

THE SHUTTLE-CRAFT GUILD

BULLETIN



January 1949
Volume XXVI, Number 1
Basin, Montana

Subject:
Colonial Wool Blanket
Double Width Blanket

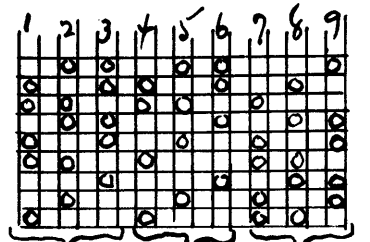
January, with the holidays attended to, the garden asleep, and a fine new year just beginning, is a good time for a major adventure in weaving. And of course the coverlet remains the prime project for the hand weaver.

For the last many years, we have had a "coverlet" Bulletin for January, and this year will be no exception. Oddly enough there is one type of Colonial bed-covering that we have never discussed in detail so this will be our subject. I refer to the all-wool piece that might be called either a coverlet or a blanket.

Some of the old examples are woven in traditional coverlet patterns, like the piece in double twill illustrated on page 64 of the SHUTTLE CRAFT BOOK. These pieces are not common though a good many examples still exist, -- usually done in double twill. This is probably the best weave for this particular purpose. The summer-and-winter weave is not -- in my opinion -- very handsome on all-wool and the overshot weave is entirely impractical. Patterns in 2-1 twill -- the "jeans" twill -- may be made with three harnesses to the block: six harnesses for a two-block pattern, nine harnesses for a three-block pattern, and so on. The richer 3-1 twill requires four harnesses to the block, and two-block patterns may be woven on eight harnesses. All this, of course, is familiar to most skilled weavers, but for convenience a three-block pattern in double jeans twill is given below. There are many handsome three-block patterns -- the one used will be recognized as Series V, No. 19 from the Recipe Book, where it is given for a piece is "crackle" weave. The blocks have been written larger, however, as a single "unit" in double twill is not very effective. Otherwise the form of draft is the same as for the summer-and-winter weave or for damask or double weave, -- units on block 1 being threaded: 1,2,3; units of block 2: 4,5,6; units of block 3: 7,8,9. If a larger, more open pattern is desired, Series I, No. 2 is suggested. This draft may be threaded on nine harnesses in a similar manner, and woven on a tie-up that weaves each block separately.

Those who wish to make an all-cotton coverlet -- to avoid moths or for any other reason -- will find this weave useful. It is handsome when made in coarse material, such as perle cotton #3. A piece in all-white or all-natural, or natural one way and bleached white the other, gives an excellent effect. A strong color contrast between warp and weft is not -- in my opinion -- as attractive. If fine materials are used the pattern should be written with additional units under each block, but even so the result is less effective than when done in coarse material. Cotton warp with a wool weft is not advised.

The weave may be produced in figures by the pick-up method given in the November Bulletin -- for damask -- merely by weaving the sheds in a different order: instead of the treadeling as given weave as follows: Treadle 5 and pick up the background; treadle 1 and weave; treadle 2 and weave. Treadle on 6 and make the same pick up; treadle 3 and weave; treadle 4 and weave. Repeat.

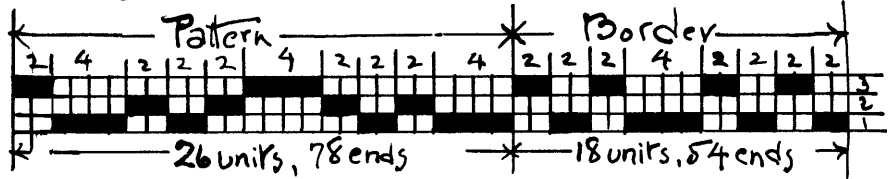


Block 1 Block 2 Block 3

Weave: Pattern -

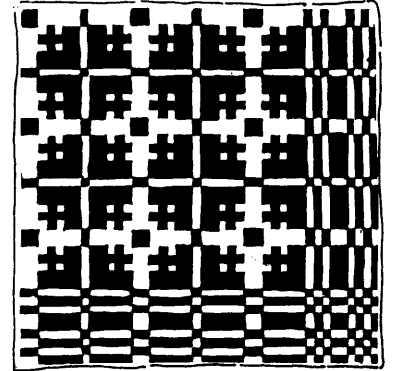
4,5,6 - 4 times
 1,2,3 - 2 "
 4,5,6 - 2 "
 1,2,3 - 2 "
 7,8,9 - 4 "
 1,2,3 - 2 "
 4,5,6 - 2 "
 7,8,9 - 2 "

Repeat.



Weave: Border - 4,5,6 - 2 times } twice
 7,8,9 - 2 "
 4,5,6 - 4 "
 7,8,9 - 2 "
 4,5,6 - 2 "
 7,8,9 - 2 "

(there is no tabby in this weave)



Sketch of pattern

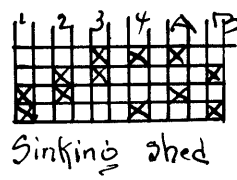
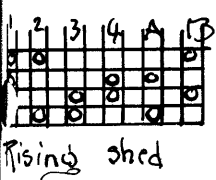
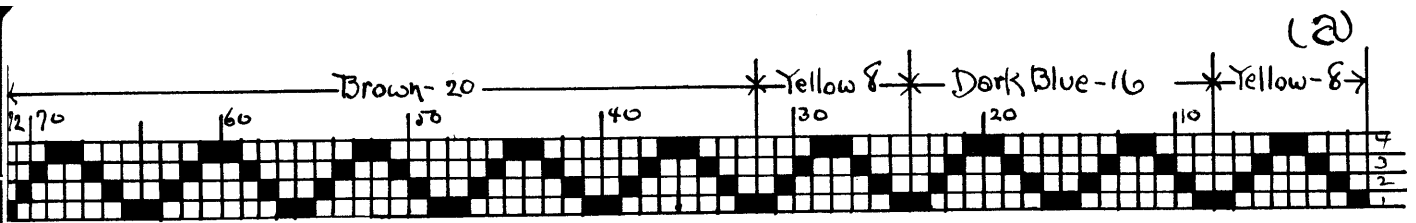
A commoner, and more "blankety" form of all-wool bed-cover made in Colonial times is the piece done in a plaid arrangement of colors and woven in one or another of the small wool weaves such as four-harness or eight-harness "bird-eye".

Draft (a) on the diagram gives the threading, color-arrangement and tie-up of an old piece in my possession. The colors are rather drab, but the thing is useful and one could easily use different colors. For a simple bed-room with, say, an old-fashioned spool bed, an arrangement in white and two shades of blue, or in white with yellow and gold or yellow and orange, or white with two shades of green, would be highly attractive. For a couch-blanket or an automobile "knee-blanket" one might use dark, rich colors -- for instance one of my favorite combinations, gold, red and a brownish plum-color. The proportions of the plaid may be changed as one may wish. I think the effect would be better if the large brown block were made twice as wide, but of course this is a matter of taste.

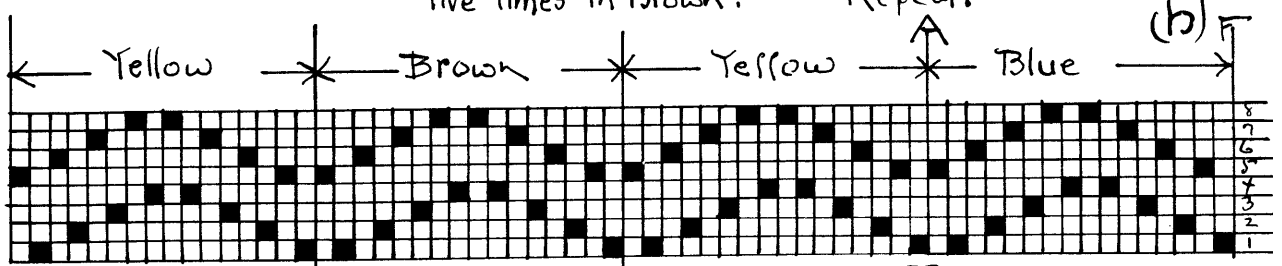
The material in my old piece is a light-weight two-ply yarn at a warp-setting of 20 ends to the inch. The Canadian "two-ply," used so much north of the border would be just right. I do not know of a commercial yarn in the U. S. of exactly this composition. Shetland yarn might be used with good effect, but would require a different setting -- 16 or 18 to the inch would probably be about right. Warp and weft, of course, are the same material in the same colors, woven with the same number of weft shots to the inch as there are warp-ends to the inch in the setting.

For a wide blanket it is necessary to weave strips that are later sewed together, unless one wishes to weave a double-width piece. I have been experimenting with this method of weaving recently. I have in the past advised against it, as most of the pieces I have seen woven in this manner have showed an ugly streak at the fold which seemed to me worse than an honest seam. However it is not really difficult to weave double without a bad streak. On eight harnesses one may weave the piece in draft (a) in double width as shown on draft (b). On four-harnesses a plain-weave piece may be woven double width, as shown at draft (c).

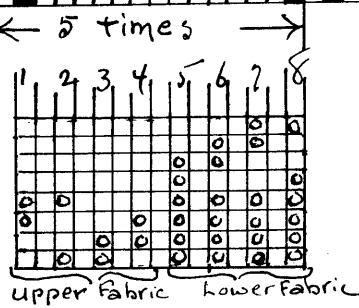
I recently had some warp left over after weaving some tweed yardage, threaded for four-harness twill in a Canadian homespun warp set at 15 ends to the inch. There was not enough for another length of tweed so I decided to experiment with a double-width couch-blanket. Of course this spread the warp to 7½ ends to the inch for wach width, so I used a heavy yarn for weft, in stripes of many colors. The thing came out very well indeed.



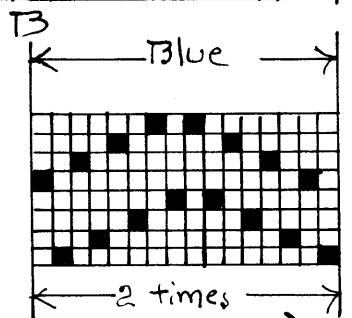
(Note: A and B do not weave a true tabby. For a double tabby alternate treadle 2 and 4)
 Weave: 1, 2, 3, 4, 3, 2, 1, 4, — no tabby — once in yellow; twice in dark blue; once in yellow; five times in brown. Repeat.



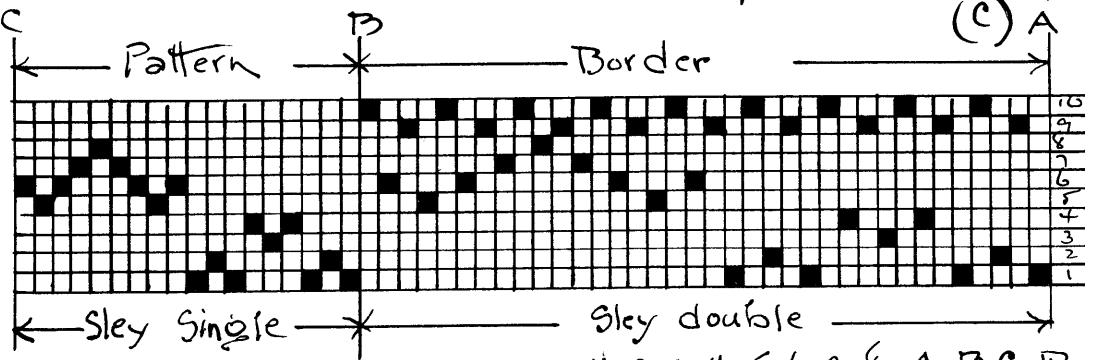
Weave: (begin left to right)
 1, 5, 6, 2, 3, 7, 8, 4, 3, 7, 6
 2, 1, 8, 4, — once in yellow, twice in dark blue; once in yellow; five times in brown. Repeat.
 Fold will be on the right side



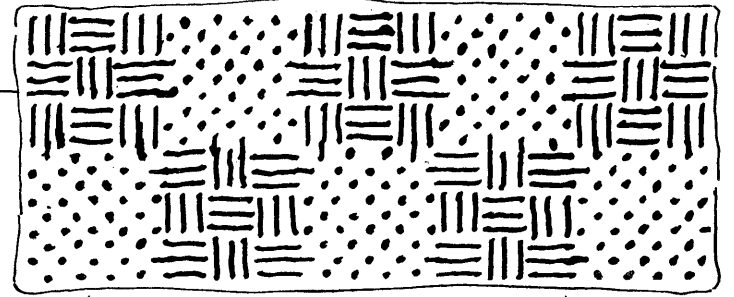
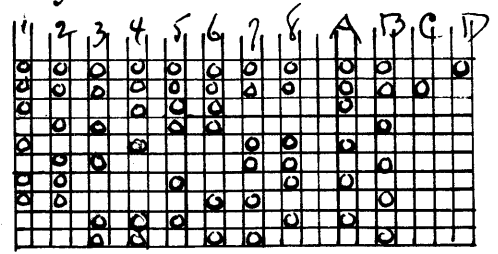
Repeat — A to B — as desired (F" fold)



Thread:
 Repeat the border as desired, — A to B.
 Repeat the pattern — B to C — as desired.
 thread one thread on harness 10, and repeat A to B for second border.



Weave the tabby borders on treadles C and D.
 Beginning at the inner edge of the left hand border:
 Treadle C, (right to left), a tabby or pattern shot all across; treadle C; treadle D; tabby or pattern shot; treadle D. Repeat.
 Weave the pattern treadles as follows:
 Treadle 1, 2, 1, 3, 4, 3, 1, 2, 1
 5, 6, 5, 7, 8, 7, 5, 6, 5 — Repeat



Sketch of pattern weave (c)

Later I tried a very rash experiment, that also came out much better than I expected. I wished to make a crib blanket for my small grandson, and wished to make it wider than my loom. I also wished to weave an eight-harness pattern rather than a four-harness one. As my loom carries ten harnesses I threaded full width of the loom to the eight-harness pattern and put in a doubled over tabby border on each side on the remaining two harnesses. I put the warp for the borders on a different warp-beam from the rest of the warp, to avoid doubling the warp on the beam, which would have made the sides of the warp loose, and to compensate for the extra thickness of the side pieces as the woven material wound up on the cloth-beam I used a strip of heavy paper rolled up with the fabric, -- across the single part of the fabric, the borders being narrower than the pattern section of the blanket. The draft I used is given at (c) on the diagram. It is a modification of the pattern Series VI No. 1 (b) in the Recipe Book. I wove the doubled over borders above rather than under the patterned part of the piece, for practical reasons, and it is so shown on the tie-up. It is simpler, of course, to weave the double fabric all across, rather than to weave borders in this manner, and to weave as described is just a "stunt", but it suited my special purpose and proved practical so it is perhaps useful.

Other adaptations of the double fabric weaving suggest themselves. One may weave a seamless bag as easily as a double width fabric simply by changing the order of the treadling. Instead of weaving back and forth across first one fabric and then the other one simply alternates the shots. For instance all shots from left to right across the top and all shots from right to left across the bottom. A sleeping bag could be woven in this manner: a seamless bag for the bottom and double width at the top to make the opening.

Weaving double width does not save weaving time. It takes just as long to weave a double-width blanket as to weave two strips and sew them together. All that is accomplished is the elimination of the seam. But to anyone who has not done it before I can recommend the making of a double-width blanket as an interesting weaving adventure for January.

May M. Atwater

Here is a correction to the warp settings given in the December Bulletin. For 10/2 cotton the twill and stiff tabby setting was 27 ends per inch; the Overshot setting was 24 per inch. Several Guild members have written about the suitable setting for 50/3 linen, a size which we omitted from the list. For tabby weave and M's and O's we have set this at 37½ ends per inch (sleyed 2, 3, in a 15-dent reed), for damask at 40 per inch and for Bronson at 36 per inch.

Many Guild members will be interested in a new little monthly paper called CRAFTSMANSHIP, address P O Box 160, Wall Street Station, New York 5, N Y. This leaflet contains articles about crafts and craftsmen, news of craft clubs and Guilds, information about where to sell handmade products. The annual subscription is only \$1.00.

The editor of AMERICAN FABRICS announces that, "Hand-weaving -- a comprehensive survey will be featured in issue No 8 of American Fabrics." This issue should be out soon. The address is American Fabrics, Empire State Building, New York 1, N Y. Speaking of magazine articles -- don't overlook the January issue of the WOMAN'S HOME COMPANION which contains the article by Helena Huntington Smith, the story of Mrs Atwater and her work in the Shuttle-Craft Guild, illustrated.

The best of weaving in the new year to you all.

Harris C. Douglas

THE SHUTTLE-CRAFT GUILD

BULLETIN



February 1949
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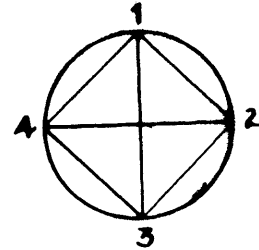
Subject:
The Crackle Weave
Theory

Crackle Weave -- one of our fine weaves which has come into common use only recently and is too little understood among weavers. The weave is of European origin, but introduced to American weavers comparatively recently, as it had no place among the Colonial American techniques. The name, given it by Mrs Atwater, who is largely responsible for its present popularity, has clung because the English-speaking tongue accepts "Crackle Weave" more readily than "Jamtlandsvaev", the name of the province in Sweden where it originated.

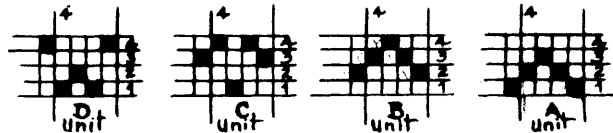
In structure, the Crackle weave lies between the Overshot and the Summer and Winter, being quite different in appearance from either one, but having characteristics of each. Like Overshot, the Crackle is a four-harness weave having four pattern blocks. It is woven like Overshot, on the Standard Tie-Up, and like both Overshot and Summer and Winter with alternating pattern and tabby shots. Like Summer and Winter, it is a two-tone weave, in that it has one background value and one pattern value, both being three-quarter tones; that is, three warp threads of four cover the pattern weft to make background, and one warp thread in four holds down the pattern weft in the pattern areas. (Overshot has three values: full pattern, tabby background, and half-tones.) There is an overlapping of adjacent blocks in the pattern, as Summer and Winter may be woven, rather than of a single thread as in Overshot. This overlapping is an integral part of the weave and cannot be controlled or eliminated by the tie-up, as it can in Summer and Winter.

Because of its close-woven nature and because the pattern weft is held down by each fourth warp thread, making very large pattern blocks possible, this is an excellent weave for many textiles. A certain amount of prejudice which exists against it is due to its improper use. Crackle Weave cannot, as many weavers have tried, be substituted for Overshot in making small articles with pattern borders. The reason is that such pattern borders cannot harmonize with a plain-woven portion of a piece; because of its two-tone nature, with the pattern weft and background interlocked throughout, there is no plain tabby background, so the shift of textures from pattern to plain weave is too abrupt to be effective in most cases. Crackle should be used for all-over pattern or texture effects. It is thus a highly satisfactory weave for draperies, rugs, upholstery and bed-spreads -- inappropriate for the small gift articles so popular with weavers -- aprons, tablemats, etc, if woven like Overshot. A factor which makes it adaptable to large articles is that having no true tabby background, very heavy pattern wefts may be used effectively. In Overshot this is not true, because a heavy pattern weft creates unpleasant distortions in the tabby background. Being the only four-harness weave which has this close-woven texture, a four-block pattern structure, and adaptability for many types of material, it can be one of the most useful weaves for four-harness weavers who wish to weave large textile projects.

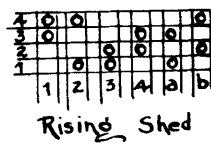
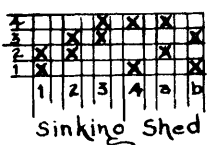
The Crackle Weave is built up from four series of three-harness point twills. Each of the four pattern blocks is composed of a four-thread unit of a three-harness point twill, repeated to any desired width. In visualizing these point twills it is simpler if one keeps in mind the circle diagram of the theoretical arrangement of harnesses, which illustrates that harnesses 1 and 4 are actually adjacent, and that the 4-1 combination in both threading and weaving is exactly the same as the 1-2, 2-3, or 3-4 combinations. Pattern block A is composed of the 4-thread combination 1, 2, 3, 2, repeated as many times as desired; the unit for block B is 2, 3, 4, 3, repeated; block C is 3, 4, 1, 4; block D is 4, 1, 2, 1. It will be noticed that each block ends on the same harness on which the following block starts. This is also true of Overshot drafts, and in the case of Overshot the final thread of each block is omitted and two adjacent blocks have a common thread. In Crackle Weave this cannot be done and still retain the basic nature of the weave. Instead, one thread is added to carry the tabby succession from one block to another. The thread added to block A to carry the tabby succession to the next pattern block (called an "incidental" thread) is on harness 1; the incidental thread following block B is on harness 2; the incidental thread following block C is on harness 3; for block D, the incidental is on harness 4. Thus, the succession of point twills is balanced by the incidental thread in exactly the same way as a pattern is balanced for threading, by adding a block or a pattern unit at the end.



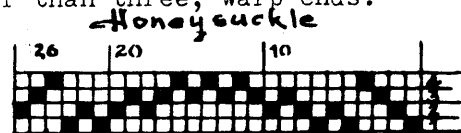
Patterns in Crackle Weave are usually quite large and fairly simple, because the four-thread unit makes for a large pattern, and because the overlapping of blocks which results in the weaving leads to a confused effect if too much detail of pattern is used.



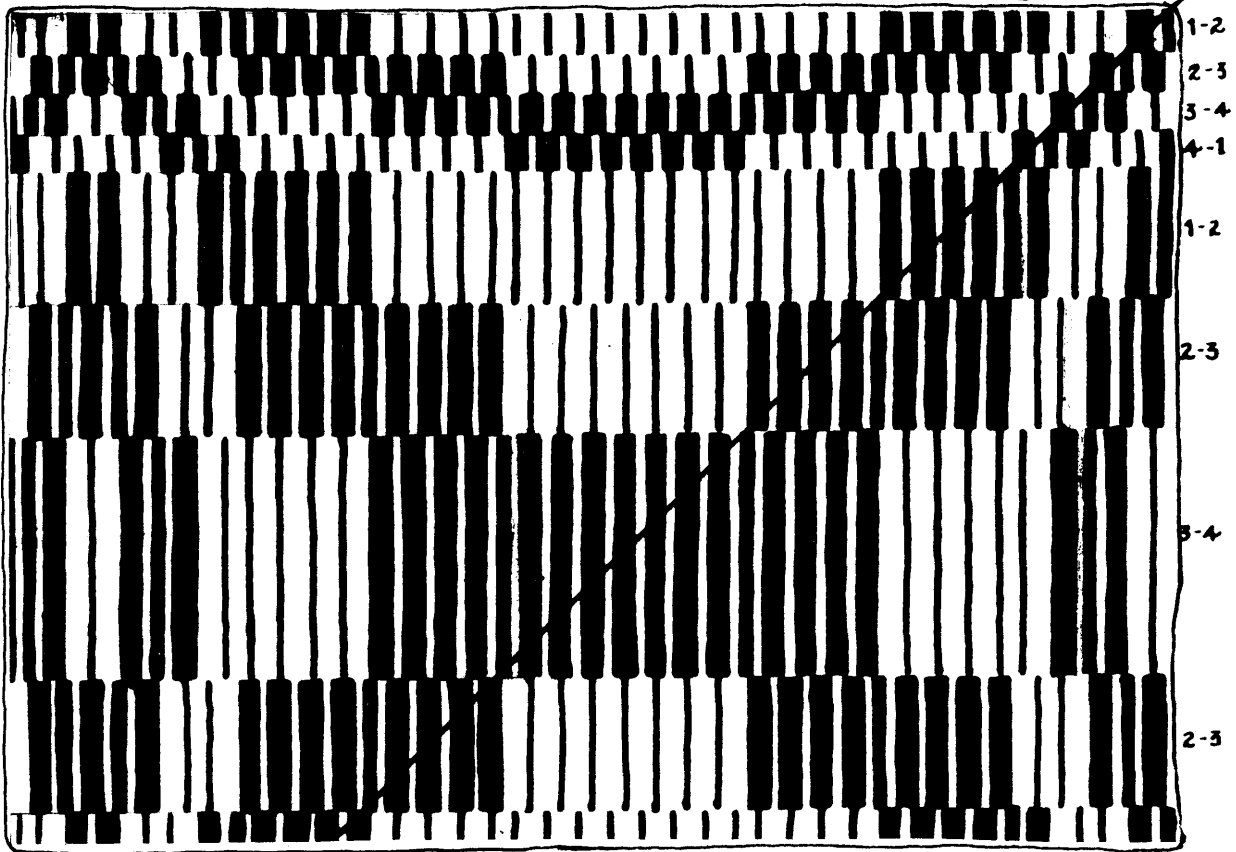
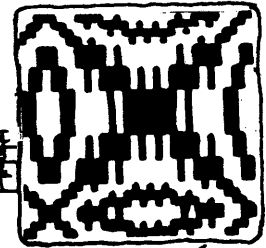
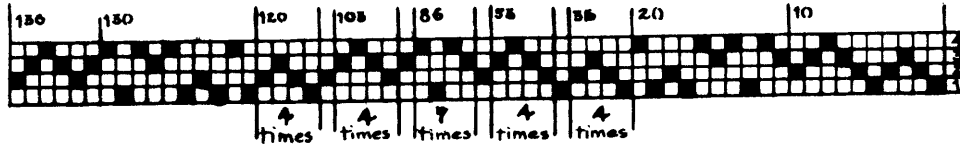
The question often comes to us, "What is the method for converting an Overshot draft into a Crackle draft?" The question is actually an unsound one, as each technique should have it's own type of pattern. When an Overshot draft is converted into a Crackle draft there is an inevitable distortion of proportions and a great enlargement of the figure; the lack of half-tones in the Crackle Weave, and the characteristic overlapping of blocks, gives a totally different pattern effect. To illustrate this, the simple Honeysuckle draft is here given in both forms, drawn down thread-by thread to indicate structural differences. Notice that by the conversion, the 26-thread Honeysuckle draft becomes a 136-thread Crackle draft. The developments of the two are made to the same scale. It is evident that, though this is a pleasant Crackle pattern, it could never be called "Honeysuckle". Note that in the Crackle weave, even when developed along a diagonal, the symmetry of the Overshot weave is lost. The Crackle development indicates that this is not a perfectly regular weave; in certain places the weft skips over or under two, rather than three, warp ends.



