

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Montana

January, 1940

January again, and time for our annual "coverlet" Bulletin. In the old days the crowning achievement of the home-weaver was the coverlet; and the coverlet is still one of our major adventures. A coverlet is interesting to make, useful to have, and will last a long time. And though making a coverlet is considered a large undertaking, as weaving projects go, it takes no more than a week, from warping to sewing up the seam. How could one spend a snow-bound week in winter to better effect than by turning it into a coverlet?

The "coverlet" properly speaking, is an ornamental bed-covering woven in colored wool or worsted over a tabby foundation in cotton or linen. The most familiar type of Colonial coverlet is, of course, the piece done in four-harness overshot weaving. Such a coverlet is simple to make and well within the capacity of even a beginner. Coverlets in "summer and winter" weave and "double-woven" coverlets require more than four harnesses and a bit more skill in weaving, but even a ~~big~~ beginner can -- and has done so -- make such a coverlet if a loom with the required number of harnesses is available.

Most of the old coverlets woven in New England were done in dark blue -- sometimes in two shades of blue, or in blue and red, or in walnut brown. In the south more fanciful color schemes were often used, with greens, yellow shades and other colors introduced, -- not always with the happiest results. In our day there are innumerable beautiful shades of color available, but I have a feeling that when we make a strictly Colonial piece it is best to use the traditional colors. For more modern effects the patterns and weaves as well as the colors used should be modern. This is, perhaps, merely a personal prejudice, but there is something very satisfying about an old pattern done in the deep indigo blue that the old-time weavers preferred to any other color.

Pieces in which both warp and weft are of wool should properly be classed as "blankets" rather than as coverlets, even when woven with the decorative purpose accented. The old pieces of this order are usually made with both warp and weft in colors in a plaid arrangement, and instead of an overshot pattern one of the small decorative weaves such as "Bird-Eye" or "Goose-Eye" was used. Such pieces make nice couch-blankets or automobile robes. Coverlet patterns in the overshot weave are sometimes used for these pieces, but are not recommended. A blanket is apt to be tossed about more than a coverlet, which lies politely over a bed at all times, and a closer weave than the overshot weave is desirable.

We have so many patterns for the overshot weave and for the other coverlet weaves that I believe we should be able to find among the hundreds already published one to fit almost any taste. Instead of adding to the number of these patterns I think perhaps it would be more interesting this year to consider a different form of bed-covering as made by the old-time weavers -- the white cotton "counterpane" as made in the south. There seems to be some confusion on the subject, to judge by the questions that come to me from Guild members, and even though we may prefer to weave a wool and cotton coverlet it may be interesting and agreeable to know about these other things.

Just why were they made only in the south? I have never come across one with a northern history though perhaps there may be such a thing. I fancy the reason may lie in the different way of life between the colonists of New England and those of the south. Life in early New England was primitive, even though seemly. The big four-post bed was usually an architectural feature of the family living room. For obvious reasons a dark cover was desirable; a white counterpane would have been impractical and almost indecent. In the south people lived differently, and as much as possible like the "gentry" back home. The bed had a white-panneled room to itself; warmth in the bed-cover was not essential. Also there was cotton in plenty, and slaves to spin and weave it, and to wash it white and keep it so.

There are almost as many different kinds of white counterpane as there are of colored coverlets, and of course in this Bulletin it would be impossible to describe them all in full detail. Several different kinds are given in my Shuttle-Craft Book, with drafts on page 266. However the most characteristic and most-used weaves were the "Honeycomb" and "Dimity" weaves. These two weaves may often be produced on the same threading, though they are entirely different in effect.

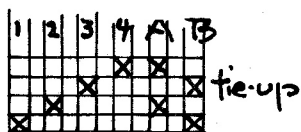
The honeycomb weave is fairly familiar to most weavers, and appears in the Scandinavian weaving books as well as in our American weaving. The dimity weave, however, seems to be peculiar to Colonial America. At least I have not come upon it elsewhere. In the old pieces it is often found combined with the "huck" weave with interesting results.

The draft herewith was made from an interesting old fragment sent me by one of our southern members of the Guild, who kindly permits its use in the Bulletin. Though of course we have no cottons like the old hand-spun cottons of the south I believe that we could get a quite similar effect with ordinary 20/2 cotton. Egyptian cotton, or any hard-twisted material would not be suitable. The warp in the old piece is a trifle finer than 20/2 set at 36 ends to the inch. A setting of 32 or 34 to the inch would be suitable for 20/2 cotton. The same cotton should be used for weft. Treadle as indicated in the diagram and beat very close.

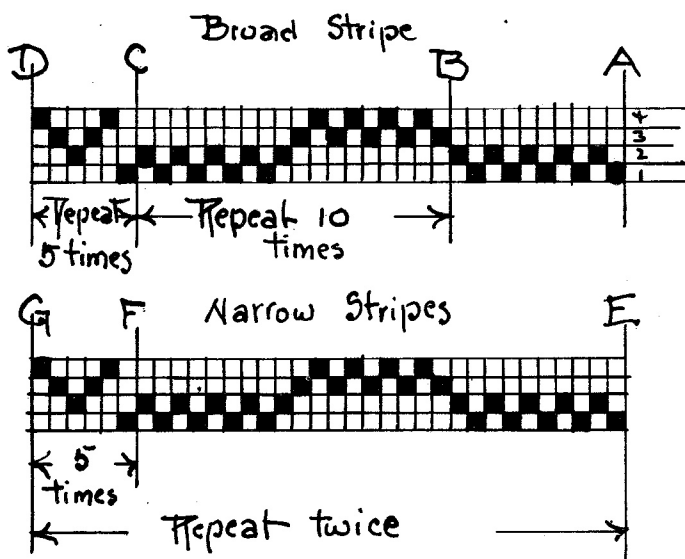
The effect of the dimity weave in the pattern given is of broad and narrow stripes composed of long oval figures in a crinkled effect sometimes known as "seersucker," these stripes separated by stripes in a "huck" weave. This weave is not entirely regular as it is different for the two different oval blocks. These stripes, -- C-D and F-G on the diagram -- may if one prefers be threaded in plain twill: 1,2,3,4 and repeat.

The fabric is distinctly right and wrong sided, only one side showing the interesting weave. It is not a suitable weave for linen. It might possibly be carried out in silks with good results, but I have not myself experimented with this so I hesitate to recommend it, I believe however that it would be very nice indeed. Remember that for satisfactory results the material must be fine and the warp set close in the reed, the weft like the warp and the beat very firm. I can supply a few samples of this weave -- but only a very few. The price is 50¢.

The same pattern may be woven in the "honeycomb" technique if desired, as indicated on the diagram. This weave depends for its effect on the use of two wefts very different in grist -- an extremely fine weft and a coarse, soft weft. The fine weft is sometimes used in colors, but the coarse weft must be white like the warp. The warp should be sleyed somewhat further apart than for the dimity weave, and the beat should be close and firm. The effect is a raised lace-like tracery over a dimpled under-pattern. This weave has many uses -- for runners, bags and so on -- as well as for counterpanes. Any four-harness overshot pattern may be carried out in this weave provided all the blocks are written with ten or more warp-ends. The pattern herewith is a two-block pattern, of course -- a 1-2 block woven on treadles 1 and 2 alternately, and a 3-4 block woven on treadles 3 and 4 alternately. A four-block pattern may be used if preferred, the 2-3 block woven on 2 and 3 alternately and a 1-4 block woven on 1 and 4 alternately. The honeycomb weave is very poor on the wrong side as this side of the fabric is covered with loose skips of fine weft, but for some purposes this does not matter. I have



thread: A-B	10 threads
B-C, 10 times	180 "
C-D, 5 "	30 "
E-F	28 "
F-G, 5 times	30 "
E-F	28 "
F-G, 5 times	30 "
total, one repeat	<u>336 "</u>



Weave: (Dimity) treadles A, 1, A, 1, A, B, 2, B, 2, B, — one shot on each treadle

Repeat 15 times

A, 3, A, 3, A, B, 4, B, 4, B — one shot on each treadle

Repeat 15 times

Repeat this treadling as may be required
(use weft like the warp — all white)

Weave: (Honeycomb) 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, in fine weft

A, B, in Coarse weft

3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, in fine weft

B, A, in Coarse weft

Repeat this treadling as required

no woven samples of this weave, unfortunately, but in the set of samples supplied by Mrs. Osma Gallinger of Hartland, Michigan, this weave is included. Possibly Mrs. Gallinger would be willing to supply this sample alone, without the complete set.

The old white counterpanes were usually finished with elaborate tied in fringes, knotted in patterns, and sometimes with little tassels, all in white cotton, of course. Some notes on these fringes have been given in previous Bulletins and need not be repeated here. The material used for these fringes is as a rule much coarser than the material used for the weaving of the counterpane, and as a rule the fringes are carried around three sides only of the piece, the top edge being finished with a narrow heading and a hem.

Some of the old white cotton counterpanes were woven chiefly in the huck weave, either in stripes or squares. Draft No. 278 in the Shuttle-Craft Book was written from the handsomest example of such a piece that I have seen. Draft No. 279 is a similar pattern and might be woven in squares also if preferred, though in the ancient fragment from which the draft was written the weaving was in stripes, as indicated.

Some time ago in the WEAVER magazine in an article entitled, as I recall it, "Two Unusual Old Patterns" a draft called the "Dimity Pattern" was given. The draft itself was no doubt ancient, but the author of the article, not realizing that "dimity" stands for a weave and not for a pattern, showed the draft developed as in overshot weaving. The effect was anything but interesting. I mention this in answer to questions that have come to me.

It will be noted that in both the dimity and the honeycomb weave most of the weaving is done by sinking a single harness and raising three. On a jack-type loom this is easy enough, but on the usual counterbalanced loom these unbalanced sheds do not always open properly. Suppose you wish to sink harness 1 and raise 2, 3 and 4, as for treadle 1 on the diagram: harness 1 will sink, harness 2 may rise sky-high and the other two harnesses fail to rise at all. If your loom should present this difficulty correct it by making a "false tie" to each of the pattern treadles. This has been explained before, but will be repeated here for the benefit of new members of the Guild. Proceed as follows: depress the treadle and have someone hold it down or tie it in the down position. Now make a tie to the lamm that controls the harness that rises too high and draw it down till the other two harnesses rise and the three raised harnesses are level. Do this for each of the unsatisfactory sheds. These ties will be slack, of course, when the treadle is in the "at rest" position. They serve merely to correct the unbalance. Some counterbalanced looms open these sheds correctly without false ties, but on a large loom they are usually necessary.

People sometimes ask me how much correspondence service is given associate members of the Guild, and what difference there is between full members and associate members. Full members of the Guild are those who have taken or are taking the course of instruction I give by correspondence. Full members are entitled to complete service from the Guild. That is, they may write me at any time for any help or suggestions I can give them, and there is no charge. The same service cannot be supplied associate members for obvious reasons, however I am always glad to answer simple questions, supply addresses and so on, for associate members, though I appreciate it when return postage is included with the inquiry. For the writing of special drafts, or for comprehensive answers to questions and criticism of woven pieces I have to make a charge to associate members -- the charge for a "special lesson, \$5.00.

I do not, of course, claim to have all the answers -- nobody could possibly know all about weaving -- but I have had a rather wide experience in the craft and it is my aim to make this experience as useful as possible to our membership, whether "full" or "associate."

May M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Montana

~~CAF~~
~~PKST~~

February, 1940

I had intended this month to discuss linens, and to repeat the directions, given several years ago, for the Spanish open-work weave in linen. But people have been writing me of their difficulties in obtaining good linens in these wartime days and this is a condition likely to become worse instead of better for some time to come. So, at the last minute, I have changed my plan and will instead write about cottons, and some of the ways we have not been using them. Nowhere in the world, I suppose, are cotton yarns any better or cheaper than right here with us, but perhaps for that very reason we do not use this material as cleverly as it is used abroad.

Cotton has many noble characteristics as a material for weaving. Good cottons make a fabric that is more durable than any but the best linen. In cotton we can have sheen if we like, and we can also have softness if we will. But like any other material it must be used in accordance with its own particular qualities and limitations for best results. We should not weave it as we would linen, nor should we weave it as though it were wool. When we do that we get the effect of a cheap substitute. The thing to do is to find the types of weaving that are specially suited to cotton and to no other material.

There was a fad some time ago for the imported Italian cotton towels, but we do not seem to have done much weaving ourselves in the same style. The Perugian pieces, with broad borders in free style, showing conventionalized animals and plant-forms, are particularly handsome. But these require a draw-loom, unless the patterns are done by the "pick-up" method which is somewhat slow. The effectiveness of these pieces depends largely on the texture of the material used -- a coarse single-twist cotton that resembles hand-spun cotton, and in many cases undoubtedly is hand-spun. Exactly this type of material is not generally available at present, but I have no doubt that if we ask for it we shall be able to get it. I suggest that a lot of us write the Lily Mills Company, Shelby, N.C., and ask for material of this kind. Inquiries coming from a number of different places all over the country will have an impressive effect. A coarse unmercerized cotton of this kind can be used effectively not only in pieces such as the Perugian towels but also for draperies, runners, and many other things.

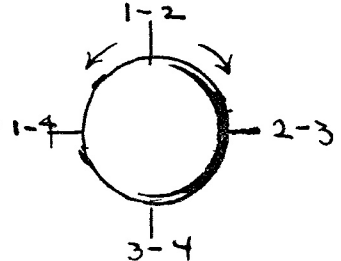
A simpler form of cotton towelling, also from Italy, is woven in an ordinary four-harness overshot pattern, but woven without a tabby in a special method of treadeling that has been explained before but for which I shall repeat the directions as they are useful. This method of weaving produces a thicker, softer fabric than a tabby weave -- desirable for towelling and also for hangings. As a rule the Italian pieces are woven entirely in the pattern weave, the body of the piece all in white or natural and the borders enlivened with color. I think a rather simple pattern is best, and one in which all the blocks are similar in size, with no very long skips, as long skips weaken the fabric too greatly. The warp used is a fine cotton set close in the reed, and the weft is a soft unmercerized cotton, not like the single-twist material used in the Perugian pieces but a strand material of several fine threads not very closely twisted, -- like the tufting cotton obtainable from Lily Mills but with fewer strands. I have obtained some excellent textures, experimentally, by splitting the tufting cotton, but this is laborious. I am writing

the Lily Mills to ask if we can obtain the material wound with four or six strands instead of the twelve-strand material as at present.

Mercerized cotton is not suitable weft-material for towelling as it is not soft enough or absorbent enough for the purpose. And for the same reasons an ordinary 20/2 cotton is better than the harder twisted Egyptian cotton we have been using so much in our coverlets and similar pieces.

The Italian method of treadeling, without a tabby, is to weave the pattern shed as in any overshot weaving, but instead of the two tabby shots use alternately the pattern shed ahead of the shed used for the pattern block and the shed behind this shed. The little diagram will prove a help. The pattern sheds in overshot weaving follow each other in regular order around the circle.

We can, of course, weave around the circle in either direction as indicated by the arrows. Suppose we are weaving clockwise, beginning with the 1-2 shed (treadle one on our stand and tie-up): the shed ahead of the 1-2 shed is the 2-3 shed, of course, and the shed behind the 1-2 shed is the 1-4 shed. Therefore to weave a 1-2 block in the Italian manner treadle this way: 1-2, 2-3, 1-2, 1-4. Repeat as required to square the block and end with a shot on 1-2. Treadle the 2-3 block: 2-3, 3-4, 2-3, 1-2, and repeat, with a last shot on 2-3. Weave the 3-4 block: 3-4, 1-4, 3-4, 2-3, and repeat, with a last shot on 3-4. The 1-4 block: 1-4, 1-2, 1-4, 3-4 and repeat, with the last shot on 1-4. Or, for our standard tie-up:



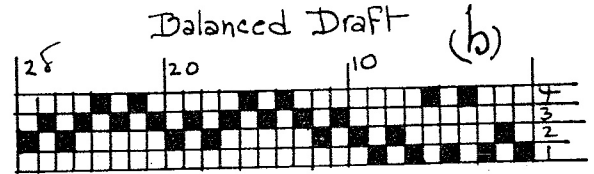
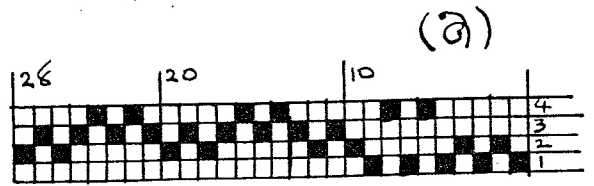
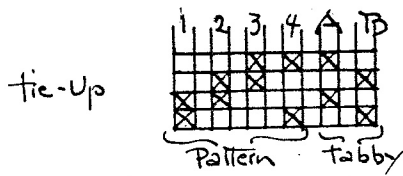
Block One.	Block 2	Block 3	Block 4
Treadle 1	Treadle 2	Treadle 3	Treadle 4
" 2	" 3	" 4	" 1
" 1	" 2	" 3	" 4
" 4	" 1	" 2	" 3
Repeat	Repeat	Repeat	Repeat
Treadle 1	Treadle 2	treadle 3	Treadle 4

The material used for the pattern shots may be a little coarser than the material used for the background shots if one wishes, though all the material may be the same grist if preferred. The pattern shots may be in color and the background shots in white or natural or a different color, or two colors may be used for the background shots -- the shot ahead of the pattern shot being in one shade and the shot behind the pattern shot in the other. This method gives some very interesting and unusual color harmonies.

The Italian method of treadeling, I have discovered, is very attractive with a pattern in crackle weave -- though what the Swedish weavers would say to this I have no idea! The crackle weave may be used for cotton towelling instead of a pattern in overshot weaving, and has the advantage of making a more practical and durable fabric. Also one may use larger blocks in the pattern. For this set the warp further apart than for the overshot weave and treadle in the Italian manner. There are a number of good patterns in this weave in the Recipe Book that would prove excellent for cotton towelling. I suggest Series II No. 10, Series III No. 9 and No. 11, Series V No. 4, 6, 18 and 19 and 22, Series VI No. 11, Series VII No. 2. The pattern Series VI, No. 4 -- given for a bag -- is an overshot pattern in the Italian manner and is suitable as written for towelling also.

And here is something new -- at least new to me so perhaps new to most of our Guild members. One of our members, Mrs. W.F. McNulty, made a trip to Sweden and Norway last summer and returned with many interesting pieces of Scandinavian weaving which she is generously willing to share with the Guild by way of the Bulletin. Among these pieces, which she sent me to examine, was a piece of cotton towelling in a simple but odd little weave very attractive in effect. I give the draft and the treadeling for the series of interesting little borders that combined give a very rich effect.

Swedish Cotton Towel.



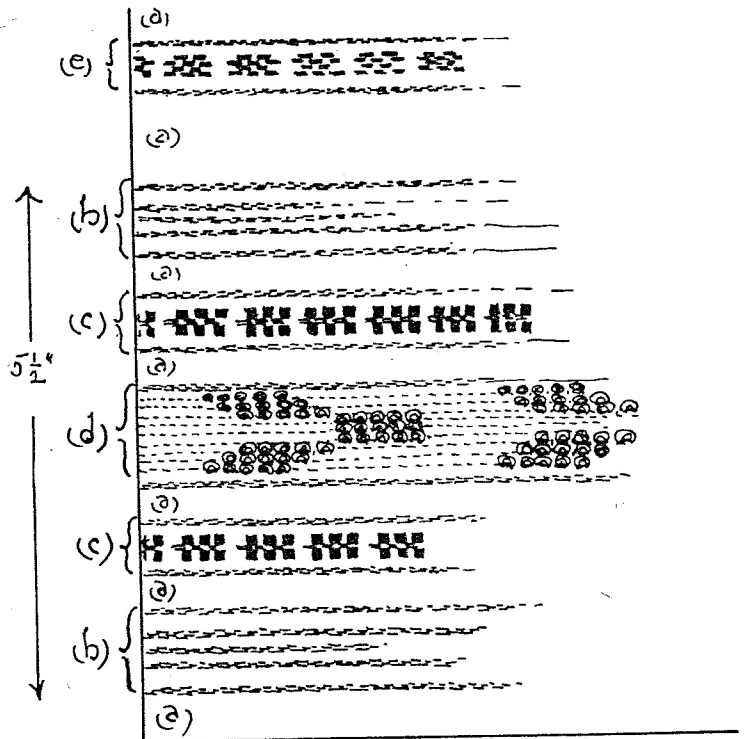
Warp: 20/2 cotton at 30 ends to the inch
or Egyptian 24/3 at 24 to the inch
Weft: like the warp, natural, and in two or more colors.

