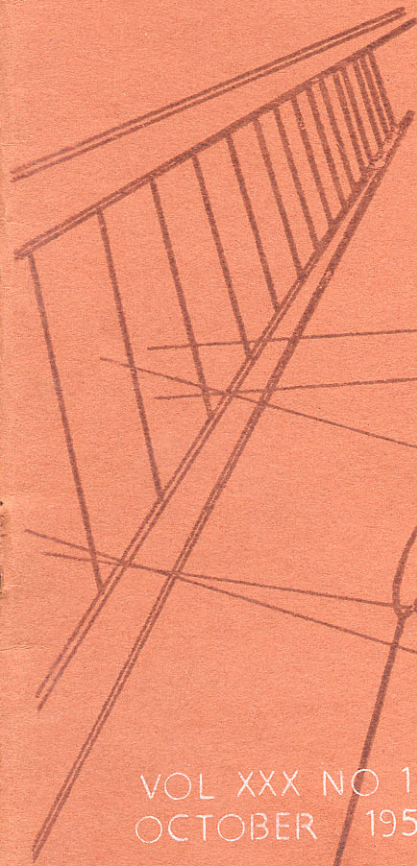
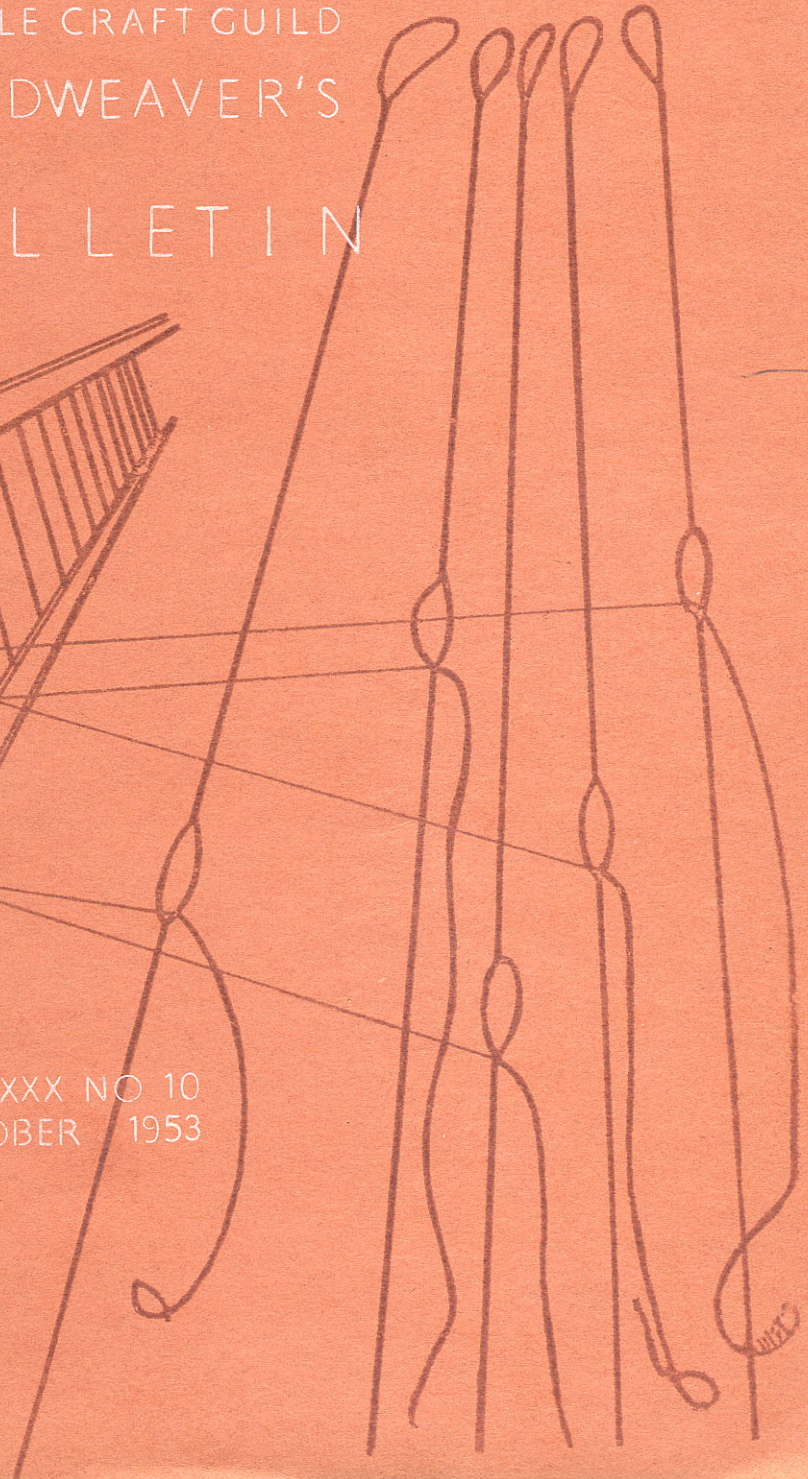


