

THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana



for

January, 1935

As of custom, this January Bulletin will be devoted to the ever interesting subject of coverlets. The coverlet, or "coverlid" as it is sometimes quaintly written in the ancient note-books, was the crowning achievement of the Colonial home-weaver, and to the craftsmen of today there is a special pleasure, I think, in the planning and making of a large, important piece like this. It is -- or should be -- a thing to adorn life for many years and to be handed down to those who come after us as a happy reminder, an unpretentious but intimate memorial.

In the old days the bed was not, as with us, set apart in privacy in a special room but was likely to be a prominent feature of the living place of the family. It had, therefore, to be clothed during the day in a seemly and formal manner. The coverlet was, in fact, a couch-cover rather than a bed-spread. The practical value of the dark colors usually used in making the old coverlets is evident. Another reason for the dark blue more often used than any other color was the fact that everyone knew how to dye a permanent dark blue with indigo. Of course other colors were available to the Colonial weavers, but some of these were unreliable and might be expected to fade in the course of a hundred years or so, and a coverlet should be made to last in full beauty for a very long time. And, too, the "blue-pot" was a regular feature of household life, standing ready for months at a time, and the natural tendency was to put into it anything that needed to be dyed. After all, what better color could be found?

The color next in popularity after indigo blue was madder. From this dye-stuff many shades of red and rose can be produced. The dyeing with madder, however, was not as eternally "fast" as the indigo dyeing and many of the rose shades have in the centuries faded to a delightful brownish or "rose-taupe" shade -- more beautiful, often, than the original color but not intended. The browns obtained from walnut husks were also much used in the old day, and blend well with the tan walls and pine furniture of the period.

The coverlets made in New England rarely show other colors than these. The southern weavers seem to have done a good deal more experimenting with color than the weavers of New England, and greens and yellows appear in many of the old pieces from the south. Black, too, was used a good deal in combination with other colors. The southern weaving was, taken as a whole, livelier in effect and usually less accurate than the weaving done in the north. The striped effect caused by using a number of weft colors in the same piece seems to have been displeasing to northern weavers but not to those in the south, so that when one comes upon an old piece woven boldly in stripes of different colors it is a safe guess that it originated south of the Mason and Dixon line. Northern weavers when they combined two colors either wove them in alternate blocks all the way through the pattern or else used the two colors in such a way that the striped effect was broken up as much as possible, and that the lines of the pattern were preserved.

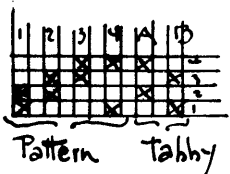
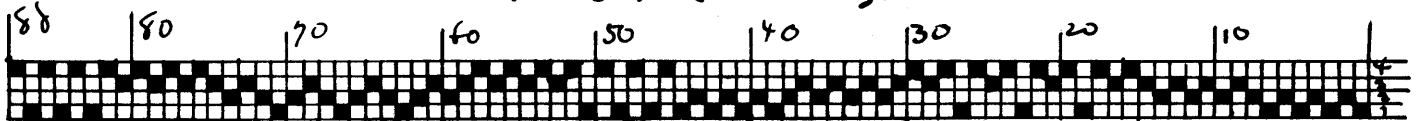
Of course we need not be guided by ancient practise in making our coverlets for today and tomorrow. Modern "vat" dyes are as permanent as indigo and give us an infinite variety of shades from which to choose. We prefer lighter, more subtle color effects in our bedrooms to suit our greatly changed ways of life. Our art is a living art and there is no reason at all why we should hesitate to use the old patterns in a new way if we wish, to produce forms of beauty to express our new manners. But there is, to me, a

very definite harmony between the formal old patterns and the old blues and madder rose shades. I do not know whether this is simply sentiment or some inherent relation. To see "Whig Rose" or "Governor's Garden" developed in the subtle "knowing" shades of a modern color-scheme gives me a feeling of discomfort, -- as it would to see a burnt-orange violet or a yellow heliotrope. After experimenting with this and that I come back, with a sense of "rightness", to the old blue, the brownish rose, the warm browns and golden tans. After all, what could be better?

In recent Bulletins we have been going in for unusual weaves, modernistic patterns and novel patterns. So for this Bulletin it seemed to me a good plan to return to our classic American Colonial "four-harness overshot." The pattern shown on the opposite page is that of an old coverlet in the "Fairbanks House" at Dedham, Massachusetts, and was contributed by one of our Guild members, Mr. Charles Robinson. This coverlet, Mr. Robinson writes, is done in fairly coarse materials, in dark blue and madder rose, as indicated in the treadeling directions. It proved impossible to show the two-color effect adequately in the illustration, which shows the pattern as though woven in one color. The use of two colors, however, adds to the charm of this pattern, making it less severe. Mr. Robinson says nothing about a border pattern, so I judge the coverlet was made without one. In a large pattern of this type that figures a rather imposing square "table" a border is not absolutely necessary, I suppose, but to my mind a border always adds greatly to the finished effect of a piece of this kind, so I have designed one to harmonize with the pattern.

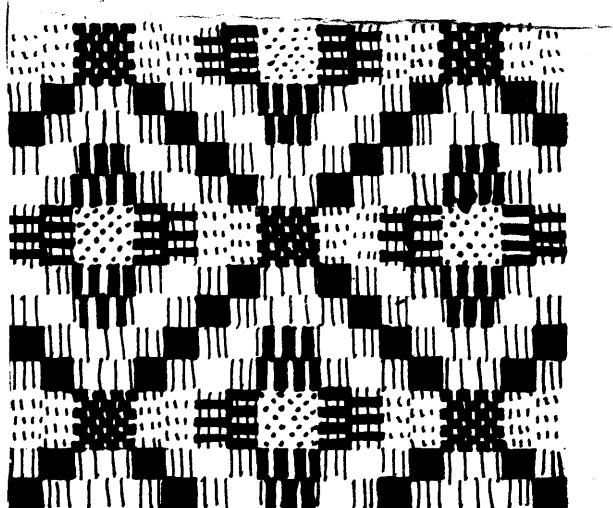
The pattern, as weavers will recognize at once, is a variation of the "Double Chariot Wheel" -- one of the most famous and the most widely woven of the historic patterns. It occurs in numberless forms, a few of which are given in my "Shuttle-Craft" book. This particular variation is new to me and may have been the design of the weaver who wove it. As far as I know, it has no individual name. The pattern is unusual by virtue of the small squares in summer-and-winter effect that separate the wheels and make a heavy frame around the large "table." It is an interesting effect, and the same idea might be used to vary other patterns if one wished. For instance as in the small "Diamond" arrangement below. This small pattern might be used for a coverlet if desired, but if used for the purpose a rather wide and elaborate border would be desirable.

A "Diamond" Arrangement



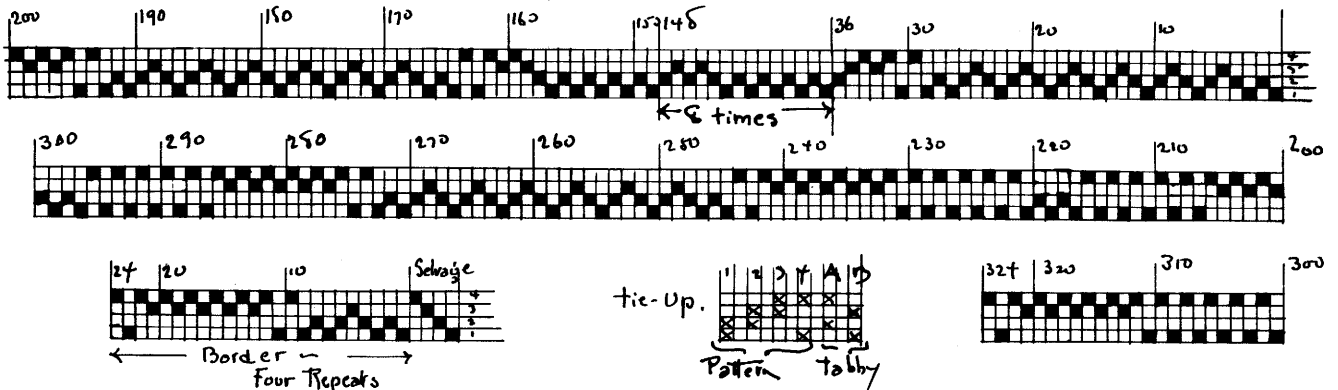
Treadle as follows:
 Treadle 1, 6 times
 " 2, 6 " } 3 times
 " 3, 2 " }
 " 4, 2 " }
 " 3, 2 " }
 " 2, 6 " }
 " 1, 6 " }
 " 4, 6 " }
 " 3, 6 " }
 " 2, 2 " } 3 times
 " 1, 2 " }
 " 2, 2 " }
 " 3, 6 " }
 " 4, 6 " }

Repeat.



Structo weavers, transpose the treadeling as given on Page Three.

Coverlet in old Fairbanks House, Dedham, Massachusetts.



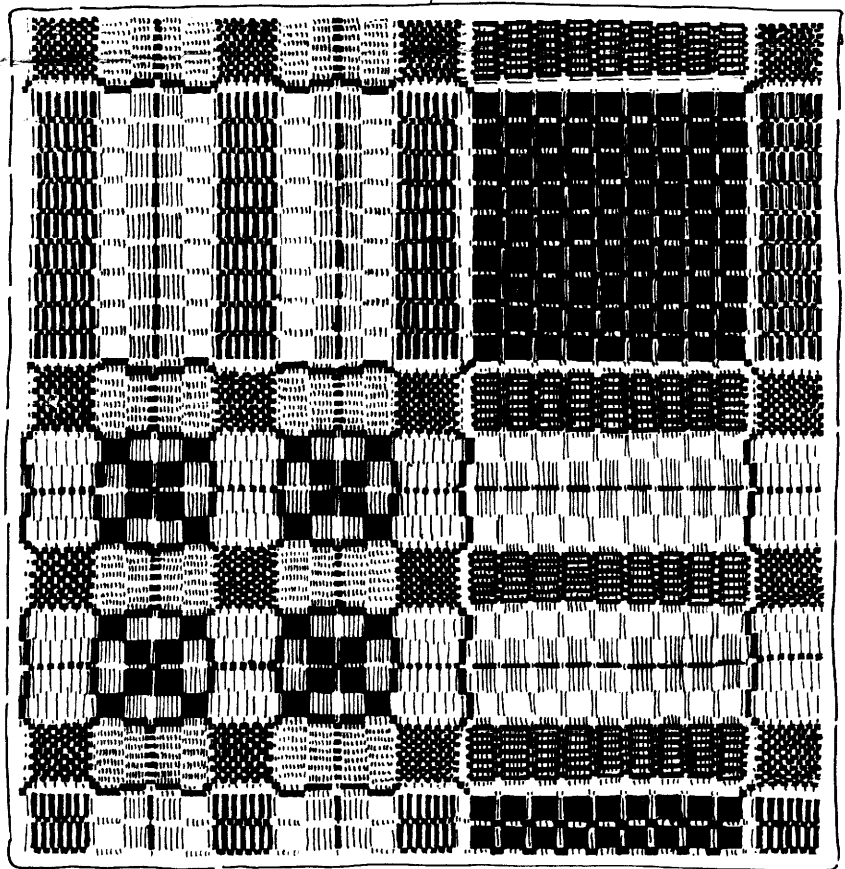
Warp: 10/2 cotton, or 2/10 perle cotton, set at 24 ends to the inch. Tabby-like the warp. Pattern weft: coarse hand-spun yarn, or Germantown yarn in dark blue and madder rose
 Thread: Selvage 4 threads
 Border, four times 96 "
 Pattern, twice 648 "
 First 260 threads of draft 260 "
1008 "

Strips 42" wide
 Weave: Border

treadle 1, 2 times } Blue
 " 2, 2 " }
 " 1, 2 " }
 " 4, 2 " } Rose
 " 3, 8 " }
 " 4, 2 " }
 Repeat Border four times

Pattern:
 treadle 1, 2 times } 6 times } Blue
 " 2, 2 " }
 " 1, 2 " }
 " 4, 2 " } Rose
 " 3, 2 " }
 " 1, 8 " } 8 times } Blue
 " 2, 3 " }
 " 1, 8 " }
 " 3, 2 " } Rose
 " 4, 2 " }
 * " 1, 2 " } 6 times } Blue
 " 2, 2 " }
 " 1, 2 " }
 " 4, 2 " }
 " 3, 8 " } Rose
 " 4, 8 " }
 " 1, 3 " } Blue
 " 4, 8 " }
 " 3, 8 " } Rose
 " 4, 2 " }

Repeat from *. Repeat from beginning.



Sketch of Pattern

(To put this pattern on the #600 Structo loom — for a pillow-top or runner — thread as follows:
 Edge: 3. 4. 2 threads
 One repeat of pattern 324 "
 thread 245 to end 80 "
 First 194 threads 194 "
600 "

Structo weavers transpose treadling as usual: for treadle 1, levers 3-4 for treadle 2, levers 1-4; treadle 3, levers 1-2; treadle 4, levers 2-3
 Tabby: 1-3 and 2-4.)

Another way to use the Fairbanks House pattern for a coverlet is to thread the large square tables for the corners only, and repeat the small rose and square figure as required for the body of the piece. In other words: thread the complete draft and then repeat the last 80 threads as many times as desired for width, ending the last repeat at thread 299 for the seam-edge. A small pattern often makes a particularly attractive coverlet -- especially for a narrow bed or for a pair of twin-beds. For a large coverlet the effect of a very small pattern may be somewhat monotonous unless two colors are used together in such a manner as to enliven the effect.

When possible, a coverlet should be specially planned for the room in which it is to be used, -- to harmonize in style and color-scheme with the walls and furniture, and also with the person who is to sleep under it. We have gay, young patterns, austere patterns, subtle patterns, masculine and feminine patterns, patterns that are all logic and patterns that are all charm. The pattern of the Fairbanks House coverlet seems to me a mature pattern -- well-balanced and calm, not too involved and not too simple. It would be a good pattern for the guest-room, or as a gift for a good friend.

May M. Atwater

One of our Guild members, Miss Sara Blair, whose address is: College Center Building, University Way, Seattle, Washington, recently sent me an illumination made from a passage

in my Shuttle-Craft Book. Framed, it makes a very handsome spot on the studio wall. It seems to me that Guild members might like to have copies of this, and Miss Blair tells me she can supply photographic reproductions done on a parchment-like paper, mounted on brown cover-board. She can supply two sizes: 6" X 7", at 50¢ each or at ten percent less in lots of a dozen, or in 12" X 14" size at \$1.50 each. These prices include postage. Will those who wish copies please order direct of Miss Blair. The copy at the left is somewhat smaller than the small size listed.

“We weavers with our simple hand-ooms, by going back to the fine clear beauty of the ancient days, have thrown a bridge over the ugliness of the machine-made age just behind us. It is not a dead art we are re-viving but a new and grow-ing art that will flower into who can tell what wonderful new blossoming.”
M.M. Atwater

Articles intended for the travelling exhibit should be sent to Basin before the fifteenth of this month. Please send return postage unless you wish the pieces returned to you by express at the end of the exhibit. All types of hand-weaving are acceptable for the exhibit, -- large and small pieces, samples, etc.. Please mark each piece with your name and address, and add notes on pattern and material used if possible.

MATERIALS, January 1935

Samples enclosed: Wool yarns, cut skeins, in a wide variety of colors, in lengths of from one to three yards. This will make an excellent cheap material for the Swedish pile rugs described in the Bulletin for November, 1934, and can, of course, be used for other purposes as well. Price: five-pound lots, assorted colors, \$3.25; ten-pound lots, \$5.50. Selected colors, \$1.00 per lb. (There are many more colors than shown in the small sample)

Linen weft, fine and medium grists, in white and natural, 5 lbs. \$4.00

Coarse spun silk, natural white, -- a small lot just received -- at the same price as previous lots, \$1.50 per lb.

The linen and ramie material is sold out but I hope to get more before long and shall be glad to keep orders on file.

Still in stock: a small quantity of the Bernat yarns as listed; also felt-strip material and colored straw-twist.

The following addresses may prove useful. Please keep on file as they will not be repeated. It is suggested that Guild members send for samples and price-lists.

Beautiful hand-spun yarns -- both wool and mohair -- in natural and colors, are supplied by The Native Market, 129 West Palace Ave., Santa Fe, New Mexico. These yarns are spun by Indians and the dyeing, I am informed, is done with native roots, leaves, flowers, etc.,. There are very coarse yarns, also medium and fine weights, all "single twist" with a very interesting character. The prices are not excessive.

Hand-spun wool yarns, single-twist, two-ply and four-ply, in natural white, natural black and natural grey, may be had of Condon and Co., 65 Queen Street, Charlottetown, P.E.I., Canada. These are very beautiful yarns and very low in price. The medium weight yarn is priced at 50¢ a pound in Canada. To this must be added 14¢ a pound for postage and of course there will be about 80% duty in addition. But with all the charges the yarn will not cost over \$1.00 a pound when received. In ordering include the postage but not the duty. The duty is payable on receipt of the package. I am informed that the medium weight two-ply yarn runs about 450 yards to the pound.

Good commercial wool and worsted yarns in several weights and in colors may be had of the Bartlett Woolen Mills, Harmony, Maine. The prices are reasonable.

For bag-makers: An excellent line of bag-mountings, zip fasteners and other supplies is carried by the Jackmore Company, 392 Fifth Avenue, New York City. By buying in lots of a dozen the prices are less than half the regular retail rates. The mountings listed in the catalogue include wooden mountings, also metal and celluloid mountings in many sizes and styles.





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for

March, 1935

March, with "spring cleaning" not far away, brings the urge for new, fresh surroundings. The house probably needs a new suit of gay curtains for Easter just as much as we need new suits of clothes for ourselves.

Draperies can make or marr a room. No other single item of furnishing, perhaps, makes as much difference. A dull room can be made interesting, a sad room can be made gay, a room full of warring colors and objects can be brought into harmony, a handsome room can be wonderfully improved, by just the right hangings.