Weave: plain parts, marked (a) on the sketch,
treadles 1, 2, 3, 4, and repeat — white
or natural — no tabby.

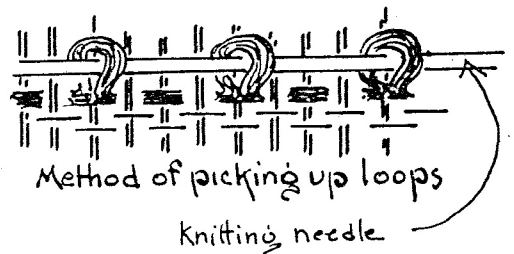
- Border (b) 1, 2, 3, 4, dark brown, single
treadles 1, 2, 3, 4, 1, 2, 3, 4, natural
" 1, 2, 3, 4, brown
" 1, 2, 3, 4, natural
" 1, 2, 3, 4, henna
" 1, 2, 3, 4, natural
" 1, 2, 3, 4, brown
" 1, 2, 3, 4, 1, 2, 3, 4, natural
" 1, 2, 3, 4, brown
No tabby

- Border (c) 1, 2, 3, 4, brown
Treadles 1, 2, 3, 4, 1, 2, natural
" 3, 4, 3, 4, henna — double strand
" 2, — double, brown
" 3, 4, 3, 4, henna, — double
" 1, 2, 3, 4, natural
" 1, 2, 3, 4, brown
- Border (d) 1, 2, 3, 4, brown
3 times { A, B, natural
 B, henna — 4 or six strands —
 pick up loops
3 times { A, B, natural
 B, brown — 4 or six strands
 pick up loops
3 times { A, B, natural. B, henna, six strands
 pick up loops
 A, B, natural
 1, 2, 3, 4, Brown — single strand

- Border (e) 1, 2, 3, 4, brown, single
treadles 1, 2, 3, 4, natural
" 1, natural, 2, 3, brown, 4, natural — repeat three times
" 1, 2, 3, 4, natural
" 1, 2, 3, 4, brown



Borders



I have been experimenting with this weave on my loom, and though the cottons we use are not exactly like the materials of the Swedish piece the effect in our material is excellent. For warp I suggest Egyptian cotton 24/3 at a setting of 24 to the inch, or ordinary 20/2 cotton at a setting of 30 to the inch. The softer cotton is the better. For the little borders use colored material like the warp -- single for the narrow lines of color and in strands of two to four ends for the pattern stripes. The warp and most of the weft in the original were in "natural" cotton, not bleached, and the two colors used were brown and henna. Of course any two colors could be used instead. The original piece had a broad band of pattern weaving across the center, and as this seemed to me unattractive and too heavy for the size and character of the piece I have omitted it from the directions.

This same weave, done in coarse silks, would make handsome drapery material of the cross-striped variety, and the weave might also be used for bags, runners and table pieces. However it is definitely a cotton weave (coarse, rough silk has some of the same weaving qualities as cotton so it could be used in this material.) It is definitely not a weave for linen or for wool or for rayon or for hard-twisted mercerized cottons.

I shall have some samples to spare if anyone wishes them -- a small bit for 50¢ and a larger piece for \$1.00. I hope to be able to supply samples of the weaves described in the Bulletin in future, as many people find them helpful. It really is a help to see and to feel the texture of a fabric one wishes to produce and no amount of directions and explanation give one the same confidence. At least I know that is true for myself.

The draft of the little weave as given at (a) is illogical and looks as though it had been improperly drawn, but this is how it was in the Swedish piece. Perhaps the inconsistency is part of the charm. However at (b) I am giving a more conventional version that may be more pleasing to some weavers. The treadeling is the same for both drafts. The oddity, in the apparant omission of one of the 1-2 blocks in a very ordinary little figure, gives the pattern an odd motion in one direction rather than the static quality of perfect balance. It's a matter of taste which one prefers. The unusual thing about this piece is not the draft but the odd treadeling. There are possibly other small patterns of similar form that would respond to the same treatment with gratifying results. I suggest this to those among us who are experimental in temperament.

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Mr. Ralph H. Avery, Curator of the Rochester Art Gallery, Rochester, New York, writes me that the Rochester Public Library, through the cooperation of Mrs. Laura M. Allen, is sponsoring an exhibition of handwoven textiles, to be held during the month of September. He invites the Guild to participate and writes: "All exhibits should be sent to me at the Rochester Public Library, 115 South Avenue, Rochester, New York, no later than August 15. Shipments may be sent, transportation charges collect."

I hope Guild members will keep this exhibition in mind, and as we have plenty of time before the date of the exhibition I trust we shall have some outstanding work to send in.

Mrs. Laura M. Allen, as many of you know, was one of the original group of pioneers in weaving who took lessons from "Weaver Rose" and who really set going again our ancient and beautiful craft among us. As a tribute to Mrs. Allen, if for no other reason, I should like to see Guild members send their best work to this exhibit.

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May M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Montana

March, 1940

(Copyright, 1940, Mary M. Atwater)

Some years ago we had a Bulletin on the interesting Spanish open-work weave, as "old" members will recall. Copies of this back-number are, however, no longer available, and as many inquiries about this weave continue to come in it seems desirable to repeat the directions and give some additional patterns.

The weave was introduced to American weavers by our distinguished fellow-craftsman and Guild member, the late Mrs. Gertrude M. Howells, who did extensive research work on this weave in Spain, and whose beautiful work in this technique is known to many of us through the travelling exhibits, to which she so regularly and so generously contributed. Mrs. Howells wrote several articles for Bernat's HANDICRAFTER and WEAVER magazines and also issued a small pamphlet containing a number of historic Spanish figures for this weave. I understand this pamphlet may still be had, (price \$1.00) through Mrs. Adlai Feather, State College, New Mexico.

The weave is definitely a weave for linens, and should not be attempted in any other material. The technique is simple in itself as it requires only the two tabby sheds and can be woven on a two-harness loom. No special equipment is required. However for successful results it depends -- even more than other weaves -- on correct use of material and on nicety of execution. When badly done the effect is distressing.

It is not a weave for very fine linens, either, but is extremely handsome for heavy and substantial pieces -- table sets, towels, runners and so on. Any pattern that may be drawn on squared paper can be carried out in this weave, but large, sprawly patterns with much small detail should be avoided. The most effective figures are simple and compact ones. And as the figures are woven in units of eight threads to the square on the paper they come out larger than one might expect. The figures are produced in a system of openwork holes that might be likened to eyelet embroidery, though the effect is quite different, appearing at times like lengthwise openwork slits.

There are several variations of the technique, which will be explained in detail, and the figures may be woven in openwork or the figures may be in solid tabby against an openwork background. The latter method gives the richer effect -- and is also more work. Most of the magnificent old Spanish altar-cloths are woven in this manner.

Warp for this weave should be finer than the weft and should be set further apart in the reed than for ordinary tabby weaving. For some samples I wove recently I used a linen similar to Bernat's linen "weaver" for warp, at a setting of 22 ends to the inch, and as I had no coarser linen of suitable texture I used the same material double for weft. This came out very well indeed. A smooth round linen is best for warp and the weft should for choice be a linen floss. The fabric should be very firmly beaten up. This is not a weave for filmy effects.

Though the openwork weave requires only the two tabby sheds, if the weaving is done on a four-harness or more-harness loom it is well to thread to one of the linen weaves -- Goose-Eye, "Huck", "twill," (not "Ms and Os," as there is no true tabby in that weave) -- so that part of the weaving may be done in the ordinary manner in a pattern if one chooses, between borders in openwork. This enriches the effect.

The method of weaving the openwork holes is extremely simple, as noted above. To weave a row of holes all across the warp, proceed as follows: Begin with the shuttle at the right hand side of the web. Open the tabby shed and carry the shuttle through it for about two inches (to allow for a plain hem). Bring the shuttle up through the shed at this point. Now change the shed and weave back to the right hand edge, beating smartly. Change the shed and weave again from right to left, carrying the shuttle under four threads beyond the spot where you turned back the first time. Change the shed and weave back under four threads -- or as far as the first hole. Change the shed and weave from right to left under eight threads. Continue in this manner -- forward under eight and back under four -- to a point two inches from the left hand margin. From this point weave all the way to the edge; then back to the last hole, and out to the edge again. Many people when weaving in this technique for the first time omit these last two shots, with the result of a "soft" place in the left hand hem. Remember that in each row of holes you are actually weaving three shots across the warp.

If you wish the holes to be quite open, after making the backward shot hold the weft thread tight while beating. Otherwise the holes will not open wide enough to be effective.

The sketch at (a) of the diagram illustrates clearly enough, I hope, the manner of making the first row of holes. With the shuttle at the left after completing the row, weave a plain tabby shot from left to right; and for a second row of holes proceed exactly as before. If several rows are woven in this manner the effect will be of openwork lengthwise slits, as indicated on the sketch.

If preferred, the holes may be "staggered," and there will be no slits. For this effect make the first hole ~~xxx~~ of the second row two threads closer to the edge than the first hole. Then proceed as before: back to the edge, forward four threads beyond the first hole; then back four and forward eight to the opposite edge. Figures may be developed in either manner, though the first method is the more commonly used, especially when weaving the background in openwork.

A third method is to weave in the forward and back manner from left to right as well as from right to left, omitting the plain tabby shot. This is illustrated on the diagram at (e). It gives a somewhat more open effect, and is used only when the holes are made directly over each other, of course.

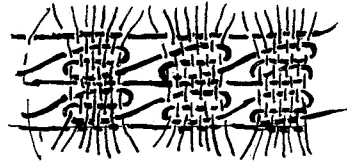
At (b) is shown a small diamond figure, to be developed in open-work. To weave make the first hole at the point of the first figure; weave back to the edge. Now weave forward to the point of the next figure; back to the first hole; forward to the point of the third figure, and so on. In counting the threads allow eight warp-ends (or four raised threads in an open shed) for each square of the design. For the second row of holes, make the first one four threads closer to the right hand edge than the first hole; back to the edge; forward four threads beyond the first hole, or directly over the first hole of the first row; back under four; forward under eight, back under four. Then forward to a point four threads short of the second hole in the first row; back to the last hole made; forward to directly over the second hole of the first row; back four and forward eight; back four, and forward to the next figure. Always make the backward shot as far as the last completed hole. Over a wide space these back shots are sometimes not made correctly, with bad results.

The figure at (c) is done in the same manner except that the holes are staggered, as explained above. At (d) the same figure is sketched as developed in tabby against an openwork background. At (f), (g) and (h) are simple figures suitable for developments in either openwork or in tabby against an openwork background.

The all-over patterns, such as the one at (g) are remarkably effective over a fairly large space. Other simple geometrical figures may be used in the same manner. Simple cross-stitch patterns, and patterns for filet and filet crochet

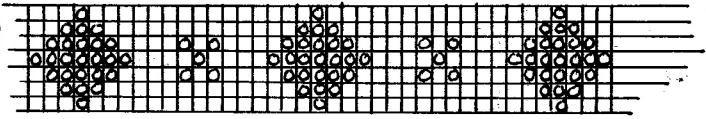
(a) Holes made all one way — one above the other

(a)



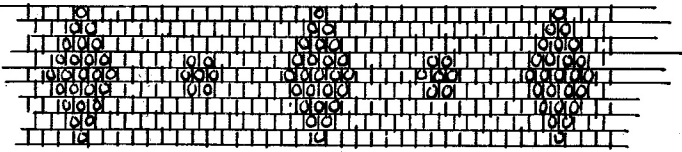
(b) Small Diamond figure in technique (a)

(b)



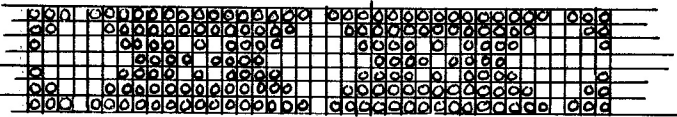
(c) Small Diamond developed in staggered holes

(c)



(d) Diamond figure with background in openwork — technique (a)

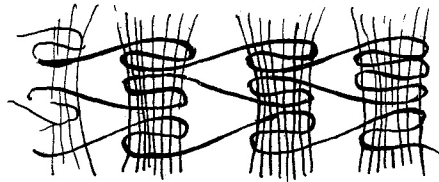
(d)



(e) Openwork done in both directions

(f) Border pattern — technique (a)

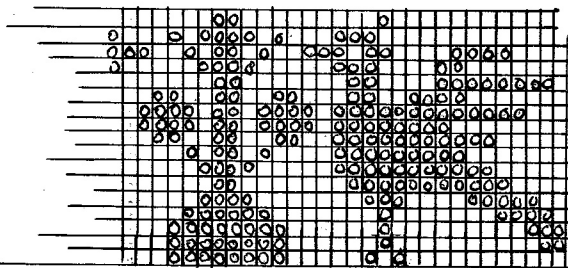
(e)



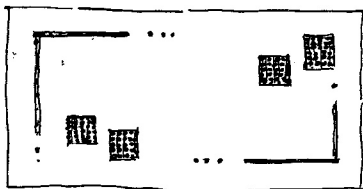
(g) All-over pattern

(h) Fret pattern for a border

(f)

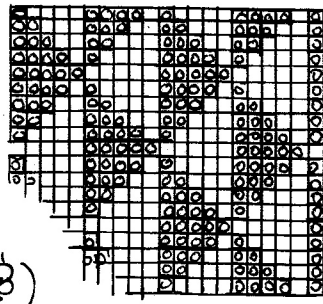


Spanish Openwork Weave for Linens

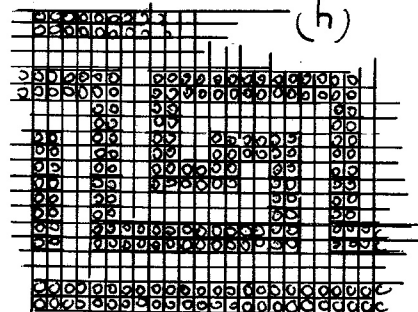


Simple arrangement for a table mat.

(g)



(h)



are suitable for this technique. Initials or monograms in the openwork weave make a handsome decoration for towels and table linens. The possibilities are many and varied.

People sometimes introduce color in weaving open borders, and though this is sometimes attractive it seems to me to detract from the special character of this weave. For the happiest results use white or natural linen -- or a single color of colored linen is desired.

And here again are the chief points to remember: Use only linen, both for warp and weft; choose a simple, rather compact figure; do not omit the back and forth shots at the edges and between holes set far apart; beat very firmly.

- - - - -

Several people have asked lately how to keep the edges from fraying out when weaving fringes along the sides of a fabric. To weave these fringes set two coarse threads in the warp on each side of the piece and sley these through the reed far enough from the edges of the main web to give fringe of the desired length. If weaving with two materials, as a pattern and a tabby weft, carry the pattern weft out to these threads on each shot to make the fringe, and weave the tabby back and forth across the main web only. If weaving with one shuttle weave two shots full width and the next two across the main fabric only.

- - - - -

I am sure that all Guild members, like everyone else, have been thrilled by the patriotism and courage of the Finns in their struggle to protect their country against the Russian invasion. And we as weavers owe a good deal to the Finns -- in particular for the pleasure many of us have enjoyed through the famous "Finnweave", the four-harness double weave. And here is a chance to say "thank you." The master-weaver who devised that exciting and ingenious technique has been in his grave these several hundred years, I imagine, and his name is unknown to us, but I'd like to suggest that those among us who have profited through his discovery contribute to a "Finnweave Thank-You Fund" toward the Finnish relief. I shall be glad to receive these contributions during March and to forward them to the proper authorities in the name of the Shuttle-Craft Guild. And I'll do this: If those who have not yet become acquainted with the Finnweave will send me a dollar and a half for the pamphlet of directions -- which sells ordinarily for \$1.00 -- I will add a dollar to the fund, allowing fifty cents to the Guild for printing and mailing of the leaflet.

- - - - -

One of our Guild members, Mr. Roger Millen, has for some time specialized in the weaving of tweeds and other dress-fabrics. Being unable to get exactly the type of yarn he wanted for his work he has been experimenting with the co-operation of a friendly woolen mill and has evolved a really delightful yarn -- finer than the Scotch yarn we have been using for tweeds, and which is a bit heavy for wear in this country, but with much the same agreeable texture. He is now ready to offer this yarn for sale, together with a leaflet entitled "How I Weave Tweeds." It gives me much pleasure to make this announcement as I am sure it will fill a long-felt want. I wish somebody would do the same by cottons, and by some other materials we can't get exactly as we want them. Mr. Millen's address is 521 East Pitt Street, Bedford, Pa.. I am sure all Guild members will want to have his attractive sample card and will want to keep this address on file. Mr. Millen's fabrics, to judge by the samples he has sent me from time to time, are in my opinion absolutely "tops."

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May M. Atwater

There will be samples of the Spanish weave for those that wish them, at \$1.00 and 50¢.

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

April, 1940

Basin, Montana

(Copyright, 1940, Mary M. Atwater)

For this month I have an interesting "novelty" that will, I am sure appeal to those of our members who enjoy experimenting with unusual weaves. The piece illustrated, and described below in detail, is a Bolivian saddle-pouch lent me by one of our Guild members, Mrs. Ethel Henderson of Winnipeg. It is, plainly, a modern piece as the material is a mercerized cotton similar to #10 perle cotton, but the weave, the design of the piece and the pattern figures are ancient.

The weave is a warp-face weave that one finds in native weaving from the Philippines, from Mexico and Guatamala. It is the foundation for several more elaborate weaves, and I have come to think of it as the most typical native American weave. I have never seen anything just like it in Scandinavian weaving, the weaving from West Africa, or from anywhere else. So in a way this is "American" in a way that not even our American Colonial weaves are American. To me that gives it an added interest.

I have always felt, too, that we were missing something in making so little use of the warp-face weaves. It is true that it takes more time and trouble to set up a warp for warp-face weaving than for the more familiar weft-face weaves, because there are so many more ends, but to make up for this the weaving goes very rapidly indeed, so that there is no actual difference in time after all. The warp-face weaves have a richness and brilliance of effect all their own, and the fabric produced, being immensely strong in the lengthwise direction is suitable for many uses for which our soft weft-face fabrics cannot be used. For instance a fabric similar to that of the little Bolivian saddle-pouch, but made of coarser cottons, could be used in making a back and seat for a folding chair or deck-chair. This would be an interesting project for summer and would, I believe, make a clever and saleable specialty. One can think of many other uses for a firm, strong fabric of this kind. The weave, be it noted, is a weave for cottons or wools, and might be developed in silks, but is not recommended for linen.

The little bag from which the drawings on the diagram were made was done in blue against a white foundation, and the pattern stripes were set close together as shown, with very narrow plain stripes between. I have seen other Bolivian pieces in the same weave arranged with wide stripes in plain weave, usually in red, varied with plain stripes in colors -- green, black, yellow, several shades of blue, etc.. These pieces are extremely handsome and colorful. The pattern work stripes may be quite narrow, used chiefly as borders. So it will be clear that a wide variety of effect is possible.

The native weaving is undoubtedly done on an extremely primitive and inconvenient loom, but the weave can be adapted very nicely to our four-harness looms. Thread as indicated on the diagram, and make the tie-up as shown. If the weaving is to be done on a counterbalanced loom and the sinking shed tie-up is used, it may be necessary to make a "false tie" to treadle B, which sinks the front harness and raises the other three. The method of making this corrective tie has been explained in the Bulletin several times, so the directions need not be repeated here.

Here are a few suggestions on warping that may prove useful: as the warp is set extremely close, to wind ordinary paper or the usual number of lease stick with it during beaming will not insure a smooth warp. However if strips of corrugated paper, such as is used for wrapping parcels, is wound in all the way with the warp there will be no trouble at all. Keep the warp from spreading by taking it through a raddle or guage on the back-beam. Keep as tight a tension as possible during beaming.

Some people prefer to do warp-face weaving without using a reed, but for a wide piece of work the reed is desirable, as it keeps the various stripes in correct alignment. Do not use a fine reed, however, or the closely set warp will stick and it will be difficult to open the sheds. Use an extremely coarse reed and sley a large number of threads through each dent. For instance, with #10 perle cotton set at 72 ends to the inch, use a six-dent reed with twelve ends to the dent. A twelve-dent reed with six ends to the dent might also be used but may stick a little. This same weave if done in Perle cotton #5 should be set at 60 ends to the inch.