SHUTTLE CRAFT GUILD  
HANDWEAVER'S  
BULLETIN



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LESSONS for TWO-HARNESS WEAVING, Continued

LESSON VI --- Baby Bonnet in Nylkara with Medallions

Materials: 3 2-ounce tubes of white and 1 2-ounce tube colored (light green, baby pink, baby blue, yellow) Nylkara (Lily Article 140, 50% nylon-50% vicara, 2800 yards per pound). This will make a 3-yard warp for 5 bonnets with about 18" for loom waste, or 4 bonnets with a half yard for experimenting. Weft included.

Warp: 15 ends per inch  
14 inches wide  
210 warp ends, 3 yards long.

Sley: 1 per dent in 15-dent reed.

Thread: Harnesses 1, 2, alternately.

Weave: In tabby, 2 $\frac{1}{2}$ " for hem, with white,  
( 6 shots with color  
( Medallion pick-up with white  
( 6 shots white

Repeat this 3 times,

Weave white tabby to 5" from first color,  
6 shots with color  
Medallion pick-up with white,  
Weave 9" tabby with white.

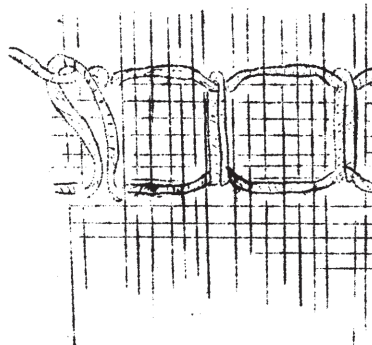
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Directions for Working Medallions: The Medallion stitch used here is known as the Danish Medallion. It is a useful decorative stitch for linens and cottons, as well as for delicate woolen articles and it makes an excellent end finish for scarves or mats which are to have fringe. As the stitch requires a strong thread, it is usually worked with weft which is coarser than the warp or tabby, but this is optional and the effect for baby bonnets is daintier if the Nylkara, which is very strong, is used throughout. The weft with which the Medallions are worked should always be the same color as the warp, but the weft shots enclosed by the Medallions may be of a different color or material, as in this case. The steps are as follows:

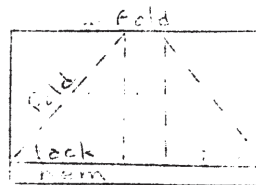
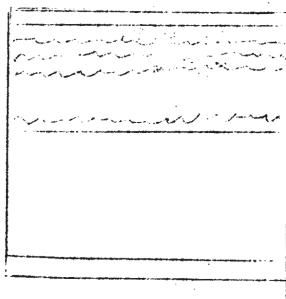
1. After weaving the desired tabby heading, change the shed and enter the auxiliary weft from left to right and fasten the end firmly into the left selvage. (In this case, simply end the weft at the right.)
2. With the tabby weft weave several shots, 4, 6 or 8, as desired, to build up the medallion to the desired size. (In this case, enter the colored weft and weave 6 tabby shots.)
3. Change the shed and insert the shuttle carrying the auxiliary weft (In this case, the white.) into the shed under 4 top warp ends, and withdraw the shuttle through the top warp.
4. Insert a crochet hook into the woven fabric just below the shot of auxiliary weft (In this case below the last shot of the white tabby) and directly under the point where the shuttle was withdrawn.
5. Reach up with the hook, catch the auxiliary weft, and draw a loop of it up through the web.
6. Pull a large loop and carry the shuttle through the loop, from left to right.
7. With the left hand pull the weft toward the reed until the loop holds the bouquet firmly. If eyelets are desired, pull the weft very tautly to gather the group of weft ends together.

