

# THE SHUTTLE-CRAFT GUILD

## BULLETIN

Basin, Montana.

for

January, 1942

Since the last Bulletin was issued we have suffered the tremendous shock of the Japanese attack on Pearl Harbor and the declarations of war. Victory and the return of peace lie ahead, we must believe, but between now and that longed for time there will be much pain, sorrow and privation. Is it worth while to keep our craft going? or should we put away our looms "for the duration?"

I feel that weaving will prove a resource to us in these troubled times, and that now more than ever we should value and preserve what we have of beauty in our daily lives. Our great great grandmothers plied their shuttles through the war of the Revolution and through the exceedingly bitter days of our Civil War. We, I believe, have as much courage and good sense as they, and can do likewise. So I shall keep the Bulletin going -- unless print-paper gives out, and as long as yarns for weaving can still be had.

The problem of weaving materials has not yet become acute with us, though linens, celophane, silks, rayon, and imported yarns are becoming scarce. Before the "present emergency" is over we may have to spin if we want to weave in wool. But that time is a long way off, even at the worst, and cottons we should be able to find without difficulty. Those who are able to do so might well lay in stocks of such yarns as will soon disappear. But I think the best course is to turn our attention definitely toward the use of cotton.

I have always felt that we weavers in this country do not use cotton as cleverly as we might. Now is our chance to find out what we can do with cotton. Simply substituting cotton for wool in our accustomed weaves is not what I mean. We must find the weaves that can be developed better in cotton than in any other material. And I think, too, we must somehow persuade the manufacturers of cotton yarns to give us something besides the hard-twisted warp yarns and the mercerized cottons. We shall want a variety of cottons of different textures, and chiefly rather soft-spun unmercerized cottons in colors. By asking for these things persistantly I believe we can get them.

For the present, of course, wool and worsted yarns in great variety are still available, and domestic linens are to be had from the Salem Linen Mills at Salem, Oregon. No doubt prices will rise, as all prices are rising in the wave of inflation, but there is no help for that except through action of the government to stabilize prices. An action that will undoubtedly be taken sooner or later. In the mean time we must do as best we can. Perhaps if we refrain from buying the most costly yarns, this action may help in keeping prices down to reasonable figures. No doubt a good many of us can recall what the manufacturers of wool and worsted yarns did to us at the time of the first World War. It would be a pity to let them get away with that again.

But to get to the main subject of this Bulletin: Our January Bulletin for the eighteen years or so that it has been issued has been devoted to the subject of coverlets. A coverlet is a fine large job for winter days at the loom, and every weaver wants to make at least one of these sightly and useful articles. Just how to make it, is the question.

For myself, I could not begin planning a coverlet and choosing a pattern without knowing the bed on which it was to lie and the room in which the bed was to stand. So this is a personal and individual problem. For a house furnished in strictly Colonial style of course only a Colonial type of coverlet is suitable. But a Colonial piece is distressingly out of place in a modernistic room, or in one done in Spanish style.

The two patterns I have selected for this Bulletin are both Colonial, but could be used in any room not strictly "period" or completely stylized. Pattern (a) is a simple -- almost a simple-minded -- pattern, but one with a good deal of charm and one that lends itself amiably to a number of variations. It goes by the rather alarming name of "Fifteen Hundred Snow-Balls." It is composed of a square block and a rose or snow-ball figure, and for convenience I have broken up the draft into these elements. It is a simple matter to arrange these elements for a coverlet of any desired width, -- even for a small crib-coverlet. That is one reason I selected it for this month as several Guild members have written to ask for such a pattern. It can be woven very agreeably in two colors, and it has an attractive "young" effect.

On our standard six-treadle tie-up, weave the square block:

```
treadle 1, 3 shots
"      2, 2  "
"      1, 2  " } four times
"      2, 2  "
"      1, 3  "
```

For the little cross connecting adjoining square blocks:

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treadle 4, 3 shots
"      3, 2  "
"      4, 3  "
```

For the rose figure: (or the "snow-ball," if you prefer)

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treadle 3, 5 shots
"      4, 5  "
"      3, 2  "
"      4, 5  "
"      3, 5  "
```

For the small diamond between roses:

```
treadle 2, 3 shots
"      1, 2  "
"      2, 3  "
```

The eight-harness summer and winter weave pattern at (b) is an unusual and interesting pattern. It is taken from a double woven coverlet owned by Mrs. Arthur S. Mann of the Chicago Coverlet Guild, and the draft was written from an illustration in a book called "Heirlooms from Old Looms" published by the Chicago Guild. This publication contains reproductions of photographs of over two hundred ancient coverlets, and is of much interest to hand weavers though no drafts are provided. The pattern we are using -- with the permission of the Coverlet Guild -- is one I have never seen elsewhere. The old name, if it ever had one, appears to have been lost, and I suggest that to identify it we call it the "Holly-Wreath" pattern, which seems to suit the designs and also the holiday season.

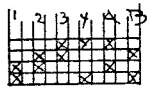
The coverlet as shown in the book has a rather unfortunate border, so I have ventured to design a border that seems to me to suit the pattern better. I am not giving the treadeling as this can be followed very easily from the illustration. The tie-ups as given show the treadles in the order they occur -- treadles 1 and 2 of the complete tie-ups for the large square block, and so on.

This seems to me a very graceful and airy pattern, suitable for a guest-room or for twin beds in the master bed-room. It could, of course, also be used for pillow-tops. One might if one wished weave the large squares "blank" and have only the wreathes.

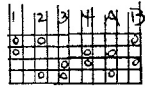
To be strictly Colonial, both these patterns should properly be woven in wool over a cotton warp, but a cotton weft might also be used with good effect if one wished. The "thrifty-knit" strand cotton supplied by the Lily Mills is nice for overshot weaving, but too coarse for summer and winter weave.

"Fifteen Hundred Snow-Balls"

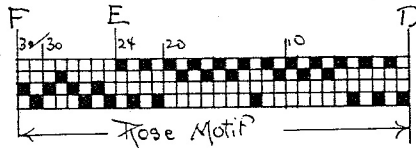
(a)



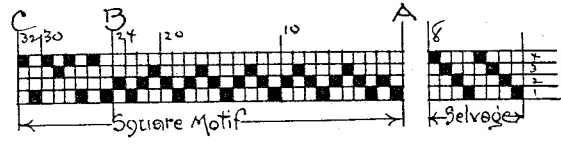
Sinking Shed



Rising Shed



Rose Motif



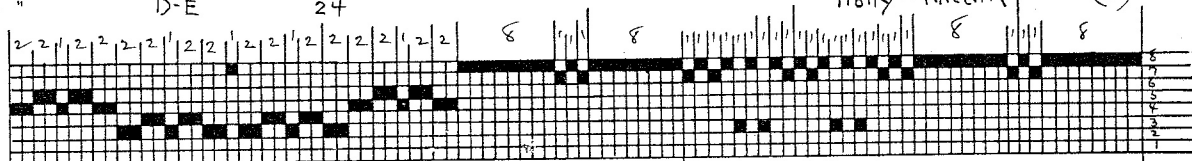
Square Motif

For (a) as illustrated, thread Border:

Selvage	8 ends	D-F twice	64 ends	A-C	32 ends
A-B	24 "	D-E	24 "	A-B	24 "
D-F	32 "	A-C twice	64	Border	560 ends
D-E	24 "	A-B	24		
A-C, 3 times	96 "	D-F, 3 times	96		
A-B	24 "	D-E	24		

For center thread  
D-F as required, omitting  
the last three threads on  
last repeat - Seam edge

Short Draft

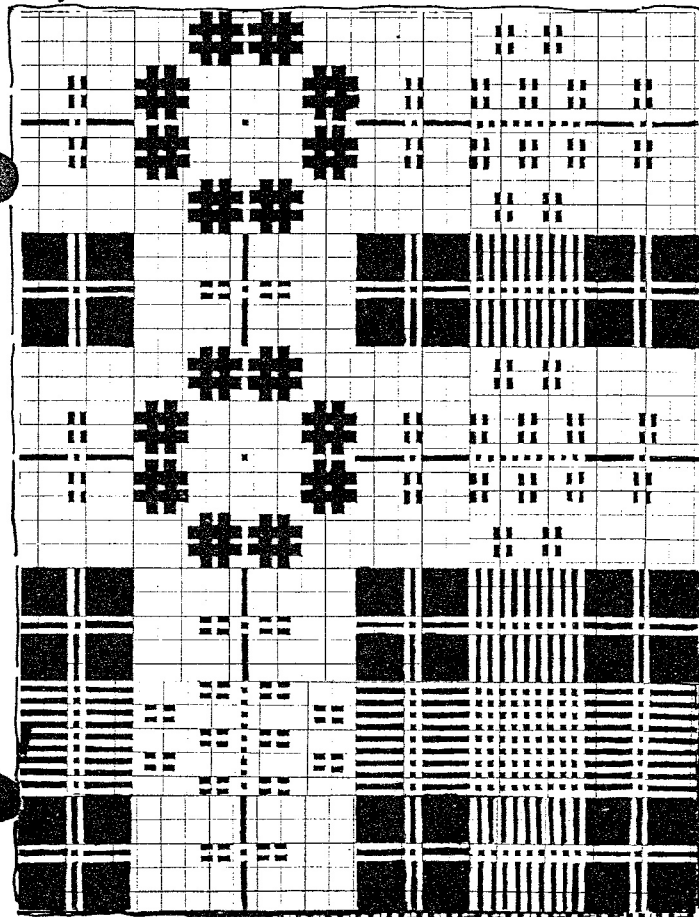


Pattern, 56 units 224 ends

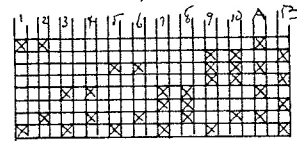
"Holly-Wreath"

(b)

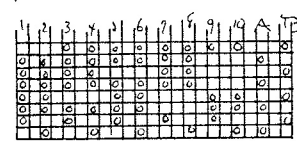
(b)



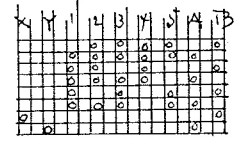
Border, 38 units, 152 ends



Tie-up - Sinking shed

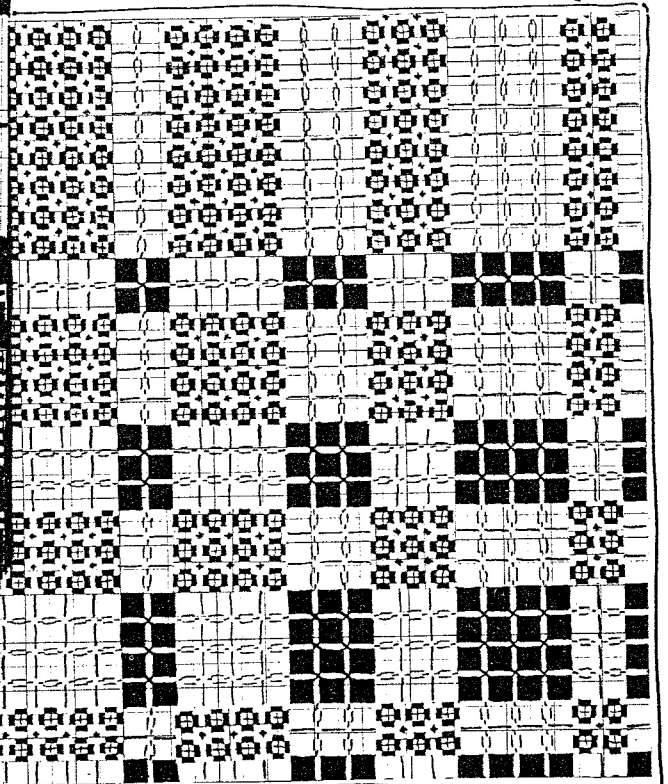


Tie-up, Rising shed



"X-Y" tie-up - Rising shed

(a)



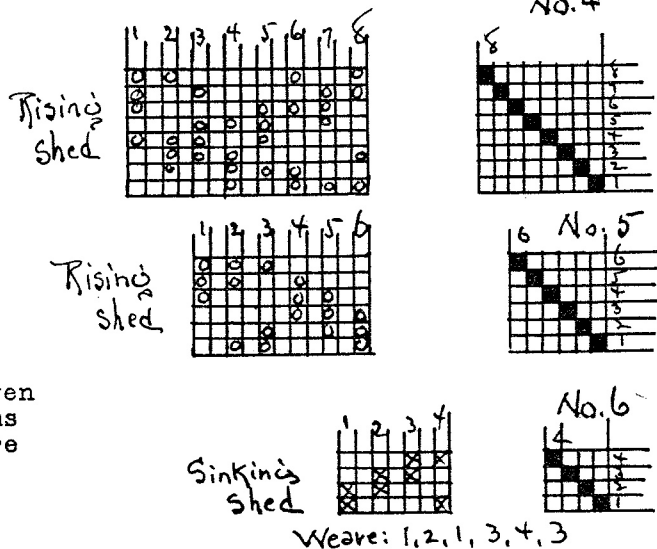
For (b) one would have to use perle cotton #5, I suppose, as a soft unmercerized cotton in this weight appears to be unobtainable at present.

The Recipe Book contains several coverlet patterns in the modern style in several different weaves. For a very special coverlet one might use the double weave with its free designs. For a room in the Spanish style a very handsome type of coverlet is one done in tufted weaving with the tufting in black over a red foundation, or in red over a white foundation, or in black and red over a white background. The method of weaving was described in the Bulletin for February, 1940 and the directions need not be repeated here. A handsome and typical Spanish pattern for this weave is given in the Recipe Book.

While in southern California last summer I saw a very attractive bed-covering that suited the mission style of room in which it was used very well indeed. The foundation was rather coarse cotton in "natural", woven in plain cotton tabby in stripes of color, with occasional broad bands of pattern weaving in a technique quite common in Mexican and Guatamalan pieces. It resembles, oddly enough, the Russian technique given for linens in the Bulletin some months ago. Of course the patterns are different. Amusing little figures of birds and beasts, flowers, men and women, as well as geometric forms are used as freely as possible in this weave. I plan to describe it more fully at some future date.

Here for the record are the drafts and tie-ups for the three little weaves given without drafts in the December Bulletin. For No. 4 and No. 5 the treadles are woven in the order given, and repeated. The treadeling for No. 6 is given. How many Guild members, I wonder, wrote these drafts for themselves? They are nice little weaves for wool fabrics for sports coats and the like.

For No. 4 and No. 5 I have given the rising shed tie-up, as most looms carrying more than four harnesses are now of the "jack" type.



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

I have an address for worsted yarns that will prove useful: The Concord Worsted Mills, Thomas Hodgson and Sons, Inc., Concord, N.H. This firm supplies a number of attractive yarns in good colors, and offers them at a special rate to Guilds, schools and commercial weavers. In sending for samples state that you are a member of the Shuttle-Craft Guild and ask for the "wholesale" price-list. The prices are materially lower than those quoted by some other dealers, and the quality appears good.

At the beginning of this new year I should like to ask Guild members to write and tell me what type of material would most interest them, so that I can plan the Bulletin accordingly. It is a great help to me to know what our members would find most useful. Do we want more patterns of the Colonial type? more of the unusual and special weaves we have been giving from time to time? more modernistic patterns? Just what shall it be?

May M. Atwater

# THE SHUTTLE-CRAFT GUILD

## BULLETIN

for

Basin, Montana

February, 1942

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In response to a request in last month's Bulletin, a number of Guild members have written me to express preferences to guide me in the selection of material for the Bulletins of this year. It is interesting to discover that most people ask for more of the unusual weaves, and patterns of the modern style. I feel myself that we serve the craft best by working out and presenting the less known and more obscure weaves, as the conventional Colonial weaves and patterns are easily available in the Shuttle-Craft Book and elsewhere, while our Bulletin is practically the only source of information for much of this non-current material. It is encouraging to have the encouragement given by the letters from Guild members.

During the past few years a considerable number of unusual weaves have been introduced to American weavers through the Bulletin. One of the most important additions to our "bag of tricks" was the "crackle weave," introduced through the Bulletin several years ago and since developed in several novel and interesting directions. It is used today by many weavers who have never been members of the Guild and who may not realize that they owe this special weave to us. It was also through the Bulletin that "leno" weaving was made possible to hand-weavers. Such weaves as the Scandinavian three-harness weave, the Spanish open-work weave, knotted pile rug-making, the "no-tabby" weave, and a number of others, though entirely familiar to some groups of weavers, were not generally current till presented through the Bulletin. A large number of special weaves have been the result of our own research and experiment and were to all intents a "lost art" till explained in the Bulletin. I refer to such weaves as the Mexican, Peruvian and Bolivian forms of warp-face weaving; a group of weaves from West Africa; the interesting little weave, probably from North Africa, presented in the Bulletin for last October; the Navajo saddle-blanket weaves; The Mexican method of producing the fascinating double weave; an unusual and remarkably handsome form of tapestry from ancient Peru; two-warp rug-making; "twice-woven" rugs; a Russian weave for linens; a Finnish weave for linens; the Soumak weave for rugs; Maori "taniko" weaving; a Peruvian "rep" weave for upholstery; many special weaves for drapery fabrics, clothing and so on. It is really quite a list, and though probably not many of our members have found each and every one of these special weaves of interest, I hope that all have found a few of these things of special value.

My experimental work has been directed during the last few months toward finding some new weaves especially adapted to the use of cotton materials. We are having much difficulty in procuring linens of late, and though we can still get most of the wool and worsted yarns we are accustomed to use, it is quite possible that before long these will also be off the market or at any rate very costly. Cottons appear to be our "best bet" for our work during the next few years.

I am really glad of the necessity to turn to cotton. We have never used cotton very cleverly, and now is a good time to improve our cotton techniques.

One of the obstacles in our path is the fact that manufacturers show a certain unwillingness to provide the kinds of cotton we prefer -- the soft unmercerized cottons in fast colors that we used to get from Sweden. They offer chiefly the hard, shiny, mercerized "perle" cottons which, though suitable for some special weaves, are not easy to use cleverly. I think, though, that if we keep asking for what we want we shall get it in time. One of our Guild members writes that on a recent trip she visited Gatlinberg and saw much nice weaving, done over a soft cotton warp specially supplied by the Lily Company. I have written for further information about the material, and it might be well for others to write also.

The special weaves I have for this month are real novelties. They are the result of my recent experiments and though one hesitates to claim that anything is "new" in weaving I have never seen anything like these weaves in my rather extensive browsings and with me at least they are original. I think, too, that they have some quite special values.

These weaves are definitely of the "texture" type, and it is impossible to give an adequate idea of the effect in a drawing. I'd like to suggest that it would be interesting to make samples, or to get samples from our official Guild sample-maker, Mrs. Maybelle Gano, 2016 Castillo Street, Santa Barbara, Cal.. I am calling the weave given in drafts (a), (b), and (c) the "Shadow" weave, for obvious reasons. It is essentially a plain tabby weave without any skips except the little two-thread skips that make the light and dark outlines between the changes of hatching. As a consequence, the fabric is extremely firm and durable and will prove excellent for furniture covering and also for bags and similar articles. Another desirable feature is that the weave is almost exactly the same on both sides, so that it can be used for hangings. It would also be excellent for linen pieces in coarse colored linens -- if we had them. That suggestion will probably have to wait a while, though some of our members may be fortunate in having hold-over stocks of colored linen floss or similar linens. The weave could also be used for blankets and afghans, made of Germantown or other coarse yarns. However it is perhaps best in cotton.

Color is essential to this weave. The warp should be in two colors, one darker than the other, and the weft may be in the same material and in the same colors, or may be in different colors and material, with the proviso that one of the colors used for weft should be darker than the other and that the weft used should not be too different in "grist" from the warp. As this is a tabby fabric warp and weft must be similar. By choosing shades not too far apart in "value" a very subtle effect of shading may be produced, and for a pronounced pattern use strongly contrasting shades like the black and white of the drawing.

For some of my experiments I warped with Lily's "frost-tone" cotton, which is a mercerized cotton somewhat finer than #5 perle. I set the warp: two threads ecru, two threads brown, at 30 ends to the inch, and threaded double. One might instead use carpet warp or coarse perle cotton at 15 ends to the inch alternately light and dark, and thread singly. For weft I used the same material as the warp, in double strands of ecru and brown. This gave an excellent result. I also wove the same warp in Lily's strand "thrifty-knit" cotton in black and orange, using single strands. This also gave a handsome effect and a somewhat heavier fabric than the other. Though the weave is more effective when done in coarse materials it would give a very fine, dainty little figure if carried out in fine cottons at 30 ends to the inch, threaded singly.

Draft (a) produces a decidedly modernistic effect, and the more conventional pattern at (b) also has its charm. Either draft may be woven in a variety of ways. For instance draft (a) if woven with two repeats of the treadeling as given and then two repeats of the same treadeling in reverse, is very nice indeed.

