

## SHUTTLE-CRAFT GUILD

Cambridge, Massachusetts.

Bulletin #5

January 1925.

So many of my correspondents ask questions about color -- what colors to use together, what colors are "fast", etc., -- that I am moved to make some remarks on the subject here in the bulletin.

First as to dyes and dying: Every weaver should have a dye pot of some kind, and should not be afraid to use it. Dyeing bits of material for special purposes is part of the fun.

A perfectly reliable guide to all dyeing processes used by handicraft workers may be found in an excellent book called "Dyes and Dyeing" by Pellew.

Wool is the easiest material to dye. Silk comes next. Cotton is more refractory, and linen is extremely difficult. The dye stuffs to use depend, of course, on the material to be dyed. Some dyes "take" on wool and not on cotton, etc. The so-called "package" dyes to be bought in drug stores and many other shops are all "salt" dyes, and though often agreeable in color are not very lasting. A few shades appear to be fairly fast -- for instance, the orange dye of the Putman line. In a general way, I have found the Putman dyes more reliable than the rather better known Diamond dyes.

Home dyeing is not advisable for cottons and linens to be used in the borders of towels and runners, -- things that must stand many washings and perhaps boiling. For this purpose an elaborate dyeing process is required. Naturally cottons and linens dyed in this way cost a great deal more than the ordinary materials.

One very practical use for the home dye pot is for changing the color of yarns that are not the exact shade desired. It is often possible to buy at a great reduction odd lots of fine yarns from the stock of department stores. These are often yarns in pale colors that have become faded or soiled, and that may be dyed any color desired. Dark colors can often be successfully re-dyed, too. I once bought a quantity of yarn in an ugly shade of dark gray -- just after the war -- and made a most delightful color by top dyeing with Putman's orange.

Moreover, suppose you have woven a pillow top or what not that is not just what you wish in color, -- you can put it through a dye bath and change its character entirely. In doing this do not, of course, re-dye with black, but select a color that will combine well with what you already have. Experiment is the best way of determining this -- another place where samples are useful. In a general way, choose a bright, clear, strong color for top dyeing of this sort. Dull colors will give a muddy effect. There is little or no danger of getting too bright a color except in top dyeing over shades so light as to be almost white.

The hand-weaver is well-advised to keep on hand a little yarn in "natural" color, to dye as required.

It is fascinating to experiment with vegetable dyes, as the Colonial weavers did. To set an indigo-vat after the ancient method is rather a trying performance, but now that indigo can be reduced with a chemical -- as described in the book by Pellew -- we can all dye a blue color, if we wish. It is easy to dye wool with madder and with most of the other vegetable dye-stuffs. The yarn must first be boiled in a solution of alum and then boiled in the dye bath, which is made by boiling the roots, leaves, or what not for a long time in soft water.

For those of you who live where the Oregon grape flourishes, a lovely and permanent "old gold" yellow is easy to produce. Get the roots in the spring, if possible, as they are then full of sap. Walnut rind, peach leaves, sumack, and many other common plants contain coloring matter. It would be interesting to make a collection of all the dye plants in ones own locality. It is, however, not true that all vegetable dyes are perfectly "fast". Experiment is the only proof.

The pleasure we take in color is like the pleasure we take in musical tones. It is nothing we can reason out -- it simply is so. Some colors stimulate and excite us while others have the opposite effect. Color should be used with discretion -- but by this I do not mean timidly. Many people are afraid of color, and so deprive themselves of one of the greatest sources of pleasure that we have.

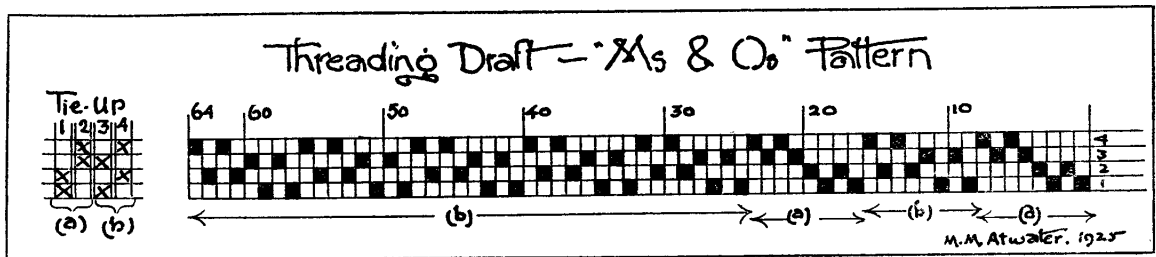
The only reliable rule for combining colors is the rule once given to his enquiring class by a celebrated artist. "Try it!" he said. "If it looks right it is right, and if it looks wrong it is wrong." But people differ very greatly in individual ability to recognize color, -- between one who is totally color blind and one who recognizes small differences in shade invisible to ordinary eyes. A fine gift for color is inherent -- no amount of training will give it to anyone who did not have it potentially at birth. It is, the scientists tell us, a matter of the number of "rods and cones" on the retina of the eye.

Green and white is safe. A bluish jade green is excellent with black -- and in this combination a touch of lemon yellow makes a reliable accent. Blue and green are beautiful if well combined, but should be avoided by anyone bent on "playing safe".

Yellow is, if clear and bright, a very strong color and should be used sparingly -- for accents only. An "old gold" shade combines pleasantly with a dull blue that is a good deal darker in "value". Yellow combines well with orange and with russett browns. With tan it is usually not good. With black and with black and jade green it is effective as noted above.

Red is a very different color in any combination, except as already noted, -- with black and white, and with other vivid colors. It is good with grey, -- usually very bad with brown. It is almost impossible to combine pleasantly several shades of red, and no color in the world is as hard to manage as a "cold" or bluish pink.

Purple, lavender, mauve, and all the shades of that family are difficult, and are to be avoided where "playing safe"; though they are very beautiful when properly handled.



The threading given above is one that was used very widely in Colonial times for linen, -- especially for towels. There is, as will be noted by studying the draft, no tabby shed with this threading

The customary treadeling is as follows:

Alternate treadles	3	and	4	for	8	shots
"	"	1	"	2	"	8 shots
"	"	3	"	4	"	8 shots
"	"	1	"	2	"	32 shots

Repeat.

If the warp and weft are alike, and if care is taken to weave the same number of picks of weft per inch as the setting of the warp in the reed, this treadeling will bring the pattern square. However, if it is desired to beat harder and put in more weft ends to the inch, the number of threads over each block may be increased.

So many of the old linen weavers were used for blanket weaving that I have been experimenting with this one, though I have never seen it so used in the old things. My results have been most attractive. I have used the threading for coats and jackets, varying the treadeling, of course, to suit the colors and border. I decided -- I found that by tying up two more treadles, -- the 1&4 and the 2&3 combinations -- I could weave an interesting plain fabric in which double threads alternate with two single threads.

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(MARY M. ATWATER)  
Cambridge, Mass.

SHUTTLE-CRAFT GUILD

Bulletin No. 6

March 1925

The "Bulletin" has been in the habit of coming out the last week of the month. As this has caused a good deal of confusion, I have decided to change the system---this sixth issue instead of being called the February number is the March issue and is appearing the first week in March instead of the last week in February. This change will make no difference in the number of Bulletins covered by a year's subscription.

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A number of people have asked me if there were not a magazine devoted to hand-weaving, and I know of none except this small beginning of ours in the "Bulletin." "Modern Priscilla" published more articles on weaving than any other periodical and would, I believe, publish monthly articles if the interest appeared to warrant. If all Guild members would write Modern Priscilla, possibly this could be brought about.

\* \* \* \* \*

A Guild member who has been weaving dress-materials, and lately a suit for her husband, contributes the following notes which will, I am sure, prove of interest to many:

"I have found out the exact width and length of material for men's clothes, which information I will pass on for others' use. Only two widths cut to advantage ---27" and 30" shrunk. For medium height, for one suit, 6 3/4 yards are required, of either width. If an extra pair of trousers is desired, 9 1/2 yards. The difference in width is for the difference between a stout and a thin man."

She is weaving her material of the "special" yarn --- "Fabri"---on the new list, set at 30 threads to the inch. This makes a very firm, light weight fabric.

\* \* \* \* \*

The wording of the last Bulletin in regard to the coat-fabric described must have been lacking in clearness. The warp for this was set 30 threads to the inch but instead of being threaded single---that is, one thread through each heddle,---it was threaded double---two threads through each heddle. This in no way changed the setting in the reed. It was done to make the material thick and still soft. Set at thirty threads and threaded single, as for a man's suiting, the fabric produced is light and very firm, but not so soft as when threaded double.

\* \* \* \* \*

## BABY BLANKETS

There is so much interest in hand-woven baby blankets, - so many people are making them or asking how to make them, - that I have decided to write about them this month.

There are of course an unlimited number of ways to make baby blankets. A good many of the blankets sold in the shops are of heavy Germantown yarn or of a heavy carbonized yarn on a mercerized cotton warp. These look attractive when first made, but are not pretty at all after a little use, and I do not recommend them. However, if desired, use a #10 mercerized cotton warp in bleached white. Set the warp at 22 or 24 threads to the inch and weave in plain tabby weave with borders in colors. And thats that.

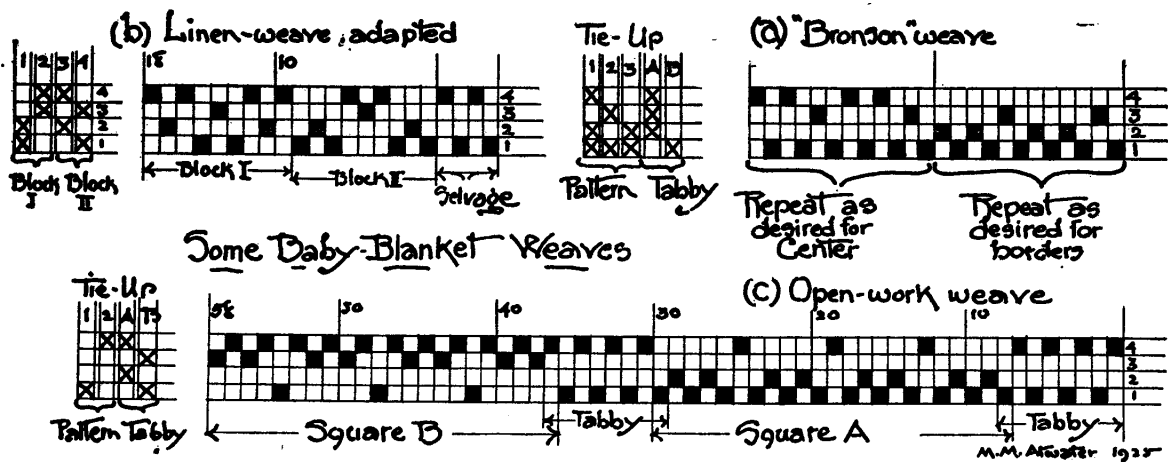
A large shawl-like blanket of very fine yarn both as warp and waft is useful and attractive. A yarn such as "Iceland" or fine scarf yarn or the "Weaving Special" on the Bernat list is suitable for such a blanket. Set the warp 18 or 20 threads to the inch, and weave with the same number of picks to the inch. Such a blanket should be 40" or 42" square, or 36" wide and 50" long. It can have stripes of color on all four sides if square, and across the ends only if made longer than it is wide.

The Canadian blankets made of homespun in a so-called "basket" weave are attractive. But they sell at a very low price, and now that our fly-shuttle weavers are turning them out in quantity they are not worth making from the point of view of profit.

Blankets with birds and beasts -- particularly rabbits in embroidery weaving are occasionally seen. Any good cross-stitch pattern can be used. This is a troublesome and laborious method of introducing decoration, and does not pay, -- I think, - so I am giving no directions.

The Colonial weavers often used the characteristic linen weave, such as "GooseEye", for their all-wool blankets. A good many threadings of this kind are given in the course, -- the "Ms and Os" threading given in the last Bulletin could also be used, - and here are three more threadings that are unusual and attractive. I developed them while experimenting for our standardized Shuttle-Craft blanket.

The threading at (a) is an arrangement of the Bronson weave. The blanket in our "ad" in the December number of Children's Vogue shows this blanket. The first 12 threads of the draft give two repeats of the border blocks. Repeated for the width of the border desired --- either 48 or 54 threads would be good. Warp this border



in either pink or blue. The center of the blanket, 254 white threads -- should be threaded like the last 12 threads of the (a) draft, repeated as required. (The number of threads given is for a blanket 36" wide, of Germantown yarn set at 10 threads to the inch.) In weaving, weave the bottom and top borders as follows: 2, twice; 1, 4 times, and repeat in white with a pink tabby -- always on the "A" treadle -- between shots. The middle of the blanket is woven in white both for pattern and tabby, treadle as follows: 2, twice, 3, four times, and repeat tabby "A" between. Though the same yarn is used for both pattern and tabby, it is a little easier to weave with two shuttles than to use one only.

Threading (b) is a modification of the linen threading at (b) diagram 20 of the course. The repeat of the pattern is of 13 threads, and should be arranged to correspond with the colored border, if one is used. That is, the change in color should come after the 9th thread or after the 18th. I do not mean, of course, that the border must be of 9 or 18 threads only. 58 threads in color will give a selvage of four threads and three repeats of the pattern. Or 49 threads in color could be used -- 4 for selvage and 45 for  $2\frac{1}{2}$  repeats of the pattern. Weave this pattern: 1,2,1,2,1,2,1,2,1,3,4,3,4,3,4,3,4,3, and repeat. There is no tabby. If borders in color have been put in on the sides of the warp, the top and bottom borders should be woven in color too.

A very odd and amusing weave is given at (c). It is useful for scrim curtains, -- putting it in a baby blanket was distinctly an experiment. However, the effect was very interesting and attractive and it is recommended to any one who wishes a novelty. Square A and Square B are openwork squares, and can be set as close together or as far apart as desired by decreasing or increasing the 1,4,1,4, spaces, marked "tabby" on the draft. Treadle as follows: Tabby, 9 shots (end on B.) Square "A", (treadle A, 1, A, 1,AB) repeat three times tabby 9 shots end on A. Square "B" (treadle B, 2, B, 2, B, A) repeat 3 times.

For the structo loom transpose the treadelings, or treadle as shown. These weaves are almost exactly the same on both sides, so it does not matter.

