

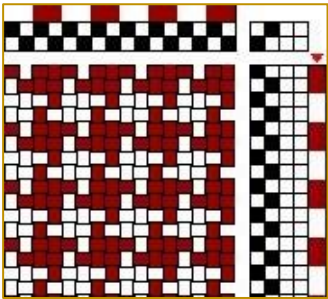
Shuttlecraft Bulletins: Weaving Fabric for Suits and Dresses

Mary wrote in February 1933 and 1935 that weavers were more interested in weaving fabrics for clothing and dedicated these 2 issues that topic. She wrote that the weaving of dress fabrics was an “entirely different branch of our art.”

The important things to consider in weaving dress fabrics are texture and color. Pattern is less important, and to be avoided. The most useful weaves for clothing fabrics are the simplest ones: plain weave, twill and lace weave. For a firm, light-weight fabric, the plain weave is the best. She wrote that the warp and weft yarns should be the same material or of the same grist (yards/pound).

A more interesting fabric can be woven by using different colors, or different shades of the same color. Combinations such as tan and grey-blue were called “sure fire” by Mary. She suggested color and weave effects such as “shepherds check” made up of 2 light and 2 dark in the warp and weft, or log cabin, an alternating 2 colors in plain weave.

She also suggested plaids and referred to drafts in the Recipe Book (see Series IV, Fabrics for Clothing). One plaid she called “modernistic” is made up of broad and narrow stripes in an asymmetric arrangement but can be very ugly. She suggested drawing them out on paper in watercolor or crayon before weaving to check the design.



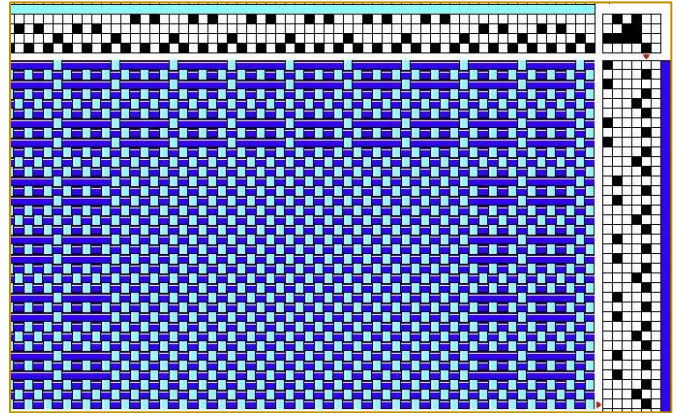
The correct warp sett is of first importance on dress fabrics, if too close, the fabric will be stiff and hard, if too far, the fabric will be sleazy and will not wear well. Mary highlighted the twill weave in the 1933 issue, showing threadings for 2/2, 1/3 and 3/1 twills with 8 tie up variations. She also wrote about a corkscrew twill done on an uneven number of shafts, 5 or 7 referring to the Recipe Book for full details on treadling (see Series IV, No. 5). She liked this weave for wool jackets done in tweed fabrics with handspun wool yarns. Most of the materials she suggested were fine wool yarns by Bernat, no longer available, but woven at setts of 24 ends/inch.

The 1935 Bulletin was a repeat of the information given in 1933, with more emphasis on the tweed fabrics from Scottish handspun yarns (Mary referred to them as “Scotch” handspun), woven in 2/2 twills or other twills such as “Herring-bone” for jacket fabrics. Two or more colors can be used together in making tweed in several ways, stripes, alternating threads, etc. Plaids were still popular, and Mary refers to one, the “Queen Victoria plaid” of the Stewart plaid collection, shown here.



One additional weave addressed in 1935 is the lace weave, set more open than twill or plain weave and described as an excellent weave for blouses, light summer sweaters and shawls. She gave one draft in the Bronson weave.

She noted that the weave is most handsome when the warp and weft are of the same color and woven as a balanced weave. She cautioned that as the fabric is very open it shrinks more than a more tightly woven fabric and allowance should be made for that in planning.



She also wrote that the lace effect is not typically seen until the fabric is wet finished and describes that process as a soak in warm soap suds, rubbed lightly, rinsed well and pressed lightly while the fabric is still damp.

"...those of us who are weavers are finding that the far-famed depression need not keep us from being handsomely dressed or from having the new draperies, rugs, linens, that lend so much to the grace of living."

M.M.A, 1933