With so many ends to the dent it is impossible, of course, to beat with the batten in the usual manner. Use a flat "poke-shuttle" in weaving, leave the shuttle in the shed and beat against the shuttle, or -- which is better -- use a special beating stick. This is a flat strip of wood beveled to a knife-edge along one side and cut square on the other side. Put this stick through the open shed with the knife-edge toward you, and beat against it with the batten.

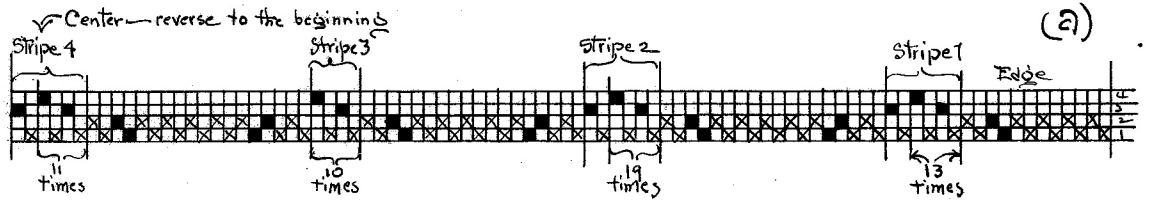
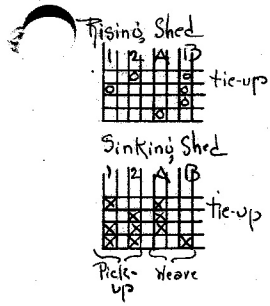
All the weaving is done on treadles A and B alternately, the pattern figures being produced by an extremely simple form of pick-up, as follows: Weave the B shed (with all the colored threads raised.) For the first pick-up raise either harness 3 or harness 4 as required, using treadle 1 or treadle 2. Insert a light pick-up stick under the threads required for the pattern, making the pick-up in front of the reed. Now open shed A. The pick-up stick will simply ride on top of the shed. Weave, being careful to take the shuttle through directly under the pick-up stick. To insure this it is advisable to push the pick-up stick close against the reed. Now weave the B shed, plain. Make the second pick-up and weave the A shed, and so on. Nothing could well be simpler.

Weaving on the A and B sheds alternately without making a pick-up, of course weaves cross-bars, alternately light and colored, across the pattern stripes. A solid effect in the pattern texture can be woven on the treadles, without a pick-up. For this weave as follows: Treadle B; treadles 1 and A together; treadle B; treadles 2 and A together. Repeat.

The Bolivian piece was woven as shown on the diagram: $6\frac{1}{2}$ " in pick-up pattern work; 24" plain; $6\frac{1}{2}$ " in pattern. At the center of the plain part a slit was woven, by using two shuttles. The pouch was made up by turning back the pattern part on either end and the whole was finished with the little braid along all the edges that is the characteristic finish of South American weavings. This braid was also carried across the upper edge of each pouch and also across the foundation fabric along the line of the top of the pouch -- not sewed tight to the foundation but tacked to it at intervals. The pouches were closed securely by a fine braided cord laced through these two finishing braids. A zipper would be the modern substitute.

This weave makes interesting girdles, hat-bands and so on when woven on the inkle loom. In setting up the inkle loom take the white foundation threads through the heddles and the colored threads through plain. The pick-up may be made with a stick with the colored threads raised, but a system I find easier is to weave this shed -- the shed with the colored threads on top -- Then open the opposite shed, with the white threads on top; put the hands through this shed from either side and separate the threads at the point where a pick-up is to be made. Pick up the desired thread, being careful not to drop the white threads. For a line all across, pick up the first dark thread, pass two white threads and pick up the next dark thread, and so on. I find it difficult to explain this in words, and can only hope it is clear enough to give the idea. In practice it is easy and can be done rapidly.

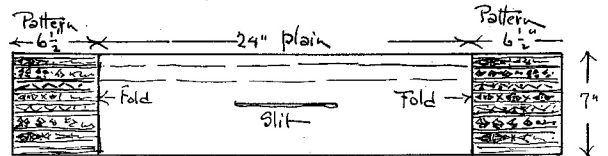
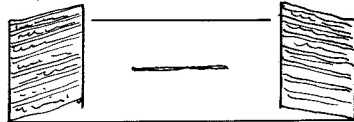
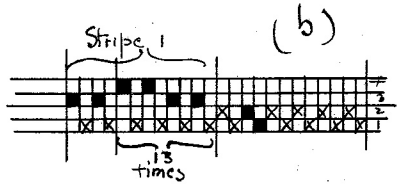
Draft (b) on the diagram shows a method of threading found on some Bolivian pieces. It gives a bolder and larger pattern, as the pattern threads come up in pairs. The tie-up and method of weaving are exactly the same as for draft (a). Each pattern stripe, of course, will have twice as many threads as in the threading shown at (a). For table runners, chair-seats and the like the threading at (b) is recommended. The finer weave as at (a) is better for bags.



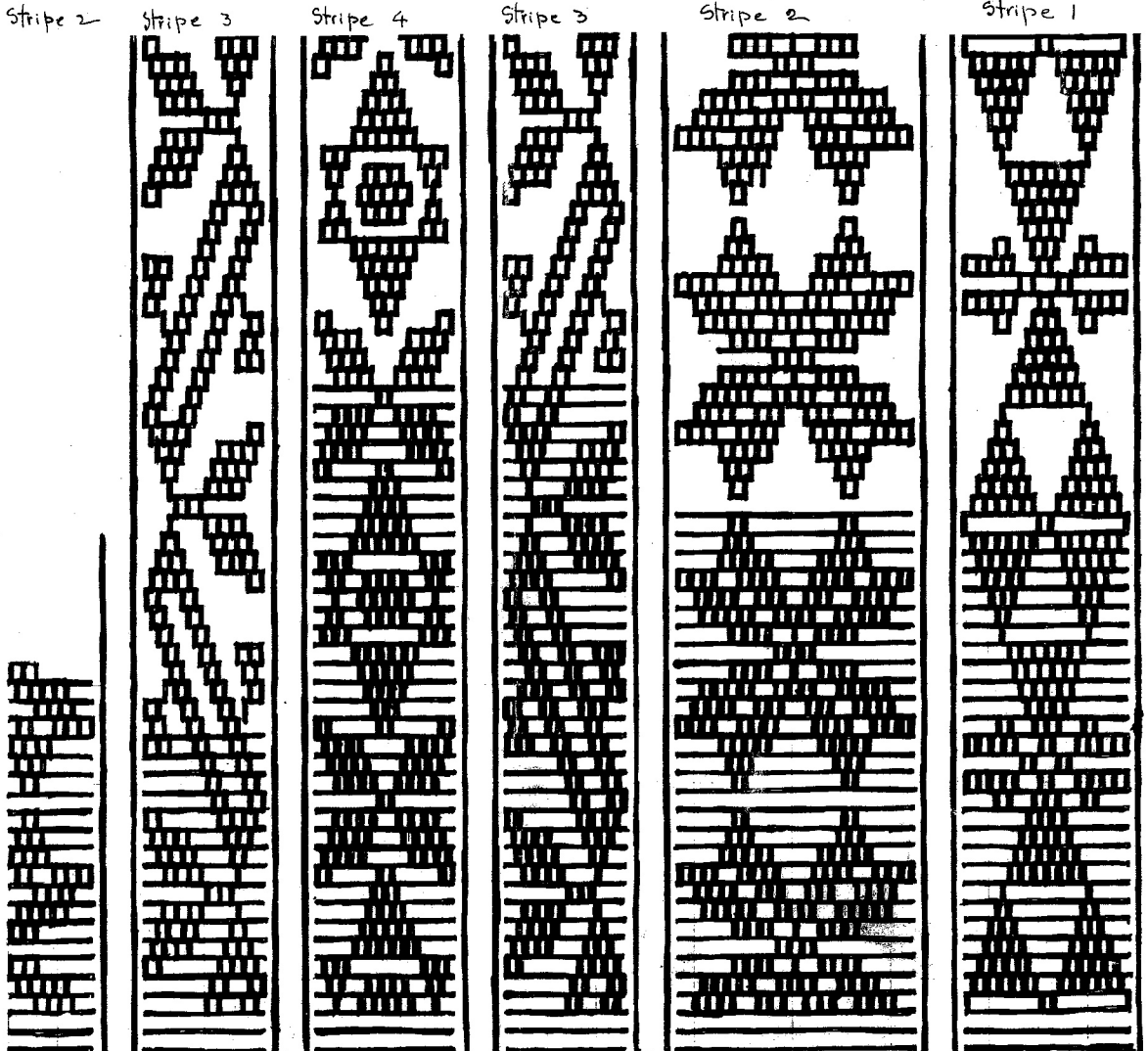
White, 299 ends
 Colored, 223 ends
 Set 72 or 74 to the inch

Bolivian Saddle-pouch
 Material, cotton similar to Perle #10

For a bolder effect, thread the pattern this way:



Plan of Bag



I am hoping that this form of weaving -- unusual among us -- will appeal to members of the Guild, and I shall be glad to give assistance to anyone who gets into difficulties with it.

Samples of this month's weave will be available. As a number of Guild members have written to say that they like the opportunity to obtain samples it seems desirable to develop this into a regular service. I am unable to find enough time at the loom to weave enough samples, and have had to disappoint a number of people, so I am turning over the sample-making to one of our good weavers, Mrs. Maybelle Gano, 2016 Castillo Street, Santa Barbara, Cal.. Mrs. Gano will be able to supply samples of the current weave or pattern in the Bulletin, and also samples in other weaves -- Finnweave, for example, or card-weaving, or the weaves on the inkle loom. The price will be \$1.00 for a good sized sample and 50¢ for a small bit. Please send directly to Mrs. Gano for samples, and not to this office.

A weaving "institute" will be held in Duluth this coming summer, during the first two weeks of June, immediately before the Hartland conference. Guild members who wish information about the Duluth meeting may write to Mrs. Arthur Roberts 2132 Woodland Avenue, Duluth, Minnesota. It is probable that there will also be weaving meetings again at Olds, Alberta, Canada, under the auspices of the Extension Department of the University of Alberta, Edmonton, Alberta; and also meetings in Vancouver, B.C., under the auspices of the Extension Department of the University of British Columbia. Also, perhaps, a meeting again at Victoria, B.C.. Definite arrangements have not yet been made for these meetings, but I suggest that anyone interested in attending one or another of these Canadian meetings may write for further information, -- to the institutions named.

I shall not hold a formal institute here in Montana this summer. Our "Drifting Snow Ranch" will not be open to visitors. However I expect to be back here in Basin after the first week in August and shall welcome any Guild member who wishes to come at that time. I have no "dude-ranch" trimmings at the place here in Basin -- no saddle horses, for instance -- but I have a nice little trout-stream and camping facilities. August is a nice month in the mountains and this is handsome mountain country, though the scenery is not as spectacular as Glacier Park

An attractive prospectus of summer courses to be given at the Escuela Universitaria de Bellas Artes, San Miguel de Allende, Guanajuato, Mexico, has been received. The courses offered include painting and sculpture, pottery and weaving. This looks fascinating. Several copies of the catalogue have been sent me and I shall be glad to pass them on to anyone who will send six cents in stamps for mailing. Further information may be obtained by writing Stirling Dickinson, 1518 Astor Street, Chicago, Ill.

This will be of interest to Canadian Guild members: Miss Marjorie Hill, 29 Gorge Road, Victoria, B.C., can supply cards for card-weaving. She also has at present a stock of mercerized perle cottons for sale at reduced rates.

From the Percelay Yarn Co., Pawtucket, R.I., I have received samples of a very nice medium weight cotton chenille in a variety of good colors, offered at 80¢ a pound. This will be of interest to those who are planning new rugs for spring.

May M. C. C. C.

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Montana

May, 1940

Some of us get most of our weaving pleasure from persuading threads to take the form of pattern figures. It is a bit like magic, the way in which we can take a few changes of shed and combine them into more or less intricate designs to suit our ideas of beauty in decoration. But to some of us the great thrill in weaving is the making of "cloth," -- the weaving of yards on yards of fabric for some useful purpose. There is a charm about the very monotony of such a project, and to many of us there is greater pleasure in texture, -- with or without color -- than in form and design. This is an entirely personal slant, of course; and for use as dress-fabrics, for blankets, for some kinds of drapery, an unpatterned fabric is often more pleasing than one covered with figures, whether or not it is as interesting to weave.

As most of us know by experience, it takes more skill at the loom to weave a good "texture" fabric than to weave an acceptable piece in pattern-work. An even beat is essential, and for lightly woven fabrics a light beat is required. To get an even, light beat with the batten takes practise and a skilled hand. The warp must be perfect, and must be kept always at exactly the same tension. This last is not as simple as it sounds, for each time the warp is released so that the woven fabric can be rolled up there is a loosening and a stretching of the warp. Also, as one weaves the warp "takes up" and the tension becomes stronger and stronger as one weaves closer to the reed. When a piece is taken from the loom and held up against the light one can often see in it spaced streaks of dense and loose weaving, indicating the points at which the warp has been released. In pattern weaving this usually makes very little difference, -- unless very bad indeed -- but in a lightly woven "texture" fabric, especially in a drapery fabric to be hung in the windows, this may be very disfiguring.

For this month's Bulletin I have selected three threadings of the texture variety, intended for use in the weaving of window-drapery, though of course they might be used differently for fabrics designed for a different purpose.

Draft (a) is an interesting little pattern contributed by Mrs. McNulty, who spent last summer in Sweden and returned with many interesting samples and ideas. The piece from which she wrote the draft was a Swedish drapery fabric made in a rather loosely twisted, fairly coarse white wool yarn, combined with white rayon. It is handsome in these materials, but of course makes a rather heavy fabric. I have been experimenting with the weave in light cottons for a different texture, and liked the results very much. The materials I used were Egyptian cotton 24/3, threaded double through the heddles, and a light weight cotton "frill" material, also threaded double. I used a 15-dent reed and sleyed as indicated on the draft. In weaving the effort should be to weave exactly the same number of shots to the inch as there are warp-ends in the set-up, using for weft the same materials as for warp -- Egyptian cotton, doubled, and fine cotton frill, also doubled. This makes a soft, drapeable fabric, open enough to permit a good deal of light to pass through but still close enough to give privacy. Of course other materials might be used and the setting might be closer or more open; the two materials might be in different colors, and so on. But to me the fabric made as indicated, with both materials in natural, seems very nice indeed.

Mrs. McNulty suggests that the weave would be nice for baby blankets done either in wool and rayon like the Swedish sample, or in coarse and fine wool yarns. For this the setting should be somewhat closer than as shown on the diagram.

It is often necessary to do a bit of experimenting with one of these weaves to get exactly the setting in the reed that will -- with the chosen material -- give exactly the texture one wishes. As these weaves depend on texture for their charm the setting is more important than for pattern weaving, especially as weaves of this order are usually "fifty-fifty" weaves, that is, weaves in which warp and weft are exactly the same in both kind and quantity and the setting in the reed governs the number of weft-shots to the inch. So it is always desirable to have a sample to work from.

Draft (b) is for a drapery fabric that has an interesting spider-web effect. This draft was published in the Bulletin some years ago, but it may be new to our new members and our "old members" may like to have it recalled to them. It is, in my opinion, not a suitable threading for anything but drapery, but of course different materials from those indicated on the draft might be used if preferred. One of our members made some charming curtains in coarse and fine linen, using this threading. The coarse and fine threads may if one chooses be different in color as well as in grist and type. So this weave also offers a number of interesting possibilities. This fabric, like the one on draft (a), is an open and partly transparent fabric, very nice for window-drapery. The materials, setting in the reed, and manner of treadeling are shown on the draft. A fifteen dent reed is assumed.

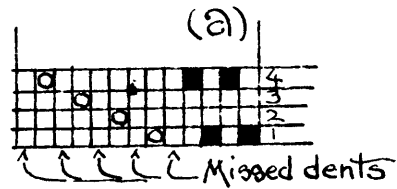
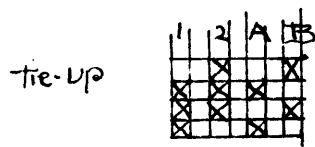
Draft (c) is intended for a different type of drapery -- a rather heavy, more closely combined fabric that will not permit much light to pass. I thought of this as drapery for the windows of a sun-room, or for a summer cottage in the country. The same materials, on the same threading, but set closer in the reed than for drapery, and more closely woven, would prove excellent for summer slip-covers or for window-seat upholstery. The fabric may be made all in one color, but is rather more effective when the double threads are different in color from the single threads, as indicated. A number of colors may be introduced, -- the pair on harness 3 in one color, the pair on harness 4 in a different color, for instance, or each pair a different color in a series of as many shades as desired. The first treadeling as given on the diagram produces a striped effect; for the second treadeling the colors should be woven in the same order as in the warp. An interesting effect is to weave the bottom of a curtain in the second treadeling with the body of the piece in the first treadeling. This is smart and gay and the weaving goes very rapidly indeed.

For a variation one may if one chooses thread six, eight, ten, -- any even number -- of single threads: 1,2,1,2, or 2,1,2,1, between the paired threads. Treadeling No. 1 would be the same for this threading as for the one given on the draft, but treadeling No. 2 should be altered to suit the threading: additional shots on treadles 2 and 3 between the double shots. This is shown at (C-2) on the diagram.

This weave can be worked out in any coarse material, and the setting naturally depends on the material used. For my samples I used "thrifty-knit" unmercerized strand cotton supplied by the Lily Mills Co., Shelby, N.C., setting the warp at $7\frac{1}{2}$ ends to the inch (sleying every alternate dent of a 15-dent reed. This worked out well for a drapery fabric but for an upholstery fabric the setting should be closer in this material, -- say 9 or 10 ends to the inch.

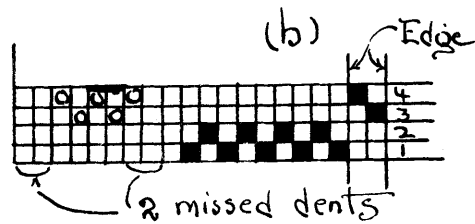
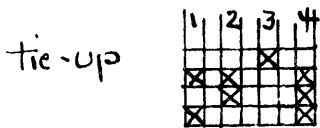
The weave is also attractive in wool for blankets or afghans, and (c-2) in fine yarn, all in one color, and woven according to the first treadeling, is pretty for scarves. So it will be seen that this simple little weave has a variety of useful and interesting possibilities for the "texture" weaver.

Some "Texture" Patterns for Drapery



Weave:
 A, B, A, B, A Egyptian-double
 A, 2, 1, B, - frill, double
 Repeat.

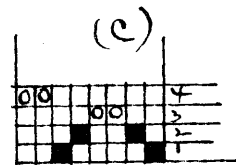
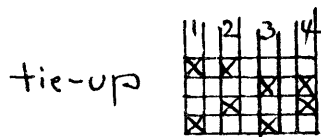
■ Egyptian cotton $2\frac{2}{3}$ -double
 □ Cotton "frill" - double



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

■ Egyptian cotton $2\frac{2}{3}$ -double
 □ Perle Cotton #3, or other coarse material

Coarse Drapery

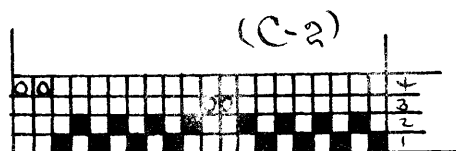


Warp and weft, coarse cotton in two colors

Treadling No. 1. Weave: 1, 2, 1, 4, 3, 4, Repeat. - all shots in the same color

Treadling No. 2. Or: 1, color □, double; 2, 3, color ■; 4, color □, double; 3, 2, color ■, Repeat.

tie-up as for (c) above.
 Weave by treadling No. 1



Though the Structo looms are hardly wide enough for the weaving of drapery fabrics, some of our Structo weavers may wish to try these weaves for scarves and other things. For tie-up (a) transpose the treadeling as follows for the Structo table loom or other looms with a rising shed. For treadle 1, lever 4, alone. For treadle 2, lever 1, alone. For A, levers 2 and 4. For B, levers 1 and 3.

Pattern (b) having a different tie-up, requires a different transposition: For treadle 1, levers 2 and 4. For treadle 2, levers 1 and 4. For treadle 3, levers 1,2,3. For treadle 4, lever 4, alone/.

Pattern (c) and (c-2) also require a different system of transposition. For treadle 1, levers 2 and 3. For reeadle 2, levers 1 and 3. For treadle 3, levers 2 and 4. For treadle 4, levers 1 and 4.