For a large blanket on the small loom, weave in strips --- one strip full width of the loom for the middle and two narrow strips for a border on each side. This is better than making two wide strips with a seam up the middle, though it is a little more work. The strips may be put together with a fancy stitch in color.

One more thing: Some of you may wonder what the circular letter sent out recently really means. I simply wish to make it clear that I am in no way responsible for advertising matter sent out by the "Arts and Crafts Supply Company." This is a venture of Mr. Joseph Greenblatt, who was until recently in my employ. I consider him an excellent office assistant. If he can supply high grade yarns at less than wholesale prices, and give you good service, by all means deal with him. As far as I know he has no knowledge of yarns, or of weaving, except what he picked up in my office through typing my letters. His advertising matter is worded in such a way that some people have connected me with his venture, and this causes me a good deal of worry.



SHUTTLE-CRAFT GUILD  
Cambridge, Massachusetts.  
Bulletin #7

April, 1925.

A very interesting old book, long since out of print, is to be found here and there about the country. It is called "The Domestic Manufacturer's Handbook of Useful Information" -- if I remember correctly -- and was written by "Bronson".

In this book I found several weaving drafts in a curious weave which appears no where else, as far as I am aware. I have called it the "Bronson Weave" for lack of a different name. The drafts given in the book are for many more than four harnesses. I have, however, experimented a good deal with this little weave on four harnesses only and have obtained some quite charming effects. The threadings given herewith are a group of these four-harness threadings, and will, I believe, prove interesting and useful for many purposes.

The Bronson weave has several peculiarities. While weaving the pattern, one treadle only is used for tabby, and the pattern thread tabbies across all blocks except the evershet block that is being woven, -- it does not make any skips at all on the wrong side. The effect of this peculiarity of structure is to throw most of the pattern thread to the face of the fabric, and for this reason it is a weave particularly well adapted for use with showy and expensive materials such as silk, and metal threads. It is well adapted for bags, pillowtops, dresses, and upholstery material -- for anything in which the wrong side need not be the same as the right.

The Bronson Weave, it will be noted, is an unbalanced weave. Some of the sheds bring down three harnesses at once, and the "A" tabby treadle brings down only the front harness, raising the other three. It is often somewhat difficult to make a loom work smoothly on an unbalanced weave such as this, and the "A" shed will not in all probability open as wide as the "B" shed, but this will not make any great difference in the weaving and need not cause anxiety.

Some notes on the Bronson Weave and the simple "Diamond" threading are given with the Course of Instructions, so the general structure of the weave should be more or less familiar to Guild members. The patterns supplied herewith are of my own devising. They are related, and were all developed from the same root idea. In all of them one may weave a heavy stripe all the way across by using treadling as given under (F)

and may also weave a small dotted effect on a ribbed background as also indicated.

I have used these threadings chiefly for upholstery material on a fine wool warp, set at 30 threads to the inch. On such a warp "home spun" weft gives what seems to me the most attractive effect, though heavier yarns, silks, and other materials may be used if desired.

These threadings may be woven all in one color or in a number of colors, -- one color for warp, another for tabby and three different colors for the pattern. A warp and tabby of the same color and another color for all the pattern shots is also good.

If three colors are used for overshot they may be combined in various ways; it is suggested that the lightest shade be selected for all blocks woven on Treadle 1, the darkest shade for Treadle 3, and an intermediate shade for all shots on Treadle 2.

The "Bronson" weave, as noted above, produces a fabric with most of the pattern thread on the right side, -- the wrong side of the fabric is comparatively uninteresting. However, by weaving "on opposites" the wrong side can be made almost exactly like the right side. To weave in this manner requires, of course, an additional set of tie-ups. The opposite of Treadle 1 should be tied to bring down harnesses 3 and 4, -- the opposite of Treadle 2, tied to 2 and 4, etc. In weaving in this fashion a fine tabby may be used, alternating the A and B treadles as in ordinary weaving. This strengthens the fabric and is advisable for anything that is to have hard wear, but is unnecessary in scarves or such things. A "Bronson" threading woven in this way for a scarf was supplied with the article on scarves published some months ago in "Modern Priscilla".

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I am experimenting with a new kind of reproduction for drafts which is not yet entirely successful. I hope, however, that no one will have any very great difficulty in reading the drafts as I am sending them out this month. The diagram shows the various patterns in the exact size they will appear if woven at 30 threads to the inch.

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I hoped to have new sample cards to send out with this number of the Bulletin, and they may still appear in time. at all events they will reach you shortly.

It is so difficult to get linen threads here in Boston that I am giving you a New York address from which you can order linen direct. -- Hughes-Fawcett Co., 117 Franklin Street. -- I do not recommend Hughes-Fawcett's colored linens or his mercerized cottons, but the bleached and "natural" warp and weft threads are of good quality and reasonable in price.

I have on hand a small supply of Germantown yarn of the very highest grade in a number of delightful colors. This material was bought at a bargain and I am able to supply it -- while it lasts and in the colors I have -- at a good deal below regular prices. This yarn sells regularly at 65 cents a ball, but this lot I am offering at 50 cents. The colors are several good shades of green, several shades of orange and henna, purple, orchid and several shades of "old blue". White in this grade I can supply by the pound at \$5.00.

One of the Guild members has found an ingenious method for winding bobbins and is willing to pass along her experience. She uses an ordinary small hand-drill, for which she has had a little shank made that fits the drill handle and holds the bobbin.

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Another Guild member has found a small cheap skein-holder or "swift" that is useful for light work. It may be purchased of Miss Emma A. Sylvester, 149 Tremont St., Room 710 Boston, Mass. The cost is \$1.25 -- with postage and insurance about \$1.50.

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Cambridge, Mass.



# Dragon Weave

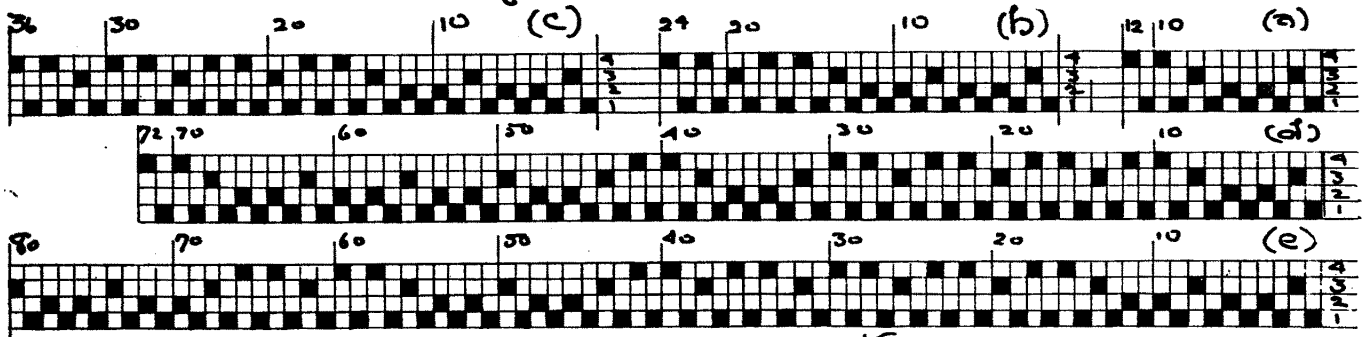
Handwritten musical notation for the first system. It features a guitar chord diagram with the instruction "tie up" written below it. To the right, there are two staves of music with various notes and rests.

Handwritten musical notation for the second system, consisting of two staves with notes and rests. A small guitar chord diagram is positioned to the right of the second staff.

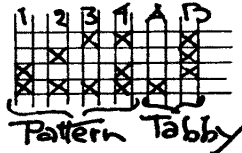
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A large grid of musical notation, likely for a multi-measure rest exercise. The grid is organized into four main sections labeled (a), (b), (c), and (d) in the top corners. Each section contains a series of measures with notes and rests, arranged in a structured pattern. The notation is dense and covers most of the lower half of the page.

# Five Shuttle-Craft Threadings in the "Bronson" Weave.



Tie-Up



## Treadeling -

On Structo Loom

"1" - 3 & 4

"2" - 2 & 4

"3" - 2 & 3

Tabby "A" - 2 & 3 & 4

"B" - 1

(E) 2, twice

1, 4 times

2, twice

1, 4 times

2, twice

3, 4 times

2, twice

3, 4 times

2, twice

3, 4 times

2, twice

3, 4 times

2, twice

1, 4 times

2, twice

1, 4 times

2, twice

3, 4 times

2, twice

3, 4 times

2, twice

1, 4 times

2, twice

1, 4 times

2, twice

1, 4 times

2, twice

1, 4 times

2, twice

3, 4 times

2, twice

3, 4 times

For Treadle Loom.

(A) 2, twice  
1, 4 times  
2, twice  
3, 4 times  
Repeat

(B) 2, twice  
1, 4 times  
2, twice  
1, 4 times  
2, twice  
3, 4 times  
2, twice  
3, 4 times  
Repeat

(C) 2, twice  
1, 4 times  
2, twice  
1, 4 times  
2, twice  
3, 4 times  
2, twice  
3, 4 times  
2, twice  
3, 4 times  
2, twice  
3, 4 times

(D) 2, twice  
1, 4 times  
2, twice  
3, 4 times  
2, twice  
3, 4 times  
2, twice  
3, 4 times  
2, twice  
3, 4 times  
2, twice  
3, 4 times  
1, 4 times  
2, twice  
1, 4 times  
2, twice  
1, 4 times  
2, twice  
1, 4 times  
2, twice  
3, 4 times

3, 4 times

SHUTTLE-CRAFT GUILD

Cambridge, Massachusetts.

BULLETIN No. 2

May, 1925.

Dear Guild Members:-

The pattern supplied with this month's Bulletin is taken from a very interesting old coverlet that has lately come into my possession. I know no name for the pattern. It is a composite made up of several figures that can, if desired, be used separately for small work, as indicated on the draft. The coverlet is woven in two colors as shown in the treadeling.

\* \* \* \* \*

At last we have the long-expected sample cards. One of the cards enclosed shows the various yarns of the Bernat line, the other card, in the "Zephyr" yarn, shows the colors to be had in all these yarns. A great many other colors can be supplied, but as these have to be a special dyeing it is impossible to furnish less than three pounds of a color, and there will be a 10% addition to the price.

Some of you may be interested in the cotton chenille material, a sample of which is enclosed. I have long been trying to find a source of supply for this. It is an attractive material for bath-mats.

I am also arranging to supply carpet warp and cotton roving from Cambridge and shall have samples of this to send out with the next Bulletin.

\* \* \* \* \*

May I ask all of you to look about among your samples and bits of weaving and return to me any of my samples you may happen to have. I have hundreds of dollars tied up in the samples I send out to correspondents as part of my service. It is impossible to keep track of them, and I have to depend on you to send them back. If you happen to have any small bits of your own weaving that you can spare for the use of others, I shall be glad to have them to send on.

\* \* \* \* \*

For the protection of my customers as well as for my own protection, I was forced to take into court the matter of Mr. Greenblatt and his unauthorized use of my mailing

list. I have been granted an injunction which restrains him from using my list in any way, or from allowing its use to others. I was afraid that he might sell it to one of the firms that make a business of mailing advertising matter broadcast - about mining stock, gas ranges, lamp-shades and the like. No one enjoys being on a so-called "Sucker List"; and I wished to protect my correspondents from this annoyance.

If you should hear further from Mr. Greenblatt or his "Arts and Crafts Supply Co.", or should receive advertising matter from an unaccountable source, please notify me at once and I will take appropriate action.

\* \* \* \* \*

I receive inquiries from time to time for names of those qualified to teach weaving. Handicraft is being used more and more in education, from grade-schools to colleges, and also with happy results in the so-called "opportunity" schools. May I ask that those who would like to consider positions of this sort write me to that effect, so that I may have the information on file. Please state in as specific a way as possible what sort of position would be acceptable.

\* \* \* \* \*

To my mind the most interesting professional line for a skilled worker in handicraft is Occupational Therapy. It does not, to be sure, offer a chance to grow rich, for salaries are not as generous as they might be, but there is in it an adequate living, and a chance to help make history in this new and wonderful application of handicraft to the ills of the world.

Occupational Therapy is by definition the use of occupation in the treatment of disease. To be an occupational therapist one should know something of a large number of crafts and should be expert in one of the so-called "major crafts", of weaving is perhaps the more important. Besides this one should ~~have~~ the specific professional training given in one of the accredited schools of Occupational Therapy, of which there are a number. This training consists of instruction in design and craft-work, medical lectures, and practise work under an instructor in hospitals and curative work-shops.

The demand for workers is so great that it is possible often to obtain a position without the complete training, but to do so is a mistake, and the institutions are more and more demanding the trained therapist.

To those who are wondering in what way to use their knowledge of weaving, let me suggest the Occupational Therapy field. I shall be happy to answer inquiries.



For those of us who do not need or desire to use weaving professionally there is the chance to practise amateur occupational therapy on ourselves and on those about us.

Medical books tell us that 85% of all ill-health is not disease in any true physical sense, but is simply the translation into physical symptoms of disturbances that are purely mental in origin. We are worried or distressed about money matters, or perhaps someone we care for is not doing as we desire -- so we develop headaches or indigestion, or even in exaggerated cases go blind or deaf, or lose the use of an arm, or simply suffer the overpowering weariness and debility of neurasthenia.

This being the case, to cure such ill-health with medicine is of course out of the question. The cure must be mental and spiritual, like the disease.

Life being what it is, we can't all have everything we want and must find some way to live in spite of the fact. If we meet the situation by pretending to ourselves that we don't want these things that we can't have, we are going about it the wrong way. Out of such dishonesty to one's self, and the unwillingness to meet disagreeable facts with courage and frankness, comes neurasthenia.

The neurotic American woman is an outstanding problem of modern life, -- pathetic, exasperating, disgraceful. I believe that most of those who profess "nerves" would be quite promptly cured if they could come to realize that their condition is due to selfishness, idleness, dishonesty and cowardice. But this, of course, they cannot realize at one tremendous stroke. Help for them -- salvation for them -- lies in handicraft. A craftsman can not be either idle, cowardly or insincere. Creative work takes the worker out of himself, for "art is long", -- it will be always there, obeying its own serene law, no matter how we feel, and no matter whether we get or don't get the things we most want.