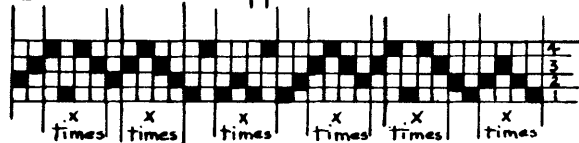
Standard Tic-Up



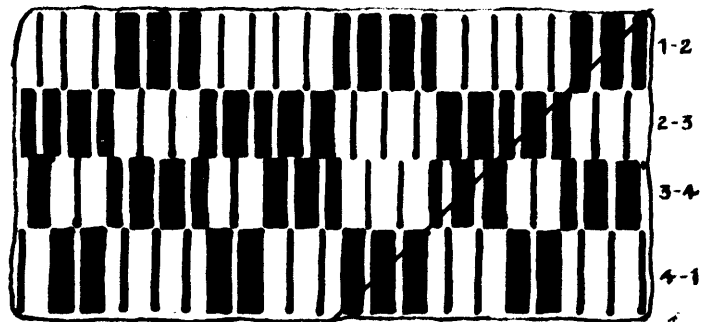
To save space, the same draft may be written in this short form. The "Profile" type of short draft is not plausible because of the incidental threads.



Diamond on Opposites



Clear-cut verticals may be brought into a draft by skipping in drafting from one block to its "opposite", from A to C, from B to D, from C to A, etc. However, it is necessary to indicate the skipped block by including its incidental thread. This is shown on the draft at the right for a four-block Diamond on opposites. The development for the first four blocks is given, on the diagonal, to show the opposites and the positions of the overlaps.



The subject of the Crackle Weave cannot be covered in the space of one Bulletin. Therefore, this Bulletin has been devoted to the theoretical and technical aspects of the weave, and Part Two will follow next month, with drafts, more complete weaving directions, and specifications for articles.

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Here is news for weavers who would like to own a good, four-harness, counter-balanced loom -- a loom which can give excellent service to the tweed weaver, and to the weaver who is particularly interested in the four-harness Colonial weaves (and Crackle). Mrs Atwater has been working with a loom builder in Salt Lake City in producing a loom which she can fully recommend. She says, "The frame is as solid as a rock -- and the width and weaving space are good. The loom is really good." It is being built by an ex-service man, Mr Ralph Fitzgerald, 6504 South 23rd, East, Salt Lake City, Utah. Moderate price.

There is a growing demand for Mr Hickman's excellent packets on Scandinavian Art Weaving. Five of the seven packets are now available. Mr Hickman is able to take orders only for the entire seven packets at \$13.50, payable in advance. Address Elmer W Hickman, Homecraft Weaving Service, Rt 2, Emlenton, Pennsylvania.

A note to new Guild members who would like to have samples of the weaves given in the Bulletins -- Mrs Robert Gano, 2016 Castillo Street, Santa Barbara, California, has the Shuttle-Craft Guild Sample Service. Her samples are \$1.00 each, or \$10.00 per year if one wishes to subscribe for monthly samples.

Many weavers are collecting the Swedish-printed MONSTERBLAD portfolios. Mr Boris Veren of the Craft and Hobby Book Service, Carmel Valley Route, Monterey, California, now has the fourth of this series (beautiful, detail color plates, largely of laid-in weaves). Mr Veren can also supply the new edition of the excellent Halvorsen (in Swedish) book which many weavers have been waiting years to get. For those particularly interested in the Crackle Weave, he has JAMTLANDSDRALL by Maria Moden-Olsson.

The Guild continues to supply Bernat Fabri yarn at a very special price to Guild members only: 80¢ per 2-ounce skein or \$6.00 a pound for orders of two or more pounds. The yarn is excellent for Tartans (comes in the true Tartan colors), and fine for scarves, skirts, sport shirts and jackets, suits, and perfect as pattern weft for Summer and Winter or Overshot. I wish I could send everyone samples of my beautiful new suit woven in Gunn Tartan of Fabri at 30 ends to the inch. We also have the two-ply 60% Angora rabbit wool at the very special price to Guild members of \$4.00 for a 1/3 pound skein.

We have recently used a new tensioner for sectional warping secured from Garnett January, Loom Craft Studio, John and Center Streets, Wilmington, Ohio. The tensioner works on a slightly different principal from the Gardner tensioner we have formerly used, and the results have been excellent.

Trying to save as much time as possible for answering Guild members' letters, by avoiding the routine hours devoured by addressing envelopes, we are trying out a small addressograph machine for the Bulletin envelopes. I hope that no one objects to this. It will leave more time for vital services. The figure on the address line indicates the month in which your annual subscription starts.

For a long time I have wished to thank the Guild members who so thoughtfully enclose postage stamps when writing letters with questions. Seeing a stamp always gives a warm feeling of response toward a thoughtful person. We are always happy to answer questions on weaving, as far as we are able.

Harrist Douglas

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March 1949
Volume XXVI, Number 2
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Subject:
Crackle Weave Table Mats
Angora Spring Stole

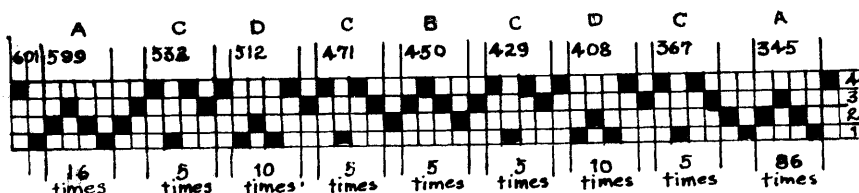
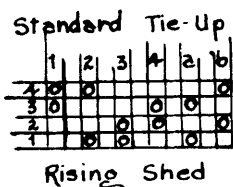
A continuation of the Crackle Weave discussion of last month is promised, and we have been working on a specific adaptation of the weave for luncheon mats. These are luncheon mats with a spirit of the times feeling, to be used with the enchanting new pottery dishes of many makes. Well designed table mats are not just handwoven pieces produced on any warp or threading which happens to be on the loom. For mats with personality, let us divorce our minds from the tabby-with-overshot-borders which are run off the loom so quickly, without much thought. For distinctive handweaving, the planning for table mats must be as careful as for any other interior decorating fabric. One must analyze suitability as regards size, texture, materials, colors, use.

Table mats are used on a bare surface, without under padding, so they should be heavy and firm enough to provide adequate cushion for dishes, and so the edges will lie perfectly straight and flat on the table. The size of a place mat should be sufficient to accommodate plate, silverware, water glass and cup and saucer or salad plate, without crowding conventional settings -- I prefer a finished size of fourteen by twenty inches. Colors should harmonize with or compliment the colors of the dishes and also enhance the colors of foods. Patterns should not be of the detailed type which distracts attention from the food to the table. The designer must keep in mind that the purpose of a table mat is to provide a sympathetic and attractive setting for good eating; table mats should not provide an "art exhibit" or unduly attract attention to themselves. Thus, too much mixture of colors, or patterns with too specific interest, weaken the desired effect.

Colors can match, harmonize or contrast, but the weaver must always remember that woven colors may be very different from colors on the ball, and the only way to know what a final color value will be is to try it. One problem we tried was to make a rather warm place mat for the cold, grey Russel Wright pottery. On a 20/2 natural warp, we used Lily's stranded filler (Art 514) for pattern weft in wine color, and Lily's 20/2 (Art 914) in emerald green for tabby. The wine color gave the desired warmth to set off the cool, grey pottery beautifully, and the background mixture of wine and green, softened by the white warp, gave a pleasingly harmonizing green-grey. Another combination which was pleasing -- designed specifically for the mottled beige Town and Country pottery, but it would harmonize with many makes and colors -- was pattern weft of dark green (Art 514) with tabby of Ming Gold soft twist (Art 714). Two "hot" colors combined create too much distraction; thus, wine pattern weft with bright yellow tabby made a beautiful color combination but unsuitable for the purpose. In selecting colors, keep in mind that the warp (we used natural 20/2 mercerized for all our experiments) is dominant in the background areas so it lightens the value of any tabby color, and also that there is a fine-grained mixture of tabby and pattern colors in the background which can produce some surprising effects. It is wisest to use light values for tabby and darker values for pattern. The weaving result will be an almost full value pattern area and a greyed background, the stronger the contrast of colors, the greater the greying.

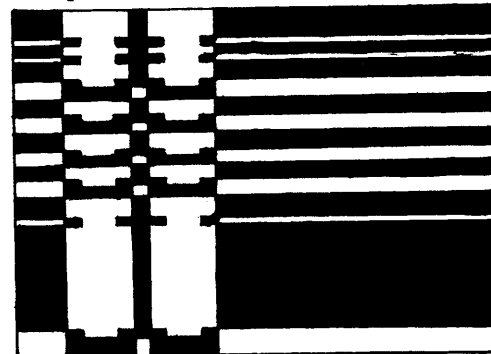
Pattern, to match the spirit of modern pottery, should be simple and strong as the lines of the dishes. We have selected a one-unit design, the pattern placed at the left hand side of a mat woven crosswise, and with an 1 1/2 inch plain area at the right hand side. Since we have had so many requests for a Pine Tree which can be woven on four harnesses (a difficult problem) we have made this a Pine Tree design. It may be woven with the conventional Pine Tree extending the height of the mat on the left hand side, or it may be woven to give a plain oblong on the lower right hand part of the mat, with a simple, geometric design at the upper left. We rather prefer this latter, as it places the center of interest of the design in the vacant space of the table setting, directly above the forks. The texture we desired was heavy and strong, though we were using the versatile 20/2 mercerized, natural warp. We therefore selected the heavy weft materials, Lily Art 514 for pattern and 714 or 914 for tabby, but a wide range of other materials could be suitably used. Each mat required about one and a half skeins of the stranded filler.

Prepare a 20-inch wide warp of 20/2 cotton, either mercerized or unmercerized -- 60I threads, set at 30 ends to the inch. On a sectional warp beam add one extra spool to the tenth bout. With the heavy pattern weft there is no narrowing-in in weaving, but if a finer or softer material is to be used the warp should be made 21 or 22 inches wide, the additional threads added to the plain areas at each side (Block A). A conspicuous selvage was unattractive so only one thread (on harness 4) was added to each side to hold in the edges.



Treading directions: (We wove at about 15 pattern shots per inch. For more or less shots per inch, the number of weft passes must be proportional.)

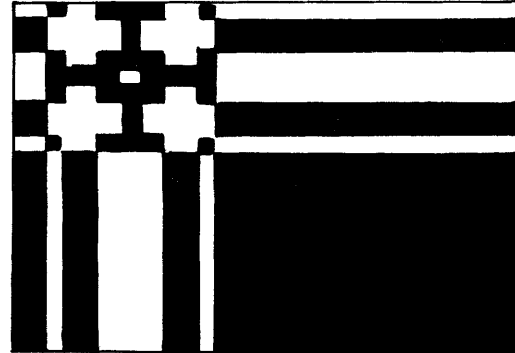
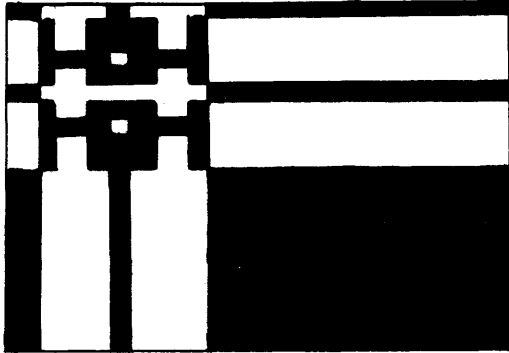
- Treadle 4 - 9 shots (about 5/8") Tree base
- " 3 - 3 " (" 1/4")
- " 2 - 70 " (" 4 1/2") Tree trunk
- " 3 - 5 " (" 3/8") Small branch
- " 2 - 12 " (" 3/4") Tree trunk
- " 4 - 7 " (" 1/2") Large branch
- " 3 - 3 " (" 1/4")
- Repeat these 3 treadles to make four branches
- Treadle 2 - 12 shots (about 3/4") Tree trunk
- " 3 - 5 " (" 3/8") Small branch
- " 2 - 8 " (" 1/2") Tree trunk
- " 3 - 5 " (" 3/8") Small branch
- " 2 - sufficient shots to complete 14 1/2 inches total length.



Start and finish with sufficient tabby to make hem. In finishing, hem all the tabby under; don't leave tabby at bottom and top of the mat.

There are certain irregularities in the Crackle Weave which are often disturbing to weavers, and some which can be actually disfiguring. One of these which can be disregarded, is the shift of background texture when pattern sheds are changed. This smooths out as the weaving progresses. One thing to watch, is the even pairing of pattern weft threads in the pattern areas. It was to make the threads pair evenly where pattern blocks change that odd numbers of shots were used on the Pine Tree branches. Distortions are not evident when fine threads are used in the weaving.

Here are two good geometric designs for the same pattern, and the weaver could construct many more. In designing the large Crackle Weave patterns, it is usually easier to draw the designs on paper first, from a profile.



Treadle 2 - 8 inches
 " 3 - 1 inch
 " 4 - 1/2 inch
 " 3 - 1/2 inch
 " 2 - 3/4 inch
 " 3 - 1/2 inch
 " 4 - 1/2 inch
 " 3 - 1 inch
 " 2 - 1 1/2 inch.

Treadle 1 - 8 inches
 " 3 - 3/4 inch
 " 2 - 1 1/4 inches
 " 3 - 3/4 inch
 " 4 - 3/4 inch
 " 3 - 3/4 inch
 " 2 - 1 1/4 inches
 " 3 - 3/4 inch

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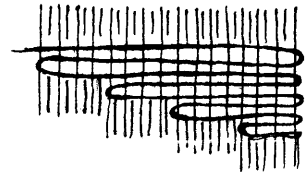
HANDWEAVER'S FASHION NOTES: Belts seem to be the point of accent this spring, and wide, waist-moulding girdles. This is the season to use your Inkle woven belts, Ceinture Fleche, wide braids and Guatemalan belts. Aside from navy blue, the colors for spring are the brilliant pastels: shrimp, tangerine, lime green, turquoise, mauve -- all with lots of life. Tartans continue very strong -- full, or very straight, tartan skirts with stoles to match, or loose Tartan jackets. There are many full dirndels, with horizontal stripes in brilliant colors, and wide, girdle-like belts -- a wonderful place for a handweaver to express herself. Stoles continue, and are becoming more elaborate and specialized: long lengths of interesting material to be worn around the shoulders shawl-fashion, or over the head, crossed under the chin and spread wide over both shoulders. These are a wonderful opportunity for a handweaver run riot with colors, interesting materials, weaves and textures. The more metallics, the better, it seems. Make them 24 to 36 inches wide and at least two yards long.

We have designed a particularly attractive Stole of the Angora wool suggested for the October Ascot. A lusch, light, fluffy stole, with diagonally fringed ends and an open-work detail at the neckline. Just the thing for spring evenings, either in doors or out. Leave it creamy white, bleach it to pure white, or dye it in one of the spring colors.

A word first about the Angora wool itself. We have been fortunate in being able to arrange to purchase this directly from the mill, and to get it in a condition which makes it practical warp and weft for handweaving. This is the identical Angora which is bleached and balled and sold in stores for about \$30.00 a pound, the mill informs me. We buy it in approximately 1/3

pound skeins, skeined in oil for handweaving, and sell it to Guild members for \$4.00 a skein, \$12.00 a pound. After weaving, a light washing in a mild, luke warm, soap suds, removes the oil. We treat the woven piece rather roughly in the water, to bring out the Angora fluff. Rinse it twice and, for a perfect white, add 1/4 cup of 3% hydrogen peroxide to about five quarts of water, for a final rinse. We sometimes brush pieces lightly, while still damp, with a narrow, flexible-bristle nylon brush, to raise the nap further. If this is done with care, as the piece hangs over a rack or on a towel, no pressing is necessary, though a light, steam pressing can be used. The nap rises further as the article is worn, until the fabric is covered with a furry cloud. The bleached, balled Angora yarn does not have enough "life" to make a good warp, and our experience with both bleached and dyed Angora for weft is that the fluffy quality is reduced. The woven articles dye beautifully, and stirring a piece in the dye water brings out more of the fluff.

DIRECTIONS FOR STOLE OF ANGORA: For one stole, warp 420 ends, three yards long, and set at 15 ends per inch, twenty eight inches wide. It is, of course, more economical to prepare a longer warp and weave several stoles. A 15-yard warp (which required five skeins of Angora) will make six stoles, with some left over for a scarf, perhaps. About four additional skeins are required for weft -- about eight ounces per stole. The washed weight of my stole is six and a half ounces. The weaving is all done on tabby, so thread the loom to twill or tabby. Use care to weave a true tabby -- that is, balance the warp and weft exactly by throwing 15 weft shots per inch. To make the diagonal end, open shed one and carry the shuttle under four warp ends at the right hand side. On the next tabby ched, carry the shuttle back to the edge. On shed one, again, carry the shuttle under eight warp threads, change shed and return to edge. For next shot, carry shuttle under twelve, and return to edge in second shed. Continue thus, carrying the shuttle through the shed, increasing by four threads each time, until the left selvage is reached. Then weave tabby for thirty inches. At this point, a triangular medallion of open work may be woven, if one wishes. We did the open work in the double leno (Leon, Style III given in the May 1948 Bulletin). Build up a three inch wide margin at the right hand side by carrying the shuttle forward three inches, back to the edge in the next shed, and forward to the same point. For the first row make one leno pick-up and then build to the long side of the piece three shots, forward, back to the hole, forward to the edge, pressing the weft in place with the edge of a flat shuttle rather than with the beater. Carry the weft all the way to the right side and repeat the entire process, this time picking up two leno twists. The third time pick up three, and continue increasing one twist each time until six inches are woven; then decrease one each time, to form the other side of the triangle. Weave 30 inches of tabby, then make the diagonal end by decreasing in fours along the left selvage. If the open-work is omitted, just weave two yards of tabby on the full warp width. When the stole is cut from the loom, the only finishing required is cutting the fringe on a diagonal line. A one half inch fringe looks better than a long one. The stole is so light and soft that it drapes delightfully if worn over the head and thrown back over the shoulders (see Harper's Bazaar). It may, of course, be made of any light wool, rather than Angora, but Angora is very fashionable now and heavenly to wear.

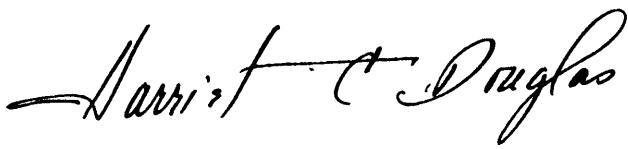


I might mention that we are saving our Angora warp ends and fringe cuttings, as we think they will make ideal padding for a quilted baby blanket we are planning to give in the May Bulletin.

WEAVER'S SAMPLE RECORD: We have something new to offer Guild members -- something so useful that I believe they are worth an explanatory space. This is a Weaver's Sample Record File which we had printed for our own use, and found so useful that we have had a large supply printed to offer to Guild members. With every serious weaver there is the problem of a satisfactory system for keeping samples, weaving records, notes, photographs, clippings, addresses, Bulletins, designs, and all the other record and reference material weavers must have. I have tried several systems myself, and my students have tried many more, and it has taken several years to work out the system which we now find about perfect. We have had Oak Tag folders, standard file size, cut and printed on the back. We have used great care and much experimenting with the printed record form, because the many Weaver's Record sheets we have seen and tried have led more to irritation than to help: poorly printed and inadequate draft and tie-up space, lines which will not accommodate the desired information, stress on unnecessary treadling directions rather than allowance for technique notes and the knowledge which was gained through the weaving. We have designed a 9½ by 11 sheet with classification headings at the top for filing: Technique, Pattern, Source and name of weaver. Below this, Draft and Tie-Up space for either profile, short form, or full draft (a 200-thread 4-harness draft, up to a 100-thread 10-harness or 100-block 12-harness profile). There are three generous columns with headings, but no lines, for information such as Materials, Sources, Costs, Warp Set, Objective, Dates, Weaving Directions and Notes. These folders can provide a complete weaver's file. Being standard file size, they may be kept in file boxes, standard office files, or carried in file portfolios. They are large enough (mounting space 11 3/4 by 18 1/2) for generous samples or for a number of small samples. If the record is folded to the outside, the folders make good display mounts, but the records are never separated from the samples. If the records are kept to the inside, half the space is available for sample mounting where reference is easy. The students who devised this system used the folders for keeping related Bulletins, clippings or additional notes, photographs and yarn samples, with the woven sample and the weaving record. Thus, a weaver's entire reference library, except for books, is assembled together in classified order instead of scattered through drawers, shelves, notebooks and boxes in the back closet. The price of these will be ten for \$1.25, postpaid, and I shall be happy to make a wholesale price to local Guilds.

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This Bulletin has been aimed to meet many requests and comments which Guild members have sent us in the past few months: requests for specific plans for definite articles, with suggested materials, estimates of amounts required and full directions for weaving; for lessons in designing and use of color in handweaving; and many requests for style notes, adapted to handweaving. We like, we need, suggestions and comments from Guild members. The Shuttle-Craft Guild is actually the property of Guild members. We have no endowment or no commercial income. The research, the writing, all our efforts to give sound, honest help to handweavers are supported by each individual Guild member through the \$5.00 annual membership fee, and so all Guild members share in the results of our efforts. Our aim is to give, in a sound manner, based only upon personal research, the instruction, training, information and advice which handweavers need. I wish that each individual Guild member would feel an ownership, responsibility and fellowship within the Guild, would write to us freely with ideas as well as questions, and help us make the Guild serve better your own needs.



THE SHUTTLE-CRAFT GUILD

BULLETIN



April 1949
Volume XXVI, Number 4
Basin, Montana

Subject:
A Peruvian Pick-Up Weave

In my opinion there are no textiles in the world more beautiful than the weavings of ancient Peru. And it is amazing to realize that these things, often very intricate in construction, were made by people we might be tempted to think of as primitive savages on the simplest and most inconvenient equipment -- "waist-loom" such as are still in common use among the Indian weavers of Guatemala--with the changes of shed produced by raising a stick hung with loops of cord. To study the perfection of execution, the subtlety of color arrangements, the boldness and charm of line and mass in the designs, the exquisite fineness and delicacy of some of the work, makes one feel a bit humble, a bit clumsy and inept. Compared with these weavings our beloved Colonials seems childishly simple and easy.

We in our day have neither the time, the patience nor the skill to weave as these old artists wove, but on our modern hand-loom many of their beautiful weaves may be produced with much less effort than on primitive equipment. Some of these weaves have been given from time to time in the BULLETIN and have proved of interest to Guild members.

There is a group of Peruvian textiles that I have admired for a long time, but which I have not studied in detail or put on the loom till recently. The technique seems to me to have special interest, and to have many practical uses. Like so much of the "native" pattern weaving, it is a warp-face pick-up weave, and though not the easiest of these weaves it is simple enough and fairly rapid after one gets into the way of it, as only half the sheds require the use of the pick-up stick.

Many examples of this weave are given in books showing illustrations of ancient Peruvian textiles, and for those who possess these books and for those who have access to them at a public library, here are some references: The two-color weave, given at (a) and (b) on the accompanying diagram is based on Plate 34 of LOS TEJIDOS INDIOS DEL ANTIGUO PERU, by Raoul d'Harcourt. The plate shows a square, flat bag in blue and a golden tan shade. An illustration showing what appears to be part of the same piece is shown in black and white, and in clearer detail on Plate XVI, 1 and 2, of d'Harcourt's LES TEXTILES ANCIENS DU PERU. Another two-color piece in the same weave is shown on the right hand part of the piece illustrated on Plate 35 of TEJIDOS INDIOS. The triangular appliqued piece on the left of the same plate is in the three-color version of the weave.

Two-color weavings in this technique appear to be comparatively rare, possibly because the three-color method permits much greater freedom of design for a technical reason that need not be detailed here.

The simple three-color pattern in this weave shown at (c) 2 on the diagram is from a piece -- also a flat bag, -- shown on Plate 11 of TEJIDOS INDIOS. The pattern weaving is in three bands, separated by plain rep in

in red. The two outer bands are in red, dull yellow and black, the center band in a greenish ochre, light yellow and black. The narrow band that forms the handle of the bag is in the same weave and the same colors. Another example of the three-color technique is the appliqued piece at the bottom of the illustration on Plate 39 of the same book, the white eyes of odd little animals -- probably the long-tailed rabbit creatures of the high Andes -- being added by embroidery. A more elaborate piece in many colors is shown on Plate 38. The pelican figure from this piece is given on the diagram at (c) 1. In the large d'Harcourt book there are a number of examples of the weave in three and four colors. For instance the ferocious cat-animal on Plate XVII and the intricately inter-twined birds on Plate XVIII and the bag in bands of plain rep and pattern weaving on Plate XIX.