Drapery fabrics should be very definitely planned for the place where they are to be used. This is the great advantage of hand-woven over commercial fabrics bought in a shop -- the things we make can suit exactly the style and color-scheme of a room. No matter how simple our curtains are to be -- and sometimes the simplest weaves and patterns give the best effect -- each set of curtains is an individual problem of some difficulty, requiring earnest thought and careful planning.

Drapery fabrics, whether heavy for use as portières in a door-way or filmy to hang against the glass of a window, should have the desired "hanging" qualities. That is, they should be fabrics that fall in pleasant folds. Sometimes we want a rather stiff fabric that takes simple, architectural folds. This type of drapery goes well with "modern" effects and for houses of the Spanish type so popular in the south-west. Some rooms require extremely soft and luxurious draperies.

So when beginning to think about ones new curtains, texture is the first thing to decide on. Will silk, cotton, linen or wool be best for the effect desired? Shall the fabric be coarse or fine, light or heavy, gay or solemn, dainty or dignified? With these points decided it is fairly easy to choose a weave, a pattern, and a color scheme to suit the plan.

The fabric to hang in a door-way should have a good deal of weight -- otherwise it would blow in and out in a disconcerting manner. It should also be a fabric that is as handsome on one side as on the other. These are the important things to remember when planning a hanging of this order.

When people first discovered hand-weaving there was quite a fad for using old coverlets as portières, -- ripping the seam and hanging half the coverlet on either side of the door opening. To me this always had the uncomfortable effect of robbing the bed-room. I am glad to say that the custom appears to have been given up. A coverlet continues to look like a coverlet, even when hung on the wall, or even when turned into an evening wrap -- as, I regret to say, has happened in the past. A coverlet is so satisfactory as a bed covering that it is inappropriate for other use. A satisfactory design always expresses the purpose of the object it decorates. If it does not, it can't be considered wholly successful.

I do not mean that coverlet patterns should never be used for draperies, but only that when used for this purpose they be used in a different manner. A hanging should express a decided "up-and-downness" and also a "back-and-forthness." It should, in a word, look as though it were intended to hang. A coverlet looks, or should look, as though it were intended to lie flat.

The conventional way to arrange the decoration for a hanging is to make a heavy border at the bottom -- to hold it down -- with an up-and-down "movement" more or less pronounced in the body of the piece, sometimes broken with cross-lines. Whether one wishes the lengthwise or the cross-wise effect to be the more pronounced depends on the proportions of the opening in which the hanging is to be used. For a very wide, low door a pronounced lengthwise movement of the pattern is desirable. But a hanging made entirely of narrow cross-wise stripes after the Spanish fashion is often very effective. The folds of the fabric give the lengthwise motion. I suppose the underlying reason that cross-stripes are agreeable is because a hanging across a door has something the purpose of closing or barring the opening like a gate.

The overshot weave is entirely satisfactory for hangings as it gives a depth and richness not found in some of the closer weaves; and as hangings are not subjected to friction the skips do not wear badly. But in selecting a pattern special consideration must be given to the effect of the wrong side of the fabric. Some overshot patterns make an interesting design on the reverse while others do not. If there is any doubt about the effect of the wrong side it is wise to try the pattern out on paper, developing the wrong side figure, before putting the threading on the loom.

However there are classes of patterns that are always satisfactory on the wrong side. Patterns written "on opposites", for instance, are as a rule equally good on both sides, -- the "Patch-Patterns," a number of which are given in my Shuttle-Craft Book, and also drafts 3,5, 45, 64, 70, 72, 87, 99, 101, 118, etc., from the same book. Also any four-block pattern written for eight-harness overshot weaving in the manner of drafts 148 and 149 in the Shuttle-Craft Book.

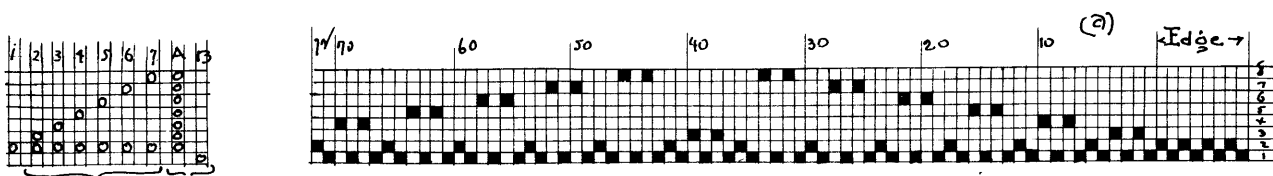
Crackle-weave patterns, patterns in summer-and-winter weave, the "Ms and Os" patterns, are good on both sides.

One of the best weaves for heavy hangings, if one wishes to produce a dashing effect with much color, is the Swedish three harness weave. This has been described before, but I am giving the draft again -- at (c) of the diagram -- for the convenience of new members. This weave is not effective when done in a "low" color scheme or in very fine materials. Carpet warp set at 12 to the inch or #3 perle cotton set at 8 ends to the inch make good warps for this weave, with a coarse wool weft, -- Bernat's "peasant" yarn or Bernat's "zephyr" or the Indian handspun yarns from Santa Fé. In this weave it is best to do the designing on the loom as it is impossible to plan the effects in detail before-hand. Remember only that the bottom of the hanging should be heavier in effect than the upper part. I have a few copies of a pattern sheet for this weave sent out with the Bulletin some years ago. The sheet gives treadelings for some handsome effects woven into a pair of portières some time ago and are helpful as suggestions. I can supply these patterns sheets -- as long as they last -- for 25¢ each.

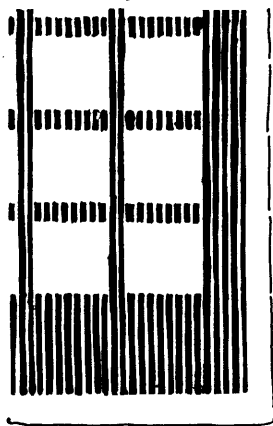
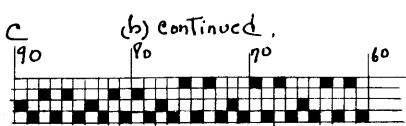
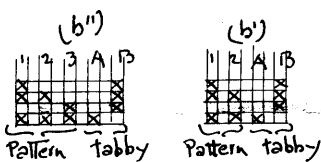
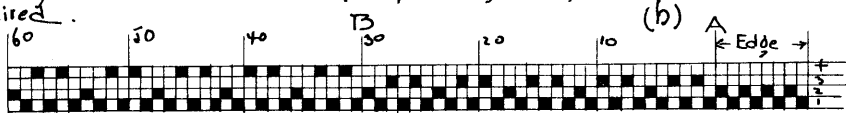
Draft (d) on the diagram is a simple threading much used in Spanish draperies. This should also be woven on a warp set far apart, and done in a succession of cross-wise stripes with a lavish use of strong color. The draft has been given in the Bulletin before and is repeated for the convenience of new members of the Guild.

For rich and elaborate hangings I can suggest nothing better than the double "Finnweave."

Side-drapery for windows need not be the same on both sides and should as a rule be lighter and finer in texture than floor hangings. For these I particularly like the Bronson weave. Draft (a) on the diagram is a simple "point" or diamond threading for eight harnesses in this weave. For a ten-harness loom add two pattern blocks on each side of the center: 1,9,1,9,1,2,1,10,1,10, 1,2, and reversed for the other side of the center. This makes the figure larger and a little more elaborate. An unlimited number of designs could be worked out on this threading. The one sketched on the diagram would be effective worked out in a simple color-scheme or in several colors. The treadeling can be followed

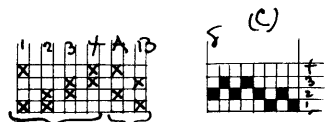


(a) Note:
 "0" indicates harnesses tied to rise ← on a "Jack"-type loom. It is impractical to make a complete double tie-up for this pattern because too many treadles would be required. Use the treadles in groups as may be required to produce the shed desired.



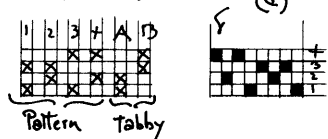
Three-Harness Weave

Note: (c) If the standard six-treadle tie-up is already on the loom it is not necessary to change it for the purposes of this weave, though the treadle arrangement above is a little more logical.



Spanish Weave

(d) Note:
 For a solid line use treadle 1-3 and 2-4.

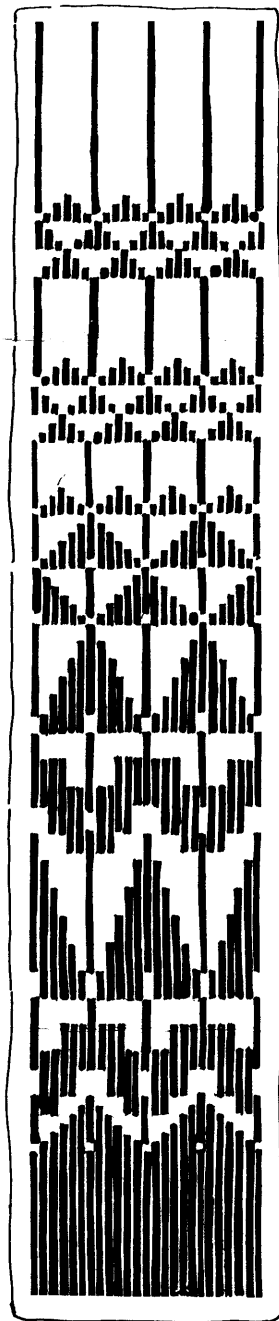


Note: for the three-harness weave - Draft No (c) - do not take harness 4 out of the loom, though no threads are to be threaded on this harness. In making the tie-up, however, tie harness 4 to treadles 1, 4, and A as indicated on the tie-up draft. The loom balances better with this arrangement than when only three harnesses are hung in the loom.

It is possible that with tie-ups (b) and (b'') treadle "A" may not open a good shed, if a counterbalanced loom is used. In this event make a "false tie" on this treadle to harness 2 as previously described.

These patterns are useful for table runners as well as for hangings.

M. M. Atwater
 Basin, Mont. 1935



(a)

without difficulty from the illustration. The solid effect at the bottom is, of course, woven on treadle 1; the first block of the pattern on treadle 2; the next on treadle 3; the next on treadles 3 and 4 together; next 3-4-5; next 5-6; next 5-6-7 -- which makes the peaks of the little conical hills. The number of weft shots for each block depends, of course, on the weight of the weft material used. The two tabby shots should be alternated between the pattern shots as in ordinary overshot weaving; or a double strand of weft may be woven for pattern shots, with a tabby each way between pattern shots. This gives the same effect and is quicker.

The pattern may, of course, be woven in the ordinary manner for Bronson weave. If to be done in this manner an additional treadle is required -- tied to raise all but the two front harnesses. Weave each block with three pattern shots using tabby B before, after and between these shots. Between groups of pattern shots weave the extra treadle, once, in pattern weft. The pattern may also be used for lace-weave. This will be more effective if each block of the threading is threaded twice over: the first block, 1,3,1,3,1,2,1,3,1,3,1,2; the second block, 1,4,1,4,1,2,1,4,1,4,1,2, -- and so on. This will, of course, double the number of threads in the repeat.

Draft (b) of the diagram shows a simple cross-barred effect in Bronson weave for four harnesses. Weave the solid bottom part of the design on treadle 1 and the cross-stripes also on treadle 1. The lengthwise stripes with the open squares on treadle 2. Weave as above -- with alternating shots on the two tabby sheds. Or weave in the regular Bronson weave technique using tie-up (b''), using treadle 3 in pattern weft between groups of pattern shots on the other treadles, and weaving all tabby shots on treadle B. This draft as written can be used for the lace-weave.

A plain tabby border, as wide as desired, may be made for either pattern, threaded 1,2,1,2, for as many repeats as required. This is indicated on the diagram.

For very simple but effective curtains in cotton one may set a warp in broad stripes of different colors using some such threading as "Bird-Eye", "Herringbone", or a twill -- or ordinary tabby. Weave in the same colors as the warp, but in broader bands, using the darkest of the colors for the bottom of the curtain to give the heavy-at-the-bottom effect. Or warp in one color and weave in a variety of shades, making a heavy border in pattern weaving at the bottom and successive borders growing narrower and further apart as one progresses upward. An up-and-down movement can be imparted to this weave by threading a double thread at the beginning of each repeat of the small figure used. This makes a little rib in the plain tabby parts of the curtain that separate the borders.

The Recipe Book contains many designs for curtain fabrics. In addition to those in the third section the following might be used with good effect: Series I No. 2, I No. 4, I No. 5, 6, 7, 9, 10, 15; Series II Numbers 4, 10, 11, 13, 14; Series III Numbers 9, 12, 16, 17, 21, 22; Series IV Numbers 2, 5, 9, 10, 11, 13; Series V Numbers 1, 2, 4, 7, 8, 10, 11, 13, 16, 18, 19, 20; Series VI Numbers 1(b), 2, 11, 13, 14, 16; Series VII Numbers 1, 6, 8, 9.

Guild members, I am sure, will be interested to learn that the "Handicrafter" published by the Emile Bernat and Sons Co., Jamaica Plain, Massachusetts, will in future publish more articles on hand-weaving than in the immediate past. The knitting and crochet patterns will be continued, but the weaving supplement will be increased to the size of the old "Handicrafter" and more technical and less general material will be included. Those who have let their subscriptions to the Handicrafter lapse since the Handicrafter began to go in so heavily for the needle crafts will, I believe, find it worth while to resume their subscriptions. I think we have all missed the Handicrafter. It was the only magazine in our field. Please do not send subscription through the Guild, but address Mr. Paul Bernat of the Emile Bernat and Sons Company.

Mary M. Atwater

Materials -- March 1935

Drapery cotton in three colors (sun-fast) on paper cops.
Price: 75¢ per lb.; \$3.00 for 5 lbs.; \$5.50 for 10 lbs.

New lot of medium weight white spun silk in skeins. Price \$1.50 per lb.

Still in stock: linen warp, 40/3, \$1.00 per lb; \$4.50 for five lbs.

Wool "cut skeins"; small quantity of last shipment of Bernat yarns;
colored felt strips; straw-twist in colors -- at prices previously
quoted.

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An address for those who are interested in spinning wheels:
Mr. Babbit, Park Hotel, Livingston, Montana, makes spinning wheels of
two types: old Colonial and Swedish wool-wheel. Price \$35.00. These
wheels are excellent in design and workmanship. I have inspected
them personally.

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April, 1935

In these days of short-lived fads and fashions the continued interest in hand-bags is remarkable. For a good many years the making of bags has been an important item on the hand-weavers' program, and the demand shows no falling off. In fact the current interest in knitting with the need for large work-bags has stimulated the demand.

When bags first became the fad a number of years ago they developed wide variations of style and shape. There were bags with draw-strings; long, narrow bags; wide, shallow bags; floppy bags and stiff bags. But for the last few years the shape has been more or less standardized into two chief types-- the large bag with handles, a little wider than it is deep, and the flat purse-shaped bag with zippers or snap fasteners.

The trend has been definitely away from the very coarse, heavy bags, woven on carpet warp, that some people made in the early days of the fad. Fine materials and close, smooth weaves are preferred. More and more interest in patterns of a modernistic type and in modernistic uses of color are evident.

A bag is a small, detached object -- of a certain usefulness but chiefly important for looks. It must be interesting and charming in color and design, or it has missed its purpose; and it must be very perfectly and expertly mounted. A sloppily finished bag is an atrocity.

The most difficult bags to finish nicely are the flat purses. These should really not be attempted except by an expert. If poorly made they have a clumsy "home-made" effect, -- very different from the "hand-made" effect at which we aim. The easiest bags to mount attractively are large shopping bags or knitting bags attached to wooden handles. A satisfactory finish for bags of this type should not be beyond anyone. And in my opinion it is for this type of bag that hand-woven fabrics are most attractive. A hand-made wooden mounting seems to me far more appropriate than any of the commercial metal and celluloid mountings on the market. This, of course, is a matter of taste; but if an elaborate mounting is used the fabric should also be an elaborate one. A combination of simple overshot weaving and a fussy celluloid bag-mounting is rather distressing. Hand-made metal mountings might be very handsome. Perhaps some of our Guild members are craftsmen in metals as well as weavers and will be interested in producing bag-mountings of this kind. If so, I shall be glad to put a notice to that effect in the Bulletin.

The only excuse for a hand-woven bag is charm. A bag should never be ordinary. It must be unusual, attractive, amusing. Cheap, useful bags can be purchased in any shop and serve perfectly well the purpose of a pocket; unless we can make something beautiful we might as well not do this bit of work at all. For success in this line special quantities of fancifulness and feeling for that indefinable thing called "style" are requisites. It is not everyone that can make successful bags.

The element of surprise is very important here. When we make bags we must be "unusual." I do not mean that it is necessary to avoid all the familiar patterns and weaves; even "Honeysuckle" can be woven in original and engaging ways and one can be original indefinitely on such threadings as "Honk's Belt" or any of the smaller, simpler patterns. But of course it is far easier to produce novel effects on eight or ten harnesses than on four, and on one of the newer, less familiar weaves, than in four-harness overshot weaving. It is, in any art, far more difficult to be both simple and unexpected than it is to be unexpected in a complicated manner. But with the possibilities of the crackle weave and the fascinating "Finnweave" added to our bag of tricks even those of us who have only four-harness equipment have, I fancy, all the possibilities required.

The fabric for a bag must be carefully designed for the special purpose for which it is to be used, and the design should express this purpose. In other words, a bag should have a definitely "baggy" effect. If it looks simply like a piece of fabric sewed into a handle it has missed its artistic aim. The pattern and weave may be anything one likes, with a few reservations, but the arrangement of the pattern should indicate the use.

Color, of course, is very important -- but there is the widest possible latitude. People are not afraid of color as they used to be and very bold combinations are entirely allowable. Of course the choice of colors depends largely on the purpose of the bag; a shopping bag that goes to market in the morning, or that travels up and down daily on a commuters' train, should not be too light in color or too frivolous in effect. A bag that carries a bit of knitting to an afternoon party may be as gay as one likes. A little bag to hold compact and handkerchief during an evening of pleasure must be dainty or it is out of key. The style of the bag, too, should harmonize with the style of the person who uses it. Some of us go in for smart sophistication and some of us still concentrate on sweetness and the "womanly" qualities. Here the bag-maker needs to be a psychologist.