8. Repeat the steps 3 through 7 (omitting the shed change in step 3, placing medallions wherever they are desired across the weft.



Eyelets are made more successfully if the warp tension is fairly soft, so it is wise to release 1 notch on the cloth beam before starting step 3. The medallions may be regularly spaced or they may be grouped as desired.

Directions for making the bonnet: Hem under each end about 1 inch, so that a perfect square is formed. Fold the square across the center so the pattern bands lie on one side. Fold over the two corners to the back (the plain side, each about an inch from the center, and tack the edges to the neck band. 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. Nylkara is considered a perfect material for baby things as it is washable, non-shrinking and non-allergic.



LESSON VII -- A Stole in Two Strips

The most acceptable stole dimensions are about 24" wide and 2 to 3 yards long, according to taste. This stole is made in two strips, each of different colors so that the lengthwise joining will be structural and consequently inconspicuous. It is woven two and one third yards long, with 12" allowed at each end for fringe. It is designed in bold, 6" checks in 4 colors and the effect may be gay, pretty or restrained, according to the colors selected. Suggested color schemes are: gold, light brown, medium brown and emerald green; black, light grey, white, dark grey. The color scheme suggested here is both gay and restrained. The suggested material is the Lily Weaving Wool, Article 110.

Materials: 1 2-ounce skein of Lily Weaving Wool (Article 110, 4200 yards per pound) in each of the following 4 colors: dark purple W-77, navy W-28, blue-green W-63, red W-95.

Warp: 15 ends per inch  
X12 inches wide  
 180 ends  
4 ends added to compensate for take-up  
 184 ends for each warp, 3 yards long.  
 First warp arranged 92 ends dark purple, 92 navy;  
 Second warp arranged 92 ends blue-green, 92 red.

Sley: 1 per dent in 15-dent reed.

Thread: Harnesses 1, 2, alternately.

Weave first warp: Allow 12" for fringe,  
 Weave 90 shots (6 inches) of each color in the following order, for 14 squares:  
 dark purple  
 navy  
 blue-green  
 red;  
 Untie warp and pull remaining 12" through.

Weave second warp: Exactly the same as the first warp but in the following color order:

blue-green

red

dark purple

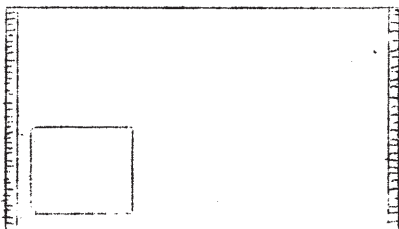
navy.

Directions for making the stole: Particular care must be taken in weaving this stole so that every square is exactly the same size as every other square (6 inches when the warp tension is released) and so that the weft turnings at the selvages are perfectly even. To join the two strips, use a yarn to match one of the inside warp colors. Hold the two strips side by side and carry the needle through each weft turning, first on one side and then on the other. Do not draw the sewing yarn too tightly. The effect will be of another warp end which joins both strips. Tie the fringe at each end, plain or fancy, as desired, and trim the fringe ends if they are uneven or if they are too long to suit the taste.

#### LESSON VIII -- Buffet Rolls with Metallic Sparkle

These are glamour mats for buffet suppers.