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Mrs. Maybelle Gano, 2016 Castillo Street, Santa Barbara, Cal., will be able to supply woven samples of this month's patterns. I believe she plans to offer a sample of each of the three weaves, (a), (b), and (c), for \$1.00, or a single sample for 50%. The sample service is being praised by many Guild members who are enabled in this manner to see and study the texture of a weave without the time, trouble and material involved in making experiments for themselves.

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I wish to express my appreciation to those who contributed to our "thank you" fund toward the Finnish relief. I had the pleasure of sending in a substantial check in the name of the Guild as our tribute to the old-time Master Weaver to whom we owe the ingenious and delightful "Finnweave." I am sure the hears of all of us have gone out to the valiant little nation that made such an amazing fight for freedom against overwhelming odds. We can only hope that in the final balancing of accounts their effort and their sacrifices will not have been in vain.

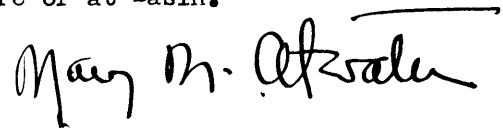
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I shall be leaving Basin on May 19th for the first of the weaving "institutes" scheduled for this summer. This first meeting will be held in either Minneapolis or Saint Paul for the two weeks May 20-June 1 inclusive. Anyone wishing further information about this meeting is advised to address Miss Hilma Berglund, Chairman of the Twin City Weavers' Guild, 1860 Feronia Avenue, Saint Paul, Minnesota.

As previously announced, there will be a similar meeting in Duluth, for two weeks, June 3-15 inclusive. For information address Mrs. Arthur Roberts, 2132 Woodland Avenue, Duluth, Minnesota. For two weeks, June 17-29, the meeting will be in Hartland, Michigan, under the auspices of Mrs. Osma Gallinger and Creative Crafts. The meeting at Olds, Alberta, Canada, will be held July 3-16 as a feature of the summer "School of Community Life" held at the Olds Agricultural College under the auspices of the Extension Division, University of Alberta. The final meeting of the summer series will be in Vancouver, B.C., Canada, July 18-31, at the University of British Columbia, under the auspices of the Department of Extension. From Vancouver I expect to return immediately to Basin. Mail received for me at Basin during my absence will be forwarded, -- or Guild members may address me at these various meetings during the periods listed. I should like to request, however, that those taking my course of instruction refrain from sending in woven pieces during my stay in Canada, because of the troublesome complication if the customs.

The Bulletin will be sent out from Basin as usual during my absence, and routine correspondence will be taken care of at Basin.

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THE SHUTTLE-CRAFT GUILD

BULLETIN

for

June, 1940

Basin, Montana

GRAFF

(Copyright, 1940, Mary M. Atwater, Basin, Montana)

After considering some "texture" weaves for drapery last month it seems desirable for this month to consider over-drapery for windows woven in a pattern weave. The value of a pattern is to break up the monotony of the fabric. If the room in which the drapery is to hang is a plain room, rather bare of decorative features, a richly patterned fabric for drapery is desirable. If however the room is already "full of a number of things" the drapery pattern, if one is used, should be so woven as to give a "texture" effect rather than one of strong design. This effect can be accomplished very simply by using the same color for warp and weft, or by using colors very much the same in "value", without any strong contrast. The pattern then is hardly more than a shadowy variation of texture, and even a very large pattern will not be in the least shocking.

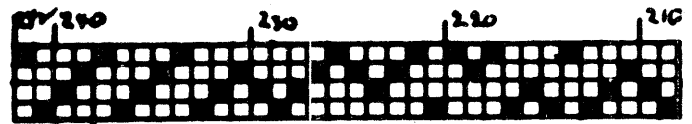
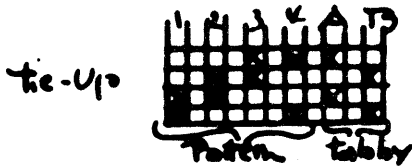
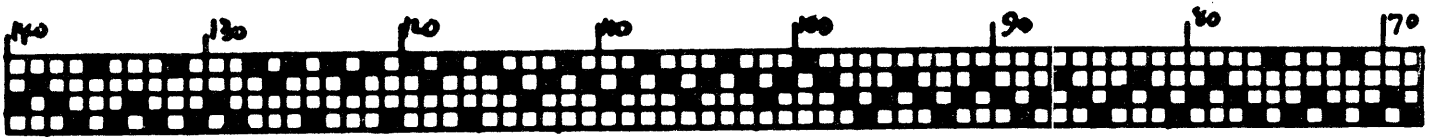
Drapery fabrics may be woven in the overshoot weave, as these fabrics are not required to withstand friction and hard wear. The effect, however, is apt to be rather heavy for overdrapes for windows, and some other weave is to be preferred, in my opinion. If one of the old coverlet patterns is used it is also desirable to weave it in bands of color, or alter the arrangement quite drastically or we may produce the very undesirable effect of using grandmother's old bed-spread to keep out the weather.

A fabric woven for drapery should, in my opinion, be designed to give a definite "up-and-down" effect. This can be accomplished even in fabrics woven in a series of horizontal bands of decoration by using the heaviest decoration and the darkest color at the bottom, spacing the bands further and further apart toward the top, and by shading the colors upward. For some windows an effect in horizontal bands is undesirable and fabrics with a decided lengthwise stripe are much better. As we have fewer such patterns than of other types the patterns designed for this Bulletin are intended to give this effect.

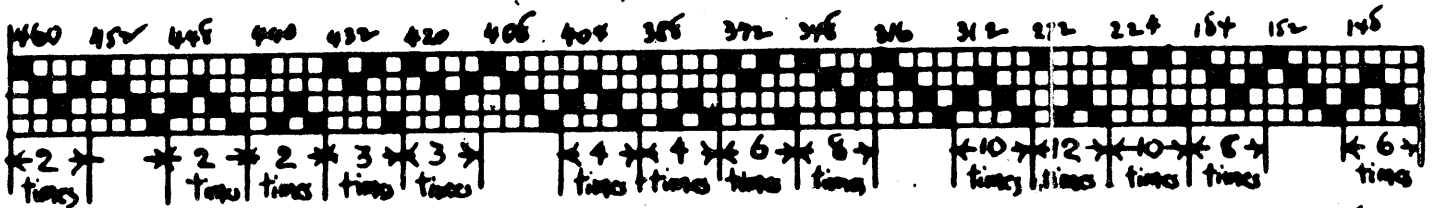
Patterns (a) and (b) on the diagram are in crackle weave -- the same pattern, one draft giving a much larger figure than the other. These patterns are based on the "Blazing Star" pattern of Colonial times, but have been given a modern movement by making them definitely off-center, as will be noted on the drafts. However the effect is not fantastically modernistic and the patterns as written can be used with propriety in any but a strictly "period" Colonial room. For such a room the pattern may be balanced as indicated on the diagram.

These patterns might be woven in many different ways: the Italian technique, for instance, using three colors and no tabby, gives a very charming and subtle effect when used with the crackle weave. They may also be woven in the manner of the summer and winter weave: treadle this way -- 1,2,1,2,1,2, for eighteen shots; then 3,2,3,2,3,2 for 16 shots; 3,4,3,4,3,4 for eighteen shots; 1,4,1,4,1,4 for sixteen shots, and repeat. Many other variations of treadling will occur to the weaver.

Draft (c) is the same pattern arranged for the summer and winter weave, which those who have looms with more than four harnesses will no doubt prefer. If eight harnesses are available borders in plain stripes, and plain stripes through the centers of the figure may be added for further effect. The pattern is intended to be woven: treadles 1 and 2 alternately for 25 shots; treadles 3 and 4 alternately for 25 shots; treadles 5 and 6 alternately for 25 shots; treadles 7 and 8 alternately for 25 shots. Repeat. Of course many other treadlings might also be used.

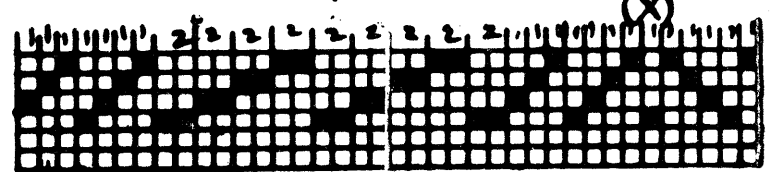
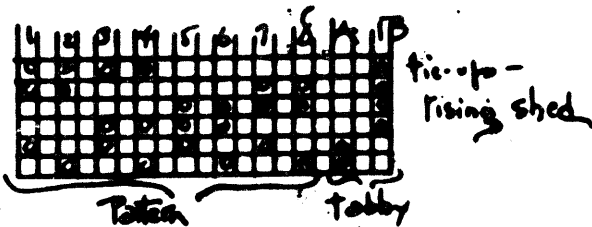
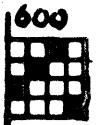


Weave: Treadle 1, 19 shots, Treadle 2, 19 shots



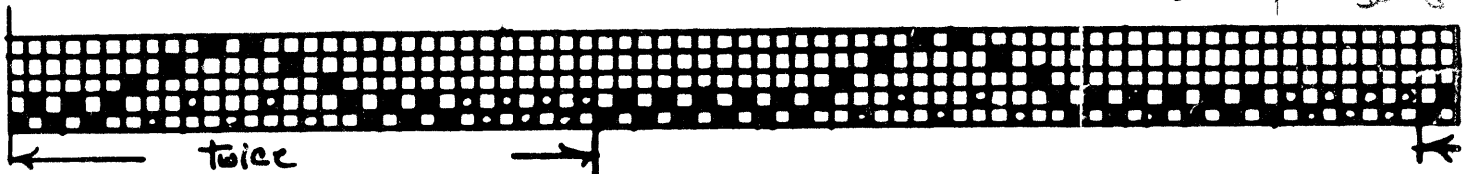
For a bold effect — use draft (b)

(tie-up as far (a) — Weave each treadle with 39 shots)



100 units — 424 warrendes

Should be 47 when these are see note page 4 July



■ Dark blue — wool

■ Red, — wool

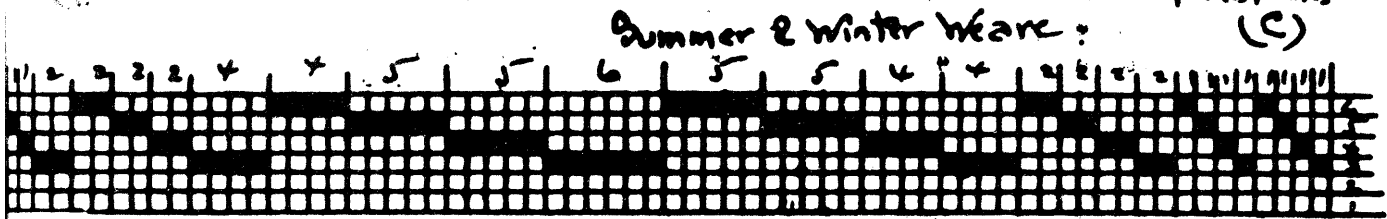
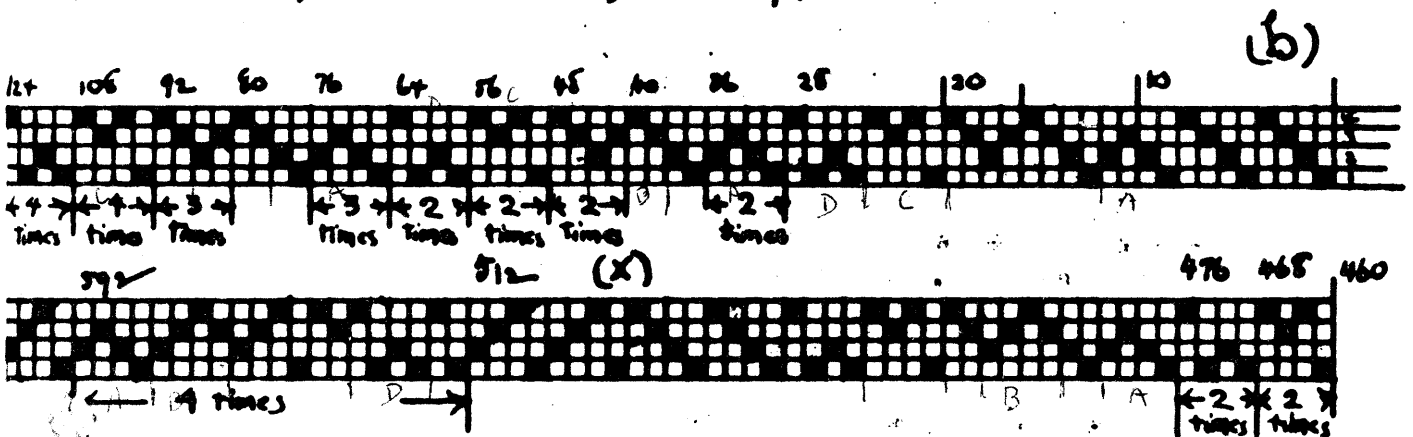
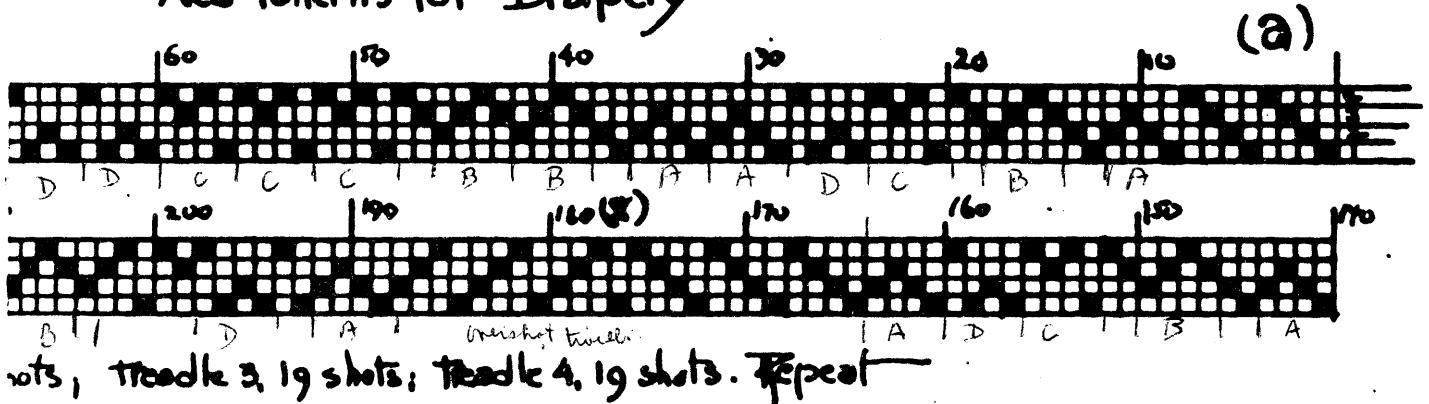
■ White, — Cotton

Warp set close enough to cover the weft. Weave in white.

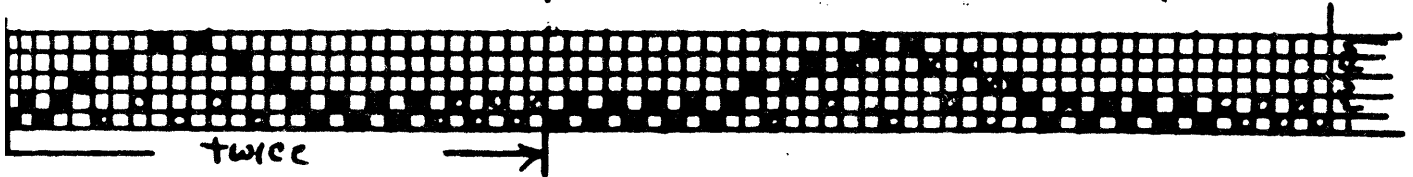
Weave: treadles in the following order — one shot each

Patterns (a), (b) and (c) have been given a modern movement. If you draft as centers and repeat back to the beginning from this point. To occur the darker shade for the first part of the draft — to (x) — and the lighter

New Patterns for Drapery



A Swedish Warp-face Fabric - Lengthwise-Stripe (d)



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



tie-up (d)
- using shed

retinal figure is preferred. Consider the blocks marked (X) on the - in an up-and-down effect, warp in two shades of color - shade the rest of the way.

Draft (d) was written from an unusual bit of Scandinavian weaving lent to the Guild by one of our members, Miss Jane L. Petersen. This piece is in very fine material and the fabric is not too heavy for window drapery. If done in coarse material, however, it would be heavy enough for portieres. When woven for drapery it should be rather lightly beaten. The effect is very definite lengthwise stripes in blue and red, separated by fine stripes of white, a little pattern g figure occurring in the colored stripes. As will be noted, this weave requires five harnesses. Similar arrangements on a greater number of harnesses would permit a more elaborate figure in the stripes, but the effect of the draft as written is very attractive.

Of course we have many other patterns suitable for over-drapery. One of the best, in my opinion, is the "Hesitation Twill" threading in crackle weaves given in a recent Bulletin. This pattern has a diagonal "movement" that is very desirable for some situations. I have woven this pattern a number of times and find it charming. For a more vigorous effect the "Three Twills" threading given in the Recipe Book at Series VII, No. 2 is excellent. I once wove this pattern using the Italian technique in a dark plum color for the pattern shots and bright red and bright yellow for the background shots. The effect was extremely gorgeous and striking, and would be excellent for a bit of drapery in a spot requiring a strong note of interest. Another good pattern in crackle weave is Series V, No. 18 in the Recipe Book. This is particularly handsome done in the Italian manner, with the blocks woven in regular twill succession and all of the same number of shots, -- like the treadling as given for this month's pattern (a). Series VI, No. 10 is another effective threading for drapery, especially if the first 240 threads of the draft are used as the repeat. There are several patterns that produce a lengthwise stripe and that could be used with good results for drapery: Series II No. 10 and Series VI No. 13 in the crackle weave, and Series VI No. 14 in a weave similar to draft (d) in the present Bulletin. For a formal paneled effect Series II No 11 might be used. Series II No. 13 would also make handsome drapery. For a small pattern in crackle weave I suggest Series III No. 9, -- the "Drifting Shadows" pattern. This has proved one of the most popular drafts in this weave and can be varied in a great many ways. If woven in plain color it gives a delightful effect.

Most Guild members have the Recipe Book, so have the patterns listed above. I can supply single patterns from the book also if desired, at 25¢ for one and \$1.00 for six. It should be noted that draft Series VI No. 10 suggested above is not the same pattern as the Series VI No. 10 originally issued with the Recipe Book -- the one sent in by Mrs. Johnston. This pattern has been replaced in more recent issues of the Bulletin by a more interesting draft.

As to the material to use for over-drapery: That is, of course, a question of taste, and depends on the room in which the drapery is to be used. A fabric I like particularly is one made with a warp of fine singles linen and weft of silk. But beautiful draperies may also be made in cottons. The crackle weave patterns, for instance, woven in the unmercerized strand cotton supplied by the Lily Mills Co., Shelby, N.C., under the name of "thrifty-knit" cotton, is very nice woven over a warp of Egyptian cotton 24/3 set at 24 ends to the inch. In this combination of material I particularly like the "summer and winter" style of treadling as explained above. In a general way the warp for drapery fabric should be set somewhat further apart than for tabby fabrics and the beat should be lighter. The fabric should have substance but to drape softly it should not be a hard, stiff fabric.

When this number of the Bulletin reaches you I shall be in Duluth. My address while there will be in care of Mrs. Arthur Roberts, 2132 Woodland Avenue, Duluth, Minnesota. On June sixteenth I leave Duluth for Hartland, Michigan, where I shall be till the end of the month. The address at Hartland will be in care of Mrs. Oama Gallinger.

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

July, 1940

Basin, Montana

~~DATE~~
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Upholstery fabrics -- how to make them? Plenty of people seem to be asking that question. And it is not an easy question to answer; for one thing there are so many ways to make handsome upholstery fabrics, and for another, the best possible fabric to make for covering a particular chair or couch or window-seat or what-not depends on the chair and on the room in which the furniture stands. It is therefore a question that in the end each weaver must answer for himself.

However it is possible to say what qualities a good fabric for upholstery must have, and what things should as a rule be avoided. Beauty and charm are of course the first considerations, but that goes without saying; the next thing in importance is durability. A chair-covering as a rule is called upon to withstand hard wear and friction; it should be a very firm, hard fabric, -- never soft or fuzzy as people do not like to stick to a chair or to carry away some of the chair-covering on their clothes when they arise.