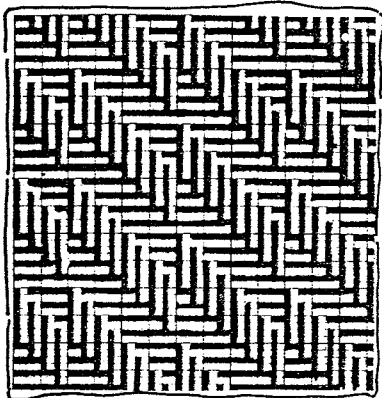
Draft (c) is a four-harness version -- not sketched -- of the figure at draft (b). While not quite as neat and definite in pattern as when woven on eight harnesses, this is really very attractive and produces a fabric of exactly the same structure. The effect of (a) cannot be produced readily on four harnesses, but an interesting diagonal effect, like a broad twill in shading, results from using the first sixteen ends of the draft as a repeat and weaving either all one way or with reverses at intervals.

Other patterns could be developed in this weave, and if the weave proves of interest to Guild members, additional drafts will be supplied.

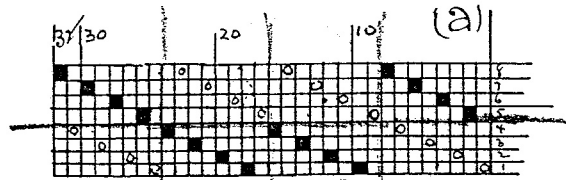
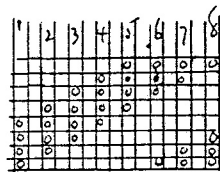
Draft (d), also warped in two colors and woven in two colors, produces a figure similar to (b) in a true double weave. And, believe it or not, so does the four-harness version at (e) -- though the eight-harness effect is a bit neater and sharper in effect than the four-harness weave.

For this double weave I used in my experiments the same materials as for the "shadow" weave. I also tried warping in thrifty-knit cotton at 15 to the inch and weaving in the same material. This gave a

Page three  
The "Shadow" Weave

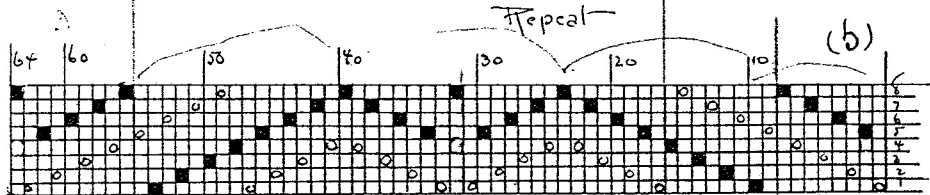


Pattern (a)



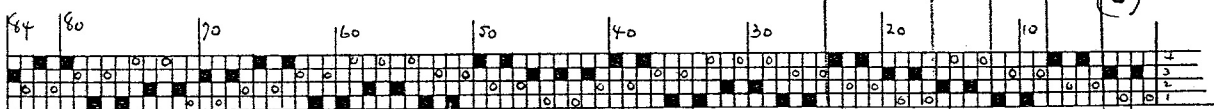
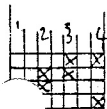
A □ Light colored warp B  
■ Dark

Weave: treadle 1, light; 5 dark; 2 light; 6 dark; 3 light; 7 dark; 4 light; 8 dark;  
5 " 1 " 6 " 2 " 7 " 3 " 8 " 4 "



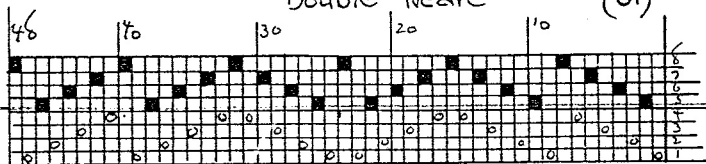
Same tie-up as for (a) B  
Weave as for (a) for 24 shots. Reverse for 8 shots. Weave forward for 8 shots. Reverse for 24 shots.

(The threading may be treadled differently with interesting results. For instance the tie-up and treadling given for (d) may be used)

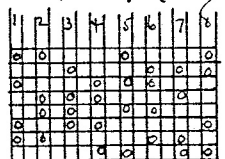


Weave: 1, light; 3, dark; 1, light; 3, dark } Repeat twice;  
2 " 4 " 2 " 4 " } weave in reverse, once;  
3 " 1 " 3 " 1 " } ahead once  
4 " 2 " 4 " 2 " } in reverse twice.

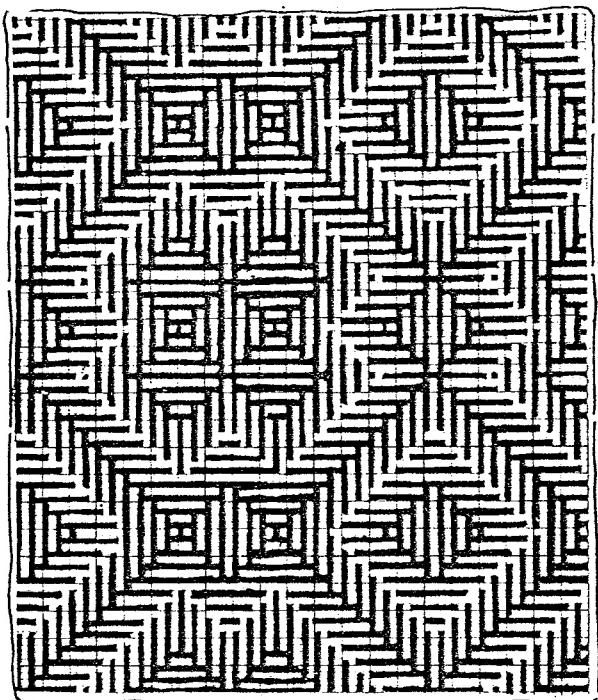
Double Weave (d)



Tie-up (d), Rising Shed

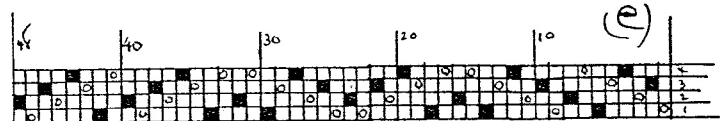
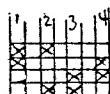


Weave: (X) 1, dark; 2, light; 3, dark; 4, light  
5, dark; 6, light; 7, dark; 8, light  
Repeat from (X)  
(Y) 1, dark; 8, light; 7, dark; 6, light;  
2, dark; 4, light; 3, dark; 2, light (Z)  
Repeat from (Y)  
Repeat from (X) to (Y), once  
(Y) to (Z) once  
Repeat from the beginning



Pattern (b)

Tie-up - note special arrangement of treadles



treadle 1, light; 3, dark; 2, light; 4, dark; 3, light; 1, dark; 4, light; 2, dark — twice.  
4 " 1 " 3 " 4 " 2 " 3 " 1 " 2 " — twice  
1 " 3 " 2 " 4 " 3 " 1 " 4 " 2 "  
4 " 1 " 3 " 4 " 2 " 3 " 1 " 2 "  
Repeat.

satisfactory result also.

One interesting thing one may do with draft (d) is to thread the first repeat as shown and follow with a repeat with the colors reversed. In weaving, weave one repeat as given and the second repeat with the colors reversed. This gives an interesting variation in the color effect in alternating squares. Of course the same thing may be done with draft (e).

This double weave was suggested by a photograph of an interesting ancient piece, woven on sixteen harnesses. The eight-harness and four-harness versions are less elaborate in design of figure than the old piece, but are in the same weave. I admit I was surprised to discover that the thing could be done at all on four harnesses. I do not consider this weave of as much practical value as the shadow weave, but it is an amusing "stunt," and the resulting fabric is firm and handsome and would make very satisfactory chair-covering or hangings. As in the shadow weave, both sides are "right" sides, and the fabric is again tabby. A double tabby in this case.

As Guild members know, it has always been the Guild policy to pass along to others what we know or can find out about weaving, but sometimes it is amusing to keep one or another of ones little special tricks of technique as a bit of a mystery. And as these weaves seem to be something quite novel and as they were specially developed for the Guild, I shall not publish them elsewhere. We can have a bit of fun with them if we choose. I have an idea that even highly skilled weavers might find them quite a puzzle without the directions.

For next month I have an extremely beautiful and interesting re-Inca weave from ancient Peru that lends itself delightfully to weaving in cotton. I have been experimenting with this weave for some time and think it one of the handsomest of the old "native" American weaves. A somewhat similar weave, but quite different in effect, is used in Mexico.

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Our Canadian members write me of the war-weaving they are doing -- many large scarves for the navy, and blankets and other things for the refugees. Some of these blankets are made with odds and ends of yarn such as any weaver has lying about. The blankets are far from being things of beauty but they are warm and that is the main thing.

So far our Red Cross has not enlisted our looms and our efforts, but I have no doubt that as the war-effort becomes organized we shall find our place of special usefulness. In the mean time, those of us who have not been in the habit of selling our work may find it interesting to weave tweeds for the neighbors or drapery fabrics for a local store or decorating establishment and devote the proceeds to the purchase of war-bonds or to Red Cross contributions. If trying this, though, remember that weaving is a business with many, who depend upon it for their living, and do not injure this business by selling your work too cheap. If possible consult some local weaving shop for the current prices. It so often happens that a fine public-spirited impulse back-fires to the injury of others.

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Mrs. Edna S. Burchard, the Burchard Weavers, 614 Grand Avenue, Oakland, California, asks me to say in the Bulletin that she is still able to supply weaving equipment and materials.

Mr. E.E. Gilmore, 1200 West Harding Way, Stockton, California, writes that he was held up for a time due to delays in receiving shipments of steel heddles, but that the orders finally came through and he was assured he could count on getting orders through. It would be distressing to return to string heddles after growing accustomed to the convenience of modern metal heddles.

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for

Basin, Montana

March, 1942

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For this month I have an unusual weave that I have found fascinating, and that will, I hope, appeal to members of the Guild. It is a "Pre-Inca" weave from Peru, hence extremely ancient -- just how ancient apparently nobody is prepared to say. But like so many of the old "native" American weaves it lends itself to modern effects in a delightful and surprising way.

In the course of my experiments I tried this weave with many different materials and combinations of material. For best results, according to my findings, the warp should be a hard material, set closer than for tabby weaving but not as close as for warp-face weaves; and though wool and silk can be used effectively for weft, a coarse cotton seems to me to give the best results. For the fabric I like best I used ordinary carpet-warp set at 30 ends to the inch and threaded double, with Lily's "thrifty-knit" cotton for weft. The resulting fabric is, naturally, fairly stiff and heavy. It is a suitable fabric for chair-seats and upholstery, for square "utility" bags, for table squares, and the like. Done in finer, softer materials it is also handsome, and makes a fine fabric for pillow-tops and table-runners, for the more "dressy" bags, and for drapery. It will not do for scarves and filmy fabrics, and I think it unsuitable for large rugs, though it could be used for small bath-mats.

The weave is produced on the two tabby sheds by a special pick-up technique, so a two-harness loom can be used for it, and it lends itself nicely to belt-weaving on the inkle loom. However, when threaded twill-fashion on eight harnesses it is possible to produce some attractive small figures on the harnesses without the pick-up. The more elaborate figures could be woven readily enough on a draw-loom, of course, but few of us have this equipment and must resort to the pick-up stick.

The weave produced a system of skips that entirely cover the face of the fabric, giving a peculiarly rich effect. The "wrong" side of the fabric shows no skips at all and is in a solid plain weave. If the weave is used for portieres or other pieces in which both sides of the fabric are in evidence it would be a good plan to set the warp in stripes of color to lend interest. Some of the ancient Peruvian pieces show this treatment.

A single color can be used for weft, but as a rule two colors are used. It is also possible to use three colors, but more than three I found inadvisable. The colors are separated by an outline pattern picked up in the warp, as may be seen by the drawings on the diagram. The drawings give very little idea of the liveliness and richness of the woven effect, so I hope Guild members will at least try this weave in the form of a sample in order to see for themselves how interesting it is.

Fairly simple geometric patterns seem most suitable for this weave, and these must be developed along diagonal lines. The diagram shows a number of such patterns. Pattern (a) is one that can be woven on eight-harness twill without the pick-up technique. The drawing is sufficiently clear to be followed without difficulty, I believe, so the treadeling need not be given. Patterns (b) and (c) are effective all-over patterns and pattern (d) may also be used for an all-over fabric but was included especially for use on the inkle loom. It is an ancient Peruvian figure. Pattern (e) is a pre-Inca pattern that appears to have been "standard" for this weave as it appears in a good many of the ancient pieces. It is the "flying pelican" figure, also found in other Peruvian weaves, arranged so that the figure is interlocking -- the same figure in each of the two colors.

The pick-up is always made on an open tabby shed, and this may at first cause a little confusion in following the patterns from the drawings. Note that under each drawing the alternate threads for the first tabby shed are indicated. In detail, to weave pattern (d) as shown, open the first shed and weave plain with the ~~same~~ of the two weft-colors to be used. With the shed still open, take up the first two threads at the right hand edge as a selvage, go over three of the raised threads and pick up the fourth. Then for the rest of the way across the warp skip seven and pick up the eighth. Through the shed resulting from setting the stick on edge weave the ~~light~~ color. Now open the opposite tabby shed and weave plain again with the ~~same~~ weft. With the pick-up stick take up the two selvage threads, skip two and take up two. For the rest of the way skip six and take up two. Through this shed weave the ~~dark~~ weft. Open the first tabby shed again and take up the two selvage threads, and also the next three threads, skip one. For the rest of the way pick up seven and skip one all across. Weave the ~~dark~~ weft through this shed. With the same tabby shed open, pick up for the light shot as follows: pick up the two selvage threads, skip two and pick up three. For the rest of the way across skip five and pick up three. Weave the ~~light~~ weft through this shed. After weaving these first three sheds it should be simple enough to continue. As a result of weaving in this manner one color weaves tabby under the skips in the other color, and the picked up warp-threads make an outline for the figure between the changes of color.

In weaving the more elaborate figures I found it simpler to open the shed and pick up the outline threads on a small round pick-up stick. With this stick in place and the tabby shed still open, I then picked up the spaces to be woven in the light color and wove the dark weft, and then picked up the spaces just woven in dark and wove the light color, leaving the tabby shed open and the round stick still in place. Doing it this way it is, of course, impossible to beat the first shot till after the second shot has been woven and the sticks removed. But this does not matter as the two shots lie one above the other in the weave and they can be beaten up together without any difficulty.

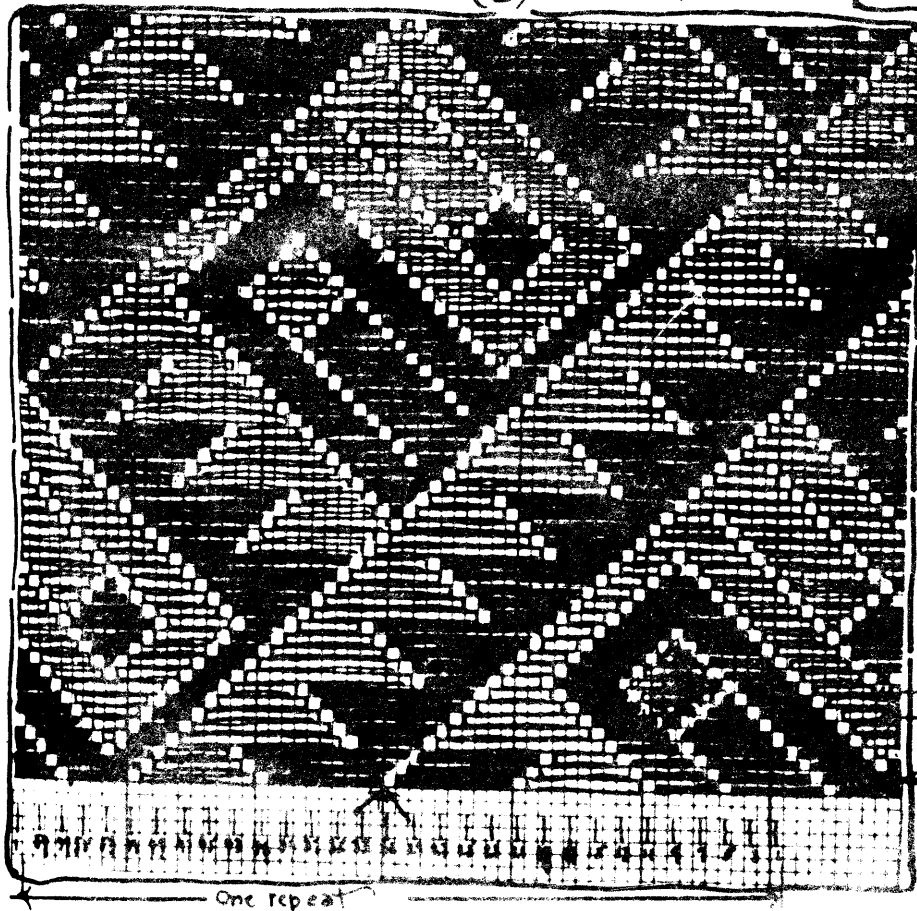
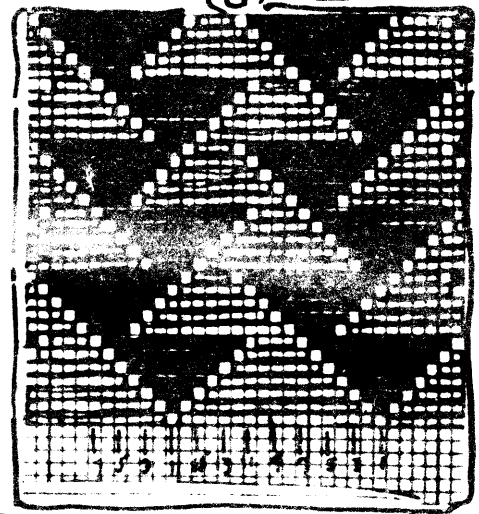
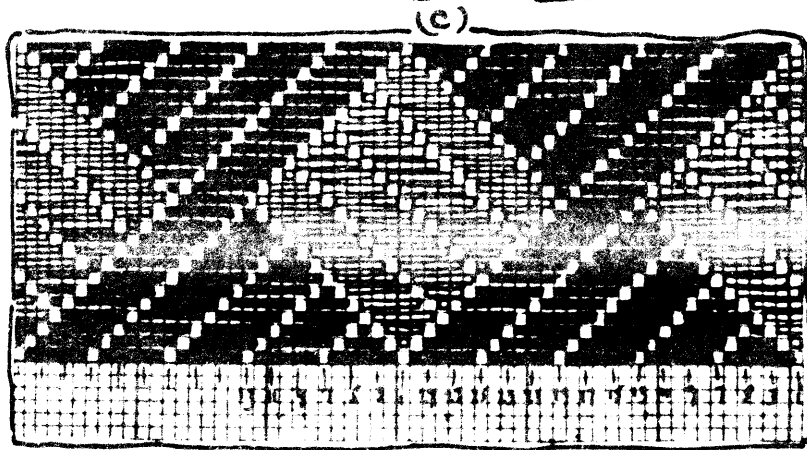
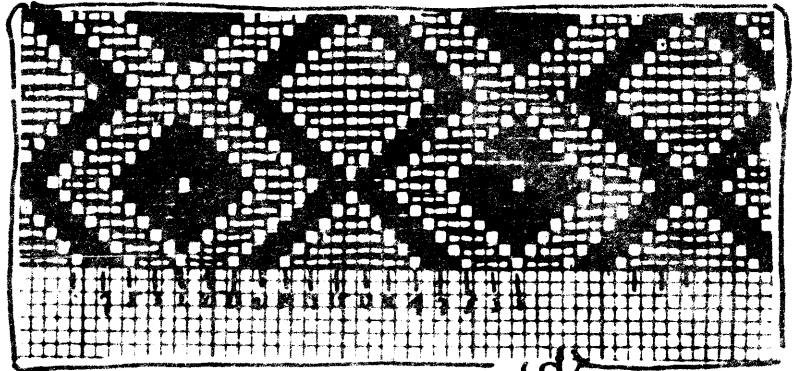
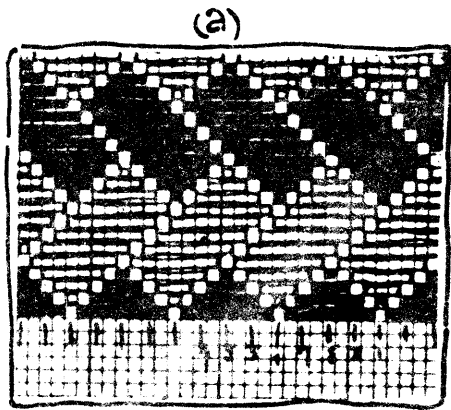
The process is really extremely simple though it may sound complicated in the description. Note, however, that when skips in the same color are woven all across as in the first sheds of pattern (d), and also of patterns (a) and (b) as shown on the drawings, the second color must be woven plain through the tabby shed.

As woven the patterns differ somewhat from the drawings, and become somewhat elongated. This is entirely correct, and results from the close setting of the warp and the heavy weft. The warp may, of course, be set further apart, and the figures woven square, but in my opinion the effect is not quite as interesting.

The photograph below shows part of an experimental piece I wove in three colors -- gold, very dark green and red -- which I plan to use for a bag. It is really very effective. In this piece as will be noted I picked up the pattern across the figure only, permitting the background to remain in tabby.