They are made 12 x 17 with  $\frac{1}{4}$ " fringe at each end and have a pocket for holding silver and a napkin. A single place setting is rolled



in each one and the Buffet Roll may then be used as a lapkin, tray cover or table mat, according to the demands of the occasion. Set of 8 given.

Materials: 5 2-ounce tubes Pearl cotton #10 (Lily Article 114, size 10, 4200 yards per pound) in jade-501.

1 2-ounce tube heavy novelty cotton (Lily Article 105, size 1, 1030 yards per pound) in apple green N-767. 2 tubes for safety.

1 2-ounce tube copper metallic Guimpe (Lily Article 305, Guimpe, 400 yards per 2-oz tube). The colors used here are merely suggestions.

Warp: 20 per inch  
 $\times 12$  inches wide  
 240 warp ends,  $5\frac{1}{2}$  yards long.

Sley: 2 per dent in a 10-dent reed, or a 15-dent reed may be sleyed, 1, 1, 2 in exact rotation. This last sley will leave a slight irregularity in the warp which adds a pleasing texture.

Thread: Harnesses 1, 2 alternately.

Weave in the following rotation:

1 shot novelty,  
 1 shot metallic Guimpe  
 4 shots with weft like the warp,  
 Repeat these 6 shots for 18" for one mat, 4 yards for 8 mats.

Weave the pocket material in plain tabby with weft like the warp, with alternating shots of warp material and copper Guimpe, or of tabby of warp material with broad stripes of Guimpe. Weave 20" for 8 pockets, 5" per pair.

Directions for making the Buffet rolls: Cut the 4 yard length of fabric into 8 13" pieces. Fringe each end one half inch and whip by hand. The fastest way to whip is to pull out 2 shots of the tabby like the warp, one half inch from each end, and whip before pulling out the balance of the fringe. Cut 8 5-inch squares from the pocket material. Turn under all the way around about  $\frac{1}{4}$  inch and hem one edge for the top. Attach the pocket to the mat, one inch in from the lower left hand corner. If preferred, the pockets may be fringed  $\frac{1}{4}$ " all around and whipped. Although these Buffet Rolls may be machine stitched very quickly, the superior craftsman will prefer to do all of the work by hand. Good craftsmanship in hand-weaving requires all hand sewing on all articles.

LESSON IX -- A Sampler of Open Work Weaves

The Open Work Weaves are perhaps the most charming of all decorative handweaving techniques. They are useful when weaving articles of linen, wool or cotton and may be used in plain bands or for making open work designs, medallions or monograms. The simplest of the Open Work weaves is the warp bouquet weave known as Brookes Bouquet. The Danish Medallion taken up in Lesson VI is a weft bouquet weave. The most useful of the Open Work weaves is probably the Eyelet group, the basic one of which is known as Spanish Eyelet. This weave is used for building up selvages or plain tabby areas for the other open works when they are used as patterns or monograms. The Leno or twist weaves may be worked in wide variation and give the most open, lacy effects. A single row of pick-up Leno, worked across the entire warp width, gives an excellent foundation for a hem with a hem-stitched like effect. These weaves are all worked on a plain tabby foundation and the quality of the product is determined by the firmness of the beat. A loose beat which permits warp or weft threads to slip out of position destroys the open effect and creates an unpleasant texture. The quality of craftsmanship for any of these weaves can be judged only when the warp tension is released.

Since the Open Work weaves require considerable practice in order to perfect the technique, a 3-yard sample warp is suggested here, of fairly coarse cotton, so that each technique may be practiced until perfect effects are achieved, and then a designed sampler illustrating the various techniques and their variations may be woven at the end. It is suggested that the technique be worked across the entire warp width for the first experiment. Second that it be worked in a square or oblong with wide selvages of tabby built up and several rows repeated. Then weave triangular or diamond forms as medallions, with the basic or background areas built up in the Spanish Eyelet manner as tabby. Then try simple designs, drawn first on squared paper, or monograms.



