

THE SHUTTLE-CRAFT GUILD

BULLETIN



for

Basin, Mont.

January, 1946

It is coverlets again for January. At this season an interesting indoor adventure is very delightful -- and a first coverlet, or a tenth, or a twentieth, is a real adventure. One that hand-weavers should not deny themselves.

I happen to be engaged on a coverlet project, myself, and as I have not made a coverlet for years I am finding it newly exciting. Especially as the coverlets -- a pair for my two little granddaughters -- promise to be unusually handsome. Perhaps Guild members may be interested in the set-up I am using.

The coverlets are in the classic Colonial style, and in summer and winter weave. The pattern -- chosen by the babies' mother -- is draft No. 234, page 237 in the Shuttle-Craft Book. This is the pattern of a beautiful old piece in double weaving now in the Boston Museum of Fine Arts, and is shown in the illustration on page 40 of the Shuttle-Craft Book. The special threading for the "Pine-Tree Border" with this pattern is given at the bottom of the diagram on page 3 of this Bulletin.

For warp I used a 10/2 cotton set at 24 ends to the inch, with a 24/3 cotton for tabby and pattern weft in some handsome yarn I got not long ago from Paternayan. (The address was given in the Bulletin.) This yarn is a three-strand yarn and too coarse for the summer and winter weave except when divided. Separating the yarn has been quite a job, -- but not as bad as it sounds. It has served as a "radio occupation" and while "visiting." A single strand is exactly right for the weave and the setting.

I am making the coverlets in three strips, as the seaming shows more in summer and winter weave than in overshot weaving, and a seam through the center seems less agreeable than two seams above the side borders. I am making the center strips of the coverlets with three repeats of the pattern, plus 5 threads as will be explained. This makes a warp of 761 ends, -- at the setting almost exactly 32" wide in the reed. I did not wish to make the coverlets as wide as three 32" strips, so I made the side-sections narrower.

The threading for the side-strips is as follows:

Beginning with two units of the three-unit block at the center of the snow-ball figure -- the fifth block of the draft -- to the end of the draft	212 ends
Pine-Tree border as given on the diagram	244 "
	<hr/>
	456 "

As my loom carries ten harnesses, I added a plain border, 2" wide, threaded with two units on harness 9 and the rest of the way on harness 10. In the tie-up, harness 9 is tied to rise with each of the pattern sheds and harness 10 to rise only on the tabby shed. This makes a nice finish, but is not given on the draft as few weavers appear to have ten harnesses. With this plain border I have 504 ends for my side-strips, or a width of 21" in the reed. This part of the warp I made 24 yards long -- for six strips of 3 yards each, with an allowance for wastage, shrinkage, headings and so on. The rest of the warp -- 257 ends -- I warped ten yards long, for the additional width of the two middle strips. I threaded and wove the side-strips first, of course. Then took out the threading of the plain border and the pine tree and put in the main pattern.

The reason for the extra five threads in the pattern threading is to make two complete units, instead of $1\frac{1}{2}$ units, at the seam edge, and to end the threading on harness 1. No selvages are required in this weave but it is desirable to end with a thread on the "tie" harness rather than on a pattern harness.

On a long strip of paper I noted carefully the width of the border as woven, and of a repeat of the main figure. I made these notes with the warp at weaving tension, and followed this gauge in weaving each figure, so that the strips would come together correctly along the seams.

Space does not permit giving the treadeling, but anyone familiar with the summer and winter weave should have no difficulty in following the design from the draft and the illustration. Both the complete and the "X-Y" tie-ups are given on the diagram.

Beginners, however, and those limited to the four-harness weaves, will no doubt wish to make their January coverlets either in overshot or "crackle" weave. Pattern Series I, No. 12 in the RECIPE BOOK is an old Colonial pattern with a pine-tree border effect arranged for the crackle-weave and weavable on four harnesses. It gives much the effect of the summer and winter weave and makes a very handsome coverlet. There are other crackle weave patterns also -- both in the classic manner and in patterns of the modern type.

The four-harness overshot weave is a very satisfactory weave for coverlets, and produces a heavier, warmer bed-covering than the summer and winter weave. As in this weave the seam shows very little if the strips are correctly matched, it is usually best to make these coverlets in two strips rather than in three strips. The most desirable combination of material -- which reproduces very closely the texture of the ancient pieces, is to warp in $24/3$ cotton at a setting of thirty ends to the inch, with tabby in the same material and pattern weft in a fairly coarse "homespun" wool yarn or in "Shetland." For a strictly classic effect, neither the cotton nor the worsted should be mercerized material. Soft yarns such as "Germantown" and other knitting yarns are sometimes used for coverlets, and make a fluffy, puffy effect that is attractive, though not strictly Colonial.

We have so many good overshot patterns that it seems hardly worth while to add to the number, but perhaps for beginners a few arrangements will prove useful. For instance, for a coverlet in the "Velvet Rose" pattern, draft No. 146, page 202 of the Shuttle-Craft Book:

Begin at thread 149 of the draft (seam edge) and thread to the end	- - -	78	ends
The complete draft, repeated four times		908	"
First 110 ends of the draft		110	"
Border, draft No. 2, thread 11 to end		10	"
Draft No. 2, seven complete repeats		140	"
End, 1,2,		2	"
Selvage, 1,2,3,4, repeated three times		12	"
		<u>1260</u>	

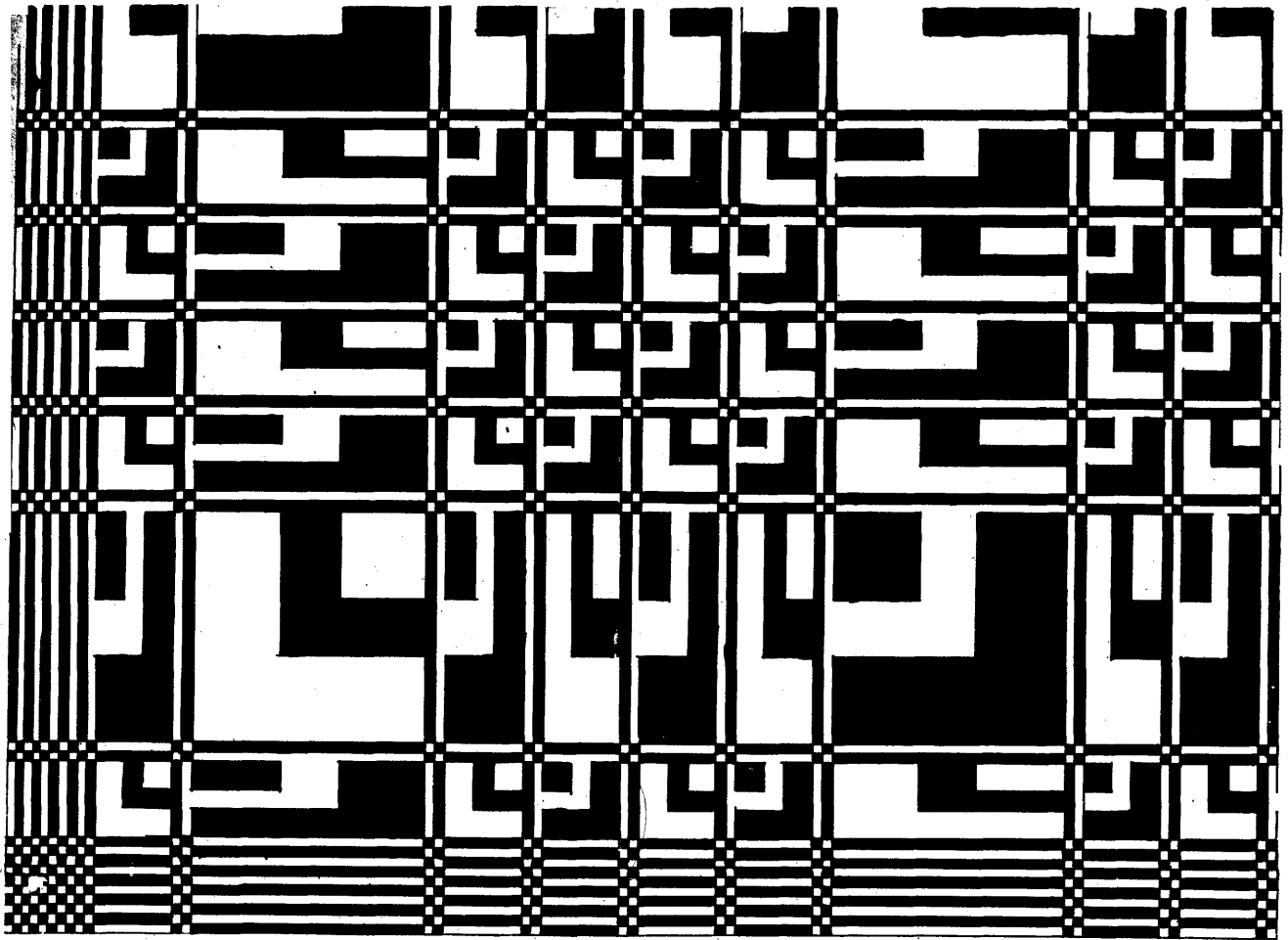
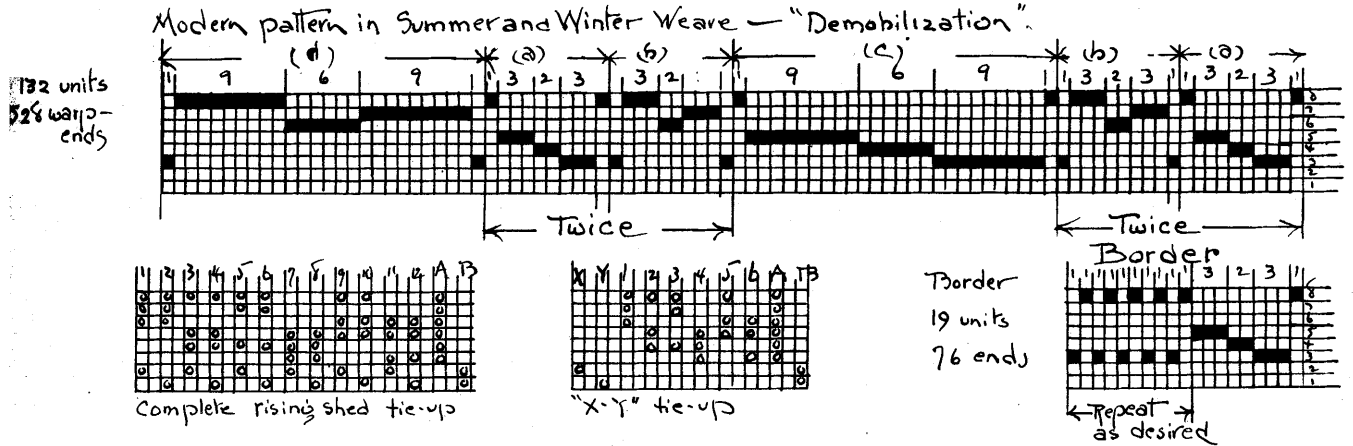
At thirty threads to the inch this makes a large coverlet in strips 42" wide. For a narrower coverlet use three repeats of the main figure instead of four repeats as given above. An illustration of part of a coverlet in this pattern will be found on page 131 of the Shuttle-Craft Book.

--Pattern No. 92, page 182 in the Shuttle-Craft Book, is a handsome coverlet pattern "on opposites" that produces the "Whig Rose" figure on one side and the "Lovers' Knot" pattern on the other.

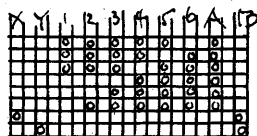
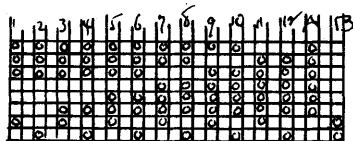
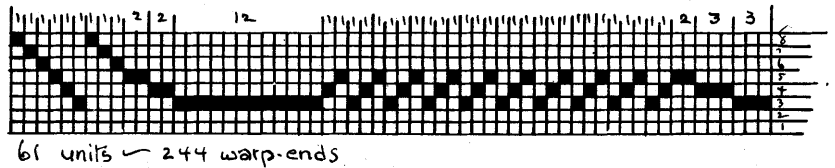
thread the complete draft eight times	- - - - -	1072	warp-ends
use the first 16 threads if the draft			
as a repeat for the border ; repeat 11 times		176	" "
Selvage, 1,2,3,4 -- three times		12	" "
		<u>1260</u>	

For a narrower coverlet, repeat the pattern seven times instead of eight times.

Page three



Fine Tree Border — left hand —
for Pattern No. 234, Page 237
of the Shuttle-Craft Book



Complete rising shed tie-up and "X-Y" tie-up for
Pattern No. 234.

The special pattern for this month is an arrangement of the modern type for Summer-and-Winter weave. It consists of two similar, compensating figures, which I have marked (a) and (b), and two figures, (c) and (d) -- (c) being an (a) figure with the large blocks made three times as large and (d) a similar enlargement of the (b) figure.

For a coverlet thread as follows:

One repeat of the draft, omitting the repeat of the first two figures	448	ends
One complete repeat	528	"
Border	76	"
	<hr/>	
	1052	

At 30 ends to the inch, a width in the reed of 35". For a wider strip, repeat the border twice, making a width of 37 $\frac{1}{2}$ " in the reed.

The pattern may be used in other ways. For instance the entire center of the piece might be threaded to a repeat of the (a) and (b) figures, with (c) and (d) as a border.

This pattern weaves the same on both sides. With the tie-ups and illustration it seems unnecessary to give the treadeling. However it should be noted that the two strips should not be woven exactly alike. If the first strip ends on a (b) figure, begin the second strip on an (a) figure.

I have a letter from Mr. Paul Bernat of the Emile Bernat and Sons Co. Jamaica Plain, Mass., to say that his company plans to resume the supply of yarns -- perhaps by next spring.

In the mean time, one of our Guild members, Mrs. L. Le Roy, 727 East 38th St., Brooklyn 10, N. Y., writes that she is willing to act as buyer for the Guild and will shop the New York dealers in job lots -- from whom one can often get excellent materials at low cost. This service should prove a great help in these difficult times. It is suggested, however, that members do not ask Mrs. Le Roy to procure a skein or two of material, but order in reasonable quantity, and that they bear in mind that a particular type of yarn in a specified color may not always be immediately available.

For several years I have been planning a weaving trip to Guatemala, and at last it seems likely that this plan will actually materialize. I plan to go in February. The February and March Bulletins will be mailed at the same time -- the first of February -- and for some weeks I shall not be here to answer questions. On my return I plan to get out my notes of the trip, illustrated with photographs and samples, and -- of course -- descriptions of the various weaves observed and studied. Those who wish to subscribe in advance for this material may do so by sending \$10.00, before the first of February. The material will be offered at \$12.50 after publication.

I shall also be willing to purchase pieces of Guatemalan weaving for Guild members if they wish, but shall not be able to purchase for shops or for resale. The choice will have to be left to me, but I fancy a good many of our members would like to have girdles of the type described in the Bulletin for last July, or examples of some of the other Guatemalan weaves that have been given in the Bulletin from time to time.

Mary M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin Montana

February, 1946



This Bulletin is the fourth in our "twill" series, and will discuss some of the ways in which color patterns may be produced in this weave. For the sake of completeness I have also added a few two-harness color patterns and an interesting little figure on three harnesses.

Within the limits of the Bulletin it is impossible to do more than give some of the most interesting patterns, and to explain some of the ways in which color-patterns may be produced. A large book might be written on the subject. In fact there have been several books. Unfortunately most of those I have come across are rare or out of print items, or in old German, and all are highly technical, so it seems useless to list them. Those interested in pursuing this subject might find something to the purpose in the larger public libraries.

The twill patterns we have studied so far are designed to give an interesting texture to a fabric when woven in warp and weft of the same color, and to produce various little figures when woven in a color different from the warp. The pattern effects to be considered here are figures produced by color arrangements, and usually entirely different from the underlying weave-pattern.

Various color-patterns may be produced by using weft in two or more colors over a warp in plain color. For instance an interesting little effect may be produced in the ordinary four-harness 2-2 twill by weaving two shots in the color of the warp and a third shot in a contrasting color: treadle 1, treadle 2, warp-color; treadle 3, contrast color; treadles 4 and 1, (w); treadle 2 (C); treadles 3 and 4, (W); treadle 1, (C); treadles 2 and 3, (W); treadle 4, (C). Repeat. The tie-ups at (n) on the diagram show an interesting eight-harness method of weaving in two colors over a warp in plain color. The method is to use two different twill patterns, weaving one pattern in a color like the warp -- or a different color if desired -- and the other twill in a contrasting shade. On the tie-ups given, the first eight treadles weave a "fancy" twill pattern and the last four treadles an ordinary 2-2 twill. Any of the twill patterns given in previous Bulletins may be woven in this fashion, and of course hundreds of combinations are possible. The two examples given merely illustrate the method. A fine field for experiment, for those who enjoy "trying things." It is difficult to give any idea of the effects on paper so the experimenting should usually be done on the loom.

One of the most familiar methods of producing color patterns is, of course, the making of plaids. But as much has already been written about the Scotch tartans and other plaid patterns, and as this is a whole field in itself, nothing on the subject will be given at this time.

For the most part the figures given on the diagram are self-explanatory and no special comment is required. It will be noted that the little "Shepherd's Check" figure at (a) may be produced in plain weave and also in 3-1 twill. The texture of course is different. In the same way the four-harness figure at (h) and the eight-harness figure at (k) are similar, except in texture. This cannot be indicated on paper. The four-harness pattern at (f) and the eight-harness pattern at (l) are similar, though one is larger than the other. And of course they also differ somewhat in texture.

Page Two

Log Cabin (c)

Weave:
 1. dark, 2 light
 repeat for 13 Shots
 2. dark, 1. light
 repeat for 13 Shots
 Repeat

(b)

Shepherd's Check (a)

Weave:
 2, 1, 2, dark
 1, 2, light
 1, 2, 1, dark
 2, 1, light
 Repeat

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

(d)

Weave:
 1. light; 2. dark
 1. " 3. "
 2. " 3. "
 Repeat

Weave:
 1. dark; 2. light
 3. " 4. "
 Repeat

(f)

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

(f²)

(e)

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

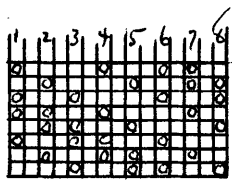
(h)

Tie-up as for (f) and (j)
 Weave: 1, 2, dark; 3, 4, light
 Repeat

(j)

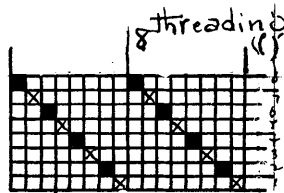
Weave: 3, 4, dark; 1, 2, light - twice. 3, 4, dark; 1, 2, 3, light
 4, 1, " 2, 3, " - twice. 4, 1, " 2, 3, 4, "
 1, 2, " 3, 4, " - twice. 1, 2, " 3, 4, 1, "
 2, 3, " 4, 1, " - twice. 2, 3, " 4, 1, 2, "
 Repeat

Table three



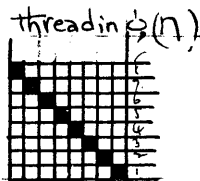
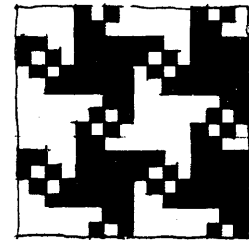
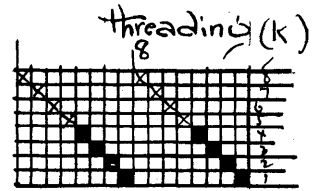
tie-up, rising shed

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

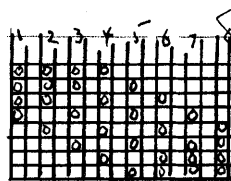


tie-up, rising shed

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

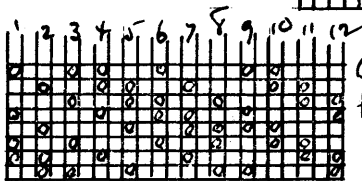
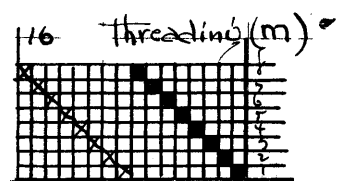


For two-color
weft effect

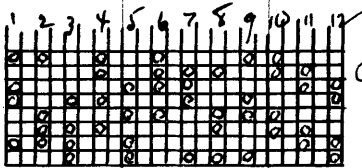


tie-up

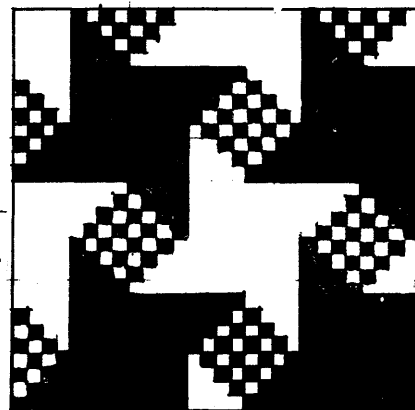
Weave:
 1, 2, 3, 4, 5,
 6, 7, 8, dark
 1, 2, 3, 4, 5,
 6, 7, 8, light
 Repeat



Combined
tie-up (a)

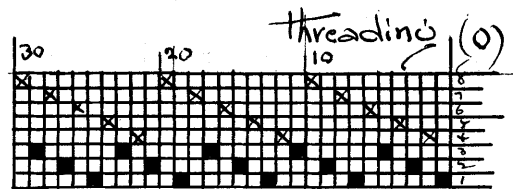
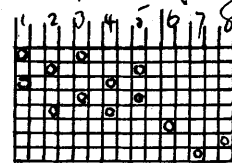


Combined
tie-up (b)



Weave — either tie-up
 1, pattern color; 9, background
 2 " " 10, "
 3 " " 11, "
 4 " " 12, "
 5 " " 9, "
 6 " " 10, "
 7 " " 11, "
 8 " " 12, "
 Repeat

tie-up, rising shed



Or weave:
 1, pattern, 12 background
 2, " 11, "
 3, " 10, "
 4, " 9, "
 5, " 12, "
 6, " 11, "
 7, " 10, "
 8, " 9, "
 Repeat

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

For all patterns: ■ indicates a dark color
 □ " " light "

The draft at (o) illustrates an interesting method of combining two separate twills, one threaded and woven in one color and the second twill in a different shade. Both weft colors used may be different from the warp-colors if desired. However the twill threaded in a dark color should be woven in the darker of the two weft-colors used, and the one threaded in a light color should be woven in the lighter weft-shade. This particular pattern weaves a close, firm fabric in a subtle pattern effect. It is, in my opinion, an excellent weave for chair-covering. It is impossible to show the effect adequately on paper.