Have you an anxiety or a disappointment that makes your knees feel tired and that takes the taste out of food and sunshine? Weave it into a rug and walk on it, or weave it into a gay scarf to flout fortune withal. Weave it into a table-runner and sell it. Weave it into a coverlet and let it keep you warm of winter nights.

A few hours at the loom will do more for the "tired feeling" than any "rest cure" ever invented, and will reach the heart of the trouble as no cure out of a bottle can possibly do.

The great new movement back to handicraft has tremendous spiritual values. For us of this little circle who are craftsmen together there is the opportunity -- the privilege -- to do missionary work in this field by upholding the highest standards of work and by bringing to others a knowledge of the life-saving, mind-saving value of handicraft.

\* \* \* \* \*

The three leading accredited schools of Occupational Therapy are the

Boston School of Occupational Therapy,  
7 Hancock Street,  
Boston, Mass.

St. Louis School of Occupational Therapy,  
3510 Washington Ave.,  
St. Louis, Mo.

Philadelphia School of Occupational Therapy,  
2131 Spruce Street,  
Philadelphia, Pa.

For Government service in the hospitals conducted by the Veteran's Bureau and also in the hospitals connected with the National Military homes, a Civil Service Examination is required. The demands are so heavy that it is often possible to obtain a position without the special professional training. This examination may be taken by any one, anywhere, and at any time. The papers may usually be obtained locally. If not, they can be procured from the Civil Service Commission, Washington, D. C. A medical examination is part of the requirements and it would not be worth while for any one with a severe physical handicap to make application.

There are often openings for teachers of weaving in the management of work-shops for the disabled -- the blind, for instance, are being taught to weave in many places. For such positions professional Occupational Therapy is not required though it is desirable.

\* \* \* \* \*

Enclosed with this Bulletin is a draft of the Bronson Weave threading shown in last month's Bulletin, to replace the badly printed sheet sent out last month.

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The Shuttle-Craft Co., Inc.  
(MARY M. ATWATER)  
Cambridge, Massachusetts.

NOTE error in threading draft. Omit threads 380 and 381. Whole repeat 430 threads only.

For Structo loom transpose treadeling as follows:

For "1" read 3&4  
 " "2" " 1&4  
 " "3" " 1&2  
 " "4" " 2&3

Treadeling:

Brown  
 1, 3 times  
 2, 6 "  
 1, 6 "  
 2, 4 "  
 1, 6 "  
 2, 6 "  
 1, 3 "

Continue (blue)  
 3, 3 times  
 4, 3 times

Continue  
 Repeat brown star

Blue  
 4, 3 times  
 3, 3 "  
 2, 4 "  
 3, 3 "  
 4, 2 "  
 3, 2 "  
 4, 2 "

Brown  
 1, 3 times  
 2, 6 "  
 1, 6 "  
 2, 4 "  
 1, 6 "  
 2, 6 "  
 1, 3 "

Repeat blue star  
 Blue  
 1, 4 times  
Brown  
 3, 4 times

Brown  
 3, 2 times  
 4, 2 "  
 Repeat 4 times

Blue  
 4, 3 "  
 3, 3 "  
 2, 3 "  
 1, 4 "

Alternate these two blocks, for 6 repeats

Blue  
 3, 2 times  
 4, 2 "  
 3, 2 "  
 4, 3 "  
 1, 3 "  
 2, 4 "  
 1, 3 "  
 4, 3 "  
 3, 2 "  
 4, 2 "  
 3, 2 "

Brown  
 3, 4 times  
Blue  
 1, 4 times

Blue  
 1, 4 times  
 2, 3 "  
 3, 3 "  
 4, 3 "

Repeat from the beginning alternate these two blocks, repeating 6 times

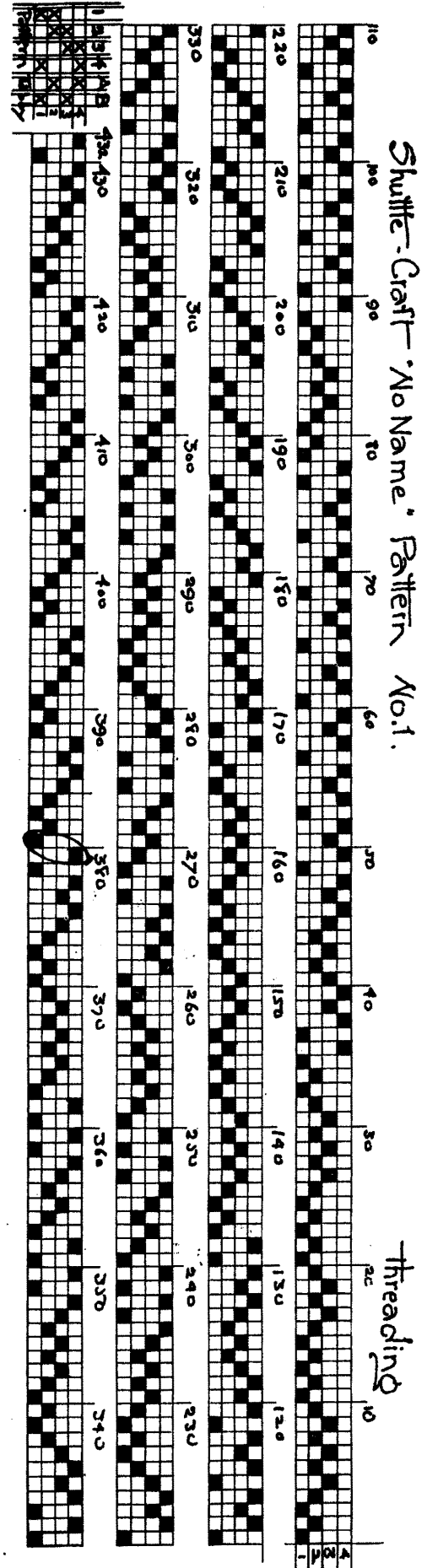
Brown  
 4, 2 "  
 3, 2 "  
 Repeat 4 times

Blue Star  
 2, 6 times  
 4, 6 "  
 2, 4 "  
 4, 6 "  
 2, 6 "

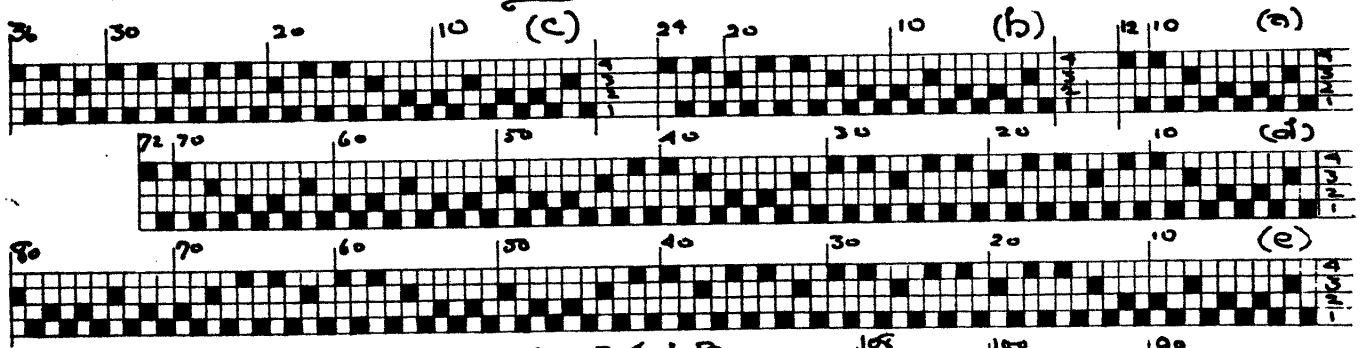
Blue  
 4, 2 times  
 3, 2 "  
 4, 2 "  
 3, 3 "  
 2, 4 "

Brown Star  
 1, 4 times  
 3, 4 "  
 4, 4 "  
 2, 4 "  
 4, 4 "  
 3, 4 "  
 1, 4 "

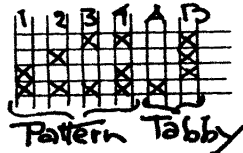
Repeat blue star as above



# Five Shuttle-Graft Threadings in the "Bronson" Weave.



Tie-Up



## Treadeling -

On Structo Loom

- "1" - 3 & 4
- "2" - 2 & 4
- "3" - 2 & 3
- Tabby "A" - 2 & 3 & 4
- " " "B" - 1

- (E) 2, twice
- 1, 4 times
- 2, twice
- 1, 4 times
- 2, twice
- 3, 4 times
- 2, twice
- 3, 4 times
- 2, twice
- 3, 4 times
- 2, twice
- 1, 4 times
- 2, twice
- 1, 4 times
- 2, twice
- 1, 4 times
- 2, twice
- 1, 4 times
- 2, twice
- 3, 4 times
- 2, twice
- 3, 4 times

For Treadle Loom.

- (A) 2, twice
- 1, 4 times
- 2, twice
- 3, 4 times
- Repeat

- (B) 2, twice
- 1, 4 times
- 2, twice
- 1, 4 times
- 2, twice
- 3, 4 times
- 2, twice
- 3, 4 times
- Repeat

- (C) 2, twice
- 1, 4 times
- 2, twice
- 1, 4 times
- 2, twice
- 3, 4 times
- 2, twice
- 3, 4 times
- 2, twice
- 3, 4 times
- 2, twice
- 3, 4 times
- 2, twice
- 3, 4 times

- (D) 2, twice
- 1, 4 times
- 2, twice
- 3, 4 times
- 2, twice
- 3, 4 times
- 2, twice
- 3, 4 times
- 2, twice
- 3, 4 times
- 2, twice
- 1, 4 times
- 2, twice
- 1, 4 times
- 2, twice
- 1, 4 times
- 2, twice
- 3, 4 times

# SHUTTLE-CRAFT GUILD

Cambridge, Massachusetts

BULLETIN #9.

June, 1925.

We weavers are of a very ancient company. I believe there must be for all of us a thrill in the thought of the long, long line of craftsmen, from the first hardly imaginable weavers of humanity's far-away dawn to us of this newest day. Our art has been passed down the generations from hand to hand -- and from heart to heart -- through the centuries. As in the torch-race of the ancients, a light has been given us to carry for a space and to hand on undimmed to those who come after, as it was carried by others and passed on to us.

It is an inspiration to study in our museums the precious bits of primitive and ancient weaving that have survived to our day -- things, often, of a fineness to take the breath, of a beauty to fill us with wonder. Strange grotesque figures from Peru, finest linen from ancient Egypt, rich damasks and brocades from ancient China, as well as the comparatively modern relics of our own American Colonial beginnings. We who have worked in this art can appreciate these things as no outsider can do.

For us there is a great deal, too, in the rather alarming looking technical books to be found in numbers in any public library of any size. It is good for us to know about fabric structure, about counts and twists of yarns, about finishing processes and mechanical weaving devices. It is to be hoped that all of us visit textile mills and textile schools when we have the opportunity. There is no gulf between mechanical weaving and hand-weaving. It is amazing how similar the processes are.

The histories of weaving and the collectors' books are not as full and rich as one might wish, but here too there is much that is of interest. The history of weaving is a long and honorable story. It is a fine thing to belong -- even in a small way -- to so great, so useful and so lovely an art.

In the middle ages the various crafts banded together into "Guilds", or "misteries" that presently became so powerful and despotic that in the end they overreached themselves and were forcibly suppressed. It is interesting to note in what was their strength and in what their weakness.

To me it seems that the great glory of the guilds lay in their insistence on a high standard of workmanship. It was a proud honor to be admitted to a craft-guild, -- an honor that meant long years of apprenticeship and a high degree of attainment.

What led to the downfall of the guilds was no doubt the idea of exclusion, -- the "mystery" idea.

It is unfortunate that many weavers of our modern day have this same attitude toward their art -- they wish to keep it a mystery, to keep out others. They refuse to give help or information, and do all they can to make hand-weaving appear to the uninitiated a very complicated and quite unattainable thing. Nothing, it seems to me, could be more unwise. To my thinking the more people who know about weaving, the better for the craft, -- from every point of view, but especially from the economic point of view. People who knew good weaving from bad will not be likely to buy cheap imitations when they can have instead what is so much better.

So let us not copy the old guilds in this, though we may well follow them as far as we can in setting up a high standard of workmanship, of craft honor.

The drawing I am sending out this month shows the insignia of the Weaver's Guild, London -- the oldest of all the craft guilds, as there are records to show it was in existence before the year 1100. It is still in existence today, but of course in a greatly modified form. I am sending also the seal of a Belgian Weavers Guild and of a French Guild of weavers of the middle ages.

I feel sure it will be interesting to have these emblems to put up on the wall of the weaving room as a reminder to do good work -- and not to be "mysterious".

I am sending no new pattern draft with this months Bulletin. Instead I want to say a few things about how to use in different ways the very simplest of the four-harness threadings -- the plain twill. I have had many inquiries lately about this threading, so probably the following suggestions will prove of interest.

The threading I mean is the simple 1,2,3,4,1,2,3,4 etc . threading shown on diagram 8 of the course.

(1) On this threading, as we saw in a previous Bulletin, it is possible to weave a seamless bag or a double width fabric. Directions for this are not repeated.

(2) One may, of course, weave plain tabby on this threading by using the "A" and "B" treadles of our standard four-harness tie-up.

(3) Or a double tabby -- two threads up and two down -- by weaving on the first and third treadles, -- or on the second and fourth. (On the Structo loom weave 1&2 against 3&4.) If this is woven in the same yarn as the warp a double weft thread should be used.

(4) To weave a diagonal twill, use the four pattern treadles in succession: 1,2,3,4,1,2,3,4, etc., By weaving in reverse order the diagonal can be made to run the other way. (On the Structo loom weave 1&2, 2&3, 3&4, 4&1, or the reverse.) Without a tabby, of course.

This weave makes a heavier fabric than the plain weave, and is used for suitings. The warp should be set a good deal closer in the reed than for plain weaving. The same weight of yarn should be used for both warp and weft, though one can use homespun weft on a Fabri warp.

(5) A diagonal twill showing chiefly weft on one side and chiefly warp on the other may be made on the regular tie-up by using two treadles at once, as: 1&2, 2&3, 3&4, 4&1, etc. or reverse. This brings down three harnesses at the same time and throws most of the weft to the face of the fabric. (On the Structo loom weave with one lever at a time, as: 1,2,3,4, -- or the reverse.)