This is a weave for fairly coarse material with the warp set very close to cover the weft completely. The resulting fabric is firm and quite thick -- an excellent weave for chair-seats, for table-mats to go under hot dishes, and in bands of suitable width for belts, bag-handles and the like. When used in the form of decorative bands for bags, after the Peruvian fashion the plain-weave sections may be in much finer material than that used for the decorative bands.

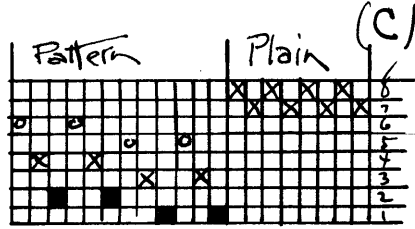
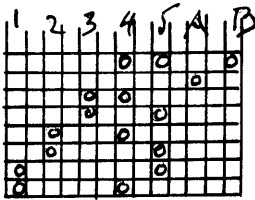
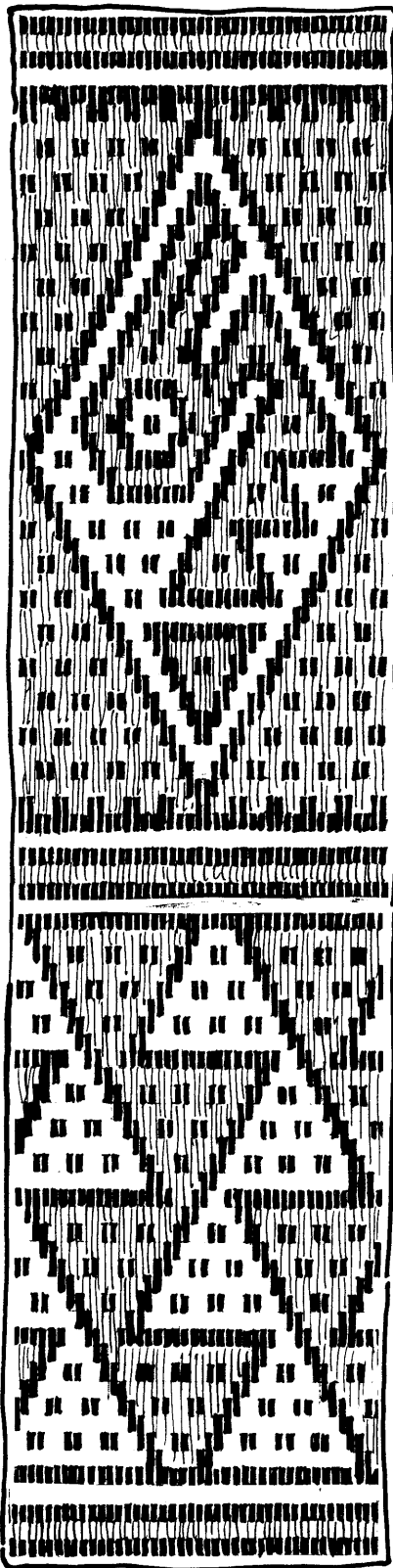
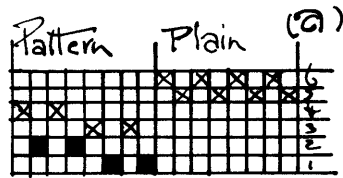
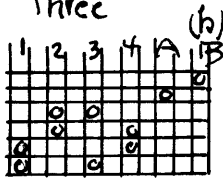
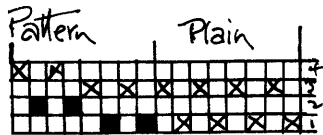
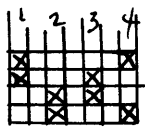
For one of the sample pieces I made during my study of this weave I used a hard-twisted wool yarn that seemed perfect for the purpose, but I do not know of a regular source of supply for this material as I got it some time ago in a special lot. For the piece I did in cotton I used a #3 perle set at 40 ends to the inch. I used a 10-dent reed sleyed four threads to the dent, but for the plain weave in the same material I sleyed three ends to the dent. The plain part might have been in #5 perle sleyed at four to the dent.

For the two-color weave the most convenient threading is the six-harness draft at (a) on the diagram. However it is possible to produce the weave on the four-harness threading at (b) though for some sheds it is necessary to take up the plain part as well as the pattern on the pick-up stick. For a plain dotted effect, like the background, with the light color on top, treadle: 2-A, 3-B, 2-A, 4-B and repeat. For the same effect with the dark color on top treadle: 1-A, 3-B, 1-A, 4-B and repeat. For horizontal bars treadle: 1-A, 2-B and repeat. For the effect shown at (a) 2 on the diagram treadle: 1-A, 3-B, 2-A, 4-B, 2-A, 3-B, 1-A, 4-B and repeat. For the small checked effect at (a) 3 treadle: 3-A, 4-B and repeat. These treadelings are for the six-harness draft and tie-up.

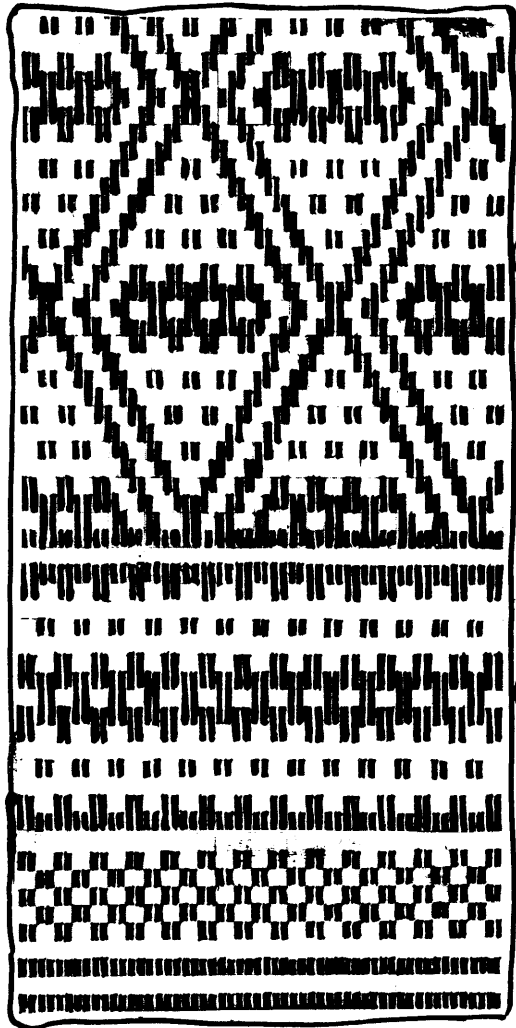
For the pattern at (a) 1, treadle 1-A, 4-B (if the dark color is to be used for the pattern as illustrated. Next treadle 1, and with the pick-up stick take up the dark threads as indicated. Where the center of the diamond is to be take up four threads, skip two, take up two, skip two, take up sixteen, skip two, take up two, skip two, and repeat. Now treadle 2 and on a second stick take up the light threads between the dark threads, omitting the first thread to the left of the dark pick-up in each group. Treadle A, which will raise the sticks carrying the pick-up, and weave. Be careful to make sure that the desired shed opens cleanly. If in doubt, insert a flat shed-stick and set it on edge for the passage of the shuttle. Now treadle 3-B and weave. Make the second pick-up in the manner described for the first pick-up, but, of course, following the pattern. Weave. Treadle 4-B and weave. This is the complete process and applies to any pattern used.

For the three-color patterns the method is the same: If color No. 1 is the dark color, to be used for the outlines of the figures, treadle 1, and make the outline pick-up. Treadle 2 and pick up the second color. Treadle 3 and pick up the third color, always omitting the first thread to the left of the outline pick-up in each group. It is convenient to take the second pick-stick under the threads on the first stick and the third stick under all those on the second stick, so that one stick only remains in the shed. Treadle A and weave. Treadle 4 and weave. Make the second pick-up and weave, Treadle 5 and weave.

Page Three



- Color No. 1
- ⊗ " " 2
- ◻ " " 3 (a)



A Peruvian Pick-up Weave

The pattern illustrated at (a) may be used as an all-over pattern as in the Peruvian bag. Each repeat takes 30 threads of each color. The illustration shows eight repeats with a narrow plain border and an applied band to cover the edges after the Peruvian fashion.

The band illustrated at (c) takes 42 threads of each of three colors making the pattern weaving about three inches wide. This band, with a narrow border in plain weave, makes a handsome ski-belt or girdle that might be attached to a broad buckle or finished, Indian fashion, with braided fringes to tie and hang down.

Practically all South American pieces are finished with a narrow applied band that covers the edges, in a very tidy and handsome fashion. These are not woven or braided separately and then sewed on, as one might expect, but are woven in place, the thread that serves to attach them to the fabric also serving as weft for the little band. The one shown on Plate 35 of TEJIDOS INDIOS might well be done in card-weaving, as might also the finish of the bag on Plate 34. The one on Plate 11 appears to be braiding.

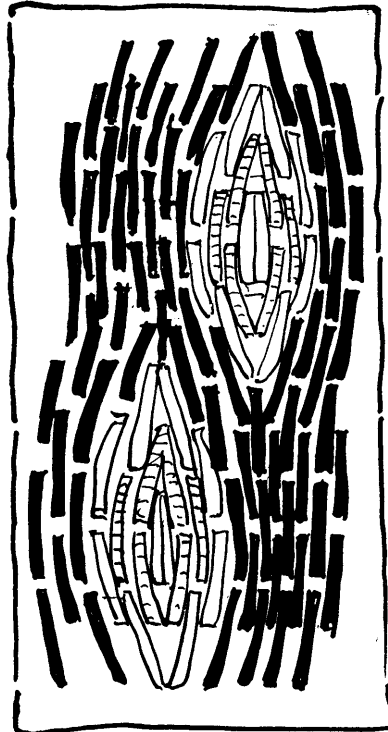
The commonest form of edging, which I have seen on a great many Peruvian and Bolivian pieces, is a braid composed of 12 threads of a foundation color with a group of pattern colors -- 6 of one shade and four of another -- that are introduced first on one side and then on the other, to produce a little diamond figure. This braid due to its construction, takes of itself a rounded form, very suitable for the purpose for which it is used. The accompanying sketch shows it in detail. I find it easier to make the braid separately and then sew it to the fabric rather than to sew and weave in the South American manner. This braid requires a weft, but cannot be woven in the ordinary way, even on an inkle loom, as where the pattern threads are introduced certain threads cross each other, as will be apparant to the weaver.

The sketch shows the braid greatly exaggerated. The weft should be drawn tight enough to bring the warp-thread together, of course.

I find this little braid quite tricky and not at all easy to make, but it seems an interesting detail and may prove amusing to those of our Guild members who enjoy braiding -- of no great practical value, perhaps, but a part of the study of "native" American textiles.

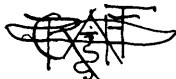
May M. Atwater

The weft for this weave should be a good deal coarser than the warp. For the pieces described, the weft was Lily's "thrifty-knit" (Article 514).



THE SHUTTLE-CRAFT GUILD

BULLETIN



May 1949
Volume XXVI, Number 5
Basin, Montana

Subject:
Padded Baby Blanket
Double Woven Baby Bonnet

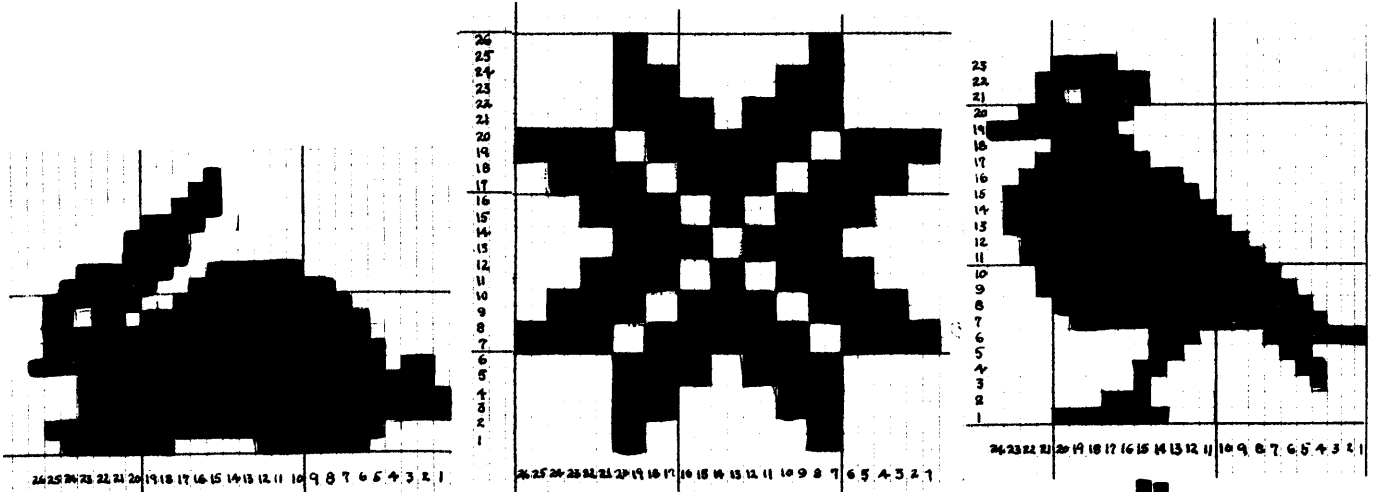
"It is obvious that no single branch of the textile or apparel industry can afford to rest on old laurels," says the editor of AMBASSADOR, International Textile Magazine. And so we handweavers are putting away in moth balls the old laurels won by our charming baby blankets woven in Lace weave, Spot weave, M's and O's, Baskets, and are weaving something for a baby crib which is altogether new. The baby blanket we have is in the technique given by Mrs LaSpina in the December Bulletin -- a simple, rapid pick-up. This technique produces a firm but soft background texture, with decorative details in pick-up weave which are actually double weave. We have padded the double designs lightly with wool to give a luxury quilt-like blanket with slightly raised, or embossed patterns.

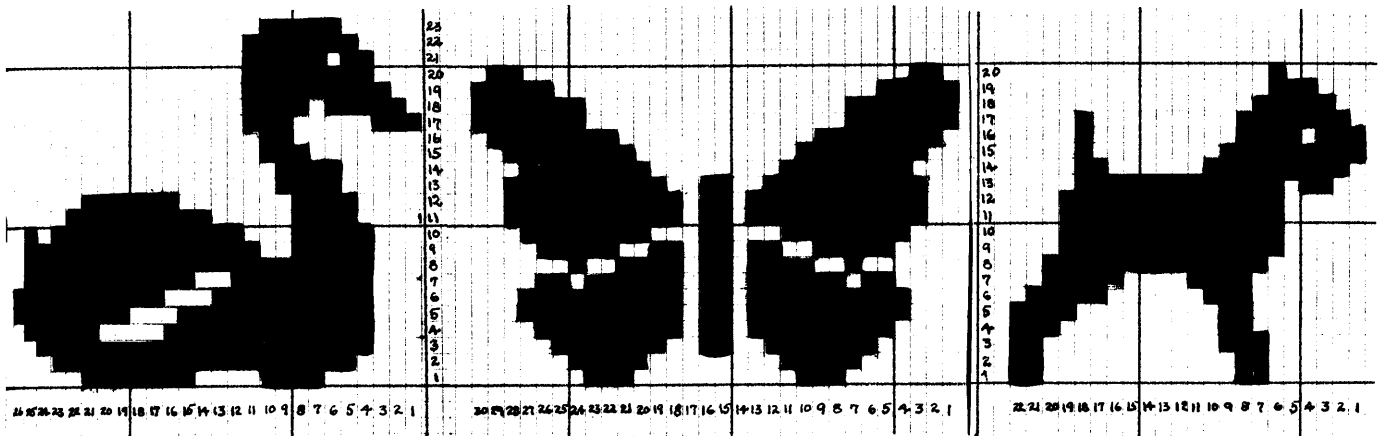
A good blanket size for this is 36 inches wide, woven 50 inches long. For a carriage blanket, weave about 30 by 40. The material is Bernat Fabri in a soft color -- the blue is lovely, the pink a little pale, but why not try the new baby colors: Hollywood green, or yellow? Set the warp 30 ends to the inch, 36 inches wide, and thread to the plain, four-harness twill. For weft use alternating shots of Fabri like the warp and white Angora wool. A very fine, soft baby wool may be substituted for the Angora, but it should be somewhat heavier than the Fabri. We found the Angora particularly good because it is larger in size than the Fabri, without having much more weight, and the texture resulting from it is so soft. A warp 36 inches wide will require about four ounces (two skeins) of Fabri per yard. Two ounces of the same color and a similar yardage of the heavier yarn are needed for weft. For padding we used six-inch lengths of Angora -- the warp end cut from the loom after we had made the March Stoles -- but a good quality carded wool batting would be more satisfactory.

The blankets are designed with a plain, double weave border all around the edge, and a lovely blanket results from weaving merely the border, with no further design. Or one may alternate stripes and squares with narrow areas of plain background throughout the entire piece, to give a soft, quilted blanket. We made one with a row of pick-up chickens across the top, inside the padded border, and a very charming one with snow-flakes at each corner. Another one had dogs, rabbits, butterflies, swans, birds, chickens, over the entire blanket. Any of these designs are quite practical because the padded border gives body, and the background portions are firm and interestingly textured. The blanket is reversible (also washable): on the "right" side, the background is dominantly light colored with figures and border of Fabri in plain tabby, while the under side is equally attractive with light figures on a dominantly warp colored background.

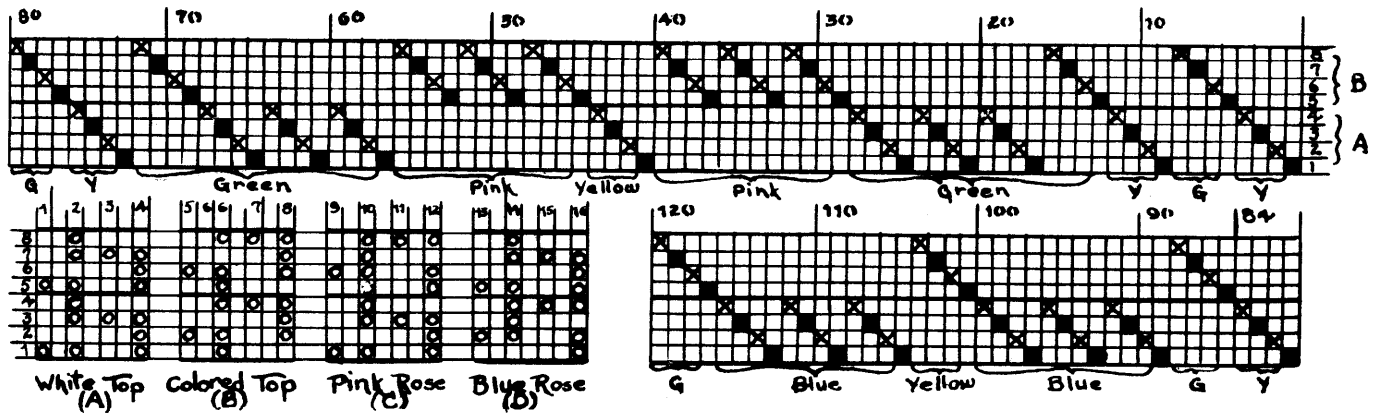
Directions for weaving Padded Baby Blanket: Prepare a warp of the desired length and number of warp ends of a delicately colored Fabri Wool; sley at 30 ends to the inch in a fifteen-dent reed, and thread to the plain, four-harness twill. Make a single tie-up -- that is, tie each harness to raise individually for the four weaving sheds, and tie 1 and 2 together for the pick-up shed. To weave plain background, raise harness 3 and throw one shot of white, then one shot of color (like the warp) on harness 1, one white on 4, and one color on 2. This simple rotation is all that is necessary -- treadle 3, 1, 4, 2, throwing

thread identical to the warp on sheds 1 and 2, a somewhat heavier, white yarn on sheds 3 and 4. In weaving designs, anything which may be drawn on squared paper is suitable design, but simple outlines and minimum two-block areas are most effective, with no large, plain areas. Some designs which we found pleasant are given here. Each pattern unit, or square of the design, is woven with four shots, two like the warp and two of heavier material. All pick-ups are made with harnesses 1 and 2 raised so the warp threads lie in pairs, a convenience in making the pick-ups. The rotation of the treadles in weaving is exactly as in weaving the background. To weave a padded border all the way across the end of a blanket, raise harnesses 1 and 2, pick up with a stick which is longer than the warp-width, the entire warp except the two edge threads on each side; then, with the pick-up stick in place, release harnesses 1-2, raise harness 3, and weave one shot of white; remove the pick-up stick and throw one shot of weft like the warp through shed 1; raise 1-2 and make the same pick-up as before; release the shed and with the stick in place treadle to raise harness 4, and throw one shot of white; remove stick, treadle to raise 2 and throw one shot like the warp. This complete one pattern unit -- the same 3, 1, 4, 2 treadling order but with the white yarn used on sheds 3 and 4 with the pick-up stick in place, sheds 1 and 2 woven with thread like the warp, in the usual manner. (This is a rapid double-weave method because the background is not picked up and the sheds are wider.) When enough units have been woven to give the desired border width, raise harnesses 1 and 2 and it will be observed that this opens a "pocket" between two separate fabrics. Stuff this pocket lightly with soft wool before throwing the next shot which will close the pocket. To make a border of three stripes of graduated size up the side of the blanket, put the pick-up stick over 2 threads, under 22, over 2, under 16, over 2, under 10; then count 54 threads in from the left edge, pick up 10, over 2, under 16, over 2, under 22, which will leave 2 threads at the edge; then weave the four shots in the manner described above. The second pick-up is always the same as the first. This is a very rapid pick-up method, but the greater the design complexity, the more time it will require because of counting the pick-up threads. It is suggested that if the weaver wishes to make several blankets, it is wise to weave the first one plain, with a padded border all around, to become familiar with the technique. Don't forget to insert the padding before closing any pattern area.





Baby Bonnet in Double Weave: This bonnet is woven in 8-harness double weave, white, with bands of designs which look like little flowers, and a lining of cloud-colored stripes. It is made of Fabri set at 40 to the inch with white and colored threads alternating, one white and one colored thread in each dent of a 20-dent reed. While yellow and Hollywood green Fabri were part of the colors, the pink and blue flowers were made of baby wool (warp) to make the colors stronger and give an interesting texture. One bonnet requires a fourteen inch square with



Weave with white Fabri.
Best for a balance.

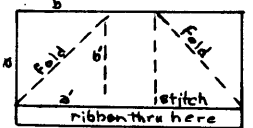
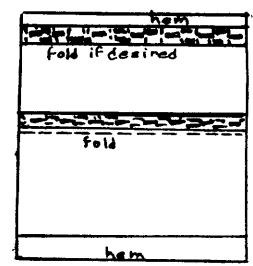
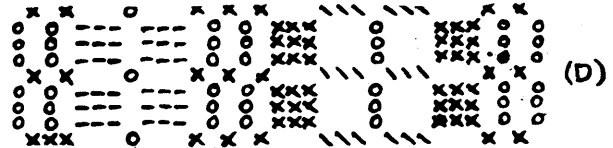
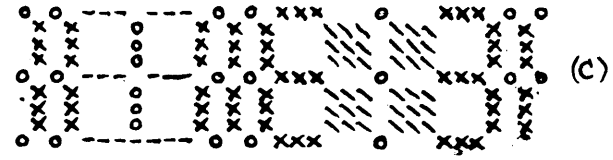
White on top (A)
Weave treads:
1, 2, 3, 4
repeat.

Border (C)
Weave treads:
13, 14, 15, 16 - once
9, 10, 11, 12 - 3 times
13, 14, 15, 16 - once
9, 10, 11, 12 - 3 times
13, 14, 15, 16 - once

Colored top (B)
Weave treads:
5, 6, 7, 8
repeat

x = Green
o = Yellow
- = Pink
/ = Blue

Border (D)
Weave treads
9, 10, 11, 12 - once
13, 14, 15, 16 - 3 times
9, 10, 11, 12 - once
13, 14, 15, 16 - 3 times
9, 10, 11, 12 - once



an extra half-inch woven at each end for hems. Warp 564 warp ends: 282 white Fabri, 116 green Fabri, 58 Yellow Fabri, 60 Pink baby wool, 48 blue baby wool. Thread the draft complete four times and end the fifth repeat on thread 84. Weave (A) $\frac{1}{2}$ " for hem, (C) or (D), (A) $4\frac{1}{2}$ ", (C) or (D), (A) 6", (B) 4 shots, (A) $1\frac{1}{2}$ " for neck band. The weaving is done with one shuttle except for the $1\frac{1}{2}$ " neck band for which one shuttle is used for sheds 1 and 3, another for sheds 2 and 4, to make open ends for running a ribbon through the hem. The weaving purist will be disturbed by an error which occurs on the wrong side, in some instances when shifting from plain to pattern or from pattern to plain. This can be corrected only by throwing an extra shot on the second shed of the unit. But it is a slight distortion which will not annoy most weavers. To make the bonnet, fold the square (after both ends are turned in and whipped together) across the center so that the two pattern bands lie on one side; then fold over the two corners to the back, each about an inch from the center, and tack the edges to the neck band. Turn back the pattern border at the face line. Thread a ribbon through the neck band. This makes a simple, practical bonnet which may be adjusted for different head sizes, and the tacking and ribbon may be taken out for washing. If only a four-harness loom is available, it may be threaded to plain twill, alternating white with the colors, and the flowers made by the pick-up method, or plain stripes used. If pick-up (Mexican double weave) is used, very charming arrangements of flowers may be made from the color striped second warp.