This makes an interesting variation. I wove a pillow-top in pattern (e) in gold and a deep plum color. It seems to me extremely sumptuous. This is a bold and dashing weave and does not lend itself to dainty effects and pale colors. It could be used with magnificent effect for borders in heavy drapery. Coarse colored linens would be wonderful in this weave, but it is useless to think of that at present.



(a) A simple all-over pattern that can be woven without pick-up on 8-harness twill

(b) and (c), simple all-over pick-up patterns

(d) an ancient Peruvian figure suitable for belt-wearing on the "inkle" loom.

(e) typical Peruvian Peruvian pattern of flying pelicans.

Warp pick-up skips of light colored weft

Skips of dark-colored weft

One repeat

The problem of weaving material promises to grow acute very soon. I have a letter from the Bernat Company that states: "The curtailments of yarns for civilian use are steadily becoming more severe and we cannot tell what yarns we shall have in the future. We are not opening any new accounts, and shall not be able to fill the very small orders we have accepted in the past." I pass the unpleasant word along.

In view of the situation I sent for a lot of material offered by one of the yarn jobbers at a very reasonable rate, and have it for distribution to the Guild. The lot contains a considerable quantity of very good mercerized warp cotton in white and natural. I enclose some samples. It also contains a good quantity of novelty "frill" in cotton, in rayon, and in mixed cotton and rayon -- and in a number of good colors. Many more colors than shown in the sample. This material makes very nice window-draperies in one or another of the curtain weaves given in a Bulletin of last year, or in the leno weave. The material can also be used for summer bags, scarves and dresses. In addition there are some beautiful bouclé yarns in good colors and white, and a small lot of wool yarns in several kinds and colors. It is impossible to send samples of all the different yarns. I shall be able to supply these materials, while they last, at 90¢ a pound for the cottons, or \$4.25 for five pounds -- either all one kind or assorted --, and at \$1.00 a pound and \$4.50 for five pounds in the rayons, bouclé and wool yarns. I decided some time ago not to handle yarns any more as it takes so much time, but in view of the present emergency I could not resist this opportunity. The quantities of each material are, of course, limited, and it will be "first come, first served." I do not expect the lot to last long, so please don't write me for some of it six months from now and be disappointed not to get what you want. In ordering please state a second choice if possible, and if you wish colors different from those in the samples state what you wish and I shall probably be able to supply it.

A word about the odd crinkly fine wool: I do not know for just what form of textile this material is made up. I have tried it on the loom and when lightly woven and washed it makes a fabric with a good deal of elasticity and a crêpe effect. I found, too, that if one washes a skein and then stretches it to dry, much of the crinkle can be taken out, making it easier to handle. It is a very pretty fine yarn and will make lovely scarves and light-weight dress-fabrics. There is also some uncrinkled rose-colored yarn of about the same weight that makes a pretty veft with this warp.

Those who are planning new curtains for summer will be glad over the frill materials. I expect to have a Bulletin on curtains for next month and shall have some special suggestions for the use of this material.

- - - - -

The weaving institute will be held again in Fallbrook, California, next summer. The exact dates have not yet been set but the time will be about the same as last year -- the first part of July. Those who plan to attend should write Mrs. Mary Cornell, Fallbrook Union High School, Fallbrook, California as soon as their plans for the summer are complete. A good many people, I understand, have already made reservations, and it may not be possible to arrange for more than the attendance of fifty we had last year.

The weaving sessions will also be held again at Banff in connection with the summer School of Art conducted under the auspices of the Department of Extension of the University of Alberta, Edmonton, Alberta, Canada. The school opens this year on July 28 and the weaving sessions are scheduled for July 28 to August 22, so we shall have more time than last summer. Guild members who may wish to go to the Banff institute should write the University for the summer school booklet and for further information.

May M. Atwater

# THE SHUTTLE-CRAFT GUILD

## BULLETIN

for

Basin, Montana

April, 1942

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At this time of year the weavers' mind seems to turn to thoughts of window-drapery. There is probably no one thing we can do that will add more to the gayety and charm of our rooms than a new set of bright curtains at the windows.

Draperies need not be elaborate or difficult to weave. Some of the simplest things are often the most effective. But the simple things are sometimes the most difficult to plan. An intricate weave or an elaborate pattern are interesting in themselves -- a simple fabric depends on texture and an attractive color-effect for interest.

Of course any plan for draperies must depend on the room in which the curtains are to hang. Some rooms need to be toned down and brought into harmony by a subdued and plain effect in the curtains. Some rooms need a dignified and formal treatment, perhaps definitely stylized to suit "period" furnishings. But I think what most of us want is a touch of new gayety at the windows -- something to lend new interest to a room that may have settled down into a too familiar pattern.

One of the most desirable weaves for light weight, open-mesh draperies is undoubtedly the "leno" weave. The set-up for this weave takes some little time to make but the weaving goes very rapidly once this is done, and a great variety of colors and materials can be combined in this weave with fascinating results. The handsomest effects, I think, are produced by weaving leno bands and tabby bands alternately, using the darker colors at the bottom of the curtain with fairly wide tabby bands at the bottom, and wide leno bands, in the lighter colors, toward the top. The various novelty cotton and rayon materials in our recent "special lot" are ideal weft materials for curtains of this type. As the method of making the leno set-up has been explained several times in the Bulletin they are not repeated here.

For elaborate curtains of the leno type, patterns may be introduced in tapestry weave over the leno mesh, as in so much of the ancient Peruvian weaving, or the tabby bands may be ornamented with pattern weaving in a variety of techniques. But the weave itself is handsome, even when carried out in plain white or "natural," and can be made very striking by a clever arrangement of colors. Additional decoration is hardly required.

At (a) on the diagram is a simple and attractive weave for an open effect. I made a sample using the fine "frill" cotton from the special lot for the plain part of the weave, setting it at 30 ends to the inch and threading double. For the four pattern threads I used the coarse frill cotton, also doubled, and set as indicated on the draft, two threads to the dent with a missed dent between the pairs. These colored stripes may be in as many different colors as desired, and when woven in the same order makes an interesting cross-barred effect. The beat, of course, must be light enough to make the figures square. Another way to use this weave would be to set a series of the colored stripes, close together as indicated on the draft, along the sides of the curtain and make the center all plain or with heavy bands in white. The colored cross-bars could then be woven for a deep border at the bottom and a narrower border at the top, or with rather widely spaced cross-stripes for the body of the piece. This is an excellent weave for the frill material but should not be used for hard or smooth materials as the open effect would not "stand up."

At (b) is shown a simple threading that produces lengthwise stripes in relief. It is a weave sometimes used in the old day for cotton

counterpanes. The sample I made was in the same materials as for draft (a), with the fine material set at 30 to the inch and threaded double. For the stripes I used the coarser material threaded double, and sleyed four ends to the dent of a 15-dent reed.

The most effective way to use this weave for draperies would probably be to arrange the stripes in groups with fairly wide tabby sections between the groups. The coarse material can be either in white or a color as preferred. Other cottons could be used instead of the frill material, but I would not advise the slippery mercerized cottons.

In experimenting with the "frill" materials I tried them in the crackle weave. For warp I used a #10 cotton set at 15 ends to the inch. And here are a few of the treadelings I tried. These treadelings give a "texture" effect with merely a suggestion of pattern. The same treadlings might be used with any pattern in crackle weave, but the threading I used for my experiment was the simple twill arrangement of blocks as shown on draft (c). On this same threading I tried weaving in the Italian "no-tabby" manner explained several times in the Bulletin and on one of the pages in the Recipe Book. When woven in this manner in three colors, and beaten close a heavy fabric suitable for upholstery or heavy portiers resulted. It has a very attractive velvety texture.

Treadeling No. 1

Use for this, white, single; a light color, single; a darker color, double.  
Weave: tabby A, white; tabby B, light color; tabby A, white; treadle 1, dark color. Repeat the three tabby shots and weave treadle 2 in the darker color. Repeat the three tabby shots and weave treadle 3 in the darker color; repeat the three tabby shots and weave treadle 4 in the darker color. Repeat from the beginning. This can be varied in several ways. For instance all the tabby shots may be in white and only the pattern shots in color; and instead of weaving the pattern shots in regular succession they may be spaced and woven irregularly. Or several colors may be used for the pattern shots.

Treadeling No. 2

Use two colors, the lighter one a single strand and the darker one double.  
treadle 1, single; treadle 3, double; treadle 1, single  
" 2 " " 4 " " 2 "  
" 3, " " 1, " " 3 "  
" 4 " " 2 " " 4 "

Repeat

Treadeling No. 3

Use a light and a dark color, -- single strands.

For the first block:

treadle 1, dark; treadle 3, light; treadle 1, dark  
" 2 " " 4 " " 2 "  
" 1, " " 3 " " 1 "  
" 4 " " 2 " " 4 "

Repeat as desired for size of block

End: treadle 1, dark; treadle 3, light; treadle 1, dark

Second block:

treadle 2, dark; treadle 4, light; treadle 2, dark  
" 3 " " 1 " " 3 "  
" 2 " " 4 " " 2 "  
" 1 " " 3 " " 1 "

Repeat as desired

End: treadle 2, dark; treadle 4, light; treadle 2, dark.

Third block:

treadle 3, dark; treadle 1 light; treadle 3, dark  
" 4, " " 2 " " 4 "  
" 3 " " 1 " " 3 "  
" 2 " " 4 " " 2 "

Repeat as desired.

End: treadle 3, dark; treadle 1, light; treadle 3, dark

Fourth block:

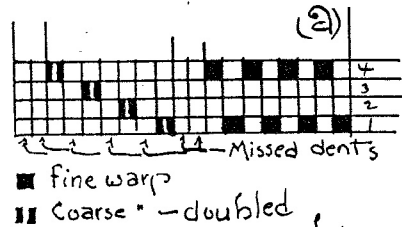
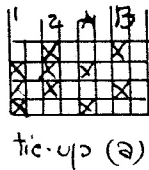
treadle 4, dark; treadle 2, light; treadle 4, dark  
" 1, " " 3 " " 1 "  
" 4 " " 2 " " 4 "  
" 3 " " 1 " " 3 "

Repeat as desired

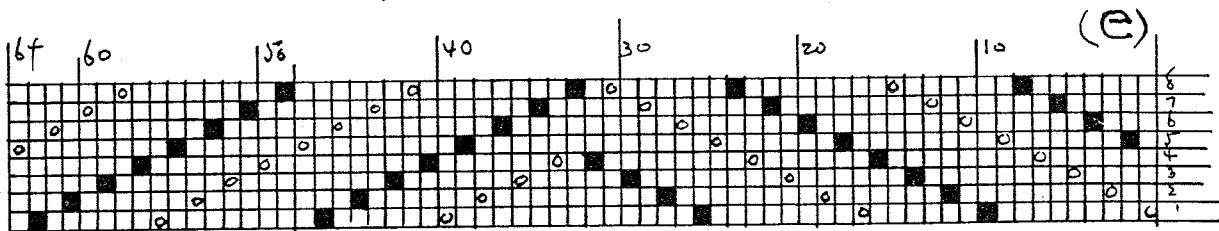
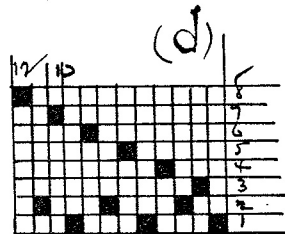
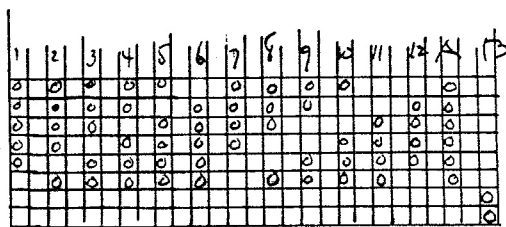
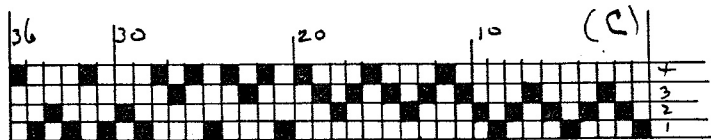
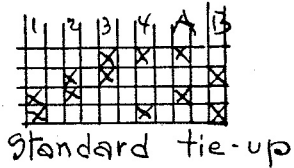
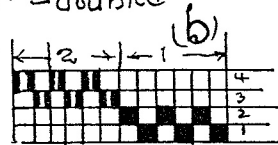
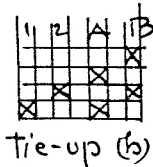
End: treadle 4, dark; treadle 2, light; treadle 4, dark.

# Page three

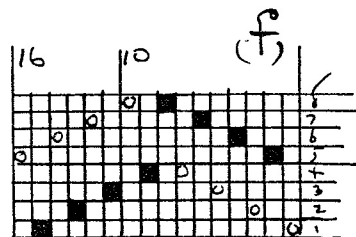
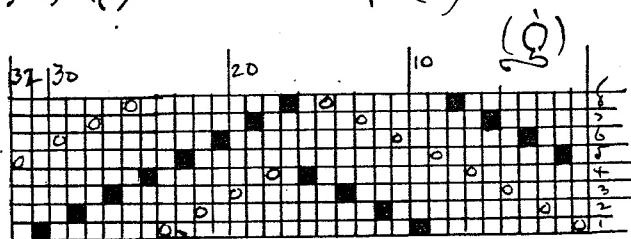
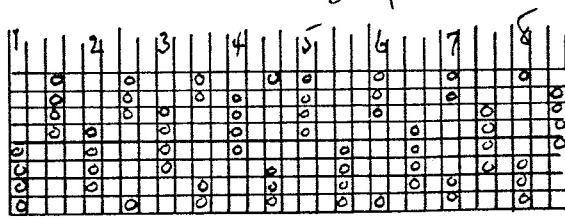
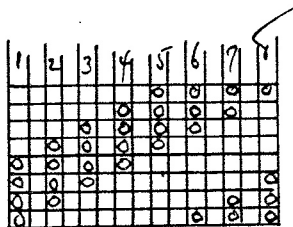
Weave (a) as follows:  
 Treadles A, B, A, B, A, B, A, B - fine weft  
 " A, 2, 1, B, - coarse weft.  
 Repeat



Weave (b) as follows:  
 Treadles, 1, 2, 1, 2, A, B  
 Repeat  
 (all shots in fine weft)



□ Light color  
 ■ Dark color



The draft at (d) is something new, and will I believe prove very valuable to those who are chiefly interested in texture effects. It can be woven either in "Bronson" weave or in "Summer and Winter" effect. I used it for a scarf, with a warp of fine wool, tabby of the same, and the pattern shots in a fine wool novelty yarn. I thought the effect excellent. For drapery it might be used with a warp of Egyptian cotton 24/3 set at 20 or 22 ends to the inch and pattern weft in unmercerized strand cotton. Or for a heavy drapery fabric the warp might be #5 perle cotton at a setting of 15 to the inch with the pattern shots in a coarse wool or other heavy material. I used the tie-up as shown on the draft, weaving the pattern treadles one after the other in regular succession with tabby shots on B between the pattern shots. This is a Bronson effect. If one happens not to have fourteen treadles, the first four treadles may be omitted and the first six pattern shots woven with two treadles together as follows: 12 & 7; 7 & 8; 8 & 9; 9 & 10; 10 & 11; 11 & 12. Then treadles 7,8,9,10,11, 12. Repeat. The A treadle is not used except in weaving tabby hems and borders. Most of the pattern effect is on one side in this weave, though the reverse shows the figure vaguely in warp-skips.

Several people have asked for more threadings in the new "shadow" weave, and draft (e) is a "Dornik - Herringbone" arrangement in this weave. It seems to me very handsome. Drafts (f) and (g) are small patterns of the same type. Some Guild members call this weave "tricky", and so it is. To make the method of treadeling somewhat simpler I have expanded it at (e') to show the succession of sheds. One could make this complete tie-up if enough treadles are available, and this would simplify the treadeling. However, the system seems plain. Weave treadle 1 in dark weft and follow with the opposite shed in light weft. Treadle 2 dark, and the opposite in light, and so on. This pattern may be woven all one way, to produce the familiar herringbone figure. Or it may be woven to the center and then reversed. Note that on the reverse it is the light shot that leads, with the opposite shed woven in the dark color.

This weave would not be suitable for the frill cottons, but can be carried out in any fairly firm and smooth material at a warp-setting to produce a firm tabby.

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One of our Guild members who visited fabulous Guatemala last year has generously lent me a collection of Guatemalan weavings for study. It is almost like making a personal trip to that weavers' Paradise. Some of the weaves are already familiar to us, but others are not. Some of them will be in the next Bulletin. Most of the Guatemalan weaving is done in the soft native cottons and will be an inspiration in the search for the best cotton weaves.

And speaking of cotton -- after earnest solicitation, the Lily Company plans to put on the market a soft 20/6 cotton of which I have received a sample. It is like an answer to prayer. I do not know just how soon it will be ready for sale, but I am sure every weaver will want some of it at the earliest possible moment, so keep it in mind, everybody.

The special lot of material was exhausted by the middle of the month. Perhaps more will be available some time, but for the present nothing remains.

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The weaving institute planned for Fallbrook, California, in July has been given up, due to war-conditions. However perhaps some of our California weavers will now arrange their summer vacation to include Banff in August. Banff is a very beautiful spot and provides scenery, fishing, golf, canoeing, swimming and other sports to interest those who do not want to weave, or sketch or model in clay or go in for drama, so weavers can bring along the whole family, certain that there will be something of interest for each member. A grand place to take a vacation from the war. And by August many of us will need it.

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Mrs. Bertha G. Johnston writes that her weaving classes will be held at Chautauqua this coming summer as usual. Write for catalogues to the Chautauqua Summer School Office, Chautauqua, New York.

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May M. Atwell



# THE SHUTTLE-CRAFT GUILD

## BULLETIN

for

Basin, Montana

May, 1942

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For some time I have been planning a trip to Guatemala, where the ancient "native" types of weaving still flourish, not yet debased and destroyed by the dollars and poor taste of the tourists. I fully expected to go this last winter, but after December seventh it seemed more patriotic to stay at home and put the cash into war bonds.

However, I have had the good fortune to make the trip at second hand. One of our Guild members, Miss Frances Long of Toledo, Ohio, visited that weavers' Paradise not long ago, and generously lent me a large number of the treasures she brought back with her. The study of these pieces has given me so much pleasure that I believe members of the Guild will get a thrill out of it, too, and will enjoy using some of the fascinating Guatemalan techniques in their work.

Among the pieces lent me were some ten or twelve different techniques. All interesting and delightful, but some -- in my opinion -- more useful for our purposes than others. Some of these techniques one finds also among weavings from Mexico and Peru, but several were entirely new to me, and as far as I know, peculiar to Guatemala. Each district of the country appears to have its own characteristic form of weaving, but I shall not attempt to give the names, as these are somewhat too difficult for practical use.

One interesting type of pattern effect is produced by dyeing the figure in the warp and weaving with a plain weft. This is similar to work of the same type from ancient Peru. Many of the wrap-around skirts, the shawls or "carrying cloths" appear to be made in this manner. It is on the "huipil" or blouse, and on the narrow head-bands, that the most elaborate pattern weaving is lavished.

The head-bands are several yards in length and in some districts are interwoven with the hair, while in other districts they are wound 'round and round the head to make a stiff crown. Some of them are in an odd form of tapestry similar to the ancient Peruvian technique described in the Bulletin last year, but done twill-fashion on four sheds, ornamented with geometric figures and figures of birds and rabbits. For some reason no other creatures appear on these particular articles. No doubt some native symbolism is involved.

The Huipil is a garment of simple construction, sometimes made in two strips, like a poncho, but oftener in three strips, -- the center strip being cut out at the center with a round hole for the head. The center strip is also usually more elaborately ornamented than the side strips. Some of these blouses are very open and lacy in effect, with bands of "leno" between ornamented bands of tabby, but most are fairly firm and quite heavy.

Another interesting part of the costume is a square "basket-cloth" usually very gay with colored stripes in the borders and woven dots and figures. This cloth is folded into a square pad and worn on the head as a base for the basket or other burden carried on the head, and often worn simply to protect the head from the sun and to shade the eyes.

Some of the pattern weaving is in silk or rayon, but most of it is done in the soft native cottons, and the color schemes used are rich and brilliant -- based chiefly on the reds.

The warp used in most of the Guatemalan weaving is a good deal finer and much softer than our warp-cottons. Settings of 48 ends to the inch are usual, but when set as close as this the warp is usually threaded double. A coarser warp set at 24 ends to the inch does not give quite the same effect as a fine warp at 48 and threaded double. However, as far as the pattern is concerned the settings are the same. An ordinary 20/2 cotton set about 48 to the inch and threaded double would give somewhat the same texture as that of the Guatemalan pieces. Egyptian, which is very hard-twisted, or mercerized #20 would not do at all.