The opposite effect -- chiefly warp on the face and weft on the reverse, requires four more treadles on a treadle loom, or else the untying of one cord to each treadle. The four treadles should each be tied to one harness only, and should be woven: 1,2,3,4, etc., or the reverse. (On the Structo loom bring down three levers at once, as: 1&2&3, 2&3&4, etc.)

(6) Chevron: Treadle 1, 2, 3, 4, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1 or by using the heavy sheds as at (4). No tabby.

(7) Any one of the sheds under (4) may be used as a brocading shed, to put in little figures in embroidery weaving on a plain or twilled ground.

(8) A heavy border, in vertical fine strips, can be woven on (3) by using a very fine material in two colors, alternating the colors, and beating firmly so that the warp is entirely covered. This can be made into a small checked effect by reversing the colors at regular intervals.

(9) For suitings one may weave the "broken twill" effect by treadeling: 1, 2, 4, 3, and repeat. (Structo, 1&2, 2&3, 4&1, 3&4.)

(10) For deep borders in "Art Silk" on a wool dress-fabric, or for the bottom of bags, the sateen weave is excellent. Treadle using two treadles together as in (4), 1&2, 2&3, 4&1, 3&4, -- no tabby. (On the Structo loom: levers 1, 2, 4, 3, and repeat.)

(11) Or weave: 1&2, twice, 3&4 twice and repeat, in heavy Art Silk, using a fine tabby. The "B" tabby should be used between pairs. (On the Structo loom treadle 4, twice, 2, twice and repeat, with the usual tabby, using 1&3 between pairs. This is extremely effective.

Any of these various methods of weaving may be combined for borders in scarves, bags, table-runners and dresses, -- upholstery material and the like. It would repay anyone who sets up a warp in this threading to make a number of experiments to keep as samples.

A Bag - For a bag, for example, weave 4" or 5" in plain weave in fine yarn or fine cotton weft.

(a) Weave: 1&2, twice, heavy yarn  
Put in 6 tabby shots

(b) Weave: Chevron as at (6) above  
Put in 6 tabby shots.

(c) 2,4,2 heavy yarn, no tabby.  
Alternate 1 and 3 for twelve shots in fine yarn, using two contrasting colors. Reverse colors, putting in two successive shots of one of the colors and alternate as before for 12 shots. (Beat this up well.)  
Reverse colors and alternate 1 and 2 for 36 shots. (This is the middle of the top border. Repeat backwards to the beginning.



Put in 3" or 4" of plain weaving.  
Weave: as given at 11 for three repeats.  
Put in 6 tabby shots.  
Chevron, as at (6) above.  
Put in 6 tabby shots.  
As at (11) for the entire bottom of the bag.  
Put in 6 tabby shots.  
Chevron, etc. in inverse order back to the beginning.

Dress: For a dress on a fine cotton or fine wool warp with borders in heavy "Art Silk", weave first a heading in plain tabby.

Weave a deep border for bottom of dress, -- 12" or 14" -- in Art Silk as at (10), with a fine tabby. Weave 3" plain tabby in fine wool, cotton or "Lustrone". Weave 2" or 3" stripe in Art Silk as at (10), and alternate these stripes of plain tabby and silk for the rest of the material, or put in the second stripe of silk after 6" of plain tabby, a third stripe after a 12" interval of plain tabby, or in any other arrangement that suggests itself. Worked out in two shades of the same color this would be very handsome. If desired, a narrow border in contrasting color might edge each stripe of silk.

The possibilities, of course, are practically infinite.

---

I am enclosing some samples of unmercerized cotton in colors. This is an experiment. I have had so many calls for this material that I have decided to have a quantity dyed for my stock. Blue, green, brown, orange, tan, rose and black I shall be able to supply in small lots -- a skein or two. Three pound lots I can have dyed in any color desired. The price will be \$2.25 a pound.

If the material proves popular, so that I can have it dyed in large lots, I shall be able to make a reduced price. It is an excellent material for summer dresses especially if warped in one color and woven in another, with gay borders in fine wool or in Art Silk. It will also be good material for warp in linsey-woolsey.

It comes, of course, in skeins, and would have to be spooled for warping. Many of you have spooling devices, -- we can do the spooling for those who have not.

I have seen some very handsome bags from the Phillipines woven of a similar fine unmercerized cotton in colors, -- I will describe them in the next issue.

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(MARY M. ATWATER)  
Cambridge, Mass.

SHUTTLE-CRAFT BUILD

Cambridge, Massachusetts.

BULLETIN No. 10

July, 1925.

After some search I have finally found an old house in Cambridge that will give a more suitable setting to my looms and hand-woven things than the office-building in which my offices have been for the last two years. I am going to move part of my equipment immediately and the rest before the end of August. The new address is -- 14 Ash Street, Cambridge, -- a few blocks only from Harvard Square. I hope my friends and correspondents will be able to find me there as conveniently as here.

- - - - -

The Guild has now been in existence for nearly a year. I hope you all feel that it is the beginning of something that will be of permanent interest to the growing army of hand-weavers. So far I have been conducting it from my office, but I hope some day a more elaborate organization can be effected, -- some scheme of cooperative buying of materials worked out, and a comprehensive scheme for collective marketing. Perhaps some member of the Guild who is developing the selling end would like to consider making a business of marketing Shuttle-Craft Products, through a shop or through a travelling agency. I have no time to devote to this work, though I believe there is good profit in it. Will anyone who is interested in this idea please write me.

- - - - -

Announcement of the winner in our Membership Drive is deferred until next month, as many of our distant members were late in getting in their lists of names.

- - - - -

The list of samples sent out with the last Bulletin appears to have met a real demand. I have now to add to the list linen fabric woven of brown linen on a "natural" linen warp in the "N's" and "O's" pattern. Samples \$1.00 each.

- - - - -

My great ambition is to put into permanent form, for all, the interesting data on American weaving and the hundreds of patterns I have collected. As we all know, American weaving has at present a very meagre literature. Nothing at all complete has ever been published. The story of the early weavers is hidden in dusty archives and obscure collections, in attics, and in old letters. It is a story I am sure we would find interesting. For instance, we would like to know more of the "John Landes" who made the wonderful book of drawings now in the Pennsylvania Museum, -- more than simply that he was an artist and that he lived and worked about the time of Washington. I want to dig among the records of the period until I can reconstruct him, and can show you him as he travelled the lonely roads of that day, from one primitive settlement to another, with his looms, his reels and swifts, his shuttles and what-not on a creaking ox-cart, and with his precious pattern book carefully stowed away from the weather -- to be brought out for inspection by the capable house-wife whose beautifully spun and dyed yarns he had been engaged to weave.

Can't you see her, in coil and kerchief, turning the pages, -- now so brown with age, -- anxiously comparing this with that, puzzled among so many charming arrangements of wheels, roses, stars and blocks to select what would look best on the new four-poster in the north-west chamber?

I should like to show you how weaving was kept alive through the period just behind us, -- carried along by the mountain weavers in the south and by here and there one like "Weaver Rose" of Rhode Island. I should like to show the mountain weavers of today, into whose rough lives weaving brings beauty and charm -- and the crippled weavers in our hospitals, who are weaving themselves back to health and a place in the world. And finally, to take toll among us, of our own little circle, who are doing a part, I must believe, in carrying on the old tradition, -- and whose children will be the richer for our work.

And I want to set down all the patterns, -- all the lovely old patterns, and the good new patterns, too, -- so that we can turn more pages than even John Landes' customers to make our choice of a pattern for our newest adventure on the loom.

I have hundreds of patterns. I want to give them all to you and to those outside the circle, too. It is my dream to make a book of American weaving, -- a big book with all these things in it -- and with your help it can be done. It can't be done all at once. Here is the way I should like to begin:

The "John Landes Book", as you know, is a book of drawings -- some 78 in number -- made by a weaver of the old time. It is a very precious relic, preserved in the Pennsylvania Museum at Philadelphia. I am informed that the Museum is willing to furnish photostat prints of the pages of the "John Landes Book" at 50 cents each. This information I was preparing to pass on to you through the Bulletin, when it occurred to me that as there are a good many of us now, it would cost less collectively to have half-tone "cuts" made from a set of the photostat prints, as we could then print as many copies as we might choose. And here, I thought, would be a wonderful place to begin our Shuttle-Craft pattern book.

John Landes put no threading drafts in his book, and of course we are all able to write drafts for ourselves! There is, though, a good deal of labor involved, as I can bear witness -- and for many weavers outside our own little circle draft-writing is an unknown art. To make the book really useful, threading drafts must be provided. I am willing to do this work, if the members of the Guild are sufficiently interested to pledge the cash required for half-tones, paper and printing.

My plan is to issue the designs in four installments, -- in each installment 18 to 20 reproductions of pages of the John Landes book in fac-simile, though somewhat reduced in size, together with additional plates giving threading drafts -- altogether some 25 or 30 plates, these to be printed on the best paper and put into a temporary binding.

To finance the first installment I will ask those who are interested to subscribe \$5.00. For this they will receive three copies of the work, two of which they can sell if they wish. The price per copy to non-subscribers will be \$2.00, and subscribers will have the privilege of purchasing as many additional copies as they desire at \$1.00.

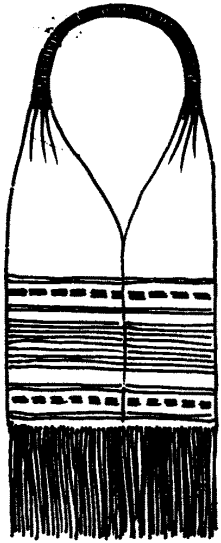
On receipt of the first installment, subscribers will be expected to contribute \$5.00 to finance the second installment. And so on.

If a majority of the members join in this effort, it will not be necessary to finance in this way more than the first three installments, or the final installment may be a greatly reduced one.

I should like to bring this work out as "Published by the Shuttle-Craft Guild". It would be a real contribution to the literature of hand-weaving, and would -- I hope -- be a bit of work in which we could all take pride.

I am enclosing a subscription blank which, if you are interested, please fill out and send to me with \$5.00. If sufficient subscriptions are received, the work will begin immediately, and the first installment will be ready for distribution within a month or six weeks. If too few subscriptions are received, your money will be returned, or -- if you prefer -- I can send you ten photostat prints.

Please, if you wish to do this thing, be prompt in your response.



Here is a sketch of the bag mentioned in last month's Bulletin. It came from the Phillipines and was woven of colored unmercerized cotton. The chief decoration consists of a heavy strand -- some eight or ten weft threads -- woven on a pattern shed with a "skip", as shown at (n), diagram 18 of the course.

The "Bronson" threadings given with Bulletin No.7, and also the ones at (a) and (b), diagram 30 of the course may be used, too.

The most interesting thing about the bag is the way in which it is made up. Do not try to make it of one piece of material, folded for the bottom. Take two separate pieces and sew them together along the selvages for the depth of bag desired. Then open the tube and fold it up the middle of each strip, so that the seams come together. So the bag across the bottom and finish with a long fringe. The fringe, of course, may be omitted if desired.

Gather each side of the bag across the top and attach firmly to a strong round cord. Finish the handle by wrapping firmly with colored thread--the fabric of the bag being bound in. It is somewhat difficult to wrap evenly and well. In my opinion an easier way to finish the handle would be to cover it with a strip of woven fabric.

The bag may also be woven tube-fashion, thus avoiding seams. It is much better woven so, but the skip-shed cannot be introduced when using four harnesses only. On six harnesses it can be managed without difficulty.

Set up the loom as described in Bulletin No.4, making the warp twice as close in the reed as for ordinary weaving. (On the Structo loom, sley four threads through each dent of the reed, using the middle part of the reed. This will make a bag, finished, about  $9\frac{1}{2}$ " to  $9\frac{1}{4}$ " wide. Wind up a yard or so of the warp on the cloth-beam, and then beam it back on the warp roller. This will bring the threads together on the beam.)

Weave tube-fashion for the bottom of the bag, putting in colored stripes for decoration. Then using two shuttles, weave two separate fabrics for the top of the bag. To do this weave back and forth with one shuttle on treadles 1 and 3 alternately, and with the other shuttle on treadles 2 and 4.

It is a good idea to weave several inches at the top very loosely indeed. After taking the material off the loom the top may be gathered by pulling up the loose weft thread. This will, too, help to make it taper nicely into the handle.

If the bag is to be finished with a fringe as sketched, a handsome warp should be selected.

Shuttle-Craft Guild Bulletin No.11

August, 1925

First, our membership drive: The prizes were won by Mrs. Suzanne Emery, Providence, R.I., Mrs. Theodore Whitney, Jr., Milton, Mass, and Mrs. Miriam B. Flynn, West Roxbury, Mass.

The Bulletin this month goes to many new members whom we are glad to welcome. The more of us there are the more influence we shall have and the more we can do toward establishing a standard for good workmanship and for fair prices.

Our membership is scattered all over the country -- Maine to Southern California, the Everglades to Puget Sound. There are almost as many members in California as in Massachusetts. It may interest some of you to know that we have three Shuttle-Craft weavers in Australia, one in New Zealand, one in India, one in Spain, three in England, and many in Canada and a few in Mexico and Cuba.

Though we weavers are growing more numerous, there might to advantage be a good many more of us than there are. In time, of course, there will be. We are pioneers.

There is not the slightest danger that there will be too many hand-weavers -- not for many years, at any rate. Aor difficulty at present is not competition but in letting the public know what we have to offer. The more attractive looking people there are going about in pretty hand-woven dresses and suits the greater will be the demand.

I mention "dresses" instead of any other thing because it is of dresses I wish to write this month. A good many Guild members are weaving dresses and it occurred to me that it would be interesting to collect their suggestions and experience for the Bulletin.

The member who is with us today in effegy on the back page, -- a little blurry because the printer used the wrong paper --has been highly successful. The costume she is wearing in the picture was the first thing made on her loom. It is "linsey-woolsey", tan with borders in orange and henna, with a coat to match.

The effect of this dress on the community in which our member lives was very gratifying. She has two assistants and keeps busy filling orders -- and has never done any advertising other than the making and wearing of that first dress!

In answer to my request for some notes on her work for the Bulletin she writes: "We weave our material 32" wide" -- it is a "linsey-woolsey" material woven of Fabri yarn on an Egyptian cotton warp, set at 30 threads to the inch. "This width for a slender person allows a strip to be cut off at the side, for use as a scarf on the collar.