All of this makes bag-making seem a complicated business. Make no mistake, it is a complicated business. But the best way to meet the problem in practise is by inspiration -- to sit at the loom and weave as freely and gayly as possible. If the result is unsatisfactory the reason can probably be found in one or another of the points mentioned and the next piece will be just right. Do not take the time and trouble to mount a piece that seems in the least doubtful. Use it for some other purpose, or simply "scrap" it. After all there has been no great expenditure of time and trouble, and you have had your pleasure at the loom.

I want to suggest some special types of bag that will be nice for spring and summer. First: bags of straw-twist or the interesting celophane material some of us used last fall with such interesting results. These materials are unusual and in themselves give the "new" and fresh effect we all crave at this season. It is fun to go into new straw hats in the new spring weather, and it is nice, too, to go into straw bags.

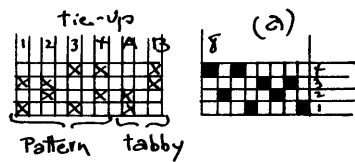
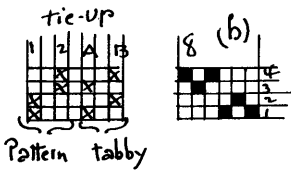
The material is different from the materials with which most of us are familiar because of its stiffness. It requires a special technique for best results. A fairly coarse linen warp set a good deal further apart than for ordinary linen weaving seems the most satisfactory. And the overshot weave should be avoided when weaving in straw. Suitable weaves are all the variations of twill, "Herringbone" and "Bird-Eye" as well as the simple four-harness twills and the "fancy" eight-harness and ten-harness twills; crackle-weave, and summer-and-winter weave, of course, and most of the linen weaves. "Ms and Os" should give excellent results, though I have not myself experimented in this weave with this material. I do not advise the three-harness weave, but the two little threadings at (a) and (b) on the diagram -- given before but repeated here for convenience -- might be used with charming effect. It is impossible to suggest treadelings for these weaves as the effects one may produce are so extremely varied and depend so much on the clever use of a variety of colors. Pieces in these weaves can hardly be planned in detail beforehand but must be woven as improvisations, as a player on the organ elaborates on a simple theme.

The threading at (c) is a crackle-weave interpretation of the "Turkey-Foot" pattern. The normal treadeling would be: treadle 2, 5 shots; treadle 4, 5 shots; treadle 3, 5 shots; treadle 1, 5 shots, and repeat. This, of course, can be varied in countless ways. Threading (d) is also a simple crackle-weave pattern, also based on a twill arrangement of blocks, that gives an unusual and interesting effect. The normal treadeling is as follows: Treadle 1, 3 shots; 2, 3 shots; 3, 3 shots; 4, 3 shots; 3, 3 shots; 4, 3 shots; 1, 3 shots; 2, 3 shots; 3, 3 shots; 2, 3 shots; 3, 3 shots; 4, 3 shots; 1, 3 shots; 2, 3 shots; 1, 3 shots; 2, 3 shots; 3, 3 shots; 4, 3 shots; 1, three shots; 4, 3 shots; and repeat. This, too, can be varied indefinitely.

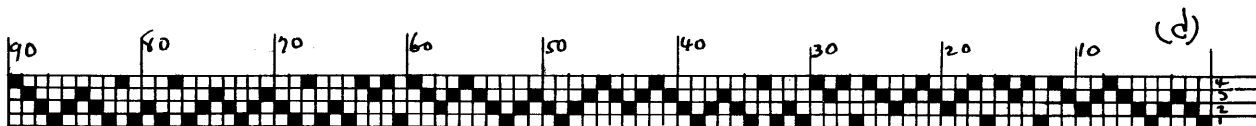
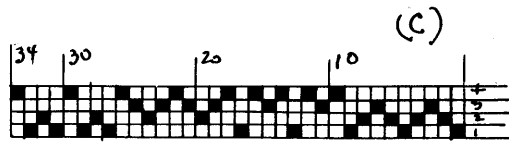
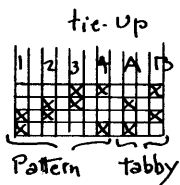
As the straw fabric does not lend itself well to gathers bags of this material should be very simple in shape. A large flat, oblong affair with a

On the Structo loom:

Draft (a)
 Treadle 1, levers 2-4
 " 2, " 1-4
 " 3, " 2-3
 " 4, " 1-3
 tabby, 1-2 and 3-4

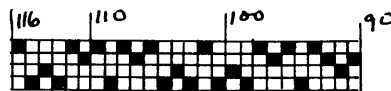


Draft (b)
 Treadle 1, levers 3-4
 " 2, " 1-2
 tabby, 1-3 and 2-4



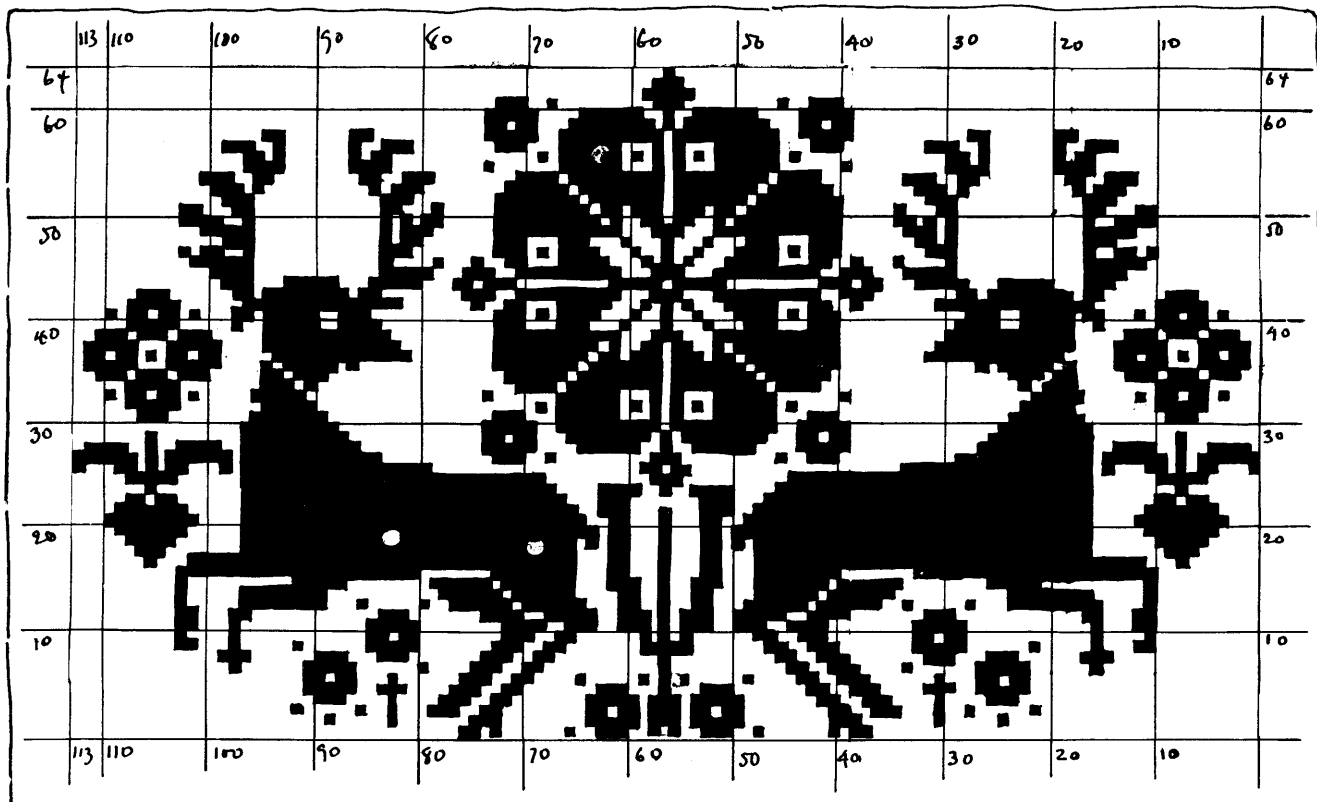
On the Structo loom - (c) and (d)

treadle 1, levers 3-4
 " 2, " 1-4
 " 3, " 1-2
 " 4, " 2-3
 tabby, 1-3 and 2-4



Motif for a Bag in Finnweave

(e)



M.M. Atwater, Basin, Mont.
 March 15 35

zipper around two sides would make an delightful manuscript case. A basket-shaped bag with handles of braided or card-woven straw is excellent. Belts and hat-bands to match the handles would go to make an attractive "set" to wear with a light spring suit or summer dress.

And while mentioning card-weaving I want to tell the Guild about the great success one of our members, Mrs. J.C. Fulleylove, is making of this type of weaving. She writes that she and her husband have devoted much time to card-weaving during the last two years and have perfected a loom on which it is possible to weave a hundred yards or more a week. Mrs. Fulleylove is making a business of card-weaving and says she has ready sale for all and more of the fabric it is possible to produce. I have asked her whether she plans to offer her loom for sale, and if so at what price, but as the Bulletin goes to press the information has not been received. Those who are interested might write me about this.

The weaves suggested for bags in straw twist can, of course, all be used for bags in other materials, on a warp at the ordinary setting. The crackle weave and the summer and winter weave are particularly good for silks, fine wools, strand cotton, and so on. The overshot weave is the least desirable of our familiar weaves, and should be avoided except, perhaps, for very large knitting bags. But if an old coverlet pattern is used, vary the treadeling to give the piece the "baggy" effect mentioned. Do not make a bag that will look when finished like a fragment of an old coverlet sewed into a handle. The day for that has gone by.

Tapestry, "pick-up" and "embroidery" weaving are excellent techniques for bag-making. The Bronson weave is also very good indeed -- especially on an eight-harness or ten-harness "point" threading, which permits the making of a great variety of delightful little figures. For very dainty summer bags, white linen woven in the open-work Spanish weave and lined with colored silk would be charming.

I have seen no bags done in the Finnish double weave but I am sure that this fascinating technique would be found particularly delightful for "important" bags. These would not require a lining. Many of the patterns given in the Bulletins of last year, and the remarkable animal arranged as for a foot-stool top in one of the patterns in the Recipe Book would be excellent for bags. The pair of startled stags shown at (e) on page three make a strong appeal. They have been arranged from one of the motifs in an elaborate ancient weaving in this style, a photograph of which has been contributed by Mrs. H.K. Stebbins to whom the Guild owes so many interesting suggestions. For a small bag the flower figures might be used alone, without the prancing animals, or birds could be substituted for the deer.

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For the convenience of Guild members I repeat the addresses of those who supply bag-mountings:

Hand-made wooden bag-mountings: carved or plain.
Miss Daisy Strong, 109 Adams Street, Greensboro, N.C.
Mrs. Marie L. Robbins, Hastings, Iowa.
Mrs. O.C. Houchin, Babcock-Selvidge Building, Billings, Montana
Commercial bag-mountings in wood, metal and celluloid:
The Jackmore Company, 392 Fifth Avenue, New York, N.Y.

I have also a new address for hand-made buttons and belt-buckles: The Mandarin Shop, Honolulu, T.H.. These are of native work, carved from coconut shell, and are unusual and attractive.

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May M. Atwater

The Shuttle-Croft Guild

HANDWEAVING



BASIN, MONTANA

Materials, April 1935

A new lot of straw-twist, -- colors and prices as before. \$1.25 per lb. \$5.00 for 5 lbs., assorted colors.

White spun silk, sold out. White spun silk floss on cops, in stock. Price \$1.25 per lb.

Linen 40/3 sold out, but new shipment expected. Still in stock, cut-skeins in wool, cotton drapery yarns, felt-strip material.

Mr. Gordon Bates, 32 Second Street, Newport, R.I., can supply inexpensive electric winding equipment.

I have returned to Basin after my winter in Bozeman. Please address all mail to me at Basin, Montana



THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana



for
May, 1935

For this month let's concentrate on rugs -- especially on gay rugs for the summer cottage by the sea, the mountain camp, or the screened porch at home. My correspondence is bringing me many questions about rugs so it appears that this subject is occupying the minds of many Guild members at this time.

What are the special qualities that a summertime rug should have? It should, I think, be of materials that will stand sun and frequent washing, and should be as gay in color and as amusing in design as the other furnishings will permit.

All I want to say about rugs in cotton roving is that I hope not many will be made. This material fades badly, washes badly, and has no good qualities except thickness and low cost. Cotton roving rugs look nice for a time, but they are hardly worth the trouble of making.

Rag rugs when well made can be excellent. The type of rag floor-covering woven by our Colonial ancestors is a practical and sightly type of rug, especially suitable for the "old homestead" type of summer house. The ancient rugs were made of old rags, but not in the unpleasant "hit and miss" style -- which has nothing to recommend it. In the old rugs the material was carefully sorted into colors and the rugs were woven in an orderly arrangement of stripes, the weave being plain tabby. If one wishes to use old rags for rugs of this kind, and the colors are too many and too inharmonious, it is simple enough to put all pieces of similar shade into a dye-bath of good, strong color and make them harmonize. Rags may also be used as weft for pattern weaving, of course, but if this is attempted it is wise to use new material rather than old rags as the strands must be entirely uniform and there must not be too many lappings.

Wool rug-yarn is the handsomest material for rugs, with cotton chenille as second best. Colored jute also makes good rugs, though of course somewhat harsh. The most attractive rugs I have woven lately were done in felt strips. The colors in material are excellent, they do not fade, and these rugs emerge from each washing exactly like new.

One of our members is planning to make rugs in the Finnish double weave using cotton chenille for weft, and asks for patterns. A number of suitable patterns have been given in the Bulletin and Recipe Book and on page three of this bulletin will be found three more, -- at (b), (c) and (d). Pattern (a) might also be done in the Finnweave if desired, though as given on the diagram it is intended for Summer and Winter weave on eight harnesses. These patterns could also, of course, be carried out in pile weaving. I feel, though, that pile rugs are rather too serious for summer, and think the Finnweave, crackle weave, or summer and winter weave would be more suitable.

The classic form of the Finnweave, of course, requires the use of warp and weft of the same material and a tabby weave effect in which there is exactly the same number of weft shots to the inch as there are warp-ends in the setting. But there is no need to stick to tradition when amusing effects can be obtained differently. By using a weft much coarser than the warp, and spacing the warp quite far apart one can make a fabric suitable for rugs -- which would hardly be possible with the traditional technique.

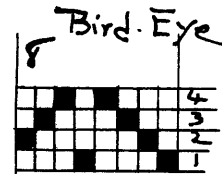
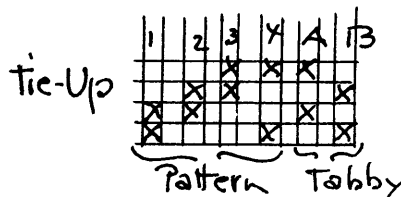
If ordinary carpet warp is used for these rugs, with wool rug-yarn or cotton chenille for weft, set the warp at 15 or 16 ends to the inch -- half the threads in a light and half in a dark color. It is not necessary to have the warp the same color, exactly, as the weft for the warp will show very little. A warp in ecru and dark brown, for instance, could be woven in almost any two colors one wished.

The three patterns designed for this month were intended to offer variety. Pattern (b) has a somewhat Aztec effect, and would be good -- worked out in black and red -- for a house in the Spanish manner, and would also be appropriate with modernistic furnishings if done in a milder color effect. Pattern (d) has a log-cabin quality, and could also be given a modernistic effect. Pattern (c) is entirely fanciful, of course, but might be amusing for the fisherman's bed-room. If one has a mind to be formal, pattern (a) is charming.

This pattern was adapted from an illustration of an ancient Alsatian piece, in a very interesting book lent me by one of our Guild members, Mrs. H.K. Stebbins. The piece in the illustration is in red and white, the figure repeated all one way for the length of the piece. In the drawing on the diagram this pattern is much larger in scale than the drawings of the patterns for the Finnweave, the figure being much smaller. This pattern would be charming for runners in colored linen or in straw-twist, or for hangings. It is classic in character and could be used with "period" Colonial furnishings.

One of my felt rugs, made for the bed-room of a young lady who fancies greens, was made in a very simple manner and proved highly effective. The warp was #3 perle cotton set at 12 ends to the inch and threaded double, in the simple "Bird-Eye" pattern, as shown below:

Thread double -- two threads through each heddle, or two heddles alike for each space in the threading. A repeat of sixteen warp-ends.

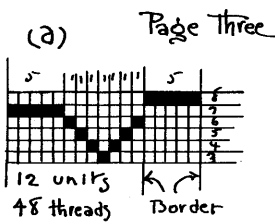
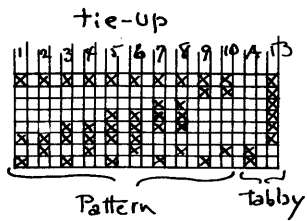


Tabby was a double strand of perle cotton like the warp and the pattern weft a double strand of fine-cut felt. The weaving was done as follows: After the tabby heading (later turned under and hemmed) I wove five inches in dark green, alternating two shots, one on treadles 2 and 3 together and the other on treadles 1 and 4 together. Continuing this same treadeling, one shot in dark blue; one shot in jade; one shot in light blue; ~~one shot jade; one shot dark blue~~; three shots dark green; two shots dark blue. All in double strands of fine-cut felt. This makes a plain bottom border.