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Summer Handweaving classes:

Mrs Atwater will teach classes for two weeks starting July 11 at the University of British Columbia, Vancouver, B C. Write to the Dept of U Extension. A reminder of Mrs Atwater's address: 6120 S 23rd, E, Salt Lake City 7.

Miss Martha Colburn (who has been helping me all year with the Guild work) will teach the weaving for six weeks starting June 13 at the University of Montana, Missoula. She will also teach general handcrafts. Write to the Registrar.

Mrs Elsie H Gubser will teach weaving classes from July 4 through August at Chautauqua Institution, Chautauqua, N Y. Write there, or to her at 647 North Denver Ave, Tulsa, Okla.

Harriet C Douglas, will give individual instruction from June through September. University credit if desired.

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Having quoted the AMBASSADOR, it is well to mention this fine publication, The British Export Journal of Textiles and Fashions. It carries splendid enlarged photographs of textiles, and many useful features. Subscription rate is \$7.00 for 12 monthly issues. Address: 1005 Security Bldg, Windsor, Ontario.

Handweavers often wish out of the ordinary materials for their weaving. Here are some addresses: The Weavers' Workshop, Dodgeville, Wisconsin for raw silk, spun nylon, novelty yarns; The Radio Gift Shop, P O Box 2086, Dearborn, Mich, for wool blanket ends in colors for rag rugs; Mrs Frances Cohen, 1641 Josephine, Berkeley 3, Calif, for imported reeds and hemp.

By the time this Bulletin reaches you I hope that many more Guild members will be faces and personalities to us rather than just names on cards. My husband and I are taking a short trip eastward and expect to meet weavers in Pittsburgh, Detroit, Toledo and Chicago. I hope that next year we may make such a trip which will not be planned so hurriedly or made so briefly, so that we may meet more or you. In the meantime, there is always a welcome at the Shuttle-Craft Guild Ranch, telephone Butte, Montana, 2-5139. We must have more response if we are to print the Directory. This is free advertising.

Harriet C Douglas

SPECIAL MESSAGE TO GUILD MEMBERS

Dear Guild member: -- Enclosed with this Bulletin is the Guild's new price list. There is one reservation, which is an advance notice: the INSTRUCTION MANUAL and the long promised TWILL pamphlet are now almost ready to go to the printer, so it might be advisable to wait for further announcement before ordering these. The INSTRUCTION MANUAL will replace the BEGINNERS' MANUAL, which is now out of print. It will be completely rewritten with all new drafts and a great deal of added material. The former MANUAL dealt only with two-harness weaving and four-harness Overshot. The INSTRUCTION MANUAL will take up additional four-harness techniques such as Crackle Weave, two-block Summer and Winter, and Linen Weaves. Because of this expansion, the price will be \$3.00. The basic Guild prices are remaining the same. Although we first considered putting out ten rather than twelve BULLETINS a year, we have decided to adhere to the tradition of twelve for \$5.00, but devote the summer issues to special topics. It is with regret that we have advanced the prices of the pamphlets by one third, but the printers, manufacturers and even the post office, have not hesitated to advance our costs, so this change has become necessary.

The special BULLETIN which we have planned for July is a geographical directory of weaving businesses maintained by Guild members, and a list of local Guilds. Such a directory would answer requests which come to our desk almost daily -- requests from Guild members who are traveling, or moving, or just wishing to get acquainted with the handweaving services in their own communities, and want addresses of people who teach weaving, sell materials or equipment, sell handweaving. Requests for teachers are especially frequent. Another request which comes often, regards local weavers' organizations. Weavers who are moving from one city to another, and men and women who are just taking up weaving, wish to establish contacts with organized groups. We believe that it would be advantageous to Guild organizations if they could be shared by all qualified weavers in their communities, and that they could better serve to raise craftsmanship standards and provide a cooperative center for exchange of ideas, information and markets.

Our plan for a directory of local Guilds, and of Guild members who are weaving commercially or teaching weaving, is dependant upon the cooperation of all Guild members who merit a listing. If you are a commercial weaver, or a teacher, and would like to be listed in our Directory, will you fill in the lines at the bottom of the page and return to us. If you are a member of a local Guild, no matter how large or small it is, will you send me the listing of the Guild with the name of the president, secretary, membership chairman, or other person who is responsible for membership. If there is any hesitation about having a name appear in the listing, we shall list the name of the Guild and keep the membership chairman's name on file, to be sent only on special request. In order to publish the Directory in July, we must have Guild listings by June first, which allows time for the matter to be taken up at a meeting before writing me. I should like to receive commercial and instruction listings by the middle of May.

Our constantly growing correspondence indicates that handweavers need and wish for more information than drafts, instructions and patterns. Our desire is to make the services of the Shuttle-Craft Guild as broad as our members wish them to be.

Harriet C Douglas

State _____, City _____, Address _____

Type of Handweaving Business: _____ Name _____
Materials
Equipment
Commercial Weaving
Looms for rent
Instruction
Other types of service or a brief description of the business: _____

Mail to: Mrs Harriet C Douglas, Shuttle-Craft Guild, Basin, Montana

HELENA WEAVERS
and SPINNERS GUILD

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THE SHUTTLE-CRAFT GUILD

BULLETIN



June 1949
Volume XXVI, Number 6
Basin, Montana

Subject:
"Look Forward, Weavers"
Two-Harness Shell Weave

As the changing seasons follow their unceasing rotation, the activities of men vary with the circle of the year. Even handweavers, whether or not each one so plans, involve themselves in a varying cycle. When the air crispens in the autumn and the action of both the mind and the body intensify, the handweaver makes his specific plans, orders his materials, and moves to his looms with serious intent. During the winter his activity is earnest and his production high. As spring brings its expanding of the outdoor world and accompanying enervation, the rhythm of the beater wanes and is interrupted, projects are finished, and shelves of bright hued yarns are depleted. The sun-bright summer months bring varied activities. For some weavers they are dormant months when vacations supercede; for some it is the period of simple, relaxed weaving, done for pure pleasure. For many weavers, the summer is the period of laying foundation for the work of the year ahead -- of making plans, of studying so that next year's work may be an advancement over that of the past, of going to school to perfect techniques and to learn more of the limitless field of handweaving.

With the passing of spring and its completion of the projects of the year, with the advent of summer and its vista of new horizons, comes a proper time to stop and review the handweaver's field. This field is as wide and varied as the thousands of individuals who sit at looms creating handwoven textiles. Each weaver has had some definite need and some specific stimulus which has led him to looms and yarns as a means of creative expression. The approach to the subject varies with each weaver; the satisfaction derived differs in each case. The actual means of expression is highly individual and covers a wider range of ability, purpose, intelligence, effort, and financial expenditure than probably any other of the arts. But the very fact of this diversity indicates a directive in handweaving activity, varied though individual purposes may be, and a need for a philosophy of weaving as well as a need for instruction, patterns, drafts, directions and designs.

The field of handweaving is entering a critical period. There was a time, filling all the centuries from the dawn of civilization until the invention of the power loom, when all textiles were produced on hand looms. But, whether the loom was a piece of basic equipment in the home or whether it was one of many looms in a factory or Guild house, it has always been a means of artistic creation as well as a means of manufacturing necessary textiles. From the handloom have come the intricately woven and designed costume textiles of primitive people the world over -- textiles which were made beautiful even though a simple cloth would have served the purpose of clothing the wearer. Luxury fabrics were also produced for the homes of the wealthy and for the church, as one can see by the wonderful rugs and tapestries, linens and vestments in any large museum. Even among the simple folk who are the body of a population, the home loom was a means of self expression as well as of utilitarian production, as we can well see in our American Colonial coverlets and linens, and in similar utilitarian textiles from all the world.

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With the advent of the power loom, the household loom was discarded and handweaving became a so-called lost art. But as with other vital human activities, vestiges of the craft remained in isolated parts of this country and throughout the world.

As the course of living, particularly in North America, changed, the highly mechanized era took over the control of our lives, with its consequent suffocation of creative expression in the daily tasks of living, and its progressive shortening of the working day, and an increase of leisure time. When our everyday art, the objects of beauty with which every person either consciously or unconsciously tries to surround his living, became factory produced in quantities, a means of instinctive self expression was removed from modern living. A great blank was left in civilized man's life. People began looking more and more toward the creative arts to help lessen the deadliness of progressive mechanization. The current increase in the Art Museums of our great cities, the growing participation of the people of communities in their expanding programs, the art councils and groups which are subsidiaries of large organizations, the art and craft centers organized by communities and even by large industries, the tremendous increase in the sale of books on the arts, and the mushrooming of services for the amateur artist and craftsman, are all evidences of this shift in our social development. There is now a conscious participation of people on all levels in the arts.

Handweaving, along with this change in our living, was brought back from the past because it is a genuine means of self expression and because it is also a means of producing beautiful, useful and significant objects. Its renewed activity, as is natural, first took the form of a revival. It was necessary for the new-born craftsman to go back to the work of his ancestors to learn the use of his tools which are the techniques that had been discovered over the eons of handweaving which preceded him, and to find suitable designs and materials for his new medium. The ancient textiles which became the models of the handweaver had survived because they were beautiful and well made, and, through the necessary economy in human living, they were well integrated to the requirements of the society for which they were produced. The modern handweaver had fine models to follow and thus he too learned to produce fine textiles, using many kinds of materials; and he mastered many techniques to control the orderly arrangement of threads and to decorate textiles with beautiful designs.

Much of the handweaving knowledge came directly from European sources, but probably the most potent influence on the handweaving revival in this country was the textiles left by our own Colonial ancestors. The height of creative beauty among the Colonial weaver-householders was the beautiful Overshot (and occasionally Summer and Winter) coverlet. This, like all other textiles produced by the slow processes of preparing the fibers, dying, spinning and weaving at home, was of necessity a highly utilitarian article. It was made on a firm linen or cotton base to withstand the wear and washings of several generations, and it carried an overflow of woolen thread to add the warmth required of a bed covering. That it was also designed with consideration of proportion, rhythm and harmony of pattern, integration of materials, and general beauty, indicates the ever present human need for self expression and for beauty in the home, and also makes the Colonial coverlet an object of everlasting beauty, worthy of being copied. But, the fallacy of following the patterns of the past becomes evident. The very fact that these textiles had been abandoned to moth-proofed chests and to museum collections indicates a shift in the concept of textiles, their function and their design.

Since the days of the pioneer, when the livingroom of a house was exactly what the name implies -- the place where all indoor living including working, cooking, eating and sleeping was carried on, and the four poster bed was a piece of livingroom furniture -- the aspect of the home has changed. The bed coverlet is no longer the chief decorative object of the home, nor with

down comforts and electric blankets is it needed for a blanket and the great weight of linen and wool is even undesirable. The coverlet's short dimensions to economize on materials, and its slight overhang to make no interference with the trundle bed which was wheeled out from under the four poster at night, no longer have an application. And in a modern bedroom with decorated wall paper, fancy upholstery and figured draperies, the highly patterned colonial bedspread is an irritation and a distracting object rather than the focus of a room's design. Thus it is evident that modern needs in this once important textile are different from Colonial needs and that modern designing must carry the changed concept.

The same situation exists with other textiles. Whereas, in Colonial days the home loom was necessarily used to produce all household and clothing textiles, the almost incomprehensible labor required for preparing the fibers and weaving them made the greatest economy necessary. No textiles were used merely for decorative value. All effort needed to be expended upon weaving simple clothing, towels, required table linen, bed sheets and ticks, and blankets. Only when some of these were worn beyond their original use, but still retained the value which even a scrap of fabric, hand produced and of high quality, must retain, was the luxury of a floor covering indulged in. The unusable, but still strong and valuable scraps were carefully cut and sewed and woven into rag carpets. But since machine made textiles do not when they are obsolete have the wearing quality or value of handwoven rags, and since labor is more valuable machine made rugs in a store, the rag carpet has become an anachronism.

The power loom has completely changed the basic philosophy regarding textiles. Textiles are now used lavishly throughout every modern home, and far more generously in clothing. We use window draperies and curtains, floor coverings, a wide variety of table linens, decorative wall hangings, and upholstery, as well as bags, scarves, novelty costume items, neckties, and numerous other textile articles, in addition to the fundamental ones required for daily living by our Colonial ancestors. Each one of these articles becomes a small center of interest for the handweaver.

As long as handweaving was in its "revival" stage, and the weaver was copying exactly the beautiful patterns and techniques of the past, he was faced with the problem of adapting a specific textile to general use. The Colonial Overshot technique became the familiar tool, or technique, almost the stamp of the handweaver in this country. Consequently there was an outbreak of high pattern, and the creation of such things as window draperies made on patterns designed not to drape or to hang vertically, but to lie flat on a bed; and of, for instance bags, designed not to harmonize with a costume or to serve a specific use, but being merely a means of using something a weaver had produced, and looking as though they had been cut from an ancient coverlet.

This is a natural transition stage in the development of any art, and it is a period of which none of us should be ashamed. It is part of the process of taking up old tools and converting them to a modern function. Much time and creative effort by many people must go into this dynamic development period in any art. The products may not all be good according to modern, functional standards, but the groundwork for advancement and adjustment is being painstakingly laid. If the research has been sincere, intelligence has been applied to interpretation, the basic quality of the products and the standards of craftsmanship have been held high, then the foundation for progress has been established.

This has been true in the revival of handweaving. On the whole the individual handweaver has entered the field with purpose and with sincerity, and has become an honest craftsman. He has had an alert mind, constantly looking for old techniques of value, and has consciously (according to his own tastes) accepted only the best designs which the past has offered. Some have been leaders and many have been followers. But the followers, in maintaining high standards

of craftsmanship and in seeking the most intelligent leadership, have given the stimulus and the means for the leaders to function.

Handweaving has now passed its revival period and is recognized as one of the important branches of the arts. It has become a creative activity, a medium of self expression. From a very practical point of view, it has become a means for securing exclusive textiles, specifically designed to harmonize with the owner's philosophy and his living.

It is therefore time for the handweaver to look into his own mind and determine his own relation to his craft. What are to be the focal points in the widening field ahead? Is the past to be abandoned in the development of textiles for the future? Are we to look only at the surface of a textile -- its pattern (or lack of obvious pattern), its materials, its colors -- or are we to consider its basic quality as a textile, its suitability to its use, the harmony of its design with the materials and its use, the craftsmanship of its execution, the integration of all its components?

The turning point in any field of human activity is a period of strong, conflicting ideas. The complete acceptance of any extreme interpretation leads to dead ends, just as the complete acceptance of the power loom led to handweaving becoming a temporarily lost art. The process of shifting back and forth between the radical and the reactionary is as evident in handweaving as it is in politics, painting, religion and every other field of human thought. And if the battle is won in the end, it is not won by either torch carrier, but by the unconsciously grouped individuals who are caught in the movement and who sift out the good which comes from each direction, building from these conflicting ideals a philosophy which is a step in advance of that which preceded.

The judges of the increasing numbers of exhibits of handweaving are also caught in this transition of ideas and are seeking, as much as individual weavers, a sound basis for judgement. For instance, there is one board of judges which reported that they were so overwhelmed by diversity of approach in an exhibit that their first elimination for prizes consisted of throwing out any piece woven on Overshot, Summer and Winter or Bronson weaves. In seeking expressive, creative weaving, they stumbled into the fallacy that the use of the traditional techniques was merely copy work, not thinking that there are countless other techniques which may be more unusual but are equally subject to copy work, and not considering that original designing and adaptation to specific function may be done with these techniques as well as with others. Another and complete elimination came from a city art museum which, wishing to encourage creative handweaving in the community, asked the local Guild to collect an exhibit. The Guild members put themselves forth tirelessly and collected a large exhibit of technically correct Colonial coverlets woven by themselves. The museum called off the exhibit on the basis of its showing mechanical rather than creative work, and because if they had wished an exhibit of Colonial coverlets they had access to a fine collection of genuine ones. There is also the case of a specific exhibit in which the judges wished to encourage modern feeling in design and interpretation, but were forced to eliminate the most original and lively textiles because of poor craftsmanship.

An interesting statement was made at a gathering of the participating handweavers by an exhibitor in the weaving section of a recent Art Festival. The exhibit had been an excellent one; almost every article submitted had been of such a high level of quality and craftsmanship that the task of awarding honors had been an almost impossible one. But after reviewing the exhibits in ceramics, sculpture, metal work and painting this one handweaver concluded that the weavers with their traditional linens, fine tweeds, copies of Guatemalan and Swedish and Colonial weaves, were exhibiting their technical perfection only, that they were confusing the end, with the means to the end, in the sense that mastery of the techniques should be the tools of the weaver, the starting point for creation.

He said, "If a carpenter wishes to exhibit his work to the public he does not lay out his tools for all to see, with illustrations that he is a master of all; he builds a house." Whether or not the metaphor fit, it gave everyone present a starting point for thinking.

From these indications can we find a guide for the weaving which is ahead of us? Yes, this guide is evident. First of all, before any artist or craftsman becomes a creator, he must learn the use of his tools. In the case of the weaver, he must not only master the simple mechanics of the loom and the preparation of the warp, but he must also acquire a thorough knowledge of the different ways threads are associated to make cloth. This means becoming familiar with the basic weaves, or techniques, knowing them not only from being able to follow directions and produce them, but also knowing their structure and how and when to use them. He must become familiar with the materials at his disposal, not only the traditional cottons, linens and wools, but also with natural and synthetic fibers such as plastics, metallics, jute, nylon, silk, reeds, spun glass, and others -- when to use any of these, and how to use them. He must study design and color and texture as they occur all about him, both in nature and in art, so as to apply good standards to his creative efforts. He must learn to recognize good quality. He must forget sentimentality and look at his own work with honesty and objectivity. Thus, the field of handweaving grows until, for any weaver, it may become a lifetime of constant learning and increasing satisfaction.

But the beginning must be made, and too often there is a desire to skip over the first lessons, to erect a structure without laying a foundation, to be a creator without troubling to master the tools. An architect does not read a book, buy a drawing board, and then proceed to design a sky scraper. He first spends years of studying the masterpieces of the past and the materials and methods of the present. The ambitious mathematician does not start working the quantum theory before he spends countless years in mastering arithmetic, trigonometry, geometry and calculus. But the handweaver has a great advantage over the mathematician. Whereas the mathematician can use the multiplication tables only to multiply, the handweaver may use his first lessons in early techniques for producing beautiful and usable textiles, within the limitations of the techniques. And as his horizon of knowledge and experience spreads, so grow his continuous productive margins. All along the line, from the first day when he sits at a loom and takes a shuttle in hand, the weaver is a creator of fine textiles, even though the textiles may be designed by someone else. And, if his mind is active and aimed toward true creative activity, from the very beginning he will start with small experiments in the use of different materials and different colors, and different ways of weaving any one design. Though he can gain complete technical control only by first mastering the basic weave, instead of contenting himself with merely following directions by rote, he will study the structural bases of the various techniques he meets so that these techniques will eventually become his mental tools. Along with this he will train his mind to a growing analytical alertness to the textures, the colors, the arrangements, the patterns, in nature. He will be critically interested in the lines, proportions, dynamics, harmonies, patterns and textures of recognized works of art in all fields. He will study, at least through everyday comparisons, design and color in their application to all fields of artistic effort.

Only on the basis of this foundation: high standards of craftsmanship, mastery of the techniques of the craft, a cultivated response to the materials of the craft, and the acquired senses of design, taste, and function of a textile, along with a response to fashion and a mind open to new avenues -- can the truly creative craftsman in the field of handweaving exist.

But along the highway to true, creative activity are innumerable by-ways and lanes and charming vistas. And most handweavers will prefer to turn to one of these, or to explore many. Since most handweavers sit at their looms for

the pleasure which comes to them in their work, rather than to fulfill an ultimate creative purpose, the by-ways are numerous and are more frequently traveled than the highways. Let no one disparage these fruitful lanes, though let no one confuse them with the creative avenue.

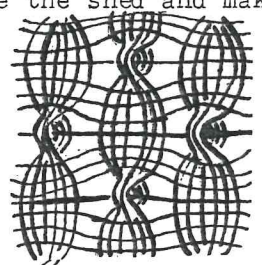
The creative highway has no closed gates which require a special key other than the desire to create, average mental equipment, and the persistence to master the tools. For handweaving is a craft which has no secrets. Anything which any handweaver has done before, the competent craftsman can do again. Though occasional weavers may try to withhold as "secrets of the craft" certain information which they have gained, to the handweaver who has mastered his techniques, the directions are as plain as if they had been written. The "touch" of the handweaver, however, is unavoidably individual, so exact duplication of any textile, even with identical materials, is almost impossible. The accomplished handweaver who gains wisdom along with knowledge, feels honored if his work is imitated, and willingly carries the responsibility of leadership. Every novice must be a follower, but not every accomplished weaver can be a leader. And this always remains true -- that technical accomplishments can be copied, but the spirit of a textile, the weaver's adaptation of his accomplishments to his problem, can only be imitated. The skilled craftsman in painting may imitate the style of Renoir, may even actually copy a painting by Renoir, but, no matter how great his technical skill, he can never paint a Renoir.

In this critical period in the development of handweaving, let every individual weaver as he sits at his loom or drafting sheet, whether it be for the first time or for the thousandth time, carry in his work an integrity of approach, with the realization that through the creation of usable and beautiful textiles he is broadening his own joy in living, and that he, as a weaver, bears the responsibility of maintaining the highest standards of the craft.

* * * * * *Harrist Douglas*

Now, for a touch of technique. For vacation weaving, and for the potential weaver who wishes to scratch the surface before investing in the equipment for weaving, let us recommend the toy-like, two-harness loom. Such a loom, sturdy and honest, is sold by Lily Mills, Shelby, N C. Doubtless there are others. They may be carried to the lawn or the beach, to classes or on a motor trip. Not a loom in the true weaver's eye, but usable for small textiles such as table mats and wool scarves. Two-harness weaves are given in the Bulletins for August 1947 and May 1948. Additional weaves, as well as other applicable instruction, are given in the INSTRUCTION MANUAL, which should be back from the printer now.

Here is one new open-work technique which we call Shell Weave (from BINDINGSLAERE, by Geismar, Kobenhavn, 1929). We particularly liked it when woven on #6 linen, at 12 per inch, for table mats, and in Fabri at 18 (sleyed 2, 1) for light scarves. Weave a tabby heading, ending with the shuttle at the right. Make the shed for the next pass. Insert a pick-up stick into the shed, under three top warp threads (the edge thread should be on top), then pick up warp threads 4, 5 and 6 of the lower shed, pull them to the right and hold them on top of the warp between threads 3 and 4 of the top warp. Repeat the process, inserting the stick into the shed under top warp threads 7, 8 and 9, and pick up, in a group, bottom warp threads 10, 11 and 12. When the entire warp is so picked up, weave the shed made by the pick-up stick. Weave three shots of tabby. Change the shed and make the second pick up, but this time reverse the order and pick up the first three threads of the under shed, inserting the pick-up stick into the shed under top warp threads 4, 5, and 6. Beat this weave firmly as for a balanced tabby. The weave may be used for small areas and simple designs by inserting the pick-up stick into the shed in the areas where one wishes to weave plain tabby. After washing, the weave produces slightly cupped shells.



Harrist Douglas

THE SHUTTLE-CRAFT GUILD

BULLETIN



July 1949
Volume XXVI, Number 7
Basin, Montana

Subject:
Directory of Commercial Weavers
Directory of Local Guilds

DIRECTORY OF SHUTTLE-CRAFT GUILD MEMBERS Listing Services For Weavers

California, Arcadia. Mrs Helen MacDougall, 1104 W Huntington Drive. Instruction.
Baldwin Park. Mrs Vernita Becker, 1107 N Maine Ave. Materials and Equip-
ment for sale, Looms for rent, Instruction.
Berkeley. Mrs Frances Cohn, 1641 Josephine. Materials for sale, Commercial
weaving.
Kentfield. Mrs W F Rauschnabel, College of Marin. Instruction.
Laguna Beach. Prs Pearle R Casey, Tranquility House, 420 Ashton Drive.
Commercial and custom weaving, Instruction.
Long Beach. Marguerite Robertson's Hand Weaving Studio, 3810 Elm Avenue.
Instruction.
Monterey. Rose and Boris Veren, Craft and Hobby Book Service, Carmel
Valley Route. Commercial weaving, Handweaving and Craft Books.
National City. Leona W Nolen, 123 E 5th St. Instruction.
Rosemead. Leif and Ada Torneskog, Norwegian Handweaving Co, 1909 Steele
St. Commercial weaving.
San Anselmo. James and Virginia Holmes, 36 Canyon Road. Instruction.
San Diego. Mrs C H Pfeiffer, 4656 Biona Drive. Instruction at Hoover
High School.
San Jose 10. Mrs Florence M Doyal, 1194 Clark Way. Commercial weaving,
Instruction for beginners.
Santa Barbara. Mrs R R Gano, 2016 Castillo St. Looms for rent, Shuttle-
Craft Guild Sample Service, Instruction.
Santa Rosa. Mrs H P Adams, Jr, 1047 14th St. Instruction.
Santa Rosa. Mrs Clyde Hudson, 107 Stanford St. Instruction.
Stockton. E E Gilmore, 300 S Commerce St. Manufacturer, Gilmore Loom.
Temple City. Bertha Tanner, 1742 Olema St. Instruction.
Vallejo. Mrs Bryant R Smith, 117 Milita St. Instruction.

Connecticut:

Bridgeport. Mrs Stanley Jacoby, 396 Fairview Ave. Instruction.
Bridgeport, Miss Gula E Gamble, Box 323. Instruction and Bobbin Lace.
Hartford. Mrs Arthur A Hebert, Shuttle-Shop, 904 Main St. Materials and
Equipment for sale, Commercial weaving, Instruction.
New Canaan. Evelyn C Neher, 225 S Main St. Instruction at WYCA, Stanford.
Watertown. Mrs A D Cronk, Star Route. Custom weaving and Instruction.