Several of the techniques have much the effect of embroidery, and in fact must be examined closely to determine whether or not the patterns are produced with the needle or the shuttle. One of these effects, done quite crudely in a coarse strand cotton, appears to be used chiefly for the "basket cloth" described above. It is highly effective and could be used delightfully for draperies. Another, which appears to be a form of "Soumak", offers a charming method of introducing gay little figures into such pieces as lunch-cloths and table squares. These techniques are entirely new to me and I dare say will be new to most of our membership. I shall give the directions in a future Bulletin.

The two techniques I have selected from among the Guatemalan weavings for presentation this month are the two that appeal to me most strongly, and so will, I hope, be of interest to most of our weavers.

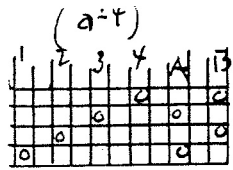
The one at (a) is extremely simple -- perhaps the simplest and easiest pick-up weave known to man. The effect may be fine and dainty, or gorgeous and elaborate as one chooses, and the possible uses are numberless. I am weaving myself a smock using this technique for borders, and it seems to me extremely handsome. The threading is plain 1,2,3,4 twill, and the effect of the pick-up patterns could also be produced on any Summer-and-Winter threading. The piece from which this was taken was a huipil in fine red cotton, woven in tabby in the same color, with numerous narrow bands of twill weaving in several colors, and for the yoke of the garment, broad stripes in the pick-up manner. These stripes were of different widths, all showing figures of diamonds -- large or small. It will be noted that the figure shows in plain tabby with the background in three-thread skips.

Possibly the pick-up could be made more easily if the piece were woven wrong side up, as in Swedish "dukagang." However I share the prejudice of most weavers in favor of weaving right side up in order to see the finished effect, and it is not in the least difficult to make the pick-up from the right side. To do this open the pattern shed, put the pick-up stick through this shed and take up the three bottom threads between two raised threads wherever the figure is to occur. This makes a skip on the wrong side. One may pick up the threads for two or even for three adjoining spaces, but not for more.

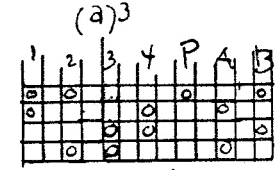
The complete process is as follows: weave tabby A; weave tabby B; open the pattern shed, make the pick-up, and weave the pattern shot. Repeat. What could be easier!

The pattern material should be somewhat coarser than the tabby, but not coarse enough to cover completely. The pattern shed rides over one of the tabby shots, and the other tabby separates the pattern shots and should show to give the desired effect. The wrong side appears as tabby with skips in the pattern material. It is not as interesting as the right side, but is sightly enough, so this weave is suitable for hangings, as well as for upholstery, bags, pillow-tops, and many other things. If done in fine material, and in a few colors, the effect is reserved and mild. If done in coarse material and in many brilliant colors, the effect is gorgeous.

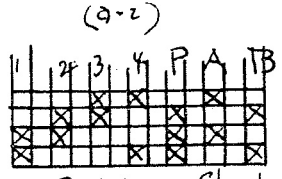
If the loom used for this weave is equipped with seven treadles the complete tie-up may be made as shown -- four treadles for the twill, two for tabby and one for the pattern shed. Otherwise, on a counterbalanced loom, the standard tie-up may be used and treadles 1 and 2 used together for the pattern shed. On a four-harness rising shed loom make the tie-up as shown at (a-4) and weave the twill sections using two treadles together for each shot -- 1&2, 2&3, 3&4, 4&1.



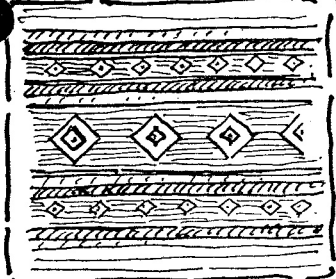
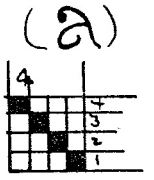
Rising Shed



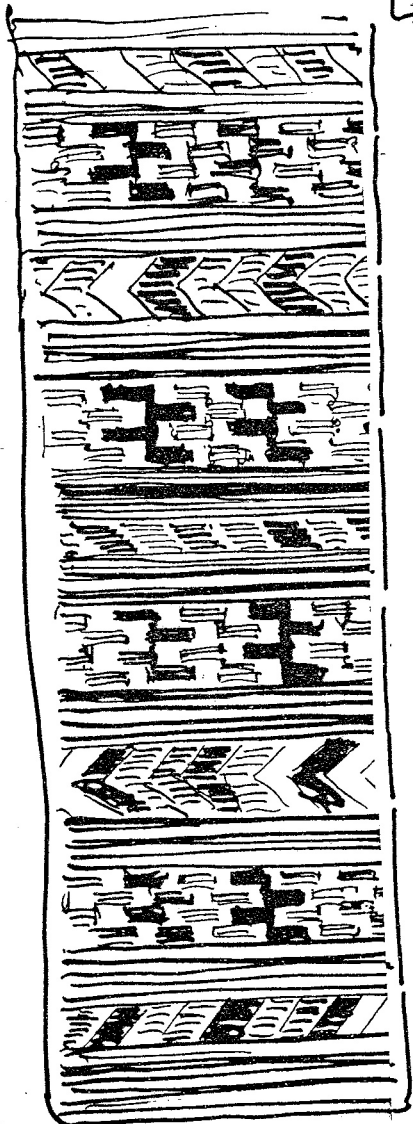
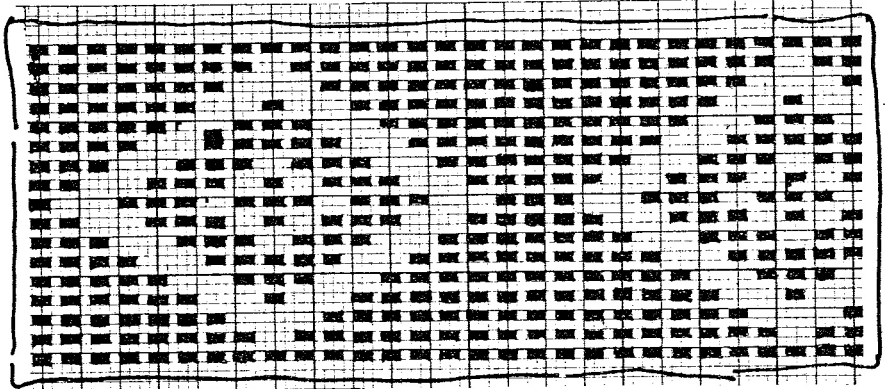
Rising Shed



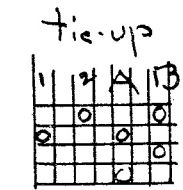
Sinking Shed



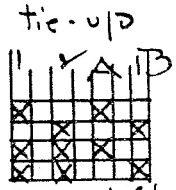
Sketch of Border (a)



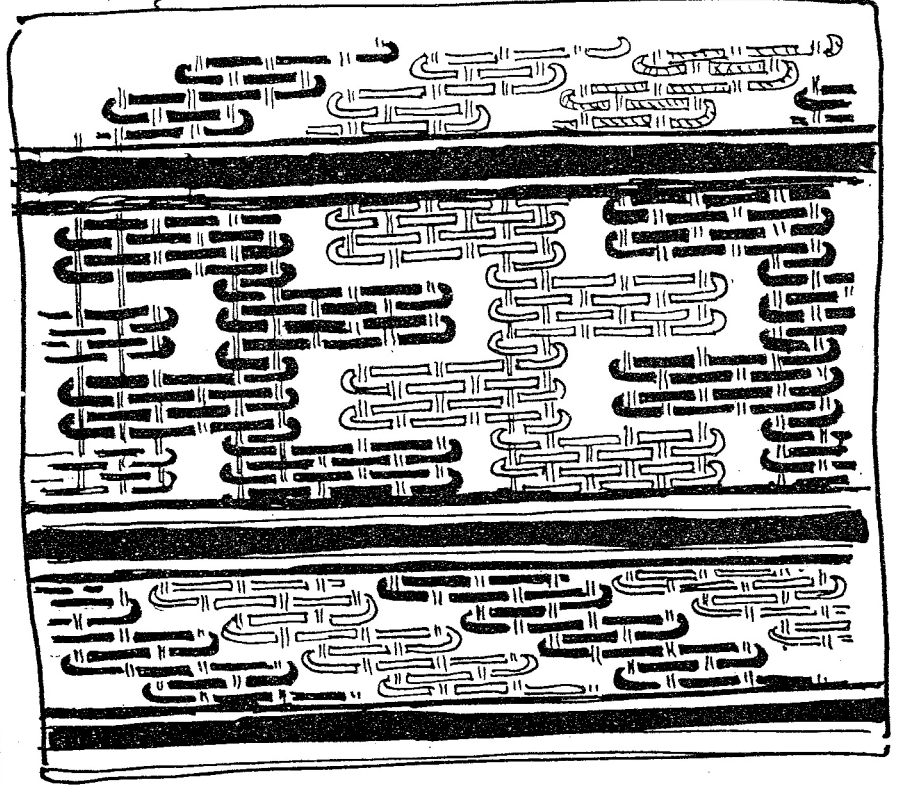
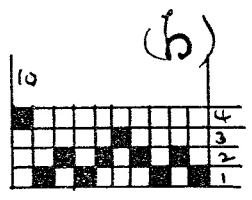
Sketch of Border.



Rising Shed



Sinking Shed



Detail of Border

The technique at (b) is adapted to bold effects in brilliant color. There is nothing reserved about it, and it should not be used for pastel colors or dainty, mild effects. It is extremely gorgeous, and should be woven with dash and abandon. The soft unmercerized cottons are excellent for this weave. I do not advise it for linens or for wool yarns. Silks and rayon yarns might be used -- if obtainable -- but the coarse unmercerized cottons seem to me better suited to the weave and handsomer in effect.

This weave is not peculiar to Guatemala. Many pieces in this weave come from Mexico. It has not before been given in the Bulletin, however.

All the weaving -- with the shuttle -- is done on the two tabby sheds and the wrong side of the fabric shows a plain tabby with a vague hint here and there of the pattern. The warp should be set somewhat closer than for an ordinary 50-50 tabby fabric, and the tabby weft used should be coarser than the warp. The pattern material should be somewhat coarser than the tabby weft, but not enough coarser to prevent it from lying over the tabby shot. The pattern weft is used in short lengths of different colors, as desired, introduced through the pattern sheds with the fingers. Three simple figures were used in the quite elaborate border sketched -- slanted lines, a chevron, and the odd upright branched figure. Between the bands of figure weaving are pattern stripes all across in solid color.

To weave the solid bands treadle as follows: Tabby A; treadle 1 in pattern weft; treadle B, tabby; treadle 2, pattern weft. Repeat for broad bands.

For the figures, weave tabby A; on treadle 1 introduce the short lengths of pattern weft in a number of colors, spaced according to the figure. Tabby B; treadle 2, and take the pattern weft through the shed, and so on. All the lengths of pattern weft should go in the same direction on each pattern shot to avoid confusion. I find it most convenient when weaving from left to right to weave the first figure on the right first, and work to the left. When weaving from right to left, reverse the process. The detail sketch on the diagram shows quite clearly the manner in which the pattern weft is used.

The Guatemalan piece from which the sketches were made had a yellow warp and tabby. The colors used in the pattern were red, orange, black, yellow, red, green, blue, in this order, for the bands with the branched figure. In the chevron stripe the order of the colors was: green, yellow, red, orange, black, red, yellow, green, red, and repeat. Each band showed a different arrangement of the six colors, with red predominating.

For the experimental piece I made in this weave I warped 10/2 cotton at 30 ends to the inch, and used #5 perle cotton for tabby, with Lily's "thrifty-knit" unmercerized strand cotton for the pattern. This makes a rather stiff firm fabric, excellent for large bags. For hangings the warp might be set at 24 to the inch to give the fabric a softer "handle." A fine warp, such as 20/2 cotton may be used for warp, set at 48 ends to the inch and threaded double. This is the Guatemalan manner of warping, and produces a softer, lighter fabric than the 10/2 cotton used single.

The sketches on the diagram give little idea of the magnificent effect of these weaves, and I hope Guild members will at least try them out in samples to get an idea of the possibilities. Samples, of course, can also be procured as usual from our official Guild sample-maker, Mrs. Maybelle Gano, 2016 Castillo Street, Santa Barbara, California.

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Guild members, I am sure, will be interested to learn that our two members in Hawaii came through the Pearl Harbor horror unscathed, and are continuing their weaving, in the midst of war, with pleasure and comfort.

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*Mary M. Atwater*

# THE SHUTTLE-CRAFT GUILD

## BULLETIN

for

Basin, Montana

June, 1942

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We are hearing a lot about "morale" in these days -- too much, perhaps. From what one hears and reads and observes there appears to be nothing wrong with our morale. We are giving our young men to the service and our dollars to the war-effort. No one seems to be complaining about the many inconveniences due to priorities, rationing and restrictions. No one can doubt that we are "all out" for war. The danger, it seems to me, is not lack of earnest effort but rather the possibility that we may grow too grim. We must win the war, but in winning it we must not let beauty die, or gayety, or kindness. If we lose those things which go to make up "our way of life" we shall lose the very thing we are fighting to preserve, and the end will be defeat no matter how completely we triumph over our enemies. In other words, we need -- more than in peace times -- to keep our heads on straight and preserve our sense of values

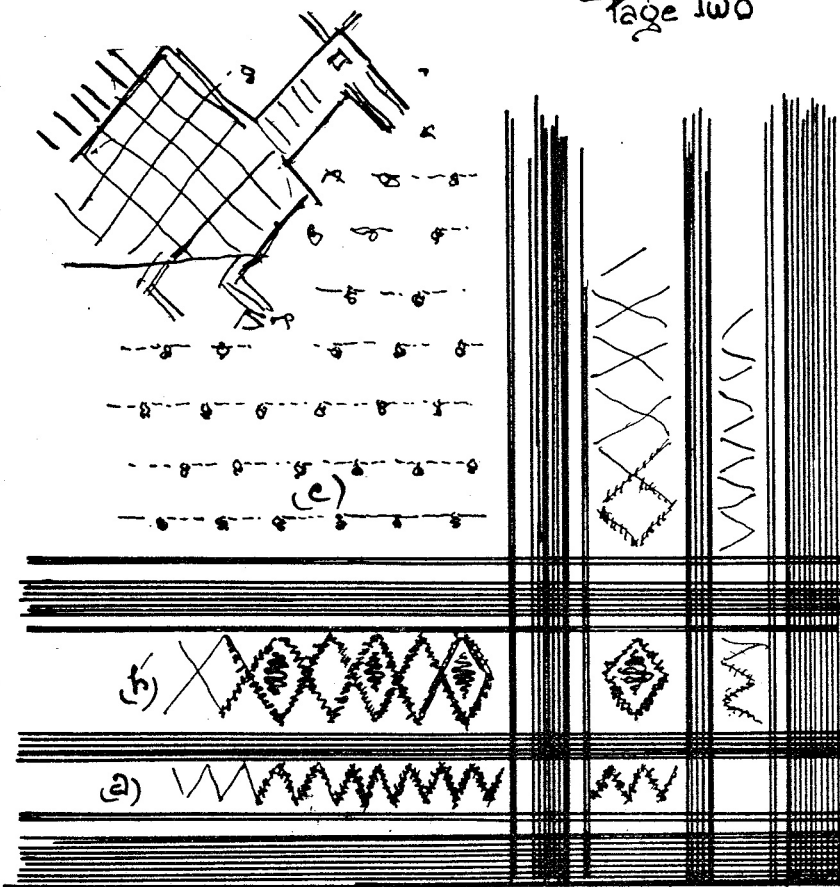
This is not intended as an excuse -- no excuse seems to me required -- but as the reason for choosing some extremely frivolous forms of weaving for this month's Bulletin.

These forms of weaving have much the effect of coarse and dashing embroidery. In fact it is necessary to examine the work closely to make sure it is not done with a needle. I am told that at one time a government inspector was sent out to observe the process of manufacture and make a report, as the duties levied on embroideries differ from the duties on woven pieces and there was a question at the border.

The pieces I have studied were from Guatemala, though I believe this form of weaving is also practised to some extent in Mexico. In Guatemala it appears to be used chiefly for the head-cloths or "tzutes" worn by the women and for the decoration of light summer weight "huipils" or blouses from the Palin section of the country. A square piece woven in the manner of the tzute would make a very gay and cheerful lunch-cloth, and the huipil idea might be translated "as is" into summer blouses for our own wear.

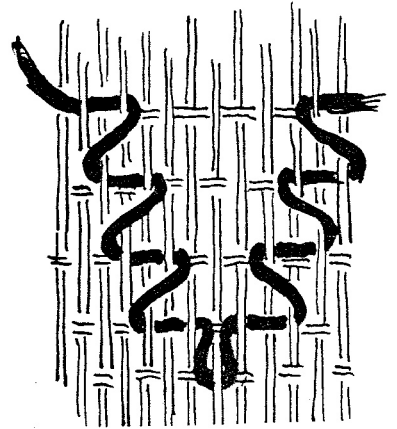
The head-cloth in Miss Long's collection was warped in bright yellow with a series of broad bands of red in the borders. Between these red borders were rows of Zig-zags and diamonds in the embroidery weaving, while the center of the piece was enlivened by a large and complicated animal in pick-up weaving on a ground dotted with little detached spots of color which Mrs. Gano likens to French knots. The weaving was fairly coarse and crude but executed with a great deal of dash and the effect was extremely spirited. For more restrained use the animal might, I suppose, be omitted. But the zig-zags and the little knots of color could, I believe, be used with agreeable results for many things -- draperies, for instance, or summer coats in coarse cotton, as well as for table sets as suggested above.

The blouses of this type appear to be woven as a rule in three strips, with the center strip more elaborately ornamented than the side strips, and a plain square left in the middle of the center strip to be cut out for a head-opening. Various amusing little figures, of birds, donkeys, people and so on, set in rows and executed in a series of colors are used for decoration. Some of these pieces are also woven in alternating bands of "leno" and tabby, with colored embroidery-weave decorations in the tabby sections. The "stitches" used are quite simple and are executed on a plain tabby weave. The weft material is usually a strand of several ends of soft cotton. I hope the sketches are clear enough to be followed without difficulty.



Corner of "Tzute"

Motif (a) — Method of making zig-zags

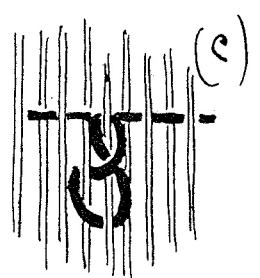
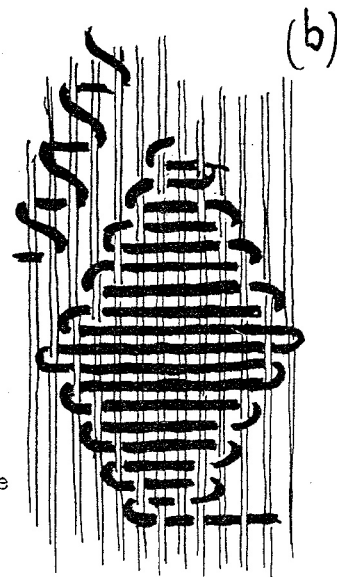


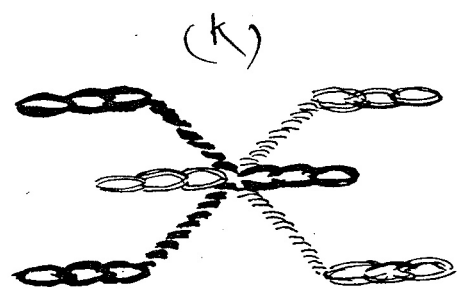
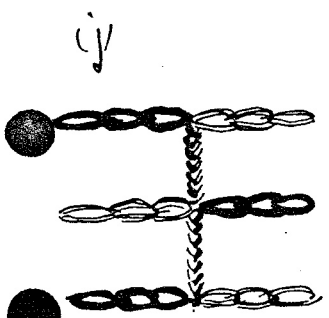
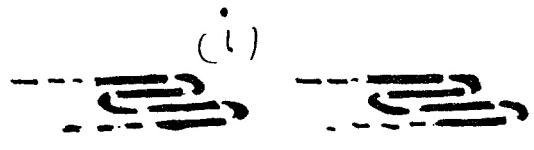
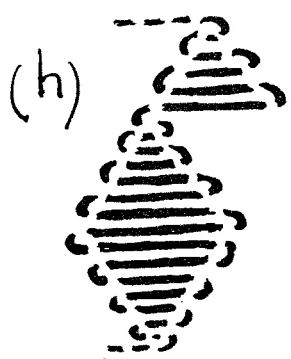
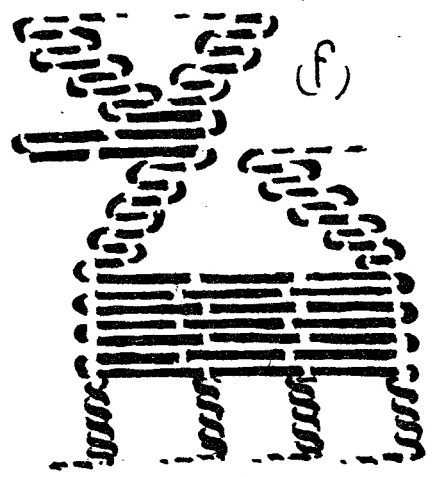
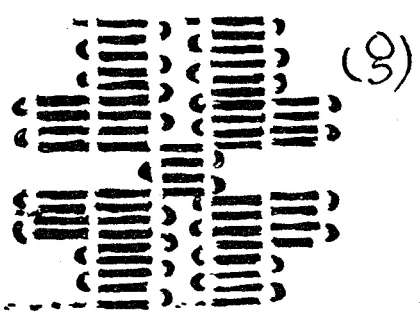
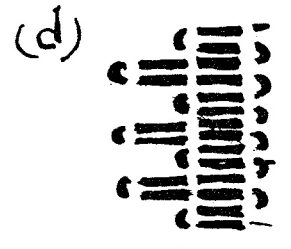
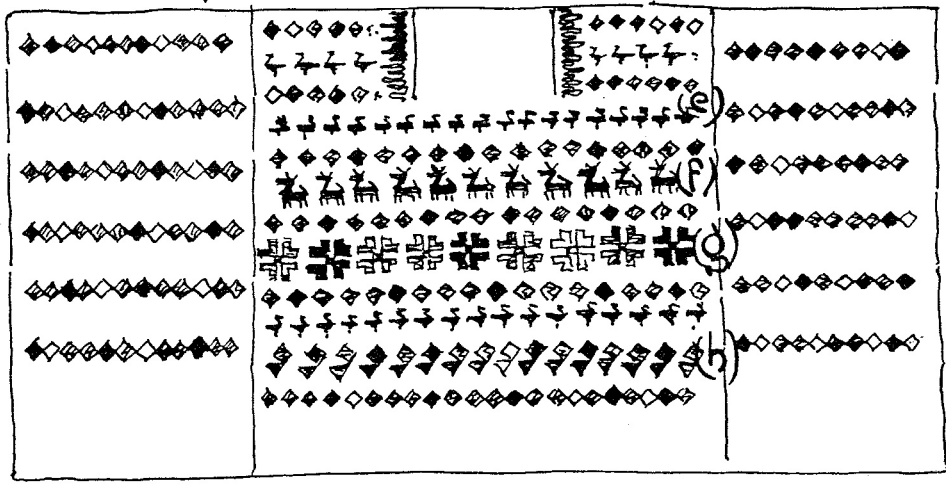
To weave motif (a): Weave a tabby shot, and with the shed still open pass the colored pattern strand under a raised warp-end at each point of the zig-zag. Use a separate strand for each point and use a number of bright colors arranged in some definite sequence. Weave the next tabby shot and with the shed open on this shot pass the pattern strands through the shed as indicated on the diagram.