These considerations at once limit the choice of material and weave. The yarns used for fabrics of this type should be strong, smooth and hard-twisted, -- whether they be cotton, linen, silk or wool. The weave must be one that combines the warp and weft very closely, and it is plainly apparent that the dear old "four-harness overshot" is the least suitable weave for the purpose.

Successful upholstery fabrics are sometimes woven in overshot style to be sure, but the patterns used must be those in which all the skips are short, -- and even so some other weave is better.

The best weaves for upholstery are Rep, brocade, tapestry, double-faced twill, damask, summer and winter weave, and crackle-weave. Of these rep is probably the most frequently used fabric, because of its firmness and excellent wearing qualities. The name "rep" is probably derived from "ribbed", which describes the structure and general effect of the weave. Rep may be made of cottons or other materials, but is usually made of a fine wool or worsted for warp, set close enough in the reed so that the weft is covered, woven in a coarse material, and beaten very firmly. The weaving of rep is not a project for the weaver who likes to fan gently with the batten, but for one who is willing to do a little real pounding.

A plain rep can be made on a two-harness loom, but though an extremely serviceable fabric and pleasing enough for some things if done in a good color, it is not particularly decorative. Fortunately there are a number of ways of making it more interesting in texture and also in color effect without making it less durable. For instance, the Scandinavian weave given in last month's Bulletin might be woven as rep, giving a striped effect in colors and also stripes in warp-face pattern weaving. A simple but handsome variation of the weave is shown, done all in one color, in "Ny Vaffok II" by Gerda Bjorek. For the convenience of members who do not happen to have this Swedish pamphlet the draft is given at (a) on the diagram. This would make handsome chair-seats for a set of dining room chairs. Though the draft is Scandinavian it would be entirely correct to use the weave for a "period" Colonial room as the weave is not very different from the "honeycomb" weave freely used in Colonial times.

At (b) on the diagram is an eight-harness threading for the same weave arranged in a diamond pattern. Other patterns, of course, are possible in this effect.

For a modernistic room, however, we might want something a bit livelier and less conventional. Some time ago I gave in the Bulletin the draft for a fabric of the rep order, taken from an ancient Peruvian piece of weaving. As no one has written me about this it may have passed unnoticed, so I repeat it at (c) on the diagram. It is a simple fabric enough, with alternating squares of striped rep and plain tabby, but it has a definitely "modern" effect -- as indeed so much ancient "native" weaving seems to have. For this fabric I would suggest coarser materials than for the two preceding patterns. No. 8 perle cotton might be used, at a setting of about 40 ends to the inch. Weft in the same material, or in a No. 3 perle cotton of the same color as the darker part of the warp. (The weft will show over the tabby squares.) Several colors might be combined in the warp -- the dark threads, for instance, being the same color and the light threads of different colors in the different blocks. Or both light and dark threads might be of different colors in the alternating blocks.

The Bolivian fabric presented in the Bulletin for April of this year is also a rep fabric, of course, and would make extremely handsome chair-seats -- well worth the extra time and trouble for anyone who wants something "different." Possibly Mrs. Cano still has some samples of this very handsome weave.

If we want an effect in pattern for our upholstery fabric there are many weaves suitable for the purpose and of course an almost unlimited number of patterns. What type of pattern shall we choose? In a general way, the pattern should be fairly small for a large piece such as a couch but can be as large as we like for an "occasional" chair, an ottoman, or other piece used as an accent in the room's decorative scheme. Patterns that give an effect of interlacement seem to lend themselves well to many pieces of furniture; striped fabrics are excellent for pieces with square lines, in the modern manner but are inadvisable for irregularly shaped pieces such as an old Colonial wing chair. The patterns that seem -- to me at least -- rather unpleasant for upholstery are those built on a circle motif, like so many of the classic Colonial patterns. Rings in the horizontal plane, lying for instance on top of a bed in a coverlet, give something the effect of circles in the water, which is a restful and agreeable effect. When stood on edge, however, rings immediately become wheels and the effect is not in the least restful. For a chair-seat, therefore, or for a window-seat, a ring pattern might serve very well, but not for a wing chair, or for a summer slip-cover on an "over-stuffed" piece of furniture. Also it must always be borne in mind that a chair or couch has a definite architecture, and that any pattern used should be designed to harmonize with the architectural lines of the piece and not to fight against them. Usually it is desirable to weave the pattern in harmonizing tones rather than in sharply contrasting colors, so that the pattern will not be too staring, too important. It should go without saying that decoration should always be subordinate to the thing it decorates, but unfortunately we don't always remember that truth.

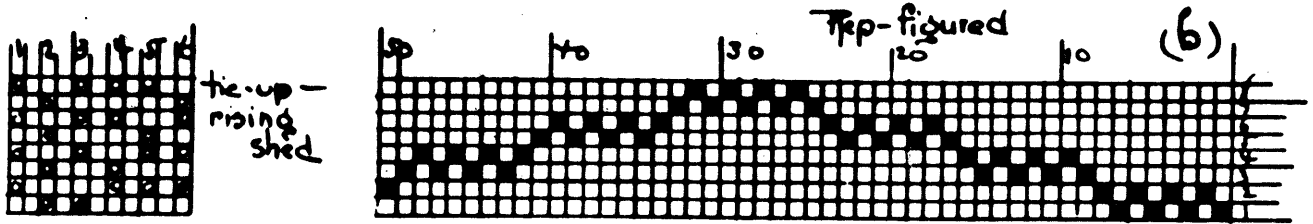
Notice, for instance, the wing chair shown in the illustration on page 56 of my Shuttle-Craft Book: The piece is a handsome and authentic antique, and the fabric used to cover it -- a classic Colonial pattern in summer and winter weave -- is authentic, too, but it seems to me that the effect is unfortunate. The pattern is too strongly in contrast; it draws too much attention to itself. It also shows rings, and in movement and form it does not in any way conform to the shape of the chair, so it seems to me to present an example of some of the things to avoid when selecting a pattern for a chair-covering.

Patterns of the Colonial type, in summer and winter weave, that make handsome upholstery fabrics I suggest the following drafts from my Shuttle-Craft Book: No. 179, page 221; 203, 207 and 208, page 228; 218, 219 and 220, page 229; No. 230, page 237; No. 243, page 241, and (the ones I like best) 246 and 247, page 246. Also, for some pieces of furniture, 245 and 248, page 246. On the diagram at (d) I give a special arrangement of pattern 185, page 221, designed for upholstery. A similar pattern in crackle weave is Series III No. 3 in the Recipe Book. For an upholstery fabric omit the first 46 threads of the draft and use as a repeat threads 47-92 inclusive.

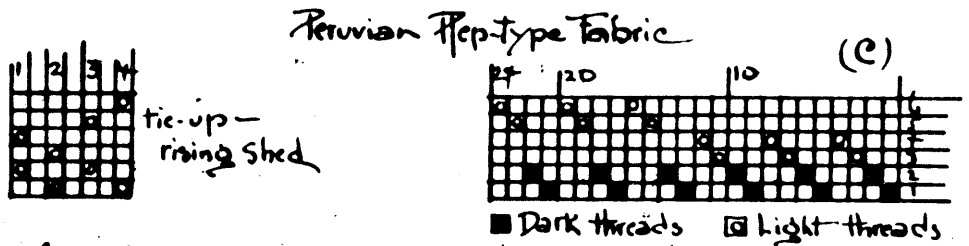
Page three



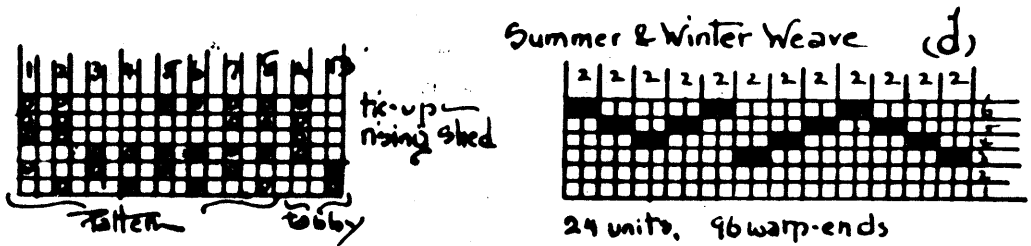
Weave: 1, 2, 3, 2, 1, 2, 4, 2. Repeat



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



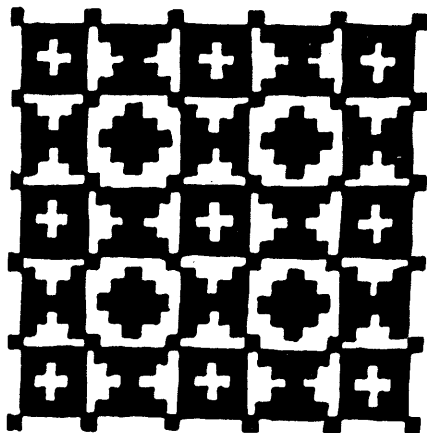
Weave: 1, 2, 1, 2, 1, 2, 3, 4, 3, 4, 3, 4. Repeat



Weave: 1, once, 2, twice, 1, twice, 2, twice, 1, once

3	4	3	4	3
5	6	5	6	5
7	8	7	8	7
5	6	5	6	5
3	4	3	4	3
1	2	1	2	1
7	8	7	8	7
5	6	5	6	5
3	4	3	4	3
5	6	5	6	5
7	8	7	8	7

Repeat.



In the Recipe Book there are many patterns suitable for upholstery, both given in special arrangements for the purpose and among the patterns arranged for different uses. For instance the two patterns Series VI No. 12 (a) and 12(b): use a fairly coarse cotton for warp and weave in coarse wool, with a fine tabby shot in cotton between pattern shots. Series V No. 22, given for weaving in linen, would also make excellent upholstery in different materials, as would Series V, No. 19. These two are Colonial patterns in crackle weave. Series V, No. 18 is a pattern of the modern type in crackle weave. This is very handsome for upholstery when woven in three harmonizing colors in wool, in the Italian manner. A shot of tabby may be woven after each three shots of wool if desired, to give greater firmness to the fabric.

I note an error in draft (d) of the Bulletin for June, 1940: The first group of white threads should be of seven threads instead of six, and in repeating the pattern add a white thread on harness 2 at the end of the draft.

I feel impelled to say a few things about fly-shuttle weaving. I have recently seen a leaflet put out by a "foundation" that is supposed to be devoted to the promotion of handicraft in the home for its economic as well as its artistic value. This organization is offering for sale an automatic fly-shuttle loom. Now it was the automatic fly-shuttle loom that killed hand-weaving in the nineteenth century and I don't think we want to see it do the same for our present revival. I think all of us hand-weavers, who have the interests of our craft at heart should protest against the use of fly-shuttle looms whenever and as ever we are able, and when people ask us what the difference is between fly-shuttle weaving and hand weaving we should be prepared to explain.

A fly-shuttle loom would prove a very unsatisfactory piece of equipment for most weavers, in any case. All those I have seen are heavy to operate and extremely noisy. Working on one is a job of physical labor, like chopping wood, with very little art or pleasure involved. This eight-harness affair for instance, shown in the leaflet mentioned above, makes only eight sheds. It will weave twills and herringbone and small bird-eye figures but not much else. It operates automatically on two treadles and the weaver is simply the power plant attached to the mechanism. This is not explained in the leaflet, and a weaver who is unfamiliar with loom-construction might purchase such a loom and find it entirely unfit for the kinds of weaving he or she wished to do. If the purpose is to manufacture large quantities of tweed or blankets why not get a power loom which weaves even faster than the fly-shuttle affair and does not require so much physical effort? The resulting fabric would be the same. Of course one can weave much more rapidly with the fly-shuttle than with a shuttle thrown by hand, but to advertise and sell a fly-shuttle fabric as "hand-woven" appears to me dishonest. Of course we all know it is being done, but by making what protest we can we may in time succeed in having the distinction legally recognized. This is a matter that affects chiefly those among us who make a business of hand-woven tweeds and other hand-woven dress-fabrics. Those of us who weave chiefly for pleasure or who weave for sale the type of fabric for which the automatic fly-shuttle affair is unsuited are not so vitally concerned -- unless we happen through misrepresentation to buy such a loom and find it unuseable. But that can be a major tragedy, and several instances have come to my attention through my correspondence. Who wants an eight-harness loom that will make only eight sheds, and those always in the same order? Certainly not a craftsman.

Here is another Canadian address for homespun yarns, sent in by one of our Guild members: Speedy and Davidson, St. Stephens, New Brunswick, Canada. I have seen some samples of these yarns and they seem to me excellent and are in quite lovely colors.

When this number of the Bulletin reaches you I shall be in Canada, conducting a weaving "institute" in connection with the summer "School of Community Life" at the Alberta Agricultural College, Olds, Alberta. That will be my address till July 16, when I go to Vancouver. The Vancouver address will be in care of the Department of University Extension, University of British Columbia, Vancouver, B.C., Canada. I shall be in Vancouver till August 1, when I return to Basin. As noted in an earlier Bulletin, students of the course by correspondence are asked not to send woven pieces for criticism while I am in Canada, though drawings, by first class mail, can be sent without trouble.

Mary M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Montana

PAF
1940

August, 1940

So many inquiries about Scotch Tartan plaid patterns have come in recently that this seems a good time to discuss the tartans again and to give some additional "setts". And as it happens one of our English friends has just sent me a new book on tartans that contains much interesting information and a number of patterns that were not in our old tartan book.

The tartan patterns are perennials. Of course in some years they are the rage and everybody goes dressed in a Scotch plaid, but there is never a time when they are not smart and attractive. There is about them, too, the charm of sentiment. Most of us have a bit of Scotch in our ancestry and the name-pattern has a very special appeal.

A number of patterns have appeared in the Bulletin in past years and quite a list of setts is included in the Recipe Book. These are not repeated here.

It is a pity, in a way, to use the old traditional patterns in the loose manner we are apt to. In making one of these fabrics for a sports shirt, or a skirt, or a scarf we are apt to consider the beauty of the pattern and whether or not the colors are "becoming" rather than the historic accuracy or our right to go about in what amounts to the armorial bearings of a family or sept. But to adhere strictly to tradition and correct usage would be something of a strain, and in this country would seem pedantic. The ancient Scottish lore is picturesque and interesting, however, and it adds to the interest of the patterns to know a bit about it.

The name of the fabric, by the way, is "tartan", and the word "plaid" refers to the shawl-like scarf of tartan worn over the shoulder. The large clans often use a number of tartan patterns: a "dress" tartan, a "clan", a "hunting", and sometimes a "chieftan" pattern, while the various "septs" of the clan may be distinguished by tartan patterns of their own. "For everyday wear," the author of the new tartan book explains, "the Highland dress should consist of a kilt, jacket and vest of tweed, with horn buttons, strong brogs or shoes, plain knitted hose, garters, and a bonnet of the style of the "Balmoral" or "Glengarry." The sporran (the pouch worn from the belt in front) should be of leather, or the head of a fox, badger, or other such animal. A plaid about four yards long by one and a half yards wide, and fringed at the ends, is often worn. . . The kilt should reach the center of the knee-cap. The sgian-dubh (dagger) is worn in the stocking, on the outer part of the right leg. The bonnet should contain a brooch showing the crest of the wearer, or a badge consisting of that of his chief with a "belt and buckle" bearing the motto." The kilt, as explained elsewhere, was "made of six ells of single tartan, which, being plaited and sewn, was fixed around the waist with a strap, half a yard being left plain at the ends, which crossed each other in front." The full dress Highland costume is similar but more elaborate with "a doublet of cloth, velvet or tartan with lozange or diamond shaped silver buttons, low-cut shoes, silver mounted sporran, and broad bonnet with badge or crest, a brooch to fasten the plaid, a waist-belt and a baldric or sword-belt; the arms, a claymore or broadsword, dirk, a pair of pistols and a horn." It is further explained "it is not considered proper to combine "clan" or "hunting" tartan with "dress" tartan. If one is to wear dress tartan the kilt, plaid and hose must be uniform."

I had the pleasure once of seeing at an exhibition in New York, soon after the war, an honor guard of three enormous highlanders, each about six feet six tall, with grand, craggy faces, dressed in the fullest of full dress Highland costume. It was a noble sight.

Quite by the way, but of interest to anyone who cares about words, here is what is said about the use of that much misused word "ilk." "The chief of a family, whose surname and title both come from his land, was known as, e.g. Udny of that Ilk, and the title "of that Ilk" has thus come to imply chieftanship. The wives and unmarried daughters of Chiefs, Chieftans and Lairds are all entitled to use these titles, and the heir-apparant prefixes the word "younger" to the title. Only the actual head of the house, his wife and heir, normally use the style "of that Ilk," e.g. Mactavish of that Ilk; Mrs. Mactavish of that Ilk; Ian Mactavish, younger of that Ilk; but his sister would be, Miss Jean Mactavish of Mactavish." And further: "In personal address, the title alone is used, e.g. "Lochiel," "Glengarry," -- (no "Mr."). It is rude, not "respectful," to address "Clanranald" as "Mr. Macdonald" or the Laird of Keir as "Mr. Sterling." ... Where husband and wife are referred to the correct styles are, e.g. "Glenfalloch and Lady Jean Campbell of Glenfalloch." A form such as "Mr. Mactavish of Dunardrie and Mrs. Mactavish" is wrong, and suggests that the lady is not his wife; any respectable hotel would be justified in turning them out." So it seems that when it comes to using titles it is well to tread gently. At least we can refrain from scattering "ilks" about, -- unless we happen to mean a Highland chieftan, his lady or his heir.

But to get to more practical matters: the tartan fabric is properly a tweed, woven in twill of wool (not worsted) yarns. But fine wool yarns in the tartan colors are not readily available in this country, and for scarves, neckties, sports shirts and the like a worsted yarn makes a fabric that is softer, smoother, and in general better suited to our purposes. For light-weight fabrics we even sometimes weave the tartan patterns in plain tabby, though of course this is not strictly proper. The tartan patterns are produced by making the warp according to a particular "sett" which shows the arrangement of colors and the number of threads of each color. I have read somewhere that in ancient times the sett was preserved by winding colored threads in the correct order around a stick. In weaving the sett is followed exactly, with exactly the same number of weft shots to the inch as there are warp-ends to the inch in the setting in the reed, so that the pattern will be exactly square when woven. A certain allowance must of course be made for shrinkage and the stretch of the warp. The material used in warp and weft must be exactly the same and in exactly the same colors, of course.

The setts given below were selected -- some because they seemed to me particularly rich and handsome in effect, and others because as the name-patterns of some of our Guild members they seem sure to be of special interest to some among us:

a) Henderson (MacKendrick)	(b) Campbell of Breadalbane	(c) Brodie of Brodie
4 threads yellow	4 threads black	10 threads black
32 " black	36 " blue	80 " red
20 " green	36 " black	40 " black
16 " black	36 " green	4 " yellow
100 " green	4 " yellow	40 " black
16 " blue	36 " green	10 " red
20 " green	36 " black	40 " black
32 " blue	36 " green	4 " yellow
4 " white	36 " yellow	40 " black
32 " blue	4 " green	80 " red
20 " green	36 " black	Repeat
16 " blue	36 " blue	This is a simple figure
100 " green	Repeat	chiefly red in effect.
16 " black	This is not as large	Very handsome.
20 " green	a pattern as Henderson,	
32 " black	with less green,	
Repeat	more yellow and no	
This is a large, rather	white	
plain pattern with green		
predominating and two		
similar figures, one		
black crossed at the		
center by yellow, and		
the other blue, crossed		
by white. Handsome and		
conservative in effect.		

(Note: all "setts" in this Bulletin are written from center to center of the figure.)

(d) Cunningham

4 threads white
 2 " red
 2 " black
 38 " red
 38 " black
 2 " red
 8 " black
 2 " red
 38 " black
 38 " red
 2 " black
 2 " red
 Repeat

This is a handsome though simple figure in red and black set off with a strong white line.

(g) Macgregor

(It has been pointed out to me that a sett of this pattern published some time ago had a slight error in the matter of the line of black on either side of the white line. I therefore include this corrected draft.)

8 threads white
 2 " black
 12 " green
 12 " red
 32 " green
 84 " red
 32 " green
 12 " red
 12 " green
 2 " black
 Repeat.

(i) Keith

12 threads black
 48 " green
 20 " blue
 24 " black
 20 " blue
 24 " black
 20 " blue
 48 " green

This is a dark, sober pattern with no strong contrast.

