much worse than the old looms. Some of the new looms, -- probably with the idea of saving space --

are much too short from front to back. This puts an unnecessary strain on the warp when the shed is opened; it also leaves a very narrow weaving space, so that the weaver must be constantly releasing and winding up; and it makes too little leverage for the treadles so that the loom is heavy to operate. The worst example of this is the loom designed for "Country Gentleman" by -- I am informed by the editor -- a distinguished artist who lives in a delightful old Colonial house "somewhere in Pennsylvania." This loom is so ridiculously short from front to back that it even looks silly.

There are other so-called "looms" apparently produced to meet the demand for something to weave on that will not cost more than a few dollars. The worst of these is probably the monstrosity -- put together with hair-pins and rubber bands -- offered for sale by the Cliveden Company. But just as bad from a practical point of view is the so-called "Thackery" loom I encountered everywhere in Canada last summer, and that is sold also in this country under a different trade name. These things hardly deserve the name of loom and belong to the class I have labeled "contraptions." A loom is a fairly complicated bit of mechanism, and it is impossible to build a good loom for a few dollars, so anyone may know that a "loom" advertised at \$10.00 or less is not worth anything at all -- as a tool for weaving. The "inkle" loom, and the set of cards used in card-weaving, are of course exceptions. These are efficient weaving equipment within their narrow limits.

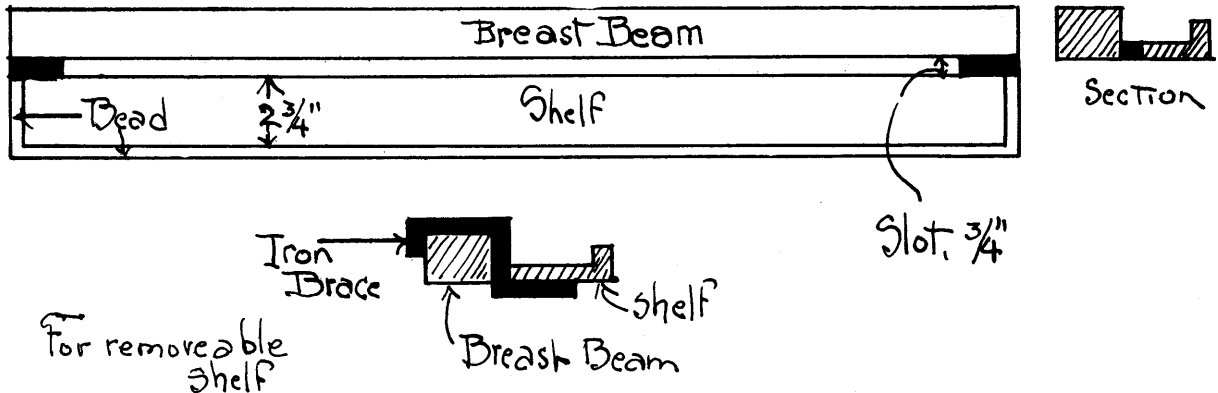
But there is a new group of fearful looms about which a word should be said -- the "loom I designed and built myself, though of course I never did any weaving." The new demand for looms has produced a whole flock of these irritating structures. With his confidence in tools, every man who owns a hammer and a plane seems to think he is equipped to build a loom. At one of our conferences I noticed a large, amiably appearing young man, wandering about among the looms. I spoke to him and he told me, "There seem to be a lot of people weaving these days. I have a wood-working shop and thought I'd build some looms, but I never saw a loom and thought I'd come up and have a look at one." It is not hard to imagine the results. Most people who have tried building looms for themselves have discovered that even if they do not count their time at any value whatever it costs more to build a loom at home than to buy a good factory built loom, -- with the chance that the home-built affair will never operate properly and will be an annoyance for years. The slightest deviation from true in the relation of the warp-beam, the back-beam, the breast-beam and the cloth-beam will make the weaving crooked. A fraction of an inch will spoil the balance. Few home loom-builders are equipped for such exact work

It is not the badly constructed looms, however, that irritate me the most -- it is the perfectly good looms that are being operated all out of adjustment. There is really no excuse for this. I was shocked last summer to discover how many people who call themselves weavers are entirely unfamiliar with such things as the square knot, the weavers' knot and the snitch-knot. It is quite impossible to make a proper tie-up and a correct adjustment on a treadle loom without the snitch-knot. So I hope that if there is anyone in the Guild who does not know this invaluable bit of the weavers' art she will at once look up a piece of cord, and the diagram of knots on page 98 of the Shuttle-Craft Book and make the snitch-knot. For table looms in which the sheds are operated by metal levers, and for such looms as the Reed-Macomber loom, this is not necessary as the adjustments are built into the loom and the weaver has nothing to do with them. But do not attempt to make a cord tie-up without this knot.

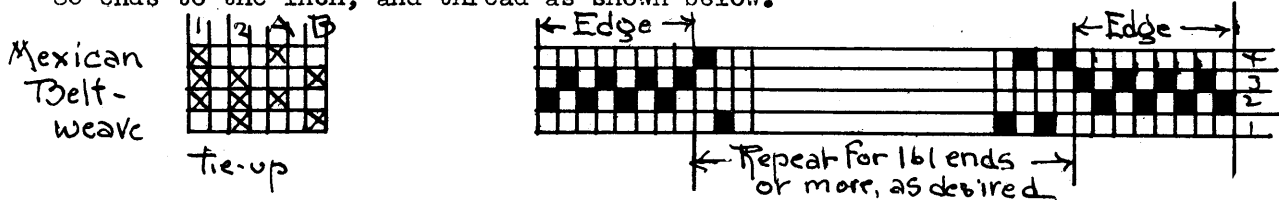
I do not altogether hold with the masculine idea about tools. I have driven plenty of nails, -- both literally and figuratively -- with things other than the correct hammer. A good weaver can often make emergency adjustments to get satisfactory operation out of a bad loom. But this is emergency stuff. Before embarking on an important piece of weaving it is wise to have a good loom, and to adjust it correctly before beginning to weave. And never tie a hard knot anywhere on a loom. I keep saying this -- it seems to need saying. I suggest it for the list of New Year resolutions.