How to use the twill patterns is, of course, a matter of taste. Many of those given are used chiefly for suitings, sports coats, scarves and the like. The larger patterns, such as (m) on the diagram, are more appropriate for blankets and afghans. Others are suitable for upholstery, as noted above, and if carried out in coarse material may also be used effectively for draperies.

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I regret to say that I must withdraw the endorsement of Howard Bradshaw as a source of supply, -- implied in the publishing of his announcement in a recent Bulletin. Mr. Bradshaw is not living up to his promise to improve his service and Guild members complain that orders are not received, and if received -- after long delay -- the material is unsatisfactory. Some members have even been forced to resort to legal procedure in order to obtain refund of money paid for orders not received. Under the circumstances, it would be better to order elsewhere, and if inclined to "take a chance" and order from Bradshaw that no money be paid till the material is received and has been inspected.

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I expect to be away during February and perhaps part of March, as announced in the January Bulletin. Routine matters, such as renewals, orders for pamphlets and books, and so on, will be taken care of in my absence, but criticism of work on the course of instruction, and answers to technical questions will have to await my return. It is hoped that this will not cause Guild members too much inconvenience, and that they will feel repaid for the inconvenience by what I expect to bring back from the trip.

Guatemala is one of the few places where the old native art of weaving is still practised in its pure form. Unfortunately the old art is rapidly disintegrating due to tourist trade and the production of trashy tourist items. I have planned for years to make this trip and collect information that will, I hope, be of value and interest to the hand-weaving craft, and that when published will help to preserve the beautiful ancient art for the future. I plan to publish my notes in their entirety in a special book but shall also include in future Bulletins the simpler and more practical of the ancient weaves.

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It was planned to send out the Bulletins for February and March at the same time, but arrangements have been made to mail the March Bulletin in my absence, at the regular time.

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May M. Atwell

THE SHUTTLE-CRAFT GUILD

BULLETIN



for

Basin. Mont.

March, 1946

A number of questions dealing with checked and plaid patterns have come in recently, and as the subject supplements the matter of last month's Bulletin it seems a good idea to answer these questions here.

Checked and plaid patterns are produced by setting a warp in stripes of two or more different colors, and weaving in the same two colors and with the same number of weft-shots per inch as there are warp-ends to the inch in the setting -- using the same material as the warp -- to make squared figures. If two colors only are used, and the alternating stripes are of the same number of ends, the pattern is called a "check." If some of the stripes are broader than the others, and if a variety of colors are used, the pattern is known as a "plaid."

Small check patterns are often fashionable for suit and coat fabrics. Large checkerboard patterns are sometimes fashionable for clothing, but must be used with discretion. If developed in strongly contrasted colors they have a "Harlequin" effect that is usually not desirable. However large checks are excellent for blankets and also for draperies in which the general lines are too strongly up and down. Checked patterns may be woven in tabby, or in twill, and many of the ancient blankets are woven on the little "Bird-Eye" threading, -- draft No. 288, Page 270 of the Shuttle-Craft Book.

Plaid patterns may be designed in unlimited variety. A simple plaid in two colors -- broad spaces of white and narrower stripes in red or blue -- are effective as table-cloths or lunch-cloths, done in cotton and woven in twill or the bird-eye pattern as noted above. A favorite threading for the purpose is the eight-harness twill woven in the pattern numbered (9) on Page Three of the Bulletin for November, 1945. This might be warped and wove: 72 ends white; 16 ends red; 8 ends white; 24 ends red; 8 ends white; 16 ends red, and repeat. For a table-cloth a fine cotton should be used, -- a 20/2, for instance, at a setting of 34 or 36 to the inch. The same weave, done in Lily's "soft-twist" cotton, set at about 24 ends to the inch, makes handsome towels. I say "about" as people beat so differently. If this setting is too close to make the pattern square with 24 weft shots to the inch, set the warp at 22 to the inch, or if a firmer fabric is desired, try a setting of 26 to the inch. It is often a good idea to try a small sample before setting up a large warp.

Similar plaid arrangements in two colors, and woven in a similar manner, were often used for blankets in the old time.

The so-called "Glengarry" plaids are much used for tweeds and men's scarves. They are in black and white in a variety of arrangements, often with two threads in a color through the center of one or the other figure to give an accent. The first figure is warped and woven: two threads white two threads black, for as many repeats as desired -- say for 50 ends. The second figure is warped and woven: 4 threads black, 4 threads white, for, say, 28 ends. The threading should be four-harness 2-2 twill, in the same order of colors as used in the threading. The effect of the pattern is somewhat different the weaving is begun on treadle 1, treadle 2 or treadle 3, or treadle 4. Which effect is preferred is a matter of taste.

But when one thinks of plaid patterns it is usually the Scotch tartan patterns that come first to mind. These patterns are not only handsome and always in fashion, but they have for most of us a sentimental interest as well. There are few of us who cannot boast of a bit of Scotch somewhere in our ancestry, and it is a valued strain, with the flavor of romance and derring-do that appeals to everyone.

A tartan pattern is known as a "sett," and in ancient times was recorded and handed down by means of colored threads in the correct number and sequence, wound about a stick. No doubt the early weavers were not all acquainted with the arts of reading and writing.

The colors usually seen in tartan patterns are: black and white, a brilliant red, a purplish navy blue, a medium shade of green, and sometimes a rather "eggy" yellow, used chiefly in narrow stripes used as accents. Occasionally a medium blue is introduced, and in some of the "hunting" patterns, a taupish grey. The color shades most closely correct, taken from Lily's color-card, which most Guild members possess, I fancy, are: red, number 773; dark blue, 637; green, 1453; yellow 404; medium blue, 933. These color shades are not exactly correct but a "reasonable fac-simile." The Bernat Company used to supply their "fabri" yarn in tartan colors, and no doubt will do so again when they resume their pre-war service. Many of the patterns are in two or three colors only, while in other patterns all the colors are combined.

Some of the largest and most important clans had a number of tartan patterns -- a "chieftan" pattern, in which the main figure was often white, a "dress" tartan, usually very brilliant with a great deal of red, a more sober "clan" tartan, and a dark "hunting" tartan. In these various patterns the arrangement of stripes was usually the same. Some of the large clans also had a number of subdivisions, each with its distinctive variation of the clan pattern.

There are a number of interesting books devoted to the Scottish tartans, but most of these are rare and difficult to find except in the larger city libraries. A fairly recent book that may still be available is: "Tartans of the Clans and Families of Scotland" by Thomas Innes of Learney. The publisher is W. & A. K. Johnston, Ltd., Edinburgh and London. This book has colored illustrations of many tartan patterns, together with interesting notes on the histories of the clans. For instance it is pleasant to know that the present Chief of the clan Rose resides in the Castle of Kilravock, erected by Hugh, the seventh chief, in the year 1460, and that the family dates back to the eleven hundreds.

A number of tartan setts have been published from time to time in the Bulletin and the Guild Recipe Book. Those in the Recipe Book are: Series IV, No. 6, "Royal Stewart" -- sometimes called the "Queen Victoria Plaid", and the "Stewart Dress." Series IV No. 7, Clan Macbeth, Campbell of Argyll, Clan Macinnes; Series IV, No. 8, "Mackintosh Chief," "Mackay," "Macdougall," "Macfarlane," and "Macqueen." Series VI, No. 17, "Clan MacAlpine", "Clan MacGillivray," "MacLean of Duart", and "Clan Mac Arthur." There are four patterns -- "Cameron of Lochiel", "Henderson", "Bruce", and "Skene," -- in the Bulletin for October 1935, and oddly enough some copies of this number are still available. There are fourteen patterns in the Bulletin for August, 1940, but unfortunately this number is out of print. There are also many patterns in a still earlier Bulletin, the issue for October 1924. But this also is out of print. Guild members who do not find a desired name-pattern in the above list might write me and if I have it I could have it copied.

The proper material to use for tartan plaids is a fine wool yarn, and the correct weave is 2-2 twill. Bernat's fabri yarn was excellent for the purpose and we made very handsome fabrics for skirts and for sport-shirts. We also sometimes wove the patterns in tabby in order to get a light-weight fabric for scarves and neck-ties. The patterns may be woven in coarse wool or worsted yarns for blankets, automobile robes and the like. Tartan fabrics are sometimes used

for chair-covering and for hangings -- uses I admit I deplore.

For summer dresses and blouses the plaids may be woven in fine cotton -- a 20/2 or finer, or a perle #20, at a setting of about 34 ends to the inch. Possibly table mats done in Lily's "soft-twist" 20/6 cotton would be attractive. One might weave the ends in the square figure and the body of the piece in one color to make stripes.

Following are some tartan setts that have not been published before:

(1) Stewart of Atholl
A bold and handsome pattern on 212 warp-ends.

Red	12	ends
Black	4	"
Red	40	"
Black	16	"
Green	8	"
Red	4	"
Green	4	"
Red	4	"
Green	40	"
Red	4	"
Green	4	"
Red	4	"
Green	8	"
Black	16	"
Red	40	"
Black	4	"

- - - -
Repeat

(4) Carnegie
A large, lively pattern with much detail, on 336 warp-ends

Yellow	8	ends
Green	12	"
Red	4	"
Green	4	"
Red	12	"
Green	32	"
Black	32	"
Red	4	"
Blue	32	"
Red	12	"
Blue	8	"
Red	4	"
Blue	16	"
Red	4	"
Blue	8	"
Red	12	"
Blue	32	"
Red	4	"
Black	32	"
Green	32	"
Red	12	"
Green	4	"
Red	4	"
Green	12	"

- - - -
Repeat

(2) Stewart of Appin
A large, bright pattern, on 304 warp-ends.

Red	8	ends
Lt. blue	2	"
Blue	4	"
Red	4	"
Green	42	"
Red	8	"
Green	4	"
Red	4	"
Blue	12	"
Red	4	"
Green	4	"
Red	48	"
Blue	4	"
Lt. blue	2	"
Red	4	"
Green	4	"
Red	4	"
Lt. Blue	2	"
Blue	4	"
Red	48	"
Green	4	"
Red	4	"
Blue	12	"
Red	4	"
Green	4	"
Red	8	"
Green	42	"
Red	4	"
Blue	4	"
Lt. Blue	2	"

- - - -
Repeat

(5) Macleod of Harris
A simple, dark pattern on 240 warp-ends.

Yellow	4	ends
Blue	44	"
Black	28	"
Green	40	"
Black	4	"
Red	4	"
Black	4	"
Green	40	"
Black	28	"
Blue	44	"

- - - -
Repeat

(3) Stewart, Hunting
A pattern with a green effect -- on 304 warp-ends.

Yellow	4	ends
Green	24	"
Black	16	"
Green	4	"
Black	4	"
Green	4	"
Blue	16	"
Green	8	"
Blue	16	"
Green	4	"
Black	4	"
Green	4	"
Black	16	"
Green	28	"
Red	4	"
Green	28	"
Black	16	"
Green	4	"
Black	4	"
Green	4	"
Blue	16	"
Green	8	"
Blue	16	"
Green	4	"
Black	4	"
Green	4	"
Black	16	"
Green	24	"

- - - -
Repeat

(6) Rose
Dark, but not somber pattern, on 252 warp-ends

Red	8	"
Blue	36	"
Black	36	"
Green	36	"
White	4	"
Black	20	"
White	4	"
Green	36	"
Black	36	"
Blue	36	"

- - - -
Repeat

(7) Sutherland
 Similar to Stewart,
 Hunting, but bold-
 er in design --
 on 300 ends

Red	6	ends
Blue	4	"
Red	2	"
Blue	28	"
Black	6	"
Blue	6	"
Black	6	"
Blue	8	"
Black	24	"
Green	58	"
White	4	"
Green	16	"
White	4	"
Green	58	"
Black	24	"
Blue	8	"
Black	6	"
Blue	6	"
Black	6	"
Blue	28	"
Red	2	"
Blue	4	"

-- -- -- --
 Repeat

(8) Cameron, Clan
 A bright pattern,
 chiefly red, on
 182 warp-ends

Yellow	2	ends
Red	52	"
Green	16	"
Red	4	"
Green	16	"
Red	4	"
Green	16	"
Red	4	"
Green	16	"
Red	52	"

-- -- -- --
 Repeat

(10) Montgomerie
 A very plain, dark
 pattern on 260
 warp-ends

Blue	40	ends
Green	16	"
Blue	40	"
Green	108	"
Blue	40	"
Green	16	"

-- -- -- --
 Repeat

(9) Macintyre
 A handsome, plain
 pattern, accented with
 red and white, on 220
 warp-ends.

White	8	ends
Green	52	"
Blue	24	"
Red	4	"
Blue	24	"
Green	4	"
Blue	24	"
Red	4	"
Blue	24	"
Green	52	"

-- -- -- --
 Repeat

(11) Macdonald of Sleate
 A simple red and green
 pattern on 156 ends.

Green	36	"
Red	12	"
Green	4	"
Red	88	"
Green	4	"
Red	12	"

-- -- -- --
 Repeat

All these patterns consist of two figures, and the setts have all been written beginning with the center stripe of one of these figures. If used for scarves, repeat the pattern as desired, and end by repeating the first color of the sett, to make both sides alike.

I am informed by the Lily Company, Shelby, N. C., that they plan to offer a line of worsted yarns. I have received from them a sample of a 15/2 yarn that appears to be all wool and to be color-fast to washing. It is to be supplied in some forty colors. I have not had time to test for fastness to light. I have also received from Lily a sample of a "plastic" thread that looks interesting, and is to be had in white and a few colors. This is a smooth, stiff material, with a glossy finish.

The chief difficulty with Lily Mills has always been the poor service and the delays in receiving orders. Perhaps there will be an improvement. One hopes so, as this has been one of our chief sources of supply

By request, and for the information of new members of the Guild, the name and address of our member who furnishes samples of the Bulletin weaves and patterns is: Mrs. Maybelle Gano, 2016 Castillo Street, Santa Barbara, Calif.

Mary D. Cramer

The March Bulletin may be as much as a week late, due to my absence in Guatemala. But it should prove extra interesting.

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin Montana

April, 1946

A Bulletin on linens is long overdue, but until at least some linen yarns were again available it seemed best to consider other subjects. Now at last we can get some linens once more, and no doubt before long the pre-war stocks will be available again.

I trust "old" members of the Guild will pardon me if I repeat here some things that have been said before in the Bulletin, for the benefit of new members who have been asking for the information.

Some new weavers are afraid to try weaving all-linen fabrics because of the supposed difficulties. It is really no more difficult to weave linens than other materials, but linens do require special handling and treatment. Otherwise there are indeed difficulties, but these are avoidable.

It is the warp, of course, that supplies most of the trouble -- when there is trouble, -- and some people for this reason use a cotton warp with a linen weft. This seems to me very poor practise as the so-called "union" fabric that results has neither the beauty of a good cotton fabric nor of an all-linen fabric.

There are two main classes of linen threads: the "singles" or "line" linens, and the "round" linens. The singles linens are, as the name implies, a single strand, and are somewhat irregular in structure. They produce a texture that seems to me more interesting -- especially for towelling and such things -- than the smooth, hard, somewhat wiry round linens. But of course this is a matter of taste. Line linens come in two kinds: warp-linen and weft-linen. These are very different in quality and also in price. A fabric in which warp-linen is used for both warp and weft is handsomer and more durable than a fabric woven in weft-linen over a warp-linen warp, but for many things weft-linen may be used with good results -- as weft. Let no one be tempted to use weft-linen as warp, however. No matter how it is treated such a warp is almost impossible to weave. A round linen makes a much less troublesome warp than line linen, and may be woven with line-linen weft if desired, though it is usually better to use the same material both ways of the fabric.

A linen warp should always be woven wet, and a line linen warp should also be treated with a warp-dressing of some sort. There are several commercial warp-dressings on the market but these are usually sold only in large quantities and for the hand-weaver it is usually more convenient to make a dressing. Ordinary starch may be used, but this has a tendency to scour when kept damp for any length of time so it is more satisfactory to make a dressing by boiling flax-seed in water. Exact proportions are immaterial. The resulting solution should be thinned down with water to about the consistency of thin starch. Soak the skeins of linen in this solution and allow to dry -- without rinsing, of course. If the warp-material happens to be on spools this method is impractical. A chained warp may be soaked and dried in the same manner as skeined linen, but if warped from the spools in the sectional manner it is necessary to apply the dressing to the strand of warp-ends as it passes to the beam. Or, if one prefers, the undressed linen may be warped in the ordinary manner, and the dressing may be applied to the stretched part of the warp from time to time as the weaving progresses. This is slightly messy but easy enough to do.

The reason for dampening the warp is to give the material some elasticity -- which it lacks when dry. It is my practise to dampen the warp behind the heddles with a sponge or wet bath-towel before releasing and winding up the woven web. This brings the damp part of the warp into the heddles. I then dampen it for a space in front of the heddles, but now down to the edge of the web. I then lay a wet bath-towel over the back of the warp and around the warp-beam.

It is highly important to release the tension when leaving the loom, even for a short time, and for over night. If a dampened warp is permitted to dry out while on a tension, a number of warp-ends are likely to snap.

Though a warp of good round linen does not require dressing, it should be woven damp as described above.

It is still difficult to obtain colored linens, and in these days there is a desire for color in everything. However it is my opinion that linens done in all-white or all-natural or in a combination of white and natural, are handsomer and more practical than colored linens. Linens are extremely refractory to dye. A dyer once told me that to produce a strong color on linen it is sometimes necessary to use a pound of dye-stuff per pound of yarn. This naturally makes the cost of colored linens very high, and accounts for the fact that most colored linens come only in delicate "pastel" shades. I think the linen weaver might well leave color-effects to those who work with cottons, wool and worsted yarns or silks. There are few fabrics more beautiful than a handsome piece of all-white linen. Moreover, good linens last for a long time and should grow more beautiful with successive washings for many years. But colored materials inevitably deteriorate in time, and a piece of colored linen will not be as handsome at the end of, say, ten years as when woven. An all-white piece, on the other hand, will be much more beautiful.