"Most of our dresses are made up with inverted pleats or pin-tucks on the sides, and some have a row of colored buttons, to match the borders, running from the underarm to the hem

"We try as far as possible to keep people from selecting colors and styles that will be unbecoming to them. It is far better to tell them they can't wear something than for their friends to tell them so after they have bought it.

"We sell our material at \$6.50 a yard, instead of making a flat price by the dress. A short person who needs but three yards does not like to pay as much as her neighbor who takes five, and our method of pricing allows people to cut down the cost of a dress as far as possible. If they can save half a yard they think they have a bargain.

"We make no duplicates. Dresses are woven to order.

"The things that interest customers are the facts that these linsey-woolsey dresses wear well, wash well, and are 'one of a kind'"

Other members who are weaving dresses sell at a flat price -- \$25.00 and \$35.00, not made up. My own opinion is that the flat price is the better way of pricing, as the most expensive part of the business, the planning, is the same for a short length as for a long pattern, and the amount of pattern weaving is about the same.

Linsey woolsey dresses made of Fabri on an Egyptian cotton warp take about one pound of yarn and a little more than one pound of cotton. Linsey-woolsey made of Homespun yarn



on a warp of "20/2" cotton takes a little over a pound of yarn and a little less than a pound of cotton. The cost for materials, then, are \$5.50 per dress for the Fabri and Egyptian fabric -- which is the finer, softer cloth, of course --- and a little less than \$4.00 for the 20/2 and Homespun fabric.

These quantities make no allowance for wastage. For this kind of weaving a very long warp may be put on the loom and the wastage is practically nothing. Of course in warping for one dress due allowance for wastage must be made.

After the loom is warped and threaded, it is possible to weave a dress -- borders, sleeves and all -- in a days work. With dresses selling at \$25.00 and \$30.00 it might seem that the profit is too great. However it would not be worth while to make them for less. The time taken for warping and threading must be included in the cost, and also the time and thought that goes into the planning. Moreover, unless a dress turns out well -- is pretty and pleases the customer -- it may not sell at all and will prove a dead loss. Most important of all, allowance must be made for the time involved in talking to customers, -- showing them samples and telling them what will be becoming to them. Curiously enough many weavers make no account of this, which really is often as much work as the actual weaving and is not nearly as much fun. A weaver, however who does not make a price high enough to cover this cost will find herself in a losing game.

"All-wool" dresses sell at somewhat better prices than "linsey-woolsey", but they cost more for materials and are somewhat more troublesome to make, so that they do not show any higher profit.

A dress material of Fabri yarn at 24 threads to the inch -- which makes a charming soft, lightweight fabric -- weighs about half a pound to the yard. A four-yard dress-length will therefore cost \$7.00 for materials, without allowing for wastage.

Homespun yarn, too, may be used both for warp and weft, and makes a pleasant heavy rough fabric. Homespun, however, is a rather troublesome warp as it sticks together and breaks. Most of our members prefer to warp in Fabri, and use Homespun for weft if they want a rough material.

A more pleasing effect is produced by warping in one color and weaving in another color, or in a different shade of the same color, than by using exactly the same material both for warp and weft. Stripes, checks, plaids, etc., are often used in all-wool dresses. These are attractive, but involve as a rule warping separately for each dress, and in this extra work lies the greater cost of making these all-wool dresses over making the "linsey-woolsey" variety.

One of our members contributes from experience the suggestion that it is most important to have the dresses well and cleverly made up. Hand-woven fabrics are puzzling to a dress-maker who has not handled them before, and a nice piece of weaving may be ruined by being clumsily put together. She has associated with her a clever dress-maker who makes up the dresses for customers at a reasonable rate.

At the end of the season one of our members gave a studio tea, inviting as guests all the customers for whom she had made dresses, -- who attended wearing the costumes in question. It was a novel and interesting form of entertainment, and I wish we might have had a picture.

The manner of arranging the borders is, of course, of the first importance. For stout people stripes running 'round and 'round are most unwise, while for tall thin people up and down stripes are not advisable.

The diagram given was contributed by a member in Pennsylvania who has made many all-wool dresses. It is intended, of course, as a suggestion only, and is planned for a person of medium height. In making dresses to order it is possible to arrange the borders to suit the figure of the customer, and that is one of the reasons these dresses are so successful. Made in batches for general sale they would not be anywhere nearly as good.

The child's dress shown on the diagram may be made of one width of material for a small child. Simply sew the two selvages together half way, cut the material at the sides and sew in raglan sleeves, gather or smock the neck, and the dress is complete.

School dresses of linsey-woolsey are very satisfactory, as they are pretty, stand the hardest wear, and wash well.

Of course those of us who are making dresses for sale are using large looms. Several, however, have made very successful dresses on the Structo looms. It takes more time and would hardly show a commercial profit to make dresses in this way, but is well worth while for ones own pleasure and use.

For a dress ~~like~~ the one in the illustration, make a strip as shown in the diagram. This will make a front and back panel for the dress. Then weave a third strip half as long. This may be cut in two and put in at the sides to give the necessary fulness. For a large person it will be necessary to weave two full length strips, -- one strip to be cut in half at the shoulder and the two pieces being set in at the sides. These side strips may, if one chooses, have a different arrangement of borders from the front and back panels. They may be entirely plain, or they may be made of a succession of narrow borders five or six inches apart.

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I am pleased to report that a good part of the money necessary to begin publication of the John Landes designs has been subscribed, -- enough so that I feel fairly sure it will be possible to carry out the plan as outlined. I am working on the drawings which will soon be ready for the printer.

I have wished for years to put these interesting old designs into a form that would make them generally available and I am grateful to the Guild for assistance in making this dream come true.

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Some time ago I included some notes on Occupational Therapy in one of the Bulletins. I am enclosing with this issue the booklet of the Boston School of O.T. which will, I am sure, be interesting to a good many.

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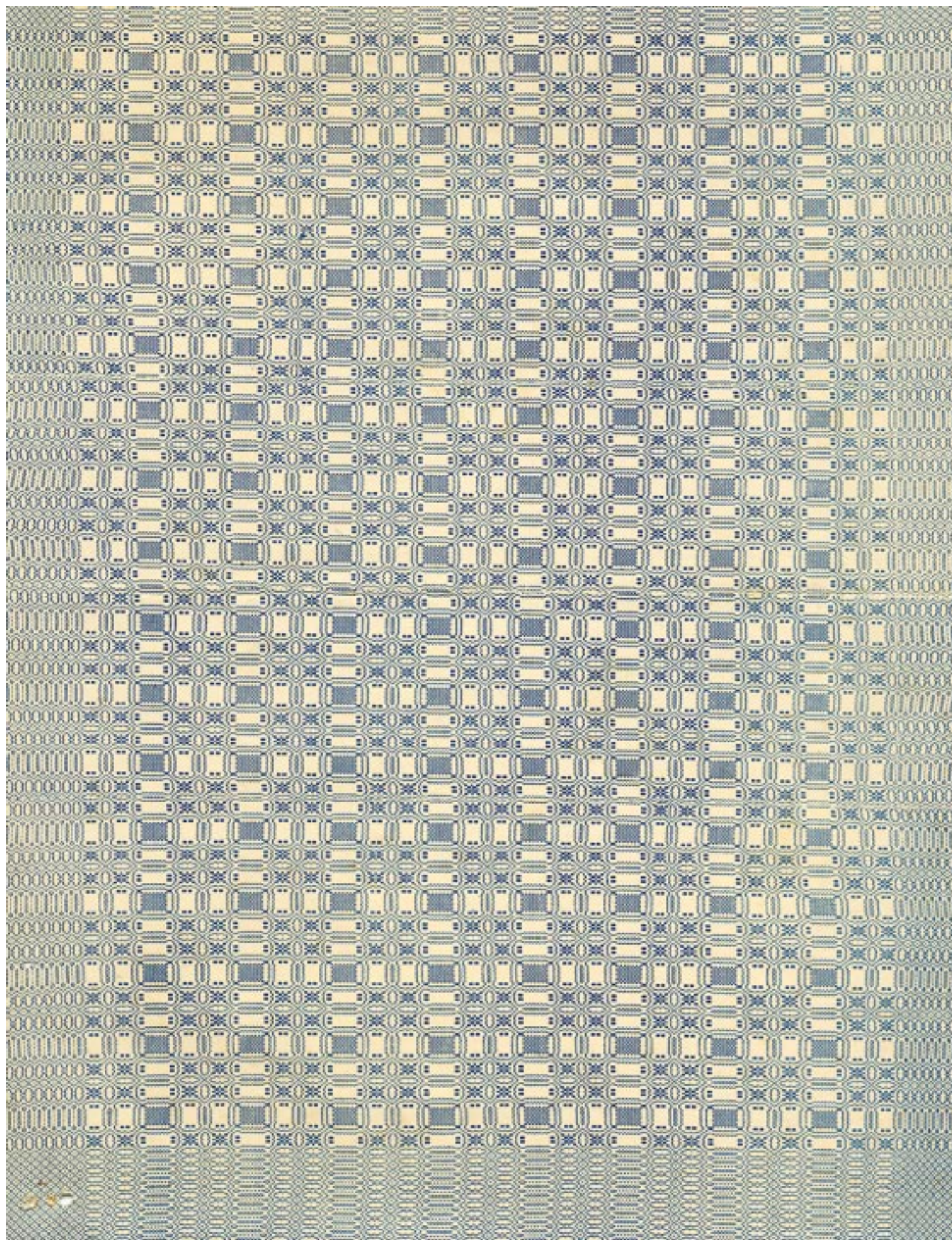
A correction : In the Bulletin -- No. 9 -- of June references to (4) are a misprint and should be read (5).

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14 Ash Street, Cambridge, Mass.

Mary M. Atwater







THE SHUTTLE-CRAFT GUILD

Bulletin No. 12

September 1925

So many Guild members have requested information about quantities of materials for various articles that it seems worth while to give a few rules that may be helpful in making estimates.

In using these rules be careful to make due allowance for waste, for the "personal equation", and for samples. I want to say again, -- what I have said many times -- that it is wise to make samples of every threading put on the loom. The value to a weaver of a good collection of samples cannot be too strongly impressed.

The Quantity of warp required for a certain piece of work can be calculated very exactly if the yardage to the pound is known. Yardages for our materials are given on the price-list:

Length of warp (in yards) X width of warp (in inches)  
X number of warp-ends to the inch  $\div$  yardage to the pound = quantity of material, in pounds.

For example: suppose you wish to warp for a five-yard dress-pattern, in Fabri yarn set at 24 threads to the inch and wish the material to be 36" wide, finished. The warp must be  $6\frac{1}{2}$  yards long to allow for waste and shrinkage -- 7 yards allows for making samples. According to the formula above:  $7 \times 36 \times 24 \div 4400 = 1.45$  -- almost  $1\frac{1}{2}$  lbs. If weft of the same material is to be used, woven 24 picks to the inch, the finished dress-length will take 3 lbs of yarn. This will serve as a basis for estimating. A material woven in the twill weave will take a greater quantity of weft yarn, and pattern weaving will also require more. These quantities one can do no more than guess at.

Cotton yarns are numbered according to a quaint and ancient system based on the number "840". This is taken as the yardage per pound of a No. 1 cotton yarn. No. 2 cotton has a yardage twice as great, and so on. A "20/2" yarn indicates two threads of 20-gauge twisted together. The yardage would be:  $840 \times 20 \div 2 = 8400$ . In the same way the yardage of a "24/3" cotton would be  $840 \times 24 \div 3 = 6720$ . Ordinary carpet warp is an "8/4" cotton, so the yardage is  $840 \times 8 \div 4 = 1680$ . The usual rug-warp -- 36" wide, set at 15 threads to the inch -- runs about three yards to the pound. In calculating materials for a rug, if carpet warp is to be used for tabby allow about three quarters as much as allowed for warp.

There is system, too, in the "counts" of woolen yarns, but as these materials are rarely listed in this way for the retail trade this is of very little value to the handicraft worker. Different manufacturers differ widely in the weights and yardages of the yarns they list as "German-town", "Shetland", and the like, so we have to resort to crude "rule of thumb" methods. Measure a pound -- or better measure several pounds -- and weigh. The yardages for woolen yarns as given on our price-list were arrived at by this method. They must be taken as approximate, only.

The only way to estimate weft materials at all accurately would be to count the "picks" in a piece of fabric woven exactly like the proposed project. This number multiplied by the length of the proposed fabric, (in inches) and the width, in yards, will give the total yardage. Divide this result by the yardage per pound and you will have the quantity of yarn, in pounds.

In making an estimate remember that it is much more expensive to run short than to have a little material left over. It is always difficult and sometimes impossible to match materials, and always involves waiting and loss of time, while there are many ways to use up odds and ends of yarns. Samples, for instance!

Following are a few "rule of thumb" estimates, more or less accurate for the average weaver. In using them, if you beat very firmly, allow more, and if you weave very loosely allow less than the quantities given:

Cotton roving rug, -- 36" by 60" -- Carpet warp for warp and tabby, 1 lb; roving, 3 lbs.

Rag rug, same size, -- carpet warp, 1 lb;  $1\frac{1}{2}$  to 2 lbs cotton rags, or 10 to 12 yards of ordinary cotton material stripped for weaving. Width of strips makes a difference.

Rugs in woolen rug-yarn:  $\frac{5}{8}$  lbs warp,  $2\frac{1}{2}$  lbs yarn -- for pattern and tabby.

Rugs, same size, in cotton chenille: carpet warp 1 lb. chenille  $1\frac{1}{2}$  lbs -- or chenille  $2\frac{1}{2}$  lbs if used for tabby and for pattern both.

Linsley-woolsey dress fabric :--fabri yarn on Egyptian cotton warp-- for a  $4\frac{1}{2}$  to 5 yard length, cotton  $\frac{3}{4}$  to  $\frac{7}{8}$  lbs, yarn, 1 lb. Of 20/2 cotton and homespun yarn, a little less cotton and about  $1\frac{1}{4}$  lbs yarn.