(e) Lamont

8 threads white
 32 " green
 24 " black
 4 " blue
 4 " black
 4 " blue
 4 " black
 36 " blue
 4 " black
 4 " blue
 4 " black
 4 " blue
 24 " black
 32 " green
 Repeat.

This is a solid figure in blue and green, set off by a strong white line.

(h) Munro

4 threads green
 4 " red
 4 " green
 40 " red
 2 " blue
 2 " yellow
 8 " red
 16 " blue
 8 " red
 2 " yellow
 2 " blue
 8 " red
 40 " green
 8 " red
 2 " blue
 2 " yellow
 8 " red
 16 " blue
 8 " red
 2 " yellow
 2 " blue
 40 " red
 4 " green
 4 " red
 Repeat

A rather elaborate pattern, but quite conservative in effect.

(f) Jacobite

2 threads white
 6 " red
 6 " blue
 2 " white
 24 " green
 2 " white
 6 " blue
 6 " red
 2 " white
 6 " red
 6 " blue
 2 " white
 24 " orange
 2 " white
 6 " blue
 6 " red
 2 " white
 6 " red
 6 " blue
 2 " white
 24 " orange
 2 " white
 6 " blue
 6 " red
 2 " white
 6 " red
 6 " blue
 2 " white
 24 " orange
 2 " white
 6 " blue
 6 " red
 Repeat.

This is a political rather than a clan pattern. The figure is small and in fine detail and the effect very gay and striking

(j) Fraser

4 threads white
 64 " red
 28 " green
 4 " red
 28 " blue
 4 " red
 28 " blue
 4 " red
 28 " green
 64 " red
 Repeat.

This is a bright and striking pattern with plenty of contrast.

(k) Wallace

4 threads yellow
 48 " black
 48 " red
 4 " black
 48 " red
 48 " black
 repeat.

(l) Wemyss

8 threads red
 4 " green
 48 " red
 8 " black
 8 " red
 24 " black
 2 " white
 24 " black
 8 " red
 24 " black
 2 " white
 24 " black
 8 " red
 8 " black
 48 " red
 4 " green

Repeat

(m) Macleod

8 threads red
 60 " orange
 40 " black
 4 " orange
 40 " black
 4 " orange
 40 " black
 60 " orange

Repeat

(n) Macdonald

16 threads green
 4 " red
 4 " green
 8 " red
 24 " green
 24 " black
 24 " blue
 8 " red
 4 " blue
 4 " red
 16 " blue
 4 " red
 4 " blue
 8 " red
 24 " blue
 24 " black
 24 " green
 8 " red
 4 " green
 4 " red

Repeat

As noted above, the correct material for these tartans is a fine wool yarn, but if this is not available a good substitute is Bernat's "Fabri" yarn, which is supplied in the tartan colors. This material, for a twilled fabric, should be set at 30 ends to the inch. A setting of 24 to the inch will serve if a light-weight tabby fabric is preferred -- for scarves and such things. The patterns might even be woven in soft unmercerized cotton materials or in silks.

The tartans are particularly nice for sports shirts, both for men and women. Also, of course, for kilted skirts for girls. Fabrics for neckties may be woven in these patterns also. And, done in coarse yarns, the tartan patterns are handsome for blankets.

Samples of some of these tartan patterns will be supplied by Mrs. Gano. I am suggesting to her Fraser, Henderson, and Macdonald. No doubt samples of other patterns could be supplied to order and additional patterns may be available also from stock.

When this Bulletin reaches you I shall probably be at home again, in Basin, Montana, and in next month's Bulletin I plan to give an account of the summer's series of weaving "institutes." There will be many interesting things to tell about. I always see new kinds of weaving on my travels -- new, that is, to me, and also perhaps new to many members of the Guild. That is one of the fine things about this craft of ours -- there is always something new, something untried, wherever you go. The person who claims he or she knows "all" about weaving is very certainly -- shall we say -- mistaken. Of course there are many among us who do not crave the new and untried, who enjoy doing again and again something agreeable that has been done before. The monotony and rhythm of it seem to be the medicine their souls demand. This is good, too. There is room in the craft for all kinds of weavers, from the weaver who is constantly experimenting and never does the same thing twice to the one who has been "honeysuckling" with comfort and pleasure for the last ten years. The only kind of weaver for whom there is no place is the poor craftsman who is willing to turn out poor work and feels no shame.

May D. Abrahams

THE SHUTTLE-CRAFT GUILD

BULLETIN

~~FAST~~
1940

for

Basin, Montana

September, 1940

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The series of 1940 summer "institutes" is over and I am again in Basin. I thoroughly enjoyed all the meetings -- each different from the others in many ways but all inspired by the same enthusiasm for hand-weaving and good craftsmanship. I had the pleasure of meeting many members of our Guild and many new and old friends. I also saw many unusual pieces of weaving done in techniques unfamiliar to me, and that will perhaps also be new to some of our members. When I have done a bit more experimenting with these techniques I hope to pass them along by way of the Bulletin.

The first meeting, held during the last two weeks in May, was in Minneapolis, held under the auspices of the newly organized Twin Cities Guild. Dayton's one of the leading department stores in Minneapolis, donated the use of ample and well-lighted space for our sessions, which gave us a central and convenient place to work. The majority of those who attended this particular session were skilled weavers, and most of the looms carried six to eight harnesses, so we were able to work in some of the more elaborate weaves. Miss Hilma Berglund, who is the weaving instructor at the huge Minnesota State University, kindly brought down for study a number of very interesting pieces from her fine collection. Among these were some pieces in heavy linen -- Russian -- done in a dashing and highly effective technique; also some Finnish linens in an unusual three-harness weave. We experimented a bit in these two techniques at some of the later meetings and I plan to have the notes ready for the October Bulletin.

The meeting at Duluth, which followed the Minneapolis institute, was also particularly interesting and delightful. The sessions were held in the ball-room at the top of the private residence of one of our Guild members, and from the windows we had marvellous views of Lake Superior and the shipping coming in and leaving the harbor. A notable feature of this meeting was that all the looms were excellent and behaved amiably. The meeting was sponsored by one of our Guild members, Mrs. Arthur Roberts, and by the Duluth Society for the Blind under the direction of Mrs. Guy Hibbs. A blind weaver was among those who attended the classes, and did some excellent work. Mrs. Roberts had in her collection of hand-woven textiles many unusual and handsome Scandinavian pieces and also further examples of the Russian and Finnish linens I had admired in Minneapolis, so I had another opportunity to study these techniques and to work out a method of reproducing them.

The third institute was the annual affair at Hartland, Michigan, held as in previous years at "Waldenwoods" under the auspices of Mrs. Osma Gallinger. This is always one of the largest and most interesting of the meetings. Many of those who attended brought examples of their weaving and we had a nice little exhibit. One of our Guild members, Miss Bertha Hayes, of Providence, R.I., brought some attractive "novelties," and also a number of woven samples of her original patterns. One of these, which she has named "The Jitterbug," Miss Hayes kindly gave me for the Guild, to be reproduced in the Bulletin. It will be found at (a) of the diagram. It is a pattern of the "modernistic" type, and is highly effective for bags and for many other purposes. As all the skips are short it can be used for upholstery and would make very handsome chair-seats. As there are so few patterns of the modern type available in the four-harness overshot weave I am sure this pattern will be greatly appreciated. I myself am the proud possessor of a large bag in this pattern, woven by Miss Hayes. Miss Cross brought two of the beautiful coverlets in summer and winter weave woven by herself and by her father, who is also an enthusiastic weaver; and Mrs. MacAllister of West Barrington, R.I., brought a number of the handsome hand-woven neckties she

makes for sale. Mr. Peters again attended to assist during the first week of the session before going on to Penland, where he also gives instruction, and had with him again his wonderful set of sample books. I wish every member of our Guild might have the opportunity of studying these books, which are undoubtedly the finest thing of the kind I have ever seen. Miss Josephine Estes also assisted with the instruction and brought with her some of her exquisite "minatures," which many people found particularly interesting.

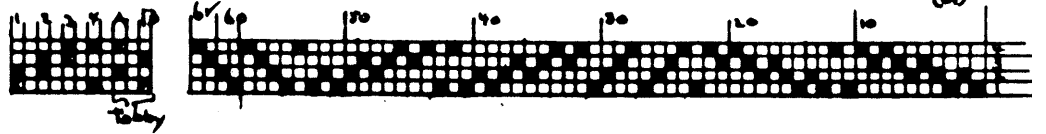
But one of the finest things at the Hartland conference was a light -- one of the revolutionary "day-light" lamps, which thanks to the interest of Mr. J. Robert Crouse was installed over one of the looms. This light was a revelation to me. No glare, all colors in their true relations -- one is inclined to take the claims of advertisers with more than the usual "grain of salt" these days, but no claims for this light could be too extravagant. To work under it is pleasanter than to work by daylight. Any weaver who has the night-weaving habit should certainly have one of these miracle lights installed, but the only one I actually know of hangs over the beautiful new loom in the weaving sanctum of one of our Canadian Guild members, Mrs. Coulter of Victoria, B.C..

The Hartland group was particularly interested in the samples of "rep" -- the weaves in the July Bulletin -- which Mrs. Gano had sent me just before I went to Hartland. We tried a simple Bronson weave threading set up in shetland yarn and set close in the reed and woven for rep. Everybody liked it so I am giving the draft -- at (c) of the diagram. This permits a somewhat more fanciful pattern effect than the four-harness rep pattern given in the July Bulletin.

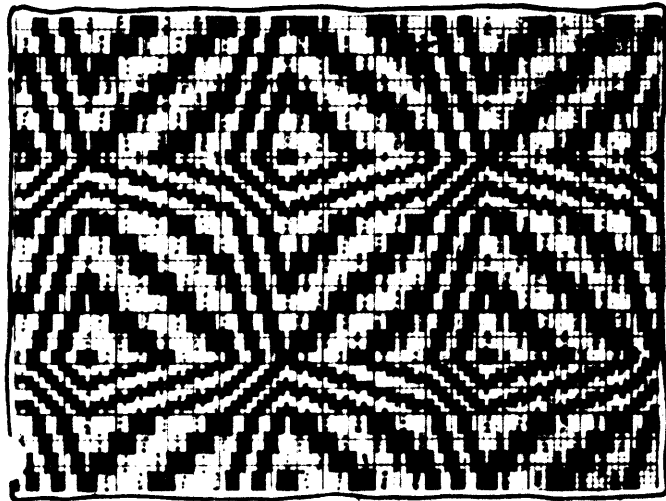
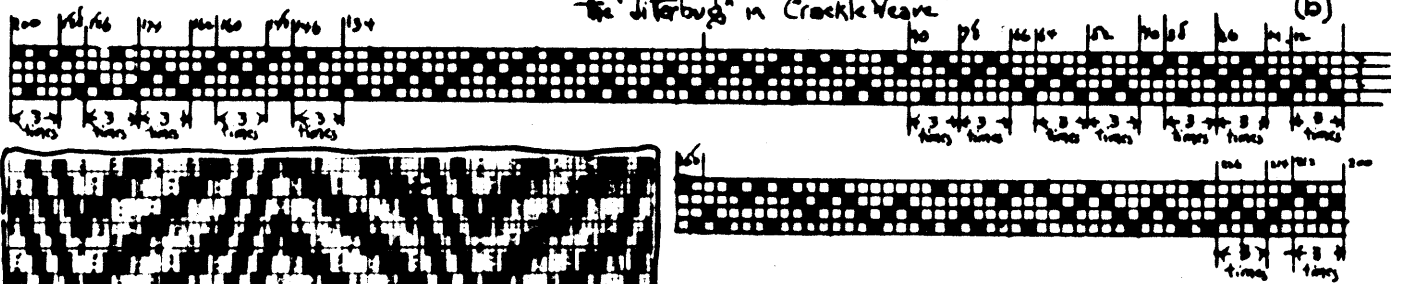
One of the weaves that everyone at the Hartland meeting -- and in fact at the other meetings as well -- found particularly amusing was the warp-pick-up weave given in the Bulletin for November, 1936. This also was true of the meetings last year. I hope Guild members who have missed the conferences and may not have worked out this weave at the time it appeared would set it up some time. I am sure they would enjoy it. There is one technical difficulty that we found it simple to overcome in a very practical manner, but I think I have never explained this in the Bulletin: The heavy colored part of the warp, which is used for the pattern, tends to become loose as the weaving proceeds, as of course it is not interwoven with the weft as closely as the ground. If one has a loom with two warp-beams this difficulty can be overcome very easily by warping the pattern threads and the ground separately, -- but few of us have looms with two warp-beams. On an ordinary loom with a single warp-beam, to take up the slack in the pattern threads, raise this part of the warp and insert a stick under the pattern threads, behind the heddles. Take this stick around the beam to the bottom and tie it down to the bottom cross-bar of the loom with a snitch-knot at either end of the stick. By drawing up the knots from time to time the pattern warp may be given any tension desired.

After the Hartland meeting I went to Canada and for two weeks was at Olds, Alberta, during the summer "School of Community Life" conducted at the Alberta Agricultural College at Olds under the auspices of the Department of University Extension of the University of Alberta. Most of those who joined the weaving classes were beginners, who had never before seen a hand-loom. It interested me greatly to note that none of these beginners had any particular difficulty in "weaving as drawn in" without treading directions of anything to follow except the "diagonal." I was amused to note this, because at other meetings there is always a great deal of objection to weaving in this manner, and weavers of many years experience make hard going of it sometimes. There is, of course, nothing difficult about weaving in this way, and it is the logical, correct and practical way to weave. Written treading directions are often misleading as it is impossible to write them to suit all combinations of material and for different settings in the reed. For instance the treading directions as given in this month's Bulletin. I write these lists of treadings under protest, as I have remarked on many occasions. There they are -- but don't weave by them unless you must. By the way, the "Jitterbug" pattern, if woven "as drawn in" or by the written directions, will "twill" in the opposite direction from the design as shown in the drawing, which was of course made from the top down, instead of from the bottom up, as when woven on the loom. To reproduce the drawing weave the treading

Miss Hayes' 'Jitterbug' Pattern



'the Jitterbug' in Crockle Weave

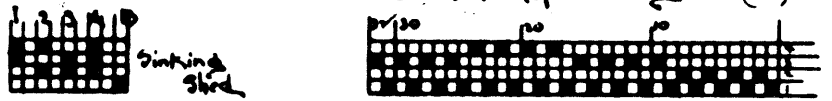


Pattern (a), illustrated

Treadle: 1, 3 times (Continue)
 2, 3 " treadle 3, 3 times
 3, 3 " 4, 3 "
 4, 3 " 5, 3 "
 1, 5 " 6, 3 "
 2, 3 " 7, 3 "
 3, 3 " 8, 3 "
 4, twice 9, 3 "
 3, once } twice
 2, " }
 1, " }
 4, " }

Pattern (A)
 'the Jitterbug' by Miss Hayes

Dragon 'Rep' threading (C)



Draft (c)
 On the Strueto loom:
 For 1" use levers 1-2
 2, 1-3
 3, 1-4
 A, 1
 B, 2-3-4

Draft (c)
 Warp: Jutland yarn or similar material, set at 40 ends to the inch
 Weft: Carpet warp or other coarse cotton
 Weave: B, 1, B, A, B, 2, B, A, B, 3, B, A, B, 3, B, A. Repeat
 or: B, 1, B, A, B, 3, B, A. Repeat
 Several other variations are possible.

(The effect of this weave cannot be shown adequately in a drawing.)

Weave draft (b) as follows - tie-up as for (a), tabby between pattern shots

Treadle 1, 9 or 11 shots (continue)
 2, 9 or 11 " treadle 3, 9 or 11 shots
 3, 9 - 11 " 4, 9 - 11 "
 4, 9 - 11 " 5, 9 - 11 "
 1, 9 - 11 " 6, 9 - 11 "
 2, 9 - 11 " 7, 9 - 11 "
 3, 9 - 11 " 8, 9 - 11 "
 4, 7 shots 9, 7 shots
 3, 5 " } twice
 2, 5 " }
 1, 5 " }
 4, 5 " }

this pattern may also be woven in the Italian manner - without a tabby.

in reverse.

It is possible that next year -- if there is a next year, which nobody knows at this time with the war-horror still over us -- the weaving classes will be held at Banff instead of at Olds. The University of Alberta conducts a school of art, including classes in dramatics, painting, writing and so on, at Banff during the entire month of August. As Banff is one of the most beautiful "resorts" in the Canadian Rockies, this school offers interesting work in a very marvellous setting. Some of us may like to begin now to plan for Banff next August.

The final meeting of this summer's series was the one held at Vancouver, B.C., at the University of British Columbia. As a good many more people arrived for this meeting than were expected it was something of a scramble, but I think we all had a good time. It meant pretty strenuous effort, however, for Miss Vera Henry who assisted me, and for myself. A number of our Guild members from Seattle, Tacoma and Portland attended; and one, Mrs. McDougall, flew up from San Diego. There were many skilled weavers at this meeting and also a number of beginners. One group of these beginners actually planned to go out and teach weaving after that two weeks of instruction! This seemed to me very unfortunate. It takes longer than two weeks, of even the most strenuous work, to learn enough about weaving to teach others. I do not suppose anyone would be rash enough to try and teach music after two weeks study. The projects are not dissimilar. Of course in two weeks study one may lay a good foundation -- something to start from. I hope these ambitious ones at least acquired that much.

While in British Columbia I had the pleasure of spending a week-end in Victoria, where I saw Mrs. Coulter's new 48" eight harness loom (built for her by "our" Mr. Gilmore) with the beautiful new light over it. Last year, just at the end of the weaving session in Victoria, Mrs. Coulter showed me a very interesting piece brought her from South America. At the time I had no opportunity to study it in detail and to work out the special nature of its construction. On this visit I saw this piece again and later we worked out an entirely satisfactory sample of the weave on one of the looms at Vancouver. The piece is a saddle-blanket -- I think from Argentina -- done all in white wool with a very unusual fringe. It makes a perfect bed-side rug to step out of bed onto of a cold morning. The thing is not at all difficult to do, the way we did it at Vancouver, and I hope to give notes on this also in the Bulletin -- perhaps in the November issue.

In Alberta and in British Columbia -- no doubt also in other Canadian provinces -- the State Universities are doing a great deal to promote handicraft through the departments of University Extension. This is connected with the "Youth Training" program. Young women with skill in handicraft are sent out into the most distant and inaccessible parts of the country to teach the young people such crafts as weaving, glove-making and the like. I do not know of any similar work being done by universities in the United States. I wonder why not?

Miss Vera Henry, who assisted me in the Vancouver meeting, makes neckties for sale. They are beautifully made of very fine yarn, and I brought a number back with me. Anyone planning to make neckties would do well to get a sample piece from Miss Henry -- or from Mrs. MacAllister, whose work along the same line was mentioned above. Neckties can be sent from Canada included in a letter, by first class mail, and there is no delay over customs. Miss Henry's address is 908 Broughton Street, Vancouver, B.C., Canada. Mrs. MacAllister's address is Mrs. E.W. MacAllister, Hayatt, West Barrington, R.I.. Those who may be interested in obtaining more of Miss Hayes charming original patterns should address Miss Bertha Hayes, 135 Babcock Street, Providence, R.I.

For the information of new members of the Guild: Mrs. Maybelle Gano, 2016 Castillo Street, Santa Barbara, Cal., is "official sample-weaver" for the Shuttle-Craft Guild. She supplies samples of the weaves appearing in the Bulletin each month and has a large stock of samples on hand from which she can supply samples of almost any of the weaves and patterns most in demand. Please write Mrs. Gano direct, and do not send orders for samples through this office.

Mamm. O'water

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

October, 1940

Basin, Montana

CAF

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October is the birthday month of the Guild, which now starts off on its seventeenth year. It gives me much pleasure in going through our membership list to find so many names that were on the 1924 list also. And it seems to me that we have come a good way since our beginnings. I believe we all know a good deal more about weaving than we did in 1924. I know I do. And I feel that our association -- through which we have pooled our experiences and discoveries -- has played an important part in the development of our craft in this country. The standard of workmanship is noticeably higher, and we know a great many more ways to weave than we did when we began. Also we have had much pleasure and some profit along the way.

October, as well as being our birthday month is also the month devoted to planning for our Christmas weaving. The accent in weaving for Christmas appears to me to be on charm rather than utility -- though much of the charm of an article is in its usefulness, of course. Life in these days is so hard and so exciting that we do not want to clutter it up with dust-catchers, no matter how charged with sentiment.