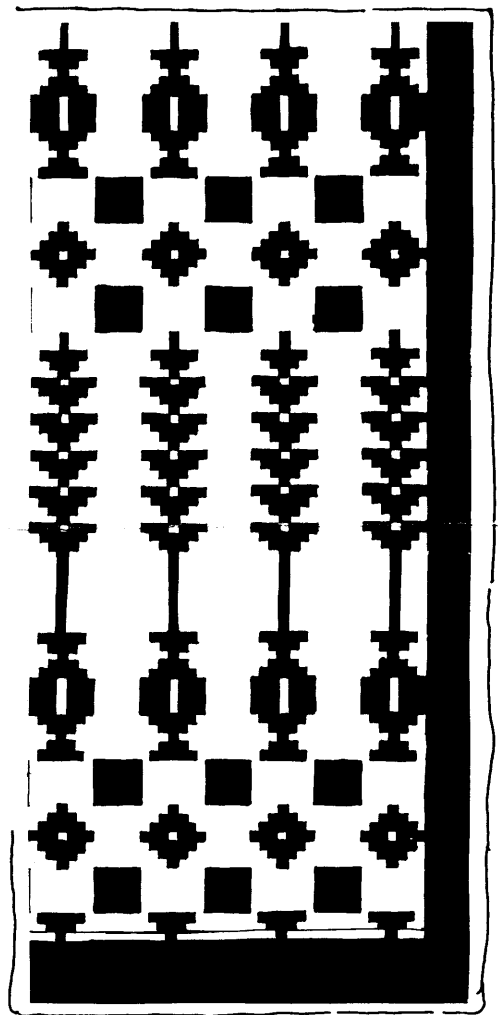
Then a pattern border as follows: all shots in double strands of fine-cut felt. Treadle 3, twice in jade. Treadle 2, twice; light blue. Treadle 3, twice in jade.*Treadle 1, three times in dark green; 2 three times in pale yellow; 1 three times in dark green; 2, three times in dark green; 3, three times in jade; 4, three times in light blue; 4, three times in orange. This is the center of the border figure; repeat in reverse, to (*)

Weave body of the piece as follows: Treadle 3, twice in jade; treadle 2, twice in jade; 3 twice in light blue; 2, twice in jade; 3, twice in jade; 2, twice in dark green. This was repeated as required for length and the borders then repeated for the other end of the rug.

I have written this out in detail because it is so extremely simple and proved so very attractive and serviceable. The same method of weaving could be used in a different color scheme, and of course in other materials. It would, however, be much less effective if done on a finer warp at a

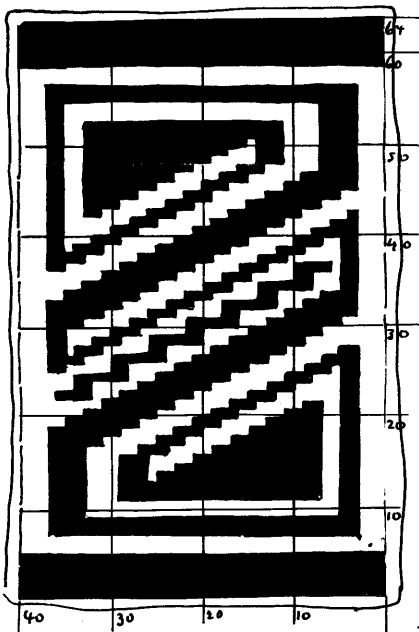


Germanic Pattern in Summer & Winter Weave (a)

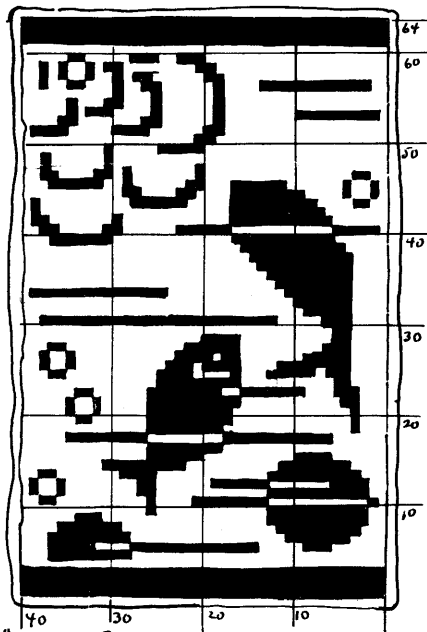


Warp: Carpet warp or $\frac{5}{8}$ Perle cotton set at 18 ends to the inch. Tabby like the warp. Pattern weft, wool rug yarn or cotton chenille.
 Warp 453 ends and thread: Border, 20 threads; pattern eight times, 384 threads; Diamond figure once, 28 threads; border, 20 threads thread last thread through harness #1.
 Weave: tabby heading on treadles A and B.
 Border: treadles 9-B, once; 10-B, once. Repeat eight times. Then:
 1, once; 2, once; 3, once; 4, once; 5, once; 6, once.
 Pattern: Plain square: 9, once; 10, once. Repeat five times.
 Diamond: 1, once; 2, once; 3, once; 4, once; 5, once; 6, once; 7, once; 8, once; 5, once; 3, once; 4, once; 1, once; 2, once.
 Repeat square.
 Urn: 5, once; 6, once; 3, once; 4, once; 1, once; 2, once; 3, once; 4, once; 5, once; 6, once; (7, once; 8, once) four times; 5, once; 6, once; 3, once; 4, once; 1, once; 2, once; 3, once; 4, once; 5, once; 6, once.
 Trunk of tree: (1, once; 2, once) nine times
 * Branches: 3, once; 4, once; 5, once; 6, once; 7, once; 8, once; 1, once; 2, once. Repeat from * five times
 Top of tree: 3, once; 4, once; 5, once; 6, once; (1, once; 2, once) twice.
 Repeat the complete pattern. Repeat: square, diamond, square then: 5, once; 6, once; 3, once; 4, once; 1, once; 2, once; (9-B, once; 10-B, once) five times.
 If preferred, the second tree figure may be woven in reverse. Note: it is far easier to weave by following the drawing than by following treadling directions. Try it!
 In the tie-up as written the X's indicate the sinking harnesses on a "Jack"-type loom tie the blank spaces to rise. The "X-Y" tie-up could be made to nine treadles

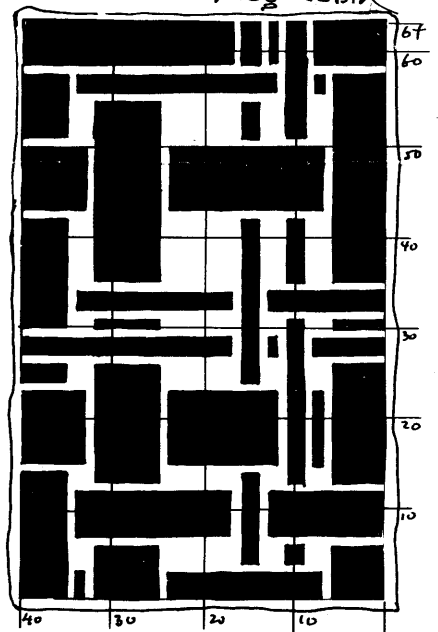
(b) Aztec



(c) Fanciful



(d) Log-Cabin



Patterns for Rugs in Finn weave.

closer setting, -- though carpet warp set at fifteen ends to the inch and threaded double would prove satisfactory instead of the perle cotton. This simple threading has many and interesting possibilities.

I sometimes think that in our pleasure & in trying new and complicated things we overlook the very amusing things that can be done in an extremely simple manner.

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One of our members suggests that a summer meeting of weavers here in Montana might appeal to many. I shall be glad to make arrangements for such a meeting if enough Guild members are interested. Two weeks in August would probably be the best time. Basin lies in handsome mountain country, close to the top of the Continental Divide, on the fine highway that connects Butte and Helena -- some 28 miles from Butte and 45 miles from Helena. It is on the Great Northern Railway. Accomodations may be had at low cost -- somewhat primitive, but clean and sufficiently comfortable. Trout-fishing and many interesting trips are available. Perhaps Guild members who are planning a western vacation this summer will wish to arrange their dates to include a week or two in Basin. It will give me much pleasure to meet our members, and special classes for work in weaving can be arranged if desired.

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Recently I have had a good deal of correspondence with the head of the American Angora Rabbit Breeders Association, Mr. Bruno Schoemann, address 1511 Wieland Street, Chicago, Ill. Those who are interested in Angora yarns, either machine spun or hand-spun, may write to this address for samples and information. Rabbit wool for spinning may also be had.

Through this association one may obtain spinning wheels at low cost -- \$6.50. I have not seen or used these wheels but they look plausible in the illustration sent me. Cards and other spinning equipment are also available, I understand.

Angora yarn is extremely expensive, but is extremely light and soft, and for high grade scarves especially is a charming material.

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Guild members may be interested to hear of the publication of my mystery novel "Crime in Corn Weather", just out. The publishers are Houghton Mifflin of Boston.

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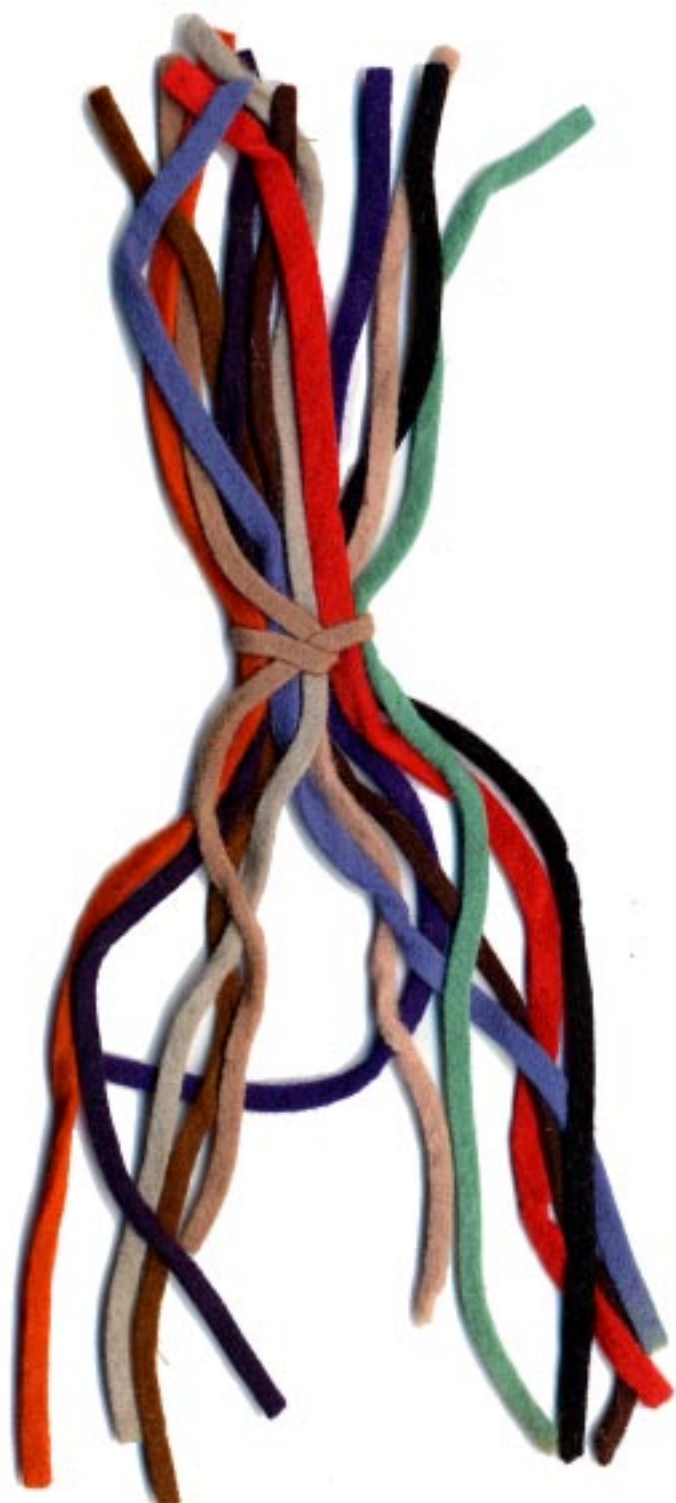
For this month I have succeeded in obtaining from the manufacturers a new lot of felt-strip material at a price much lower than the first lot. I shall, however, be able to supply it only in assorted lots of five or ten pounds -- five pounds at \$2.50; ten pounds at \$4.50. The enclosed samples show only a few of the colors in this lot. In ordering please state in a general way what colors are preferred -- whether bright or dull shades, light or dark colors, etc.. When this lot is exhausted there will not be more at this price, so please order as promptly as possible.

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If a sufficient number of Guild members are interested I shall be glad to have printed a special set of patterns for the Finnweave. The cost, to cover printing, would be about \$2.50 a set. This would be for from twelve to twenty patterns. If interested, please let me know.

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May M. Atwater





THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana

for

June, 1935

This appears to be a suitable time for a Bulletin about the weaving of linens. Many Guild members have been asking questions about linens, and here are some of the answers. If I repeat information given in linen Bulletins of previous years, old members must pardon me. We have a number of new members, and the old questions recur.

Many people take particular pleasure in weaving linens, and everyone enjoys having beautiful linen pieces to use. Linen pieces, too, find ready sale in most places, so that linen weaving is one of the most important branches of our craft.

Some people hesitate to attempt linen because they have experienced difficulties with a first linen warp, or have been told that linen warp is hard to manage. It is true that linen gives trouble if used in exactly the same way as cotton. Linen has no elasticity when dry and warp-threads tend to sag, break, and -- in the case of "singles" linen, -- to fuzz in the reed. To overcome these difficulties it is usually enough to keep the warp damp while weaving. Simply dampen the stretched warp from time to time with a sponge or cloth. I also usually lay a wet bath-towel over the back part of the loom. When leaving the loom for a few hours or overnight, always release the tension and lay a wet towel over the warp and around the warp-beam also to keep the warp from drying out. This is all one needs do to make a smooth, "round" linen behave agreeably. A singles linen can be woven without much difficulty also if kept very wet, but it is better to treat it with a warp-dressing of some kind. If thoroughly dressed it can even be woven dry, though it behaves better if kept damp.

There are commercial warp-dressings on the market but these can be bought only in quantities larger than practical for most hand-weavers. At one time I kept a warp-dressing in stock, but it seemed to me that with the cost of containers, the carriage charges and so on, the price was too high, so I discontinued this supply. We find a very practical and satisfactory substitute in boiled flax-seed. No special proportions are important. Simply boil the seed in water till a starchy-solution results. This solution may be diluted with water if found too heavy. As used on an ordinary warp it should be of about the consistency of thin starch. If a very soft, fuzzy warp is being used the solution should be heavier than for a less troublesome material. The same dressing can be used on wool warps or fuzzy cotton materials, and will prove very helpful, permitting the use as warp of many beautiful yarns impossible to handle in their natural condition.

The method of applying the dressing depends on the method of warping and on the form in which the warp is put up. If the material is in skeins, soak the skeins in dressing before spooling the warp. Of course if the warp is purchased already spooled this is impractical. The spools are usually so closely wound that the solution does not penetrate sufficiently even if the spools are soaked for a long time. Those who warp from a warping-board or drum can soak the chain before beaming, but those who used the sectional method of warping, as most of us do, must dress the warp from time to time as weaving progresses. A certain amount of dressing can be applied during beaming by holding a cloth soaked in solution and allowing the strand of warp-ends to pass through a fold in the cloth, but this is usually not sufficient. However, it is easy enough to keep dabbing on the solution as

the warp is unrolled during weaving.

It is important to keep the warp at about the same dampness while weaving. Do not have it dry at one time and very wet at another. This causes unevenness in the texture.

Whether to use a round linen, a linen floss, or a singles linen for warp is a matter of taste, and depends also on the type of fabric to be woven. For towelling and table pieces the warp I like best is #20 singles linen set at 36 ends to the inch. A singles linen with its slightly uneven texture, makes a much more interesting fabric -- in my opinion -- than the rather wiry, smooth fabric made of round linen. And a good singles warp will give no trouble if treated with warp-dressing as described. Do not, however, attempt to use a singles weft linen for warp, as it is too soft. The round linens most generally used as warp are 40/2 and 40/3. The best setting for 40/2 is 36 to the inch, and for 40/3, 24 or 26 ends to the inch. Both these warps are sometimes used at a setting of 30 to the inch, which is unsatisfactory for either. The finer linen at this setting makes too open a fabric and the coarser too "warp" and effect. The correct setting for linen is far more important than for a cotton warp because most of the linen weaves are "50-50" fabrics, with warp and weft the same and exactly the same number of weft shots to the inch as there are warp-ends to the inch in the sleying. In weaving an overshot pattern in wool over a cotton warp the effect is almost entirely in the weft and quite wide deviations in the warp-setting are possible without destroying the effect.

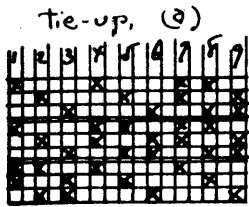
For some linen pieces a heavy linen floss as both warp and weft are extremely handsome. A setting of fifteen or sixteen ends to the inch is right for heavy towelling or heavy table pieces. For lace-weave curtains a setting of eight to the inch in this material will be found very satisfactory. Large towels woven of this material in plain tabby weave with a little pattern weaving in color across the ends are very handsome indeed. For small towels, however, finer materials should be used.

I have been asked about using a linen weft over a cotton warp. The "union" fabric produced in this manner is handsome and durable, but not nearly as beautiful as an all-linen fabric. For towelling on a cotton warp it is better, I think, to make soft all-cotton towels after the Italian manner.

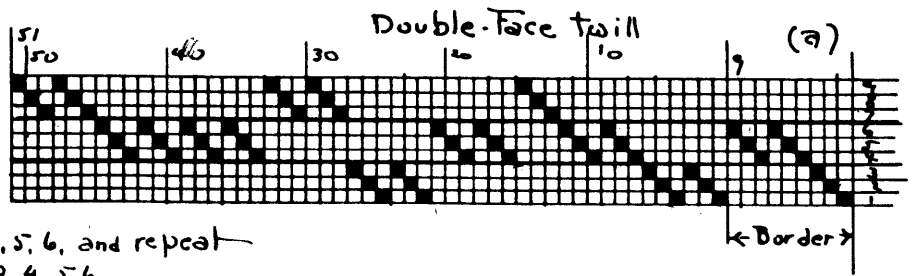
A linen warp is, therefore, recommended for pieces to be woven with a linen weft. A linen warp is also best for weaving in straw-twist or inray-on. Linen warp is sometimes used for coverlets but in my opinion cotton is to be preferred for this purpose as it is lighter, and softer. "Linsey-woolsey" dress fabrics are sometimes made with a fine wool weft over a fine linen warp, but not much of this fabric is being used at present as all-wool or cotton fabrics are preferred at the moment. A coarse linen warp is the most durable warp for rugs and should be used for important rugs when possible.