A piece of linen, on the loom, often looks stringy and too open, due to the fact that the threads have no tendency to cling together. To give linens a proper finish, soak for several hours or overnight in warm water. Then wash thoroughly, rubbing well. This first washing can hardly be too severe. Rinse the piece and permit it to get about half dry. Then iron it dry, going over it on either side several times. This treatment brings out the silky luster of the material. The difference in texture that results from this finishing process is almost unbelievable. Naturally, the washing should never be omitted.

The choice of a suitable weave is vital to the making of good linens. In a general way, one of the "50-50" weaves should be selected -- weaves in which the warp and weft are the same in grist and woven with the same number of weft shots to the inch as there are warp-ends to the inch in the setting. The overshot weave is definitely an improper weave for linens. As the threads do not cling together the effect is always stringy, and as the piece grows older the loose skips tend to stretch into unlovely loops. The summer-and-winter weave is not good for linens either, as it has the effect of a poor damask. The double weave is better avoided also as it makes a rather heavy fabric that tends to bag over the larger blocks of the pattern. This weave also puts a special strain on the warp which is undesirable in this inelastic material.

The most highly regarded weave for linens is the damask weave. Unfortunately this weave requires a loom carrying eight or ten harnesses for simple two-block patterns when the simple Swedish method is used. There is, however, an ingenious method -- using long-eyed heddles and a special loom adjustment -- that permits four-block patterns on eight harnesses in four-heddle damask, and three-block patterns in the richer five-heddle damask. I have tried this in an experimental way and have found it entirely practical. It is, though, somewhat tricky and is not recommended to beginners.

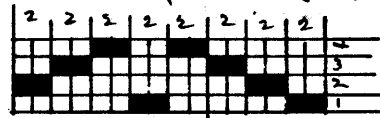
The front harnesses, controlling the weave -- four for (a) and five for (b) as shown on the diagram -- should be equipped with long-eyed heddles. The back harnesses, carrying ordinary heddles, control the pattern. The eyes of the special heddles should be $2\frac{1}{2}$ " or 3" long, to permit a good shed. As shown on the diagram, these heddles should be made above the center of the heddle. and each of the "weave" treadles raises one harness and sinks another. To weave one holds down with the right foot one of the pattern treadles and with the left foot depresses the weave treadles in 1,2,3,4,, or 1,2,3,4,5, order. On the rising shed looms most of us use for more than four harnesses it is necessary to make a special adjustment to permit the harnesses marked "X" on the tie-up draft to sink. This may be impossible due to the construction of some of these looms. In that case, to produce the shed shown on the diagram at (b''') make the long eyes of the special heddles below the center instead of above. Tie harnesses 2,3, and 4 to rise and make a special adjustment by which harness 1 -- the raised harness on this shed -- will rise $2\frac{1}{2}$ " or 3" higher than the rest. No tie will

4 1/2 = 36 to "

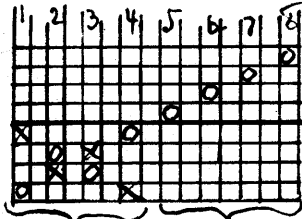
Page Three

8-harness 4-heddle damask (a)

Any four-block pattern
- 4-thread units



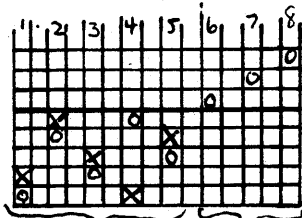
tie-up



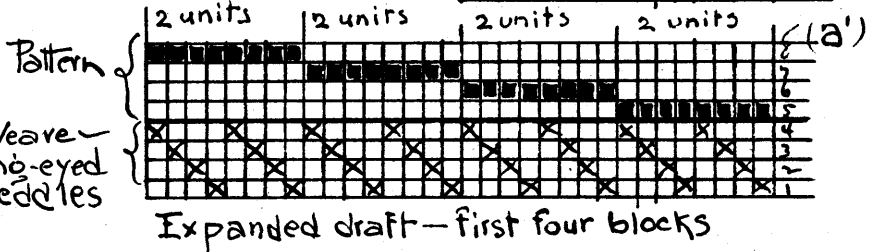
Weave Pattern

Weave (a): 1-5, 2-5, 3-5, 4-5, twice
1-6, 2-6, 3-6, 4-6 "
1-7, 2-7, 3-7, 4-7 " etc.

tie-up

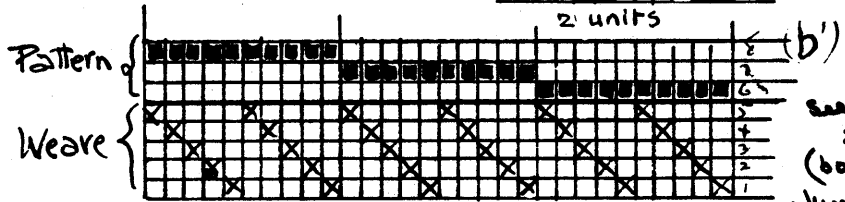
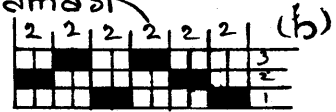


Weave pattern



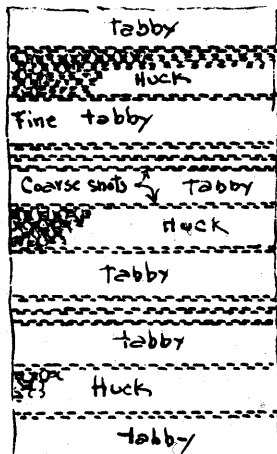
8-harness 5-heddle damask

Any three-block pattern
- 5-thread units

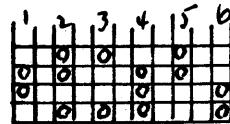
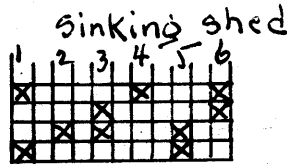
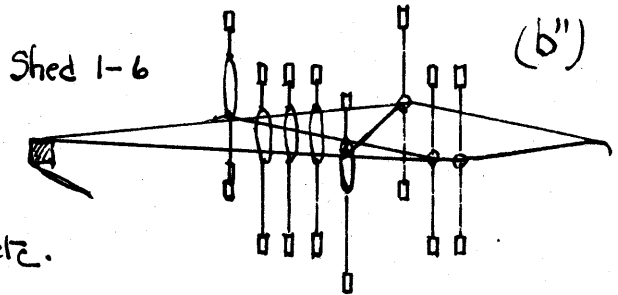


see pg 2
(bottom June's)

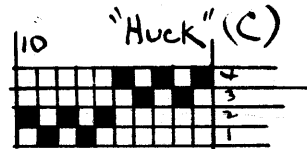
Swedish linen



Weave (b)
1-6, 2-6, 3-6, 4-6, 5-6 twice
1-7, 2-7, 3-7, 4-7, 5-7 twice
1-8, 2-8, 3-8, 4-8, 5-8 twice, etc.

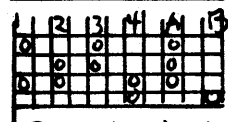
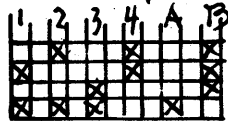


Rising shed



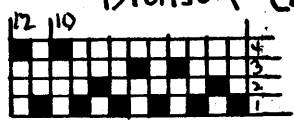
Weave:
Tabby, 1, 3, 1, 3, - fine - for 1"
Treadle 5, treadle 6, coarse
Huck: treadles 1, 2, 1, 2, 1
" 3, 4, 3, 4, 3

Sinking shed



Rising shed

Bronson d



Weave coarse shots on
treadles 3 and 4
Pattern:
1, B, 1, B, A, B, 2, B, 2, B, A, B
Repeat 3 times

Repeat 3 times (fine)
Treadle 5, treadle 6, coarse
Tabby, fine, for 1"
Treadle 5, treadle 6, coarse
" 1, " 3, fine
" 5, " 6, coarse
" 1, " 3, fine
" 5, " 6, coarse
Repeat from beginning

be required on the harness marked to sink -- harness 5 on this shed.

There are, of course, many simpler weaves that are suitable for linens. The twills, including double-faced twill, the "Bronson" weave, "Huck," "Ms and Os", the Spanish openwork weave, and so on. Many patterns for all of these have been given in the RECIPE BOOK and from time to time in the Bulletin. The simple pattern shown at (c) on the diagram is from a handsome sample sent in by Mrs. Mabel B. Dean. She says it is from a Swedish table-cloth. The effect is excellent and the weave might be used, with any variation desired, for table-mats and runners, or for lunch-cloths. The threading is the familiar "Huck." Similar arrangements might be worked out in other weaves -- the twill weave, for instance, or in Bronson lace-weave, threaded as shown at (d) on the diagram.

As for other fabrics, the correct setting of the warp is highly important. The warp-linens most easily obtainable are usually a #20 singles, or a 40/2 or a 40/3 round linen. The most satisfactory setting for #20 singles and for the 40/2 round linen is 36 ends to the inch. The 40/3 round linen should be set at 26 to the inch. If sleyed double through the usual 15-dent reed the first two will give too open an effect and the 40/3 at this setting will produce a "warp" texture that is undesirable for most linen weaves.

I have just returned from Guatemala, after a wonderful trip. I am certain that nowhere else in the world can be found so much color and variety in hand-woven textiles. My notes on the trip are in preparation and I hope to have them ready to send out some time in May and certainly by June.

Those who asked me to bring them pieces of Guatemalan weaving may have to wait a week or two. I could not bring so much material back with me on the plane and mailed it from Guatemala City. It will have to clear the Great Falls customs house, and this may take time. I shall send out the things as soon as they are cleared.

A marked deterioration in native weaving has set in, due chiefly to the buying habits of tourists who purchase atrocities with as much pleasure as good stuff. Most of the good pieces, in fact, are old -- or at least pre-war. Anyone planning a trip to Guatemala to see the weaving should go as soon as possible. In another few years it will be very difficult to find the good things. However, there is this about it: even the poor "tourist stuff" is strictly hand-woven. We rather expected to find it being turned out by machinery, but found no machines though we visited many "factories."

We saw no linens in Guatemala, though there was some interesting work in other fibres -- maguey and hennequin chiefly. There was some interesting weaving in wool -- especially the Mamostenango blankets -- but most of the weaving was in cottons of various kinds or in cotton and silk. The latter, of course, were pre-war pieces.

The Lily Mills plan to stock an interesting new plastic material and have sent me a quantity for experiment. I believe it has interesting possibilities. More about it later.

I shall not hold a weaving class at the Montana State University this coming summer as previously. I shall be in Victoria, B. C. in July as announced in a recent Bulletin, and expect to be in Toronto for three weeks in September. For particulars address the Spinners and Weavers of Ontario, Secretary Margaret E. Glen, 142 Rosemount Ave., Toronto, Ont., Canada.

Mary M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Mont.

May, 1946

It is some time since we have had a Bulletin on the subject of window drapery, and this seems a good time for one.

Planning a set of window draperies requires a good deal of thought, as the weaving takes time and a good deal of material and is a major project. Also because the results may make an important difference to the room in which the draperies are used and so will affect the comfort of a whole family and circle of friends. Probably no single item in the furnishing of a room -- except, perhaps, the floor-covering -- makes more difference in the total effect of a room than the style and color of the window-drapery.

Fortunately the heavy, stuffy draperies that used to muffle windows are now out of fashion, but we have perhaps gone a bit too far in the opposite direction and have large, uncovered windows that let in an ugly glare. Large windows, unless well designed and well placed, may be very uncomfortable. One cannot easily remedy a builder's errors, but one may often minimize them by a clever use of draperies.

The plan for a set of window draperies should take into account the shape and size of the room and of the windows, the style and color of the furnishings, -- and also the style and color of the people who habitually use the room, and the purpose for which the room is used. It is not necessary to be complicated. Sometimes extremely simple weaves and patterns are highly satisfactory. But -- to suit our times -- the simplicity should be not "hit-and-miss" but a bit studied, subtle and "knowing."

A few matters to keep in mind are the following: If you wish to give the room an effect of width, make the draperies with horizontal bands, being careful to arrange these so that they accord with the architecture of the windows. If you wish to give the windows an effect of additional height, make lengthwise stripes of color or decoration. If the windows are just right in size and proportion use an all-over effect in the drapery.

There are many good weaves for light weight and semi-transparent window draperies. The leno weave, for instance, which permits a very open mesh, and when used in bands of tabby and leno is very decorative, even when done all in one color and without pattern decoration. Leno may be woven in horizontal bands of tabby and leno, or may be threaded to weave in lengthwise bands of tabby and leno. On eight harnesses it may be woven in alternating squares of tabby and leno. All good effects. The "Bronson" lace-weave may be used for similar effects, though not as open as leno. And there are a number of special weaves for the purpose that have been given from time to time in the Bulletin.

The weave I am proposing here is one I have had in mind for a long time, but have hesitated to use in the Bulletin because it has really frightful possibilities. The technique is so simple that the result -- good or bad -- depends almost entirely on the design used and on the skill of the weaver. If a poor design is selected the result may be very, very hideous. And nothing is sadder than to see a lot of good material and good weaving wasted on a pattern that makes the result ugly instead of beautiful. We all have our own ideas about beauty, of course, and what might be beautiful in one place may be hideous in another. And we are not all decorative designers either by training or instinct. I can only suggest that quite simple geometric patterns, worked out in an agreeable color combination, are likely to prove more satisfactory than elaborate patterns or naturalistic effects. Natural forms if boldly "stylized" may be very good indeed, -- birds, beasts, fishes, flowers, humanistic figures, and so on --

but not big cabbage roses done in a naturalistic way, or similar atrocities out of the D. M. C. cross-stitch pattern books.

If this weave has a special name I do not know it. I have seen Swedish fabrics done in it, and the same technique -- with very different effect -- may be seen in the lacy all-white blouses from Coban, in Guatemala. No doubt it is used in many parts of the world, as it is a simple weave that any weaver might happen upon. It is an inlay on the tabby shed. There is a commercial fabric for curtains with somewhat the same construction, but the effect is quite different.

For curtains in the Swedish manner, the best warp is a fine "singles" linen warp and tabby -- or a fine tow yarn, quite rough. The setting should be open enough to make a light, semi-transparent fabric. A round linen should not be used -- or any other smooth, slippery material. The best pattern weft is a medium weight silk floss, but of course that is a pre-war suggestion. A wool-spun rayon might be used instead, or a soft cotton -- not too coarse but somewhat heavier than the warp and tabby.

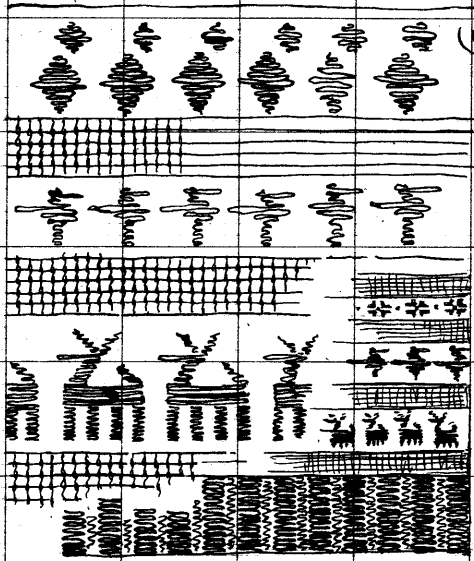
The technique consists simply in weaving a tabby shot, and with the shed still open, inserting the pattern material where desired through the same shed. Change the shed and weave the opposite tabby. Open the first tabby shed and bring the pattern weft back across the pattern. A different strand of pattern weft is required for each unit of the pattern. The pattern weft may be put on small shuttles or bobbins, or made into little twists, as is done in tapestry weaving. The beat should be light, so that the ground is a true 50-50 tabby, with the same number of weft shots to the inch as there are warp-ends to the inch in the setting. A shadowy effect of pattern results that is very pleasing when well executed. If the curtains are to be used across the glass at times the beat must be perfectly regular or the effect, with the light coming through, will be painful to the weaver. It will be seen that, like many apparently simple things, this weave requires more skill and cleverness than many more complicated weaves.

In the Coban weaving mentioned above the same technique is used, but fine cotton is used for warp and plain weave bands, decorated with rows of close-set figures, are often separated by bands in plain leno. This gives a very lacy and attractive effect, and could be carried out on the simple four-harness leno set-up. On eight harnesses alternating squares of leno and tabby may be woven, and the tabby squares might be ornamented with pattern as indicated on the diagram at (e). Curtains may also be woven, with or without borders, decorated with detached figures at intervals.

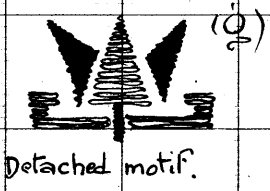
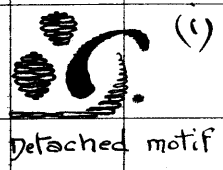
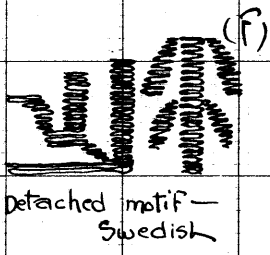
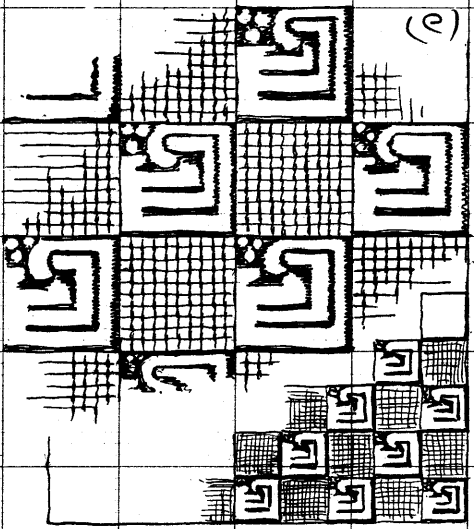
Two of the patterns sketched on the diagram are adapted from a pattern sheet -- the "Step Pattern" -- published some time ago and now out of print. Guild members who happen to have this sheet will find on it several other designs suitable for this weave. The pattern at (a) is simple and very effective when woven. For the curtain as sketched, made 36" wide, weave a plain border at the bottom as indicated. As there are twelve pattern blocks in the width, these blocks will be three inches wide. Two colors are indicated, though more might be used if desired. To begin the pattern, skip the first three inches. Insert the first strand of pattern weft and take it across six inches -- through the tabby shed, of course. Skip three inches and take a strand of the second color across six inches, and so on, using four strands of pattern weft. Weave the opposite tabby, then the first tabby again and bring the pattern weft back across six inches. Next weave the pattern weft back and forth across three inches two or three times; then again back and forth across six inches, and continue in this manner till the figure is six inches high -- or higher if desired. Weave across nine inches and back across six, to change to the next block, and so on.

The pattern at (b) is based on a stylized "pine-tree" motif. The bases of the large triangles at the bottom are six inches across -- for a curtain 36" wide. In pattern (c) the pattern blocks are two inches wide. At (d) the Coban effect is sketched, with the leno somewhat exaggerated for clearness, and (f), (g), (h) and (i) are detached figures. These sketches will give an idea of the pattern possibilities, -- which are, of course, practically unlimited.