Motif (b) features diamond figures made in the same manner as the zig-zags, the diagonal lines crossing when they meet. The solid diamond figure at alternate centers is shown at (b).

The "French knot" motif is illustrated at (c). Begin at the bottom. At the top pass the ends of pattern weft through the tabby shed till they join to make a solid line. The rows of knots are set about an inch apart and the knots are made at half-inch intervals. The knots may be in the same color throughout, but a livelier effect results from using several colors.

The "huipil" and the motifs used in the lavish decoration are sketched on the opposite page. Five bright colors were used, with a different succession of colors in each row. Another piece, with a more restrained effect, showed bands of leno weaving, between broader bands of tabby weaving, the latter enlivened by little motifs in the embroidery manner. For this a plain four-harness leno set-up would serve perfectly. A nice effect for summer blouses.





use several colors

Soumak effect  
 In weaving the figures on this page put two shots of tabby between pattern shots. Make all the pickups on the same tabby shed.

For all these weavings the new "soft-spun" 20/6 cotton now supplied by the Lily Mills Co., Shelby, N.C., is an ideal weft-material. For the pattern motifs in the embroidery manner a strand of two or three ends of this new cotton should be used. The new cotton also makes an excellent warp. At a setting of 24 to the inch it makes a firm fabric. A setting of 20 to the inch may be used for light-weight fabrics. The material is supplied in twenty good color-shades, and seems to me to be exactly what we have been asking for for a long time. With linens and silks and rayons practically off the market and wool and worsted yarns becoming scarce, we are fortunate in having beautiful cottons to fall back upon. In the past we have rather neglected cotton as a material for our best work, but it is a very beautiful material with quite special qualities of charm and practical value. The present conditions will give us the incentive to learn more about cotton and to develop new uses for it; and perhaps, too, new types of cotton yarn -- like the new soft-spun material just put on the market by the Lily Company -- will be the result.

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I have a correction and an apology to make. The tie-up drafts given in the January Bulletin for the "Holly Wreath" pattern show an incorrect tabby. A number of Guild members have woven the pattern and nobody has brought the error to my attention -- probably because most of us are familiar with the summer and winter weave and know that the tabby is always 1&2 for one treadle and all the other harnesses for the second tabby treadle. But a beginner would find this error confusing. May I ask that you look up your January Bulletin and make the correction. The error causes me considerable embarrassment and of course there is no valid excuse, so apologies are in order. However, as I prepared the material for the January Bulletin between December 7 and 15 there is perhaps an explanation. I have no doubt we all found it difficult to concentrate during just those days. Perhaps I may be excused. I hope the error has not caused anyone great inconvenience.

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The scheduled institute at Fallbrook has been given up, as announced in the Bulletin, but I hope to meet many of our west coast Guild members in California this summer after all. The time reserved for Fallbrook -- July 6-18 -- has been engaged for an institute at Berkeley to be held under the auspices of the Golden Gate Weavers and Mrs. Helen E. Starbuck at WEAVERS' ALLEY, 2640 Ashby Avenue, Berkeley. For details, and for reservations, please write Mrs. Starbuck. Mrs. Starbuck writes that many of the weavers in the Bay area are especially interested in modern effects and the modern type of design, so the accent at this meeting will be on the modern and unusual in weaving. However there will also be conventional weaves for those inclined that way, and instruction for beginners.

While I was in army hospital service, at the time of the last war, I was stationed part of the time at Letterman Hospital, at the San Francisco Presidio; but I have not visited the Bay area since I left the service in 1921, and it gives me much pleasure to be making this trip.

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I shall be at the Montana State University at Missoula for a weaving institute to be held the last part of June. Anyone wishing further information about this session, please address the Art Department at the university. As noted above, I shall be in Berkeley for two weeks in July, and as previously announced, in Banff, Alberta, Canada, from July 28 to August 21.

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Mrs. Osma Gallinger asks me to announce that the Hartland "conference" will be held again this year at Waldenwoods. The dates are June 14-26. Miss Helen Allen will conduct the classes, as she did last summer. The fee for the two-week session, including room and board, is \$50.00.

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*May M. Atwater*



# THE SHUTTLE-CRAFT GUILD

## BULLETIN

for

Basin, Montana

July, 1942

When I am asked -- as frequently happens -- how to use "waste material" in hand-weaving, I feel like putting my advice into a single word: Don't. And this is why: It is impossible to make a good thing out of poor material. And to put hours of hand-work into something that will be of very little value or use when finished seems a pity. Especially in these days when time is of so much importance and should not be permitted to be "waste." And it takes ten times as much time to make a poor thing out of old stockings as to make a good thing out of proper material. In my opinion the best thing to do with waste material is to gather it up and deliver it to a commercial plant equipped to re-work it into something useful.

Time is one of the most important factors in our "all-out" effort to finish the war. It comes to each of us, fresh with every morning. Surely most normal adult persons can find something more useful to do with it than to cut old underwear into strips, sew, dye and weave the material into something that will be far from satisfactory when finished.

Let's put it another way: Your time costs you a certain amount. If you live well it costs a good deal, but say we set it at fifteen dollars a week to cover the necessities of existence. If you were to hire a weaver at fifteen dollars a week, and if in a week she produced a rug or bath-mat of old underwear -- a thing worth, at a generous estimate from two to three dollars -- you would probably feel you had not got your money's worth. If you use your own time to no better effect you are cheating yourself, and in a broader sense, cheating the community and your country.

Of course the case is sometimes different. Some time is really "waste" as there is no way of using it to advantage. In insane asylums, for instance, most of the time of the patients is waste time. The patients who are capable of useful work are employed in the institution, -- in the laundry, the kitchens, the tailor shop, the farm and gardens. But there are many patients whose condition makes any such employment impossible. If a week of this waste time is occupied in ravelling old burlap bags it is a sound idea, even though the jute yarn reclaimed is worth only a few cents. Those few cents are pure economic profit as the time involved would otherwise be a complete loss.

And for a "farm wife" who needs a rug for the kitchen floor and who has no money to buy material, the making of a rug out of old rags is an entirely worthy project, even though the rug when finished will hardly be a thing of beauty and will not wear as long as one made of good material.

Most of us, however, fall into neither of these classes, and for us there are better ways of using the time than fussing with rags and waste.. If we can't think of something better to do it might be well to overhaul the thinking machinery.

The above, of course, is merely my personal opinion. To some people there may be pleasure in cutting old stockings and underwear into strips. And what one does for amusement, in legitimate spare time, is one's own affair. However, we should be honest about it and disabuse ourselves of the idea that there is anything praiseworthy in the effort.

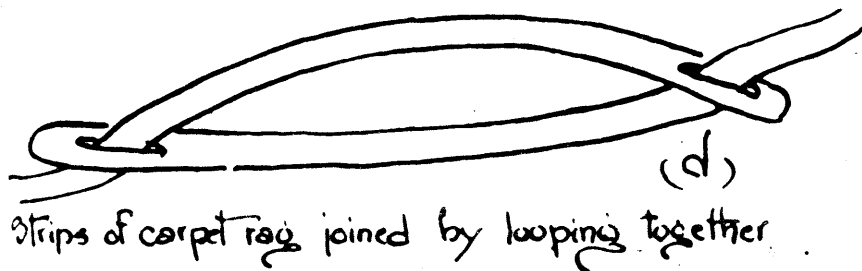
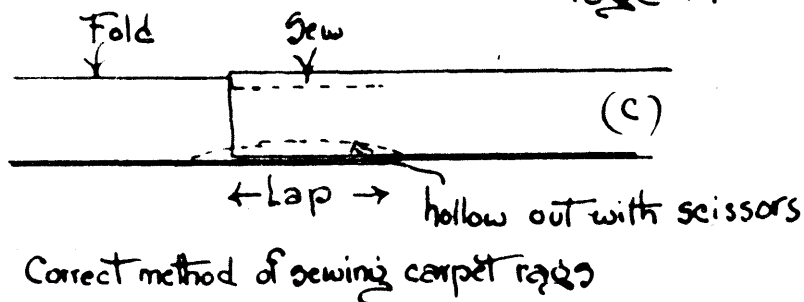
To be sure, the rag rug is a time-honored American tradition. In the old day time was of very little value, and cloth was cloth. Even a suit that had been handed down from father to son for three generations still had some body and serviceability after it could no longer be worn. There were no plants to take it and make it into yarn again, or to chew it up into paper or gun-wadding. So at the last it went into patch-work to cover a bed or into a rug to cover the floor. Honestly and bravely enough.

Our conditions of life are different. Most of the fabrics we use for clothing are flimsy and have little substance left when we are through wearing them. Useless for rug-making. It is, of course, possible to make a good rug of strips of fabric, but it should be new fabric cut in strips several yards long. Sometimes one can obtain mill-ends and remnants, or long selvages cut from material in some forms of industry. This type of "waste" is useable -- though whether it costs less, when one counts the time required to strip and prepare it, than a good rug-yarn -- well, figure it yourself. I feel that the use of this type of material might well be left to the "Lighthouse" projects for the blind, the homes for old people, the asylums and WPA, -- agencies that make use of time that must be considered partly "waste" also. Useable waste time and useable waste material. Old sheets, old draperies, old blankets, also provide useable waste material when properly stripped, dyed and conditioned. But it is absolutely impossible to make a satisfactory rug out of odd bits of fabric sewed together "hit and miss", cut 'round and 'round instead of straight, or otherwise mis-handled.

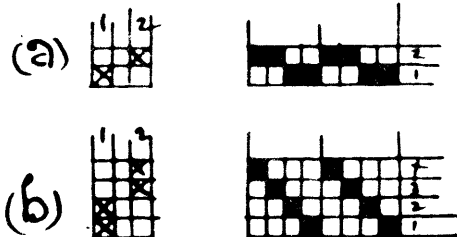
If you want to make a rag rug, proceed as follows: cut the material into strips lengthwise of the fabric. Do not tear unless you want a fuzzy, stringy effect. If new material is used, buy a firm cotton fabric in five yard lengths, and do not cut the strips too wide. The exact width depends on the weight of the fabric; a heavy fabric should be cut narrower than a thin, flimsy fabric. But a very thin fabric even when cut into wide strips, is not satisfactory as it tends to make a bumpy effect. If the strips are from two to five yards long they should not be sewed. Taper the ends and lap them under a few warp-ends in weaving. If you feel you must sew them -- it is a tradition to sew carpet rags -- do not sew them across and across. Lay the two ends one over the other, lapping them for two inches or so. Fold the lap lengthwise of the strip and sew on the machine, lengthwise, as close to the fold as possible. With the scissors, hollow out the edge a bit over the lap so it will not make a lump in the weaving. A quicker way to join two ends is as follows: cut a lengthwise slot, like a button-hole, in the ends of each strip and thread the strips together as shown on the diagram. If the square ends of the strips are cut down with the scissors after this is done the joining shows very little in the weaving.

One of the best weaves to use for rag rugs is the two-warp technique described in a Bulletin of some time ago. Another practical technique for the purpose is the "twice-woven" method, and for this weave small pieces of fabric may be used, though at a great cost of time and trouble. I am told that some Swedish "flossa" rugs are woven with the foundation in stripped burlap with the tufting in wool. Though I confess this does not appeal to me, it might be one way to use waste material. Rags may be used for the weft filler in rugs of the Swedish "matta" type. In this weave the surface of the piece is in a close-set warp of good material and the rag filler does not show. Another weave that can be used for rag-weaving is the picked up tufting shown on the diagram. This weave, of course, is better done in wool rug-yarn or in the light-weight rug-cotton supplied by the Lily Mills Company, but rags can be used if preferred.

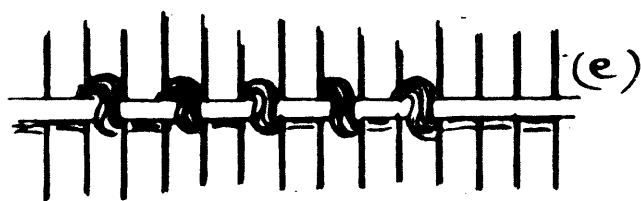
This is really a two-harness weave and can be carried out on the simplest type of loom. Warp at 12 ends to the inch and thread double: 1,1,2,2, 1,1,2,2, and so on. However, if four harnesses are available, set the warp at 12 to the inch and thread a 1,2,3,4 twill. Weave using treadles 1 and 3 alternately, to make a double tabby. Weave as follows: Open one of the sheds and weave a strand of background tabby; open the second shed and weave another tabby shot. Now with the second shed still open, weave a heavy strand of pattern material through the same shed, passing the shuttle from right to left. Pick up loops of the pattern material on a wire. I use the wire from my spool-rack. Be careful to take up all the loops in the same direction. They may be picked up between the raised warp-threads, either in each space or in every other space, according to the pattern figure desired. Now with the shed still open, take



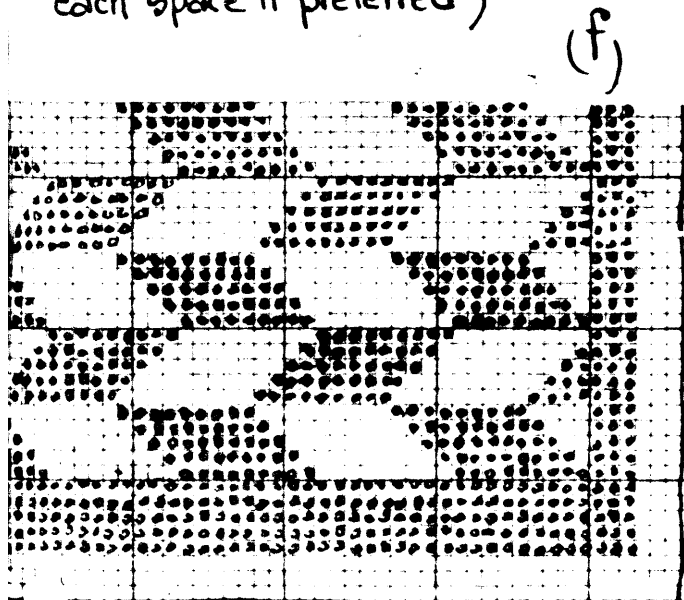
Threading for looped weaving



Treadle: 1, tabby, 2, tabby  
 2, pattern strand,  
 right to left, - pick  
 up loops.  
 2, pattern strand,  
 left to right, - plain.  
 Repeat.



Method of picking up loops  
 (Loops may be picked up in  
 each space if preferred)



Simple pattern for a small rug

Make the loops in each row directly above the loops in the row below -- not staggered. Do not make the loops too long; they should be tight and hard so that they will not pull out. Do not cut the loops.

At twelve warp-ends to the inch, threaded or woven double, there will be three spaces to the inch. Leave three spaces on each side as selvage. If a loop is made in each space, each repeat of the figure sketched at (f) will take six inches in width of warp. If picked up in every other space as shown at (e) each repeat will require twelve inches. Allow nine spaces each for the borders if looped in alternate spaces, or six spaces if looped in each space. This is a simple figure, but effective. For emphasis a complete row of loops in a contrasting color -- say black -- may be made between the rows of lozenges. And each row of figures may be in a different color if one chooses.

Additional patterns suggested: from the Guild Recipe Book, Series I, No. 9; Series II, No. 4; Series III, No. 22, and -- for an elaborate piece, Series I, No. 20. Many of the figures on the "Step Pattern" sheet are also suitable for this technique and original arrangements will no doubt suggest themselves. But patterns with too much fine detail will not prove effective. Also, do not crowd the figures. For best results there should be about equal parts of tufting and untufted background.

the strand of pattern material around a left hand selvage thread and weave back through the same shed. You then have three shots through the same shed -- a tabby shot and two shots of the pattern material. Open the other shed and weave a shot of tabby. Beat very firmly. Weave the second tabby shot, and with the shed still open, proceed with the next pattern shot and the second pick-up.

When using the cotton filler for this weave, use the material single for the tabby shots and doubled for the pattern shots.

This weave makes a handsome rug, and if it is firmly beaten up it will also be sufficiently durable, -- though of course not as deathless as tufting tied in the Ghiordes knot.

Simple, rather bold figures should be used for this weave, and the figures should not be set too close together or the effect will be fussy instead of striking. It is a technique that lends itself well to modern and modernistic designs. The sketches on the diagram will give an idea of some of the possibilities. Do not, of course, cut the loops, as this would make the rug far from durable.

The waste material that appears to be a fad of the moment is made by cutting into strips old silk stockings and underwear. This material might be used for the pattern strand in the rug described, but it would be advisable to use something more solid for the tabby shots. One woman wrote me recently that she had spent many hours during the last year preparing and dyeing a quantity of material of this type. She engaged a weaver to weave it into hangings for the living room windows. When finished the things appeared to her so very unpleasant that she could not use them. She blamed the weaver, and wished the address of a weaver who would ravel them out and make them over. I did not feel that I knew of anybody who would care for the job. I doubt if Penelope herself could make a success of this. By now that underwear might be doing war-duty and so might all the wasted hours put into the project. What has been saved? Nothing, as far as I can see. The woman hasn't even got curtains for her windows. She could no doubt have curtained her room for less than she paid the weaver to weave her old stockings. This sort of thing seems to me supremely silly, from a practical point of view; and from a craftsman's point of view, quite inexcusable. Of course I am simply stating my own opinions on the subject.

- - - - -

As noted recently in the Bulletin, the Lily Mills Co., Shelby, N.C., has just put on the market a quite delightful new cotton -- "soft-twist" 20/6. I have prepared a leaflet showing some uses for this material, and I understand this will be sent with sample cards to all names on the Lily Mills "Handweavers" list. If you are not on this list, or do not receive your leaflet, I suggest that you write for it as you may find it interesting. The new material seems to me "tops," and is particularly welcome in this time when so many materials are becoming scarce or unobtainable. For myself, I could weave very happily "for the duration" in this new cotton. It has a delightful "handle" and though soft and agreeable in texture it is strong enough and smooth enough to be used as warp if one wishes.

- - - - -

Due to Canadian government restrictions on gasoline and on exchange I have, regretfully, cancelled my engagement for a weaving institute at Banff in August. I am informed that visitors to Canada will not be permitted to purchase more than a total of twenty gallons of gasoline, no matter where they wish to go or how long they plan to remain. And due to the cancellation of plane, rail and bus schedules, travel is crowded and uncomfortable in Canada at present. Under the circumstances it seemed advisable to give up the trip to Banff, for this year.