A question sometimes asked is how best to arrange a warp for the making of a luncheon set consisting of pieces of different widths. The simplest method is to weave the center piece full width of the warp and weave the placemats half as wide, dividing the warp in the center and weaving two mats at the same time by using two sets of shuttles. If a large square cloth is desired, this same method can be used in a little different way. Make the warp, say, 20" wide and for the center-cloth weave a strip full width as follows: ten inches in colored pattern weaving; twenty inches plain white tabby; ten inches in pattern weaving. Then divide the warp in the center and weave two strips in pattern weaving, forty inches long, using two sets of shuttles. These three strips when sewed together will make a cloth forty inches square with a plain white tabby center and a ten inch border in pattern weaving all around. For the mats weave two pieces, still on the divided warp, each ten inches wide and fifteen inches long; and with the warp still divided weave six ten-inch square plate doilies. This will make a handsome set for a large table.

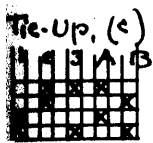
Bulletin, June 1935
 A Small Pattern for Linen Weaving



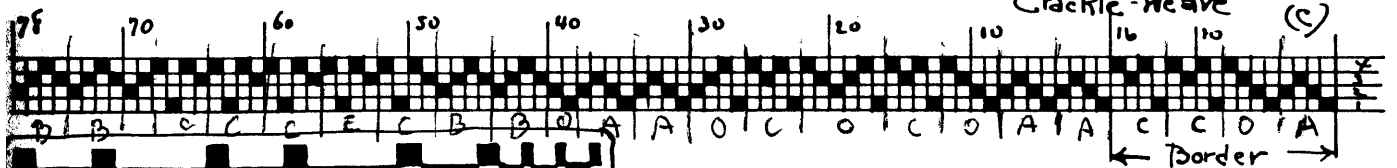
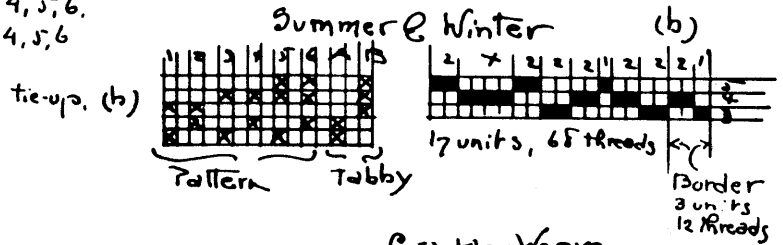
(No tabby in this weave.)



Weave (a): 1 border - 1, 2, 3, 4, 5, 6, 4, 5, 6, and repeat
 Pattern: 1, 2, 3, 1, 2, 3, 7, 8, 9, 7, 8, 9, 4, 5, 6,
 7, 8, 9, 7, 8, 9, 1, 2, 3, 1, 2, 3, 4, 5, 6, 4, 5, 6,
 7, 8, 9, 7, 8, 9, 7, 8, 9, 4, 5, 6, 4, 5, 6
 Repeat



(the 2-3 shed not used)



All the drafts are for the pattern illustrated. When used for towelling, omit borders.

For a 20" table square in (c), using 20 singles linen warp set at 36 ends to the inch, thread as follows:

Selvage 1, 1, 2, 3, 4	5 threads
Border, four times	64 "
Pattern seven times	246 "
First 39 threads of pattern	39 "
Border, reversed, four times	64 "
Selvage: 4, 3, 2, 1, 4	5 "
	<hr/>
	723 "

Weave (b) as follows:

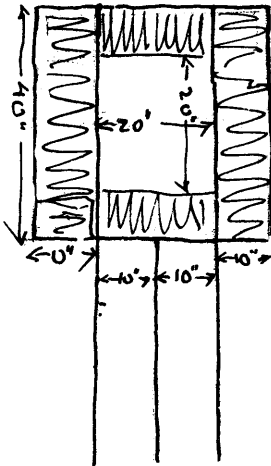
Border: 1, once; 2, twice; 1, once
 5, once; 6, twice; 5, twice; 6, twice; 5, once
 Repeat.
 Pattern: 1, once; 2, twice; 1, twice; 2, twice; 1, once
 5, " 6 " 5 " 6 " 5 "
 3 " 4 " 3, once
 5, once 6, twice; 5, twice; 6, twice; 5, once
 3, " 4, " 3 " 4 " 3 "
 5 " 6 " 5 " 6 " 5, twice
 6, twice; 5 " 6 " 5, once
 3, once; 4 " 3 " 4, twice; 3, once
 Repeat.

Weave (c) as follows:

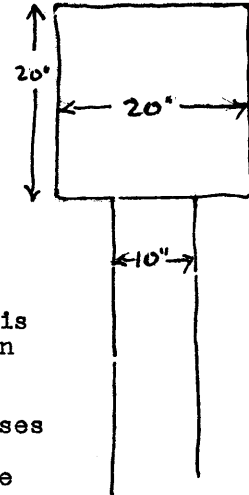
Border: treadle 1, 5 shots
 " 2, 9 "
 Repeat four times
 Pattern: treadle 1, 9 shots
 " 2, 9 "
 " 3, 3 "
 " 2, 9 "
 " 1, 9 "
 " 3, 9 "
 " 2, 19 "
 " 3, 9 "
 Repeat

O - Transitional added threads to selvage
 M. M. Atwater Twill sequences
 Boson, Montana

Another method is as follows: Figure the total length of warp required for the proposed set including the wide pieces and the place-mats, and making also, of course, due allowance for wastage and shrinkage. Warp this yardage on the middle sections of the beam to the desired width of the narrow pieces. Then warp additional sections on each side, with the yardage required by the wide pieces only, to the desired width of the wide pieces. Suppose, for instance, you wish to make a runner a yard and a half long and eighteen inches wide, and eight place-mats six inches wide and nine inches long. Warp $4\frac{1}{2}$ or $4\frac{3}{4}$ yards on the three middle sections on the beam and warp $2\frac{1}{2}$ or $2\frac{3}{4}$ yards on six additional sections, three on each side of the first three. Thread the three middle sections and weave the place-mats, then thread in the other six sections and weave the wide piece. It is necessary to weave the narrow pieces first, of course, so that the same quantity of warp will be on each section when you come to the weaving of the wide piece. This would not work well if the Structo warp-spools were used, as full spools would not weave evenly with spools partly woven off. If Structo spools are used, best weave the wide pieces first. Then take out three spools on each side of the three center ones and weave the narrow pieces. Of course the set of spools cannot be used together again in one piece of work, though the six partly used spools can be used together for pieces twelve inches wide.



This method of warping is simple enough when a sectional warp-beam is used but not so easy when warping is done by the chain method. If chained warp is used, make three chains, -- a long one for the center and two short ones. Beam the chains separately.



Most of the special weaves used for linen are, as noted above, weaves in which warp and weft are equal. The handsomest weave for linen is damask, but this requires a fairly elaborate loom for even the simplest patterns and is therefore impossible for many hand-weavers. The double twill weave requires fewer harnesses than damask and is also a very beautiful weave for linens. A pattern in this weave will be found at (a) of the accompanying diagram.

A favorite weave for linens among the Colonial weavers was the "spot" weave which we know as "Bronson" weave. Some simple patterns in this weave can be made on four harnesses. A number of drafts will be found in the Shuttle-Craft Book. One form of this weave is also used for the open-work lace weave. Several drafts for this are included in the Recipe Book and others have appeared from time to time in the Bulletin. The more elaborate patterns in this weave require more than four harnesses, of course.

The summer and winter weave, which is in structure somewhat similar to damask, is excellent for linens, and the "crackle weave" that produces a similar fabric is also good.

Among the four-harness linen weaves are "Goose-Eye" and "bird Eye," "Ms and Os" and the well-known "huck" weaves. A variety of pattern effects are possible in these simple weaves.

The poorest weave to use for linen is the familiar overshot weave. Linen threads do not fill up or cling together and the effect of overshot weaving in linen is apt to be stringy and poor.

The Spanish open-work weave is one of the handsomest weaves for linen and can, of course, be done on four harnesses -- or even on two harnesses.

A very important part of the making of linens is the finishing. Linens must always be thoroughly washed when taken from the loom. It is a good idea to soak linen pieces for several hours in luke-warm water, then rub them out thoroughly in mild soap-suds, wring, and press while still quite damp. Passing over the fabric many times with the iron brings out the lustre of the material. The washing may not be necessary for cleanliness, though of course if a dressed warp has been used it is desirable to wash out the dressing. The chief purpose of the washing is to give the fabric a finished texture. There is a truly amazing difference between a washed and an unwashed piece of linen. In fact linens do not reach their best till after a number of washings.

Shrinkage must be allowed for. A rather loosely woven linen fabric will shrink a good deal in the washing, especially if the material is linen floss or a singles linen. A very closely beaten fabric will shrink less.

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Several Guild members have written that the idea of an August weaving conference here in Montana appeals to them. I am looking forward to meeting personally some of my correspondents, many of whom I have known a long time by letter.

Basin is on the main highway between Butte and Helena. Several bus-lines go through Basin and we even have a railroad -- the Great Northern. In coming by train, however, it is best to take the Milwaukee to Butte rather than the Great Northern as there is an uncomfortable change when coming the latter way.

In driving through from the east there are several routes. We think the most interesting is by Omaha and the Custer Trail to Deadwood and Lead, and so up into Montana, or to Cody and up through Yellowstone Park. One may leave the Park by way of the west entrance at West Yellowstone and go to Butte by the Vigilante Trail, through the Madison Valley, or by Bozeman and the Gallatin Valley. The latter is the more direct, but fishermen will prefer the Madison route. The Madison River is one of the most famous trout-streams in the country. A comfortable place to stop for a few days fishing is Hutchins' ranch on the upper Madison where there are tourist accommodations. Those who prefer fishing from a boat, however, should go on to Ennis or one of the camps along the lake. From Ennis the most direct route -- and the best road -- is by Norris and Harrison, but the trip by way of Virginia City and historic Alder Gulch is interesting and not much longer. Part of this road is a bit rough at present but may be improved by August. The other roads are all fine new oiled highways.

One may also leave the Park by the north entrance and come by Livingston. This is however less interesting we think than either of the other routes.

The most direct way into Montana from the south-west is by way of Salt Lake City, but much of this is very rough and much of it is through desert. The route from Portland or Seattle by Spokane, the Coeur d'Alaine and Mullan Pass is far handsomer, and for most of the way over excellent highways.

Those who plan to tour Canada will find it interesting to visit Jasper Park in Canada and Glacier Park just south of it in Montana. From Glacier Park one may come south by Great Falls and Helena, or by Belton, Flat-Head Lake and Missoula. The latter is by far the more beautiful trip.

From Missoula to Butte the most direct route, by Drummons and Deer Lodge is the least interesting. The route over ~~Skalk~~ Skalkaho Pass is beautiful, and those who do not mind going a few miles roundabout for a thrill should take the Gibbons Pass route into the Big-Hole country, over the pass to Anacoma, where the big smelters are, and so to Butte.

May M. Alford

THE SHUTTLE-CRAFT GUILD BULLETIN

Basin, Montana

for
July, 1935

The weaving of narrow fabrics is a special form of weaving, of interest to many. The two techniques most in favor with hand-weavers are "card-weaving" and the form of weaving done on the so-called "Colonial garter-loom" or "Swedish heddle." A similar little loom is also used by the textile-minded Indians of the south-west for belt-making. Each of these techniques is a whole craft in itself with its own range of patterns and textures, and its special uses.

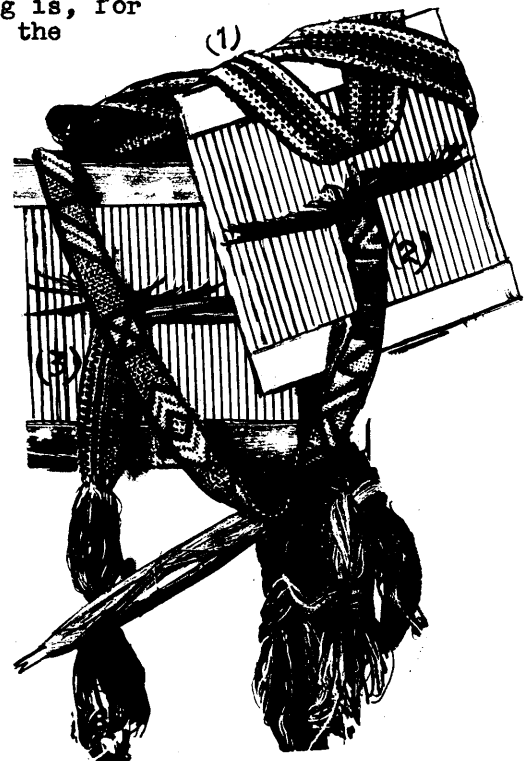
Narrow fabrics are used for many purposes -- for belts and hat-bands, handles for bags, harness, pack-straps, sandal straps, in upholstery, as watch-ribbons, tie-backs for curtains, bell-pulls, edging for table pieces, and other things. And the making of them is, to many weavers, very amusing and interesting. One of our Guild members, as noted in a previous Bulletin, is making a profitable business of card-weaving, and has devised a simple loom that makes the process more rapid. She writes me that she does not intend to build these looms for sale, but will supply blue-printed working drawings from which one can easily make one or have it made. Her address is: Mrs. J.C. Fullylove, 33 Central Drive, Port Washington, L.I., New York.

This Bulletin, however, will not concern itself with card-weaving but will give some notes on the little belt-loom. Some years ago, as charter members of the Guild may recall, we published a pamphlet on the subject, but this has been out of print for some time. As I have received a number of requests for it recently I am sure that the following notes will be of interest to a number of our members. This form of weaving is, for most people, a good deal simpler than weaving on the cards, and those of us who are engaged in camp craft work will find it a valuable project -- not only in the weaving but also in the making of the little looms.

The "garter looms" used in the old day, and the Swedish belt-looms are made by sawing slots in a light board, and then boring small holes at the centers of the resulting slats. Looms of this type are shown in the illustration.

The wood used for this must be a light, extremely tough wood that will not split, as the slots should be sawed as close together as possible. In the looms illustrated the slats measure 2/10" from center to center. A strip of wood should be glued across the top and bottom to reinforce the heddle.

The heddles illustrated are manufactured by the Hammett Company, dealers in school supplies, of Cambridge, Massachusetts. They sell under the name of "Indian loom," with some additional attachments which seem to me of little value. They will sell the heddle alone if one insists. These heddles are not wide enough for elaborate work, however, and if two or three are fastened together for greater width they are somewhat heavy and



awkward. A single heddle frame taken out of a Structo loom could be used for this form of weaving and would be much lighter. A light wooden frame strung with string heddles might also be used, or one could make a true Indian loom as shown on the accompanying diagram.

One of these Indian looms was recently sent me from Santa Fé, and though it is extremely crude in workmanship the thing is delightfully light and quite simple to make. The slats are slips of reed, each punched at the center with a small hole, apparently bored with a hot wire, and these reeds are bound top and bottom to a strip of wood in the manner of the ancient loom reeds. The binding is done with a hard-twisted wool cord which holds better than a cotton cord. The reeds appear to be flattened on the ends so that they will not turn. A loom of this type may be made quite wide. The one sent me has 62 small reeds and a heavier one at either end. It measures 22" across.

Some of the old garter looms I have seen in museums have a box-like frame with a roller at each end, but unless this frame is long -- which makes it clumsy -- there is not sufficient stretch for the warp. It is more practical to attach one end of the warp to a tree, a porch-pillar, a hook in the wall, a door-knob, or other stationary object, and fasten the other end to the back of the chair on which the weaver sits -- or to the weaver's belt, Indian fashion -- allowing the heddle to hang free in the warp.

When the heddle hangs in the warp it makes shed "A" as shown on the diagram. In this shed the threads threaded through the slots of the heddle are on top. The opposite shed may be made by raising the heddle till the slot threads are on the bottom, as illustrated at shed "B", or the heddle may be turned over, which has the same effect. I prefer to weave by revolving the heddle as when this is done the shed stands open of itself and both hands may be used in weaving. It is a good idea to mark the loom in some way for top and bottom and also to mark the center. This can be done by tying a colored yarn around the top bar of the loom, through the middle slot.

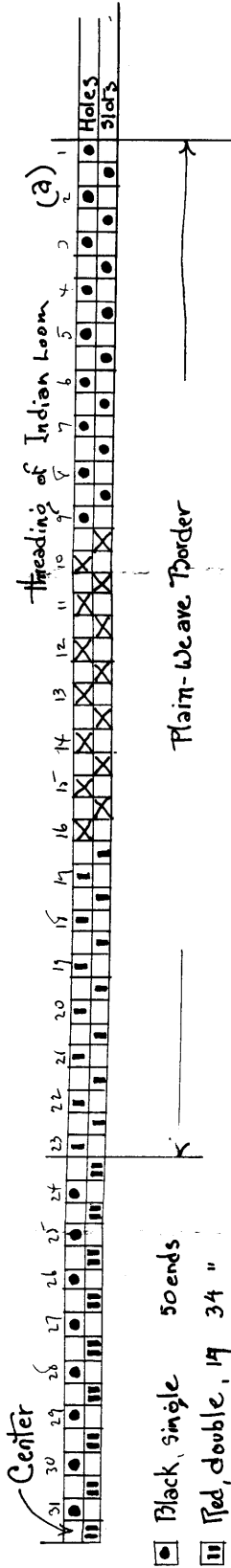
In this form of weaving, as in any other, a threading draft is required. There are many different ways of threading the loom and some of these will be explained later. As the narrow fabrics woven on this type of loom are warp-face fabrics in which the weft is entirely covered, the warp should be arranged in two or more colors as shown by the threading draft. The warp may be made on a warping board or simply wound between two chairs. It is not necessary to make a lease, though if this is done threading is somewhat easier.