Illinois:

Chicago 10. Mr and Mrs Robert T Brophil, 63 W Schiller St, Studio.
Materials and Equipment for sale, Commercial weaving, Instruction.
Chicago 21. Bill Carter, 447 W 60th Place, Studio. Materials and Equip-
ment for sale, Looms for rent, Instruction.
Joliet, Mrs Alena M Reimers, 73 W Van Buren. Looms for rent, Commercial
weaving, Instruction.

Illinois: (continued)

Joliet. Loreto Hogan Kimball, 415 Cornelia. Commercial weaving, Instruction.
Rockford. Elizabeth Roberts, 1417 N Church St. Looms for rent, Instruction.

Indiana:

Indianapolis. Mrs E F Hamaker, 8101 E Washington. Commercial weaving.
Lizton. Mrs Horace Leathers. Commercial weaving, Instruction.

Iowa:

Des Moines 11. Mrs A W Macdonald, 3811 Cottage Grove. Instruction.

Kansas:

Lawrence. Mrs Elizabeth P Walz, 1225 Kentucky St. Commercial weaving.

Maryland:

Baltimore. Betty L Craig, 1532 Park Ave. Commercial Weaving.
Hyattsville, Mrs Philip H Wood, 5601 39th Ave. Commercial weaving and
Instruction.
University Park. Mrs Roy E Miller, 4321 Tuckerman. Commercial weaving,
Instruction.

Massachusetts:

Brookline. Kate Van Cleve, The Garden Studio, 14 Marshal St. Looms for
rent and Instruction.
Great Barrington. Mrs Elizabeth Graham Thorsen. Commercial weaving and
Instruction.
Haverhill, Stephens Hand Weavers, 120 Washington St, P O Box 77 3.
Commercial weaving in Neckwear and Sportswear.
Saugus. L W Macomber, 166 Essex St. Manufacturer of the Macomber Ad-A-
Harness Loom.

Michigan:

Ypsilanti. Hazel D Cooper, 210 N Washington. Commercial weaving.

Missouri:

Clayton 5. V E Prigge, 7731 Sappington. Manufacturer, the Missouri Loom.

Montana:

Basin. Martha Colburn. Sample kits with instructions on the Linen Weaves.
Basin. Donna Hodsdon, The Montana Handcrafts Shop. Commercial weaving,
custom designed yardages.
Basin. Jean Fisher. Commercial weaving in linens.
Billings. Mrs L S Donisthorpe, 123 S 28th St. Commercial weaving.
Bozeman. Mrs M M Afanasiev, 1216 S 5th Ave. Custom weaving.
Bozeman. Robert Galer Associates. Custom tweeds and draperies.

Nebraska:

Omaha. Whistler-Nelson Weavers, 2222 S 15th St. Custom tweeds, tailoring.

New Hampshire:

Laconia. Mrs John Stanley, The Ledges. Commercial weaving.
Mason. Gula Gamble, The Homestead. Instruction during July and August.

New Jersey:

Madison. Mrs Walter A Phelps, Strawberry Hill Studio, Park Lane. Materials
and Equipment for sale, Commercial weaving, Instruction.
Maplewood. Mrs Mildred Spaeth, 31 Lancaster Ave. Commercial weaving and
Instruction.

New York:

Brooklyn. Marjorie Cranmer, 170 88th St. Commercial weaving in linens.

New York: (continued)

- Buffalo. The Flying Shuttle School of Weaving, Miss Elizabeth Armstrong and Mrs J Woodward Claris, 219 Highland Ave. Instruction.
Buffalo. Miss Heather G Thorpe, Buffalo Museum of Science, Humboldt Park, Instruction - evening classes in fall and spring.
Levittown, L I. Mrs Charlotte H Griffes, 118 Division. Commercial weaving.
New York 13. Hughes Fawcett, Inc, 115 Franklin St. Materials and Equipment.
New York 10. Mrs Fan K Mason, 441 E 20th St. Instruction.
New York 19. Universal School of Handicrafts, 221 W 57th St. Instruction.

North Carolina:

- Shelby. Lily Mills Co, Handweaving Dept. Materials for sale.

Ohio:

- Cleveland. Ednah H Jurey, 6000 Harvard Ave. Commercial weaving.
Cleveland Heights. Mrs Carl A Bunce, 894 Quarry Dr. Instruction.
Mansfield. Mr and Mrs Robert Black, The Little Work Shop, 111 Brinkerhoff Ave. Commercial weaving.
Shaker Heights 20. Mrs John C Barkley, 15910 Fernway Rd. Instruction.
Wilmington. Mr and Mrs Garnett January, Loom Craft Studio, John and Center Sts. Manufacturer of the Sabina Loom. Equipment, Instruction.

Oklahoma:

- Tulsa 6. Mrs Elsie H Gubser, 647 N Denver. Instruction and Bobbin Lace. Publisher of BOBBIN LACE with Instructions, Drawings, Photographs.

Oregon:

- Portland. Mrs K M Swisher, The Loom House, 5020 S E 92nd St. (Materials for sale and Instruction.
Portland. Mrs Dorothy A Payton, The Terrace Yarn Shop, 4038 S W Garden Home Road. Materials for sale and Instruction.
Roseburg. Oscar A Knopf, Camas Valley Route. Commercial weaving.

Pennsylvania:

- Clifton Heights. Roger Millen, Kent Mfg Co. Millen Tweed yarns for sale.
Emlenton. Elmer W Hickman, RFD #2. Instruction. Publisher of Scandinavian Art Weaving Packets.
Pittsburgh. Mrs Harriet L Jenny, 5122 Friendship Ave. Commercial weaving and Instruction.
Quakertown. Mrs Greye La Spina, Windy Knoll Studio, RD #1. Commercial weaving, Lectures, Instruction.

Tennessee:

- Gatlinburg. Lilli S Devins, Gables Craft Shop, P O 13. Commercial weaving.
Germantown. Viola Quigley, Joyceland, Rt 2 (Memphis Academy of Art). Materials for sale, Commercial weaving, Instruction.

Texas:

- Amarillo. Mrs L N Pittman, 1615 Van Buren. Commercial weaving.
Dallas. John A Lahee, 3429 Mockingbird Lane. Commercial weaving.

Virginia:

- Arlington. Mrs J W Waterhouse, 738 22nd St. Commercial weaving.

Washington:

- Seattle. Lillian Hjert, 2635 29th Ave, W. Looms, Commercial weaving and Instruction.

Wisconsin:

- Dodgeville. Gynethe Mainwaring, The Weavers' Workshop. Materials for sale, Commercial weaving.
Manitowish Waters, Florence Daniels, Yankee Yarn Shop. Commercial weaving.
Manitowoc. Mrs H J Glander, 1107 S 16th St. Instruction.

Canada:

- Alberta, Edmonton. Mrs R B Sandin, University of Alberta. Instruction,
Co-Editor of LOOM MUSIC.
Manitoba, Winnipeg. Searle Weaving Service, 311 Grain Exchange. Materials.
Ontario, London. Mrs H Schoenfeld, 118 Briscoe St. Commercial weaving,
Instruction.
British Columbia, Victoria. Miss Marjorie Hill, Hobbycraft Studios, 29
Gorge Road. (Materials, Commercial weaving, Instruction, Corre-
spondence service.
-

DIRECTORY OF LOCAL GUILDS

California:

- El Monte. TWENTY-FIVE WEAVERS. Mrs La Veda Barworth, 1601 Elronia Ave,
corres- sec'y. A study group, organized in 1949.
Long Beach. LONG BEACH WEAVERS' GUILD.
Los Angeles. SOUTHERN CALIFORNIA WEAVERS' GUILD. Organized in 1947.
Los Angeles. CALIFORNIA HANDWEAVERS GUILD, Los Angeles Public Library
Bldg, 630 W 5th St. Mary Snyder, pres; Mrs Bertha Tanner, 1742
Olema St, Temple City, membership chmn. About 200 members.
Meetings at the Library first Saturday of each month.
Oakland. GOLDEN GATE WEAVERS
Oakland. THE LOOM AND SHUTTLE GUILD. Mrs Charles Kyrk, 1227 3rd Av, pres.
Riverbank. SAN JOAQUIN VALLEY SPINNERS AND WEAVERS GUILD. Members weave
commercially in their own homes.
Sacramento. SACRAMENTO WEAVERS GUILD.
San Diego. THE SAN DIEGO CREATIVE WEAVERS GUILD. Mrs T Lebert, pres;
Mr Harry Hemphill, Vice-pres; Mrs Hazel Scott, 4622 Larkspur St,
secy-treas; Mrs Leona Nolen, program chmn. Membership 30.
San Francisco. THE LOOM AND SHUTTLE GUILD. Mrs John Morgan, 46 Loyola
Terrace, pres.
Santa Barbara. SANTA BARBARA HAND WEAVERS GUILD. Meets 2nd Tuesday of
each month at Alcahama Center, 7:30 P M.
Santa Rosa. SONOMA COUNTY WEAVERS. Mrs H P Adams Jr, pres. Closed group.

Connecticut:

- HAND WEAVERS GUILD OF CONNECTICUT. Mrs Evelyn Straub, Meridan, pres;
Mrs Helen Cronk, Woodbury, sec'y and membership chmn. 86 members.

District of Columbia:

- Washington. POTOMAC CRAFTSMEN GUILD. Mrs Philip Wood, pres; Agnes Leisy,
vice-pres; Mrs W Gardner Lynn, 2935 Northampton St, N W, sec'y;
Mrs C C Nikiforoff, treas. Membership about 80.

Florida:

- Clearwater. PINELLAS COUNTY WEAVING GUILD.
Orlando. THE TROPICAL WEAVERS GUILD. Mrs Lloyd R Tucker, 206 Phillips
Place, pres; Mrs Hattie Dahn, Winter Garden, vice-pres; Mrs
Claudia Cunningham, 519 S Hyer St, sec-treas.
Tavares. TAVARES WEAVER'S GUILD.
Tampa. HILLSBOROUGH COUNTY WEAVER'S GUILD. Mrs Badeau Grimes, 5207 12th
St, pres; Mrs Pearl E Bland, 702 Hollywood, Sec'y

Illinois:

- Champaign. CHAMPAIGN-URBANA WEAVERS' GUILD. Louise Tryner, 1106 W
Springfield, Urbana.
Chicago. CHICAGO WEAVERS GUILD. Mrs Charles H Bortree, pres; Robert T
Brophil, vice-pres; Mrs C H Brittan, rec-sec'y; Mrs E P Burlew,
358 N longcommon Rd, Riverside, corres-sec'y; Mr W H Jennings,
treas; Mrs P M Kepner, membership chmn.
Elgin. ELGIN WEAVERS' GUILD. Dr S L Gabby, 956 South St, pres; Mrs Eric
Dixon, vice-pres; Mrs Roy A Nisja, 343 Geneva Rd, Glen Ellyn, sec'y;
Meets the 3rd Thursday except Jan and Feb. Annual sale in Sept.
Joliet. JOLIET WEAVER'S GUILD. Mrs Alena M Reimers, pres; Mrs Dale Owens,
sec'y; Mrs Arthur Smith, membership chmn.

Indiana:

INDIANA WEAVERS' GUILD. Miss Mary Bissell, Nashville, pres.

Iowa:

Des Moines. DESMOINES WEAVERS' GUILD. Mrs A W Macdonald, 3811 Cottage Grove
Cedar Rapids. CEDAR RAPIDS WEAVERS GUILD.

Maryland:

Baltimore. BALTIMORE WEAVER'S GUILD. Pauline Dutterer, pres; Mary Wise,
sec'y. Welcomes all weavers, beginners and masters.

Massachusetts:

Boston. THE WEAVERS GUILD OF BOSTON. Miss Edwina M Lytle, 103 Hemmingway,
sec'y.

Michigan:

Detroit. MICHIGAN WEAVERS GUILD. Mrs A A Weidman, 20413 Lichfield Rd, pres.

Minnesota:

Minneapolis. TWIN CITY WEAVERS' GUILD.

Missouri:

St Louis. ST LOUIS WEAVERS' GUILD.

Montana:

Billings. BILLINGS WEAVERS GUILD. Mrs Elwood Kuschke, pres; Mrs Nels
Pearson, secy. Organized in 1949.

Missoula. MISSOULA WEAVERS GUILD.

Nebraska:

Lincoln. NEBRASKA WEAVERS GUILD.

Omaha. OMAHA WEAVERS GUILD.

New Hampshire:

Concord. NEW HAMPSHIRE LEAGUE OF ARTS AND CRAFTS. Main office and shop on
North Main St. Holds a four-day fair each summer.

Concord. NEW HAMPSHIRE WEAVERS. Mrs Martha Watson, sec'y,

New York:

Buffalo. WESTERN NEW YORK WEAVERS GUILD.

Buffalo. TABBY WEAVERS GUILD OF WESTERN NEW YORK.

New York City. NEW YORK GUILD OF HAND WEAVERS. Mrs Myrtle Brown, pres;

Mrs R T Solensten, 1st vice-pres; Mrs W B Berry, 2nd vice-pres;

Mrs F K Mason, sec'y; Mrs F W Meder, treas. About 100 members.

Meetings held at Club Rooms, John Wanamaker Store at Broadway and
8th St, last Saturday of each month. Annual spring exhibit.

Niagara Falls. WEAVERS GROUP of the Adult Education Div of the Niagara

Falls Public Schools. Spring and fall classes by Mrs H S Converse.

Orchard Park. QUAKER WEAVERS. Mrs John Tuffts, pres; Bessie Morris, sec'y

Rochester. ROCHESTER WEAVERS' GUILD.

Ohio:

Kent. KENT WEAVER'S GUILD, Mrs Clarissa McCann, 375 Sumatra, Akron, pres.

Cincinnati. WEAVERS' GUILD OF GREATER CINCINNATI.

Columbus. CENTRAL OHIO WEAVERS' GUILD.

Oklahoma:

Oklahoma City. OKLAHOMA CITY WEAVERS' GUILD.

Oregon:

Portland. PORTLAND HANDWEAVERS. Mrs Fred C Macdonald Jr, 5926 N E 32nd

Place, pres; Esther Buckley, vice-pres; Fanny L Barber, 1409 N E

Hancock, sec'y; Ruth E Coldwell, treas. Membership about 90.

Pennsylvania:

Pittsburgh. WEAVERS GUILD of the Pennsylvania Guild of Craftsmen. Arts
and Crafts Center, 5th and Shady Ave. Club rooms for monthly
meetings and looms available.

Rhode Island:

Providence. PROVIDENCE WEAVERS' GUILD.

Tennessee:

Memphis. THE MEMPHIS GUILD OF HANDLOOM WEAVERS. Mrs J Paul Quigley, pres;

Mrs W L Nichol, vice-pres; Frances Rice, sec'y; Nellie Gray, treas;

Mrs Merrill Schwartz, 1260 Vinton Ave, corres-sec'y; 3 annual sales.

Washington:

Seattle. SEATTLE WEAVERS GUILD. Mrs Ernest Hutchings, pres; Mrs Lillian

Hjert, 2635 29th, W, membership chmn.

Wisconsin:

Milwaukee. MILWAUKEE WEAVERS' GUILD.
Wauwatosa. WAUWATOSA WEAVER'S GUILD.

Canada:

British Columbia, Englewood, PINDER MOUNTAIN WEAVERS. Mrs Fred Munson, pres;
Mrs Grandhal, sec'y; Mrs Russell Mills, Camp Nimpkish, membership.
British Columbia, Vancouver. BRITISH COLUMBIA WEAVERS' GUILD.
Ontario, Hamilton. THE WARP AND WEFT CRAFTERS. 144 James St, S. Miss
Helen Dodds, 55 St Clair Ave, pres. Cooperative, sells commercially.
Ontario, Sault Ste Marie. SAULT STE MARIE WEAVERS' GUILD.
Ontario, St Catharines. ST CATHARINES WEAVERS GUILD.
Saskatchewan, Melfort. MELFORT WEAVING CIRCLE.
Saskatchewan, Shellbrook. SHELBROOK WEAVING CIRCLE.

This DIRECTORY is a list of Shuttle-Craft Guild members who have volunteered information about their personal weaving businesses. Because we do not have the opportunity to know each one, and each one's work individually, it cannot be considered a recommendation. But it has been prepared to facilitate mutual aid among handweavers. It is hoped that the DIRECTORY will prove a help both to those sending in listings and to those needing their services. However, realizing the abuses to which such a list might be put, it is not without trepidation that we make this publication. A word of caution is necessary for anyone wishing to use the list. Except in cases where studio or company listings are given, these weavers must be assumed to be private individuals, working in their own homes for part or all of their incomes. And, as any handweaver who has tried it knows, handweaving may be a very pleasant way, but it is not an easy way to make a living. Much as they should like to do so, most commercial handweavers simply don't have the time to spend pleasant hours discussing their craft with other weavers. Most weavers, working in their own homes, must receive prospective customers only on appointment. Also, their prices are usually so scaled that a margin is not allowed for selling time; which means that a commercial weaver cannot give two hours of conversation with a five dollar sale. Nor should they be expected to give free advice or instruction. People wishing instruction must be aware that it is customary to make special arrangements with the teacher in advance. A gross misuse of this list would be the writing of letters requesting information on technical or business problems, except where we have noted that the weaver gives correspondence service (for a fee).

The list of local Guilds is a very sketchy one. Some Guilds sent us detailed information and others sent merely the name of the organization. If prospective members wish to make contact with Guilds listed only by state and city, I suggest consulting the local newspaper or Chamber of Commerce for further information. Beginning weavers and weavers who have to move from one city to another wish to know if there is an organization of weavers to which they can belong, so the availability of information about Guilds could be a vitalizing membership factor for any Guild. Also, one Guild often needs the experience of other Guilds, particularly in organization problems, setting of standards, membership requirements, programs and activities, so a listing of some of these backgrounds could be helpful. In discussing with other professionals in the handweaving field, the problem of handling such requests, one is always stopped by the lack of coordination in the field. Therefore, since most of the local Guilds have at least one member who belongs to the Shuttle-Craft Guild, we are making this start in gathering together the needed information to increase services to handweavers. I hope the local Guilds will find this effort a worthy start, and will help us give a better service to the Guilds in the future.

Now available are packets of six different samples with drafts, directions, instructions, in the traditional linen weaves, prepared by Martha Colburn, Shuttle-Craft Guild, Basin, Mont. Price \$7.50. To Guild members, \$6.50. To Bobbin Lace weavers we recommend Mrs Gubser's book listed under Tulsa, Okla.

Harrist C Douglas

THE SHUTTLE-CRAFT GUILD

BULLETIN



August 1949
Volume XXVI, Number 8
Basin, Montana

Subject:
Weaving with Reeds and Bamboo
Book Reviews

Weaving with reeds, bamboo, jute and other similar materials is bringing forth so many questions recently that the subject seems well worth a little discussion. And the experimental work we have done with this free type of weaving was so enjoyable that it seems many weavers could find casual pleasure in it. This is a particularly nice, crafty, summer project.

Reeds and split bamboo can be used for weaving window shades, and probably here their greatest interest lies. They also make pleasant little summer table mats, particularly appropriate for barbecues, porch lunches, and fireside suppers. A long, wide strip of woven jute and bamboo which rolls up like a window blind, should make an ideal "table cloth" for picnics, a perfect Christmas gift for the picnicing family.

Reeds in various sizes can be secured from school art supply houses, or basketry suppliers. Split bamboo, chair caning, rushes, and other basketry and chair seat materials are usually available from the same sources and from general handcraft suppliers. Bleached and unbleached, single and two-ply jute, is handled by most handweaving suppliers who carry the linens from the Salem Linen Mills. For our own experiments and table mats we used the reeds, split bamboo and bleached jute carried by Mrs Frances Cohn, 1641 Josephine, Berkeley, Calif. For accent we used Salem 1½ Lea linen and Hughes-Fawcett 10/5 linen in colors. Dyed jute could be substituted for the latter. The bamboo strips were about 3/8" wide and the reeds were medium. To facilitate estimating the amounts needed, with the directions for specific arrangements given on the following page, we have mentioned the number of reeds and bamboo strips used for each four inches of weaving.

The first step for this type of weaving is the preparation of the reeds and bamboo. These usually come in large bundles or rolls of long pieces. They must be soaked for about an hour (the bath tub is a good place) to make them straight and pliable. Then cut pieces of the desired length and tie the pieces in bundles so they will dry straight. Heavy sissors will cut even the damp bamboo. Before weaving, they should be soaked again for fifteen minutes or so as they should be woven damp. We wrapped the bundles in a wet towel so they would retain their dampness while weaving.

For mats, we cut eighteen inch lengths of reed and bamboo and wove them on a 17 inch wide warp of two-ply natural jute, set at nine ends to the inch. A good bit of freedom in warp setting is allowable, so if a 9-dent reed is not available, a 6, 7, 8, or 10 will suffice. We found that 12 ends to the inch was too close, though a 12-dent reed can be used by sleying two dents and skipping one, for a setting of 9 to the inch, or by sleying alternate dents for a setting of 6 to the inch. A 15-dent reed has too narrow dents to be practical for sleying alternate dents. In a second warp we used colored stripes of the 10/5 linen. Here we made a variation by sleying the background

at 6 per inch in a 6-dent reed, and set the color stripes at 12 per inch, double in the reed. Interest was added by making the stripes of alternate ends of colored linen and natural jute like the background, and threading all of the colored ends on harness 1, the natural ones on harness 2.

The threading for the mats was simply tabby, threaded on harnesses 1 and 2. Of course twill or any threading which will make a tabby could be used, but with the coarse jute warp we did not find another weave which was suitable. Remember that the interest is in the materials and their strong contrast of texture, and not in unusual thread arrangements. This is one project for which a two-harness rug loom is quite suited, since the heavy warp requires a strong frame and the weaving requires a firm beat. We tried one of the little two-harness, 12-inch looms and found it was not heavy enough for this coarse work.

Numerous arrangements in the weaving are possible. Here are some of the mats we made which we found quite pleasant:

1. Alternate a reed with a strip of split bamboo. If color stripes are used as suggested, with colors threaded only on harness 1, put the bamboo through the shed which has the color on top, to emphasize the stripe and to give a continuous, natural color background where the small reeds are placed. (7 reeds, 7 bamboo strips, per 4 inches.)
2. Alternate colored reeds with shots of jute like the warp. This is particularly interesting if the reeds are dyed the same color as stripes in the jute warp. (14 reeds per 4 inches.)
3. Three colored reeds alternated with two shots of natural jute. More interest is added if the center reed is of a larger size. (18 reeds per 4 inches.)
4. One reed, one colored jute, one reed, three shots of colored jute. (8 reeds per 4 inches.)
5. One colored reed, one shot $1\frac{1}{2}$ Lea linen (white), one colored reed, one bamboo strip. (4 bamboo, 8 reeds, per 4 inches.)

These are merely suggestions and the imaginative weaver will think of many other arrangements for the materials. A caution is necessary regarding edges. Be sure to lock the jute weft around the reed in such a way that unpleasant loops are not formed at the edges and the edge warp threads will not come loose. If three or more reeds are placed between shots of jute, the weft thread must be woven over, under, over, the reed ends, or under, over, under, according to the way the edge warp thread runs.

Regarding the dying, we found that common commercial dyes worked very well. The nature colors seem best for these rough materials so we used yellow-green, brown and brick-red, getting different shades of each by leaving the reeds in the dye bath for different periods of time. But dying is not at all necessary, as just the contrasts of materials in their natural colors is very interesting.

The mats were woven about thirteen inches, to give a generous 13 by 18 inch dimension. End finish is a problem with such heavy material. Perhaps wide hems could be made of tabby woven jute. Because of the informal nature of the mats, I chose a short, knotted fringe. Between each mat I put leash sticks to make a three-inch fringe allowance. When the strip was cut from the loom, I withdrew the sticks from between two mats. Then I cut the edge two warp threads one-half inch from one mat, and made a simple fringe knot of the longer pair, pushing the knot tightly against the first reed. I then cut the next pair a half-inch from the edge of the other mat and knotted the long ends. The third pair I cut and knotted like the first, and the fourth pair like the second, and continued thus across the warp, knotting only alternate pairs of warp ends on each mat. This gave adequate length for knotting without wasting warp, and kept the reeds in place until the knotting was completed. The fringes were then trimmed to uniform length. Knotting one pair of warp

ends every inch or inch and a half is also adequate.

There are many other ways to use the reeds and split bamboo. One current rashion is window shades of split bamboo, woven on grouped warps which incorporate many different colors and types of material including metallics, chenille, rayons, novelty materials, etc. In arranging mixed colors in groups, caution must be used in the selection so the colors will not "grey out" at a distance. In using grouped warps, it must be remembered that the reeds are not strong and they have a tendency to sag if there is an unwarped space as wide as two inches. Also, bamboo is not completely straight and strips, except the very narrow ones, have a tendency to assume natural curves if they are not well supported by warp. We tried using the materials on other warps which we had threaded and found that the fine reeds have a pleasant texture which blends with cotton materials. They wove pleasantly on a Ming Gold 10/3 cotton (Lily, Art 714) which was set at 20 per inch. This happened to be threaded to Summer and Winter so we put the reeds in the shed made by raising hafness 1 alone, and wove several tabbys of various colors and materials between. They also worked up fairly well -- but not notably -- on the common 20/2 warp set at 30 per inch, with jute tabby. On this I wove well softened, fine reeds, uncut, to make loops at the edges around the three jute shots between each reed. Another thing I should like to have tried (had we had a colored warp set up) is re-sleying the warp to weave the reeds on an uneven warp setting. I believe that a bright red 20/2 cotton warp set at 30 per inch would be quite charming, sleyed with 40 ends at 4 ends per dent, then 20 ends at 1 per dent, alternately all the way across, and woven simply with undyed reeds. Another way would be to sley 20/2 or 24/2 cotton (preferably colored) at 15 ends per inch for the basic warp, and add strips of bright colored carpet warp at the same setting. It is evident that this kind of weaving is a game, more than serious work. The imagination can run freely regarding different things to do with both warp and the unusual weft materials. Since the final products are on the faddish, non-serious side, there is little to hamper one. However, one should always aim at pleasing arrangement, good proportions, and appropriate texture contrasts.