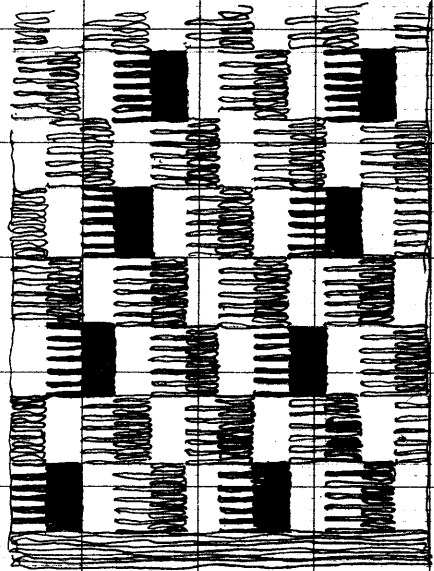
Detail



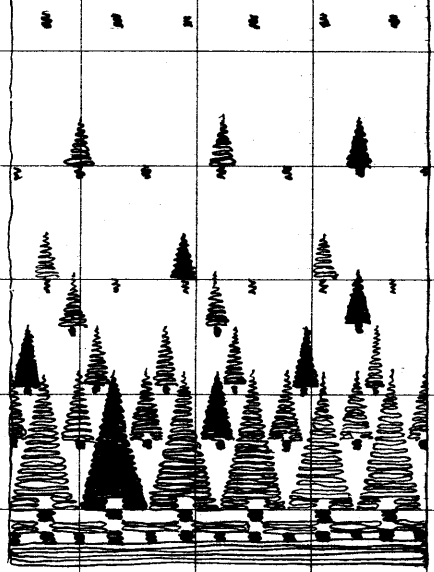
Detail



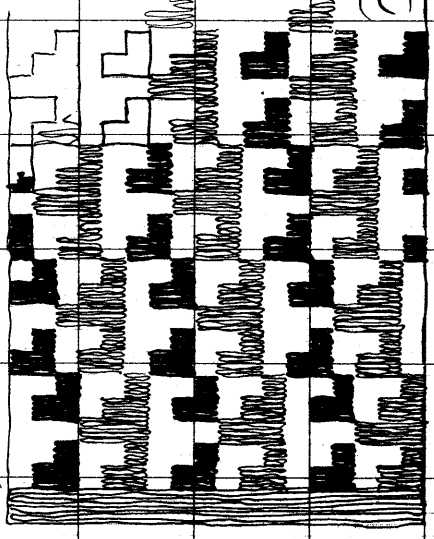
(a)



(b)



(c)



One might also carry out typical Colonial figures in this weave, and though it is unlikely that curtains were woven in this manner in Colonial times, there is no reason they should not have been, and done all in white curtains made in this manner would be charming for a Colonial bed-room. For instance the center figure of the pattern illustrated on page 244 of the Shuttle-Craft Book, woven as a detached figure with the squares and fine part of the pattern omitted, would be very effective -- or patterns 245 and 248, page 246.

For a very open fabric the set-up may be in four-harness leno and woven in leno all the way, with the pattern material inset on the tabby shed. For draperies to be used across the glass this is advised as more light is admitted and a lacier effect achieved. This set-up is particularly useful for windows on a street where privacy is desired and also as much light as possible. The lower part of the glass-curtain may be woven with a good deal of pattern for as deep a border as may be necessary to insure the privacy of the room, while the upper part of the curtain may be in plain leno or leno enhanced with small scattered figures or dots, in the manner of curtain (b) on the diagram.

Directions for the leno set-up are not given here, as they have been published several times in the Bulletin and back-numbers are available. New members of the Guild, who did not receive any of these Bulletins, would find the material valuable for reference. The leno or "cross" weave is useful for many purposes.

- - - - -

The notes I am preparing on my Guatemalan trip will include directions for all the Guatemalan weaves observed, -- including the weaves that have already been described in the Bulletin. I am making the material as complete as possible. I hope to have the material ready for publication next month, but a great deal of work is involved and it will probably not be ready for distribution till early in June. The pre-publication price of \$10.00 will be accepted up to the first of June. As the publication will be costly I shall have only a small edition printed and I am anxious to know just the number desired.

Though this publication will reach only a small number of people I feel that in some measure it will serve to preserve what is, I fear, a vanishing art. There are already serious deteriorations in the native weaving of Guatemala, due chiefly to the careless buying habits of the horde of tourists -- chiefly our fellow-countrymen -- that even in these times of difficult travel overrun the beautiful and amazing little country. Even now all the really good pieces are old, or at least pre-war, and though some of the weaving being turned out for the tourists is excellent, much of it is atrocious, -- and the tourists buy the atrocities with as much pleasure as they find in the good things. In a few more years little will remain of the old work, except among the Indian tribes that cling closest to the pre-conquest traditions and refuse to sell their typical work to strangers.

It would not occur to me to suggest to American weavers the direct imitation of Guatemalan traditional textiles, but many of the weaves and methods used can be adapted to our purposes and carried out in new ways for the decoration of our own fabrics. And to any weaver the methods and patterns of others are always of interest.

I do not expect to publish much about the Guatemalan weaves in the Bulletin, not only because it will all be included in the forthcoming notes, but also because some members of the Guild feel that we have had too much of the native American weaves in the Bulletin for the last few years. The reason, of course, for the inclusion of this material during the war years was based on the fact that we had practically no weaving material but cotton, and these were the most interesting cotton weaves I could find. Some linens and wool and worsted yarns are again available, so this urgency no longer exists.

May D. Atwater

THE SHUTTLE-CRAFT GUILD BULLETIN

~~CRAFT~~

for
June, 1946

Basin, Montana

Several Guild members have asked me to give again the directions for "two-warp" rugs, and I am happy to do so as the Bulletin in which this weave was originally described has been out of print for some time, and I consider this particular technique in many ways the best all-around method of making rugs.

The only draw-back is the fact that one must have a loom equipped with two warp-beams. Of course it is a simple matter to have a second warp-beam installed on any large loom. The neighborhood carpenter can do the job. The second beam may be set behind the original beam on the same level, or it may be put above the present slab-stock or back beam. There should also be a second slab-stock -- a little above and behind the present one of the second beam is set low, or directly above the present one and about two inches above, if the beam is set high.

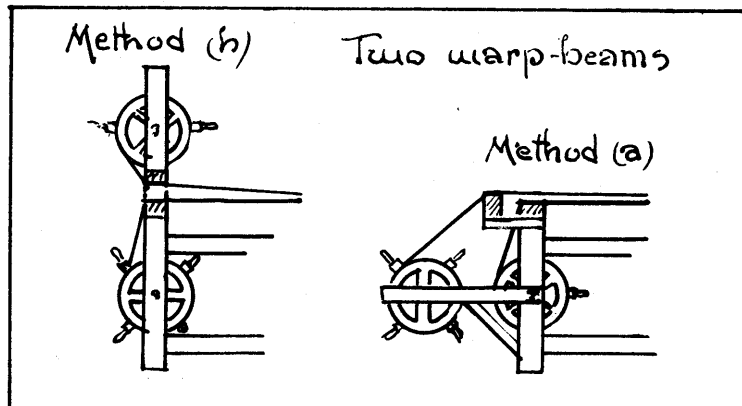
A second warp-beam is a convenience for other weaves, as well as for this, so it pays to have it installed, in my opinion.

Once in an emergency I used two looms, set back to back, with the "weaving" warp on one beam and the "stuffer" warp on the other.

It is absolutely necessary to use two beams for this weave, as one warp must be tight and one loose.

The advantages of this weave for rugs is that a very firm fabric is produced, as thick and heavy as one cares to make it, and that it is a suitable weave for a variety of materials. A good rug-wool makes the handsomest rugs, of course, but cotton rug materials may also be used with excellent results, and even rags may be woven by this method with much handsomer effects than in any other weave. The pattern possibilities are practically unlimited.

For the rugs I have made in this weave I have used ordinary carpet warp -- single for the interweaving warp and double for the stuffer warp. For a heavier rug the stuffer material may be something very heavy, or a heavier strand of carpet warp might be used. However it would be unwise to use a soft or fluffy material for the stuffer as it might show on the surface of the rug. Also it is stuffer warp that carries the tension and nothing should be used that pulls apart easily. In the rugs I wove I found I required an extra yard of interweaving warp to each seven yards of stuffer warp. For a very thick rug the difference would be greater and it would be well to warp an extra yard to each six.



The manner of threading is similar to the threading for summer-and-winter weave, and any summer-and-winter weave pattern may be used. The effect, however, is similar to double weaving except that the two fabrics are firmly bound together with the stuffer warp between. Any pattern for double weaving may also be used, by the pick-up method.

The drafts as given on the diagram show only the "units" of the weave. For a rug with a border all around a plain center, as sketched at (a-1), repeat Block 1 as required for the width of the side borders and repeat Block 2 for the center. For (a-2) and (a-3), repeat Block 1 as required for the first square and Block 2 the same number of times for the second square.

Sley through a 12-dent reed, with the interweaving warp one end to the dent and the stuffer warp two to the dent, -- 6 ends of interweaving warp and 12 ends of stuffer warp to the inch. It facilitates threading and slewing to make the stuffer warp of a different material or a different color from the interweaving warp.

Pattern (a-1) makes slightly rag rugs, if the border is in a plain dark color and the center in strips of figured material. Treadle as follows -- on the sinking shed tie-up-- 1 & 5, dark; 1, light; 2 & 5 dark; 2, light. Repeat as required for depth of bottom border. Treadle 1 & 3, dark; 1 & 4 light; 2 & 3 dark; 2 & 4 light. Repeat for body of piece. In weaving keep the stuffer warp stretched tight and the interweaving warp quite slack, and beat very firmly, so that the two weft-shots in each pair lie directly above one another, with the stuffer warp completely covered.

On the rising shed tie-up, treadle the same but with the colors reversed. The other patterns sketched are woven in a similar manner, except that in (a-3) the part of the rug in tan or grey should be woven with all shots in the same color. This rug will be the same on both sides. An interesting variation, shown at the bottom of the sketch for (a-2), is to use for the light colored part of the design two strands of fairly fine material twisted together, using two colors.

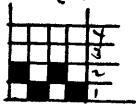
The six-harness pattern at (b) is threaded and woven in the same way and further explanation seems unnecessary.

Patterns of the double-weave type can be produced very simply and with handsome effect by the use of a pick-up stick. Any of the patterns, for instance, in the Finnweave leaflet. Consider each unit of the weave -- two pairs of stuffer warp -- as a unit of the double weave. Treadle to raise all the stuffer warp, treadles 1 & 2 on the sinking shed tie-up, treadle 5 on the rising shed tie-up, and take up on a pick-up stick the part of this warp that corresponds to the figure to be woven. Treadle to raise harness 1, simply allowing the pick-up stick to ride the top of the shed. Weave a shot of the background color. Take out the stick and raise the stuffer warp again and make the opposite pick-up; that is, take up all the threads except those on the first pick-up. Treadle to raise harness 1 and weave a shot of the color used for the figure. Take out the stick and make the first pick-up again. Treadle to raise harness 2 and weave a background shot. Make the second pick-up; raise harness 2 and weave a shot of pattern. In a similar way, weave four shots for each unit of the pattern. This process is similar to the Mexican double-weave technique, except that the pick-up must be made for each shot. Anyone familiar with double weaving will find this quick and easy, and very interesting in result. I do not know of a more satisfactory way to make a rug. The pattern possibilities are practically unlimited.

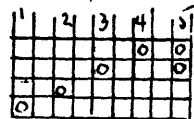
I have been asked for further notes on the eight-harness damask weave, with long-eyed heddles, given in the April Bulletin. The question has been asked whether or not a similar set-up might not be used for double weaving and for double-faced twill. It has also been pointed out to me that the diagram at (b'') does not represent shed 1-6 of the tie-up as given. My apologies for this error. I hope it has not caused too much confusion.

Page three

Selvages

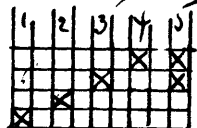


Rising shed

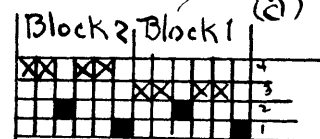


tie-ups

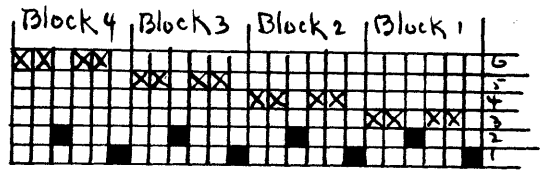
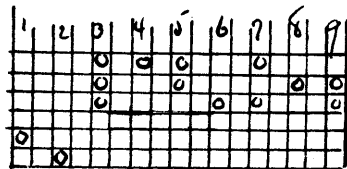
Sinking shed



threading

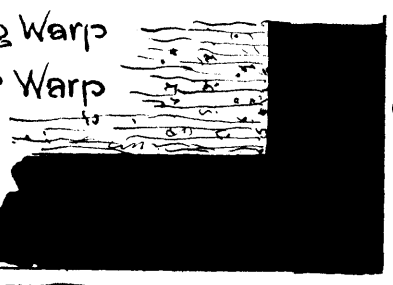


■ Weaving Warp ☒ Stufferwarp

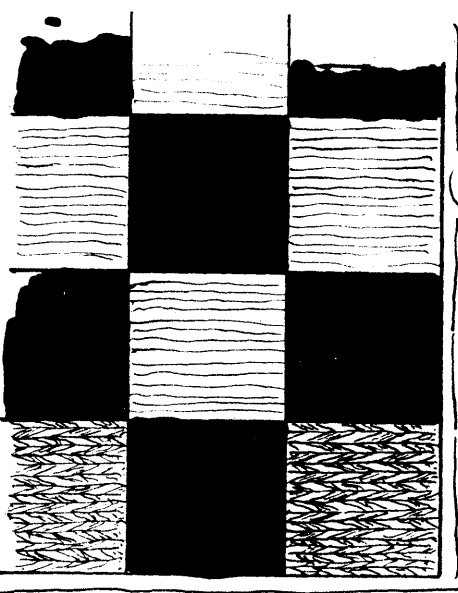
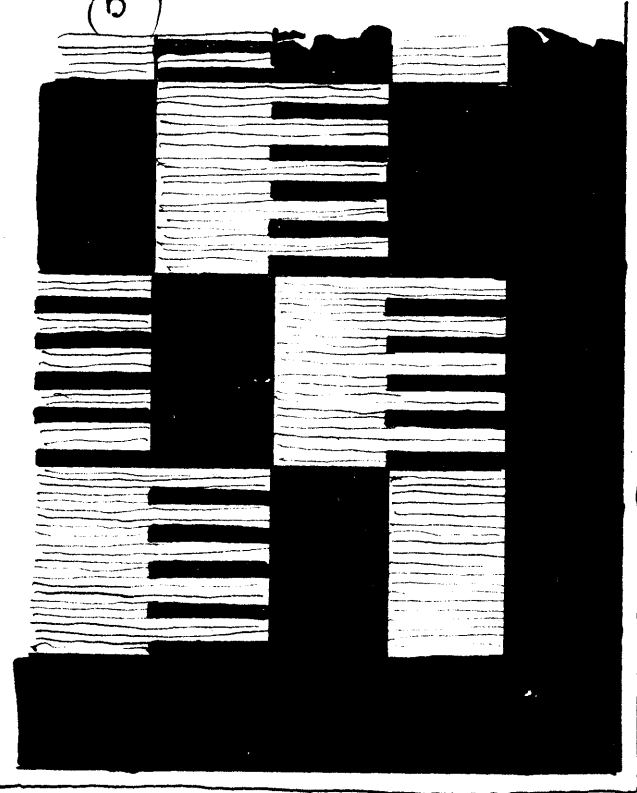


■ Weaving Warp

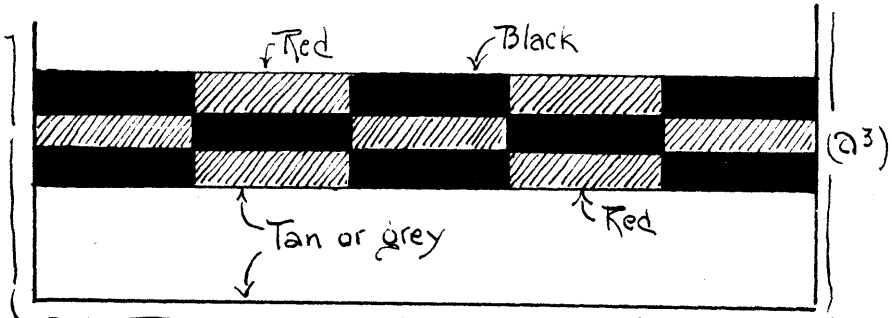
☒ Stuffer Warp



(b')



An Indian effect—
three or four pattern
stripes in the length
of the rug



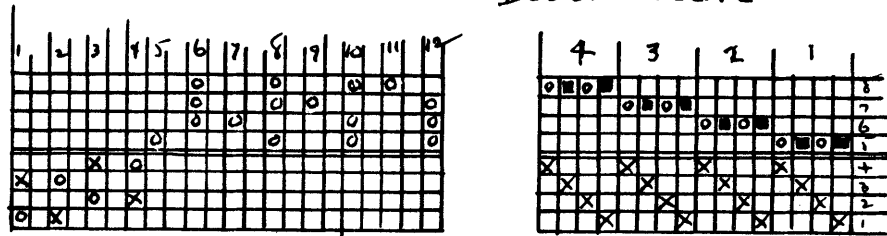
Drafts and tie-ups for the double weave and for double-faced twill are given below. By the Swedish system, two-block patterns may be woven on eight harnesses in the double weave, but this special set-up permits four-block patterns on eight harnesses -- patterns that would require sixteen harnesses by the Swedish method and twelve harnesses by the English method. The drafts show single units of the weave and so does the tie-up. Of course for a particular pattern the draft for any summer-and-winter weave or double weave pattern on four blocks could be followed from the short-form draft without difficulty. For patterns with overlapping blocks the pattern treadles of the tie-up would require modification.

For double weaving treadle: 1 & 5, 2 & 5, in one color; 3 & 6, 4 & 6, in the other color, and so on for each pair of treadles in the pattern tie-up.

A five-block pattern may be woven on eight harnesses in the 2-1 three-harness double-faced twill as indicated, and a four-block pattern in 3-1 double-faced twill, as also shown. Treadle: 1 & 4, 2 & 4; 3 & 4 and so on for the 2-1 twill and 1 & 5; 2 & 5; 3 & 5; 4 & 5, and so on for the 3-1 twill.

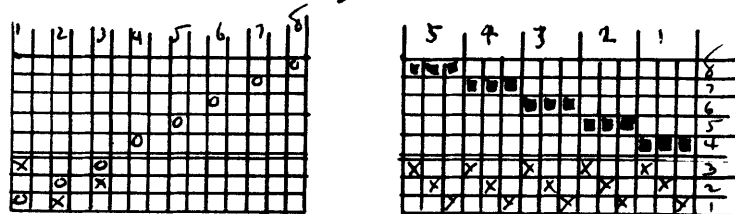
I do not consider this weave practical on a table loom or other small loom. If possible, the weave harnesses and the pattern harnesses should be separated by a space as wide as possible to minimize the special strain put on the warp-threads, especially when the last weave harness and the first pattern harness are involved in the same shed.

Double Weave

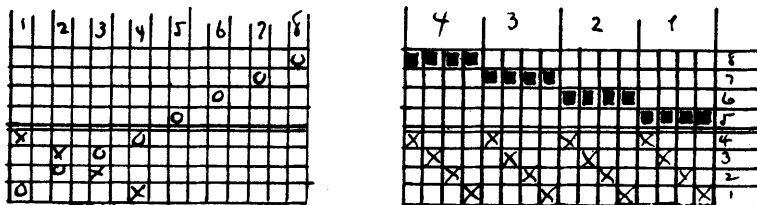


■ Dark ⊗ Light

2-1 Double-faced Twill



3-1 Double Twill



May M. Peterson

THE SHUTTLE-CRAFT GUILD

BULLETIN



for

Basin, Montana

July, 1946

It seems to be almost as difficult as during the war to obtain wool and worsted yarns, linens and cottons. It may be many months before we can buy the things we like best to use in our work. Meanwhile, however, a number of new materials are coming on the market and some of these will, I believe, prove very useful and interesting.

The Nylon yarns are of special interest. At present no dealer is offering a "line" of Nylon yarns but a little of this really delightful material is obtainable here and there. This we shall be able to use in much the same ways as cottons and worsted yarns. Spun glass yarns have been used to a limited extent for several years, and though attractive in appearance I doubt if they will be popular with hand weavers. I have not myself experimented with this material, but those who have done so tell me that tiny invisible splinters get into the skin and make the fingers sore. It would be highly inconvenient to weave in gloves. I suppose one might coat the fingers with collodion or some other preparation, and that might overcome the difficulty, but I fancy it will be simpler to use some other material.