I find that the easiest way to thread one of these looms is to set it upright between two books. Take a position opposite the right hand end of the loom with the warp-chain lying to the right. First thread the slots of the heddle, which may usually be done simply by doubling over the end of the thread and thrusting it through. To thread the holes is more difficult as these are small. I find a simple way to do this is to thread a large needle with a short length of stout thread, the two ends knotted together to make a loop. Lay the end of the warp to the threaded loosely in this loop and draw it through the hole with the needle, as shown at (e) on the diagram.

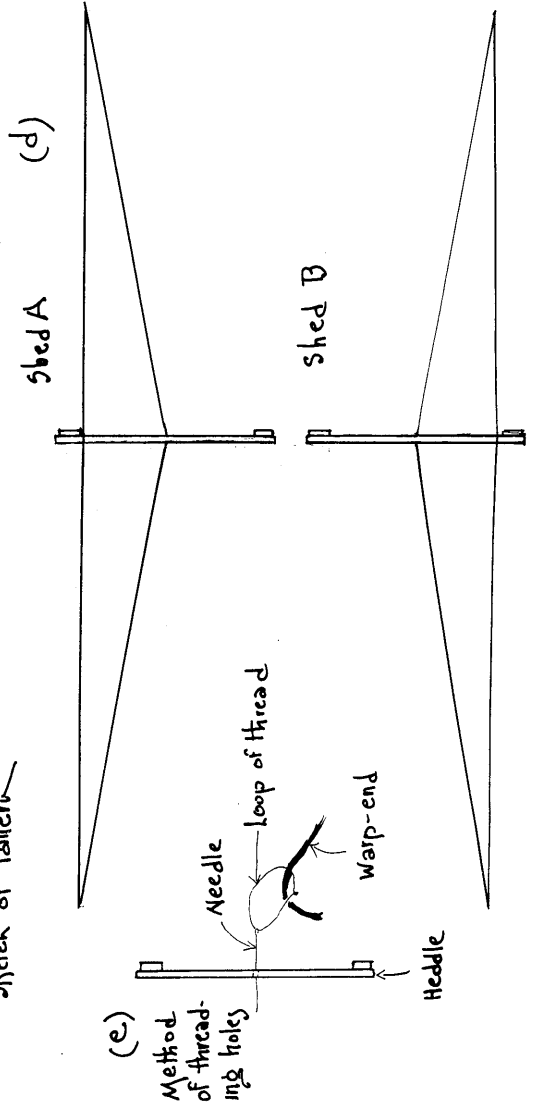
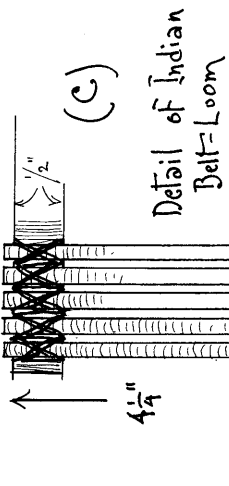
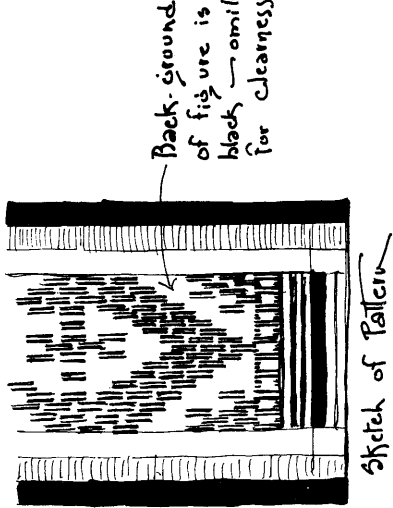
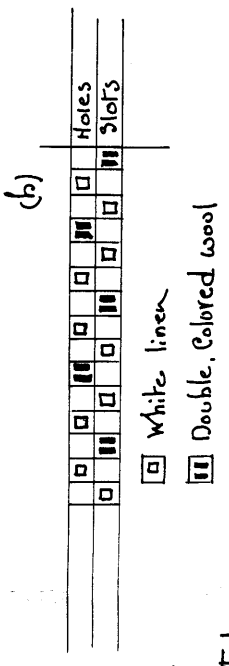
Knot the ends of the warp together and run a cord through the knot. Attach the cord to some stationary object, and straighten out the warp by drawing the heddle down the warp to the other end. Knot this end of the warp, being careful to tie all the threads at the same tension. Attach this end of the warp to your chair, and you are ready to weave.

Two simple tools are useful in doing pattern work on this type of loom -- one a small pointed sliver of wood or similar tool, (a crochet hook might be used), and the other a small flat shed-stick. The latter is not absolutely necessary, but is useful as a beater as well as for holding the shed open. The "tongue depressors" used in doctor's offices are splendid for the purpose. A kitchen knife can be used, but is heavy and tends to fall out of the shed. A strip of stiff card-board answers the purpose. The weft may be wound on a small flat "poke-shuttle" or on a bobbin of some kind. The color of the weft should match the border threads of the warp as otherwise it shows

Diagram of Indian Delt-Loom, and Threading



- Black, single 50 ends
 - ▢ Red, double, 17 34 "
 - ▣ Red, single 28 "
 - ⊗ Green, single 28 "
- 140 "

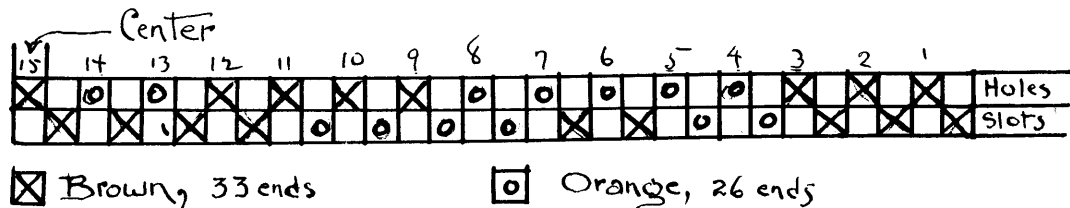


a little along the edges.

In weaving draw the weft thread tight enough to bring the warp-threads so close together that the weft is entirely covered. The weaving will, of course, be much narrower than the heddle. This shows plainly on the photograph on page one. The heddle cannot be used as a beater and to drive the weft threads close together open the next shed, after throwing the shuttle, and press the weft back with the shed-stick.

The materials used for this form of weaving may be anything one likes, except that very soft and fuzzy yarns should be avoided. The material in the Indian belts is a hard-twisted wool yarn about the weight of ordinary homespun but much more tightly twisted. The commercial wool yarns best suited to this work are Saxony, "Fabri", and the harder twisted knitting yarns. Mercerized cottons, coarse linens and heavy silks may also be used. Many of the Swedish pieces are done with a white linen foundation and the pattern threads in coarse wool, a double strand. For this type of weaving the manner of threading shown at (b) on the diagram is excellent. The piece numbered (2) on the photograph was made on this threading.

Many attractive little patterns may be produced simply by special arrangements of the warp-colors in threading. The pieces numbered (1) and (3) on the photograph are of this order. The weaving is done simply by alternating the two sheds. The threading draft for this is given below.



The more elaborate patterns are made by threading in the manner indicated at (b) on the diagram, or in the manner of the middle part of (a). The figures are produced at will by picking up certain threads and allowing them to float over one or two weft shots. In most of the Swedish pieces of the type the pattern threads float either above or below the foundation, but a different technique is used in the Indian belts. As this seems to me a good deal handsomer than the Swedish method I will describe it in detail, for the simple pattern sketched on the diagram. The thing sounds difficult when put in words, but like so many things in weaving, it is surprisingly easy in practise, and the technique mastered it will be found easy enough to produce a variety of charming little figures. Those based on diamonds, triangles, and diagonal lines will be found the easiest.

The Indian belts appear to be made almost always in three colors: black, Turkey red, and a vivid blue-green. As a rule they have a wide plain border in stripes of these three colors, only the center strip being in pick-up pattern work. The threading at (a) on the diagram is for a belt of this type. It will be observed that the pattern strip is threaded with double strands of red through the slots of the heddle and single black threads through the holes.

Begin by weaving a number of shots in plain weave, simply alternating the two sheds. It is well to do this weaving by turning the heddle over, rather than by raising the heddle for the "B" shed, as this system works best for the pattern weaving and it is as well to become accustomed to working in this manner. When weaving in this way the double "pattern threads" are always on top and one weave first on one side and then on the other side of the fabric. Make the first row of pattern weaving as follows: Take the pick-up tool through the open shed across the plain border and as far as the first double thread; under the first double thread, then over the second double thread and reaching down with the tool pick up the adjoining black thread. Under the third

double thread; over the fourth and again pick up the adjoining black thread. Continue in this manner all across the pattern strip, under the last double thread and through the open shed of the plain border. Insert the shed-stick along with the pick-up tool and set it edgewise to hold the shed open, then pass the shuttle. This shot is made on what will be the "wrong" side of the band. Now turn the heddle over and weave a shot through the plain shed. This shot, of course, is on the right side of the fabric.

In the following directions "W" means the shot on the wrong side and "R" the shot on the right side; (o) means over one or more of the double threads as indicated; (u) means under one or more of the double threads. And each time the pick-up tool goes over one of the double threads, pick up the adjoining black thread from the bottom of the shed. The method will become clear after a few shots have been woven.

After the plain shot on the right side of the band the next shot is:

W --(o)1, (u)1, (o)1, (u)5, (o)1, (u)5, (o)1, (u)1, (o)1.
R --(u)4, (o)1, (u)1, (o)1, (u)3, (o)1, (u)1, (o)1, (u)4.
W --(u)1, (o)1, (u)1, (o)1, (u)3, (o)1, (u)1, (o)1, (u)3, (o)1, (u)1, (o)1, (u)1
R --(u)5, (o)1, (u)5, (o)1, (u)5.
W --(o)1, (u)5, (o)1, (u)1, (o)1, (u)1, (o)1, (u)5, (o)1.
R --(u)2, (o)1, (u)1, (o)1, (u)7, (o)1, (u)1, (o)1, (u)2.
W --(u)1, (o)1, (u)3, (o)1, (u)1, (o)1, (u)1, (o)1, (u)1, (o)1, (u)3, (o)1, (u)1
R --(u)3, (o)1, (u)9, (o)1, (u)3.
W --(o)1, (u)3, (o)1, (u)1, (o)1, (u)1, (o)1, (u)1, (o)1, (u)1, (o)1, (u)3, (o)1.
R --(u)2, (o)1, (u)11, (o)1, (u)2.
W --(u)1, (o)1, --repeat all across the shed.
R --(u)1, (o)1, (u)6, (o)1, (u)6, (o)1, (u)1.
W --(o)1, (u)1, (o)1, (u)1, (o)1, (u)1, (o)1, (u)3, (o)1, (u)1, (o)1, (u)1, (o)1,
(u)1, (o)1.
R --(o)1, (u)6, (o)1, (u)1, (o)1, (u)6, (o)1.
W --(u)1, (o)1, (u)1, (o)1, (u)1, (o)1, (u)5, (o)1, (u)1, (o)1, (u)1, (o)1, (u)1.
R --(u)6, (o)1, (u)1, (o)1, (u)1, (o)1, (u)6.
W --(o)1, (u)1, (o)1, (u)1, (o)1, (u)7, (o)1, (u)1, (o)1, (u)1, (o)1.
R --(u)5, (o)1, (u)5, (o)1, (u)5.
W --(U)1, (o)1, (u)1, (o)1, (u)3, (o)1, (u)1, (o)1, (u)3, (o)1, (u)1, (o)1, (u)1.
R --(u)4, (o)1, (u)1, (o)1, (u)1, (o)1, (u)1, (o)1, (u)1, (o)1, (u)4.
W --(o)1, (u)1, (o)1, (u)4, (o)1, (u)1, (o)1, (u)4, (o)1, (u)1, (o)1.
R --(u)3, (o)1, (u)1, (o)1, (u)5, (o)1, (u)1, (o)1, (u)3.
W -- (o)1, (u)1, -- repeat all across the shed. This shot marks the center of the figure. Repeat vabk in reverse order to the beginning.

The above directions are for the figure sketched on the diagram and show the method. The same method may be used for a great variety of figures, the degree of elaboration depending on the number of pattern threads (double threads) in the pattern strip. The plain border may be made any width desired. The effect of this weave is very handsome and is firmer and closer than the Swedish system of long floats. It looks far more complicated on paper than it is in practise.

I have prepared a set of samples showing various techniques and the use of various materials which -- together with the Indian loom and one of the small Hammett heddles -- I shall be glad to rent Guild members for study if they wish. The charge will be \$1.00 plus the carriage charges. Postage will probably be about 50%.

A new set of pages for the Recipe Book is almost ready -- at last. Several subscribers have written for an additional binder, which is required if reinforcements are pasted around the holes in the pages. I can supply these binders for 35% but the postage amounts to 35% in addition. Will those wishing binders please let me know so that they can be sent out with the new set of patterns.

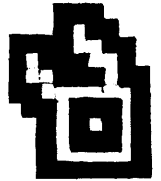
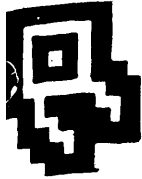
May M. R. R. R.

THE SHUTTLE-CRAFT GUILD
BULLETIN

Basin, Montana

for

August, 1935



Every now and then I come across something that shows me what a very small corner of the textile craft is the one we know. The world of weaving is so wide that no one person can hope to explore it all; and in the main our own ways are probably the best for us. But to take an occasional journey into the art of strange peoples and of times long gone by is stimulating and full of inspiration.

Such a journey I have been taking through the pages of a very beautiful and wonderful book, and I advise all Guild members who have access to a library to rush out forthwith and consult it. To a weaver it is a book of thrilling adventure, finer than anything that has come my way in a long time. The book is a French publication: "Les Textiles Anciens du Pérou" by Raoul d'Harcourt. I heard of this book some time ago and tried without success to get a copy in this country. I finally received it through the kind offices of our Parisian Guild member, Madame Gabriel Bertrand, whose address is #61, Blvd. des Invalides, Paris, France, and who -- I am sure -- would be willing to procure the book for any other Guild member who wished. The price, including the postage, amounts to 200 francs, which at the present exchange is about \$13.35. The book contains many diagrams and excellent notes and a large number of marvellous plates showing some of the most beautiful and amazing textiles imaginable.

The weavers of ancient Peru were master weavers without question and wonderfully versatile. The plates in the d'Harcourt book show tapestries, double weaving very similar in effect to the Finnish double weaving, many kinds of gauze and lace-work, tufted weaving, bands that look exactly like card-weaving, some extraordinary braided work, and many remarkable embroideries. Just how some of these weaves were produced does not seem to be entirely clear, and some of the possible methods suggested by d'Harcourt seem to me improbable as there are simpler and easier ways of producing, for instance, plain two-thread gauze by means of a shed-stick than by the tedious method suggested in the notes. The loom shown in one of the diagrams is a simple tapestry loom similar to the Navajo Indian loom and may or may not have been the type of loom used by the pre-Inca weavers.

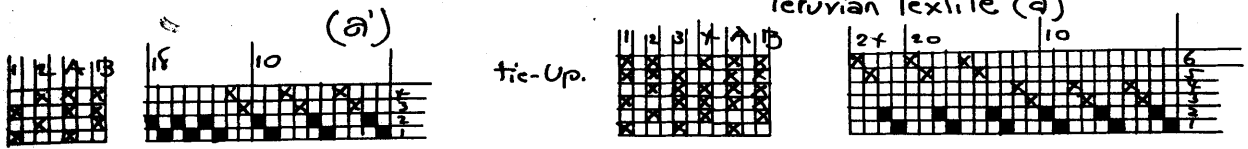
When I lived in South America some years ago I knew nothing about weaving, unfortunately, and missed a wonderful opportunity. But I often saw Indian women weaving ponchos over a warp pegged out flat on the ground -- a highly inconvenient arrangement involving practically standing on ones head to weave, but apparently satisfactory to the native weavers. Possibly they would have hung their looms in trees like the Navajos except for the fact that there are no trees in "high Bolivia" and perhaps they would have used beams instead of cords to hold their warps if there had been any beams available. I bought in the market some very interesting double textiles done in figures of bird and beast and man, woven on an island in Lake Titicaca that was supposed to have been a center of the ancient civilization, but at the time I did not know how remarkable they were and bought them only because of their quaintness and charm. I could so easily have gone to that Island and seen how this weaving was done. I have tried in vain to procure one of the looms used for this work from that country. Perhaps some day one of our Guild members will make a trip to the Andes before the old art is entirely lost. This weaving, I am sure, is very ancient and is not of Spanish inspiration.

But though the "how" of the ancient weavings is of great interest, and their great antiquity a thing to set one dreaming, we are craftsmen rather than archeologists and the ancient weavings are interesting to us chiefly because of their beauties of texture and design rather than for their age and ingenuity of their techniques. I doubt if we would care to weave with the old equipment and in the ancient manner, even if we knew exactly how these methods went. What we can borrow from the old weavers with pleasure, and the widening of our horizons, are some of their effects. Strange how these ancient decorative forms fit in with the spirit of our own times! Some of the designs one would label "ultra-modernistic" if one were to come on them apart from their context. My own loom is at the moment threaded to a pattern in the modern manner -- the special ten-harness draft I published some time ago -- and on this threading I can weave some of the pre-Inca designs without changing a single warp-end. I much prefer to do it at my nice "jack" loom rather than standing on my head, manipulating a forest of shed-sticks, as no doubt the ancient weaver did the thing. This is the real benefit of modern civilization -- we can't do many things the ancients could not do, but we can do a lot of things easier.