In previous years we have made scarves and bags and table pieces and linen towels and baby blankets and bath-mats and bedside rugs and neckties, chair-seats and couch pillows. These are probably the things we shall want to make again this year, but for interest it will be amusing to make them in new and novel ways.

Last month I spoke of a Russian weave for linens that I observed in my travels, and as this is quite gay and splashy in effect, not difficult to do, and adapted to many different uses, I believe it will appeal to many of us for our Christmas program. I do not know how the Russian weavers do this kind of weaving, as I have had no opportunity to see them at work, however the method I have devised for my own use reproduces the fabric exactly and is very simple, so I think it will serve the purpose.

In the pieces of this type I saw in Minneapolis and Duluth the weave was produced on a medium weight linen warp and tabby fabric, with the decoration in a coarse flat linen floss, in very brilliant colors. A large table cloth I saw was warped in broad stripes of white, brown and gold, the center stripe being the widest and being in white. The decorative figures were woven in this center stripe. Those who use narrow looms could make a similar large cloth by weaving a white strip the desired length, and then two side strips in stripes of color, putting the three strips together with fagoting. A square lunch-cloth in Miss Berglund's collection in Minneapolis was decorated with a flower-figure in the corners and also, if I recall correctly, at the center of each side. The figure used is shown at No. 1 of the diagram. In each figure the colors were differently arranged and the figures were turned in a variety of positions, but the form of the figure was the same throughout. A very handsome luncheon set could be made on this plan, with a touch of similar decoration on the place-mats. On the diagram I also show some simple Russian figures that could be used in the same way, and a border design that works out very well and would be excellent for the ends of large linen towels, or for runners.

These figures will serve as an indication of the type of design best adapted to this technique. Quite simple, blocky figures are best. Guild members will enjoy designing figures of their own. Modernistic designs will be easy

to develop in this weave; and for those who want "something to go by" I can suggest the special sheet of designs for the "Step" pattern that we issued some time ago. Copies of this sheet are still available, at 75¢. Many of the figures shown lend themselves well to this technique.

The technique does not appear to me suitable for very fine weaving or for dainty effects, so use rather coarse material and brilliant colors. Be bold and gorgeous here.

The process is as follows: set the warp close enough for a good, firm tabby fabric, and thread to plain four-harness twill or on three harnesses as shown at (a) and (b) on the diagram. The tie-up requires four treadles -- two pattern treadles and the tabbies. (On the Structo loom use lever 1 alone for the first pattern shed and lever 3 alone for the second. Tabbies 1-3 and 2-4 as usual.)

The patterns are designed on squares, and may be made as large as one wishes, allowing two or more pattern threads to the square. I suggest four threads to the square as more effective than two.

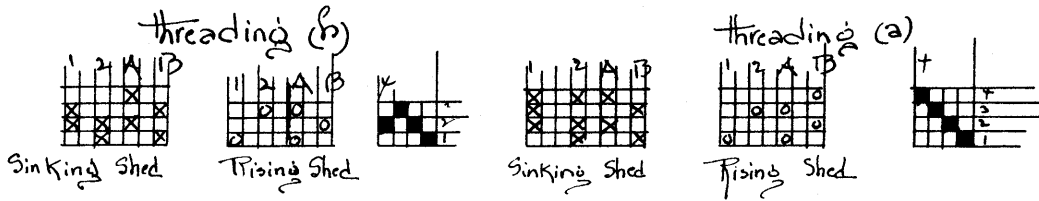
Suppose, now, you have woven as much tabby as you wish for the hem of your piece and wish to introduce the figure numbered (3) on the diagram. Let your last tabby shot be the one on the "A" treadle. (1-3 on the Structo loom.) Make the first pattern shed, on treadle 1, which raises harness 1 alone. With a light pick-up stick take up four of the raised threads, skip over four and take up the next four. With the stick in place treadle on "B" and insert the ends of two short lengths of dark blue pattern weft to the right of each pick-up. Now treadle 1 again and carry the pattern weft through the shed exactly where the stick has been inserted, taking each thread from right to left. Now, with the stick still in place, treadle "B" and weave a tabby shot. Take out the stick and beat. Weave the A tabby and beat. Treadle 2 (lever 3 on the Structo loom), and take up four threads again in the same two spots as before. Carry the pattern weft from left to right exactly where the stick has been inserted. Treadle "B" leaving the stick in place and weave a tabby shot. Take out the stick and beat. Weave the A tabby. This completes the process.

The pattern weft may be put on small shuttles or on bobbins or simply made up into small twists. When several colors are used at the same time carry all in the same direction on each shed. And here are a few practical suggestions: Before weaving the "B" tabby, push the stick hard against the reed so that the shuttle will be sure to pass under it. Do not interlock the threads of different colors along the lines of contact. It is allowable to carry one color over another for a square of the pattern when occasion demands, as when a color moves one space to the right or left -- at least the Russians do this. However do not let it happen too often. In handling the bobbins, the work will be easier if, when weaving from right to left you throw the left hand bobbin first and work toward the right; and when weaving from left to right, begin with the right hand bobbin. Do not draw the pattern weft too tight but do not allow it to make lumps along the edges of the pattern blocks where it turns back. Be careful to get these edges straight. It is allowable to color the limiting threads of the blocks with graphite or crayon, but after a bit of practise this will not be required. End off the pattern thread by taking it through the "B" tabby for a little way after weaving the last pattern shot of a color. Where, as in the center of figure No. 2, a number of adjoining blocks of different colors are woven on the same shed, insert the pick-up stick all across the figure and put in each color under the number of threads required.

Though the pieces I saw done in this technique were all linens, I have been experimenting with coarse silk over a linen warp and tabby. This is handsome for bags, pillow-tops, chair-seats or similar pieces. I believe this form of weaving could be used in wool for the ends of scarves or the hoods that are so popular this season. I have not tried it in wool but I think it might be highly effective.

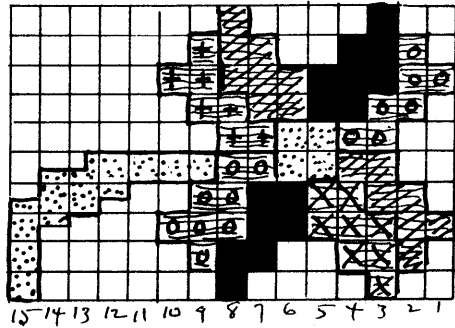
Another interesting piece I saw last summer, and that would make a handsome and novel gift for Christmas, was the South American saddle-blanket I saw in Victoria, and that I mentioned in last month's Bulletin. Mrs. Coulter,

Russian Linen Weave. Bulletin, October 1940



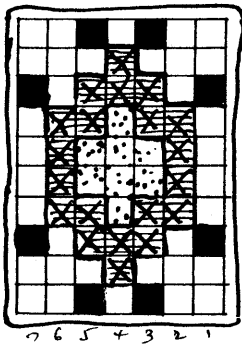
No. 1.

- Yellow
- Dark Blue
- Red
- Orange
- Light Blue
- Green



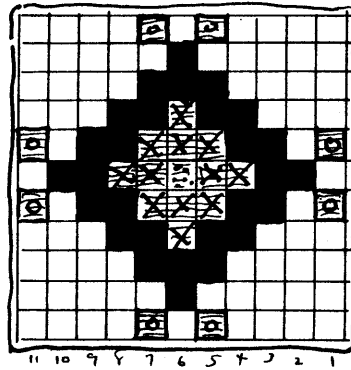
Russian Flower motif — used in corners of lunch-cloth.
Arrangement of colors varied with each motif.

No. 3

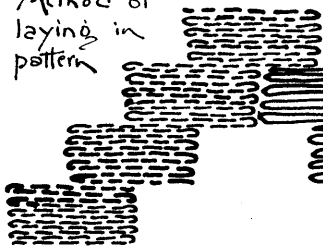


Russian Motifs.

No. 2

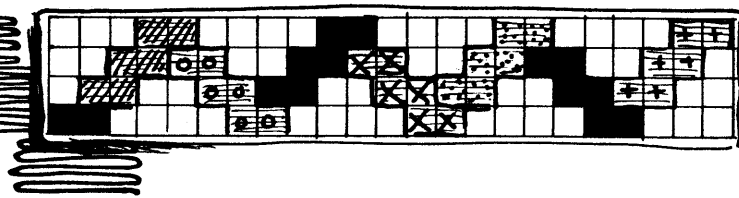


Method of laying in pattern



Border motif

No. 4

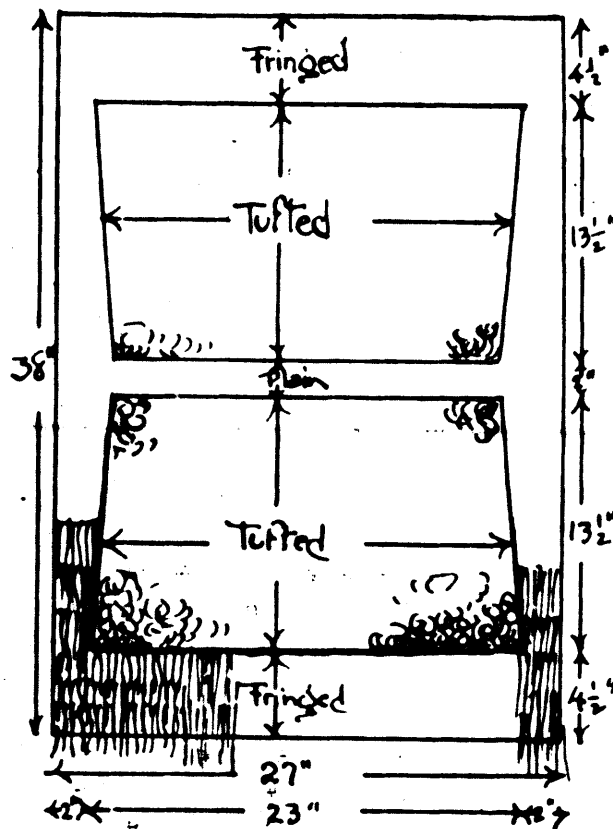


not being a horse-woman, uses her saddle blanket as a bed-side rug, for which use nothing could be more delightful. She has had it for years, and washes it, she tells me, on the lawn with a hose. It shows no signs of wear whatever.

Most people, I fancy, would weave it as a rug, and for this purpose it would be better to take the tufting all the way and to make the side borders straight. But as someone may have a "horsy" friend who would value a handsome saddle-blanket I have shown on the diagram the measurements of the original piece.

The effect of this weave depends very much on the choice of material. In the original the warp is a heavy wool set close enough to cover the tabby. The material used for the tufting is a coarse, loosely twisted wool, and the odd fringe, -- which gives the piece much of its unusual effect -- is a fine hard-twisted mohair, very silky in texture. All the materials in natural white.

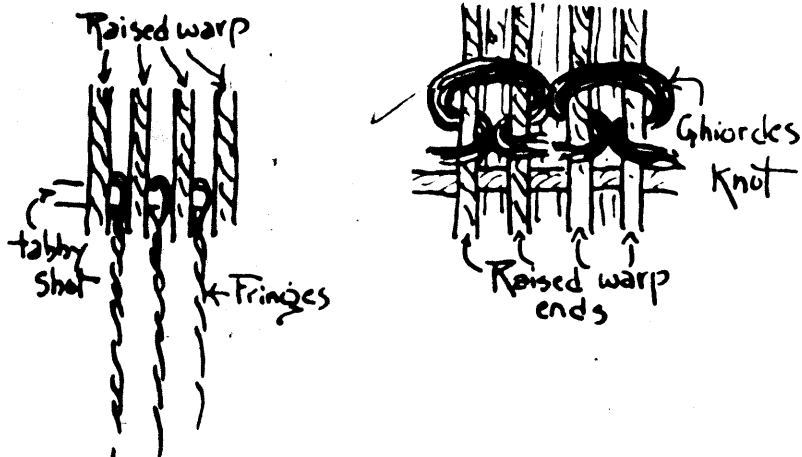
We made some good samples of this weave at Vancouver using Bernat's "Smyrna" yarn for warp at a setting of 12 to the inch. A setting of 10 to the inch might serve. We used the same yarn for the tufting, but Bernat's "wooley-down" might serve better. This is rather costly, and I have sent to the West Texas Woolen mills for some wool "roving" which may prove just what we want and will cost less. However at this writing I have not received the material and have not been able to try it out. If those who wish to make one of these rugs will write me I shall be able to supply the information later. For the fringes I have found an excellent yarn at low cost in one of the "specials" offered by the Percelay Yarn Co. See the next page for this offer.



South American Saddle-Blanket

The tufting is done in the familiar Ghiordes Knot, but the knots are tied around adjoining warps on a raised shed, with the tabby shot under them. The under side of the piece is smooth as the knots do not come through at all. The original piece was undoubtedly made on an upright tapestry frame such as is used by the Navajo Indians, and the knots in one half are tied in the opposite direction from those in the other half. The piece was probably woven from both ends to the center. However for a floor rug this detail is not important.

The most unusual feature of the piece is the fringe. This is made on an open shed, with a weft-shot through the shed. This way: cut a piece of the fine yarn 12" to 14" long, take it around the weft shot between two adjoining warp-ends, and twist. To make the twist roll each end to untwist, then put the two ends together and allow them to roll around each other. Not hard to do though it takes a little time. In the original piece the fringes are inserted in each space between raised warp-ends along every fourth weft-shot in the top and bottom margins, and around every sixth weft-shot in the side



borders. The drawing will make this clear. The fine mohair yarned used in the original piece has a silky and also a stiff effect that is unusual and handsome. A fine "wool twist" rayon might be used, I believe, with somewhat the same effect. One can obtain fine mohair, Indian spun, yarn from the Native Market at Santa Fé, but it is costly. A coarse, soft yarn should not be used for these fringes or the effect will be lost. A #3 perle cotton would be better than the wrong yarn, though I hate to suggest it.

Certainly a bedside rug in this fashion would be a royal gift for a "best friend." Colored materials might be used, of course, but the effect of the natural white is so handsome that it would be difficult to improve upon it.

Next month we shall have some further Christmas suggestions for which space was lacking this month. Mrs. Coulter has sent the directions for a clever little hood which is simple to make and very attractive. I have been making some lace-weave light-weight baby-blankets of the "shawl" variety and have developed what I think a very attractive pattern. This will be in the next Bulletin. If there is space I plan also to include the Finnish linen weave for towels that I saw in Minneapolis.

We who have hand-looms and know how to use them certainly have no excuse for presenting our friends at Christmas with gifts "off the counter." Hand-woven gifts are so much more personal, and so much more interesting to give and to receive.

One of our members, Miss Ella Hoffner, 214 South Plum St., Havana, Illinois, has a Bernat bobbin-winder that she wishes to dispose of.

The Percelay Yarn Co., Pawtucket, R.I., has sent me samples of some very attractive yarns at "special lot" price, and I believe many of us would be interested. I cannot say, of course, how many of these materials are still available. They include many wool and worsted yarns suitable for dress fabrics, novelty and "flake" yarns, some rayons and "frill" materials. Any and all are offered at the really remarkable price of 60¢ a pound. The material mentioned above, which seems to me excellent for the rug fringes, was given in the list sent me under No. 41. It is not mohair, but gives somewhat the same effect and twists nicely. Anyone desiring some of this yarn would do well to send for it immediately. These special lots do not last long as a rule. Refer to the list sent me and this number.

I have a letter from the West Texas Woolen Mills, Eldorado, Texas, saying that they expect to supply various wool yarns in natural and colors -- yarns suitable for suitings, scarves, neckties and so on. They can supply carded wool for spinning, wool "roving," web-roll and batts. They will also do commission carding and spinning. This will be good news to many of us who have been finding it difficult to obtain these services. I am hoping that we shall be able to get from this mill a yarn like the hard-twisted "Chimayo" yarn that we were able for a time to get from Santa Fé. This was the best yarn I have found for upholstery and certain types of blanket, and I am sure it will be welcome news to many if we are able to develop a new source of supply.

May M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

November, 1940

Basin, Montana

RAF
5

(Copyright, 1940, Mary M. Atwater)

Every day Christmas is coming closer, but after all this is only the first of November; there is still plenty of time for the making of gifts, and I believe the directions for the little hood, contributed by Mrs. Coulter of Victoria, B.C., Canada, will appeal to some of our weavers, -- and perhaps the lace-weave baby shawl also presented will appeal to others.

This is a year for hoods; they come in all kinds and styles, -- for motoring, for skiing and skating and hiking, light and dainty, warm and wooly, bright colored and as gay as one chooses. The little hood lent me by Mrs. Coulter, and shown on the accompanying lay-out, is a small, light-weight hood for summer motoring. For this season we may wish to make something heavier and a trifle larger as I will describe. But first, this hood as sent me from Canada: It is made of a soft, fine worsted yarn warped at 20 ends to the inch and lightly woven in the same material. The threading used is "Monk's Belt" which lends itself to a great many variations and quite gorgeous effects. Combine as many colors as you like. Mrs. Coulter has combined in her piece black, white, bright red, jade green, and a novelty yarn composed of yellow, orange and tan.

To make the hood first weave one inch for the facing. This may be in plain weave or in a pattern border, but if a pattern is used remember that as this facing is turned up on the right side of the piece in order to make the figure come correctly it must be woven wrong side up in the loom. Next weave six inches in pattern -- right side up -- for the back of the hood; then three inches in plain tabby in black. A different color may of course be used for this stripe, but the black is effective. Then weave six inches in pattern for the top of the hood, and finally a one-inch facing with the pattern -- if any-- woven wrong side up. Fold the piece of fabric crosswise, through the center of the broad black stripe, and stitch the fold (by hand, of course) about a quarter of an inch in from the edge of the fold. This is shown on the diagram. Now fold the upper corners down to the upper margin of the facing, exactly as we used to fold newspapers for a cocked hat when we were children. Turn up the facing and stitch it down. Turn back the facing at the front of the hood also, and where the two facings meet, mitre the corner. Attach strings and the hood is complete.

As noted above, this makes a light hood for warm weather. For winter sports a warmer hood is desirable. I made one using Bernat's "weaving special" yarn set at 30 ends to the inch and threaded in two colors as for the Finnweave. I set my fabric 18" wide instead of 17" as shown on the diagram, and wove each half of the hood an inch longer. I wove a two-colored double fabric throughout, except for stripes in 1-3 twill at intervals. The colors I used were tan, rose-taupe and brown -- the brown in weft only. For the back of the hood I wove as follows: Tan on top, rose below -- four shots of each. In brown, four shots of twill. Rose on top, tan below -- four shots of each. In brown, four shots of twill. Repeated as required. To make the hood extra warm I padded the double weave stripes with a single strand of Bernat's "Wooley-down" yarn, but for the back of the hood carried the padding for only four inches at the center, so that the folded part of the hood would not be too bulky. I wove the three inch stripe for the fold in twill, and in brown. Above this stripe I wove three of the padded rows, carrying the padding all across. Then for the center of the top piece I wove double with tan on top and a little figure in Finnweave -- done in brown -- to come over each ear. I used for this an amusing little dog, as shown on the diagram. I padded the dog lightly with wool. I finished the piece with three

padding rows all across, and the heading. The effect seems to me attractive and gay. Of course the colors I used are quite sober. For young people of lively taste one might use black and red and white; or black and white and green, or any other brilliant set of colors.

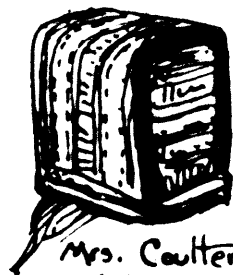
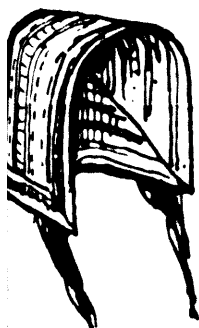
If one wished a hood to draw close about the face a draw-string could be run through each of the facings, to be tied together under the chin.

If a broad turn-back from the face is desired, nothing is simpler than to weave the second facing two or more inches wide to allow for this.

It would also be an attractive finish to weave a narrow scarf to match the hood and attach this to the back of the hood to serve both as muffler and strings.

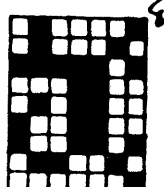
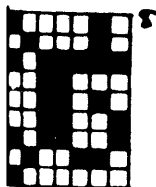
Also if one wishes to weave a lining for greater warmth or finish this may be woven instead of or in addition to the second facing. The lining should be made about 12" deep to allow for fitting and seaming.