These reed, jute and bamboo mats we are using as experimental work for the designing of window blinds which we expect to make for our studio. The windows are wide, so we shall weave the bamboo to hang vertically rather than in the conventional manner. Our plan is to weave a round bamboo strip about every two inches, and to put a large screw eye in each round bamboo. A heavy wire can then be strung through the screw eyes and stretched from arms at each side of the window frame, and the blinds pulled back and forth like curtains, serving as side draperies when not needed as window screens. This idea is not original; it came from Harper's Bazaar. I have seen delightful blinds made of alternating split bamboo and several shots of jute, with heavy cords run through weft loops at intervals on each side, to make them lift much like Venetian Blinds.

BOOK REVIEWS: A new shipment of weaving books recently received from the Craft and Hobby Book Service (Carmel Valley Route, Monterey, Calif) impells me to comment on a few which I believe will be of particular interest to the weaver.

Vegetable Dyes from North American Plants, How to Make Your Own Dyes from Fruits, Flowers, Berries, Nuts, Roots, Stalks, Bark, and Leaves, by Douglas Leechman, PhD, Webb Publishing Co, St Paul, 1945. This little book is written in an unusually clear, lively style, which removes all the mental barriers which often stop a person from trying out natural dyes. It gives simplified, uniform methods for handling wool, mordanting and preparing dye baths, information on the best common dye plants with recipes for their use, and an index of dye-plant colors. On reading it, one wants to go immediately to the woods or garden to pick leaves and bark, and start boiling a dye pot.

Your Hand Weaving, by Elsie G Davenport, Sylvan Press, London, 1948, \$2.00. Although we cannot approve the stress given to weaving on simple home made equipment, one must commend the preceptive handweaving philosophy presented here, the many excellent line drawings, and the clear directions. We liked the statement in the Introduction, "The originality and individuality which will distinguish your work from the product of the power loom will come when your mastery of the craft leaves you free to express your own personality." And the good, sound advice given to loom purchasers, "Above all, suspect the 'nice, cheap little loom' of any kind. Nowadays, neither good craftsmanship nor good wood can be obtained cheaply."

Weave It Yourself, by Flora De Goforth, United States Indian Service, Printed by Haskell Institute, Lawrence Kansas, April 1947, \$5.00. This is a beautiful, 10 by 13 inch volume which could be printed at this price only by the government or a foundation. Its 97 pages take up only one simple project -- the weaving of a two-harness, coarse wool shawl. But in her 75 full page, beautifully constructed diagrams, Miss Goforth shows how to build a two-harness loom and all the other required equipment, as well as teaching the warping and weaving processes by the picture method instead of by words. She presents a warping method, new to us, which we are anxious to try when we can have the equipment built. The photography of Helen Post is extraordinary.

Den Stora Vavboken, by Mary Block, Stockholm, 1939, \$12.50. Though this is not a new book, it deserves mention as it is one of the finest additions to a weaver's library. Mr Veren remarks on the book, "Has a tremendous mine of material in its big 335 pages, 106 of which are in the most beautiful and vivid color imaginable, in clear and sharp detail. This magnificent encyclopediac volume covers many phases of weaving. Your inspiration, pleasure and knowledge to be derived from this masterpiece is infinite." Though it has considerable text in Swedish, ignorance of the language does not check the usefulness of the volume. The illustrations and drafts and tie-ups are so clear that they can be read as easily as written words, and more vividly.

Bobbin Lace, by Elsie H Gubser, 647 North Denver, Tulsa, Oklahoma. Though I must confess to complete ignorance on this subject, the diagrams, photographs and directions seem so clear that I'm sure any prospective lace maker could follow them. We are always happy to see such publications by Shuttle-Craft Guild members.

Weaver's Guide, Series I - The Traditional Linen Weaves, by Martha Colburn, The Shuttle-Craft Guild, Basin, Montana. This little packet of six lessons on the linen weaves was briefly mentioned last month. It is designed and produced by Martha Colburn, who has been helping this past year with the Shuttle-Craft Guild work. Miss Colburn is an unexcelled craftsman whose work can well serve as a model. The packet has six separate folders presenting the lovely old linen weaves: Huck, Lace Bronson, Spot Bronson, Canvas Weave, M's and O's, and Goose Eye, all for four harnesses. Each folder contains a 3 by 5 inch woven sample with one selvage, and a direction sheet giving draft, tie-up, materials used, sleying, threading, and weaving directions. A different linen is used for each sample (Numbers 10, 12, and 18 singles, 40/2 and 50/3) to give the weaver a basis for comparing materials in generous sized, washed and ironed swatches. The price of the packets is \$7.50 (\$1.35 each folder) but we are making a special introductory price of \$6.50 to Guild members. Miss Colburn has planned further series on different techniques.

Shuttle-Craft Guild members of long standing will notice a definite departure in subject matter in the last three Bulletins. These are planned as summer Bulletins, and we may make this shift in approach for the summer months part of our annual program. Handweavers seem to be "thinking" their craft more and more and asking questions which spread far outside the range of drafts, patterns, directions. We are gratified with your expressed reactions to the June Bulletin.

Arriet Douglas

THE SHUTTLE-CRAFT GUILD

BULLETIN

September 1949
Volume XXVI, Number 9
Basin, Montana



Subject:
A Mexican Warp-Pattern Weave
for Pick-Up or Eight-Harness

As Guild members know, I have spent a great deal of time during the last few years in the study of "native" weaves, -- especially the native weaves of the Americas, -- and in adapting such of these weaves as seem beautiful and practical for the use of modern weavers, on the types of loom most in use among us. Many of these weaves -- Mexican, Guatemalan, Bolivian, Peruvian, Philippine -- have appeared from time to time in the Bulletin.

Though not many of us have in our veins the blood of the early Americans, it is a curious fact that the patterns and weaves of the pre-historic American native art have a close affinity with modern American design. They seem to fit us and our way of life better than the European styles of weaving brought to the New World by our Colonial ancestors.

Not that the old Colonial patterns are not charming. Their somewhat prim but agreeably restful balance, their historic and sentimental values, are -- and I hope always will be -- very dear to us. In the Colonial type of house in which so many of us still live, nothing is as suitable; and in the un-stylized type of house few things are more agreeable than the old Colonial weaves and patterns.

But in these exciting days we seem to be at the beginning of a new era in art, and find more inspiration in the earliest forms of art expression than in the somewhat fussy and still quite static and simple rhythms of the tag end of the Renaissance, which was the leitmotif of the period even down to the time when I was young and in art school. We need today something bolder, something with the tang of savegry, and a balance far more subtle and dynamic.

We are apt to think of primitive people as crude and simple, but this is very far from being the case. Compared to the prehistoric Peruvian weaving the Colonial "four-harness overshot" seems childishly simple-minded. And our manual skill is far inferior to that of "savage" weavers who produce marvellously fine and beautiful textiles on the inconvenient equipment common among them. We are more ingenious than they and more self-conscious, but I sometimes wonder whether the actual I. Q. of the human race has not been fairly constant for at least the last few thousand years. In science and in material living conditions we have gone far -- but in art? If there are any textiles in the world more beautiful than some of the prehistoric weavings of Peru I have not seen them. Even the marvellous brocades of ancient China are no more gorgeous. And face to face with the craftsmanship of people who live in rude huts we would think unfit for use as chicken-coops, and who weave squatted on their heels on the ground with one end of the warp attached to a tree and the other end to their bodies, we with our elaborate equipment have reason to feel humble.

It is of course impossible for us in this day and age to be primitive. We are too analytical and self-conscious for that. And an assumed attitude is merely a pose -- amusing perhaps but of no lasting value. Art, in the period just behind us, had deteriorated into a mess of inanities. We are now, I believe, at the beginning of a thrilling new period. But it is perfectly true that it is far more difficult to make a satisfactory design of the modern type than to make a pleasing pattern in the Colonial style. In fact it is almost impossible to make a really ugly figure with four blocks of limited relative sizes, symmetrically arranged between two centers. But

it is easy to be quite hideous in the modern manner. To be sure we are not, artistically speaking, as much afraid of ugliness as we used to be in the days of lace-paper valentines and curled acanthus leaves. A touch of real, ferocious, intentional ugliness here and there seems to give relief to the nervous tensions of the present day. But ugliness can be overcome, and it must never be stodgy, accidental, meaningless ugliness. A weak ugliness is worse than a weak prettiness. In design there is one rule that, as far as I know, has never been disputed: whatever you do, do it vigorously and with intention -- "voulu" as the French art-lingo has it.

There is plenty of violent and deliberate ugliness about primitive art, and this ugliness when coupled with beauty of line and color is often very satisfying. For my own part, I am oldfashioned enough to prefer beauty to ugliness as the main art-expression, but of course this is merely a personal prejudice. There is plenty of beauty in the old primitive arts. Very often it is beauty that has developed slowly down through hundreds of years shaped by thousands of pairs of skillful hands, based on ancient and often completely forgotten symbolism, shaped by tradition till it has become an intimate expression of human life, answering to deeply rooted sense-reactions that are a part of the human nervous system. It is not surprising, perhaps, that similar decorative forms are found in widely separated parts of the world between which there appears to have been no communication. And not surprising that in the new art developing in our day there are so many affinities with primitive art.

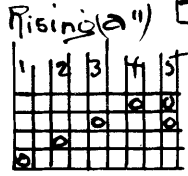
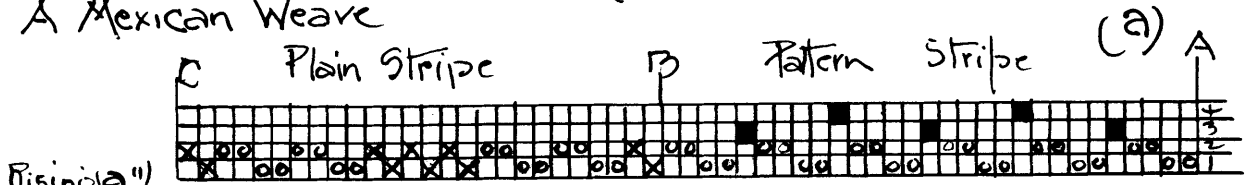
The very fact of the clumsy equipment used by native and primitive weavers leads to freedom of design in textiles. If you have an elaborate loom set up to a particular pattern, the temptation is to weave that pattern without change for a long time. It takes weeks, even months, to set up a complicated Jacquard loom to an elaborate pattern, and the loom when set up is likely to continue weaving the same thing till it falls apart or the market drops out from under it. A hand weaver with a simple threading and a few pick-up sticks can weave something just as elaborate if he chooses, and may change to something entirely different as the mood strikes him. Just as the primitive weavers did. Though we need not sit on our heels and fight for the alternate shed as they do.

The weave I have chosen for this Bulletin is a very simple one, useful for many purposes and almost certain to be pleasing. It would be difficult to produce ugliness in this particular weave so it is not recommended to anyone who wishes to produce shock. It is adapted from a Mexican weave used in the province of Cuernavaca for the wide sashes that are a part of the native costume. These sashes in traditional form are 12" or 14" wide and two yards or more long, with a foundation in fine white cotton and pattern stripes in dark blue, separated by narrow stripes in red and white cotton. The pattern stripes are woven in a great variety of small figures, each figure continued for 6" or 8". The same figure is woven in each stripe. I have seen pieces in this weave with as many as fourteen pattern stripes. The effect is rich and handsome, and the fabric might be used for runners, bags and for upholstery. As we are not bound by the Mexican tradition, other colors than dark blue and red may be used. Hundreds of interesting little figures may be produced on the five pattern threads on which the weave is constructed. Only a few of these can be shown on the diagram, to indicate the manner of the weaving. Any weaver will find it interesting to devise others.

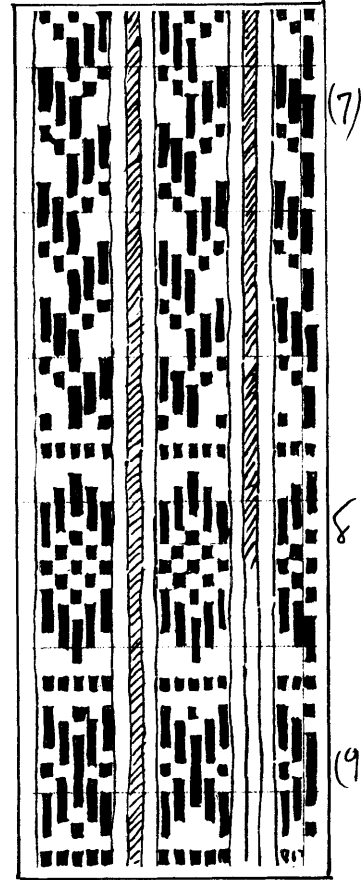
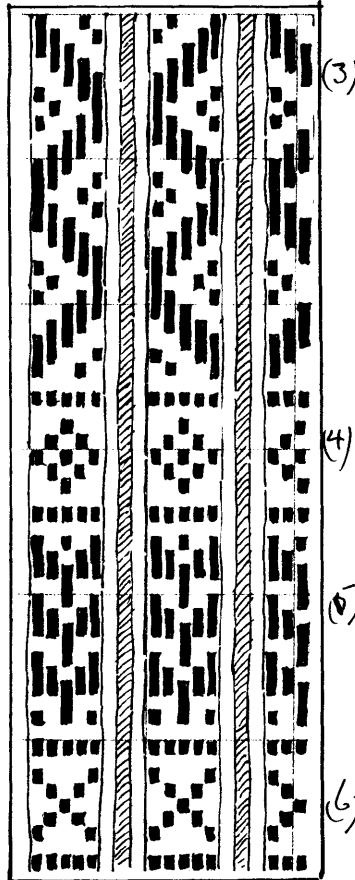
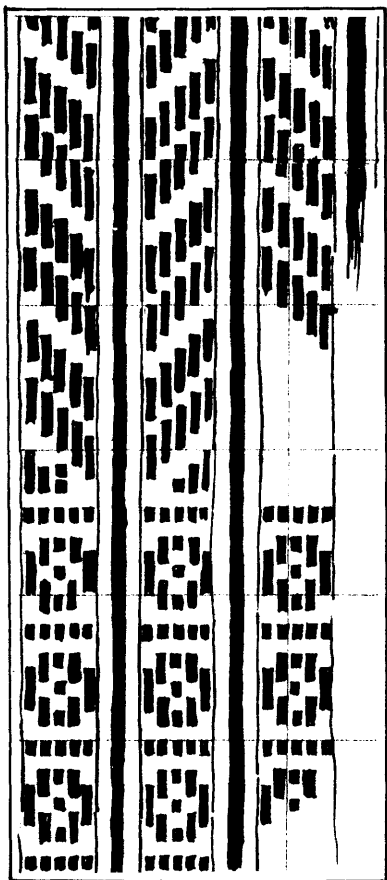
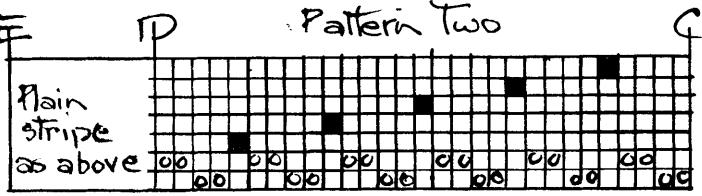
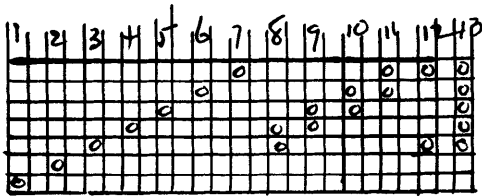
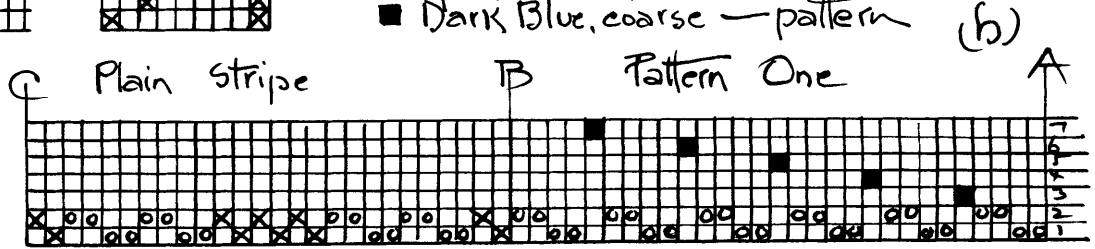
On the four-harness threading given at (a) on the diagram it is necessary to use a pick-up stick to produce the patterns, but on threading (b) all the pattern changes may be produced with the treadles -- or with the levers of a table loom.

The pleasing texture of Mexican and Guatemalan cotton fabrics depends largely on the use of a fine warp threaded double or triple. This makes a softer, more pliable fabric than can be produced by the use of coarse warps

A Mexican Weave



Fine white
X Red, medium, coarse
 Dark Blue, coarse - pattern



threaded single. For this weave I suggest 20/2 cotton set at 64 ends to the inch and threaded double as indicated on the draft. The pattern threads may be in a hard-twisted medium weight knitting yarn. The red threads may be in fine cotton like the warp ~~an~~ in a somewhat coarser mercerized cotton.

A close-set warp like this should be sleyed through a coarse reed or the sheds will not open easily. The reed serves merely to space the warp and the beat must be against a flat shuttle left in the shed, as for many other weaves of this type. I used an eight-dent reed for my experiments, with eight foundation threads to the dent and in the pattern stripes eight foundation threads and two pattern threads to the dent. For weft I used a #5 mercerized cotton. For a closer weave a finer weft may be used.

A more open setting than the one suggested produces a lighter and more open fabric which may be preferred. The pattern threads in this case should be coarser than for the closer weave.

To weave on the four-harness threading, tie-up (a') or (a''), treadle: 1-3, 2-3, 1-4, 2-4 and repeat for a plain effect. For plain foundation tabby weave: 1-3-4, 2-3-4 on tie-up (a') and 1,2, alternately on tie-up (a''). For the pick-up pattern effects: treadle 5 and insert a small pick-up stick under the desired pattern threads. With the stick in place, treadle 1 and weave; treadle 2 and weave. Repeat.

On threading (b), which includes two pattern stripes with the twill arrangement of five pattern threads slanted in opposite directions, and two intervening plain stripes, The pattern threads may be raised as desired by means of treadles or the levers of a hand-lift loom. In making the tie-up the five treadles indicated at 8.9.10, 11, and 12, may be omitted if desired though they will be found a convenience in producing the various little figures. The treadle at 13, tied to raise all the pattern threads, should not be omitted. Raise the pattern threads as desired to make the figure and then weave under them first on 1 and then on 2. This is the complete process, and is simple as possible. To produce a good fabric, however, it is necessary to weave with a flat shuttle -- preferably one with a knife edge along one side, -- and to beat against the shuttle as it lies in the shed.

As in other weaves of the warp-face type, the weft should not be permitted to lie loosely in the shed as in weft-face weaving, but should be drawn tight enough to keep a good edge. It must be remembered ~~at~~ that in warp-face weaving there is no take-up in the weft and this needs not be allowed for. However there is take-up in the warp and it will be found desirable to loosen the tension from time to time. These fabrics should not be woven with the warp stretched as tight as possible. During weaving the pattern threads will tend to run loose, as they do not interweave with the weft as closely as the foundation. When this becomes a nuisance, insert a stout stick under the pattern threads at the back of the loom; take the stick under the warp-beam and tie it down to the bottom of the loom by means of a cord and snitch-knot at either end, or hang weights on the ends of the stick.

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On the personal plane: I should like to say that I have recently returned from conducting a class at the University of British Columbia at Vancouver, and had a fine time. I only hope the class enjoyed it as much as I did. I shall be there again next summer at about the same time. And I am looking forward with pleasure to the class to be held in Kankakee, Illinois, at the house of our long-time Guild member, Miss M. Cornelia Stone, beginning the middle of September. I shall hope to meet many Guild members there.

May M. Atwater

The long-promised Twill pamphlet is at the printer's and pre-publication orders will be in the mail soon. The title is "Twill, Tweeds and All-Wool Fabrics" and the subject-matter is much expanded beyond original plans. Therefore, the post-publication price must be \$2.00. For the timeliness of Tweeds and Tartans in current fashion, see the August HARPER'S BAZAAR.

Harris C. Douglas

THE SHUTTLE-CRAFT GUILD

BULLETIN



October 1949
Volume XXVI, Number 10
Virginia City, Montana

Subject:
Christmas Gift Aprons
Free Summer and Winter

This month the address of the Shuttle-Craft Guild changes permanently to Virginia City, Montana, from Basin. We hope that as the years pass an increasing number of Guild members may visit the Guild Studio and also have the fascinating experience of enjoying the reconstructed frontier town of Virginia City.

October -- the Christmas Gift month. This year we are suggesting that the weaver be both gay and economical -- gay with colors, economical with a quantity approach to the warp. With the growing popularity of the sectional warp beam, weavers have an opportunity to make great savings both in time and in materials, by taking full advantage of the sectional beam for long warps. If a loom is warped with from forty to sixty yards of fine cotton, thirty inches wide, and threaded to a simple, basic draft, the weaving possibilities are almost limitless, and one has a whole season's weaving ahead without the interruption of preparing warps and threading.

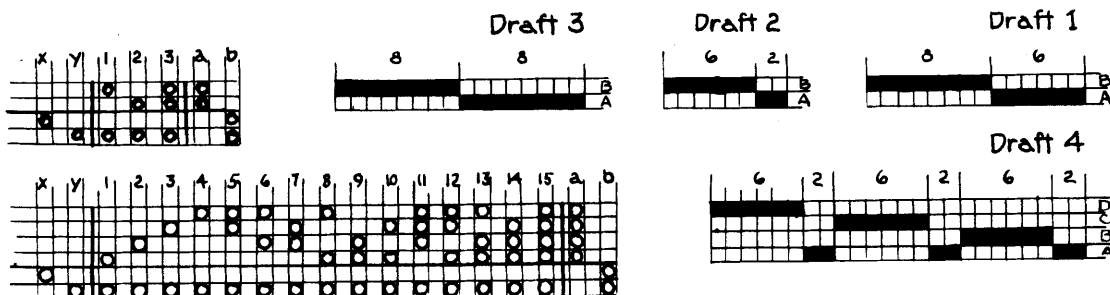
What have you planned for the year's weaving? Perhaps the many projects you have in mind could be executed on one warp. On a warp such as here suggested we have woven luncheon mats with napkins, many aprons, a Christmas table cloth, several dress yardages, a cotton suit yardage, a gold metallic evening jacket, blouses, upholstery for a small chair, gay banded kitchen curtains, dirndl skirts, bags. The potentialities of such a warp are so intriguing that we have adopted the policy of always keeping one threaded, putting on a different color in a slightly different threading when one runs out.

For warp, the 24/2 cotton (Lily Article 314) set at 36 ends per inch (1080 warp ends) is more practical than a heavier material. To make a sectional warp, it is necessary to purchase 72 2-ounce tubes of cotton, which will safely wind 15 2-inch bouts, 60 yards long. The tubes may then be put into shuttles for use as bobbins. The warp costs about 35 cents a yard, and the weft including pattern, slightly more. Extra pound cones of the same material in different colors may be purchased for weft, with an assortment of bright colors of 20/6 Soft Twist (Art 914) for pattern weft.

A warp of this kind which may stay on the loom for many months will become very tiresome if it is white or natural color, as a white warp limits the use of color and design in the weaving. Select a dark color, or a gay one, and the weaver finds that there is almost no limitation on the amount of fancy which may be applied to color combinations. The bright, full colors are safe, and almost any of them may be used together. It is only in using pastels, greyed and off-shades, and black and white, that the weaver runs into color trouble. One of our favorite warps is bright red; navy blue or black are excellent; grey makes a good background color and is particularly good if one wishes to use the bright colored metallics which are so popular now; light blue is good for delicate colors and "Wedgewood" effects; yellow or bright blue, if one wishes gay effects. Almost any color on the color card will make a good background for a wide variety of projects. This is a particularly good year for a warp of this type because of the great popularity of two-tone fabrics, or any material which uses one color in the warp and another in the weft. Here too

almost any of the bright or dark colors may be combined to give handsome effects. Warp-weft color combinations which we have found excellent are bright blue and red, navy blue and light green, red and topaz, red and maroon, and so one may go through most of the color chart. We have used metallics lavishly on these colored warps and find that the most satisfactory type is the fine metallic with nylon which is handled by the Terrace Yarn Company. This metallic has a yarn-like quality which makes it weave (and very economically as to price) into a pleasantly textured cloth without a wiry or harsh quality. The fine, colored lurex is good for pattern bands, but it does not have as much strength as the former type for large areas, and is much more difficult to handle.