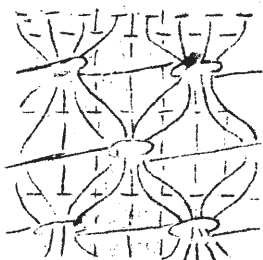
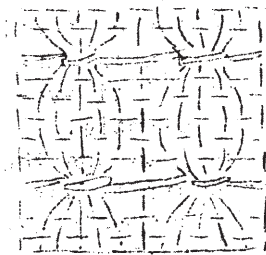
Cotton is the most easily controlled material for all of the pick-up Open Work weaves, though they are more commonly used in linen which greatly enhances their beauty. Woolen or worsted yarns which are very elastic must be worked at a strong tension or the fabric will be uneven. Since all of these weaves achieve their open effects through the distortion of the positions of warp ends, it is necessary that only very strong, 2 or more ply materials be used for the warp. Effects are best if weft material is identical to the warp. Avoid single ply wefts because these are somewhat loose and fuzzy and destroy the regularity of the openings. These are all mono-color weaves because the warp distortions give unpleasant effects if weft of another color is used. The effects are sometimes enhanced, however, if the weft is considerably heavier than the warp or is of two or three strands of warp material wound together. This is particularly true of the Spanish Eyelet weave. If a heavy eyelet weft is used in connection with a balanced tabby fabric, throw the last shot of tabby before starting the open work from left to right, of the heavier material, and fasten it into the left selvage.

The Open Work weaves are worked from right to left (a left-handed person would find it advisable to reverse the directions and work from left to right\* and if more than one row are to occur together the shuttle is always returned in the opposite tabby shed to the right hand edge. An exception to this is the Eyelet weaves in which in which the second, fourth, sixth, etc rows may be worked from left to right if desired. For the Bouquet and Eyelet weaves the pick-up work should be done on the shed which has the first thread of the right hand selvage down. For the Lenos, the pickups are made on the opposite shed -- the one in which the edge thread is up. As the shuttle passes in and out through the top warp to make bouquets and eyelets, only a flat stick shuttle should be used and the most satisfactory

type is the Norwegian Belt Shuttle which has one knife-like edge for beating small sections of weft into place. If unavailable, use an ordinary stick shuttle and beat with the dull edge of a table knife.

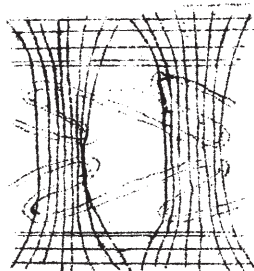
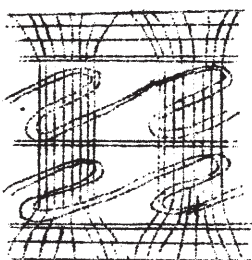
The variations of the Open Work weaves are not included here, but are taken up in detail in the Shuttle Craft Handweaver's BULLETINS for November 1951, December 1951, June 1952 and July 1952.

**Brookes Bouquet:** Weave a foundation of balanced tabby and end with the shuttle at the right hand side of the warp. Open the next tabby shed (the one which places the edge thread down) and keep this shed open through the working of an entire row of bouquets. Take the shuttle in the shed to the point where the second eyelet is to occur and withdraw it; carry the shuttle back from left to right on top of the shed to the point where the first bouquet is to occur and insert it in the shed; carry the shuttle in the shed to the point where the third eyelet is to occur, and then carry it back on top of the shed to the second eyelet. It will be seen that the shuttle motion is exactly like sewing a back-stitch except that the forward motion is always in the shed (right to left) and the backward motion is on top of the shed (left to right). This makes a complete wrap of weft around a group of top warp threads. The under warp threads which alternate with these will be held in the bouquet automatically, while the single warp thread which separates the bouquets will be uninvolved. Each time a warp wrap is made, the weft is pulled tightly to gather the warp threads together and it is advisable to hold the weft in place with the left hand while making the next bouquet. An identical number of top warp threads must be involved in each bouquet, and 3 or 4 makes the most convenient number,



leading to the best balance of weave. If three threads are picked up in the bouquet, weave 5 shots of tabby before making the next row of bouquets; if 4 threads are bound in the bouquet, weave 7 shots of tabby before the next bouquet row. Beat so that the uninvolved warp ends and the bouquet shots form perfect squares.