Scarves: Iceland wool, 3 to 4 balls, (for loosely woven effects, warped 15 to the inch)

" "Weaving Special", 15 to the inch, 2 or 3 skeins

" Tabtans, in Fabri yarn, 24 to the inch, 4 skeins

Coverlets, full size -- 84" or 86" X 108" -- in "overshot"--  
warp, Egyptian cotton, 30 threads to the inch,  
1 $\frac{1}{4}$  lbs. Same ; for tabby,  $\frac{5}{4}$  lbs. Pattern,  
homespun yarn, 3 to 3 $\frac{1}{2}$  lbs, Zephyr yarn, 4 $\frac{1}{2}$  to  
4 $\frac{3}{4}$  lbs.

Coverlets, full size, "Summer and Winter" weave : warp, "16/3  
Egyptian cotton, 1 $\frac{1}{2}$  lbs, tabby 24/3 cotton, 1 lb.,  
Homespun yarn 3, to 4 lbs.

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A few words about the way in which our yarns are handled: The packing and shipping is done by an agent -- I do not myself inspect all the material that goes out. If mistakes are made please report the matter to me.

We are trying to do something that may prove to be impossible, -- to supply yarns in small quantities at whole-sale rates. The Fabri yarn we sell at \$3.50 a pound would cost from six to seven dollars if purchased through a retail store. The best grade Germantown for baby blankets sells at 65 cents a ball in the stores -- or about \$7.25 a pound. I sell it to Guild members at \$4.50.

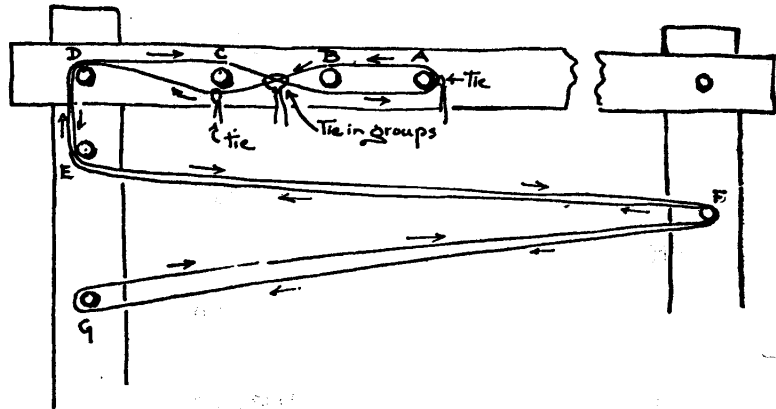
What I want to make plain is that to fill an order for a skein or two of yarn costs about twice as much in time -- handling, wrapping, mailing, making out invoices, etc., -- as the small profit on the material. We are perfectly willing to fill these small orders on occasion, but cannot afford to make a practise of it. So please figure ahead and "bunch" your orders as far as possible. -- and do please try to order enough for the work in hand, as it is most difficult to match yarn from different dyeings. Please realize, too that when there are delays in filling orders it is due to the fact that at present the business does not warrent the investment required to keep on hand a large amount of each material in each of the colors. The interest on such an investment and the upkeep charges would have to be born by the customer and would raise prices very much.

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At the request of the New York Art Center I am enclosing a notice that may be of interest to Guild members.

There have been several requests for directions for warping the little table looms -- which are not provided with sectional warp beams. This information is of value, too, to those who have large looms and who ordinarily warp from a spool-rack, for it is

sometimes less troublesome to put on a short warp -- especially a variagated warp such as one for tartan scarves -- in this way rather than by spooling and sectional warping.



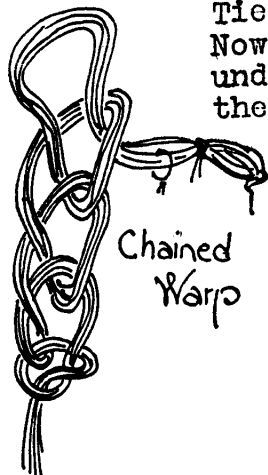
The warp must be prepared on a warping frame or mill -- though a short one can be made over three chairs set at suitable distances apart. A simple warping frame was illustrated in Bulletin Number 4.

The illustration above shows an enlarged sketch of this warping frame. The arrangement of the pegs allows the making of a double "lease" or cross if desired. Most weavers, however, find a simple lease, as hereshown and described entirely satisfactory.

The object of the lease is to keep the threads of the warp in correct relative position. This is helpful in threading and beaming, but makes no difference whatever in the weaving. So if by mistake one or two strands are carried around the pegs in the wrong direction, it will not greatly matter. However, the more carefully and exactly a warp is made, the easier it will be to put it on the loom, and due care should be exercised.

Warping may be done one thread at a time, but it saves much time to put on a whole strand -- say five threads, -- at the same time

Spool the material on five spools and put these on a spool-rack. Some weavers warp skeined material directly from the swift, but several swifts are difficult to manage at the same time, so this method is not recommended.



Tie the ends of the threads to Peg A, in the sketch above. Now carry the strand over peg B, under peg C, over peg D, under peg E, across the frame and around peg F, back across the frame and around peg G, as indicated by the arrows.

(Of course if a long warp is desired, warp back and forth across the frame for the required yardage, up to the capacity of the frame.) From peg G bring the strand back -- around peg F, under peg E, over peg D, over peg C, Under peg B, around peg A. Repeat the entire process as often as required for the number of threads of the proposed warp. If five spools are used each round puts on the frame ten warp-ends.

In making tartan warps follow the "set" very carefully in warping.



During the warping process tie the warp from time to time, through the lease. The string used should pass back of the warp with the ends brought forward through the angles next to pegs B and C. When a certain number of threads have been warped -- say 50 -- tie a knot; warp 50 threads more and tie again. This helps to keep track of the number of threads and also helps to keep the threads in sequence.

When the desired number of threads have been warped, cut the strand and tie the ends to peg A. Now tie a string through the loop at the end of the warp, at peg A, and make another tie around the strand under peg C. These ties are indicated on the sketch.

The warp may now be cut along peg G, and taken off the frame. It should be "chained" or looped together -- as shown on the sketch at the bottom of page 4 -- to keep it from being tangled. The process is similar to making a crochet chain stitch. Old weavers always refer to the warp as the "chain" from this method of making it.

The process of putting a chained warp on the loom is just the reverse of threading after sectional warping. The warp must first be sleyed through the reed, then drawn in through the heddles, and finally wound up on the warp beam.

If there is already a threading on the loom and one does not care to change it, the new warp may be tied -- thread by thread -- to the old warp, and then drawn through both reed and heddles by pulling from the back of the loom. This should be done carefully and gently or there will be broken threads and more or less trouble.

The warp should not be unchained till necessary. In preparing to draw in by either of the methods indicated above, first arrange the chained warp over the breast beam of the loom. Put a lease stick through the warp where it was tied under peg C. Fasten the ends of the lease stick to the breast beam. Then cut the end of the warp and cut the knot holding the first group of threads. Sley these or tie them to an old warp -- whichever process is being followed -- then cut the next group, and the next, to the end. Allow the warp to remain chained.

After drawing in comes beaming. And for this -- even on the small table loom -- two people are required, and three are better than two. Take out the lease stick, unchain a yard or so of the warp and comb it out till it is smooth and even. Do not use a comb, as this breaks fine threads, -- fingers are best.

Now have the assistant -- or assistants -- grasp the warp firmly and hold it at a tension, taking care that there are no loose threads, and wind the warp up on the beam by turning the beam backways with the crank. Only a foot or two can be "beamed" before it is necessary to stop and comb out another length of warp.

In beaming on a large warp-beam, such as those on our large treadle looms, the warp may be wound directly on the beam. On the small looms, however, it is necessary to wind up with the warp either a series of "laying-in" sticks or else a sheet of stiff paper. Otherwise the threads along the edges will go on much tighter than the rest of the warp and weaving will be impossible. A long strip of wrapping paper cut just the width of the warp beam is probably the easiest and best thing to use. Be careful to start it straight or it will give trouble.

It is of the first importance that the warp should go on evenly. In case it has gone on badly and is full of loose threads, do not try to weave till it is set right. This may be done by first winding it all off onto the cloth beam, and then beaming it back, taking more pains than at first.

Sectional warping is, of course, far simpler and easier, except for tartan warps and the like, as noted above, but the small looms are not equipped with sectional beams and have to be warped in this way if a warp different from the regular fine cotton ready beamed warps is desired. Let the first attempt be a short warp -- not more than 8 yards.

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The work on the John Landos drawings is almost complete. The first printing will be a small one -- for subscribers only. Later, if interest warrants, there will be a second printing. I feel that we are making a real contribution to the meagre literature of American Colonial weaving, and am taking the greatest pains to have the right paper, the best possible half-tone plates, the most pleasing interpretation of the patterns for the various weaves. I am ambitious, and hope that this is just a beginning, and that in the course of the coming years we may work together to put before the public much of the great mass of interesting material at present available only to a few.

*May M. Atwater*

Shuttle-Craft Bulletin

October 1925

Number 13

So many interesting experiments are being made by Guild members that I have asked a number to contribute notes of their experiences for our Bulletin, and this is to be a contributors' number.

Several Guild members have asked me about a binder for the Bulletins of last years' issue. I have had a simple binder made up that can be supplied at a cost of \$1.00.

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I am enclosing an announcement that may be of interest to some of you who are experimenting with dyeing. Mrs. Pope's address is with her card and I suggest that if you are interested you take up the matter directly with her.

\*\*\*\*\*

Mrs. Nellie S. Johnson, of 12489 Mendota Blvd., Detroit, Michigan, is to be our Guild representative in her part of the country. She has plans for sales of handwoven articles for the holiday season, and has other plans that are of interest to all who are weaving for profit.

There are several members who will, I hope, be interested in this plan of development from the point of view of acting as our representative. Please write for further details.

\*\*\*\*\*

The first section of the John Landes Book is still at the printers, but will be in the mail within a few days -- perhaps at the same time as the Bulletin, though probably a little later.

\*\*\*\*\*

A word about Guild discounts; the 5% discount on materials is allowed on orders paid in advance and will be allowed on orders sent in at any time. There will be no discount, however, on very small orders, - such as for a single skein of yarn, - for these orders are very expensive to fill.

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I shall be glad to allow Guild members a commission on the sale of looms and courses, and should like to hear from those who are interested.

\* COVERLID PINCUSHIONS \*

There is a certain similarity between the weaver of small articles and the old woman who lived in a shoe - she has so many orders she doesn't know what to do.

We found this especially true this summer when we began to make "Coverlid pincushions" in all-over small patterns.

At first we stuffed and finished the cushions, then because we could not take the time for this finishing work, we began to sell the covers ready to fill, and with each, 4 pieces of the same kind of thread with which we wove the pattern, each  $1\frac{1}{2}$  yds. long, for the tufted corners.

These cushions are made on the "Structo" table loom which weaves 18" wide. We use a cotton warp with a mercerized pattern thread, preferably strand cotton. A single strip 18" wide and 4" long makes one 9" oblong cushion or two small square cushions. The seams have to be very firmly sewed to stand the pressure of the stuffing. The pattern, of course, should be a small all-over design like "Weaver's Choice" or "Honeysuckle".

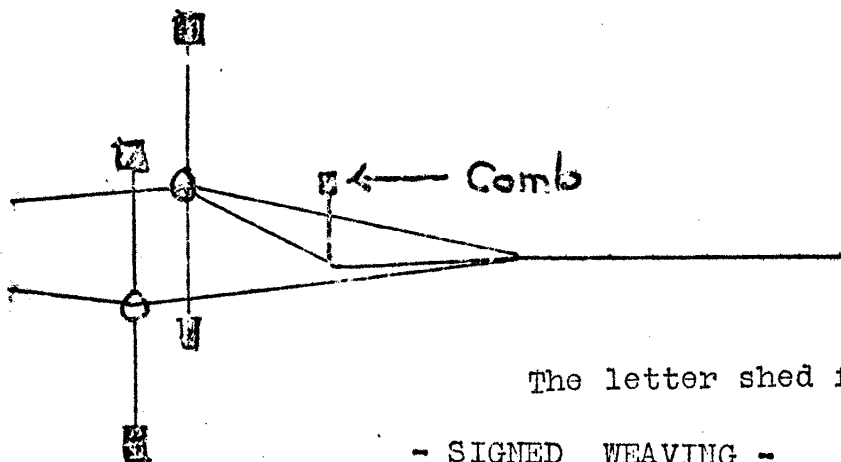
When complete with their <sup>t</sup>in/y tufted corners they make very quaint and attractive pincushions on an old mahogany bureau or dresser. One of the great attractions is that no pin marks ever show, so that the pincushions continue to look fresh even after much use.

We find people are often interested in the quaint old names of the patterns, therefore, our pincushions go to the customer decorated with little stickers saying - HANDWOVEN - Pattern "Honeysuckle" or whatever the pattern name may be.

Another point worth noting - some patterns are very prettily reversable so that the cushions made on them may be made up, some one side out, some the other, this giving greater variety than would otherwise be attainable on the same threading.

Mrs. Louis Carter Smith.

	1	2	3	4	5	6	7	8	9	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27
I																										
II																										
III																										
IV																										
V																										



The letter shed from the side

- SIGNED WEAVING -

One of our Pennsylvania Members sent me, not long ago, an interesting sample of her work with name woven into the heading. I asked her to tell the Guild how she did this and here is what she says -

"We first plotted the letters on squared paper, each square, from left to right, representing four warp threads. The letters were divided into groups vertically and these groups were numbered I II III IV V. Number V being the bottom one.

We took five strips of 3/8" square iron and marked them off, 11 to the inch -- eleven, because an 11-dent reed was used -- and of these we made five "combs" to correspond with the five groups. These combs were made by drilling the 3/8" pieces and driving into the holes 1/8" pins about 2" long. The pins were then sawed to make a slot in the ends -- about 3/16" deep, the sharp edges being smoothed with emery paper. These pins were put in to correspond with the diagram. Thus number V comb required a pin opposite numbers 1,2,3,6,9, etc.,

Now using the plain tabby treadles, the left hand tooth of comb V was fitted over one of the raised threads at that part of the shed where the name was to be woven. The other teeth with a little steering fell over their respective threads. By holding these threads down with the comb the bottom shed of the name was produced.

The weft shot should be run through the tabby shed up to the depressed part, over the depressed threads and through the rest of the tabby shed. The shed should then be reversed and the left hand tooth of comb V fitted over either one of the threads next to the one depressed before. The comb on being pressed down will then hold down in each case a thread next to the one held down for the first shot. The third shot duplicates the first, and so on.