The threading for such a project which will include many types of articles, must be carefully selected. The technique must be versatile, and the pattern simple, or one will become very tired of it. The Overshot technique is limited in adaptability and the patterns are on the whole too ornamental for wide use, so Overshot threadings should be avoided. We find a simple Summer and Winter threading the most practical and interesting. For four-harness weavers, a simple alternation of blocks as shown in the first three drafts is good. Our favorite threading for this free project is Draft 4, a 4-block Profile for six harnesses. To give designing freedom, we use the skeleton tie-up, with one harness tied to each treadle, plus the tabby treadles. Then a single or an alternating tie-down may be used, and pattern blocks may be combined at will through depressing several treadles at one time. When weaving the Summer and Winter in the Overshot manner (simple alternation of tabby with a pattern shot which uses a single tie-down) which is perhaps the best system to use for these projects, one of the tie-downs (tie-down "y" is indicated in the tie-up drafts) may be tied to each of the pattern harnesses to simplify the treadling. Basic directions for weaving Summer and Winter are given in the HANDWEAVER'S INSTRUCTION MANUAL.



It should be kept in mind during the weaving that the emphasis in such a project is upon color, so patterns should be kept simple and geometric and used only where accent is desired. Most of the weaving, we did in tabby, and introduced contrasting and rainbow stripes in heavier material, on tabby sheds. Where strong color stripes were desired, the pattern weft was thrown in the shed made by raising a tie-down harness (1 or 2), and tabby alternated. An interesting pattern may be made by using a pattern weft similar in color to the warp and making the tabby of a different color. In the directions which follow for four new apron styles, the colors indicated are those we used for our models. Others may be substituted, but these will give a start on designing. The navy blue warp was threaded to Draft 1, the bright red warp to Draft 4. Treadle numbers refer to the detailed tie-ups given. All pattern weaving is done with alternating tabby shots.

The Shirred Apron - On the red warp, weave 4 inches tabby with red, for hem. Change to topaz tabby for the body of the apron. Pattern: weave 2 shots maroon 20/6 on y (y tie-down used throughout); weave 10 shots tan 20/6 on y; weave polychrome pattern giving vertical lines of tan and spaced blocks of maroon by always preceding each maroon shot with a shot of tan on treadle 11, and following the pair of pattern shots with a tabby; treadle 8 - 14 shots

The New Shuttle-Craft Guild
COURSE OF INSTRUCTION IN HANDWEAVING
by Harriet C Douglas
Virginia City, Mont.

October 1949

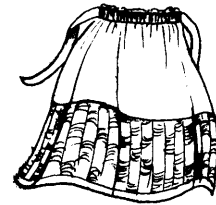
The new Course of Instruction in Handweaving replaces the former Correspondence Course which contained seven lessons and a thesis problem. It is a comprehensive course for home study which covers the basic techniques of 4-harness and multiple-harness weaving, as used in traditional fabrics and as applied to modern, interpretive weaving. It teaches hand-loom weaving, draft writing and analysis in all of the techniques, writing original drafts and patterns, training in color, designing, proportions, textures, and adaptations of techniques and materials to specific problems. In the weaving exercises a good bit of freedom is given the student in selecting to make specific articles or submit samples showing mastery of the techniques. The problems are so designed that all of the weaving exercises may be done on a 4-harness loom, but the advanced lessons may be done on a multiple-harness loom if the student has one available. In the course outline given below, all lessons marked (*) are optional lessons. Lessons 6 through 20 contain both draft writing and weaving.

- Lesson 1 - The Loom, Warping, Threading and Adjusting the Loom.
- " 2 - Simple Tabby and Twill Weaving, Study of Proportion.
- " 3 -- Introduction to Draft Writing.
- " 4 - Traditional Overshot Weaving.
- " 5 - Overshot Draft Writing.
- " 6 - Overshot Rose-Fashion Weaving and Drafting.
- " 7 - Overshot on Opposites.
- " 8* - The No-Tabby Weaves. Study of Color.
- " 9 - The Honeycomb Weave.
- " 10 - Twills and All-Wool Yardages.
- " 11 - The Crackle Weave, Rugs.
- " 12 - The Traditional Summer and Winter Weave.
- " 13* - The Modern Use of the Summer and Winter Weave.
- " 14 - The Four-Harness Linen Weaves.
- " 15* - The Modern Use of the Bronson Weave, Linens and Baby Blankets.
- " 16* - The Satin Weave, Damask, and Double-Faced Twill.
- " 17* - The Double Weave and Double Width Weaving.
- " 18* - The Point Weaves, Interior Decorating Fabrics, Texture Study.
- " 19* - Taking Drafts From Samples (Advanced Techniques).
- " 20* - Thesis in Textile Designing (Traditional or Modern).

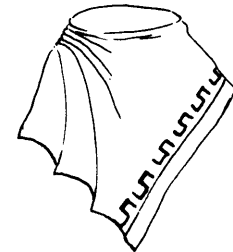
The cost of the course, with no correction of work, is \$25.00. This includes a notebook containing all of the instruction sheets with the drafting and weaving exercises, the HANDWEAVER'S INSTRUCTION MANUAL, the booklet TWILLS, TWEEDS AND ALL-WOOL FABRICS, mounted samples for analysis, sample cards of handweaving materials, several special leaflets, and a membership in the Shuttle-Craft Guild for one year. Any single lesson (lessons 1, 2 and 3 constitute one correction) will be corrected for \$5.00, though this cannot include instruction in background work taken up in previous lessons. Only weavers purchasing the course may send lessons for correction. Payment of \$50.00 in advance constitutes enrollment in the course and includes all of the above and correction of all except the optional lessons. A certificate will be given to anyone satisfactorily completing the Beginner's Course (the non-optional lessons). An Advanced certificate will be given for completion of the entire course. Lesson 20 may be submitted only after all other lessons have been corrected.

This new system is introduced to accommodate former students who have requested the new lesson material, weavers who wish the instruction material but do not wish to submit lessons for correction, and for those who wish to have an occasional lesson corrected. Return postage must accompany all lesson work to be returned. Students outside the U S must make a \$5.00 postage deposit for return of lessons. For groups using the course for class study, each member of the group must purchase the course. One set of lessons may be selected from the group work for correction. Certificates will be issued to all members whom the leader certifies as completing all lessons required. If the work is not completed in one year, lessons will be corrected and certificates issued only to students who maintain Guild membership after the first year (\$5.00 per year).

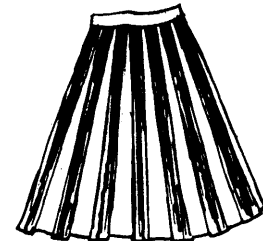
(maroon), treadle 13 - 14 shots, treadle 14 - 12 shots, treadle 12 - 12 shots, treadle 14 - 10 shots, treadle 13 - 8 shots, treadle 14 - 6 shots, treadle 13 - 4 shots, treadle 12 - 2 shots, treadle 14 - 2 shots, treadle 15 - 10 shots. Weave 8 inches tabby with topaz. For shirred waist band weave 2 shots on y with maroon, 6 shots on y with tan; weave 12 rows of polychrome with tan on treadle 11, followed by maroon on treadle 15; weave 6 shots tan on y, 2 shots on y with maroon. Weave 1½ inches tabby with red for ruffle, and 6 inches tabby with red for two apron strings. Before shirring waist band, hem the red ruffle ½ inch wide, to pattern band. Shir the waist band by pulling the 5 pairs of tan pattern threads in the polychrome to give the desired fullness, tying them in square knots to hold, and hemming knots under the apron strings.



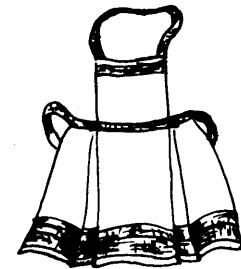
Toga Apron - This was made "Imperial Roman" by weaving maroon 24/2 tabby on red warp, with 2 inch wide Greek Key designs in gold. Weave 2 inches for hem. Weave pattern band with gold metallic pattern weft and maroon tabby: treadle 6 - 8 shots, treadle 11 - 20 shots, treadle 5 - 8 shots. Weave 34 inches with maroon tabby. Repeat pattern border and hem. To make this apron, first hem both ends to the pattern borders, then sew two strong snaps or hooks at end of one hem, to fasten on left hip. The apron should be draped by holding it around the waist and taking several deep, stitched tucks across the right hip so that one hemmed end and one side of the fabric will form a symmetrical point at center front. Place other half of snaps or hooks on selvage at waist line, to fit.



Dirndl Apron - This was woven on the navy blue warp, with rainbow stripes. Weave 2 inches navy blue tabby. Weave pattern with rainbow stripes of 20/6 on tabby sheds: 2 shots maroon, 2 skipper blue, 2 blue-green, 2 green, 2 yellow, 2 orange; then make pattern in bright red with navy tabby: treadle 1 - 8 shots, treadle 2 - 4 shots, treadle 1 - 1 shot, treadle 2 - 4 shots, treadle 1 - 8 shots; repeat rainbow in reverse. Weave 4 inches tabby with navy blue. Repeat to make 7 stripes and end with 2 inches of tabby for second side hem. For a Dirndl Skirt weave eleven pattern stripes. Weave 3 inches navy tabby for waist band, and additional for apron ties. This apron is made up by stitching pleats in the navy tabby, graduated to fit hips, 7 inches deep from one selvage. Leave pleats unpressed below stitching. Face hem for a skirt. This is very attractive as a short apron woven on a 20 inch wide warp.



Bib Apron - Woven on navy blue warp with light green tabby, and rainbow stripes of 20/6 stranded weft. Weave 4 inches light green tabby, for hem. Weave a 5 inch pattern band: 10 shots maroon (on tabby sheds again), 6 shots skipper blue, 2 shots blue-green, 2 green, 2 yellow, 2 orange; weave pattern detail with emerald green 20/6 and navy blue tabby for 10 shots on treadle 2; follow with 2 orange, 2 yellow, 2 green, 2 blue-green, 2 blue, 2 maroon, 1 blue, 1 blue-green, 1 green, 1 yellow, 1 orange; pattern in green with navy tabby, 8 shots on treadle 1, treadle 2 - 4 shots, treadle 1 - 8 shots. Repeat rainbows and first pattern detail in reverse, finishing with a narrow rainbow. Weave 12 inches in light green tabby. Weave pattern band of 4 maroon, 2 blue, 2 blue-green, 2 green, 2 yellow, 2 orange, then pattern detail in emerald of 4 shots on treadle 1, 2 on treadle 2, 4 on treadle 1, and reverse rainbow. Weave 4 inches in light green tabby.



Repeat narrow pattern band. Weave 2 inches light green tabby for top hem. Weave apron strings of narrow pattern band with 1 inch of tabby on either side for hemming. Use the first woven narrow pattern band as the waist band. Cut from top to within one inch of this, on both sides, to leave bib 8 to 10 inches wide. Hem top and sides of bib and top of waist band. Take two deep pleats in waste band to form pleated side panels. This apron may be woven on a 20 inch loom by weaving an extra strip for side panels. Make neck band of pattern pieces cut from sides.

Luncheon Mats and Napkins - Weave 1 inch tabby same color as warp for fringe and edging. Weave (with a different color in 20/6 or a metallic weft) four shots in tie-down shed (with tabby) then two shots on one pattern shed. Discontinue original tabby and weave body of mat in tabby of the heavy material for 18 inches. Repeat beading and 1 inch of tabby like warp. This makes two mats. Cut the piece up the center and hem cut edges and selvages. Fringe $\frac{1}{2}$ inch of plain border and whip. Make four napkins of a 30-inch square woven in tabby like the warp, with $\frac{1}{2}$ inch whipped fringe all the way around.

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A new pamphlet is now available: SCOTCH TARTAN SETTS, A Shuttle-Craft Guild Guide For Weaving 132 Traditional Plaids, by Harriet C Douglas. This gives the setts for threading and weaving almost all of the Tartans illustrated in the Innes and Bain books, with a brief text on suggested articles for Tartans, suitable materials and their sources, and correct warp settings. Color samples of the Fabri Tartan yarns will be supplied with it. Price -- \$1.35.

Here is good news for the weaver who wishes to use Fabri this year. The price of Fabri has been reduced so that we can now sell it to Guild members at the pre-war price of 65¢ a 2-ounce skein, or \$5.20 per pound. For orders of under 3 pounds, please add 20¢ a pound for mailing, and we shall carry the mailing costs for orders of 3 or more pounds. For the present, our color range will be limited to the colors used in Tartans (sea moss green, blue, red, yellow, black, white, light green, grey, American Beauty) although we can fill orders on other colors as long as present stocks last. We hope to have other materials for you soon.

The Bulletin for December, in addition to the subject matter index for the year, will contain directions for using this same Summer and Winter warp for yardages and interior decorating fabrics. It will also contain an article on loom and equipment recommendations and warping methods, from this year's experiments with a wide variety of equipment. The November Bulletin will be devoted to Tweeds as used in the traditional Scotch District Checks. It will give directions for weaving the checks shown in the magnificently illustrated article "Authentic District Checks" in the current AMERICAN FABRICS. AMERICAN FABRICS has given the Shuttle-Craft Guild permission to use this article and has agreed to make reprints of the article available to Guild members for \$1.00. If you wish to order the illustrations for next month's Bulletin ahead of time, write to American Fabrics, Empire State Building, New York 1, N Y and enclose \$1.00. The Shuttle-Craft Guild is planning to add photographic illustrations to the Bulletin, starting the first of the year. If Guild membership expands sufficiently in the next few months to justify the added expense, we wish to increase the size of the Bulletin and add some features.

Mrs Atwater sends the following message for students who enrolled in the correspondence course, previous to September 1946, under her, "There seem to have been a number of people lately who subscribed for the course many years ago and did not finish. -- these people dropped out and seem to think they can now go on --. I did take on a few who had nearly finished, but I shall not do it any more. The lesson sheets are out of print. -- though if they wish to do the final lesson (the thesis) I am willing to criticize it." The new course plan is herewith enclosed. Anyone with unfinished work may write me and we shall see what arrangements can be made.

Harriet C Douglas

THE SHUTTLE-CRAFT GUILD

BULLETIN



November 1949
Volume XXVI, Number 11
Virginia City, Montana

Subject:
Tweeds
Scottish District Checks

Every textile-wise person is familiar with the beautiful Scotch Tartans, each plaid an identifying symbol traditionally associated with a specific Scottish clan. Likewise familiar are the splendid tweed fabrics which originate in Scotland. But few people are aware of the fact that the color arrangements of the tweeds are likewise traditional. A new knowledge of the Scotch Tweed has recently been brought to American textile users through the combined efforts of the woolen industry of Scotland and the publication AMERICAN FABRICS. In issue Number 10, 1949, AMERICAN FABRICS presents the first comprehensive collection shown in the U S A of the Authentic District Checks. The article gives large, full-color illustrations of the twenty-six most important District Checks, and the editors have given the Shuttle-Craft Guild permission to use the article, and write the directions for handweavers to reproduce these tweed designs. They have agreed to furnish reprints of their article to Guild members who wish to send \$1.00 to AMERICAN FABRICS, Empire State Building, New York 1, N Y.

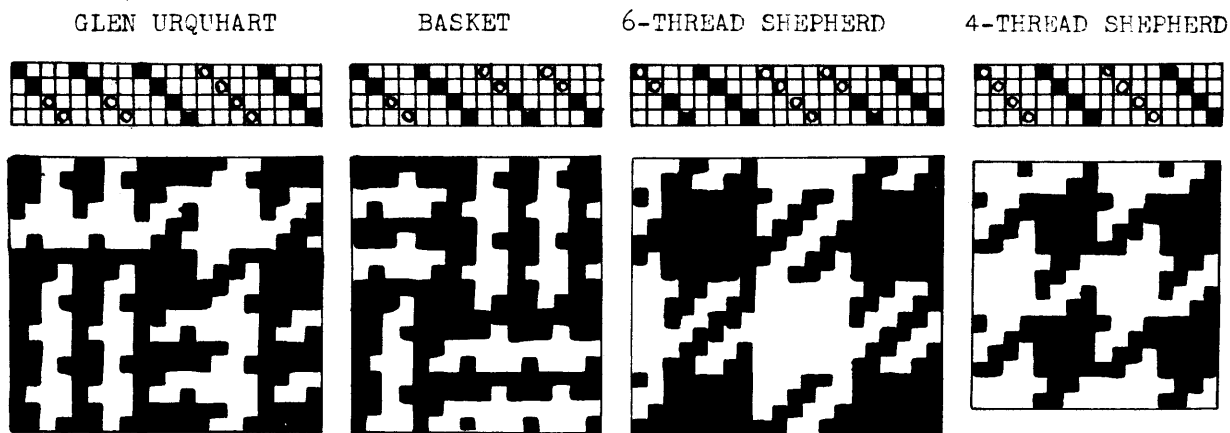
Though equally beautiful in their own way, the District Checks are less known than the Tartans because they are more recent in development and are specialized in use. They are the official tweeds, adopted by the great Highland hunting estates for their foresters, gamekeepers and employees. A few of them are associated with the Scottish Regiments and used by the officers as civilian attire. The first of the District Checks is the famous Glen Urquhart called by some the greatest single advancement in the history of wool designing. It was designed about 1848 by a certain Lizzie Macdougall and woven by William Fraser for use on the great Glen Urquhart estates of Lady Caroline Countess of Seafield. Lady Caroline, herself a famed handweaver, adopted the check for her estate employees. Queen Victoria and Prince Albert, with their genuine interest in promoting better welfare on their Scottish estates, are largely responsible for developing and popularizing the District Checks. In 1874 an American gun club adopted one of the checks as their club tweed, and since that date the so-called Gun Club Checks have been increasingly popular in this country.

Originally handwoven of homespun tweed yarn, colored with vegetable dyes, the Checks are an ideal expression for the modern handweaver. They are all woven on the simple, four-harness twill threading, in the balanced 2-2 twill. The patterns are formed by color stripe arrangements in the warp, usually two or three colors, woven with identical stripes in the weft to give checks. The color range is limited by the natural vegetable dyes, the basic ones being white, black and several shades of brown: tan, russet, red-brown, chocolate brown. Another common color is a green-grey called lovat mixture. Scarlet too is common, and incidental colors used mainly for overplaids are tartan green, yellow, navy blue and a black and white twist.

"The Shepherd Check of the Scottish Borders is the foundation on which the entire series of District Checks rests. There has been many a hot debate on whether a Shepherd Check was the four white four black, or the six white six black pattern. Actually either could be right or wrong because the Shepherd

Check consisted of about a quarter inch of white and a quarter inch of black, so that the number of threads in the pattern was controlled by the size of yarn used in the fabric." We are glad to have American Fabrics settle that long standing weaver's argument for us, and it gives us a key to proper warp setting. All of the American Fabrics authentic illustrations show the six-thread check, which means that a warp setting of about 24 per inch should be used. Among the commonly available tweed yarns the one which sets well at 24 per inch is the fine color range spun by the Handweaving Yarn Company, P O Box 7145, Elkins Park, Penna. If a genuine Scotch Tweed yarn is desired the imported Beehive Tweeds distributed by the Royal Society, Inc, 230 Fifth Avenue, New York 1, or 770 Mission Street, San Francisco 3, is ideal. This yarn should be set at 20 ends per inch, so either the four-thread or the six-thread check is suitable. Since the true District Checks are woven of handspun yarns, what could be better than the yarn handspun by the blind and distributed through the National Industries for the Blind, 15 West 16th Street, New York 11, now available in several fine colors. This is a heavier tweed which sets at 16 to 18 per inch, so the four-thread check is appropriate. For a truly beautiful interpretation of the checks, though in worsted rather than tweed, the Bernat Fabri may be set at 30 ends per inch to give a check size identical to that of the illustrations. Chain rather than sectional warping is recommended for all but the simple Shepherd Check and the Gun Clubs without overplaid, as the color arrangements make sectional warping troublesome and time consuming.

The illustrations below, with abbreviated drafts, show the color arrangements which result from the various warp and weft stripes. Overplaids which occur in many of the Checks are made by replacing one of the dark stripes, at regular intervals, with another color. A certain classification of Checks may be made; first, the fundamental Shepherd Check, with its color variations, and its offspring the Gun Club, both of them plain and with overplaids. The small Basket checks make a further group, with the Glen Urquhart and its variations combining the four-thread Shepherd Check with the Basket. Then there are several distinctive Checks, and a few Bastards in which the warp color pattern and the weft color pattern differ.



SHEPHERD CHECK -- Originated in the middle ages with the shepherds of the Lowland Borders, but traveled northward through the Highlands.

6 white, 6 black, alternated; or 4 white, 4 black, alternated.

THE ING -- Identical to the Shepherd except in color.

6 white, 6 red-brown.

THE COIGACH -- The original American Gun Club Check, though Scottish in origin.

6 white, 6 black, 6 white, 6 red-brown.

- THE DACRE -- Identical to the Coigach but twice as many ends per stripe.
Should probably be of fine yarn set at 36 per inch, as the over-all
check should measure a little over an inch and a quarter.
12 white, 12 black, 12 white, 12 red-brown.
- THE GLENFESHIE -- A very ancient derivative of the Shepherd in which the
scarlet overplaid is said to have been introduced about 1840 to distin-
guish the gamekeepers of the Glenfeshie Estate from the shepherds.
6 white, 6 black -- 9 times,
6 white, 6 scarlet.
- THE STRATHSPY -- An overplaid made by substituting black for every 4th red.
6 white, 6 black, 6 white, 6 red-brown -- 3 times,
6 white, 6 black, 6 white, 6 black.
- THE DUPPLIN -- Bolder than the above, with a scarlet overplaid.
6 white, 6 black, 6 white, 6 red-brown -- 3 times,
6 white, 6 black, 6 white, 6 scarlet.
- THE SEAFORTH -- A Regimental Tweed, worn as civilian attire by the officers
of the Seaforth Highlanders.
6 white, 6 chocolate brown, 6 white, 6 tan -- 3 times,
6 white, 6 chocolate brown, 6 white, 6 russet.
- THE LOCHMORE -- A Gun Club with no overplaid.
6 white, 6 red-brown, 6 white, 6 lovat.
- THE GLEN MORISTON -- The oldest Gun Club, from the Glen Urquhart period.
6 white, 6 navy blue, 6 white, 6 lovat.
- THE GAIRLOCH -- A Bastard Gun Club, with tan replacing white in the weft.
6 white, 6 black, 6 white, 6 red-brown.
- THE BALLINDALLOCH -- Another Bastard, with tan replacing the white in the weft.
6 white, 6 red-brown -- 7 times,
6 white, 6 lovat.
- THE KINLOCHEWE -- A Shepherd derivative with an unusual overplaid.
6 white, 6 russet -- 7 times,
2 white, 1 scarlet, 1 black, 2 white, 6 russet.
- THE FANNICH -- A true Bastard with completely different warp and weft colors.
Warp: 6 white, 3 lovat, 2 black, 2 yellow, 2 black, 3 lovat,
Weft: 6 white, 6 lovat, 6 white, 6 chocolate brown.
- THE BROOKE -- A Gun Club using a black and white twist, with overplaid.
6 white, 6 black and white mix, 6 white, 6 lovat,
6 white, 6 b & w mix, 6 white, 1 scarlet, 4 lovat, 1 scarlet.
- THE INVERCAULD -- The simplest of the Basket arrangements.
2 white, 2 brown and marl twist -- 22 times,
2 white, 2 tartan green.
- THE HORSE GUARD -- A Regimental. A true Basket with an overplaid. The baskets
are made by balancing the light or dark stripes at the edge of each square.
2 white, 2 red-brown -- 29 times,
2 white, 4 navy blue.
- THE SCOTS GUARDS -- Another Regimental, with a double overplaid.
2 white, 2 chocolate brown -- 8 times,
2 white, 2 scarlet,
2 white, 2 chocolate brown -- 8 times,
2 white, 1 scarlet, 4 brown, 1 scarlet.

THE GLEN URQUHART -- A combination of 4-thread Shepherd and 2-thread Basket.
4 white, 4 black -- 8 times,
2 white, 2 black -- 15 times.

THE MAR -- A Glen Urquhart variation with an overplaid.
4 white, 4 chocolate brown -- 5 times,
2 white, 2 chocolate brown -- 12 times,
4 white, 4 green,
4 white, 4 chocolate brown -- 3 times,
4 white, 4 green,
2 white, 2 chocolate brown -- 12 times.

THE SMALL GLEN URQUHART -- Blacks and whites balanced to give a Basket.
4 white, 4 black -- 6 times,
4 white
2 black, 2 white -- 12 times,
2 black.

THE PRINCE OF WALES -- Like the Small Glen Urquhart but with an overplaid.
4 white, 6 navy blue,
4 white, 4 red-brown -- 5 times,
4 white, 6 navy blue, 4 white,
2 red-brown, 2 white -- 15 times,
2 red-brown.

THE BENMORE -- Like the Prince of Wales but different colors and smaller.
4 russet, 4 tan,
4 chocolate brown, 4 tan -- 4 times,
4 russet,
2 tan, 2 chocolate brown -- 11 times,
2 tan.

THE RUSSELL -- A Bastard in which tan weft replaces the black warp, and a tan
and white twist in weft replaces the white in the warp.
6 white, 6 black -- 7 times,
6 white, 6 russet.

THE GUISACHAN -- A Check of a different nature, threaded to Herringbone:
1,2,3,4; 2,1,4,3, to give a four-pointed hound's-tooth figure. A Bast-
ard with four tan in the weft replacing the four black in the warp.
4 white, 4 black.

THE ERCHLESS -- A tweed which has no check pattern. The warp is of three
thread units with 1 white, 1 pale stone drab, 1 yellow. The weft
throughout is black and white twist.