From among the thrilling things in the d'Harcourt book I have chosen two to offer Guild members. At (a) of the diagram will be found the threading and tie-up for a simple fabric of unusual and interesting texture that would make handsome upholstery. The wrong side of this fabric shows long floats of warp so that it would not be a good weave for curtains or other pieces in which both sides are in evidence, but for chair-covering of a rich and sober kind it would be ideal. The effect of the weave, which cannot be shown in a drawing, is alternate squares of plain tabby and striped "rep." The piece is shown on Plate XXV, 2 and 3 of the d'Harcourt book. The original, according to the notes, is in brown and white cotton, about the weight of a 10/2, set at 36 ends to the inch. This, of course, makes a rather small figure and the weave would be more effective in a heavier cotton, say a #5 perle cotton set at 30 to the inch or a #3 cotton set at 22 or 24 to the inch. Linen floss would be handsome in this weave, set about 26 to the inch, or cotton could be used for the dark foundation threads and wool for the light threads. Different colors could be used for the light threads in different squares. The squares could also be made larger by adding to the number of four-thread repeats in each figure. A plain tabby edge can be made on the sides by threading the width desired on harnesses 1 and 2 in dark warp, setting this warp half as close as the main fabric. The plain tabby can be woven across the ends on the A and B treadles of the tie-up. In weaving use weft the same as the dark part of the warp, with half the number of weft shots to the inch as there are warp-ends in the setting. For instance, in 10/2 cotton set at 36 to the inch weave 18 weft shots to the inch.

A striped effect alternately rep and tabby can be woven on four harnesses on draft (a'), by weaving all the way on treadles 1 and 2. In sleying this pattern sley the rep stripe -- the first 12 threads -- twice as close as the plain stripe. To make detached squares on this threading weave treadles 1 and 2 alternately for six shots, then A and B alternately for six shots, and repeat. This will not, of course, give exactly the same effect as the six-harness threading but will be interesting and unusual.

Pattern (b) is a design arranged for double weaving after the four-harness method with which we are familiar. It might also be used for tufted weaving or for the Spanish open-work weave. It is a rather small overall pattern and much of its charm lies in the rhythm of the upright staff or scepter held by the peculiar animal, which occurs first on one side and then on the other of the perpendicular bands. This beauty of rhythm shows, of course, more clearly in the illustration in the book -- Plate XXVI -- than in my drawing because of the greater number of repeats. The original, according to the notes, is in cotton -- blue, white and beige. It is a double weaving of peculiar construction that gives a very interesting effect. The blue threads are threaded single, in the ordinary way, while the white threads are threaded and woven double. The setting in the reed is the same for both materials. This gives a variation of texture as well as of color between the figure and the background. Very effective. In the original the right side of the fabric shows the figure in white on a dark ground and this is the way it should be woven; I have reversed the colors in the drawing in the interest of clearness. The figure, I find, is easier to follow when drawn

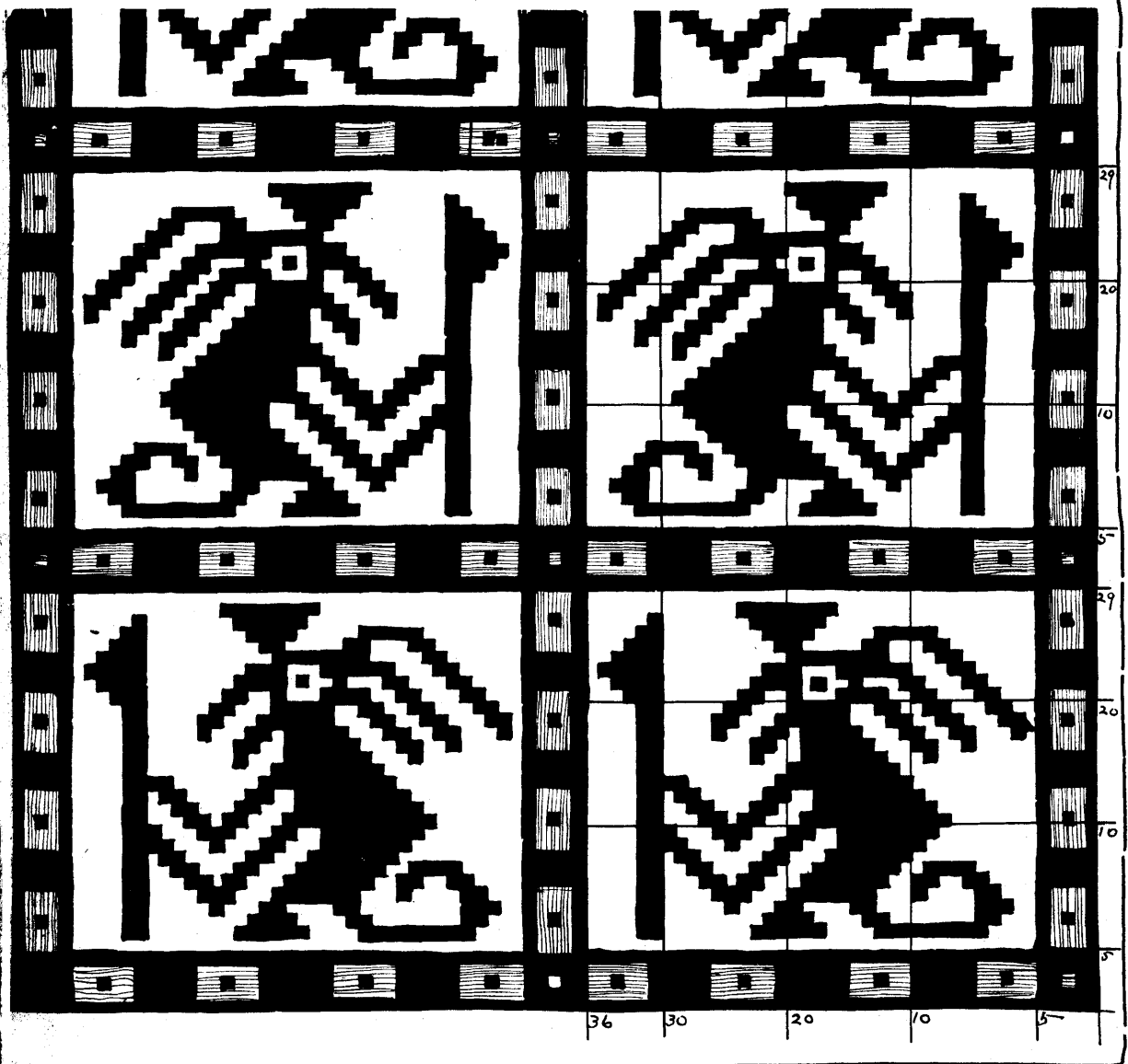


Set the warp very close—about twice as many threads to the inch as for an ordinary Tobby fabric in the material used.

- Brown threads
- ⊗ White threads

Weave as follows: treadles 1 and 2 alternately for 6 shots.
 " 3 - 4 " " 6 "

Pattern from Ancient Peruvian Textile, Illustrated in "Textiles Anciens du Perou" by Raoul d'Harcourt. Arranged for Four-Harness Double Weave (b)



Borders: 5 units wide

Figures: 36 units wide, 29 units high — 4 threads dark, 4 threads light, in each unit.
 Colors of the original: blue, white and beige. Light-threads threaded double.

black on white.

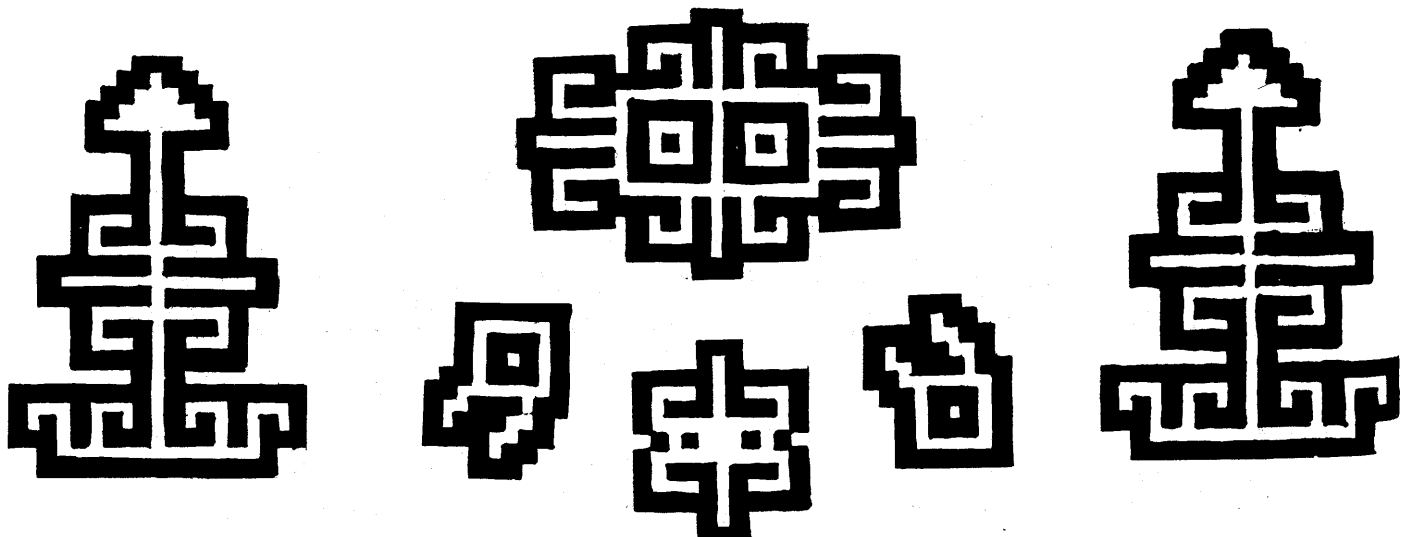
The beige color in this piece is used for the light threads of the separating bands between the figures. In the ancient piece these bands show another change of texture as they are in an overshot effect, but as this would be difficult to do in our technique I do not advise attempting to reproduce it.

The notes do not state what the animal is supposed to represent or what its symbolic meaning may be. It is called simply a "humanized animal." Enough that it is quaint and spirited, and that the diagonal lines of the top-knot and the "arms" make a delightful composition with the rigid perpendicular and horizontal lines of the design. I for one feel very grateful to the inspired pre-Inca weaver who arranged this odd and delightful creature in just that way. There is a suggestion of rabbit about the creature and perhaps he represents a little animal of the Andes-like a rabbit with a squirrel's tail; but if so it must be King Rabbit with a scepter and a feathered head-dress, or Warrior Rabbit with a mace.

The disconnected figures shown on page one, and below on this page, are from an elaborate piece in a curious interlocking tabby technique that appears to be peculiar with the ancient Peruvian weavers. The piece is shown on Plate IV of the d'Harcourt book and according to the notes was woven in wool -- in red, yellow and cream. The symbolism of these figures, if any, is not explained. The spirited movement of the squares equipped with legs seems to me highly amusing. These figures could be used in embroidery weaving and in tapestry.

I am hoping to see many of our Guild members here in Montana this month. I have made no formal plans for our weavers' meeting as people who have written that they were coming seem somewhat uncertain about the date of their arrival. Some have already come and gone. I hope all who come will find something of interest to make their visit worth while. If the idea of a weavers' meeting proves of sufficient interest to Guild members we can make more definite plans for next summer.

Samples are enclosed of colored jute which will make excellent warp for rugs in the Swedish tufted weaving, and also for other types of rug-work. Also samples of a good rug yarn in a few attractive colors. The price of these materials is 65¢ a pound for the jute -- five pounds for \$2.75. The rug-yarn is \$1.25 a pound or \$5.50 for five pounds. This yarn will prove excellent for tufted weaving and is not too coarse for portieres and similar pieces. For rugs it should be woven double.



THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Montana

September, 1935

Bags again. So many people appear to be interested in making bags that some new patterns and suggestions appear to be in order.

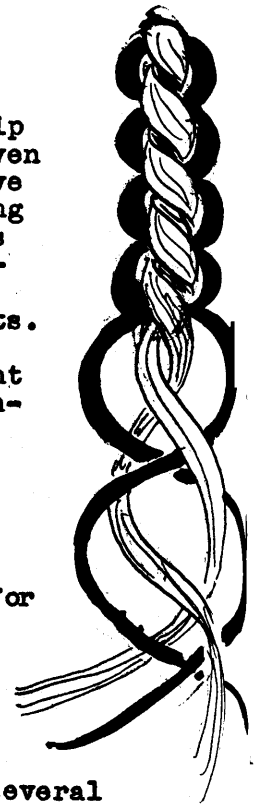
So many people are knitting and crocheting in these days that large knitting bags are extremely popular, and as they do not require very skillful mounting or the use of complicated weaves they present a project well within the ability of a beginning weaver. The most appropriate form of mounting for these bags, in my opinion, is a plain wooden top. For very large bags, to hold a big piece of work such as a dress or an afghan, the wooden frame that opens like a camp-stool and stands open on the floor is particularly practical. Hand-made wooden bag-mountings may be had of several of our Guild members -- either plain or carved. I am not repeating the addresses as they have been given several times in the Bulletin, and shall be glad to supply the address on request to new members.

Large shopping bags set in wooden or celluloid mountings are also practical, not difficult to make, and still very popular. The mountings, however, should be simple. Elaborate metal and celluloid bag-tops appear to have definitely "gone out,"-- a matter for rejoicing. They were costly, difficult to mount, and rarely suited the hand-woven fabrics we attached to them.

The more formal bags are of many different shapes this season. Long, narrow, pouch-shaped bags, like the one sketched at (d) on the diagram, are very "new", and one sees also wide, shallow bags with a good deal of flare, while the shape sketched at (a) is still good. Stiff, box-shaped bags are excellent and stiff envelope-shapes are also much in the style. For the more formal bags the best mounting at present is a zipper closing and fabric handles. These handles may be woven or braided, round or flat. The fabric used for the more formal bags fine and close, giving the sleek tailored effect so much desired, and the finish must be faultless. The finish of these pieces is often a difficult problem for the hand-weaver, as it takes expert workmanship. Those who plan to make bags of this type for sale should either learn from a professional how to do the work or should have the mounting done by a skilled workman. Smartness and finish are absolutely essential.

In selecting a threading for a bag-fabric it is wise to choose one that can be woven in a great many different ways, so that no two bags made will be alike. The Colonial coverlet patterns are usually rather large figures, quite distinctive in character, and few of them give good results when used for bags. For small bags, too, it is better to avoid overshbt patterns with long skips. Summer and winter weave, Bronson weave, crackle weave, -- these can be depended on to give good results

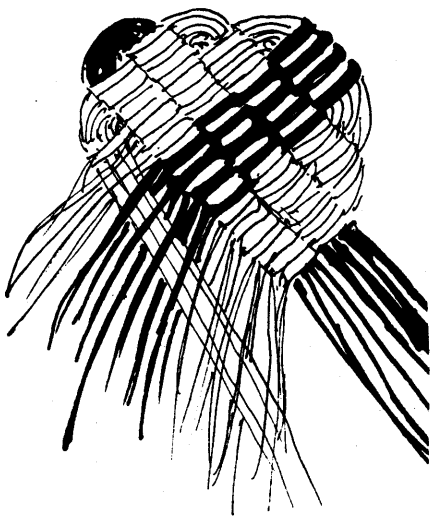
Fabric handles for bags may be made of a narrow strip of pattern weaving with rows of stitching, or a strip of woven fabric can be sewed around a cord. Perhaps the most attractive handles are braids made from the various yarns used in weaving the fabric of the bag. Many forms of braiding suited to this purpose will be found in the Bulletin for March 1934. The interesting and simple braid sketched at the right is a braid used by the Indians of the south-west in finishing their belts. It was sent me by one of our Guild members, Mrs. E.H. Gubser, who lives in Oklahoma. It is a four-strand braid -- two light and two dark strands. These strands are simply crossed alternately as shown on the sketch. For a bag-handle the strands should be of several lengths of yarn to give the desired strength and thickness.



The braid shown at the bottom of the page is a very firm, strong flat braid in an ancient Peruvian technique. It can be made as wide as desired, of course, and is excellent for belts as well as for bag-handles. The one sketched is of 16 light threads and 16 dark threads. These are braided singly from right to left and in groups of four from left to right, giving a ribbed texture and a pattern of diagonal stripes. The easiest way to make this braid is to pick up a shed from left to right, omitting the first four threads, draw this strand of four through the shed and repeat. When several strands have been braided in this manner braid the threads back one by one to make the right hand edge.

The old Egyptian braid given in the Bulletin mentioned makes an excellent bag-handle, and can be braided over a cord foundation for added strength if desired.

One of our Guild members, Mr. Elmer W. Hickman, has had great success with a knitting bag in gay colors that has proved extremely saleable. He has very kindly supplied detailed directions for the Bulletin, and here they are: KNITTING BAG on OPPOSITES. "MALTESE CROSS" PATTERN. The draft used is No. 96, page 185 of the Shuttle-Craft Book. As Guild members all have this book I am not repeating the draft here. The treadling directions are for our standard six-treadle tie-up. For the Structo loom, transpose as usual.

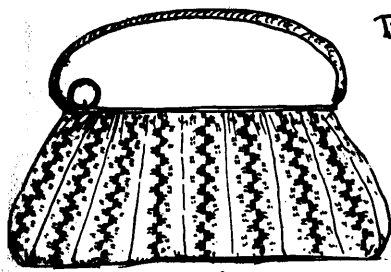


Warp: 10/2 mercerized cotton, tan or white, set at 20 ends to the inch.

Thread: selvage, 1,2,3,4	4 threads
pattern, six times	468 "
edge (to balance) 1,2,1	3 "
selvage, 4,3,2,1	4 "
	<hr/>
	479

Weft material: 4-ply knitting yarn for the wider pattern stripes, Shetland yarn in white and colors for the narrower stripes.

The piece when taken from the loom measures about 22" X 20" and is made up with the fold lengthwise of the fabric, the selvages used for the top of the bag, sewed into 12" or 14" handles with straight perforated edges. The bag may be lined or not. After the sides have been seamed to within two inches of the top they are folded in and tacked down forming triangles on the inside of the bag. A box-pleat on the two sides of the bottom gives the bag a good shape.