I have recently been experimenting with the new plastic yarn, and believe this is something we can use to good advantage. I confess that at first I did not think so. The material is so wivery and so springy that it is impossible to beat it close enough for a satisfactory fabric, if one uses the ordinary weaving techniques. Guild members would laugh if they could know all the things I tried -- to soften the material temporarily, for instance, so that it could be beaten together. In the end I found some simple and practical solutions to the problems and made some fabrics that seem to me handsome, and likely to prove useful for a variety of purposes. And here are my results, which Guild members may find useful.

In the first place I found that the material did not lend itself to weaves of the weft-face type, and that even fifty-fifty fabrics were unsatisfactory, but that the warp-face weaves came out very well. The twill weaves, however, which are usually woven in 50-50 crossings, do very well in plastic if set very close and woven with fewer weft-shots than warp-ends to the inch. Most of the commercial samples I have seen in this material were woven on one or another of the twill settings.

The twill weave is excellent for many purposes, but for many things we like to use some weave with a bit more in the way of design. Among the weaves I have tried with good results are: the Mexican tabby pick-up, given in the Bulletin for March 1942, -- provided that the skips are kept short. This weave may, of course, be used effectively in borders, combined with the twill weave. Another satisfactory weave proved to be the Mexican warp-face weave given in the Bulletin for February 1943, also the Guatemalan weave in the Bulletin for July 1945. Plain weave stripes in color in a warp-face pattern effect, such as any of the patterns given on Diagram No. Three in the "Inkle" pamphlet, may also be used effectively for wide pieces as well as for belts.

The simple little weave given on the diagram proved to be one of the best for weaving in plastic. This is a Guatemalan weave used in that country exclusively for belts, but it seemed to me to have many other uses. Of course in Guatemala it is not woven in plastic, but in cotton materials, and would prove excellent in cottons for upholstery, slip-covers, bags and so on. In plastic it is also excellent for bags, and will I think be very nice for table mats, coasters, chair-seats too, perhaps -- especially for dining room chairs or for porch furniture.

The material I used was "Plexon", sent me in three sizes numbered 10, 20 and 30, by the manufacturers, Plexon Inc., 212 Fifth Avenue, New York 10, N. Y.. Of these materials #10 is very fine -- too fine for most of our purposes -- #20 is medium weight and #30 the coarsest. For the new weave I used #20 in two colors for warp, at a setting of 60 ends to the inch -- four ends to the dent of a 15-dent reed. For pattern weft I used #30, and also tried a two-end strand of #20. Either is satisfactory.

The weave may be varied in several ways. If a larger figure is desired, for instance, repeat the draft from A to B as desired, thread B to C and repeat C to D as desired, ending D to E. Weave to conform with the threading.

As many colors as desired may be combined in this weave. The warp should be in two strongly contrasted colors as white and black or white and dark blue. The pattern weft should be in other colors, as red, yellow, green and so on. Three pattern colors, repeated in regular order, gives an interesting effect. The pattern weft shows only on the right side of the fabric.

For table mats it is desirable to use a border, which may be in plain color or in stripes of various colors. The pattern weft should not be taken across the border but should return along the inner edges of the borders.

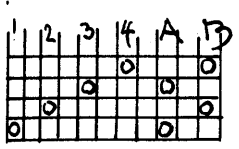
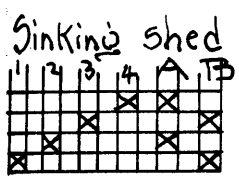
The fabric in Plexon, woven as indicated, is firm and stiff with a glittering effect. Not a fabric for all purposes, of course, but an excellent fabric for many special uses. It is non-absorbent and may be cleaned by wiping off with a damp cloth.

The beat is an important matter as mentioned above. But I found a very simple solution of the problem. As for other warp-face fabrics, it is desirable to beat against a flat shuttle or knife-edged shed stick through the shed. However the beat does nothing for the last shot put through the shed as the material simply springs away from the edge of the web, no matter how sharply one may beat. The method I found best was to press the weft together firmly and to hold the reed firmly against the edge of the web till the shed was changed. The change of shed holds the last shot of weft in place and one may then beat. But pressure rather than a sharp beat is the more effective method.

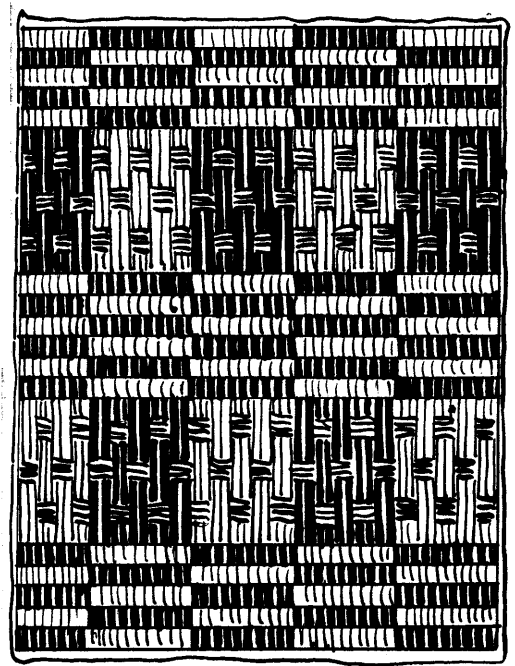
An interesting use for the plastic material in an open weave is for window screens. For this the #20 warp may be set at 20 or 24 ends to the inch and woven in plain tabby or a twill. Wire window screens are ugly though necessary articles, and the new plastic screens may be attractive as well as useful. This seems to me a particularly interesting use for the new material.

Another use for the coarser grades of plastic yarn is in knotting. Belts in the Solomon knot and in half-hitch work are extremely handsome. Much of this knotting is done in hospital occupational therapy, and the o. t. Aides in our membership will be interested in this suggestion. It has been so difficult to find macramé cord.

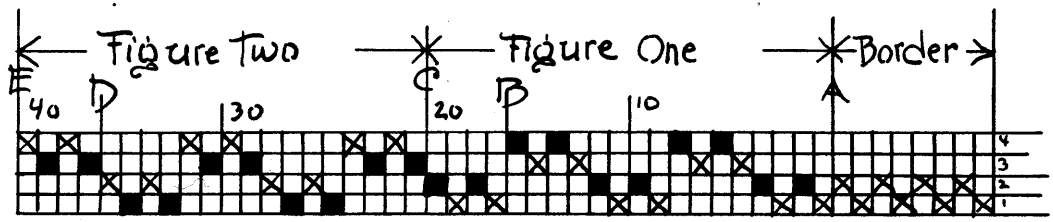
Page three



Rising shed



Sketch of weave



☒ Light threads

■ Dark threads

Sinking shed, Weave:

Bars: A, B, A, B, repeat as desired, tabby weft

Figure (1), A, 3, A, tabby weft

A & 3, pattern

1, A, tabby weft

A & 1, pattern

3, A, tabby weft

A & 3, pattern

Bars: B, A, B, A, repeat as desired

Figure (2) B, 2, B, tabby weft

B & 2, pattern

4, B, tabby weft

B & 4, pattern

2, B, tabby weft

B & 2, pattern. Repeat

Rising shed, Weave: Bars: A, B, A, B, repeat as desired

Figure (1), A, B & 1, A, tabby weft; 1, pattern

B & 3, A, " " 3, "

B & 1, A, " " 1, "

Bars: B, A, B, A, as desired

Figure (2) B, A & 4, B, tabby weft; 4, pattern

A & 2, B, " " 2, "

A & 4, B, " " 4, "

Repeat

For this month's weave in cotton a warp of 10/2 cotton set at 48 ends to the inch, with pattern weft in Lily's "thrifty-knit" cotton would prove a satisfactory combination. The weave may also be used for rugs, with warp of ordinary carpet-warp set at 30 ends to the inch and pattern weft in light-weight rug cotton -- not the coarse cotton "roving" as this makes a clumsy effect. For rugs there should, of course, be a border.

It may be wondered why all the weaves suggested are foreign weaves, except the universal twills. The reason is simple. Our Colonial weavers did not do much warp-face weaving, and the best warp-face weaves are all of foreign derivation. On a primitive loom changing the shed is quite difficult so the weaves used by Mexican, Peruvian and Guatemalan weavers are usually of the warp-face type, with fewer weft-shots than warp-ends to the inch. On our looms changing the shed is extremely easy, and warping is our chief bugbear. It takes more time to warp for a warp-face weave and for a weft-face weave, of course. But though warping takes more time, weaving takes far less time, so that the thing finds a balance.

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Apologies appear to be in order for the lateness of the June Bulletin. The delay was due to failure of the printer to send the material at the usual time. The railroad strike and other complications were the cause. These are difficult times and we are lucky in getting our material printed at all. I always plan to have the Bulletin in the mail on the first of the month, and when the Bulletin happens to be late I hope Guild members will assume that there is a valid reason for delay and will not be too much annoyed.

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The copy for the Guatemalan notes went to the printer some weeks ago and I hope the books will come in for mailing before I leave for Canada July 6. But perhaps this will prove impossible. In that event the books will not be mailed till my return, July 21. I wish to send them out myself to make sure they are as I wish them to be.

My address while in Canada will be: Care Mrs. S. Coulter, 178 Beach Drive, Victoria, B. C.. Routine mail will be taken care of here in Basin during my absence, but material sent for criticism will have to wait for my return.

A weaving session, under the auspices of the Spinners and Weavers of Ontario will be held for three weeks in September. For further information address Margaret E. Glen, Secretary, 142 Rosemount Ave., Toronto, Ont., Canada. Following the Toronto "institute" I may go to Montreal for two weeks. The class at Montana State University, Missoula, Montana, will be held for six weeks this year. Mrs. Harriett Douglas will be the instructor.

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Here is an address for weaving materials: Loom Craft Studio, 714 West Main St., Wilmington, Ohio.

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May M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Montana

August, 1946



No matter how beautifully a thing may be woven it will not be a success if the overall design is poor. It is very sad to see exquisite work wasted on something that is commonplace or even ugly in effect -- because it is a poor shape, done in a poorly selected pattern, in materials unsuited to the purpose, or in unattractive colors. It is more and more strongly borne in upon me that what good weavers need most is likely to be training in design.

Those who are able should by all means enroll in a class of design, but this is not possible for all. Anyone, however, can study books on design and make a tracing book. The public libraries always have books on design and on historic ornament. Take a day off some time and spend it with one of these books, a sharp pencil and a sheet of tracing paper. Making tracings of bits of ornament is not simply for the purpose of making a useful note-book for reference -- the chief value is in the education of the eye. Looking at designs is not enough; going over the lines carefully with a pencil has a far greater value. And do not confine yourself to making tracings of textile patterns. Trace architectural details, mosaics, carvings, wall-paintings, -- any ornament that gives you pleasure.

It is impossible, of course, to give instruction in design through the Bulletin, but I am in hope that the following suggestions will prove helpful in solving some of the problems in design that come up every day. In these notes I shall use the word "design" for the overall plan of a project, and the word "pattern" to indicate decorative detail.

Any weaving project, from an elaborate set of textiles for a room to a little "place-mat" should be carefully designed and not undertaken in a "hit-and-miss" manner. In making such a design the following are the points to consider:

- (1) The purpose of the article. This is the controlling factor and all the rest of the plan should depend on this.
- (2) The size and shape of the article -- with reference to the use.
- (3) The style of the article -- whether classic or modern, whether bold and colorful or reserved. Always with reference to the special use of the thing.
- (4) The texture of the piece -- whether sturdy or filmy, whether stiff or soft, whether silky, shiny or "mat." On this decision rests the choice of weave and the choice of material.
- (5) The color-effect desired.
- (6) The pattern arrangement -- whether an "all-over" decoration, whether borders around a plain center, whether "spot" decoration, etc..
- (7) The pattern suited to the weave, materials and color-effect desired, the style and size of the piece and the use to which the piece is to be put.

An astonishing number of good weavers appear to have no eye for the general proportions of their pieces, -- the relation of length to breadth, of border to center, of decoration to plain areas. A perfect square is a logical and satisfactory figure, but a rectangle a little longer than it is wide -- an "off-square" -- is definitely unpleasant. A small rug should be at least once and a half the width in length, and may be as long as one and three quarters the width. If it is twice as long as it is wide it has the effect of a runner. Sometimes, of course, there is a particular floor-space that requires a long, narrow rug, but unless this is the case this shape is poor in design.

On the other hand a towel should be made twice as long as it is wide. If shorter it has a very "chopped-off" effect. And in arranging decorative borders for the ends of towels people frequently forget that the towel as it hangs on the rack has usually been folded cross-wise at the center and then lengthwise twice. If the border is put some distance above a fairly deep hem it appears about the middle of the folded towel as it hangs on the rack, and this is unpleasant. The decoration should come closer to the end. This is illustrated on the diagram. Of course the exact position of the border depends on the size of the towel. It is a good idea to make a sketch of such a piece, drawing to scale and sketching in the borders. A full size pattern may be cut from a piece of paper if one prefers.

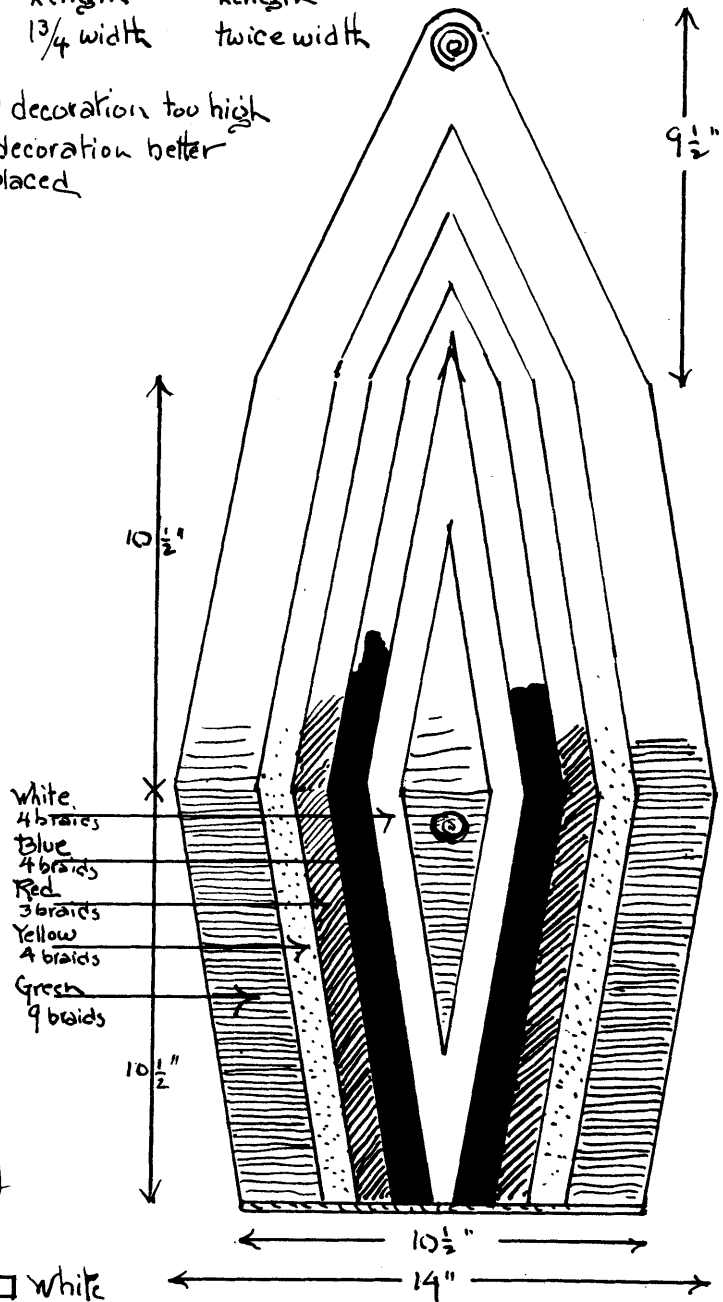
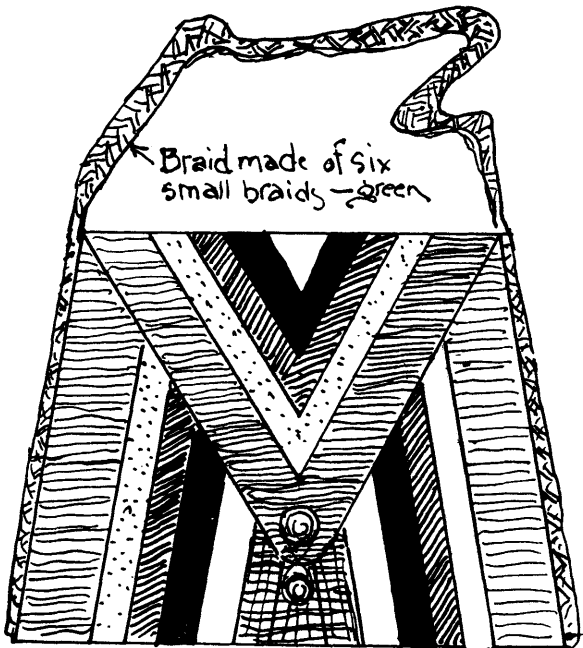
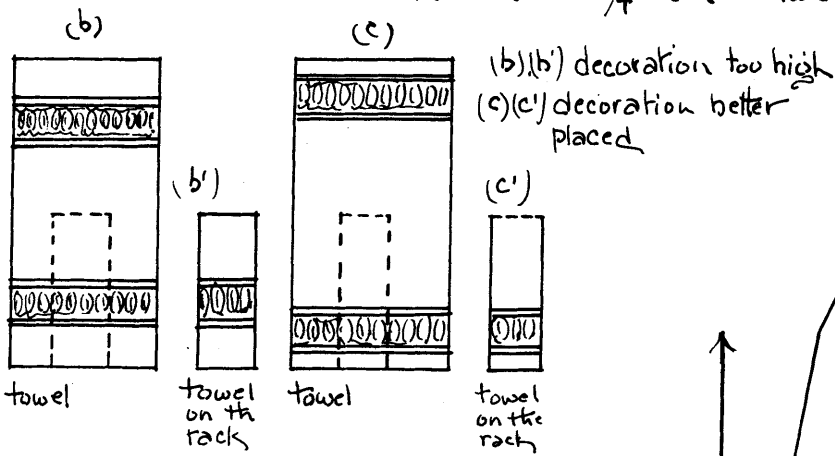
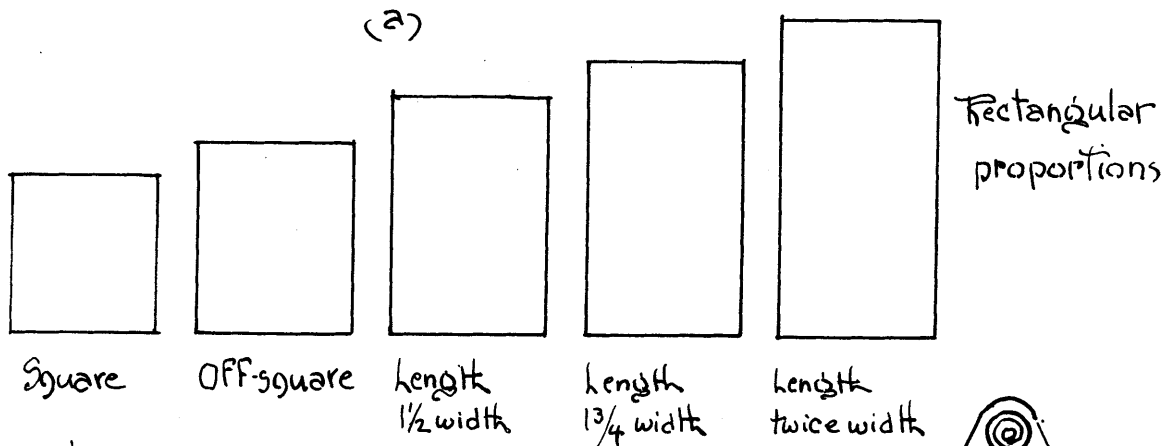
Many people have difficulty with borders. For a small piece the borders may be as wide as half the center -- but no wider. For a large piece the borders cannot be as wide as this and the desirable width depends on the shape and use of the piece. Borders around a square should be the same width on all four sides, unless one is aiming at an eccentric effect of some kind. For an oblong piece the side borders should usually be narrower than the borders across the ends.