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With this Bulletin, and the recently published booklets on TWILLS, TWEEDS
AND ALL-WOOL FABRICS, and SCOTCH TARTAN SETTS, the Guild has for the present
terminated the subject of weaving wool yardages. An interesting correction to
the TWILL pamphlet is supplied by one of our Scotch Guild members. "You have
given to the English our Border country, so renowned in verse and song, and
very bloody history. I know the country like the palm of my hand, and love it
well. The Tweed River does not form the boundry between England and Scotland.
The boundry runs Farther south, from Carlisle, through Carters Bar, to Berwick.
Incidentally you have given some of the best woolen mills to the English and
they would be very pleased to have them." Another apropos comment regards the
recommendation in the August Bulletin of a book on vegetable dying of wools --
a Guild member who is experienced in dying writes that we were trapped by a
beautiful flow of words, as the directions are not practical. If you want a
splendid Weaver's DIRECTORY, be sure to send 10¢ for the new one to WOMAN'S DAY,
Box W849, 19 West 44th Street, New York 18, N Y.

Harrist C Douglas

THE SHUTTLE-CRAFT GUILD

BULLETIN



December 1949
Volume XXV, Number 12
Virginia City, Montana

Subject:
Equipment Evaluation and
Sources. Dress Fabrics

The first problem of the handweaver, and the decision which will go farther than any other to determine the scope, originality and quality of one's weaving, as well as the pleasure which comes from it, is the selection of a loom. This is a very real problem to the uninitiate who has decided to become a weaver, and is unfortunately a problem to the many experienced weavers who find that their first loom selection was a poor one and their equipment is inadequate, inefficient and limiting.

The Shuttle-Craft Guild, as one of its basic services to weavers, gathers together as much information as possible on looms, equipment and materials, so that Guild members may have the advantages of our experiences without having to go through long, painful and expensive periods of personal experimenting. We cannot be a complete testing bureau, but we are ready to cooperate with any manufacturer in testing looms and other equipment, and suggesting changes and improvements where they are needed. With new materials we make actual weaving experiments to determine appropriate uses, suitable techniques and warp settings, and any special handling problems. During the past year we have concentrated on this matter of looms and equipment to enable us to give sound advice to the hundreds of weavers and potential weavers who write to us for information, and to build up a well equipped studio for our own and our students' use. As we have no space or time for looms which do not measure up to our standards, our work consists of elimination of inadequate equipment as well as finding good equipment. For those weavers who wish to come to us for study this means the advantage of working with only good equipment and having a number of types of looms to try before selecting the one most suitable to the individual's needs. In our new studio there are now sixteen looms of nine different makes, with from two to twelve harnesses and up to 48 inches width, rigid and folding looms, sectional warp beams and solid warp beams and combinations of both -- all of them jack-type. There is also a wide variety of good accessory equipment. Since the Shuttle-Craft Guild does not sell equipment, and our only interest in any loom manufacturer is in the production of satisfactory equipment, we feel that our judgments are as unprejudiced as possible.

The following remarks are the result of our experience in weaving countless yards on many individual looms. They are intended to help the person who is interested in securing good weaving equipment and wishes suggestions regarding special materials and their uses. Certain methods which we have found particularly efficient are described. Listed separately are sources for good looms, equipment and materials, all of which we have tested and found reliable.

What are the requirements of a good loom? First of all it must be efficient, and to be efficient it must be very strong so it will never lose its rigidity or delicate adjustments. This means it must be made of all hard wood. It must be light in operation so that the weaver will not become unduly fatigued. The tie-up between treadles and lamms must be easy to make so that tie-up changes for different weaves are simple. The loom must be made with

absolute precision so that every beam is exactly parallel and cannot work loose. On a jack-type loom the warp must slope down at exactly the correct angle from the back and breast beams to the heddle eyes. The harnesses must be adjusted so that the warp threads, when a shed is made, lie exactly on the shuttle race. The beater must be strong, heavy and firm, with never a wobble when the loom is threaded for weaving. There should be at least twelve inches of space between the reed, as the beater lies at rest, and the breast beam, and fifteen inches is better. Ratchet wheels must be of hard steel, with close cut, deeply set teeth so they will never wear or slip and so fine tension adjustments may be made. There are a number of details which lead to greater weaving efficiency. It is convenient to have two warp beams in place, a solid beam and a sectional one; and two warp beams necessitate a double back beam. With two warp beams, one of them, preferably the solid beam, should be controlled by a brake rather than a ratchet. A cord or wire should extend from the ratchet prawl on the warp beam to a handle or pedal at the front of the loom so the weaver may release the tension without getting up. We use jack-type looms altogether because they require no balancing or adjusting of the harnesses and because single and triple tie-ups may be made as easily as the double tie-up to which the counter-balanced loom is restricted. Also, jack-type looms are usually more compact and neater in appearance. The loom must have at least two more treadles than there are harnesses. We believe that the scope of one's weaving should be determined by the imagination and knowledge of the weaver, not by the limitations of a loom.

RECOMMENDED LOOMS

Only a custom built, individually tested loom, manufactured by someone who is an experienced weaver and understands the requirements of a good loom, can meet these qualifications. Treadle looms which we have tested thoroughly and find satisfactory are the Macomber, the Gilmore and the Norwood. The Macomber loom is a neat, compact, folding loom, exceptionally strong, and with all moving parts made of metal so there is nothing to come out of adjustment, no cords to wear out or to look unsightly. It is made in four widths and each one is made from standard patterns for ten harnesses; but it has the great advantage that it may be purchased with as few as two harnesses and more added later. The treadle action is exceptionally light, even on ten-harness tie-ups. It comes supplied with a solid beam unless the substitution or addition of a sectional beam is requested. Brakes may be substituted for ratchets. One of its outstanding features is the patented system for making quick lamm-treadle tie-ups. The Gilmore is a beautifully made loom of all wood with push-up harnesses which eliminates the common superstructure in a loom and inconvenient, unsightly harness cords. It is the only loom fitted with a stainless steel reed, an expensive addition but very important to weavers living in damp climates. The loom is perfectly balanced and has a particularly good beater. It is equipped with a sectional warp beam a yard around. Both the Gilmore and the Macomber looms will stand a lifetime of hard usage. They are truly professional looms. The Norwood is a satisfactory folding loom built on the Gilmore principle of push-up harnesses. It is recommended particularly for the hobby weaver who wishes to keep his equipment in the livingroom, as it is made of all cherry wood and is a delightful piece of furniture. Loom bench, creel and other equipment come in the same wood and styling. It has several other advantages of the Gilmore such as a 15-inch weaving space and a yard-around sectional warp beam. The folding method for the loom is unconventional, but very simple, though it does not give as great rigidity as the more usual X-fold. Our experience is that the push-up variety of harness is very efficient for four-harness looms, and that such a model is desirable where an attractive looking loom is needed. However, the leverage is not as good, making the treadles very heavy to operate on multiple-harness weaves.

TABLE LOOMS

The hand-operated table loom has many specific uses: for weavers with limited space and unlimited time, for beginners, for teachers, and for experimenters. Two good table looms, with twenty inches of weaving width and four or eight harnesses, are the Structo and the Missouri. The Structo is excellent for schools and for children because its metal parts make its mechanism fool-proof. The Missouri has a top-castle which folds down compactly for storage, it has a wide weaving space, a well-adjusted beater and a good beam capacity. The table model is excellent for the weaver who needs an emergency loom or a loom for experimenting. Because the harnesses are operated by hand, the eight-harness models are better than treadle looms for working out the multiple-harness weaves. The little 8-inch wide, all metal Structo is particularly good for experimenting and sample work, though its toy-like size precludes its usefulness for actual weaving. As the table looms are excellent for beginners, and are far less expensive than treadle looms, many potential weavers prefer to purchase a table loom for learning, before investing in a treadle loom, and religating it later to experimental and emergency uses.

SMALL CRAFT LOOMS

For those interested in the weaving crafts rather than in actual loom weaving, a good 12-inch wide, 2-harness loom is sold by Lily Mills Company. Mr Gilmore makes a good, modern type, Inkle loom at a reasonable price. A delightful and practical Inkle loom which will weave up to twelve inches wide has been designed by a Guild member, Miss Hannah Jones, Rt #1, Langley, Wash, and is available through her. It is sturdily built of hard wood and has warp and cloth beams with metal ratchets.

WEAVING EQUIPMENT

Warping Board: A warping board should be made of hard wood and the pegs should be of 3/4 inch hard wood dowling, sanded perfectly smooth. The pegs should be placed so that each turn of the yarn measures exactly one yard, and a 15-yard capacity is a convenient size. There should be several peg holes and removable pegs at the top where the cross is made (or at the side if you prefer to warp vertically) so that the position of the cross may be adjusted according to the demands of the loom and of the particular warp.

Skein Holder or Swift: This piece of equipment is important to the person who weaves from skeined yarns, and should be strong and free turning. The skein holders sold in knitting departments of stores are inadequate. Recommended types for weavers are known as the Umbrella type, Squirrel Cage type, and Bird Cage type, all made of hard wood.

Spool Rack or Creel: These come in a variety of styles and a wide price range. There is little preference as long as the rack is balanced well enough not to topple over, and it has space for plenty of spools (at least 72).

Tensioner: In buying a loom with a sectional beam, it is advisable to purchase the tensioner from the loom manufacturer so it will be adjusted to fit the particular loom. If a general tensioner to use with several looms is desired, the best kind is the Gardiner tensioner supplied by both Gilmore and Macomber and available from Gilmore.

Warp Measurer: One question which comes to us with increasing frequency is how to measure the exact yardage of warp wound on spools for sectional warping. Our own practice is to warp sectionally only warps which may be obtained on commercially wound tubes of suitable size, as warps of unusual material, heavy material or short warps may be prepared faster by the chain method. The usual

way to measure spooled yardages is to estimate by weighing. However, we have recently had from Mr Brophil the only practical measurer we have ever seen. The price is high (\$35.00) because the manufacturing cost is high, but Mr Brophil says the price can be reduced if he can put it into quantity production. As the outfit includes a bobbin winder with a strong motor, another bobbin winder is not required.

Shuttles: Shuttles of various types are available from anyone who sells weaving equipment. The size and design used is a matter of personal preference with the weaver. We like the large shuttles made by Mr Gilmore (\$2.00) for their weight, balance and yarn capacity. For a table loom which makes a narrow shed, the small imported Swedish shuttles are best. Stick shuttles -- very awkward to use -- are usually desirable only for certain pick-up weaves.

Bobbin Winder: Most people prefer electric bobbin winders to hand operated ones. A satisfactory one may be devised by having a six inch shaft fitted to an electric mixer or a sewing machine motor, or some other small home motor. A good winder with a small motor neatly mounted on a board is available at a reasonable price from Mr Carter. It may be purchased with either a straight or a tapered shaft, and with a foot-controlled rheostat if desired.

Pick-Up Sticks: Many people write asking, "What is a pick-up stick?" A pick-up stick is any stick used to pick up warp threads in the pick-up weaves. The only requirements are that the stick be a few inches longer than the width of the warp being woven, and that it be of hard wood, sanded and polished like glass, with a pointed or beveled edge. For many pick-up weaves, after the warp pick-up has been made the stick is turned on edge to form a shed through which the shuttle must pass, so a stick an inch to an inch and a half wide is advisable. For other weaves a narrow stick, and even a knitting needle, is suitable. With some thin hardwood sticks, a whittling knife and some sandpaper, it is easy to make pick-up sticks of any desired length and design. Leash sticks supplied with looms may be used for this purpose.

Small Equipment: Warp counters to count the number of turns of warp put on a sectional beam are sometimes desired, but in the long run the direct system of counting the turns oneself is usually most reliable. Counter screws are available from distributors of equipment but they are a bit of a nuisance and not always accurate. Spools for rewinding thread for sectional beaming -- a strong, heavy cardboard variety which will not wreck an electric bobbin winder -- are sold by Mr Brophil at the reasonable price of 75¢ per dozen. An efficient little Ball Winder for wrapping skeined yarns is sold by Mrs Cohn for about \$1.50. This may be used advantageously for winding warp for sectional warping if the ball is transferred from the shaft of the winder to a cardboard tube of the size which quarter and half pounds of yarn are wound on. Inquiries come often about the advisability of using a Stretcher or a template, to prevent narrowing-in during weaving. We definitely do not recommend the old fashioned, nor in general is the use of a stretcher good weaving practice. However, a stretcher is occasionally useful when weaving wool yardages and the only satisfactory one we have found is the Huxley Stretcher sold by Brophil. Reed Hooks are available for about 25¢ from anyone sells equipment. This is one bit of equipment, however, which is not basically necessary. Threading is much faster (unless done by two people) when done by hand, and one can sley more readily with a thin bladed table knife.

METHODS AND SPECIAL EQUIPMENT

One of the most useful things we find in the studio is dowels of varying sizes. We use these altogether when beaming a chained warp from front to back. After the warp is sleyed, threaded and tied to the warp beam, unchain a few yards and hold the warp under tension. Insert four dowels in tabby sheds in front of the reed. Then pull two of the dowels down the warp for a yard or

two to straighten the warp. (This is best done if the chains are held under tension either by a helper or by wrapping them around something such as the back of a heavy chair.) Then turn the beam until the lower pair of dowels has traveled up to the pair which lies in front of the reed. Repeat this process until the entire warp is beamed. The two sticks in front of the reed act as tensioner pegs, putting an even tension across the entire warp and obviating the necessity of the chain holder giving the tension. For certain slick warps an extra pair of tensioner dowels is needed in front of the reed. This is a very quick beaming method which eliminates much of the warp handling and gives an even, reliable tension.

Corrugated cardboard is the best thing to use for separating the layers of beamed warp. Wind a piece of corrugated cardboard with the warp at the beginning and there will be no distortion of the warp from the tie-in knots. Cut strips lengthwise the length of the beam, or at least two inches longer than the warp width, and wide enough to encircle the beam. Four or six turns of the beam may be made between each insertion of a round of corrugated cardboard. A strip of corrugated cardboard is also advisable on the cloth beam at the beginning of a piece of weaving, to cover the tie-in knots.

A Warping Stick is a gadget which we have devised to use in sectional warping and in putting a chained warp on a sectional beam. (It is a useless waste of time making individual chains of warp for each section and beaming them separately, but the current preponderance of sectional beams on looms creates a problem in beaming when a chained warp is desired.) The Warping Stick is a piece of hard wood the length of the back beam of the loom, with holes drilled to match exactly the divisions of the sectional beam, and one-inch pegs the size of the divider pegs on the beam inserted. The stick is clamped to the back beam of the loom with a C-clamp at each end, and the warp is accurately divided with two inches of warp in each required section. The pegs then guide the warp into the proper beam sections and no threads catch on the beam pegs during beaming. Cardboard or other layer separators are not necessary for a sectional warp beam. This simple Warping Stick was first devised to facilitate sectional warping. The greatest difficulty in sectional warping is adjusting the tensioner for each beam section in exactly the right position so that no threads catch on the pegs at the sides. If the warping Stick is used, only one adjustment is needed for the entire beaming, as the ribbon of warp is merely lifted from one section to the next.

We make sleying easy with another gadget. A 40-inch long board with two pieces of metal weather-stripping tacked down the center makes a firm holder into which a reed may be slipped. This may be placed across the arms of a chair so the weaver may sit comfortably while sleying the reed. If preferred, one may place the rack on a table for sleying. Another reed holder is merely a board with two slanting props against which the reed lies, braced by small cleats in front.

The best system for tying the warp ribbons to a sectional beam is not with a stick attached to the beam but with an individual loop of strong cord attached to each section. All the loops should be long enough to reach around the back beam and to within about six inches of the back harness. To fasten the warp ribbon, merely tie a knot in the end and make a snitch knot of the loop, around the group of threads.

Your equipment will go a long way to make you or break you as a weaver. Get equipment which you can master, and not equipment which will master you. Remember that in weaving, the cheapest equipment is that which will give you the longest, best and most efficient service. The most expensive equipment is usually that for which one pays the least at the outset, but which requires constant adjustment and upkeep and is eventually discarded.

Harrist Douglas

WEAVING DIRECTIONS: Dress Materials

Current interest in dress materials is turning more and more toward cotton -- cotton as a year around fabric, cotton for suits and for evening and afternoon wear as well as for the more common uses. And the fashion style in cottons is now dominantly on two-toned fabrics, cottons woven with warp of one color and weft of another to give a changeable effect. Texture and small pattern interests are often added.

The problem in weaving cotton dress textiles is not a matter selecting a suitable pattern. It is a problem in producing a good, well balanced fabric, which does not stretch, drape unevenly or ravel more than commercial fabrics. It must be firm but of the correct weight for its intended purpose. Of course it must be beautiful and exclusive. However it is a bit to obvious to put the exclusiveness into it, or give it "that handwoven look" by weaving pattern bands around the skirt. Such designing is attractive for gay play clothes, dirndl skirts and often for children's clothes, but for tailored street clothes it is usually quite unappropriate. Though geometric patterns are usually to be avoided in dress fabrics, some of the pattern weaves provide an excellent working base for achieving unusual and attractive textures. Avoid the Overshot technique altogether as this produces bulky fabrics which do not drape well and which have unsuitably long weft skips.

We found that the warp and threadings suggested in the October Bulletin were excellent for cotton dress goods. A colored warp of 24/2 cotton, set at 36 ends per inch, 30 or more inches wide, threaded to Summer and Winter in a simple block arrangement. In most cases five to six yards of material are required for a dress or suit. But before planning or weaving the yardage, be sure to select your pattern to determine a suitable type of material and the yardage requirement.

The four dress fabrics given below were all woven in full length and made up by a good dress maker to test them for tailoring, wrinkling, wearing and cleaning. On the whole, dry cleaning is to be preferred. If one is making a wash dress, be sure to wash the material before taking it to a dress maker. For dresses which are to be dry cleaned, steam pressing is sufficient.

A warp of one color may be woven with a weft of almost any other color to produce a delightful effect. If one wishes to experiment with color combinations in, for instance, six colors, make a short warp with stripes of from two to six inches width of each color. Weave in tabby, squaring each color block along the diagonal (a square of each color in the same sequence as the warp). This will give six solid blocks in the basic colors, and the remaining thirty blocks will each be in a different color combination -- every possible combination of the pairs of six colors. Such a color swatch is an excellent working base for planning plaids and checks as well as for a two-toned fabric. We used Lily Mills 24/2 cotton in colors (Art 314) for warp and tabby and the references are made to these materials, but any other 24/2 cotton may be used. Avoid mercerized cottons as the threads are apt to slip minutely and spoil the textures, and they wrinkle more.

1. A Casual Dress: Woven in plain tabby, red warp, topaz weft. Pippings of red woven with red.

2. A Suit Dress: This was on the red warp with Skipper Blue weft. It was woven in tabby with a texture added by throwing one shot in a pattern shed after every six to twelve tabby shots. This texturing was done very casually by simply depressing any one of the pattern sheds (all tied to the x tie-down) at irregular intervals, and throwing an extra shot through the shed, using the same shuttle. Be sure not to space the texture shots evenly and not to follow any

pattern sequence. Use any pattern requiring six or more harnesses, as four-harness patterns do not give sufficient detail. Use combination blocks.

3. A Tailored Suit: This requires a somewhat heavier material and was woven with two shuttles, red warp, navy blue tabby, tan 20/6 (Art 914) weft. It was woven all over to the beautiful, diamond-figured, background texture of traditional Summer and Winter. The weaving is b, 1, a, 2, b, 2, a, 1 on the standard Summer and Winter tie-up. This may be done in three ways. Thread the entire warp 1,3,2,3, repeated, and tie-up: treadle 1, 2-3; treadle 2, 1-3; tabby a, 3 alone; tabby b, 1-2. For any 4-harness threading tie treadle 1 to 2-3-4 and treadle 2 to 1-3-4, standard tabbys. For multiple-harness threadings treading is easier if treadles 1 and 2 are tied to the tie-down harnesses alone in which case the right side of the material will weave underneath.

4. An Evening or Afternoon Dress: This was woven in plain tabby on navy blue warp with the fine copper metallic wound with a nylon core which is sold by Terrace Yarns. An interesting texture was achieved by sleying the warp with three ends per dent in a 12-dent reed. Although this makes normal texture when woven with cotton, the warp threads remain grouped when it is woven with the metallic. Dry clean, do not wash this material. If the other materials are to be washed, they must be pre-shrunk before making up. Those for 2 and 3 we merely steam pressed, for dry cleaning. Trimming material with a greater predominance of metallic was woven in the traditional Summer and Winter technique (3), but with the same metallic for both pattern and tabby.

The Shuttle-Craft Guild is now settled in its fine new Studio in Virginia City. Starting in January, we shall be able to take students for personal instruction during the last two weeks of each month. Instruction, including full use of our facilities and material for samples (the student must pay for all large articles and yardages) is \$25.00 a week, \$5.00 a day. We now have an excellent studio with sufficient space for up to eight students, the best there is in equipment and large stocks of materials, wide windows looking out over mountain views, fluorescent lighting for night work. The town of Virginia City does not provide entertainment, such as the Summer Theater, during the winter, but the rates are lower at the delightful Fairweather Inn. The exceptional Wells Fargo Cafe (which always has Buffalo, Elk and Venison on the menu) is open only in the summer, but there is a year-around restaurant for winter guests. Please make reservations for instruction in advance, with a deposit of \$10.00. Virginia City may be reached by car, or from Butte by the Northern Pacific Railroad bus, daily except Sunday.

At this time we make our annual Christmas Gift offer to Guild members. This offer is to Guild members who wish to send our publications to friends as Christmas gifts. Gift subscriptions to the Bulletin, subscriptions to start with the December issue, are \$4.00. The special price on the RECIPE BOOK is \$7.50, on the MANUAL \$2.50; and for \$5.00 you may send a combination of the MANUAL, the booklet TWILLS TWEEDS AND ALL WOOL FABRICS, and the SCOTCH TARTAN SETTS. Just send us your order, with the name and address of the recipient. We shall mail your gift so it will be received before Christmas and enclose a card with your name. If you prefer, you may send a card for us to include.

Instead of sending you a special Christmas Greeting, we are giving you a Christmas Bulletin of greater length than usual. So here is our "Merry Christmas, from the Shuttle-Craft Guild."

Harris & Douglas

LIST OF RECOMMENDED LOOMS,
EQUIPMENT AND MATERIALS

LOOMS

- The Macomber Ad-A-Harness Loom; made by L W Macomber, 166 Essex Street, Saugus, Mass.
The Gilmore Loom; made by E E Gilmore, 330 South Commerce Street, Stockton 34, Calif.
The Norwood Loom; made by Gladys Rogers Brophil, Inc, 63 West Schiller Street, Chicago 10, Ill.
The Missouri Table Loom; made by V E Prigge, 7731 Sappington, Clayton 5, Missouri.
The Structo Loom; made by Structo Manufacturing Co, 126 Powell Avenue, Freeport, Illinois.

EQUIPMENT

- Macomber -- address above.
Gilmore -- address above.
Brophil -- address above.
Loom Craft Studio, John and Center Streets, Wilmington, Ohio.
W K Carter, 447 West 60th Place, Chicago 21, Ill. (Electric Bobbin Winder)
Walker Mfg Co, Atlantic and Ruth Sts, Philadelphia, Pa. (Reeds, Heddles)

MATERIALS

- The Lily Mills Co, Handweaving Department, Shelby, N C. (The standard source for high grade cottons of reliable sizes, wide color range in fast colors, pound cones or 2-ounce tubes. Have recently added wools, linens and novelties. Sample cards \$1.00.)
Contessa Yarns, 3-5 Bailey Avenue, Ridgefield, Conn. (High quality carpet warp. Specialists in odd lots and unusual materials at low prices. Will locate any type of yarn desired, on special orders.)
Hughes Fawcett, Inc, 115 Franklin Street, New York 13, N Y. (A wide variety of materials but specialists in linens and metallics. Fine imported linens. Sample cards 35¢)
Liebes Studio Yarn Depot, 545 Sutter Street, San Francisco, Calif. (Novelty and unusual yarns of many types. Metallic braids. Luxury yarns at luxury prices. Sample cards \$1.00.)
Terrace Yarns, 4038 S W Garden Home Road, Portland 1, Oregon. (Linens and excellent metallics. Fine service on orders.)
Royal Society, Inc, 230 Fifth Avenue, New York 1, N Y, and 770 Mission Street, San Francisco 3, Calif. (The excellent Beehive Tweed yarns and Tam O'Shanter Worsteds.)
Handweaving Yarn Co, P O Box 7145, Elkins Park, Penna. (Splendid tweed yarns, fine color range, good prices.)
Mrs C A Ristenpart, RR #1, Ashville, N C. (Imported Italian hemp in singles and 2-ply, natural and pastel colors. An interesting substitute for linen. Strong and easy to warp and weave.)
L L Lane, Conway Thread Co, 14500 Burt Road, Detroit 23, Mich. (Cottons, glazed carpet warp, Egyptian cottons.)
Paternayan Bros, Inc, 10 West 33rd Street, New York 1, N Y. (Persian yarns. Wonderful color range.)

The Shuttle-Craft Guild, Virginia City, Montana. We are enlarging our range of handweaving materials. With this our policy will be, no postage charge to members of the Shuttle-Craft Guild, to non-Guild members there is a 50¢ packing and mailing charge on all orders.
In stock now: (Sample cards will be sent with January Bulletin)
*Bernat Fabri, 20 colors, 65¢ per skein, \$5.20 per pound.
*50% Angora, with lamb's wool, \$3.00 per 5-ounce skein (down from \$4.)
*Davis Linens in 14 luscious colors, 7/1 (2100 yds per lb) \$3.35 pound.
*2-ply natural jute, \$1.10 pound. 2-ply bleached jute, \$2.10 pound.
*17/s natural linen, \$2.75 pound. (Excellent warp, good weight for napkins, set at 30 per inch, 5100 yards per pound.)
On order: 6-cut cotton chenille, split bamboo, reeds.