

# Shuttle-Craft Guild Bulletin #4, December 1924

This is the fourth monthly Bulletin by Mary Meigs Atwater for the Shuttle-Craft Guild. The main part of the article addresses double weave, particularly weaving seamless bags and double-width material. This is weaving two layers of cloth, which lie one over the other on the loom.

The Shuttle-craft instructions are written for a sinking shed, and the basics are given. Both the seamless bag and double-width fabrics are illustrated with a cross-section diagram, threading, and tie-up, which has been enlarged and edited for readability below. For the tubing, a seamless bag with an outside layer in yarns or silks with any decoration is recommended and for the interior lining, a plain material. With this setup, the bottom layer is woven with the first shot from right to left, while the shot from left to right will weave the upper. For tubing, omit the first heddle (#1) in the threading to avoid a double thread that would be in the warp on one side. This weave is woven with one shuttle in a continuous circle, with no breaks in the fabric.

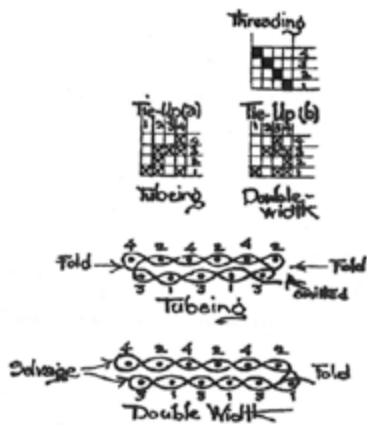


Figure 1. From Shuttle Craft Guild Bulletin #4

A double-width cloth may be woven on a smaller loom when larger

articles such as blankets or tablecloths are desired. The diagram also illustrates how this cloth would be woven in two layers, with an opening on one side. The first thread is not omitted and the shuttle is thrown from the right to left on treadle 1, across the bottom layer (remember, it is a sinking shed), back on treadle 2 for other shed for the bottom layer, then right to left on treadle 3 for the upper layer, and back again on treadle 4 for the last shot on the upper layer.

Mary advises to take care not to have the weaving draw in along the fold or there will be a streak of tight weaving there.

In the 2010 Interweave Press Publications Book titled *Doubleweave*, by Jennifer Moore, you'll see the diagrams for tubing and double-width cloth for a rising shed setup. The figures below are my crude approximation of those.

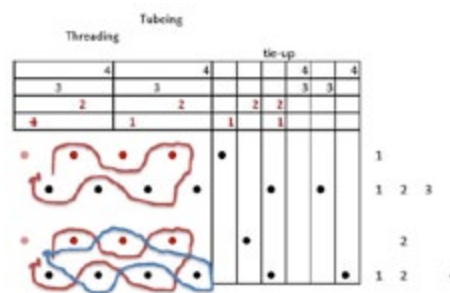


Figure 2. Rising shed tie-up and threading for tubing, taken from Jennifer Moore's book *Doubleweave*.

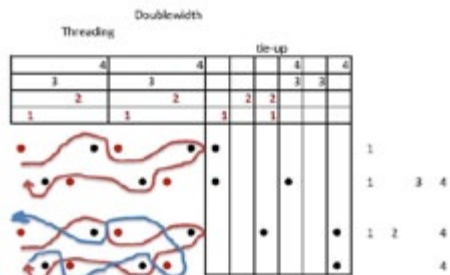


Figure 3. Double-width fabric threading, tie-up, and cross-section diagram, taken from Jennifer Moore's book *Doubleweave*.

Moore recommends the above tie-up in her double weave sampler because by separating the pattern shaft and the ones that raise the opposite layer, you are forced to be aware of what is happening to weave the two separate layers. Your understanding of the process is solidified.

Tips for success with double-weave projects are given by both Mary Atwater and Jennifer Moore and do not seem to have changed over the years:

It is the fold that is the main concern, where care should be taken; it is the one thing for which there is more attention than any other facet of double weaving. To solve this problem, Jennifer Moore recommends that above all else, you should be consistent in your weaving, and practice weaving a fold before weaving a final piece. If using a stripe in your pattern, place the color change at the fold. Use a strong, smooth extra warp thread along the last couple of warps in each layer at the fold, threaded through the same heddle and dent. Weight these extra threads separately, and pull them out of the piece after it is off the loom. Try beating your weft with an open shed to hold the layers apart. After wet finishing the piece, press the fabric to help make it smooth along the fold line.

—Maureen Wilson ☘

Other articles in this bulletin include plans for a 13-yard warping board, recommendations for throw shuttles vs. stick shuttles, a new craft shop in Providence, and chained warps for sale \$4.50 for a warp that was 16–18" wide and 5 yards long—quite a deal.