Most people, I think, are fully aware of the importance of style, and are not apt to make mistakes on this, so nothing need be said about it here. For many things the fashion of the moment is important -- for bags, for instance, which should always be "smart" and up to the minute in size and shape, color and pattern.

With texture we have more trouble -- chiefly because so many weavers still cling to "four-harness overshot" and seem unable to plan their work for any other weave. This pleasant old weave is excellent for some purposes but very poor indeed for others, and I hope that in time weavers will come to realize this. Linens should never be woven in overshot, in my opinion. There are plenty of good weaves for linen. Overshot is a very poor weave for upholstery, though suitable enough for hangings. It is useable -- in small patterns -- for bags, though there are better weaves for the purpose. It is not a good weave for rugs. It is best, of course, in coverlets of the Colonial type, for which it was chiefly used in the old day.

The word "texture" has been used of late in a very silly fashion. Some weavers speak of "texture weaving" -- which generally means using some queer material in a more or less illogical fashion. Every woven fabric has a texture, of course. The texture depends on the weave and on the material, and to choose the weave, and the suitable material to produce a given texture is usually a matter of experience, and when experience is lacking, of experiment. It is a highly important part of the textile art, though as a rule totally ignored by beginners. It is impossible to set down hard and fast rules. However there is this to be said: for upholstery, bags, and similar pieces that may be expected to stand up under friction, a loose fabric is undesirable and a weave should be selected that gives a smooth, closely combined fabric. For small pieces -- even when a very bold pattern effect is desired, -- the weave should be fine, and the material used also fine, of course. The bold effect should be in the overall design, the pattern and the colors, not in the weave.

Many people have a timid approach to color, with the result that the effects produced are namby-pamby when not positively ugly. Color is one of the joys of existence and those who work with it, as weavers do, should handle it freely and gayly. Oddly enough, those who hope to escape the dangers of a bad color combination by using only "off-shades" and subdued colors are seriously in error. If all colors used are in brilliant shades, one may make almost any combination with perfect freedom. It is the dull tones that are apt to trip up the designer. In a general way, any colors may be combined if combined in a suitable proportion, and here there is no rule but the pleasure-pain reaction of the eye. There are, however, some combinations that are more difficult to make than others, and those who are not sure of themselves in the color matter might do well to avoid these. Combinations of two directly opposite colors, for instance: red with green, blue with yellow. When these colors are combined in a 50-50 proportion the resulting effect is a dirty drab. Of course some blues



■ Green ■ Yellow ■ Red ■ Blue □ White

may be combined with some yellows -- shades that are not direct opposites, and in strongly contrasted proportions -- and some reds may even be combined with some greens, though this is far more difficult.

Two shades of the same color are difficult to combine agreeably and usually require the introduction of an accent in a third color to make the color scheme sing. Some blues combine agreeably, as do some greens; almost any combination of the yellow, orange and tawny shades is agreeable, but anyone who attempts a combination of reds should proceed with caution. Very few such combinations are agreeable -- though an orangy red is handsome with a rich purple for some purposes, -- especially when pointed up with an accent in yellow. Brown, which is an off-color, is always difficult to use. It combines best with the yellow and orange shades and with some of the blues and greens, but is definitely bad with practically all the reds.

The above suggestions are merely that -- not hard-and-fast rules but safety notes. Any combination is right if it suits the style, pattern and purpose of the design and produces an agreeable effect.

The pattern arrangement is an extremely important part of the design. The proportions of border to center, in a bordered piece, the proportions of the figure to the size and shape of the piece, the effective spacing of stripes, the clever placing of detached motifs of decoration. An eye for proportion can be cultivated, and this is the main purpose of a study of design. Too much decoration is as monotonous, and rather more painful, than too little decoration, though lavish decoration is rich and charming if there is plenty of variation in the colors and motifs used. Harmony is all very well, and most of us are only too fervently aware of the value of harmony. We are apt to forget that harmony easily becomes monotony, and that the life of decoration is in contrast.

The choice of a specific pattern to suit a design is almost a minor matter. I shall say nothing about it here. We have many good patterns and can easily make more if we wish. Any pattern will be correct and agreeable if it conforms to the purpose, style, proportions and texture of the design.

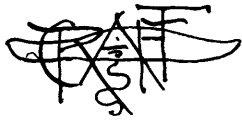
The design for a bag given on the diagram is taken from a bag made in Haiti. It is simple in the extreme, but eminently practical and handsome. The piece from which it was taken is made in strips of braided straw, about a quarter of an inch wide, and the colors used are a light bluish green, bright yellow, bright red, white and "rayal" blue. The same design could be worked out on the loom by weaving the bands of color in the Mexican tabby pick-up technique given some time ago in the Bulletin. I once wove a bag in a similar pattern in this technique, and this was illustrated in the Bulletin. The bands might also be woven plain, either straight across or lengthwise of the fabric, the shape being produced by a wedge-shaped pleat through the center. Other ways of using the design will no doubt occur to everyone. For instance braids of the new plastic material could be used exactly as the straw braids are used, and the effect would be excellent. This design was selected for the Bulletin as it seems to me to illustrate very clearly some of the points I wished to make. It is an extremely simple design, perfectly adapted to the project -- a large bag -- using an extremely simple pattern, of plain colored bands, to produce a very handsome result.

I have been making some further experiments with the plastic yarn and got good results in leno, using the #20 material at a setting of 15 to the inch. This fabric could be used for screens, and it might also appeal to some for use as place-mats of the lacy type. A pattern weave that gives good results is the Mexican weave in the Bulletin for February, 1943. For this I used the #20 material, also, -- white, single, for the background weave and the same material, double, for the dark, sleyed six ends to the dent -- four dark and two white -- in a 15-dent reed.

May M. Stratton

THE SHUTTLE-CRAFT GUILD

BULLETIN



for

Basin, Montana

September, 1946

Luncheon Mats -- probably the most popular single article with hand-weavers. They are useful little articles, always enthusiastically appreciated as gifts and readily saleable by those who wish to make a few extra dollars by their weaving. Luncheon mats are created in multitudinous ways, from the beginner's simple tabby with overshot borders in colors to the experienced weaver's multiple-harness threadings and pick-up and open-work weaves.

The style of luncheon mats is, of course, determined by the taste of the designer. For those who like the formal, dignified type, the August 1944 and the April 1946 Bulletins give some useful suggestions for suitable linen weaves. I use mats for informal occasions and put the accent on gaiety. And I always like to design my mats to enhance the effect of the china to be used with them.

This month I am suggesting a design which has proved quite popular, for making a set of luncheon mats, napkins and an apron -- all gay and splashy, to harmonize with bright colored pottery.

The warp should be of 20/2 cotton set at 36 threads to the inch, or of 24/3 cotton set at 30 threads to the inch, and threaded 30" wide. A finer material is made by setting 24/2 cotton at 40 threads to the inch. A colored warp is most effective and I prefer the dark colors: navy or skipper blue, rust, chili brown; though natural color cotton with colored weft gives more possible color variations. For napkins and aprons I use the warp thread for tabby, with the Lily soft twist, six strand filler (Art 914) for patterns. For mats, which should be heavier, I use for tabby the warp color in 10/2 or, preferably, the six strand filler, with a double strand of the six strand filler for pattern.

To weave the mats: make 1 inch of tabby, weave a border to the desired width, make the center portion in tabby with a border on the other end, and finish with an inch of tabby, planning the whole so the total length will be about 19 inches. This piece cut in half will make two mats lengthwise of the warp. To finish the mats, cut off the selvages, whip one half inch from the edge all the way around and fringe to the whipping. Of course one may hem the mats all the way around but the hems are apt to be bulkey due to the heavy material used. I fringe on all four sides if my warp and tabby are the same color; if my warp is light and the tabby colored, I fringe the long edges and hem the ends. If one wishes selvages on the two long sides instead of fringes or hems, weave with two pairs of shuttles, carrying each pair only to the center of the warp. This weaves two separate pieces, each one half the width of the warp, at the same time.

Make two napkins in the same way by weaving fifteen inches with a strong border on one end to match the mats and a small border on the other end. Either weave with two pairs of shuttles or hem or fringe, to match the place mats.

Make the center runner by weaving about 17 inches, or the desired width of the runner, spacing borders at the beginning and end or making an all-over pattern. The length of the runner will in the weft direction and can be made any desired number of inches by cutting the ends accordingly.

For the apron, weave three inches of tabby for hem, then make an arrangement of borders with the stronger, wider borders at the bottom and the lighter ones toward the top. Weave a total length of 24 inches with at least 6 inches of plain tabby at the top. On one of the pattern harnesses run through a colored thread to indicate where the material should be cut. To make the apron strings, weave two widths in the following order: $3/4$ inch tabby, $1\frac{1}{2}$ inches pattern, $3/4$ inch tabby, with a colored thread between the two. For the band on which the apron is gathered weave $3/4$ inch tabby, $1\frac{1}{2}$ inches pattern to match the strings, $1/2$ inch tabby, repeat the border, and complete with $3/4$ inch tabby. The apron thus requires 35 inches of warp. In sewing the apron many people prefer to run a double line of machine stitching at each point where the material is to be cut and to cut between the stitching to keep the material from fraying. With a well woven textile I do not find this necessary, though I always firmly whip the top edge of the apron to give greater strength where it joins the waistband. Hem the bottom to the point where the first pattern border begins. Gather the top until it is 18 inches wide. Cut the waistband $18\frac{1}{2}$ inches long, turn in the ends and seam one edge to the gathered top of the apron; turn the waistband over and hem down to the other side; attach the strings (which have been hemmed on each side to the border) at the ends of the waistband. This gives an apron which may be worn either side out because of the double border on the waistband. I always do all the sewing by hand as it seems most inappropriate to combine machine stitching with hand-woven textiles.

The warp yardage for eight place mats, a center runner, eight napkins, and an apron is about $5\frac{1}{2}$ yards, so six yards would make the set, allowing for tie-in waste. But while you are at it why not make curtains for your kitchen or dinette to match? And make some sets for your friends. A warp of 30 to 40 yards, made on a sectional warping beam, is most economical.

The drafts offered are built "on opposites" and give the desirable strong, splashy effect. They are geometric rather than flower-like in their border developments and can be cut off at any point of the pattern without seriously affecting the balance of the borders. The six-harness draft (a) gives unusual effects because of its combined blocks. Draft (b) is a four-harness variation of the same arrangement.

To thread Draft (a) on a 30 inch wide warp of $20/2$ cotton (1080 threads) start with the right hand selvage; then thread eight repeats of the pattern; add the first 25 threads of the draft; and finish with the left hand selvage. To arrange the pattern for a 30 inch warp of $24/3$ cotton set at 30 threads to the inch (900 threads) thread the right (x-y) selvage; then start threading at thread number 26 and continue to the end of the pattern; thread the entire pattern 6 times, ending with thread 130; add the left (x-y) selvage.

To thread Draft (b) follow the same arrangement for the 36 to the inch setting but thread only the first 21 threads as the final unit. For 30 threads to the inch use the x to y threads of the right hand selvage; start threading the pattern at thread 22; end with the x to y threads of the left selvage.

Treadling directions for the borders illustrated are as follows (use tabby throughout unless otherwise indicated):

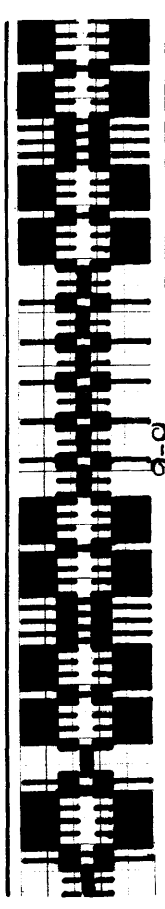
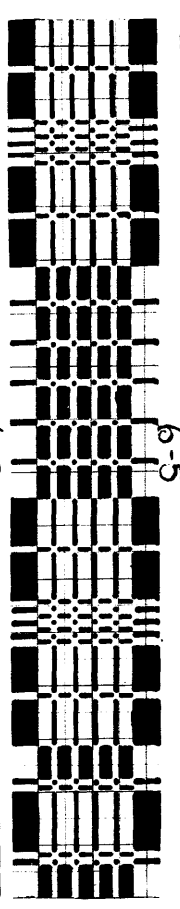
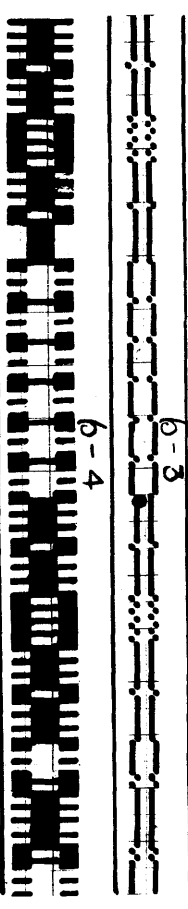
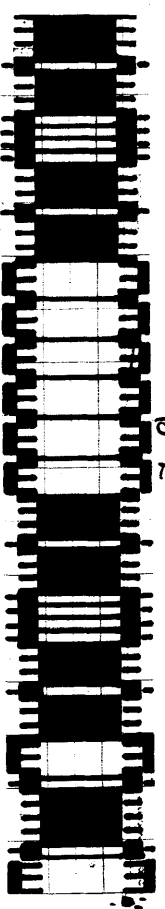
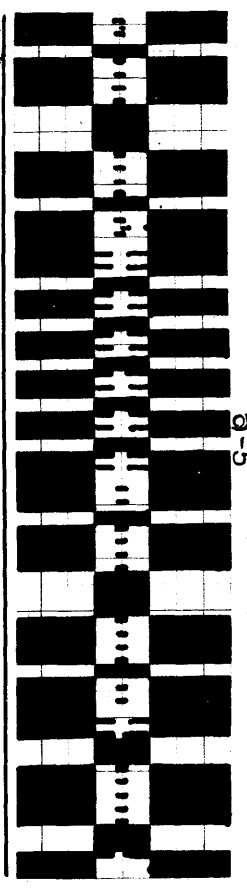
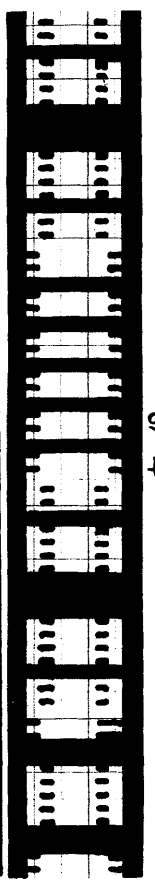
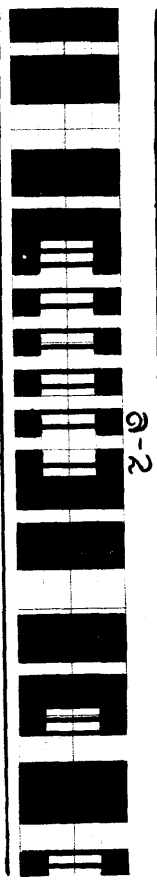
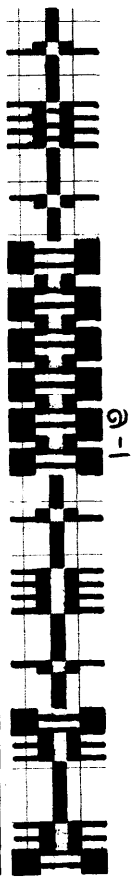
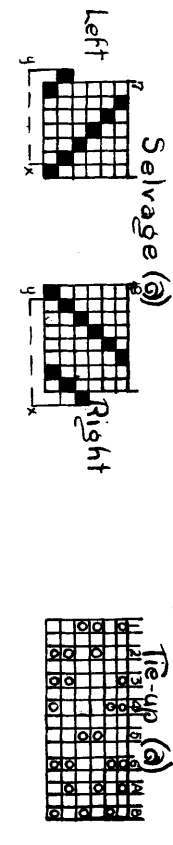
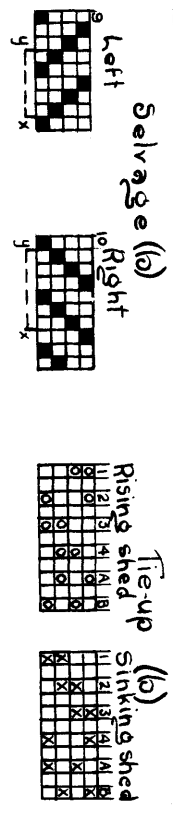
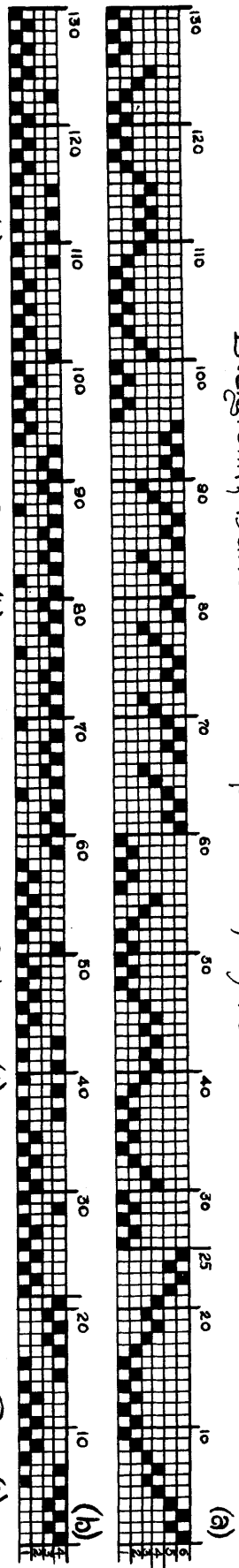
a - 1

Treadle 2 -- 4 times
 3 -- 2
 1 -- 2
 3 -- 2
 2 -- 4

a - 2

Treadle 5 -- 4 times
 1 - 1 -- 8
 5 -- 4

Diagram, Bulletin for September, 1946



Harriet C. Douglas

a - 3

Treadle 5 -- 1)no tabby between
 6 -- 1
 Tabby -- 4
 5 -- 1
 2 -- 1
 5 -- 1
 Tabby -- 4
 6 -- 1
 5 -- 1)no tabby between

a - 4

Treadle 5 -- 1)
 6 -- 1) -- 3 times (Tabby
 3 -- 2) only between pairs)
 4 -- 2
 6 -- 6
 4 -- 2
 3 -- 2
 6 -- 1)
 5 -- 1) -- 3 times (Tabby
 only between pairs)

a - 5

Treadle 5 -- 12 times
 3 -- 3
 4 -- 2
 3 -- 3
 5 -- 12

b - 1

Treadle 1 -- 2 times
 3 -- 6
 1 -- 2

b - 2

Treadle 3 -- 2 times
 4 -- 3
 1 -- 12
 4 -- 3
 3 -- 2

b - 3

Treadle 3 -- 1)no Tabby between
 1 -- 1
 Tabby 4 time
 1 -- 1)
 3 -- 1) no Tabby between

b - 4

Treadle 4 -- 3 times
 1 -- 4
 4 -- 3

b - 5

Treadle 1 -- 4 times
 3 -- 2
 1 -- 1)
 3 -- 2) repeat 3 times
 1 -- 4

b - 6

Treadle 1 -- 6 times
 4 -- 3
 3 -- 2
 4 -- 3
 1 -- 6

These borders are only a beginning for the innumerable arrangements which can be made from these two threadings.

A splendid collection of the rapidly disappearing Guatemalan hand-woven costume pieces, seldom seen in this country, was one of the results of our weaver's trip to Guatemala last February and March. We have displayed this collection several places and the enthusiasm and interest with which it has been viewed makes us think that some of the Guild members might be interested in seeing it. The collection is best used as a gallery exhibit, or hung in some other suitable place and would make an excellent feature for club programs or for a money-making exhibit. We are planning to make a traveling exhibit of 30 to 40 pieces available

to Guild members for fifteen dollars plus express charges, for four days, to start sometime in November. A longer period can be arranged if desired. Will any Guild member who wishes to receive this exhibit let us know as soon as possible, stating a preferable date. Preferences will be followed as far as it is feasible, but it is impossible to make any advance promises regarding the dates it can be available to any individual as the route will have to be scheduled to make the transit time and expense as low as possible. The exhibit will be accompanied by complete notes on each piece, which can be used as lecture material if desired.