May M. Otwell

# THE SHUTTLE-CRAFT GUILD

## BULLETIN

for

Basin, Montana

August, 1942

(Copyright, 1942, Mary M. Atwater)

As no doubt most of us know, the fabric known as "rep" is one of the most serviceable and practical fabrics for chair-covering and upholstery in general. It is a warp-face, ribbed fabric, extremely firm and rather hard. We think of it usually in terms of worsted, but it can also be made of cotton, -- and for the duration we shall probably make it of cotton.

A plain rep, though a thoroughly worthy fabric, is not particularly interesting or decorative. It can be made on a two-harness loom. The warp should be quite fine and set close enough to cover the weft completely. The weft should be a coarse material or a coarse strand of several ends of fine material. The ribs, of course, run crosswise of the fabric. The reverse of this -- with a coarse warp set fairly far apart and a fine weft that covers the warp completely -- is usually called a "cord" fabric. This also, of course, makes excellent chair-covering.

A plain rep can be made more interesting by setting stripes of color in the warp, and if the use of color is bold and striking, this may be very effective, and the fabric would serve well for porch furniture, camp-chairs and the like.

There are also a number of figured rep weaves -- weaves that vary the texture enough to relieve the unmitigated ribbiness of a plain rep. A Swedish figured rep threading is given at (a) on the diagram. The warp for this should be in a solid color as stripes would detract from the effect.

A "Bronson" rep threading is given at (b). This was given in the Bulletin for September, 1940, but as it may have been overlooked it is repeated here. This is an attractive weave and provides wider possibilities than the Swedish weave. Of course the same method of threading might be used for a Bronson rep of more than four harnesses if desired.

An interesting Peruvian rep-type fabric will be found at draft (c) of the Bulletin for July, 1940.

So much as a review of material already published on the subject of this valuable fabric. But I have something new and interesting to offer. For some time I have been experimenting with cotton rep, using the new "soft-twist" cottons recently put on the market by the Lily Mills Company. This material makes a beautiful rep fabric, and though other cottons might be used instead this seems to me ideal for the purpose. I set my warp at 45 ends to the inch, -- sleying three threads through each dent of a 15-dent reed. For a somewhat lighter fabric a setting of 40 to the inch would be practical. This setting, of course, applies to any of the rep threadings given above as well for the threading at (c) on the diagram, which is something new.

This new weave seems to me a real find and I am very enthusiastic over its possibilities. Unfortunately it cannot be developed in a four-harness form, but those who have eight-harness looms will, I am sure, enjoy it. I am calling it the "Two-way Rep", though it would be more correct, perhaps, to call it "Rep-cord." Guild members would be amused if they could know how many hours of threading, re-threading, sleying, resleying and so on that have gone into my experiments with this weave, and of course I have not yet tried all the things that might be tried. However, what results I have obtained seem to me very interesting and I am passing them on. I hope Guild members of an experimental turn of mind will try other and different variations of this weave and will share their results with the rest of us.

The draft at (c) may be warped in a single color and woven in the same color or in a different shade. If treadled as indicated the result will be alternating squares of rep and cord. But many variations are possible. For instance weave a plain rep using treadles 11 and 12 alternately, and a six-thread strand as weft. Then when desired, introduce a cord figure in a different color, treadled as indicated on the draft. Weave plain rep for eight shots, and weave the other figure in color. The pattern figures may be woven in stripes of several colors if preferred.

A large cross-barred effect may be woven by weaving the cord rib all across, using treadles 9 and 10 alternately for 48 shots. Then weave one or the other of the pattern figures as indicated, and repeat. Caution: in weaving cord all across allow the weft to lie very loose. Otherwise the fabric will narrow in over these sections. Broad lengthwise stripes, alternately rep and cord, may be woven by repeating the treadling for one or the other of the figures as desired.

Many interesting effects result from the use of two or more colors in the warp. For instance thread the first figure with the 1,2 groups of threads in a dark color and the 3,4 groups in a lighter shade. Thread the second figure with the 5,6 groups in the light color and the 7,8 groups in a dark color. If woven in the same order of shots, in the two colors, a "Log Cabin" pattern will result.

Moreover, any two-block pattern may be produced in this weave by considering the first twelve threads of the draft as a "unit" of the first block, and the second set of twelve threads as a unit of the second block. Take, for instance, draft No. 150, page 218 of the Shuttle-Craft Book: Thread the draft as written, without repeats, three times. Repeat the first twelve threads. Then thread the last twelve threads for ten repeats. When desired for a pattern of this order the warp should be all one color and the weft all in the same color or a different shade.

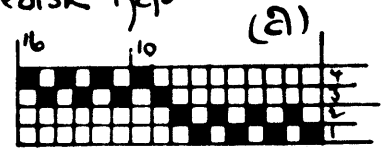
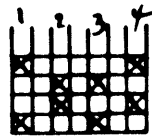
These are all rather conventional methods of using the weave, but it also lends itself to extremely interesting modernistic effects. The one that in my experiments I found most remarkable was warped and woven as follows: Two repeats of the first figure (24 warp-ends) in black; two repeats of the same figure in taupe or ecru; two repeats of the second figure in wine; two repeats of the same figure in tan. This arrangement of colors may then be repeated as desired, the warp being made of bands of color, dark and light alternately, with 24 ends of each color. Of course as many more colors as desired may be introduced. The third figure -- figure one again, of course -- might be in brown and orange; the fourth figure in dark green and yellow, and so on. All the colors being used also in the weft. However the repeat of four warp-colors as indicated gives an excellent effect. For weft I used black and wine like the warp, but orange and yellow for the light colors. This gave an added liveliness to the effect, though of course the same light colors used in the warp might be used in the weft if preferred. I wove figure one with 24 shots in wine followed by twenty-four shots in orange. Then figure two with twenty-four shots in black followed by twenty-four shots in yellow. As might not be expected, the result is a diagonal pattern in steps or jogs, and the color effect is very lively and amusing. This would make interesting chair-seats for a sun-room or breakfast room. I have sketched the pattern at (f) on the diagram, but of course this -- without the color -- gives little idea of the total result.

Another interesting effect results from threading the first twelve and the last twelve threads of each figure in black or a dark color, and the middle 24 threads in a light color, or in two different light colors. Weave in the same order: twelve shots black; 24 shots light; 12 shots black, first for one figure and then for the other.

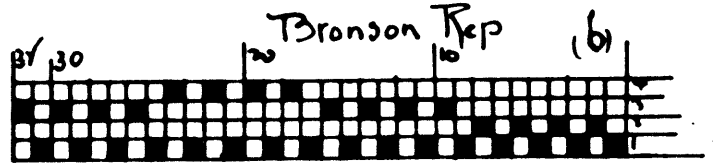
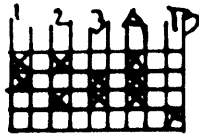
With a warp-setting of 45 ends to the inch, and threading with 12 threads to the unit of the weave, a quite heavy fabric results. For a lighter weight rep, set the warp at 40 to the inch and thread with eight threads to the unit: 1,2,1,2,3,4,3,4, and so on. Weave with four weft shots instead of six to each change in weaving. The fabric made in this manner is not too stiff and heavy for a bag.

Page three

Swedish Rep



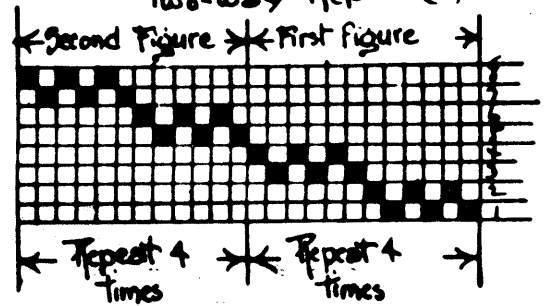
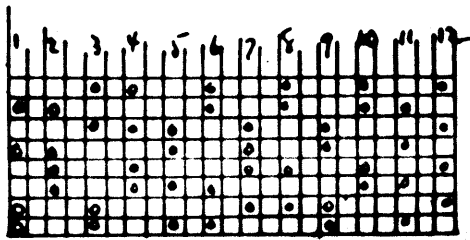
Weave: 1, 2, 3, 2, 1, 2, 4, 2. Repeat. (Coarse weft)



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

Two-Way Rep (c)

tie-up - rising shed



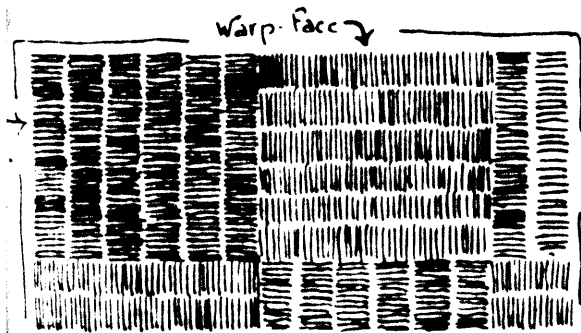
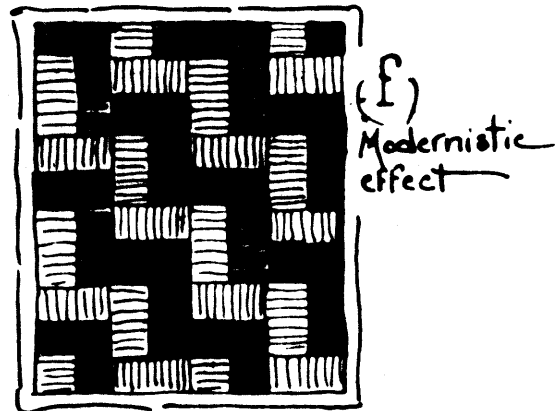
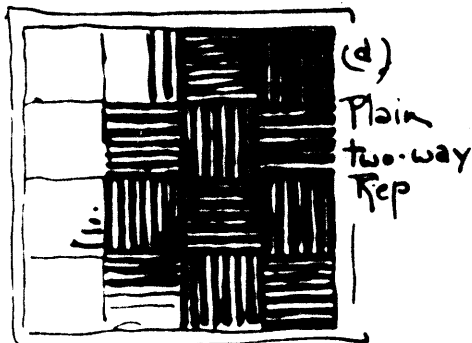
Weave:

First Figure: 1, 2, 1, 2, 1, 2, 3, 4, 3, 4, 3, 4. Repeat 4 times

Second " 5, 6, 5, 6, 5, 6, 7, 8, 7, 8, 7, 8. " " "

For "cord" all across, weave: 9, 10, 9, 10, 9, 10. Repeat as required.

For rep - plain - weave: 11, 12, 11, 12. Repeat as desired. (coarse weft.)



Detail, illustrating the structure of the two-way rep weave

For Rep set the warp - of any kind - close enough to cover the weft. Weave (a) or (b) with a coarse weft or a strand of several ends. Weave (c) as indicated, with weft like the warp. Beat close.

Some of the warp-face weaves in pick-up weaving are also "rep" of course. For instance the Bolivian weave given for April, 1940. But this is slow work and hardly practical for upholstery. It is useful chiefly for narrow textiles such as belts, or for small bags.

The two-way rep, by the way, makes an excellent weave for belts, and a belt done in the modernistic arrangement described would add an interesting touch to a sober war-time costume.

Table mats and runners -- of the type used on library tables -- could also be made in this weave with satisfactory results.

I tried the weave also in a light-weight jute, setting the warp at 18 ends to the inch and threading eight threads to the unit as described above. This made a firm, substantial mat, not thick enough however for a large rug. Carpet warp might be used, at a setting of 30 to the inch, and would make a practical covering for porch pillows and porch seats.

But as I have said before, there are many things I have not tried and I hope some of our members will feel the urge to carry this new weave further.

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Mr. Roger Millen, of Bedford, Pa., who supplied hand-woven tweeds and also supplied many of our weavers with his "Waterside" tweed yarns, asks me to pass along to the Guild the sad news that for the duration he cannot supply either the yarns or the fabrics, due to the war priorities on virgin wool. He has made several trips to Washington in the effort to convince the War Production Board that handweavers should be considered, but was not successful in getting a favorable ruling.

There may, later, be some synthetic yarns we can use for something, he says, though of course nothing can take the place of a good homespun yarn for tweeds, and that will simply have to wait till the end of the present emergency.

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# THE SHUTTLE-CRAFT GUILD

## BULLETIN

for

September, 1942

Basin, Montana

(Copyright, 1942, Mary M. Atwater, Basin, Montana)

Guild members appear to be interested in the Guatemalan weaves that have been presented from time to time in the Bulletin, so here are two more to add to the collection.

The first is an unusual effect that could be reproduced very easily on a two-block, four-harness threading in the summer-and-winter weave, though it is anything but "Colonial" in style. It depends so much on color that it is impossible to show it adequately in a sketch, but here are the directions in detail. Of course different colors might be used, and the weave might be varied in a number of ways, but it is very handsome "as is." The piece from which I am writing the directions was probably intended for use as a blouse, but the weave would also be suitable for drapery, an upholstery fabric, bags, or a gay skirt of the "peasant" type.

Warp, a fine cotton set at 40 ends to the inch, in colors -- 10 ends, dark blue; 2 ends light blue; 10 ends dark blue; 2 ends light blue; 10 ends dark blue; 1 end red; 1 end light blue. Repeat. Weft like the warp, in the same colors, with the addition of white, sage green and orange. All the tabby sections are woven in the dark blue, and the pattern shots are done in a double strand of weft. No tabby is used with the pattern shots. As eight different sheds are used, and as four-harness looms rarely have more than six treadles, the tie-up as given on the draft seems the most convenient arrangement, but the pattern weaving must be done by using two treadles together. Part of the piece is in a plain effect and part in a series of gay stripes, as follows:

### Plain part:

1-3, white; 1-4, light blue; 2-3, white; 2-4, light blue (no tabby).  
tabby, six shots, light blue  
1-3, white; 1-4, light blue; 2-4, white; 2-4, light blue.  
tabby, 3/4", in dark blue  
1-3, dark blue; 1-4, sage green; 2-3, dark blue; 2-4, sage green. Repeat.  
tabby 3/4", in dark blue.  
Repeat from the beginning as desired.

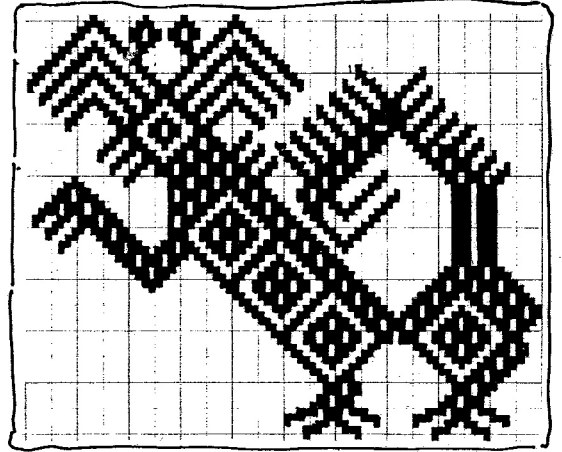
### Gay part:

1-B, sage green; 2 (alone) sage green. Repeat for 16 shots.  
1-3, dark blue; 1-4, red; 2-3, dark blue; 2-4, red. Repeat four times  
tabby, six shots, dark blue  
1-B, white; 1 (alone) white  
tabby, 4 shots, dark blue  
1-B, white; 1, white  
tabby, six shots, dark blue  
1-3, orange; 1-4, dark blue; 2-3, orange; 2-4, dark blue. Repeat 4 times.  
1-B, light blue; 2, light blue. Repeat for 16 shots  
tabby, 3/8", dark blue  
1-3, white; 1-4, dark blue; 2-3, white; 2-4, dark blue -- twice. 1-3, white;  
1-4, dark blue  
tabby, 4 shots, dark blue.  
Repeat the white and dark blue stripe as above.  
tabby, 6 shots, dark blue  
1-3, dark blue; 1-4, red; 2-3, dk. blue; 2-4, red, -- twice. 1-3 dk. blue; 1-4, red.  
tabby, 6 shots, dark blue. This is the center of the gay stripe. Repeat in reverse back to the beginning. In the piece I have this gay stripe is repeated three times with a tabby section between the stripes: 12 shots in dark blue; two shots white; 6 shots dark blue; 2 shots white; 12 shots dark blue.

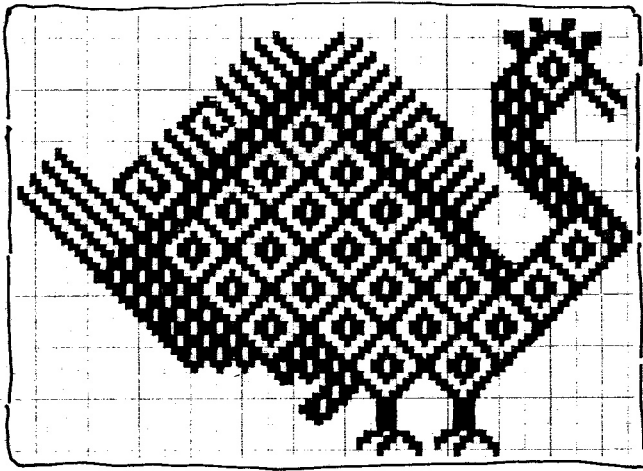
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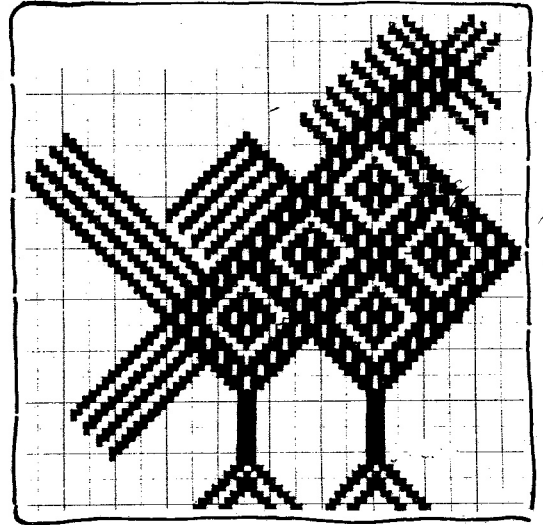
All these figures are from one elaborate "Huipile" or blouse woven in lavender and red. Pick-up technique.