If you wish the name to be more conspicuous, weave in color, but run the color over the depressed parts only, then remove the comb and run the regular tabby through the tabby shed.

The disadvantage of this process is that a different set of combs is required for each name and for each reed. The average weaver could not make this, though any machine shop could."

Mrs. Shipley Brown

It occurs to me that Mrs. Brown might be willing to have sets of combs made for fellow members. I have no idea what the expense would be. I shall be glad to forward to Mrs. Brown any inquiries on the subject.

Names may be woven in by either the tapestry method -- which is very slow and troublesome, -- or by the "embroidery weaving" method. For the latter, use a long curved needle such as harness-makers use, threaded with a strand of material -- D.M.C. strand cotton is good. Pick up the desired shed on the needle. The letters, of course, should be blocked out on squared paper, or a simple cross-stitch alphabet may be used, allowing four threads to each square of the pattern. Take the needle over three threads of each square, and under all blank spaces.

I have a new merchandising plan to offer the Guild as an experiment for the Christmas trade. The idea is this: I will run two "Ads" in suitable magazines -- Vogue or House and Garden probably -- one showing Mrs. Smith's Colonial pincushion and the other showing a chenille rug. These ads will cost about \$150.00, and the correspondence expense resulting will stand provided a certain number of Guild members will pledge themselves to furnish the goods to fill orders. I shall, of course, have to make a sales price enough above the wholesale price to cover this expense on a reasonable volume of business. Suppose these ads sell fifty rugs and 100 pincushions. If my commission is \$3.00 each on rugs and \$1.00 on pincushions, this will just cover the cost. If we sell more I shall make a little money, if we sell less I shall have to pocket a loss.

The rugs will be advertised as bed-side rugs -- 27" X 50". These will take about two and one-half pounds of chenille each, and should take about three hours to weave. We can afford to offer them at \$10.00 -- \$7.00 to the weaver and \$3.00 to us. The pincushions will sell at \$2.50, sewed but not stuffed; - \$1.50 to the weaver and \$1.00 to us.

Now I am willing to undertake this if enough members are interested. The ads should come out toward the end of November. Now will those who are interested make out and return to me one of the attached coupons. If I get enough pledges to cover the minimum, as stated, that will cover my costs -- 100 pincushions and 50 rugs -- I will go ahead. Reply at once as some has to arrange for advertising space a long time ahead of publication.

November 1925

Many interesting suggestions contributed by members for our last number had to be omitted, either because of lack of space or because received too late. We will have them this month;

Mrs. Elizabeth K. Judy writes that she finds threading the Structo loom greatly simplified by the use of a number of heavy wires, about 5" long, with about  $1\frac{1}{2}$ " at each end turned down at right angles. These wires she uses to separate the heddles -- the threaded ones from the unthreaded. After threading one repeat of the pattern, she lays a wire across the four harnesses in front of the threaded heddles. She then counts out the number of heddles on each harness required for the next repeat and puts a wire over the harnesses to separate this group from the rest of the unthreaded heddles. When the repeat has been threaded, she moves the wires and counts off the heddles for the next repeat. This makes checking back unnecessary. I hope some of our members will try this and will let us know whether they find it saves time or not.

As she has some difficulty with eye-strain, she makes a very large scale draft of the pattern which she can hang on the wall at a distance, and finds this relieves her eyes a great deal. This would be impractical for a very long repeat, but might be helpful for a small pattern.

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Mrs. Charles E. Smith contributes the following; For the bed jackets I have made lately, and which I think might interest Guild members, as they were very attractive, I used "Fabri" yarn both as warp and weft. I used a Structo loom, and set the warp at 20 threads to the inch, (This requires a special 10 dent or 20 dent reed, of course). The weave I used was one of the Bronson weaves given in Bulletin No. 7.

As on the Structo loom the material could be woven only  $19\frac{1}{2}$ " wide, it was necessary to have a seam in the back, but as the jacket was intended for an invalid, the seam in the back was of no consequence.

I wove a piece of plain blue, 45" long, which made the two halves of the jacket. The borders were in Bronson weave in white -- double yarn -- with blue tabby, and a wide band of this pattern weaving was set in as a cuff at the sleeve; and a narrower band set on as a collar at the neck.



The Jacket was made up on a kimona pattern, was lined with white silk and tied with a white ribbon. My friends say it is beautiful."

- - - - -

Miss Elsie Catlin contributes a plan and directions for the making of a "swift" which will be of interest to those of our members who are clever with tools, or who have "manually trained" members of the family. She has also made herself a wooden frame for holding the little shuttle bobbins and the tubes on which warp is wound. This frame has a wheel that works by a belt off the wheel of her sewing machine, so that she can wind warps and bobbins by foot-power.

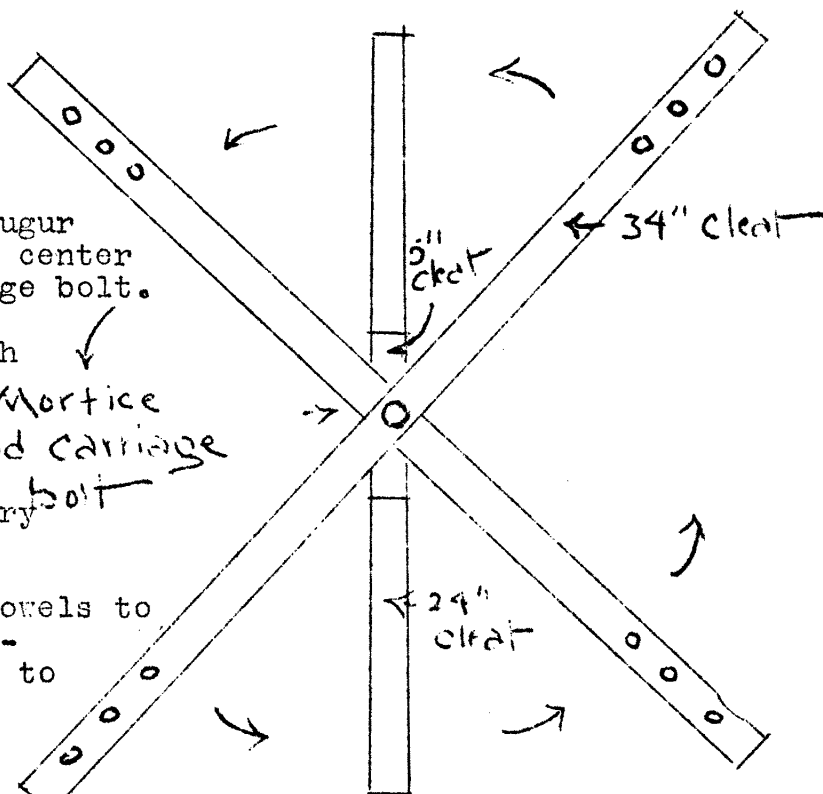
MATERIALS:

1 Cleat, 24"x $\frac{3}{4}$ "  
1 " 5"x $\frac{3}{4}$ "  
nail together at the center. an augur hole through the center for large carriage bolt.

2 Cleats 34"x $\frac{1}{2}$ " each with 3 augur holes 2 $\frac{1}{2}$ " apart and from the end - not quite through - to carry dowels.  
*Mortise and Carriage bolt*

4 Dowels, "8"x $\frac{1}{2}$ ". Dowels to fit close but removable in order to fit skeins of different sizes.

1 Clamp, for clamping to table.



Long Cleats cross at right angles, and fit together with a mortise. There should be an augur hole through the center, to coincide with the augur hole in the shorter cleats. Join the whole together with the carriage bolt--screw-end up, and head countersunk so that the nut goes below the thread of the screw. This allows the reel to turn either way. Otherwise it will tighten up and not turn.

Round the ends of the dowels. Sandpaper and bevel edges of cleats slightly so that wool will not catch.

The shortest cleat must be thick enough and the joints tight enough to prevent the reel from sagging while turning.

Sufficient pledges to warrant our Christmas ads have come in, so we are going ahead with our plan as outlined in the last Bulletin. The bed-side rug will appear in House Beautiful. The cost of this advertisement will be \$85.00. The photograph costs an additional \$5.00 and the half-tone "cut" from the photograph \$10.00 more. There will be a good deal of additional cost to me in office expense - answering of letters, etc., and probably in sending of samples, blue-prints of patterns and printed matter. Besides this is expense of wrapping paper and twine, the postage, and the time of a person to wrap the bundles and take them to the post-office. The cost to me will probably be a good bit over \$150.00.

The pincushions are to be advertised in the Rotogravure section of the New York Times on Sunday, November 22. You will be interested to look for it. This "ad" is to cost \$78.00 with \$5.00 addition for the photograph. No half-tone cut is required, but the photograph will have to have some special treatment which will add to the cost - just how much I shall not know till I get the bill. With correspondence, wrapping, etc., this venture will cost me not less than \$120.00.

I am going into detail of these costs because I think possibly it will be of interest to those who have had no experience with advertising, and because if we succeed with this venture it may suggest further use of the same system. The Guild is growing so large, and so many of the members are weaving successfully for profit that it occurs to me a co-operative advertising scheme of some sort should work out well. Take the "Linsey-woolsey" dresses, for instance: these sell readily and should be saleable through magazine advertising as well as in shops. But not many of those who are weaving dresses feel like plunging to the extent required for even a single "ad" in a magazine like Vogue. What is impossible for one alone, however, might be quite possible for ten or twenty together.

An eighth page ad in VOGUE costs \$150.00. This is the smallest space one may take. The cost, including a photograph and half-tone cut, would be \$165.00. It would also be necessary to have a small printed folder of some sort showing several styles of dresses, and perhaps scarves and bags. For the photography, cuts, paper and printing, such a little folder would cost about \$150.00. We are up to \$365.00. Now  $4\frac{1}{2}$  yard dress-patterns in linsey-woolsey cost, say \$5.00 for time and \$6.00 for materials. The gross profit on each, if sold at \$25.00, is \$14.00. The "ad" would have to sell 26 or 27 dresses, in order to cover the bare cost. If successful it should sell several times as many. A good plan is to put the price in the ad, and a notice that goods will be sent on receipt of price. If not just the color or pattern desired they may be returned for exchange or money will be refunded.

(Continued)

I should like to hear from as many as possible of the members who are weaving for profit. If this plan appeals I am willing to give my time and my best efforts toward making it a success.

Advertising in VOGUE has to be arranged for many months in advance. The linsey-woolsey dresses sell well as a "between seasons" specialty and I think the best time for the ad would probably be the March number - the one appearing at the end of February. The sooner the space is arranged for the better position the ad is likely to get. All of which means that if this is to be done we must be about it. If I do not get as many as ten or fifteen letters by the end of November I shall conclude we are not yet ready for anything of the sort.

Would you be willing to invest \$25.00 to \$30.00 in national advertising that might mean a profit of a hundred or more, but with the chance that it might net a small loss if so, write and let me know.

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One of our Western correspondents writes that she is just finishing weaving ten yards of table-runners, 18" wide in the "Lisbon Star" pattern - Summer and Winter weave. She says; "They have sold faster than I could make them at \$10.00 a yard. I am the only one here who has done any pattern weaving in the 'Summer and Winter' weave, so it is a novelty."

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Subscribers to the John Landes book have all received their copies and I have a number of extra copies with which I can supply non-subscribers, at \$2.00 plus .15¢ postage. The book, we think, is very beautiful, and any of you who are weaving at all would enjoy using these charming and unusual old patterns.

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Does anyone else want a cover for the Bulletins ? We are going to send in the order to the manufacturer by the fifteenth and after that can not accept further orders for this.

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A few of the John Landes books were sent out without my signature on the title page. If any member wishes to return the books for signature, I will be glad to autograph them. Or, I will authorize you to sign my name and under it your initials.

Instead of a new pattern this month I am giving you some suggestions as to ways in which to use some of the patterns of the course for various purposes. From the inquiries that reach me I believe this will be as helpful as anything I can offer.

Take, for instance, the "Monk's Belt" Pattern. As stated in the course it would be possible to weave for years, using this pattern only, and get a new and interesting result all the way. Here are simply a few ways this can be used, in addition to the suggestions given with the course;

Diagram 29 shows how to put this pattern in the warp as well as in the weft, for a border all around a plain piece. This takes six harnesses. If it is desired to make the pattern run lengthwise only of the material, this may be done on four harnesses. Thread the plain part of your warp on the two front harnesses just as for ordinary two-harness weaving. The colored threads for the pattern may be introduced as indicated on Diagram 29, threading them on the two back harnesses. The border as given is a narrow border, - a wider one may be arranged in a similar way.

The heavy threads for pattern may be warped with the rest of the warp if they are of the same material. However, if they are of wool on a cotton or linen warp it would be better to make a little special warp of them and wind them on a separate spool. They would have to be changed each time the work is rolled up, which is somewhat of a nuisance, of course. In sleying they may be sleyed through the reed where they occur, on top of the threads of the foundation warp.

Four treadles will be required, tied: 1&3 and 2&3 for one block and 1&4 and 2&4 for the other block. Use only a tabby thread in weaving. Treadle the first two treadles alternately for one block and the second pair alternately for the other.

Another way to make lengthwise stripes in the "Monk's Belt" pattern is as follows: omit the first three threads of the draft as given on Diagram 4, and add these threads at the end of the repeat. Then thread the next 36 (or more) threads 2,3,2,3,2,3, etc. Then repeat the figure above, omitting the first three threads of the draft and adding them at the other end, repeat the 36 threads threaded 2,3,2,3, and so forth. These 2-3 blocks will, of course, not be woven as an overshot, and so may be as wide as desired. They are the plain part between the pattern stripes. Weave the pattern, "all-over" fashion with a pattern thread and a tabby thread. In weaving this way the colored thread, of course, tabbies across the 2-3 blocks. This threading may be used to weave a plain fabric with unconnected squares in pattern weaving. Weave in tabby weave for 36 picks, using the pattern thread and the tabby thread alternately. Then treadle the pattern, putting in the complete repeat as threaded in the usual manner.

(Continued)

Weave another tabby strip of 36 picks, and another pattern square, etc., etc. This is interesting for upholstery material and might, too, be good for dress-fabrics.