Here are some addresses of places where materials and equipment may be secured, several of them Canadian, which means that an import duty will be charged on any orders. Wm Condon and Sons, Custom Spinning and Weaving Yarn, 65 Queen Street, Charlottetown, P E I, Canada. Wm Condon offers a fine 2 ply (1800 yards per lb), a medium 2 ply (1200 yards per lb), and a coarse 3 ply (800 yards per lb), at 85¢ per lb for white, 90¢ for light grey, and \$1.10 for colored. These are woolen, not worsted yarns. Searle Grain Company, Weaving Dept, Room 349 Grain Exchange, Winnipeg, Manitoba, Canada. The Searle Company offers wools, cottons and linens, including some fine imported Irish linens, and will send samples and prices on request. Contessa Yarns, Ridgefield, Connecticut, which sends samples of job lot materials at intervals to those on their mailing list. For looms, the Reed Macomber Hand Loom Company, 166 Essex Street, Saugus, Massachusetts, is now producing the Add-A-Harness Loom.

----- *Harriet C Douglas*

For some time it has seemed to me that the Guild and the Bulletin would be improved by an infusion of younger ideas than mine. And it is also becoming clear to me that I am getting no younger, and that I need help with the business of the Guild. I have tried hard for the last few years to keep the Guild within "one-woman" dimensions, but it has been getting away from me of late as the interest in hand weaving is steadily growing. From the beginning it has been the purpose of the Guild to give all possible assistance to weavers and to those who wish to become weavers. This seems to be a useful service and I want to continue it. For these reasons I have persuaded Mrs Harriet Douglas to come in with me, and I feel sure the usefulness of the Guild and the Bulletin will be greatly increased. Mrs Douglas will take over the business part of the Guild -- subscriptions and renewals routine inquiries and so on -- and she will also prepare some of the material for the Bulletin. We have some very interesting projects scheduled for the next issues. Please everybody understand that I am not "bowing out," but that Mrs Douglas is "bowing in," and I am sure Guild members will welcome this addition to the Guild staff. Mrs Douglas is a fully qualified and capable hand-weaver, and also a young woman with ideas. She made the trip to Guatemala with me, and has worked with me on several teaching projects here in Montana. I can assure our membership that she "knows her stuff."

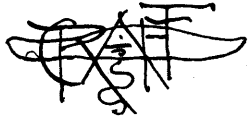
There will be no change in address. Send inquiries, checks and correspondence as before to the Shuttle-Craft Guild, Basin, Montana.

A word about the set of notes on Guatemala; all those for which subscriptions were received have been sent out. Anyone not receiving his or her copy, kindly let me know. I expected to have to raise the price of the book after publication, but find that I shall probably be able to cover the costs at the present price of \$10.00, -- and that was all I expected to do. I had only a small number printed, but still have some copies left. Late-comers may not receive the same set of samples sent out with the subscriptions -- or perhaps no samples at all -- but otherwise there will be no difference. I hope this will not be like the John Landes publication. That has been out of print for fifteen years, but people still ask for it.

Mary M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN



for

Basin, Montana

October, 1946

CHRISTMAS GIFT WEAVING

The Christmas Gift suggestions for this year all have the tinsel luster of the Christmas Season itself -- a belt, an evening girdle with a matching bag and a luncheon cloth, all sparkling with silver or gold metallic thread.

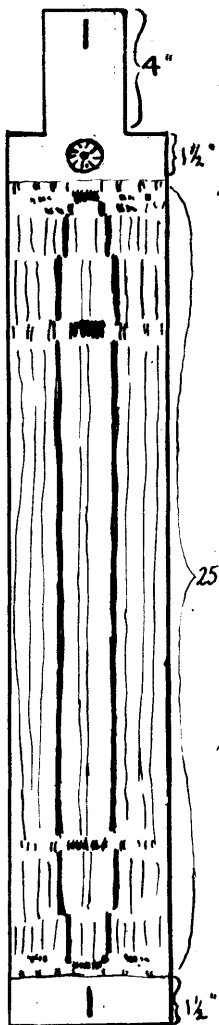
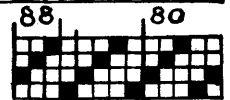
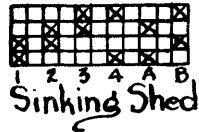
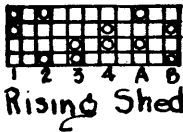
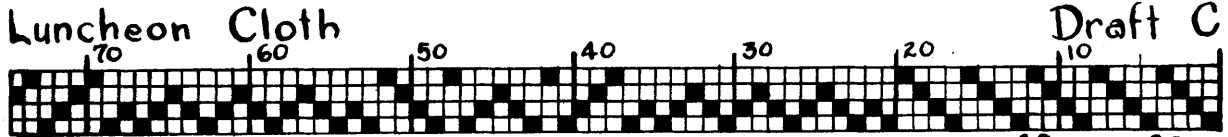
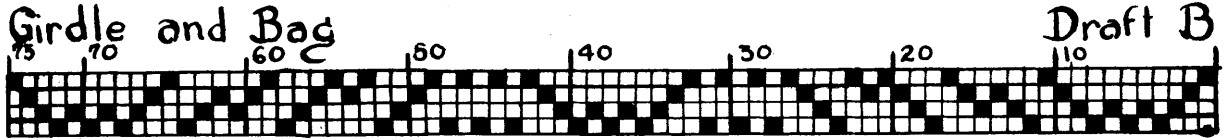
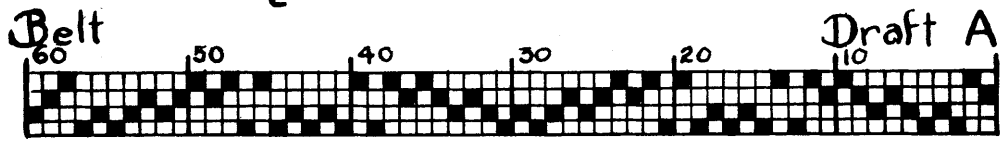
A lustrous, tarnish resistant metallic weaving material has been available for some time in both gold and silver. It is actually a treated cellophane which is washable and can be ironed with a fairly hot iron. With new materials constantly appearing, why not be modern -- add a little sparkle and gaiety to our weaving by using what science develops? Hand-weaving is not necessarily a "home-spun" craft. The present day commercial designers are challenging us with new types of textiles and basic materials which would have caused merriment among our grandmothers. Let's let our looms help us creatively express the present day world, as well as providing us a tie with the past.

The problem of using a new type of material lies in letting the material itself determine the way in which it is to be used, and not in merely substituting it for something familiar. The metallic cellophane is a flat ribbon less than a 32nd of an inch wide. It is pliable, but somewhat wiry; sufficiently strong if handled properly, but fragile if treated like the fiber threads. If used as a substitute for fiber threads its appearance is stringy, cheap and impractical; but a little adaptation of traditional weaves to the nature of this unconventional material can give a suitable, effective, modern-spirit textile.

Traditionalists will no doubt shudder at the idea of a sparkling, metallic table cloth. They are right -- if one approaches a table cloth with a feeling of damask-reverence only. But we use stainless steel, chromium, glass bricks, in our kitchens; why must we walk back a century when we go through the kitchen door? Sometimes it is pleasant to free ourselves of the past, charming though the past may be, and create, even at the dinner table, the spirit of the future.

As for belts -- this is a belt season -- a weaver's holiday. Basic dresses with wide girdles are shown in all the shops. One particularly handsome belt with attached pockets which I saw recently reminded me of the Mexican girdle Mrs Atwater gave in the Bulletin for July 1941. The pattern given in this Bulletin is for a girdle-like belt which should be made to fit the waist exactly. A three inch narrow tab is woven at one end by omitting the edge threads of the warp; the tab, when put through a button-hole woven in the other end of the belt, acts as a fastener. A second button-hole may be woven in the tab and a button sewn just back of the tab, or the belt may be secured by an ornamental pin. The 3½ inch belt (Draft A), made to wear with a black afternoon dress, is of Lily's red weaving wool and gold thread. The wider girdle (Draft B) is of white wool and gold tinsel, to wear with a long black skirt and a white evening blouse.

Page Three



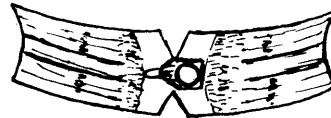
Evening Girdle

Treadle 2+4 alternately
(no tabby)

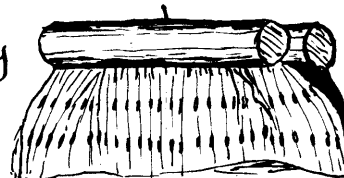
- Treadle 1-8 times
- " 2-6 "
- " 3-4 "
- " 4-12 "
- " 1-1 1/2 inches
- " 2-2 "
- " 3-1/2 "
- " 2-16 "
- " 3-1/2 "
- " 2-2 "
- " 1-1 1/2 "
- " 4-12 times
- " 3-4 "
- " 2-6 "
- " 1-8 "

(metallic tabby)

Treadle 2+4 alternately
(no tabby)



Evening Bag



Method 5: as the principal material of a dominantly tabby fabric. Use a coarse warp set not closer than 15 to the inch. Weave tabby in the metallic thread, eight shots being about the maximum practical number; then weave 3 shots in wool on opposite pattern sheds such as on treadles 1, 3, 1, or on treadles 2, 4, 2, and press the beater carefully against the wool. The effectiveness of the final product is reduced if there are twists in the weft. Instead of beating the metallic thread, press the beater gently with a closed shed. The wool pattern thread is necessary to give strength to the fabric.

BELT -- Draft A: materials, 10/3 warp, metallic pattern and Lily's weaving wool. Warp 60 ends of 10/3 cotton (some other strong warp can be used as the warp is completely covered) and set at 15 to the inch. Weave 3/4 inch in wool tabby for hem; weave 1 inch of pattern by method 3 or method 4. Make button hole by first weaving about 8 shots with wool on treadles 2 and 4, then weaving for about 1 inch alternating the same treadles and using two shuttles, one for each half, bringing each one to the center and then back to its respective edge; end with a few shots woven with one shuttle on the same sheds. Weave the body of the belt using a continuous pattern in either method 3 or method 4, weaving 22 inches for a 26 inch belt, 24 inches for a 28 inch belt, etc. Complete like the first end with 1 inch of plain wool on treadles 2 and 4, one inch of pattern, and 3/4 inch tabby. Now weave the tab on treadles 2 and 4 by carrying the shuttles only between threads 15 and 45, leaving the 15 threads on each side unwoven; the tab should be 3 to 4 inches long with a button-hole near the end. To finish the belt all that is necessary is to hem each end, including the inch on either side of the tab, and to sew on a button behind the tab.

EVENING GIRDLE -- Draft B: weaving method 2; materials, warp of Lily's three strand, soft twist cotton (Art 714) in Ming Gold; weft of gold metallic material and fine white (or colored) wool. Weave the same style as for the belt.

EVENING BAG to match Girdle: weave on the girdle warp with the same materials. For the body of the bag first weave a short tabby for seam, then 16 inches of material by method 5, and finish with tabby. For the bag tops weave 14 inches in method 2, using the metallic tabby and only treadle 2 for the wool pattern; carry the shuttles only between threads 13 and 63 of the warp, omitting the first and last 12 threads to obtain the proper width. To make the bag, double the 16 inch strip for the pouch and make two rolls of the narrow 14 inch strip for the bag tops, stuffing them with carded wool or the cheap hair rolls from the dime store.

LUNCHEON CLOTH -- Draft C: weaving method 1; materials, 24/3 natural cotton warp set at 30 ends per inch, metallic cellophane pattern weft and linen weaver or any desired type of linen (color is particularly effective) for weaving tabby. Warp 20 inches wide (600 ends) for a luncheon cloth with a seam down the center, or 38 inches wide (1140 ends) for a seamless cloth. Weave plain tabby for hem and then weave a 37 inch length in a simple, all-over repeat of the pattern, with a tabby hem on the other end. Perhaps the best way to weave the draft is in the goose-eye style: treadle 1, 2, 3, 4, and repeat about 12 times, and then treadle 4, 3, 2, 1, repeating the same number of times

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The metallic cellophane weaving material is probably available at this time from Hughes Fawcett, Inc, 115 Franklin, New York City. Mrs Le Roy offered it last spring on one of her sample cards sent out with the Bulletin and I hope that she will have more by the time the Bulletin returns from the printer.

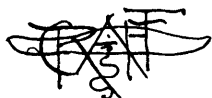
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At the time of writing Mrs Atwater is in Toronto, Canada conducting a three week weaving course. After September 28 she will be teaching a similar course for two weeks in Montreal.

Harriet C Douglas

THE SHUTTLE-CRAFT GUILD

BULLETIN



Basin, Montana

November, 1946

Crossing Lake Atitlan in Guatemala last February in a small open motor launch with fifty-two other passengers and assorted livestock, I saw a charming costume accessory. Worn by an American woman who clung with me to the almost water level boat edge, the small, fitted, wool shawl was perfect protection against sun, spray and wind. The shawl, Mexican in origin, consisted of two fifteen by thirty inch pieces of soft, red, hand-woven wool, so designed that it draped gracefully over the shoulders and came to deep points below the waist line in front and back. (Figure 1) The rather dramatic effect was achieved through the method of joining the two pieces, which was merely the catching together of one end of each of the two pieces and a side of the other. (Figure 2)



Figure 1

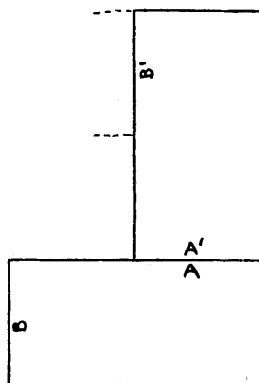


Figure 2



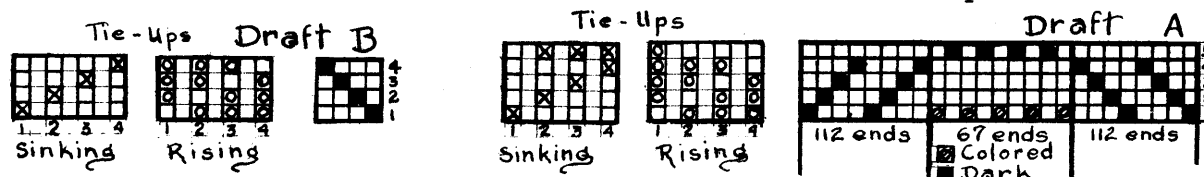
Figure 3

The shawl was made of a soft, red wool of a weight and quality somewhat similar to the Bernat Afghan which we used so much before the war, set at about sixty ends to the inch to give a warp-faced fabric, with interest added by the use of white cotton pin-stripes. Our ordinary 20/2 warp is similar to the stripe cotton and it was used for weft as well as in the warp. The arrangement of stripes was as follows: 8 red wool ends, 2 white cotton ends, 8 red, 2 white, 8 red, 2 white, 2 red, 2 white, and then repeats of the same. For finish along the two forty-five inch sides there was a sewed on woven fringe made of red wool, about an inch and a half long.

I was greatly struck by the gaiety and practicalness of the little wrap which the woman said she found particularly useful as a light wrap for

early evening coolness and as a sun protection when worn thrown over the head as in Figure 3; she was even taking a more elaborate one home to wear with evening clothes. Consequently I have done a good bit of experimenting with the style and suitable weaves and am suggesting the several ways of adapting it which are shown in the illustrations.

The first style is a copy of the Mexican shawl, but produced with different materials and in a different weave. For this I prepared a warp 15 inches wide, 20 ends to the inch, of Bernat's Fingering yarn which I purchased at a department store. The draft (Draft A) was a simple 4-harness



twill reversed in direction on either side of a $3\frac{1}{2}$ inch center stripe which was made by alternating dark and bright colored threads on harness 1 and harness 5. If a loom of more than 4 harnesses is not available the entire threading could be done on twill (Draft B). The piece was woven as a 3-1 twill which gives a semi-warp faced effect and emphasizes the stripes. For weft I used an extremely fine wool and beat lightly to give about 15 wefts to the inch. In colors one is limited now by the selection available in the stores and the amounts of each in stock. I used a beige for the background with dark brown to emphasize the center stripe, and green, yellow, dusty rose, bright red and bright blue for colors. The color stripe arrangement was as follows: 22 beige ends, 8 yellow ends, 12 beige, 6 rose, 8 beige, 6 green, 10 beige, 12 rose, 6 green, 8 yellow, 14 brown; then I alternated one brown end with one colored end for 67 ends, beginning and ending with colors which were arranged 2 yellow, 2 rose, 2 red, 2 blue, 2 green, and repeated: the other edge was the stripes reversed, starting with the 16 brown, the direction of the twill likewise being reversed.

Directions for making the shawl are simple: weave two 30-inch pieces; hem under the ends and sew together according to the diagram, joining A to A' and B to B'. I sewed snaps an inch and a half from the neck joining on either side to give a well fitted neck line when it is worn as in Figure 4, and a pleasant drape when worn as in Figure 1.

This little shawl, very soft and warm and extremely attractive, is my almost constant companion. I realize that everyone may not find it as useful; not many people live in cabins in Montana mining camps where it has been snowing since the middle of September and one keeps warm by throwing logs on the fire and putting on extra clothing. However, as a bed-jacket it is unequalled, and it is there that most people may find it useful. For those who are addicted to reading in bed this shawl is the answer to a prayer, and I can think of no more pleasant hospital or invalid gift than one of these soft bed-jackets made in pleasing colors.

The second style is merely a variation of the same but made of two 9-inch wide pieces, 28 inches long, sewed the same way. It is worn with the point in front, and, instead of coming down over the arms, it just covers the shoulders. The young girls who have seen this are delighted with it as a gay accessory to wear over a light blouse with a skirt. It is attractive worn as in Figure 5, but I prefer it with the points tucked into a wide belt of the same material. Deep darts at the shoulder line are necessary for fitting any but soft woolen materials. This would be attractive woven in weft stripes, perhaps on the threading given in the September Bulletin or in simple twill stripes with Guatemalan pick-ups between, and worn with a dirndl skirt woven to match.



Figure 4

As a dickie to wear with a suit, this second style is excellent. It can be made as bright or as conservative as one desires and the style has the advantages of being long enough to stay tucked into a skirt and providing shoulder and back protection, which most dickies do not do. When worn with a suit the "V" front needs to be draped a little with a brooch or a snap. The soft wool suggested is good with a wool suit, but this style provides a wonderful opportunity for experimenting with various materials and imaginative stripes and color combinations. The Scotch tartans might be interesting so used, made up with the plaids matching perfectly.

I tried out this style first by cutting up one of my nine inch wide Guatemalan girdles. The girdle was long enough to make the shawl and to leave enough for a wrap-around, tuck-in belt to match. I have so enjoyed wearing this gay accessory with a blouse and a navy blue skirt that I have experimented with reproducing on my own loom the heavy, firm, though soft, texture of the Guatemalan semi-warp faced fabric. For warp I used the Lily six strand filler, size 20/6 (Art 914) set at 30 threads to the inch. Although the Guatemalan materials are woven in plain tabby to give a rep effect, I found that this made a textile which was too stiff and heavy. It is repeated washings on lava rocks which take the stiffness out of the Guatemalan textiles, but the philosophy of improvement with age does not fit with American clothes. Therefore I threaded the warp again to a 4-harness twill and wove it with the 3-1 tie-up (Draft B) using 20/2 cotton to match the edge stripes for weft.

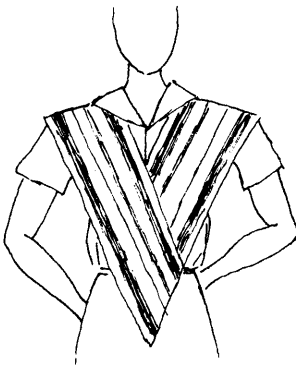


Figure 5

The Guatemalan stripe I copied was from the gorgeous red, yellow, mauve and natural brown huipils and girdles worn at San Juan Sacatepequez. As nearly as possible the Lily colors for Art. 914 were red #438, yellow #404, brown #549, and, as a substitute for mauve, alternating threads of red and blue #993. The stripe arrangement went thus: 4 ends red, 7 ends alternating blue and red, 14 red, 18 yellow, 14 red, 7 alternating blue and red, 4 red, 10 brown, 4 red, 4 yellow, 14 red, 4 yellow, 4 red, 10 brown, 4 red, 7 blue and red, 14 red, 18 yellow, 14 red, 7 blue and red, 4 red, 10 brown, 4 red, 4 yellow, 14 red, 21 blue and red, 14 red, 4 yellow, 4 red; 296 ends in all. The weft of 20/2 red cotton, beaten to about 20 shots to the inch, shows through only slightly and gives a unifying effect to the whole.