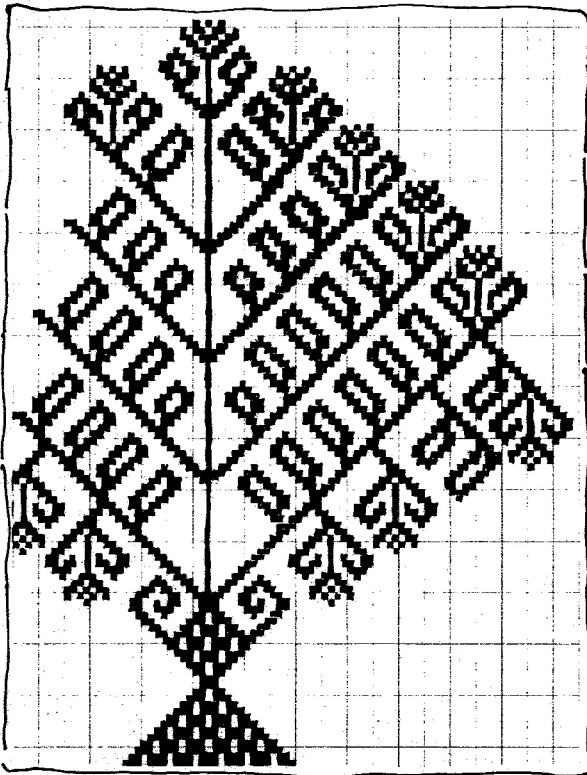
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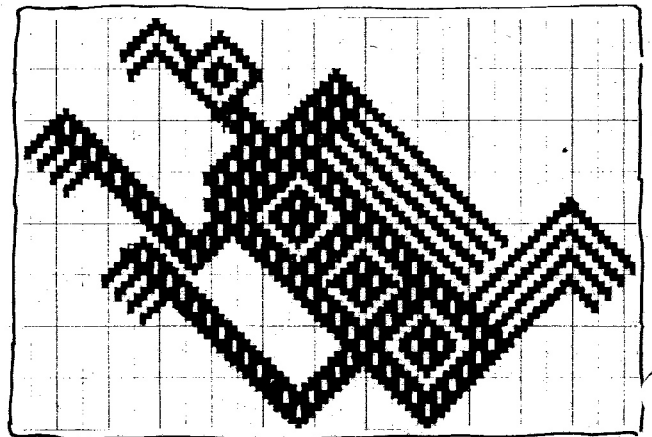
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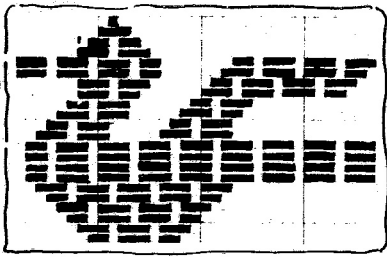


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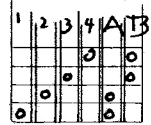


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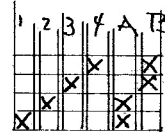




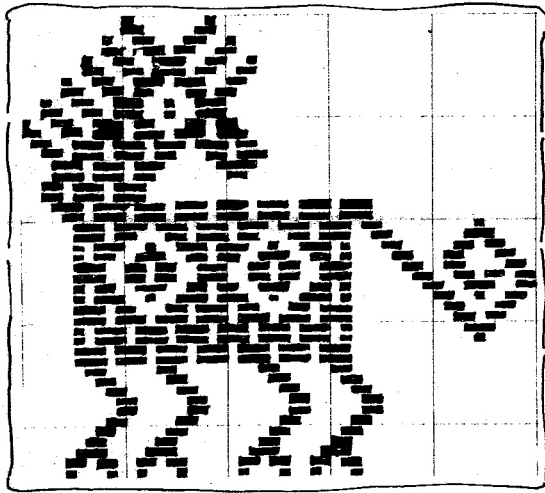
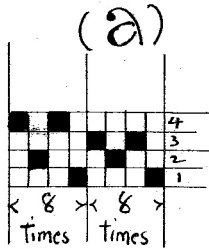
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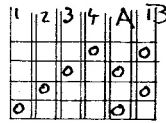
tie-up, Rising Shed



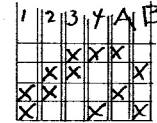
tie-up, Sinking Shed



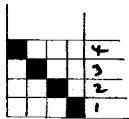
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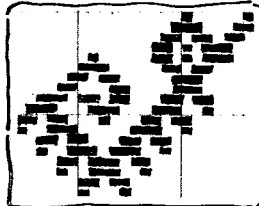
tie-up, Rising Shed.  
Pick-up sheds:  
1, alone; 3, alone  
(On this tie-up  
weave twill: 1-2;  
2-3; 3-4; 1-4)



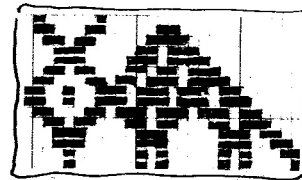
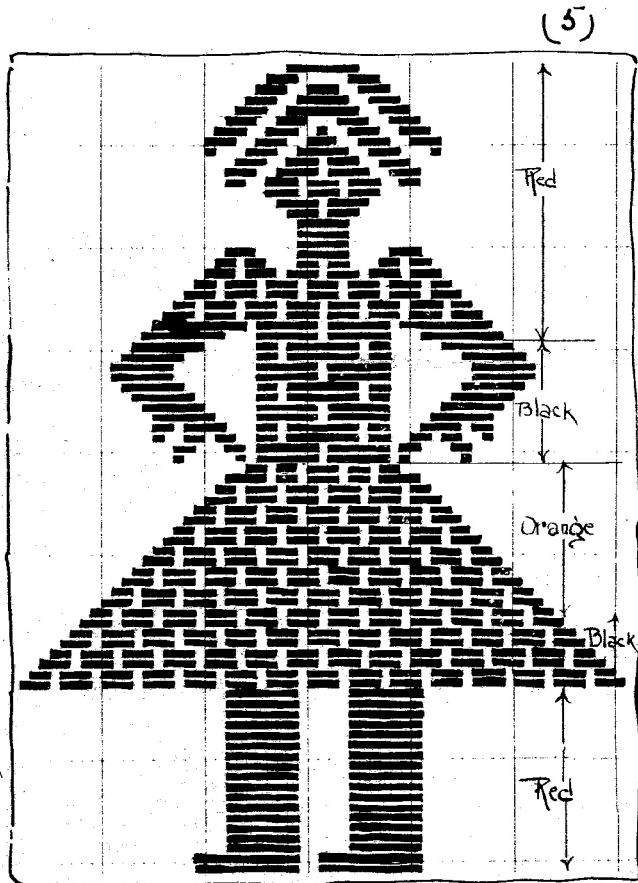
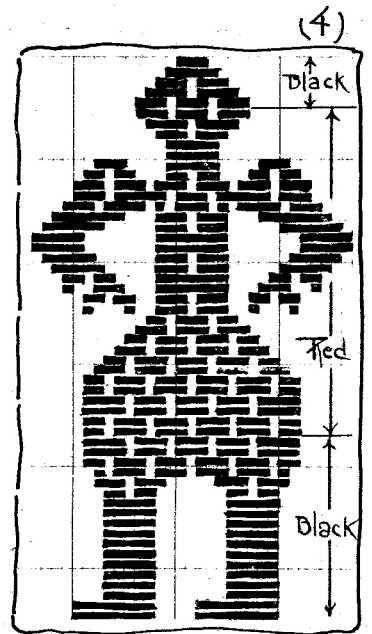
tie-up, Sinking Shed  
Pick-up Sheds:  
1-2, and 3-4.



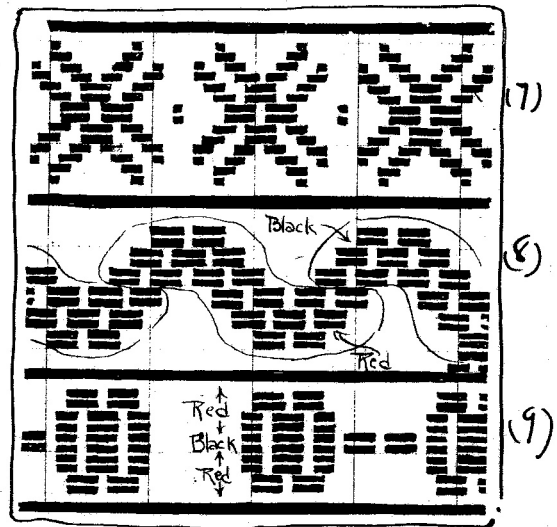
(b)



(3)



(6)



The second weave is in pick-up weaving, done as a rule in many colors and in extremely lively figures. As a rule the figures of birds, beasts and humans are done in rows, with bands of twill weaving and narrow borders in a conventional geometric figure of some kind between the rows. Sometimes an entire row of figures is woven in the same color, but usually a succession of five or more colors is used. The same colors, in the same order, are often used in each row of figures, but stepped either one figure to the right or left each time. This gives an interesting diagonal line of color through the piece when seen at a distance. Usually the figures are set close together, but sometimes the larger figures are spaced some distance apart on a ground enlivened with the "French knot" effect described in a previous Bulletin.

The most convenient threading for this weave is the 1,2,3,4 twill. The pick-up is facilitated by using two pattern sheds, as indicated on the diagram. The pick-up does not always follow these sheds, to be sure, but the raising of the fourth thread helps in the spacing. The foundation fabric is a closely woven tabby, usually in white or natural, and the pattern weft is a fairly coarse strand of colored threads. Two tabby shots are woven between the pattern shots. The figures, if woven in a succession of colors, require a separate strand for each figure. These may be wound on bobbins or twasts of paper, or may be made into twists of material in the manner used by tapestry weavers. And these ends must be carried along the back of the fabric. There would be a certain convenience in weaving these figures wrong side up, as in Swedish embroidery weaving. However it is more interesting to weave right side up and see what one is doing, and it is not difficult to carry the ends at the back.

The figures appear in practically infinite variety. As many as space permits are illustrated below. Some of the larger figures have been sketched on a smaller scale than others, but it is hoped that by studying those given in large detail it will not be too difficult to follow the more elaborate ones. No doubt many of us will wish to make our own designs, and will find these figures useful simply as an indication of method.

The weave may, of course, be produced on a threading of the summer-and-winter type if desired, using sheds 1-B and 2-B -- on a counter-balanced loom, or 1 and 2, alone on a rising shed loom, for the pick-up sheds.

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And speaking of things Guatemalan: interesting hand-carved bag-handles, made in Guatemala, may be procured -- for only \$1.00 plus postage -- from Robert L. Lewis, 39 E. De La Guerra St., Santa Barbara, California. Mr. Lewis also supplies hand-woven textiles from Guatemala.

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Mrs. Frances Cohn, 2235 Jefferson St., Berkeley, California, writes me that she has received a consignment of Scandinavian weaving books and has some for sale. This will be good news to the Guild members who have been asking where these books may be obtained, our previous sources of supply having failed, due to the war.

-----  
The weaving "institute," -- or, as they prefer to call it in California, the Berkeley summer "work shop" -- was an unusually interesting meeting. We had some seventy-five weavers and as many looms, and ran the gamut all the way from beginners and four-harness overshot to some of the more occult "special" weaves and original problems. We worked in the large auditorium of the beautiful Muir School at Berkeley, we had fine equipment and quantities of material in a great variety of kinds and colors. Some clever young women gave us a delicious hot lunch every day. All the arrangements for the meeting, as made by Mr. and Mrs. Starbuck of "Weavers' Alley," were ideal. If all the other weavers enjoyed the work-shop as much as I did the affair may be considered an unqualified success.

It is impossible to make definite plans for next year -- world conditions being what they are -- but, war and taxes permitting, it is hoped that the affair can be repeated next summer.

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May M. Alwala

# THE SHUTTLE-CRAFT GUILD

## BULLETIN

for

Basin, Montana

October, 1942

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In spite of sugar-cards, gas-rationing, and all the rest of it, Christmas will soon be here again, and it is time to begin making Christmas plans. In the midst of the most hideous war in all history it may seem inconsistent to celebrate the day dedicated to "Peace on Earth and Goodwill to Men," but of course that is not true. What this day stands for are the things for which we are fighting, so the day and its meaning should be more precious to us than in happier years.

The custom of Christmas giving is one we cannot afford to suppress, but it does seem, -- this year more than in other years -- that our gifts should not be costly or elaborate, as our time and our spare dollars are needed for the war effort through which we shall reach peace once more in the only way possible -- through victory. And our gifts should be things that serve some useful purpose, for in these times we have no place in our lives for a clutter of useless trifles. However, we want our gifts to be attractive and gay, not drably utilitarian. The problem of available material also enters into the picture in a very definite way.

With these ideas in mind, I have been doing a lot of experimenting with some rather unusual materials I got in Berkeley at the time of our weaving "work shop" last summer. Some of my results seem to me worth passing along in the hope that they will be of use in planning our Christmas weaving.

At (a) on the diagram is the draft of an unusual and attractive -- at least I think it so -- belt or girdle. The warp consists of 24 ends of 10/2 perle cotton in a leno set-up with wide spaces between the groups of warp-ends as shown on the draft. A fine, strong crochet cotton may be used for warp if preferred, but a coarse warp will not serve. For weft I used a light-weight jute material, beating the weft-shots as close together as possible. Over the ladder-like foundation thus produced I made a bold decoration in colored raffia, in the Maori manner. Along each edge I made a roll in the Maori style in two colors -- as explained in a previous Bulletin. Across the three wider spaces of the piece I made a jig-sag ornament as shown on the sketch. For this I used three strands of raffia in yellow for each of the outer spaces and three strands of red raffia for the center strip.

The sketch is perhaps clear enough to indicate the process, but in detail the procedure is as follows: After weaving a shot of jute, and with the shed stipp open, insert a strand of yellow raffia under the raised threads of group (5) of the warp, and in the same manner a strand of red under the raised threads of group (4) and a yellow strand under (3). Weave another shot of jute, and insert second strands of raffia above the first in each group. Weave again in jute and insert third strands in each group. Weave in jute. Now carry the lowest strand under (3) toward the right and under the raised ends of group (2). In the same way take the lowest strand from (4) toward the right and through (3) and the lowest strand from (5) to the right through (4). Repeat on the next shot with the middle strands and on the following shot with the third strands. Now after the next shot of jute turn back the top strand of each group -- not across the wide space this time but simply through the leno. Do the same on the next shot with the middle strands, and follow with the lowest strands which are now the top strands. Following the next shot of jute take the lowest strand of each group across the space to the left and through the leno. Follow with the middle strands and then the top strands. This completes the process. It may sound complicated as described, but it is very simple and easy to do and as the work is coarse it goes rapidly. One can make such a belt in an evening, and when set into a wooden buckle it makes a handsome and unusual bit of wearing apparel that would appeal to most people, I think. The effect is definitely "South-Sea-Island" and may appear "summersy" for Christmas, -- but we do not all spend

the holidays among the northern snows. Besides, if we wish, the ornamentation may be carried out in some other material than raffia. The flat strips of cellophane sometimes used in weaving would be excellent for the purpose -- if one happens to have the cellophane -- or one might use the soft wool or cotton braids sometimes to be found in the shops, or narrow ribbons if not too stiff. For the foundation an extremely coarse, stiff linen might be used -- if one has the linen -- but a soft material of any kind would not be suitable.

Somewhat similar in weave was the large shopping bag for which the draft is given at (b) on the diagram. I call this a "basket-bag" as it has some of the qualities of a basket though lighter and more pliable. A nice thing to take to market in these war-days. I used an eight-harness double leno for this in order to get the pairing effect found in much Maori weaving. The thing might be done in a single leno in the manner of the belt, or even in plain tabby, using the four-harness threading as given on the draft, treadled as follows: 1-3, 1-4, 2-4, 2-3 and repeat. If possible, however, the eight-harness double leno is advised as it is handsomer and makes a stronger fabric.

For warp in the basket-bag I used a coarse cotton in two colors -- the "thrifty-knit" cotton supplied by the Lily Mills Company, to be exact. A NO 3 Perle cotton might be used if preferred, and of course more than two colors might be introduced if one wished. For weft I used a stiff, coarse Mexican "maguey" that may be had in natural or in colors. The zig-zag decoration in raffia was made in the same manner as described for the belt.

It will be noted that this bag was woven with the two selvages for the top of the bag and the handles were made in the following manner: After weaving about six inches of the bag, I cut nine strands of the maguey long enough to weave twice across the bag with an allowance for the handle on each side. I wove in these strands one after the other, allowing the free ends to extend on either side of the work. Then I wove six inches in the ordinary manner. I then braided the nine free strands on either side for as far as I wished to form the handles and then wove them in from either side, lapping the ends under several lenos near the center. After that I wove six more inches and the bag was done.

To make up the bag, fold lengthwise through the center, inside out, and tie the warp strands together. The bag may be lined if one wishes, but I prefer the unlined effect. It might if one wished be lined half way up, with the top left open. That is a matter of taste.

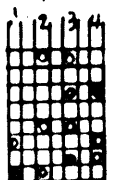
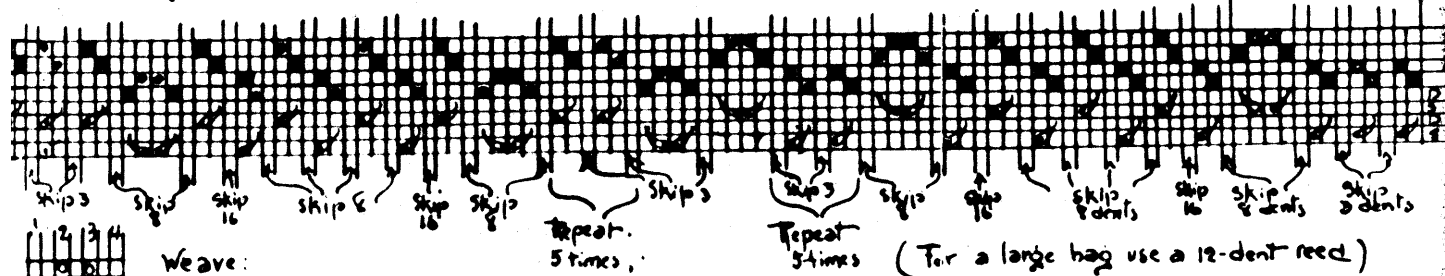
The material in this bag is very inexpensive, and as the work is coarse it goes very rapidly. The bag does not take much longer than the belt. Of course it might be made without the Maori roll along the edge and without the other decoration in raffia, and could then be woven in less than an hour, but it would not be as attractive.

At (c) on the diagram is the threading for an interesting fabric for ties. It was taken from an English tie sent me by one of our Guild members, and proved very popular on one of the looms at the Berkeley meeting last summer. In the English tie the warp was an extremely fine hard-twisted worsted yarn. We have nothing exactly like this, and at Berkeley we used a #20 perle cotton for warp. This warp I do not think entirely satisfactory for the purpose. A less slippery cotton, or a fine tussah silk would be better. The weft in the English piece was a rough homespun yarn such as is used for tweeds. This sounds like an improbable combination of material but the effect is excellent and out of the ordinary. As will be noted, the threading is a simple 16-thread "dornik," but the trick of the weave lies in the odd method of slewing, which is noted on the draft.

The weave might, of course, be carried out in other materials, -- a warp of fine silk with a coarse rough silk for weft, for instance, would be handsome. It makes an attractive weave also for scarves. Do not beat this too heavily.

Shawls, baby blankets and afghans always make delightful and useful Christmas gifts. Of course we are somewhat restricted in the use of wool and worsted yarns but some are still available. Light blankets made in the new "shadow weave" given recently in the Bulletin are extremely attractive and eminently practical, as the weave is so close. An unusual and handsome shawl

Basket - Bag in Double Leno Weave

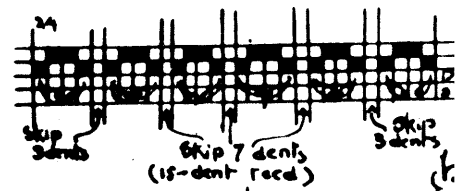


tie-up (b)  
Flying Shed

Weave:  
treadles 1, 2, 3, 4.  
Repeat  
(Make first shot from right to left)

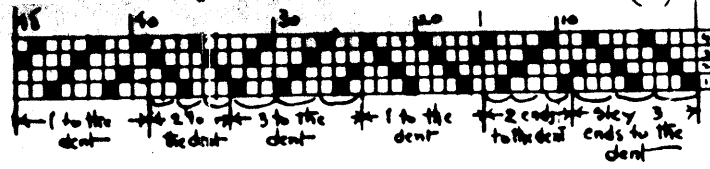


Leno Belt (a)

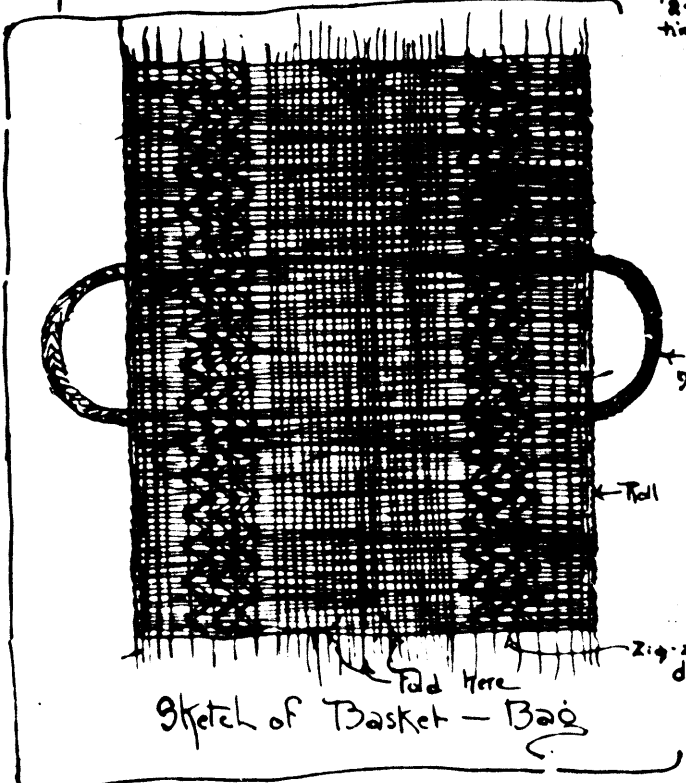
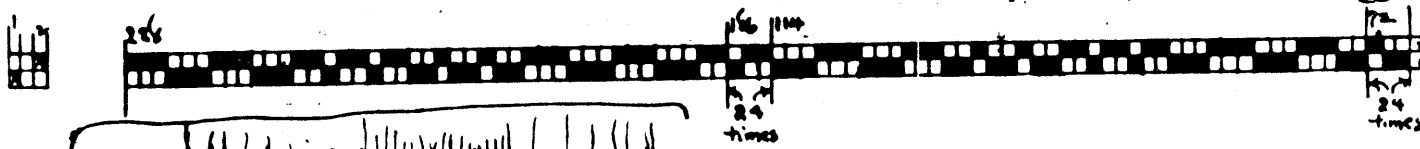


tie-up (c)  
Weave: 1, 2, 3, 4.  
Repeat

English Tie-Fabric (c)



Lithuanian Shawl (d)



Sketch of Basket - Bag



from Lithuania was recently shown me by one of our Guild members. It was done in very fine worsted in two colors over a warp of fine linen in a two-harness weave as shown on the diagram at (d). The effect is a two-block pattern, light and dark. The large blocks were woven: treadle 1, dark; treadle 2, light, alternately for some 72 shots of each color -- enough to make the blocks square. Then: treadle 1 light; treadle 2 dark, for six shots of each; treadle 1 dark; treadle 2 light, for six shots of each, and these two small blocks repeated. Then: treadle 1 dark; treadle 2 light, for nine shots of each color, and the reverse for nine shots. Then the group of four small blocks again, followed by the second large block woven like the first but with the colors reversed, and so on. The warp was set far enough apart -- at .25 ends to the inch -- and the weft was fine enough and closely woven enough to cover the warp completely. This same weave done in other materials might be used for chair-seats and similar purposes. And, of course, other two-block patterns might be arranged to weave in the same manner. It would make a good weave for bath-mats and small rugs, woven in light-weight cotton rug-yarn.