Here is a suggestion for those who are making the little pincushions on the Structo Loom. Use the large figure from the "Wreath Rose" pattern on Diagram 7, as follows: Begin in the selvage as shown, thread to "Z"; then thread from "Y" through to thread 158; thread the Diamond again, --from "Y" to "Z"; then from "Y" to thread 158; "Y" to "Z"; "Y" to thread 158; "Y" through "Z" to thread 12; finish with a selvage; 1,4,3,2,1.

Weave two repeats of the figure as drawn in, or rose-fashion as illustrated. This piece of material may be cut into three strips and will make three pincushions.

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The pincushion makers could also use the "Sunrise" figure from the "Lee's Surrender" pattern in the same way: Six selvage threads threaded 3.4.1.2.3.4; then from the beginning of the draft to and including thread 187; nine threads threaded 4,1,2,3,4,1,2,3,4; the pattern again, from the beginning to thread 187, inclusive; the nine threads as above, 4,1,2,3,4, etc.; the 187 threads of the pattern; end with six selvage threads, 4,3,2,1,4,3.

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"Lee's Surrender" is an excellent pattern for rugs. For a rug 36" wide, finished, use a warp of 570 threads, put in a selvage of four threads threaded 1,2,3,4.. Thread the complete pattern of 346 threads; repeat the final diamond and star -- the 28 threads from thread 318 to the end --; then from the beginning to thread 187 and four selvage threads, 4,3,2,1.

For a small rug, 27" wide, finished, like the bath-rugs for our Christmas sale, warp 436 threads. Thread the first four threads 3,4,1,2; then begin at thread 31 of the pattern and thread through to thread 152 inclusive; omit the group of blocks and continue from thread 187 to the end of the draft; then repeat the last 28 threads of the draft as noted for wide rug; thread from thread 31 to thread 156, and end with three selvage threads, threaded 3,2,1.

In weaving, omit the blocks, of course.

These directions can be used for runners in fine material.

BULLETIN No. 15

December 1925

At this season everyone is so busy with Christmas plans, that new suggestions for weaving are not, perhaps, as interesting as at other seasons. However, January is coming, - and the long winter months after that, with many hours one can put in at the loom.

I believe these hours will be of greater value if planned a good way ahead, and a definite program laid out. Decide how much time you wish to devote to weaving each week, plan what sort of things you wish to make, and decide on the materials you will want.

Suppose, for instance, that you have two hours a day for weaving, and wish to make draperies for your own home. A pair of portieres and a couch cover for the living room, for instance. A couch cover in one of the Colonial Coverlet effects will take about 48 hours time - for warping, weaving finishing. In course materials, it can be made much faster and in fine materials in one of the more elaborate weaves it may take a little longer, but that is a fair average for the ordinary weaver who is not a new beginner.

Allowing two hours a day, this project will take nearly a month. The portieres can be designed so that they may be woven on the same warp, and perhaps the same threading, as the couch cover. They should be designed however, to harmonize rather than to match exactly. The same pattern too often repeated gives an unpleasing effect in a room, - as many of us have discovered in using chintz - and it is better, in my opinion to vary the pattern a little for each piece of work.

Portieres would be handsome - in most rooms - if made largely in plain weave with a deep border at the bottom in pattern weaving, a narrow border at the top and perhaps stripes of pattern weaving at intervals all the way up. A pair of portieres of this description, made on a warp already on the loom should not take more than 24 to 32 hours.

A table runner and pillow tops to harmonize are also attractive and may quickly and easily be made. In warping, it is well to put on sufficient yardage to allow for extra pieces.

As a couch cover is ordinarily not as wide as a bed coverlet, two 36" strips will probably be wide enough, - and this width is also good for the portieres, though these can be narrower if desired. Warp 38" in the reed for the Couch cover and allow seven yards in length, - 3 yards for each strip and one yard for the unavoidable waste.

Seven yards more for the portieres, which may be made narrower than the couch cover if desired, and finally  $2\frac{1}{2}$  or 3 yards for a table runner, - which of course, should be a great deal narrower than the other things, - and any yardage desired for pillows.

Suppose you want to make a table runner 24" wide and  $2\frac{1}{2}$  yards long, and two 24" pillow tops; four yards will be just enough. Allow  $4\frac{1}{2}$  to 5 yards for waste and a safe margin. And suppose you want to make your portieres 28" wide instead of 36". For this project you must warp 18 yards on 12 sections, 14 yards on 3 sections and 7 yards on 4 sections of your warp beam.

In weaving, make the runner and pillow tops first, then thread the additional width for the portieres, and make the couch cover last.

The loom works better if the narrow pieces are set up in the center of the loom, but to do this means a very careful arranging of the pattern and counting of heddles before-hand in order to avoid having to rethread.

With the yardage of warp decided on, it is not difficult to calculate the amount of material required. About  $\frac{3}{4}$  of this amount in addition should be allowed for tabby.

Quantities of yarns depend very much on the weave selected and on the quality of yarn chosen, as well as on the way it is beaten up.

"Summer & Winter" weave in homespun would take about 6 lbs., for the couch cover and portieres, though it would be well to allow a little more to cover contingencies, and also for pillow tops, etc.

In the heavy Zephyr yarn, nine to ten pounds would be required for the whole program.

These draperies can all be made on the Structo loom, but of course would have to be made in several strips and would require a great deal more time.

For the Structo weavers, a more practical project would be a set of narrow window draperies, with table runners and pillows to harmonize. These may be made in many ways, of course. A very attractive way is to make a scrim material of Egyptian cotton with many narrow stripes of pattern weaving in brilliant colors, similar to the peasant weaving that comes to us from abroad. These are very interesting to make, and add a delightful bit of color to any room.

Figuring the time for work of this sort is difficult. The first piece will take a good deal of time as it will mean experimenting, taking out and doing over. This sort of thing has to be designed on the loom. An allowance of three hours per yard should work out about right, however.

In selecting a pattern for a project like either of these, the size and proportion of the room are the first consideration. As a rule, a small, rather formal pattern is desirable for a large room. For a sun-room or morning room, however, a very large pattern and a lavish use of color are delightful. The pattern at d, Diagram 14 is an interesting pattern for a couch cover - "Lee's Surrender" at a, Diagram 15, is an elaborate pattern, but good for this use as the chief feature consists of a small figure many times repeated.

The four-harness "Summer & Winter" patterns all are especially good. These are just as handsome on one side as on the other, and by reason of the close weave, have splendid wearing qualities.

Many, I trust, will be using patterns from the John Landes Collection. To my mind one of the best for a couch cover is Pattern No. 3, - either in "Overshot" or in "Summer & winter" weave. Pattern No. 18 is very handsome too for this purpose, and makes a beautiful upholstery material for covering old fashioned wing chairs and couches. Pattern No. 7 is interesting and unusual, and Pattern No. 1 has great charm and much dignity. It is, of course, a matter of taste, but to my thinking the patterns having wheels and circles are not agreeable in a living room and are more appropriate for bed-coverlets.

I shall be glad to give advice and assistance in arranging programs of winter work. I hope none of the circle will hesitate to call on me.

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A number of those who are weaving dresses have expressed interest in a cooperative selling and advertising campaign suggestion in the last Bulletin. It is something to be worked out.

Linsey-woolsey dresses are especially good for "sports" wear, and I believe they would sell well in the girls Colleges.

Suppose six weavers were each to make a sample dress-length and a swatch of large samples showing patterns and color combinations: One dress could be made up according to some simple published pattern and then a girl at one of the colleges selected to act as agent, - wearing the dress and taking orders. I could find a girl at Wellesley and one at Radcliffe, Smith, Bryn Mawr, etc., the sample dresses could be sent from one place to another. Terms, I believe, should be half cash with order, from which amount the agent is at liberty to retain her commission. Balance C. O. D. on delivery of goods.

Another plan, as suggested in the last Bulletin, would be to cooperate on a national advertising campaign through the magazines. This would be far more expensive to finance than the agency suggestion made above; but should give good returns if handled properly.



I am enclosing a blank which I wish you would return with your opinion.

In time, the Guild may find it advisable to have a regular paid agent to travel, as do the large hand-weaving industries of the South. But that is for the future.

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One of our members contributes the following procedure in taking work off the loom. It seems practical and convenient:

A SIMPLE METHOD BY WHICH BOTH TIME AND MATERIAL CAN BE SAVED IN REMOVING FINISHED WORK FROM THE STRUCTO

Procure two pieces of flat iron of the same length and size as the iron on the apron of the loom and bore three holes in each to coincide with the three slots in the apron iron.

After finishing any piece of work continue to weave about half an inch of fine tabby and one inch of heavy tabby (linen is best). Place one of the irons in the shed and weave it in firmly with a few more shots.

The finished work can now be cut off from the warp along the strip of fine tabby behind the iron and taken from the loom.

The warp can then be tied to the apron by the three holes in the iron that coincide with the three slots in the apron iron. A fine, strong twine rubbed with beeswax is a good thing to use. It is well to leave the irons in apron and warp about a quarter of an inch apart to allow of adjustment of tension.

A narrow strip of adhesive tape stuck along the strip of fine tabby before the work is cut off will prevent ravelling.

The second piece of iron is, of course, to use the next time, as the first cannot be taken off until the work is removed.

\*\*\*\*\*

There is a constant cry for small patterns for the making of bags, furniture covering and dresses.

"Honeysuckle" the old standby, is always pretty, but it has been used so very much that I would suggest leaving it for the beginners and using some other threading for the sake of variety.

A little bag sent in for criticism was woven on the little threading at e, Diagram 8. This was charming and the pattern could be more widely used to advantage.

The patterns supplied with this month's Bulletin are intended to answer, in some measure the demand for small patterns. They may be used in a variety of ways. For instance, the first 10 threads may be used as a repeat, and can be woven in three colors, - all "1" shots in one color, all "2" shots in another and all "3" shots in a third. It is a good pattern for furniture covering, as, in fact, all these patterns with this issue. They can also be used for bags and borders on dresses and are quite out of the ordinary.

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A Guild member sends plans for a sectional war<sup>p</sup>-beam for the Structo loom. This seems to me too difficult to make for most of our circle, and I am regretfully omitting it. However our correspondent may be willing to have these warp-beams made for any one who is interested.

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As the demand seems to be all for the square cushions, we request that no more long ones be sent in unit. notified.

The rug weavers are quite slow in getting their rugs to us and we wish you would send them just as soon as possible. You have probably noticed that the ad in House Beautiful had a mis-print in it which was rather unfortunate. We have placed the ad in the Rotogravure section of the Boston Herald for Dec. 6, which was the only publication we could get into at this late date.

The biggest demand seems to be for the Blue rugs and so if you will send them to us in preference to other colors just at present.

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I am interested in a Shuttle-Craft Guild Cooperative selling plan. Especially the national magazine advertising plan and in case seven (7) or more others come in, I am willing to subscribe a proportionate share of \$250.00 - estimated cost of an ad in VOGUE with cost of folders, etc.

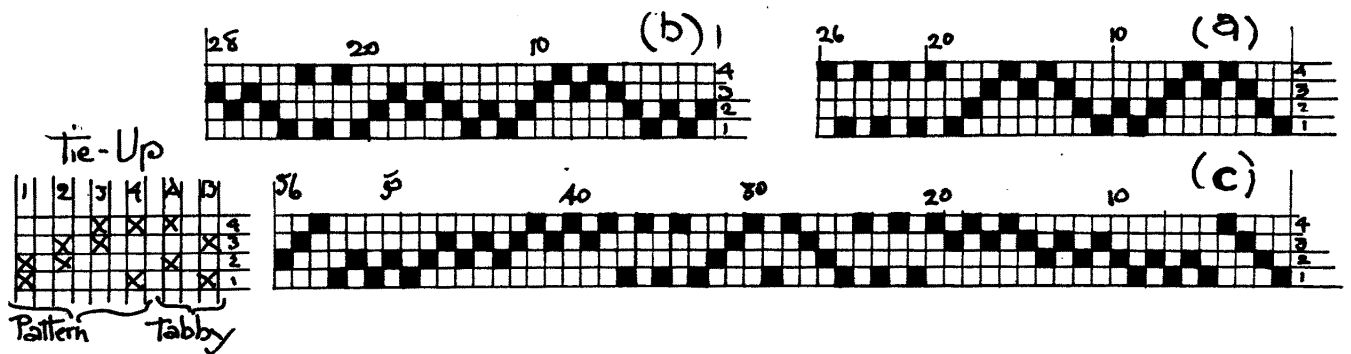
OR

The agency plan suggested. Provided, seven or more members are interested, I am willing to supply a sample dress-length and swatch of samples.

SIGNED \_\_\_\_\_

ADDRESS \_\_\_\_\_

(Indicate either one or the other above plans.)



Treading for (a) " as drawn in", or as follows:

treadle 3, once; 2, once; 1, 3 times. 2, once; 3, 3 times; 2, once; 1, 3 times; 2, once; 3, once; 4, 6 or 7 times; Repeat.

Or this: 1, 4 times; 3, 4 times; 1, 4 times; six plain tabby shots, alternating tabby thread and pattern thread; Repeat.

Two colors may be used in (1) as follows: Use color "x" for all shots up to the last block, using color "y" for tabby. Weave the last block - "4, 6 or 7 times" - using color "y" for pattern and color "x" for tabby. A third color may be introduced for all the small shots on the 2 treadle. This is a useful little threading for upholstery material, and may also be used for bags, and other small articles.

Treading for (b); This pattern may be treadled exactly "as drawn in". It may also be woven in many other ways, a few of which are suggested: Treadle 3, 4 times; 1, 4 times; 3, 4 times; 2, 4 times; 4, 4 times; 2, 4 times and repeat.

For a heavy stripe on the surface of the material, treadle using treadles 1 and 4 together, alternating with the shed made by bringing down treadles 2 and 3 together. Weaving these two sheds alternately, with 4 to 6 pattern shots over each, will produce a sort of waffle effect -- attractive for the bottom of bags, or for use between pattern borders in the bottom of a curtain or portiere. Two colors may be used with this pattern to good advantage.

Pattern (c) is best woven "as drawn in".

Note: Treadlings given are written to correspond with our standard six-treadle tie-up as shown above. For Structo weavers the treading must be transposed according to the key furnished, but here repeated: For "treadle 1" read 3&4; for "2" read 1&4, for "3" read 1&2; for "4" read 2&3. Tabby, 1&3 against 2&4. Treadles 1&4 together - 3 alone.

" 2&3 " - 1 "