A technique that would prove attractive for a winter hood is the method of tufting described in the Bulletin for February 1940.

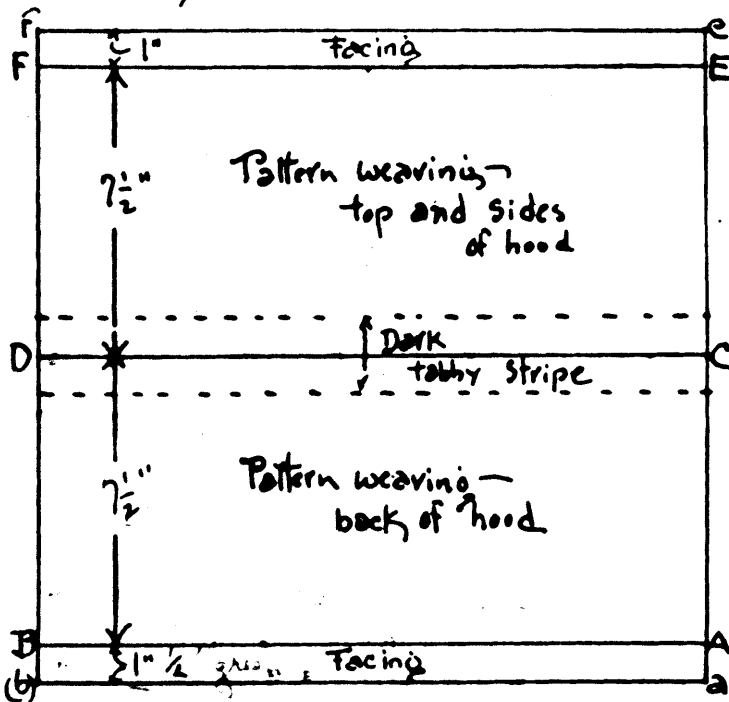


Mrs. Coulter's little hood.

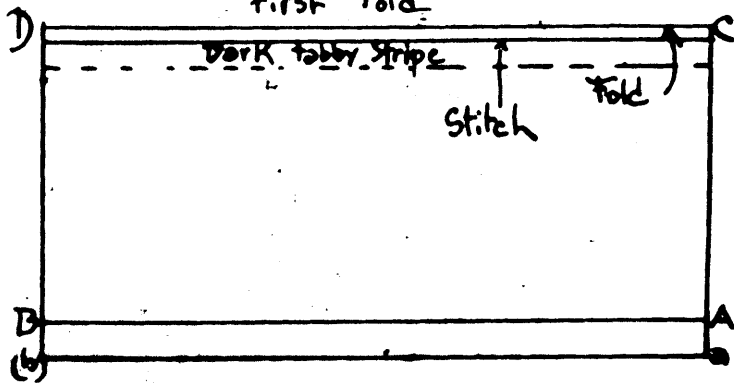
Ornament in Finweave



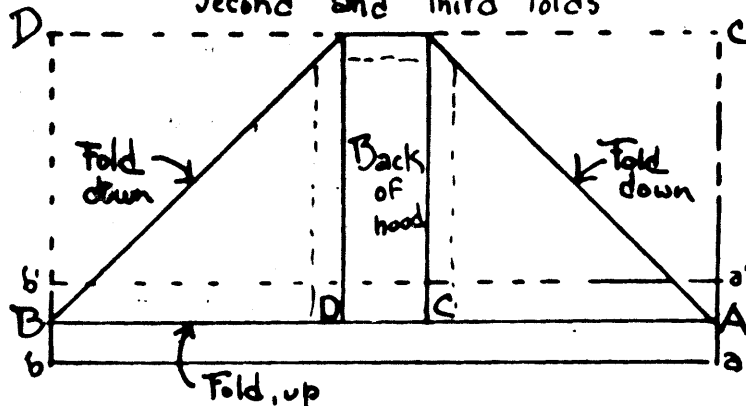
Lay-out of fabric



First fold



Second and third folds



The pattern on Page Three was designed for a light-weight baby "shawl" in lace-weave. I made this pattern for some pieces of this type that I wove recently for an expected arrival in our family -- my first grandchild. I made several of these useful little shawls on the same threading; one I wove all in white, in the pattern as sketched at (a); another I made on the same white warp weaving all the pattern shots and the "A" shots in white with all the "B" shots in blue. This proved very attractive. I also wove one in the effect sketched at "B" with the pattern shots and the "A" shots in white and the "B" shots in pale yellow. This was also very attractive. Many other variations of tie-up and treadling are possible, and will occur to any weaver.

The pattern, though designed for this special use, would also make a handsome lunch-cloth, done of course in linen.

Since the publication of my article on inkle loom weaving, -- in a recent issue of Bernat's WEAVER -- a number of people have written to ask where this interesting little loom may be obtained. Inkle looms are supplied by E.E.Gilmore, 1200 West Harding Way, Stockton, Cal., and by Gallinger Crafts, Hartland, Michigan. The useful little belt-shuttles may also be purchased from the same dealers.

Mrs. Maybelle Gano, 2016 Castillo St. Santa Barbara, Cal., who is official sample-provider for the Guild, will be able to supply paper patterns of the little hood described in the Bulletin. She will also supply samples of the lace-weave shawl fabric.

I have not forgotten the Finnish linen weave mentioned some time ago, and shall present it in the Bulletin as soon as there is space. It had to be omitted this month to permit the description of the hood, which appears such an attractive novelty for Christmas.

And speaking of Christmas: in past years a number of Guild members have subscribed for the Bulletin or purchased the Recipe Book as Christmas gifts for weaving friends. These orders are much appreciated, but I should like to ask that they be sent me as early as possible. Mail sent out at the last moment, in the midst of the Christmas rush, sometimes becomes lost or is sometimes delayed in delivery. Just to help things along, I am making the following special offer: on gift subscriptions for the Bulletin received from Guild members the rate will be \$4.00 instead of \$5.00, and on the combined subscription for the Bulletin and Recipe Book the rate will be \$11.00 instead of \$12.50 -- provided these orders reach me before the fifteenth of December. After that date regular rates will prevail.

From the Tie Company, Unadilla, New York, I have received a set of cords with a clever little catch attached to one end. They are called by the trade-name of "Tyups." Though intended for other purposes, they are very handy for use on the loom, the catch taking the place of the usual snitch-knot. The price, in the lightest weight cord, is 50¢ a dozen. I believe weavers will find it convenient to keep these cords on hand, as they save a lot of time and trouble in making a new tie-up.

May M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

December, 1940

Basin, Montana

RAF
2

(Copyright 1940, Mary M. Atwater)

As our "old members" know, it has been our custom to devote the December Bulletin to matters of technical and practical importance. For hand-weaving is not only an art, it is also a skilled trade -- and that to my mind is one of the things that makes it so satisfying. The air of what is known as "high art" is a bit rarefied for solid comfort and sometimes tends to vaporishness and unreality. We can be just as "artistic" as we like in hand-weaving, but the warp and weft, the heddles and shuttles and reeds, and the bit of good, honest physical work involved keep us solidly attached to reality. I have always felt that the most enviable human being -- the one who lives the most satisfying life -- is the skilled mechanic. And that's what, at the foundation, a good weaver must be.

A good mechanic, however, must have good tools to work with. The most important tools to a hand-weaver are -- naturally -- a skillful pair of hands, but as we can't do much to improve the general style of this equipment we shall have to let Nature go on along the established lines. We can, to be sure, pay attention to the way we use our hands and if we discover habits of ineptness and clumsiness, train ourselves to avoid them. But eight fingers and two thumbs will have to serve. One of our Guild members suggested not long ago that Nature should really have equipped weavers with a third hand. He even drew me a diagram of his idea, showing this third hand issuing on the end of a flexible arm from the top of the weaver's head. But as far as I know he has not yet succeeded in putting this idea into production.

Though we can't do much to alter the natural equipment, we can do something about the looms we use. Far too many of us are content to struggle along with looms that are out of adjustment or improperly constructed, and so give ourselves a quite unnecessary handicap. If the loom is out of adjustment, take time out and set it right. If the loom is badly designed and will not do what a loom is supposed to do -- that is: open a wide, clear shed without requiring undue effort, to beat straight and firmly, to hold the warp securely -- then have the loom rebuilt if it can be cured of its wickedness, and if a cure is impossible make kindling wood of it and get a good loom. It is a waste of time and material to work on a poor loom. I have said these things several times before, but they bear repeating.

I do not mean to say that a loom need be elaborate or handsomely finished. Some of the worst abominations I have seen were beautifully finished, and even carved pieces of furniture -- but impossible as tools for a good weaver. A loom -- even a small one -- should be made of hard wood. There is a great strain on the frame when even a small warp is stretched over it, and if the frame is pulled out of true the weaving will be crooked and therefor worthless. The shedding mechanism, whether "jacks", rollers or "horses", should open a generous shed, and a balanced shed, with the same tension on both the upper and lower sets of threads. For convenience the batten should have a shuttle-race and the lower part of the shed should lie flat on this race. Moreover the shedding mechanism should operate lightly, positively and easily. If you have to stand up on the treadles to open the sheds the loom is not operating properly, and unless you are in need of severe physical exercise -- do something about it. For convenience, a four-harness loom should be equipped with six treadles, and looms of more than four harnesses should have as many treadles as possible -- at least ten for six harnesses and twelve for eight harnesses. In some looms the treadles are hung from the front and in others from the back. The leverage is better, and the treadles can be set closer together, if they are hung from the back of the loom, so for a large loom with six or eight harnesses this system is the preferable one.

I strongly advocate sectional warping, as it saves so much time and trouble, but the important part of warping is to get the warp on the beam smooth and even. It is quite all right, of course, to warp on a board or reel and to beam in the ancient manner, -- provided one does not object to spending from three days to a week -- with the help of one or more assistants -- over a job one can do alone in an hour or two with proper equipment. It's a matter of taste. The important thing is to get the warp on the beam at an even tension and without "crosses" so that it will weave off smoothly and evenly.

At our various "institutes" we always devote one session to discussion of the more important "don'ts". Here they are:

- Don't try to weave on an improperly designed and constructed loom. (This includes the many "contraptions" now on the market, such as the prize abominations the "Thackery" loom and the monstrosity, put together with rubber bands, sold as a "loom" by the Cliveden Yarn Co.)
- Don't weave on a loom that is out of adjustment.
- Don't weave on a poor warp. If the warp is uneven or crossed, wind it all off onto the cloth-beam and re-beam it. This is not hard to do.
- Don't tie hard knots anywhere on the loom. There is a correct knot for each set of ties, and these are explained in detail in the Shuttle-Craft Book. Failure to heed this particular "don't" will inevitably result in broken finger-nails, loss of time, and ruined tie-up cords.
- Don't narrow in the edges. Keep the woven web out to within a few dents of the full width of the warp in the reed. Failure to heed this makes a firm beat impossible. It also results in stretched or broken selvage threads and ruins the edge.
- Don't weave so loosely that there is a picot effect along the edges.
- Don't attempt to sley all kinds of warp through the same reed. It has been my experience that when a fabric is unsatisfactory in texture the reason, 99 times out of 100, is incorrect setting of the warp. If your fabric does not please you, try re-sleying through a different reed. If your fabric is unpleasantly "warp" set it further apart. Set it closer together for the opposite fault. If you wish a fabric in which only the warp shows on the surface set the warp extremely close. For a fabric in which only the weft is to show set the warp far apart. But in setting the warp far apart use a coarse warp, or thread a fine warp double or triple through the heddles; otherwise the warp will not be strong enough to hold the fabric together. The reeds found most useful by hand-weavers, in the order of their usefulness are as follows: 15 dents to the inch; 12 dents; 10 dents; 18 dents; 16 dents; 11 dents. This order varies somewhat with the type of weaving one happens to specialize in.
- Don't stretch the warp too tight, remembering that for some kinds of weaving it must have more tension than for other weaves.
- Don't beat heavily at one time and lightly at another -- unless you wish to produce an effect of streaks. An even light beat -- as in fine wool scarves and such fabrics -- is more difficult to produce than an even firm beat. For a light beat it is a good idea to close the shed before beating. For a firm beat, beat after throwing the shuttle, with the shed still open; open the next shed and beat again; throw the shuttle and beat, and so on.
- Don't fail to correct a mistake in threading or a mistake in sleying. Such mistakes make ugly streaks the full length of the web. But--
- Don't be too "fussy." There are slight errors in treadeling that do not injure the effect.
- Don't fail to wash linen fabrics and all-wool fabrics to give them a finish.
- Don't be content with poor workmanship and don't either sell or give away a piece you know to be faulty. In this lives the craftsman's conscience. The purchaser or the recipient of the gift may not know enough about weaving to know whether the piece is good or bad, but the craftsman knows. I think this is what is meant by the fine motto of the ancient London Guild of weavers: "Weave Truth with Trust."

Most of us know all these things. They are in a way the ABC of the craft. But it seems worth while to go over them from time to time as in the excitement of creation -- or from laziness or carelessness -- we may sometimes forget them.

For this month's special weave, here is the Finnish weave for linens mentioned in a previous Bulletin. It is a simple technique and effective, -- also quite out of the ordinary. Whether or not the Finnish weavers produce the weave as I shall describe I do not know. I know only that it is easy to do it this way on our looms and that the result is exactly like the pieces in this weave that I saw last summer.

Page three

Thread as indicated. If the loom is of the four-harness counterbalanced type, leave the fourth harness in the loom though no threads are threaded on it. The harness is required to balance the loom. If the loom is of the "jack" type the fourth harness may be left in the loom or taken out -- it makes no difference.

For warp use any good linen, set a little more open in the reed than for a firm tabby fabric. For my experiments I used linen "weaver," (Bernat's) at a setting of 22 ends to the inch.

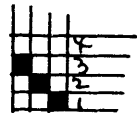
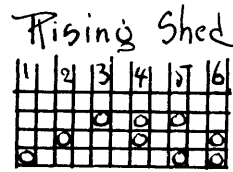
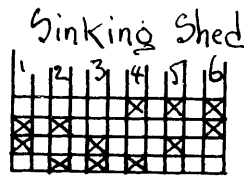
For weft use material like the warp for the twill, and a coarse linen for the pattern.

The fabric should be woven wrong side up, as follows: treadle, 1,2, one shot each, in foundation thread. Treadle 5, and insert the pattern thread where desired. Treadle 3, treadle 1, -- foundation thread. Treadle 4, and insert pattern thread. Treadle 2, treadle 3, Foundation. Treadle 6, pattern inset. Repeat.

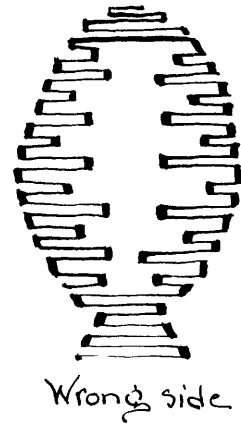
Do not beat too heavily. The effect of this weave is a little like the Swedish "shadow" weaving, but seems to me more effective and also easier to do.

Figure (a) shows an odd pattern that may be traditional for this weave as both the pieces I saw last summer -- one in Duluth and one in Minneapolis -- showed the same figure. However I have also indicated two other patterns used in my experiments with interesting effect.

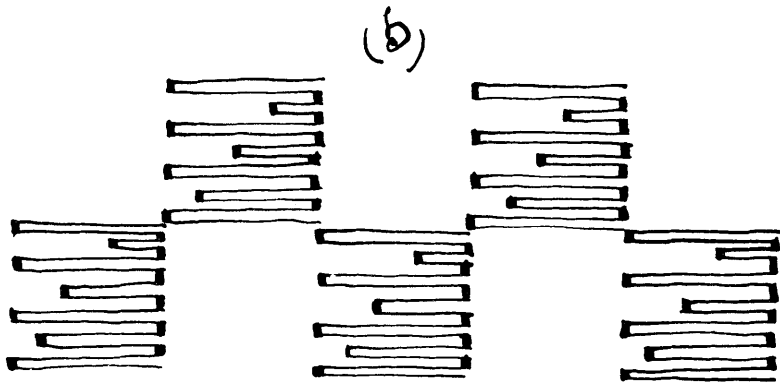
In the towels I saw last summer the warp was in natural linen, and a hem of about 2 1/2" was woven in natural with a small round figure inset in color. The body of the piece was woven in colored linen -- one piece was red and the other blue. The inset figure is most effective in black but of course a color might be used.



(a)

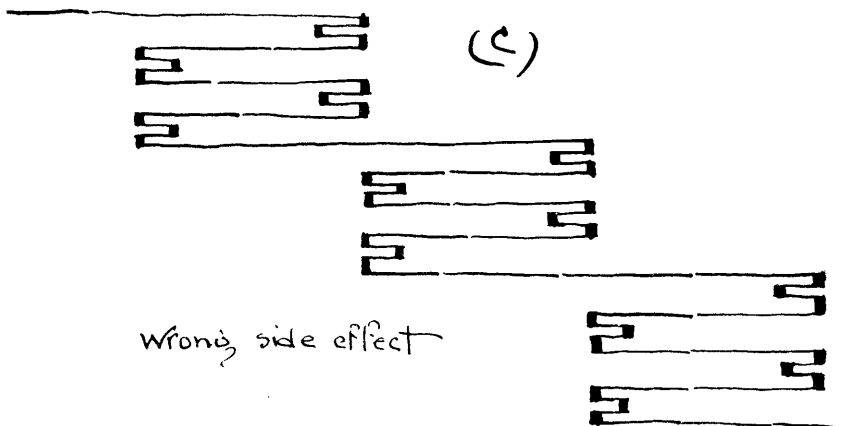


Wrong side



(b)

Wrong side effect



(c)

Wrong side effect

The mechanics of this weave are somewhat similar to the Russian weave described last month -- woven the other way up. However the effect is entirely different. In the Russian weave the ground fabric is in tabby -- in this Finnish weave the ground is in 2-1 twill, with the pattern shots in a reverse twill, warp-face on one side and weft-face on the other. The pattern shots show very little on the wrong side -- the side that is uppermost during the weaving. For the sake of clearness I have indicated them clearly. One may if one likes pick up the pattern on a stick before inserting the pattern weft, but I find in practise that this is not necessary and that it is just as easy to insert the pattern thread with the fingers or a small "poke-shuttle." It is really an extremely simple and easy little technique. In the tie-ups as given it will be noted that treadle 4 is the opposite of treadle 1; 5 is the opposite of 2, and 6 is the opposite of 3. Think of the method of treading this way: the weave in foundation thread is all on the first three treadles, treadled all the way as for twill -- 1,2,3 and repeat. Weave two shots of this twill. Then treadle on the opposite of the last foundation shot and insert the pattern. I believe this will help to make the rythem of this weave apparant.

The only difficulty in this weave is in following the outlines of the figures neatly. For a free figure such as (a) it is a help to draw the outline of the figure on the warp, with crayon or a soft pencil. Or draw the figure on a piece of stiff paper and attach it under the warp.

The effect of this weave is far more subtle and less splashy than the Russian weave. It might be preferred for such pieces as towels. It makes a nice weave for curtains. However it must be borne in mind that the wrong side of the fabric, as also in the Russian weave, shows little of the pattern and is not effective.

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I am moving to Missoula, Montana, for the winter, and until further notice my address will be 930 Poplar Street, Missoula. Of course mail sent to Basin will reach me, but there will be some delay.

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Several Guild members have asked for more information about the light mentioned in a previous Bulletin. The light referred to is the new "flourescent" light. There are agencies handling these lights in practically every part of the country. A small two-tube light, for the loom or work-table, costs about eleven dollars, and requires no complicated installation. The tubes cost more than ordinary light-bulbs, but they last much longer, and use much less "juice" than ordinary lights. One may at first glance think this light dull and cold, -- but just try working under one of them!

** ** ** ** **

Mr. Millen asks me to mention, in what he irreverently calls our "gossip column," that he has added two shades to the color list of his tweed yarn. These shades are rust and plum. Very welcome additions. As most of you know, Mr. Millen produces hand-woven tweeds as a business and has developed a special yarn which many of us are using with great satisfaction. His address is 521 East Pitt Street, Bedford, Pa.

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Last summer, when preparing for the series of "institutes", I made a number of patterns for the Finnweave, -- some elaborate and some simple. There are 18 or 20 of these drawings. It occurs to me that our Finnweaving members might like to have them. It will cost about \$30.00 to have them printed -- if thirty Guild members want them at \$1.00 a set I will have the printing done. If you want them send me your names -- send no money now.

Mary M. Atwater