The jute, raffia and maguey materials I used in my experimental work were procured from "Weavers' Alley", 2640 Ashby Avenue, Berkeley, California. All may be had in a variety of good colors. As these special weaves are somewhat unusual, some of us may hesitate to try them without seeing what they look like, and making samples takes time. I wish to remind the membership that our official sample-maker, Mrs. Maybelle Gano, 2016 Castillo Street, Santa Barbara, California, will be able to supply samples, as usual.

There is renewed interest in spinning, now that our sources of wool yarns are pretty well dried up. Many people have written asking where good wheels may be obtained. Miss Marjorie Hill, one of our Canadian members, supplies the following address: Ludger Ouellet, R.R.#2, Ste. Anne de la Pocatiere, County Kamouraska, P.Q., Canada. The price is \$8.00. Another address comes from Mrs. Stronach: Desjardins Limitée, St. André de Kamouraska, P.Q., Canada. This wheel is listed at \$8.85. Miss Hill sent me a photograph of the Ouellet wheel, which looks like an excellent piece of equipment. Miss Hill has one of these wheels and finds it very satisfactory. The transportation charges and the duty -- if any -- might amount to as much as the price of the wheel, I dare say, but even so the price is less than the usual price of a good wheel in the United States.

Miss Hill writes that she spins her wool "in the grease," -- as, of course, is the correct practise. She writes: "In washing my yarn I use a good soap and trisodium phosphate -- one tablespoon to the gallon of water-- and get excellent results. "TSP" as the trisodium is known to the trade, is a wonderfully good detergent."

Any soap used in scouring yarn must, of course, be free of lye, as lye dissolves wool and weakens or destroys the yarn.

Miss Hill asks for information on the sorting of wool, and the following notes are given here as they may be of interest to others. The information is from "Woolen and Worsted" by Roberts Beaumont. "The necessity for sorting arises from the fact that wool varies in quality in different sections of the fleece. A fleece until sorted is unsuitable for textile purposes. About thirteen or fourteen sorts may be obtained from one fleece, but usually not more than five or seven are made.

- (1) the shoulders, (2) the sides. -- the wool from these parts are usually the finest wools found in the fleece, distinguished by length and strength of staple, softness, and uniformity.
- (3) lower part of the back -- also a wool of good sound quality, but less soft.
- (4) loin and back -- staple shorter and in some cases rather tender
- (5) upper parts of the legs -- moderate length but coarse in fibre
- (6) upper portion of the neck -- inferior in quality, faulty and irregular
- (7) central part of back -- similar to that from loins and back, rather tender
- (8) the belly -- short, dirty and poor in quality, frequently very tender
- (9) root of tail -- coarse, short and glossy, often runs with kemps of bright hair.
- (10) lower part of legs -- inferior, coarse and lacks curl
- (11), (12), (13) the head, the throat, the chest -- fibre is stiff, straight, coarse, dirty and kempy
- (14) the shins -- short, thick, straight, shinny-fibred wool, called "shanks."

*Maym. Abrah*



# THE SHUTTLE-CRAFT GUILD

## BULLETIN



for

Basin, Montana

November, 1942

No doubt most of us have been feeling for some time, as I have, that we hand-weavers should be finding a place in war-production. There are probably more than ten thousand hand-loom in operation in this country -- more than there were at the time of the Revolutionary war when all the fabrics used by the army for uniforms, blankets, flags and so on, were woven by hand. Surely there is something we could produce in quantity and quality sufficient for present requirements.

I have been conducting an active correspondence with various government agencies in the effort to find out just where we might fit into the war program, and find that there are at least three things we could probably supply. These are: wool bunting, for the flags used by the army; cotton bunting as used in the navy for signal flags; and a scarf designed as part of the WAAF uniform. I have received the government specifications for these fabrics and they seem well within the capacity of our looms.

The wool bunting, according to the specifications, is a light weight tabby fabric made of fine worsted yarns warped and woven at 32 ends to the inch. It is ordered in widths of 19", 20", 22", 24" and 36", and in bolts of 35 yards or over. The cotton bunting is also warped and woven at 32 ends to the inch and is also in plain tabby weave, done in mercerized cotton, made in two grades -- light weight and heavy weight -- and in bolts of not less than 35 yards. The WAAF scarves are to be made of a wool and rayon yarn, warped at 40 ends to the inch and woven at 20 weft-shots to the inch. They are to be 11" wide and 38" long, done in a pattern of alternating checks in 2-2 twill and tabby. For this weave of course an eight-harness loom is required.

No individual hand-weaver could very well go about getting a government contract for this weaving, but if a number of our Guild members want to undertake this kind of war work we could no doubt organize a sufficient output to warrant going after a contract. The government, of course, pays for these fabrics, but we could hardly expect to get "handwoven" prices for our work. We would have to do it chiefly for the satisfaction of adding our effort to the business of war-production. Do we want to do it?

I want to make it clear that this would be no go-as-you-please pass-time, like much of the weaving we do. It would be a serious "job of work," and the weaving would have to be commercially exact to pass a rigid inspection. But if we really want real war work, here it is. I am willing to go farther with this project and make a plication for contracts, provided enough members of the Guild wish to participate. But I want it clearly understood that anyone offering to supply say a bolt of bunting or a dozen WAAF scarves by a given date will realize this would be a serious obligation. I should hate to be awarded a contract and be put in the position of supplying all the material myself. For instance I wouldn't care to get a letter from Weaver So-and-So to say that she is very sorry but she has had so much company that she just hasn't been able to do a bit of weaving, so she won't be able to send her dozen scarves or what-not. I could not afford to be left holding the bag. So unless you really want to do this thing please do not volunteer. And don't volunteer, either, unless you are a capable weaver, able to turn out a well-woven tabby fabric. As we all know, that is more difficult than to weave a quite elaborate looking fabric in pattern. The scarves will be easier to make than the bunting, provided one has an eight-harness loom.

I have had several requests for new blanket patterns, so some among us must still be able to get wool and worsted yarns or have a stock on hand. For such lucky people, here are two weaves that may prove interesting.

At (a) on the diagram is the draft for a three-harness warp-face blanket weave taken from an interesting Indian piece from Mexico. The original was in hard-twisted hand-spun wool yarns in three colors: a dark, yellow ochre with a greenish cast which in itself is a very ugly color; a strong, harsh blue like the shade sometimes called "royal blue;" and a rich red. Though two of the colors are quite wicked colors when used alone, the combination in this piece was -- in my opinion -- extremely handsome. Of course other colors might be used if preferred. This weave makes a quite firm, solid fabric and it might be made of coarse cottons for use as upholstery. I set it up in a coarse knitting yarn for a wide ski-belt, using the dark stripe, two repeats of the light stripe, and the dark stripe again. For weft I used a coarse soft cotton about the weight of the yarn. I did not take the warp through a reed but controlled the width with the weft, but one might use the sley if one wished. It wears the wool, of course, and for a narrow piece it is probably best to dispense with it. For a wide piece it is advisable to sley through the reed -- in this coarse knitting yarn about 24 ends to the inch. This material and this setting would make an excellent automobile blanket. (Some of us will still be driving this winter, I suppose.) In finer material, set closer, it would make a good couch-blanket.

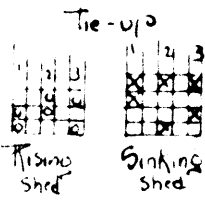
The weave at (b) on the diagram is from a sample sent me by one of our Guild members, Miss Clara Breeze. It was, she wrote, from a shawl or scarf of the Colonial period. The material used was a hard-twisted wool yarn similar to the yarn we used to be able to get under the name of "Chimayo" yarn. Some of us may still have yarn of this type in stock. It is not a good weave for a soft material. And as a scarf I think it must have been a bit harsh and scratchy. However the effect of the weave is very striking and unusual. I have an idea -- though I have not tried it -- that this would make very handsome hangings, worked out in the coarse rough silks we used to be able to get, or even in the light weight jute yarns mentioned in last month's Bulletin. I am sorry that I am unable to show the effect of this weave on paper, but like many weaves of the "texture" type, any attempt at sketching the effect is somewhat inadequate. Samples, of course, may be obtained from Mrs. Gano if one does not care to take the time to make a sample for oneself.

Guild members who attended the Berkeley "work shop" meeting may recall both these weaves. The Indian weave, arranged as for a ski-girdle, was on one of the looms, and we used the Colonial sample as a problem for the draft-writing class. A group of the draft-writers worked it out and put it on one of the looms toward the end of the session.

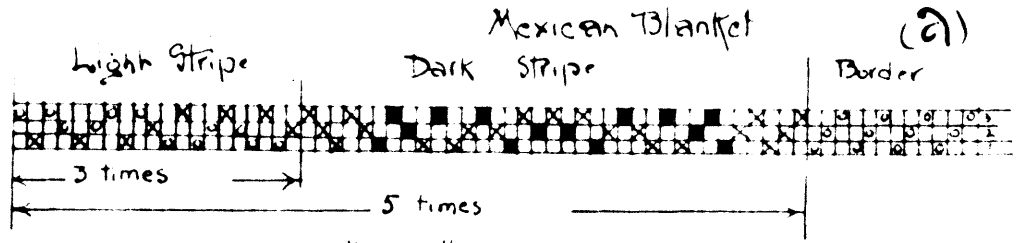
The (b) weave is quite open and would be unsuitable for upholstery or for similar purposes, no matter in what material it might be developed. In a yarn like Germantown it would, I believe, make a handsome couch-blanket or a baby-blanket -- though of course for this purpose hardly in the colors of the original. It has a sort of spider-web effect that is quite remarkable.

I offer drafts (c), (d) and (e) with an explanation -- and an apology. Draft (c) was given in the Bulletin for February 1941, which dealt with some aspects of the leno weave. It was draft (e) in that issue. Somehow in copying my notes for the Bulletin an error was made in the tie-up, and I should have published a correction long ago. However I wished to experiment further with this form of leno before doing so -- it is one of the more occult leno weaves done in commercial weaving on what is known as a "slotted doupe." Other matters came up and somehow I never did this bit of experiment till recently. The request from new members for information about leno brought it again to mind.

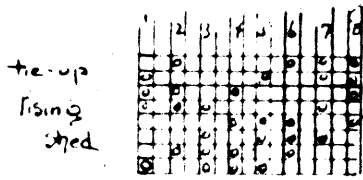
I find that this leno should be set up as follows: Use the double-doupe set-up, with a single knot, as explained in the Bulletin for February 1941, at (c). But instead of threading the doupes as suggested, take the thread from harness 5 through the doupe each time -- in front of the knot -- and permit the following thread to come through free between the standards. Start at the right, and set the standard on harness 3 further to the right than the standard on harness 2. Use the tie-up as shown here on page three. I suggest that those who have a copy of the Bulletin for February 1941 cut a bit of 10 X 10 cross-section paper eight squares high and eleven squares wide and paste it over the tie-up



Weave: 1. 2. 3. 2. 1. 3.  
Repeat



■ a bulky yellow  
■ a strong red  
■ a harsh dark blue



Weave:  
1. 2. 1. 2. 1. 2. Black  
3. 4. alternately for 12 shots - Ton  
1. 2. 1. 2. 1. 2. Black  
5. 6. 5. 6. 5. 6. Red  
7. 8. alternately for 12 shots - Ton  
5. 6. 5. 6. 5. 6. Red

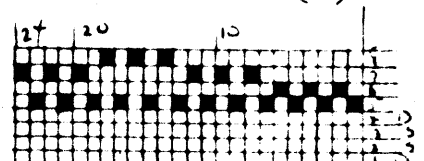
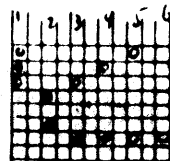
Set the warp as for tabby weaving

■ Black  
■ Red  
■ Pale grey

(Grey, like the warp, may be used for the weft shots on 3, 4, 7, and 8 if preferred, but the introduction of a fourth color is attractive.)

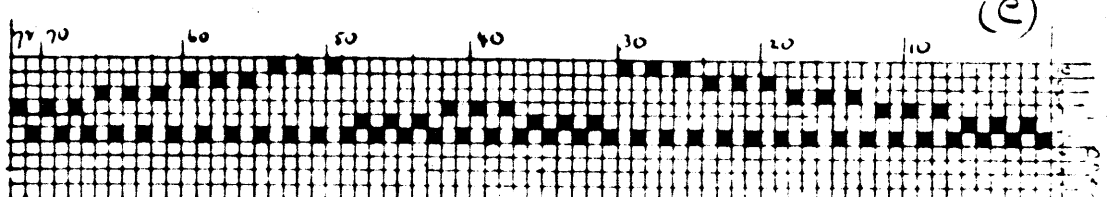
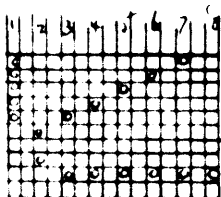
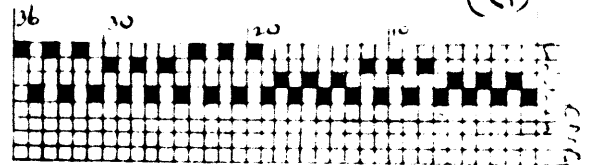
Some Slotted Doupe Lens Patterns

Weave: (C)  
For plain tabby treadle: 1. 2. alternately  
" long all across, treadle 2, 6.  
" pattern, treadle: 2. 3. 2. 3. 2. 3.  
2. 4. 2. 4. 2. 4.  
2. 5. 2. 5. 2. 5.  
2. 4. 2. 4. 2. 4. Repeat



(Use double-doupe set-up)

Weave (d) - tie-up as for (C) tabby and plain lens as for (C)  
pattern: treadle 2. 3. 2. 3. 2. 3.  
2. 4. 2. 4. 2. 4.  
2. 3. 2. 3. 2. 3.  
2. 5. 2. 5. 2. 5.  
2. 4. 2. 4. 2. 4.  
2. 5. 2. 5. 2. 5. Repeat



Weave (C) tabby. (and 2 alternately. Plain lens. 2 and 8 alternately  
pattern 2. 3. 2. 3. 2. 3. 2. 4. 2. 4. 2. 4. 2. 5. 2. 5. 2. 5. 2. 6. 2. 6. 2. 6. 2. 7. 2. 7. 2. 7. 2. 3. 2. 3. 2. 3.  
2. 4. 2. 4. 2. 4. 2. 3. 2. 3. 2. 3. 2. 7. 2. 7. 2. 7. 2. 6. 2. 6. 2. 6. 2. 5. 2. 5. 2. 5. 2. 4. 2. 4. 2. 4. Repeat

draft as given in that issue. It will fit exactly and the corrected tie-up may then be put in.

This is an extremely attractive weave for curtain fabrics, scarves in fine wool and so on. It makes a pattern of leno and tabby. Of course many variations in treadeling are possible on the drafts as given on the diagram. For instance draft (c) may be woven this way: 2,3,2,3,2,3; 2,4,2,4,2,4; 2,3,2,3,2,3; 2,5,2,5,2,5;; 2,4,2,4,2,4; 2,5,2,5,2,5; and repeat. This will make little detached figures instead of a diamond. Draft (d) might be woven: 2,4,2,4,2,4, 2,3,2,3,2,3; 2,4,2,4,2,4; 2,5,2,5,2,5; and repeat. Many other variations should suggest themselves. The draft at (e) gives a simple ten-harness pattern that gives a great many interesting variations. Two or more of the pattern blocks may be woven together if one chooses, to make a more solid figure. The treadeling given, of course, is the simple "as drawn in" version of the threading.

This type of leno is not the one used for the bags described in the October Bulletin, of course. As indicated on the draft, the leno used for the bag is done with two sets of half-heddle douces instead of the slotted douce set-up used for these pattern weaves.

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One of our Guild members, Mrs. J.C. Fulleylove, The Island Weavers, 101 Bayview Avenue, Port Washington, L.I., New York, has prepared an index for the Bulletins from 1932 to the present. I think a good many of our "old members" would find this index useful, as most people, I find, keep their Bulletins on file for reference. Mrs. Fulleylove writes that she will have her index printed if enough people wish to subscribe for it to pay the cost. The price will be \$1.00, and it will be a sixteen-page booklet with the pages stapled together. Will those who wish this index please write Mrs. Fulleylove direct, instead of sending their orders through this office.

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The Lily Mills Company are adding a new soft cotton to their line of materials for weaving and have sent me some of the material to experiment with. So far I have not had time to use it on the loom, but I am quite sure it will prove a desirable material for many purposes. It is to be supplied in a nice line of colors, put up in 100-yd skeins. I suggest that Guild members write the Handweaving Department, The Lily Mills Co., Shelby, N.C. for sample cards showing this new material. It is listed as Art. 600.

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Last year at this season we offered Guild members a special rate of \$4.00 on Christmas gift subscriptions to the Bulletin, and a special Christmas gift rate of \$10.00 instead of \$12.50 on the Bulletin and Guild Recipe Book in combination. This offer is made again this year. Kindly let me have Christmas orders as early as possible and let me know whether you wish the material held till Christmas and sent direct to the person for whom the gift is intended or whether it should be sent at once to you. If the former, kindly send a card to be enclosed with the book or Bulletin.

For smaller gifts to weaving friends, I suggest our "inkle" pamphlet at \$1.00 or the Finnweave leaflet and patterns at \$1.50. No special price can be made on these items, however.

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And I ask again that those interested in war-weaving let me know as soon as possible. It will take time to get contracts approved and to get such a project into operation. We can hardly get it going before January at the earliest, I fancy. However I cannot take any further action in the matter without knowing the wishes of our members.

Mary M. Atwater

# THE SHUTTLE-CRAFT GUILD

## BULLETIN

for

Basin, Montana

December, 1942

We are indebted to one of our Guild members, Dr. Florence Johnston, for the following index for the 1942 Bulletins. Many Guild members appear to keep the back-numbers on file, and it is often troublesome to find the special pattern or bit of information one may wish to use, so this index will no doubt be found useful:

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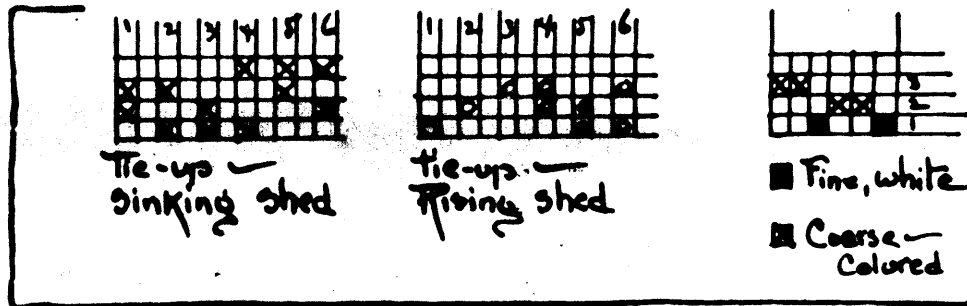
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Several of the belt-weaving techniques developed for narrow weaving on primitive belt-looms give interesting effects when translated to use on a harness loom. I have recently been experimenting with the Mexican and Navajo technique shown on Diagram No. Five in the "inkle" pamphlet. I used the system of threading shown in the draft given below, and sleyed the warp: a single fine thread and a double coarse thread to each dent of a 15-dent reed. This gives a nice fabric for cotton

towelling. For the fine warp I used Egyptian cotton 24/3, and for the colored threads, the new "soft-twist" cotton supplied by the Lily Mills Co.. To weave the background effect all across, treadle as follows: 1,2,1,3 and repeat. To weave the



pattern effect all across, treadle: 4,5,4,6, and repeat. For the pick-up patterns weave this way: treadle on 2 and take up on a pick-up stick the threads desired for the pattern. Then treadle on 3 and weave. With the pick-up stick still in place, treadle on 1 and weave. Then treadle on 3 and make the second pick-up. Treadle on 2 and weave. With the pick-up stick still in place, treadle on 1 and weave. This is the complete process. It is a simple and effective form of pick-up weaving and has, I think, many interesting possibilities,-- for bags, runners, pillow-tops and so on. If one likes, the extra harness (on a four-harness loom) may be used for tabby edges, or for tabby strips between the pattern sections. Of course if this is done the tie-up must be modified to suit. The texture and structure of the fabric are similar to a warp-face summer and winter weave. The patterns shown on Diagram No. Five of the "inkle" leaflet may be used for this weave on the loom, and many of the Guatemalan figures given in recent Bulletins may be reproduced in this technique.

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Due to war priorities on metal, the Reed-Macomber loom -- which is largely constructed of metal parts -- is no longer being manufactured. For a time it seemed possible that the Gilmore looms might also be discontinued "for the duration." But Mr. Gilmore informs me that he was not accepted for army service and will continue manufacture and distribution of his looms, and other weaving equipment.

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At the time this Bulletin goes to press I have nothing further to say about the war-weaving project suggested last month. I have heard from a number of Guild members who are interested, but until I have further response I shall not make any attempt to secure a government contract for the Guild and can give no further details.

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*Mary M. Atwell*