It is, in my opinion, entirely possible to be too fussy about a loom,-- to equip it with so many "gadgets" that to weave on it is like being in the middle of a "monkey-puzzler." I saw a loom last summer -- it was designed by a man, of course -- that was so covered with ingenious contrivances that I should have had to have a chart to open a simple shed on it. A loom should, in my opinion, be as simple as possible. However there are some contrivances that add greatly to the comfort of the weaver and do not add to the complication. These are well worth while. And here is one:

One of our Guild members, Mr. C.G.White, writes that he has put a narrow shelf across the front of his loom to hold shuttles, and finds it very useful. He kindly provides the details, and a drawing which I reproduce below. People sometimes have shelves at the sides of the loom, but I think this affair of Mr. White's is better. Some of the ancient looms have a very wide breast-beam with a slot through the center for the passage of the web, which is a similar idea, but it is easier to add this little shelf than to replace the entire breast-beam of a large loom. The shelf may be attached permanently to the frame or may be on hangers and removeable as shown on Mr. White's sketch. I think to make it removeable would be the better way.



For those who enjoy the Mexican and Guatamalan techniques, here is another, taken from a Mexican girdle sent me by one of our Guild members, Mrs. J.C.McNutt. The piece in question is of fine cotton -- red -- with picked up patterns in rayon that show only on one side of the fabric. The other side is a plain red "rep." A 20/2 cotton or Bernat's "Perugian" cotton might serve for warp. I used a fine red linen for my sample piece as I happened to have the material, and of course this is handsomer than cotton. Set the warp at about 80 ends to the inch, and thread as shown below.



For weft use a double strand of the warp-material or a cotton of the same color as the warp, somewhat coarser than the warp. For the pattern insets use a fine rayon, or a wool yarn. I myself prefer the effect of wool to the shiny effect of rayon. A number of colors should be used. In the sample piece the colors are orange, yellow, a purplish red, and two shades of blue. No green, of course, on the red warp. Disconnected geometrical figures -- stars and crosses, diamonds and so on -- with a few small highly stylized animals, seperated by seven plain shots, make up the decoration.

The weaving is done as follows: with the red material weave all the way on the two ordinary tabby sheds. When it is desired to begin one of the figures weave the B tabby from right to left (levers 2-4 on the Structo loom), beat, then open the shed on treadle 2 (lever 4 on the Structo), and pick up the pattern on a small shed-stick. Or, rather, pick up the background, leaving gaps where the pattern material is to show. Set the stick on edge and weave this shed with the pattern material. Beat. Tabby on the A treadle (levers 1-3), beat. On treadle 1 (lever 1 on the Structo) pick up for the second pattern shed. and so on. The pattern thread will not run all the way to the edge. This insures that the pattern shot will lie above the tabby shot and will not show at all on the "wrong" side of the fabric. This weave must be very firmly beaten up, and as in all of these weaves in which the warp is set very close it is necessary to beat with the beater against a flat shuttle, left in the shed. The best shuttle for the purpose is the knife-edged Norwegian shuttle we use for the inkle loom and for other forms of belt-weaving.

If desired, a broad border in plain rep can be used instead of the eight-thread edge shown on the draft. Such a border should, of course, be threaded 2,3,2,3 and so on.

This is really a very neat and amusing little trick in weaving and when linen is used for the warp makes a belt firm enough and stiff enough to suit anybody. I am willing to cut the Mexican piece into samples for those who are interested. A small sample for 50¢ and a larger piece for \$1.00. It is a help to see and examine the actual fabric.

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So many people wanted samples of the Ghiordes knot and the Soumak weave that the original supply of samples soon gave out. But I have made more and these are still available.

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Two of our members have sent in the following address for yarns. This firm imports yarns specifically intended for the mending of Oriental rugs. It is beautiful material and would be better than anything I have seen for the rug-techniques explained last month. The price of the yarn is stated as \$2.50 a pound, but in these war-time days there is no telling how long that price will obtain or whether it will be possible after a while to get the yarn at all. D.K.Deyrmanjian, 245 Fifth Avenue, New York, N.Y.

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One of our Guild members, Mrs. C.G.Henry, Melrose, Louisiana, grows cotton, and can supply both white long-staple cotton and "nankeen" tan-colored cotton for spinning at 25¢ a pound.

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Miss Marjorie Hill, of Victoria, B.C., says this in a recent letter: "The address given in the September Bulletin for Patons and Baldwins is wrong; they are at Halifax, England, and 71-73 Little Britain, London, England, is the address of James Pearsalls Ltd., silk spinners. Also, Knox's have linens as well as cottons -- their big reputation is for linen." Will Guild members please note these corrections of the list in the September Bulletin.

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In past years a good many Guild members have subscribed for the Bulletin or ordered the Recipe Book as Christmas gifts for weaving friends. I should like to ask that those planning such gifts this year notify me as early as possible. It is sometimes difficult to fill orders received at the last moment, though I shall, of course, do my best.

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*May A. Arvel*