**Spanish Eyelet:** Weave a foundation of balanced tabby and end with the shuttle at the right hand side of the warp. Open the next tabby shed (the one which places the edge thread down) and insert the shuttle in the shed to the point where the first eyelet is desired -- for example, under 4 top warp ends. Change the shed and insert the shuttle just above the point where the weft came out and carry it to the right, under 4 top warp ends, to the selvage. Pull the weft slightly, so that the 4 threads are gathered together. Change the shed and insert the shuttle, carrying it to the left, under 3 top warp ends. Change and carry it back under 4. Continue in this manner across the



forward to the left under 3 top warp ends, and backward to the right under 4 top warp ends. Be sure to change the shed before each change of weft direction is made. After each change of direction, pull the weft sharply so that the warp ends will be gathered together and eyelets will be formed. Beat each section as it is built up, with the knife-like edge of the shuttle inserted in the section only. When the entire row of eyelets has been worked, change the shed, carry the weft from left to the right selvage, and then beat with the loom beater. If several rows of eyelets are being made, this last step may be omitted and the next row worked from left to right.

**Pick-up Leno:** Weave a foundation of balanced tabby and end with the shuttle at the right hand side of the warp. Open the next tabby shed (the one which places the edge warp thread up) and hold this shed open for making the pick-ups. With a sharply pointed pick-up stick pick up the first thread of the bottom shed (this is the second thread of the warp), carry it to the right, under the first top warp end, and up. Holding the first thread on the stick, reach into the shed between the first and second top warp thread and pick up the second bottom warp end, carrying it to the right, under the second top warp end and up. Continue thus across the entire warp, reaching between each pair of top warp ends and picking up the bottom warp end which lies just to the left, until the entire bottom shed is held on the pick-up stick on top of the top shed. Each bottom shed thread will be twisted around a top shed thread. Turn the pick-up stick on edge, push it back to rest against the beater, and throw a shot of weft from right to left in this picked-up shed. Change sheds, beat the row of twists as firmly as possible, and return the weft to the right hand side. This shot will return the warp twists to normal position. Beat firmly so that the shot which holds the twists lies in the exact center of the row of open work and the weft shots on either side cannot shift position. This is the one-around-one Leno. The twists may be made in pairs with two-around-two, or with larger groups. In building up solid Leno, the two-around-two groups may be split on the alternate rows to give a diagonal lace effect. Selvages and background areas may be built up in Eyelet.

Make the warp of 10/3 cotton (Lily Art 714) set 20 ends per inch (10-dent reed) 8" wide, 3 yards long.

LESSON X -- Cocktail or Tea Napkins with Open Work

This is a practical application of the Open Work techniques learned in the previous lesson. It is suggested that each napkin in the set be made with a different type of Open Work border, and a medallion or monogram, if desired. Turn narrow hems to the point where the Open Work starts. For 12 to 16 cocktail napkins, according to warp economies, warp 4 yards as given below. For tea napkins, make the warp 12" wide and proportionately longer.

Materials: 3 2-ounce tubes of 40/2 linen (Article 107, Lily, 6000 yards per pound) in white or a color

Warp:

Warp: 30 ends per inch

$\frac{x7}{210}$  inches wide

210 warp ends, 4 yards long.

Sley: 2 per dent in a 15-dent reed.

Thread: Harnesses 1, 2 alternately.

Weave: Eight and one half inches for each napkin, which allows narrow hems. Place the border of Open Work about one inch from each end and hem against this. Following are suggestions for simple types of medallions which may be worked.

Linens often have a disappointing appearance while on the loom. To bring out the true beauty of the linen, the woven fabric should be soaked, over night if possible, in soapy water, ironed from wet to dry, and polished with a hot iron. The weaver will experience no difficulty in the weaving if a good 2 or 3-ply linen is used as warp. Singles linens are generally considered weft material.