Figure 6

The scope in these styles, which use very simple weaving techniques, is unlimited. In the useful and attractive little shawls lie wide potentialities for the weavers who like to experiment with color and different materials, for those who like to produce useful articles, for those who want to make original gifts, and for those who find their weaving a means of earning a few extra dollars.

For those Guild members who do commercial weaving, Miss Marjorie Cranmer sends in the following important revision of OPA regulations. "Suspension of Certain Articles of Consumer Goods from Price Control; Sales of hand-woven fabrics or blankets containing (except for binding) no fibers other than wool or cotton, by the manufacturer (but not by any other seller) where (1) the manufacturer operates less than six handlooms or the manufacturer has submitted the report required by subparagraph (2), and the manufacturer gives the purchaser an invoice in which the fabrics or blankets are described as hand-woven. As used in this paragraph "hand-woven" means woven on a loom operated entirely by hand and foot power (i.e., a loom on which the shuttle is thrown through shed by hand operation, the lay is operated by hand, the harnesses are operated by hand or foot treadles, the cloth take-up motion is operated by hand, and in which there are no power operated parts) other than a loom readily convertible to power operation or a power loom converted to hand and/or foot operations. (2) The production of a manufacturer who owns or operates six or more looms weaving hand-woven fabrics or blankets containing (except for the binding) no fibers other than wool or cotton, is not suspended from price control unless and until he submits a report to the OPA, Textile Price Branch, Washington, D C."

Which all boils down to the fact that OPA has suspended price control on handweaving of cotton and wool provided the hand-weaver does not operate more than 6 looms, does the weaving entirely by hand, and providing an invoice is used at the time the handweaving is delivered to customer.

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The parenthetical definition which OPA has given to hand-weaving will be of interest to weavers who have at one time or another become involved in the old argument about whether or not fly-shuttle weaving is actually hand-weaving. These legal definitions become pretty much official and so I believe we can safely be guided by the interpretation given here.

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Another one of our Guild members has sent in a comment which is of interest to commercial weavers, "The trade demands that luncheon mats be exactly 12 inches by 18 inches, no more and no less."

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Here are two addresses for woolen yarns. Bartlett Mills, Harmony, Maine, have recently sent me some samples of wools in two weights and numerous colors which sell for \$2.00 per pound. Some very fine tweed yarn samples came to me from the Hand Weaving Yarn Company, P O Box 7145, Elkins Park, Pennsylvania. The yardage given is 3600 yards per pound and the price is 20 cents an ounce, plus postage.

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Mr Charles Neal, Demorest, Georgia, writes that he is trying to collect a complete file of THE WEAVER and THE HANDICRAFTER, and needs Vol IV, #1 of THE WEAVER and the Weaving Supplements to THE HANDICRAFTER. Can anyone help him out? And I am looking for the following WEAVER issues: Vol I, #1, #2, #4; Vol III, #3; Vol IV, #1.

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Mrs Atwater expects to return to Montana before the end of October. We can all look forward to sharing the stimulating weeks she has spent in Canada through the December Bulletin which she will be writing.

Harriet C. Douglas (ms)

THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana



for

December, 1946

It has been our custom to devote the December number of the Bulletin to a discussion of some technical weaving problem or problems, but this year we are departing from this precedent so that I may give some account of the interesting things I saw on my trips north of the border this past summer and fall.

There is much interest and activity in hand weaving in Canada, -- especially in the Province of Quebec -- due in large part no doubt to the government grants to groups of weavers and to the active sponsorship of the craft by the Catholic Church. These grants cover the expenses of special instruction, exhibitions and so on, and 50% of the cost of looms and spinning wheels in the rural districts. Weaving is very actively taught in the Catholic schools for girls. I visited a school in Montreal where I saw some forty looms in active use, including a 90" loom, operated by two weavers, for the making of tablecloths, bed-spreads and other large pieces.

Much of the hand-weaving activity is definitely commercial, and quantities of blankets, tweeds, bed-spreads, scarves, bags and linens are woven for sale. A report on Canadian handicrafts, published in 1942, states that at that time there were 100,000 spinning wheels and 60,000 hand-loom in the Province of Quebec alone. So hand weaving is really "big business" in Canada. In addition to the thousands who weave for profit in shops and on the homesteads there are also many groups of enthusiastic weavers who weave chiefly for artistic expression and pleasure.

My first trip to Canada last summer was to the delightful city of Victoria, B. C. -- where I had been before, though not since the war. Here I met many old friends, and a number of Guild members from Seattle and Portland. It was a fine crowd -- and I say "crowd" advisably. I was happy to note a great improvement in equipment, due chiefly to the wide distribution of the excellent Le Clerc loom, which is a very satisfactory four-harness counter-balanced treadle loom with a sectional warp-beam.

Among the interesting things I saw while in Victoria was a blanket of coarse wool, in several colors, from Peru. The weave was interesting and we may some day have it in the Bulletin. I also saw a large bed-spread in fine blue and white cotton, done in double weaving, with an odd little colored inset. The piece came from India.

The Victoria weaving "meet" was held under the auspices of the Victoria Weavers' Guild. The one in Toronto was sponsored by the Weavers and Spinners of Toronto, and the one in Montreal by the Canadian Handicrafts Guild.

I have not space in which to tell of all the delightful people I met in Toronto, or of all the interesting things I saw. But I must mention visiting a class for war-blinded veterans, conducted by Miss Ninette la Chance, where I saw excellent weaving and a set of truly remarkable note-books with samples of the work of each member of the class, together with drafts and directions in Braille prepared -- sometimes in French and sometimes in English -- by the extremely efficient instructress.

I also had the pleasure of meeting Mr. Beriau, whose books on weaving are familiar to many of us, and with whom I have had much correspondence during the last twenty-five years. He has been a prime figure in the fine development of hand-weaving in eastern Canada.

And I had a most interesting visit to the textile department of the Toronto Museum of art, and should have liked a month to study what I saw. Of much interest to me were some African weavings in silk, like the girdle once described in the Bulletin and also shown in the Recipe Book. There was some uncertainty about the origin of this piece and I was pleased to find that we were correct in attributing it to Africa.

The group in Toronto was large and enthusiastic, and for three weeks we wove every day, all day long, and most nights till nearly midnight. I had my collection of Guatemalan pieces with me, and people found them very interesting. We carried out many of the Guatemalan weaves on the looms.

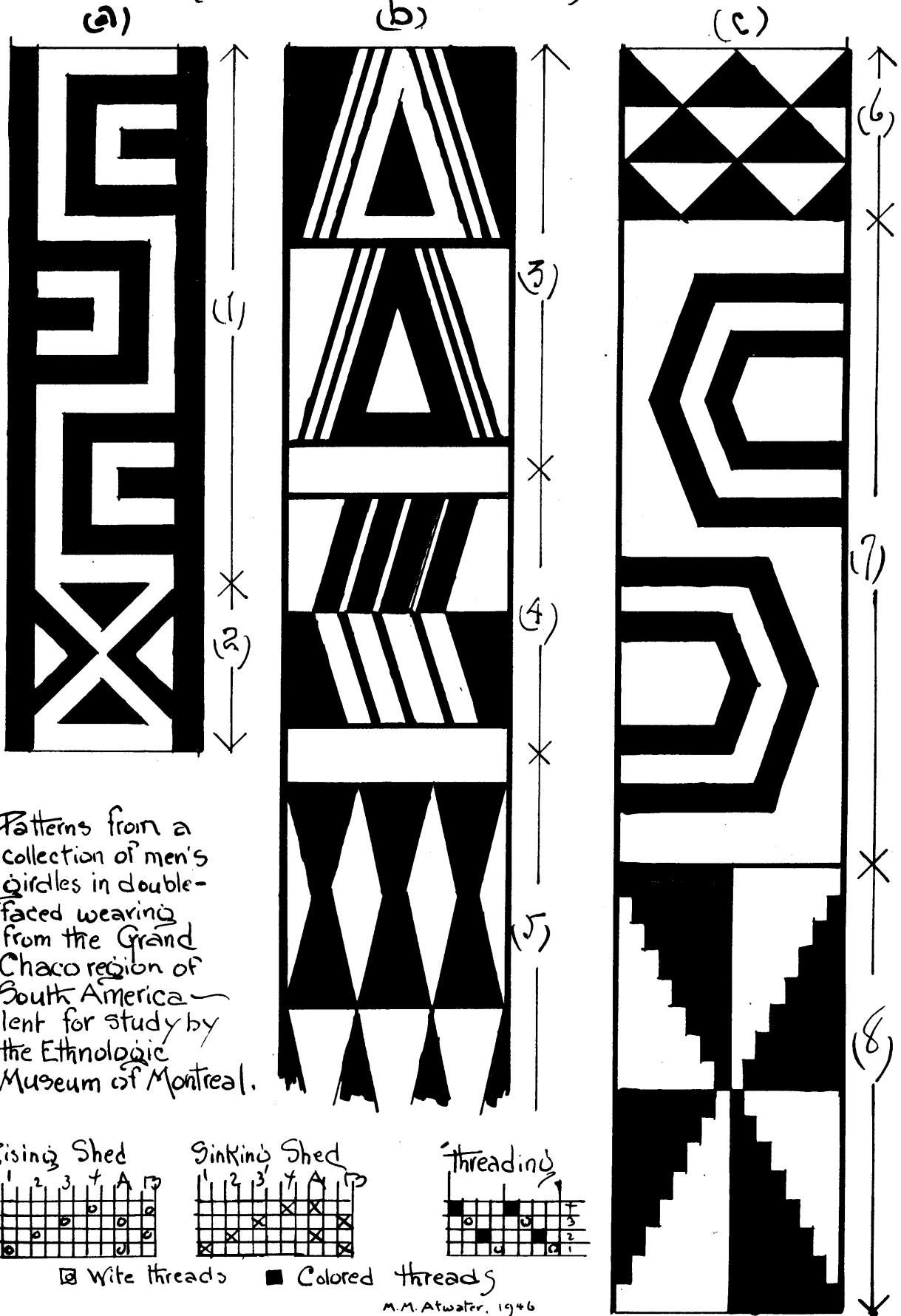
Montreal was very interesting to me, with its curious mixture of French and English. The class had been limited to twenty, and to skilled weavers, so we were able to do a number of things in Montreal that were impossible in the larger classes at Toronto and Victoria. Three of our group were Sisters, and it would be hard to find three more delightful women, -- so clever, and so merry, and so enthusiastic. Others in the group were teachers of handicraft, occupational therapists, and leaders of handicraft groups. I got a great deal from them, and I hope they got something from me. At any rate we had a fine time. A Roumanian woman came up one day and demonstrated spinning flax on a spindle, which she did very handily, with the spindle always in the air, never touching the ground. I had never seen anybody spin in just that fashion. A charming little French girl, Mlle. Germaine Galerneau, showed us fancy spinning on the wheel, making a "flake" yarn with nubs in one color and in two colors, and also demonstrated the "ceinture fléchée" technique, at which crafts she is an expert. One day we visited the Montreal Art Museum in a body, to see the wonderful collection of ancient Peruvian textiles they possess, and the Ethnologic Museum lent us for study some interesting African pieces and also a collection of girdles and an interesting double-faced weave from the Gran Chaco district in South America.

It seemed to me that these things would be of interest to the Guild, so I am passing along some of my notes in this Bulletin.

The African pieces were from South Africa, and were made in a flat straw-like fiber, but woven and not braided. The bag, sketched on the diagram had -- it seemed to me -- a very modern and stylish effect. The warp was in three colors, as indicated on the diagram, and was set close. The weft was the same material, in narrower strands than the warp, woven in plain weave, one shot black and one tan. The result was a little pattern effect that does not result from weaving in the same manner with a round yarn, but that can be imitated in effect by threading and treadling as given on the diagram. I failed to measure the bag, but it was about ten inches long, made of a piece woven 20" wide and folded lengthwise through the center, bringing the selvages together at the top of the bag. It was finished with a deep box-pleat, eyelets and a twined cord as indicated on the sketch. A simple thing but very effective.

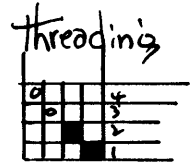
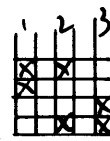
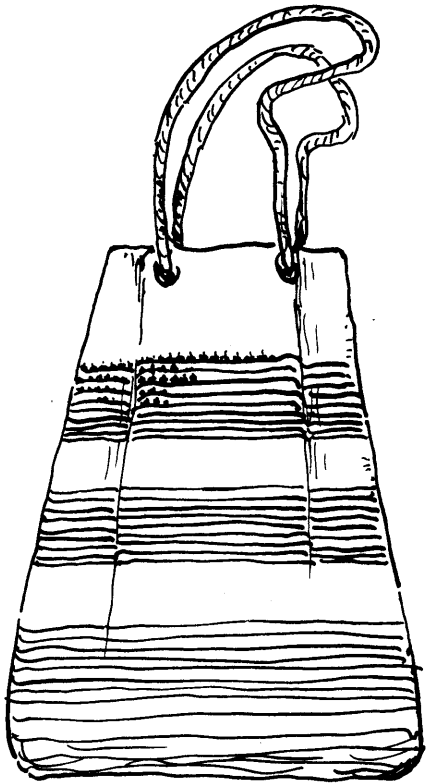
The other two pieces sketched were mats, about the size of large tablemats, made also of the fiber material but woven in a technique similar to the Mexican and Peruvian tabby pick-up described in the Bulletin some time ago. Weave a tabby shot, and with the shed still open make the desired pick-up on a shed-stick and weave. It is well not to beat up the first shot till after making the pick-up shot. Then when beaten together the pattern shot lies directly over the tabby. Nothing could be simpler, but the result is amazingly effective. This technique is suitable for coarse cottons or other coarse materials. It would be very handsome in heavy linens -- if and when we have them again. The warp should be set close so that the tabby weft is almost covered.

The Gran Chaco girdles were all made in hard-twisted wool yarns set very close indeed, in white, black and red. They varied in width from four to five inches and were from two to three yards long. All were finished at one end with a loop of twisted cord passed through the loops at the end of the warp, with long braided fringes at the other end.



Page three

African Bag - in strands of a flat, straw-like fiber.

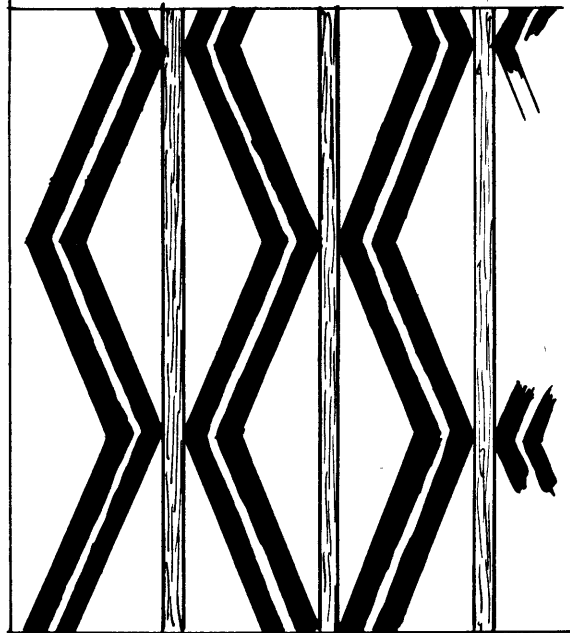
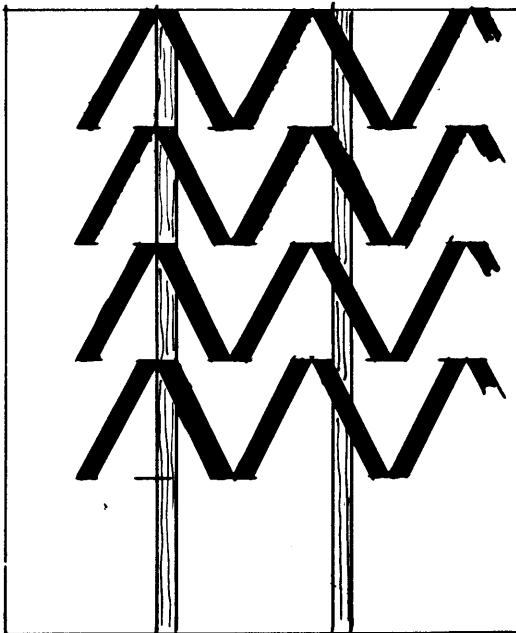


Warp:

16 strands, tan
 2 " black } 9 times
 2 " tan } 3 times
 2 " black }
 2 " red }
 2 " natural }
 2 " red }
 2 " black } 9 times - center
 2 " tan }

Repeat in reverse

Weave: treadle 1, black; 2, black; 1 black
 " 3, tan; 2, tan; 3, tan
 Repeat



Two African mats - fiber: Warp dark tan with narrow stripes in rose. Tabby pick-up technique, in black.

The structure of the fabric was similar to certain Peruvian and Bolivian pieces described in the Bulletin some time ago, but the simple, bold patterns were like nothing I had seen before. Some of these pieces had borders and some did not. Some were in red and white; some in black and white, some with the pattern in black and white with borders in red; some with all three colors in the pattern. The figures illustrated are the most characteristic ones. Often a piece would be woven in alternating color effects so that the piece when finished was exactly the same on both sides. The figures sketched under (b) on the diagram are on this order. The figure at (8), under (c) was from a large poncho woven in the same technique, with eight pattern stripes, alternately red and white and black and white, separated by narrow bands in plain weave.

This technique would make handsome ski-belts, and would also, I believe, make a handsome rug, with the center in solid color and pattern borders all around.

There are several ways of producing the weave. I have experimented with at least a dozen. The simplest method is as follows: To weave solid white above and color below, treadle A, 1 and 2 together; A; 3 and 4 together, and repeat. For white below and color above, treadle B; 1 and 2 together; B; 3 and 4 together, and repeat. For the pattern, after weaving on treadle A, treadle 1 alone, which raises half the white threads, and put a pick-up stick under the background threads. Treadle B and weave. Treadle 2 and pick up the colored threads for the figure; treadle A and weave. Treadle 3 and make the white pick-up; treadle A and weave. Treadle 4 and make the pattern pick-up; treadle B and weave. Repeat. This is the simplest method, but does not weave the pattern on the wrong side. Some of the Gran Chaco pieces were woven in this manner, but most were woven with the same figure, with the colors reversed, on the wrong side. To get this effect treadle 1-2 and take up on a pick-up stick the part you wish to have white; now treadle B and take a shed-stick through the shed made by the pick-up stick and under the raised colored threads the rest of the way. Set the shed-stick on edge and weave. Treadle 1-2 again, and pick up the pattern figure; treadle on A and put in the shed-stick as before. Weave. Treadle 3-4 and pick up the background; treadle B and put in the shed-stick. Weave. Treadle 3-4 again and pick up the pattern; treadle A; put in the stick and weave. This method I find somewhat more rapid than the method described in the Bulletin for September, 1943 -- the second method described on page four of that Bulletin.

The above directions are for the rising shed tie-up. On the sinking shed tie-up for 1, alone, treadle 3 & A; for 2, alone treadle 4 & B; for 3, alone treadle 1 & A; for 4, alone treadle 2 & B. Otherwise the directions are the same for either tie-up.

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The usual Christmas gift offer was omitted from last month's Bulletin. But here it is, and perhaps not too late if you order at once. We cannot supply the Shuttle-Craft Book as this is still out of print, due to the shortage of coated paper. However Christmas gift subscriptions to the Bulletin will be \$4.00, and the Recipe Book \$7.00. And from now till Christmas, "Guatemala Visited" at \$9.00, with the samples, or at \$8.00 without samples.

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Those who are interested in Guatemalan textiles will be glad to know of the publication by the Carnegie Institution, Washington, D. C. of a book entitled "Textiles of Highland Guatemala" by Lila M. O'Neale. This is a detailed and scholarly treatise with many excellent illustrations. A much more impressive work than my little book. However I fancy mine would prove of more practical use to a hand-weaver.

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Mary M. Atwater