(b)

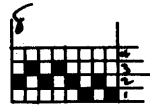


(a)

threading — the Three-Harness Weave



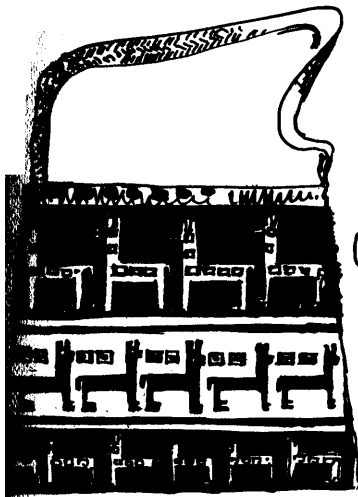
Pattern tabby



For a finer weave →



(a) and (b) Two bags in three-harness weave with zipper closing and braided handles

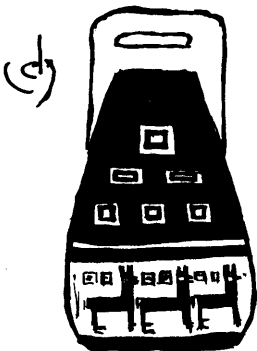


(c)

(After d'Harcourt)

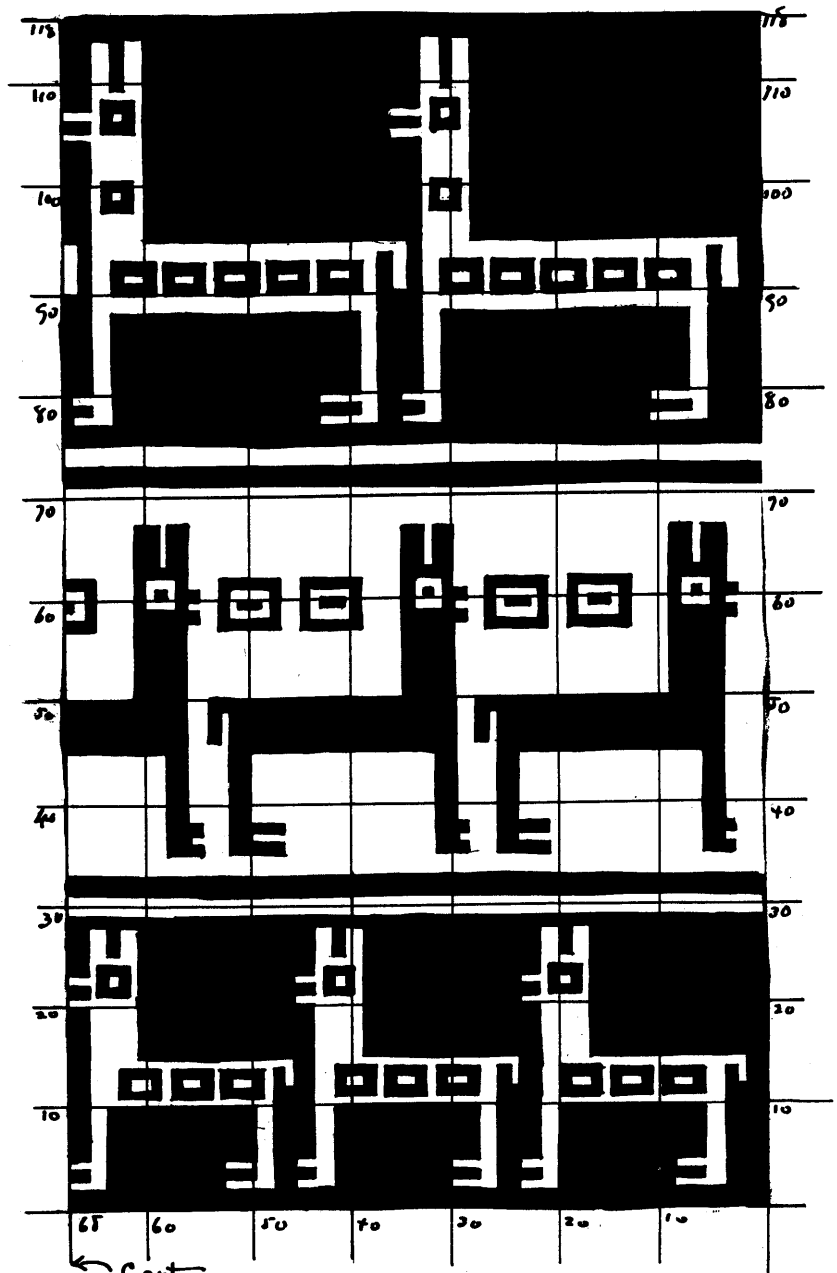
(c) Ancient Peruvian Bag in double weave, braided handle. Diagram shows full length of the pattern to the center of the piece.

(d) New pouch-shaped bag in plain wood or celluloid mounting, with part of the Peruvian figure for decoration.



(d)

Ancient Peruvian Pattern



Weave as follows: One half inch, tabby, in yellow perle cotton -- for seams. Three inches, tabby, in white Shetland yarn.

Color key for pattern weaving:

B-- black	MG-- medium green	MB-- medium blue
M-- maroon	W-- white Shetland	LB-- light blue
MR-- medium red	YG-- yellow green	BG-- blue-green
S-- scarlet	DG-- dark green	Y -- yellow
C-- cerise	DB-- dark blue	PY-- yellow perle cotton #5

Each pattern shot is followed by a shot on the opposite shed -- except between two different pattern sheds. If more than one color is woven on the same combination of harnesses -- as 1 and 2 -- a shot of mercerized cotton must be woven on the opposite between the different colors in order to make the shed. This occurs at the beginning where black and maroon are used on the same harnesses.

Stripe (a) All pattern shots in four-ply wool. "Opposites" all in yellow perle cotton.

Pattern:	Opposite
Treadle 1, twice, color B	Treadle 3, twice, perle cotton
" 1, " " M	" 3, once
" 2, 3 times " MR	" 4, twice
" 3, 3 " " MR	" 1, "
" 4, 4 " " S	" 2, 3 times
" 1, 3 " " C	" 3, twice
" 2, 2 " " MG	" 4, once

Center. Reverse, beginning with the cerise shots

Stripe (b) All pattern shots in Shetland yarn. Opposites in white Shetland. Four tabby shots in white Shetland.

Treadles 4,3,2,1,2,3,4, one shot each, in white Shetland, -- no tabby

Pattern:	Opposite
Treadle 1, once, color M	Treadle 3, once, perle cotton
" 2, " " M	" 4, "
" 3, " " C	" 1, "
" 4, " " C	" 2, "
" 1, " " YG	" 3, "

Center. Reverse, beginning with cerise.

Then: Treadles 4,3,2,1,2,3,4, one shot each, in white Shetland
Four tabby shots, white Shetland.

Stripe (c) Four-ply wool. Opposites, yellow perle cotton

Pattern:	Opposite:
Treadle 1, twice, color DG	Treadle 3, once
" 2, " " DB	" 4, "
" 3, " " MB	" 1, "
" 4, " " LB	" 2, "
" 1, " " BG	" 3, "
" 2, once " Y	

Center, Reverse, beginning with BG shots

Stripe (d) Four tabby shots, white Shetland.

Treadles 4,3,2,1,2,3,4, one shot each, white Shetland

Pattern: colored Shetland.

Pattern:	Opposites, white Shetland
Treadle 1, once, color MB	Treadle 3, once
" 2, " " MB	" 4, "
" 3, " " BG	" 1, "
" 4, " " BG	" 2, "
" 1, " " YG	

Center. Reverse, beginning with BG shot

Treadles 4,3,2,1,2,3,4, one shot each, white Shetland

Four tabby shots, white Shetland

Stripe (e) -- wide middle stripe/
Pattern, four-ply yarn

Treadle 1, twice, color B
" 1, 3 times, " M
" 2, 3 " " DR
" 3, 3 " " DR
" 4, 5 " " S
" 1, 4 " " C
" 2, twice, " MG

Opposites, yellow perle

Treadle 3, twice
" 3, "
" 4, "
" 1, "
" 2, 4 times
" 3, 3 "
" 4, once

Center. Reverse, beginning with cerise shots

Repeat stripes (d), (c), (b), (a).

Weave three inches tabby in white Shetland, one half inch tabby in yellow perle cotton.

The three-harness weave is capable of interesting effects for bags. This threading is given on the diagram. On a counterbalanced loom it is best to leave the fourth harness in the loom though no threads are threaded through this harness, and to make the standard tie-up as shown. The loom operates better this way. On a loom of the "jack" type the fourth harness may be taken out of the loom. Warp: perle cotton #10 set at 18 or 20 ends to the inch, or similar material. Weave in Shetland yarn or coarse silk or similar material in a variety of colors.

For bag (a) as sketched on the diagram weave as follows:

Two inches plain tabby in a light color (l)

Treadle 3, color (x); tabby A, tabby B, color (l); treadle 3, (x)

Four tabby shots, color (l)

Treadle 4, color (y); tabby A, tabby B, color (l); treadle 4, (y)

Four tabby shots, color (l)

Repeat for top of bag. Additional colors may be used for the pattern shots if desired.

Treadle 3,(x);	treadle 1,(l);	treadle 3,(x);	treadle 1,(l)	No tabby
" 2,(x);	" 4,(l);	" 2,(x);	" 4,(l)	" "
" 1,(x);	" 3,(y);	" 1,(x);	" 3,(y)	" "
" 4,(x);	" 2,(y);	" 4,(x);	" 2,(y)	" "
" 3,(z);	" 1,(y);	" 3,(z);	" 1,(y)	" "
" 2,(z);	" 4,(y);	" 2,(z);	" 4,(y)	" "
" 1,(z);	" 3,(l);	" 1,(z);	" 3,(l)	" "
" 4,(z);	" 2,(l);	" 4,(z);	" 2,(l)	" "

Repeat as required for bottom of bag. Repeat pattern for top of bag as given and weave two inches plain tabby. If desired, many more colors may be introduced, a different color for each of the zig-zag lines. The gayer the better.

For bag (b) as sketched weave as follows: Five shots tabby, light; one shot tabby, dark; five shots tabby, light; treadle 3, twice, tabby between; four shots tabby, light. Treadle 4, twice, (color); treadle 1, twice; treadle 2, twice; treadle 3, twice; all in pattern color with light tabby between pattern shots. Four shots tabby, light; treadle 4, twice, dark. Repeat as desired. Each stripe can be in a different color if desired.

Bag (c) is sketched from an ancient Peruvian piece shown in the d'Harcourt book, Plate No. XXX - 2. It is in double weave, of very fine material, the top finished in needle-work and the handle a flat braid. An arrangement of the pattern for four-harness double weave is given on the diagram, half the width being shown. For a smaller bag the two bottom figures could be used, with a width of three dark llamas and four light ones. The design has a simple dignity that is almost Greek in effect. This pattern would be handsome in coarse material for a deep bottom border for portieres.

May M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Montana



October, 1935
Christmas Weaving

The Bulletin made its first appearance in October, 1924, so with this issue we are off on our twelfth year of the Guild. In this time, as I look back, we have by our mutual efforts done a great deal to popularize hand-weaving in the United States, and also to raise the standard of workmanship among American weavers. We have published a great number of patterns and have made information about weaving available to all. I am rather proud of our accomplishment, and I hope the rest of our Guild members share this feeling. Though much of the research and the preparation of material for publication has been my work, I have been aided in many ways by our members, -- who have sent in suggestions, samples of interesting fabrics, photographs, notes on unusually successful pieces produced by themselves. Acknowledgement and thanks to all these. And, of course, the work could not have gone on without the continued support of the Guild subscriptions. We have no endowment and the work has to be self-supporting. It is true that our membership has fallen off during the hard years of the depression, and I realize that the subscription has meant for many of us the going without of something else. It is all the more remarkable that we have been able to keep on at all, and that so many of our original members are still with us.

A great many weavers have profited by our work who have never contributed by becoming members of the Guild. It is gratifying that our influence has extended so far, but I am sure many of these people would join us if the matter were brought to their attention -- and if we had a larger membership we could do many things that are impossible at present. On the Guild's reduced budget it has been impossible to employ a typist and book-keeper, and I have been keeping the work going single-handed. This involves unpleasantly long hours for me, and also the doing of many things that I do very badly. Our service would be greatly improved if we had a trained office worker to take care of the book-keeping and the files. The Guild is not a money-making scheme, -- it belongs to you, the members. If each of the present members were to bring in a new member in the course of the next few months it would mean a great improvement in your Bulletin and your service. Keep it in mind.

And at the beginning of our new year I should like to ask each member to write me within the next month or two, with suggestions for the coming year. I make up the Bulletin largely in reply to inquiries and suggestions in my correspondence. Do you want more simple patterns? more of the elaborate patterns? more of the unusual weaves? more of the old Colonial material? It will be a great help to me in selecting the material for the coming Bulletins to have these suggestions and requests.

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As has been our yearly custom, this October Bulletin will be devoted to suggestions for Christmas weaving. We weavers are equipped to meet the problems of Christmas with a good deal of confidence and pleasure. Hand-woven gifts are ideal, for they combine usefulness and beauty with the personal touch that makes a gift so much more charming than any "store" article can possibly be. And the holiday buying season is also harvest time for those among us who weave things for sale.

In Christmas weaving the accent, of course, is on the small pieces. We should, I think, never lose sight of utility, but the main thing is charm. Things need not be elaborate to be charming, but they must be carefully planned, well executed, and in pleasant colors and materials.

There is good news this year for Christmas weavers. The "Ascot" tie scarf is to be extremely fashionable, and the bright and beautiful Scotch tartan plaid patterns are again very much the vogue. Here is an ideal gift -- simple to make, gay, useful and "personal." If the friend for whom the scarf is planned happens to have a bit of Scotch in his or her ancestry, what could be nicer than a scarf in the appropriate clan pattern!

Fourteen tartan "setts", including some of the handsomest and most popular patterns, have been published in the Recipe Book. Guild members who have not purchased the Recipe Book can obtain the four pages on which these patterns appear. Single pages of the Recipe Book are supplied for 25¢, or any six pages for \$1.00. Four additional patterns are given on Page Three of this Bulletin, and still more patterns have been prepared for an article soon to appear in Bernat's "Handicrafter."

However, it is to be the "Handicrafter" no longer. Mr. Paul Bernat, the editor, informs me that it has been decided to issue a separate weaving magazine, to be called "The Weaver," instead of the weaving supplement issued with the knitting material. This new magazine is to be like the original Handicrafter, and is to appear four times a year. The subscription price will be \$1.00 a year, and the first number is scheduled for October. I think we shall all be glad to have our weaving magazine back again. There have been many laments since the Handicrafter went in so violently for the knitting craze. There is far too little material published for our craft.

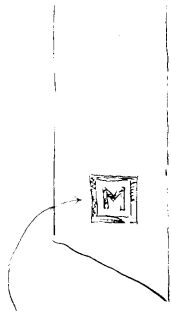
But to return to tartans: Guild members who have access to old files of "Modern Priscilla" will find many tartan setts in an article prepared by me for that publication some years ago. Additional patterns were contained in a supplementary pamphlet issued by "Priscilla." The current number of Harper's Bazar contains an interesting article on Scotch tartans and some attractive illustrations, but of course this material is not technical, and gives no weaving directions.

The Scotch tartans are woven of finer materials than the yarns we use, and are done in the 2-2 twill weave. This weave, in our yarns, makes a fabric too heavy for scarves except in the extreme north, and for very severe winter weather. For Ascot ties the plain tabby weave will be found more satisfactory. In preparing the setts I have written them in a special arrangement for this type of weaving. Of course if desired a finer yarn could be used. In that case the number of threads in the repeat should be doubled and the twill weave used. For the medium weight scarf preferred by most people Fabri yarn warped and woven at 24 to the inch is very nice. For a very closely woven fabric this same yarn can be warped and woven at 30 to the inch.

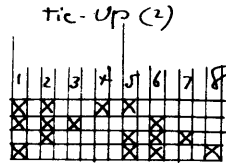
The tartan patterns done in heavy knitting yarns -- Germantown and the like -- make handsome couch-blankets and automobile blankets. The ~~pink~~ patterns may also be used for neck-ties, small bags, belts, hats and so on. A tartan skirt-length would make a delightful gift for a school-girl or college girl, and a tartan sports-shirt would appeal greatly to the huntsman of the family. For skitts and shirts the Fabri yarn as suggested for scarves makes a highly satisfactory fabric.

Warps for these tartans can not be made conveniently by the sectional process but should be made on the warping-board. For narrow scarves this is not too troublesome. The sett should be carefully followed in making the warp and in drawing-in on the loom as the pattern depends on the arrangement of colors. The sett is of course followed in weaving, and great care must be taken to put in exactly the same number of weft-shots to the inch as there are warp-ends to the inch in the threading so that the figures will be exactly square. A certain allowance for the tension of the warp must be observed or the figures will be "squatty" when the piece is taken from the loom. Like all other all-wool pieces, these scarves must be washed and pressed to give the fabric the proper texture and finish. Use a mild soap, and press while still damp.

Bulletin, October, 1935



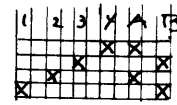
tie-up (2)
 treadles 1, 2, 3, 4
 weave dark
 warp on top.
 treadles 5, 6, 7, 8
 weave light
 warp on top
 If the loom is
 not equipped
 with eight
 treadles, make
 tie-up (1)



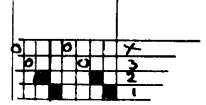
■ Dark
 □ Light

("False ties" will
 probably be
 required to
 balance the
 loom on sheds
 like 3, 4, 7, and 8)

tie-up (1)



(a)



To weave, tie-up (1)
 treadles B-4, (right to left)
 " 4, alone (left to right)
 " A-3
 " 3, alone
 Repeat

Or: treadles A-1,
 1, alone
 B-2
 2, alone

(Initials suitable for use in Finnweave
 will be found in the Bulletin for
 July, 1932)

Note: In threading drafts (a) or (b)
 omit the last thread of the last
 repeat to produce correct edges.

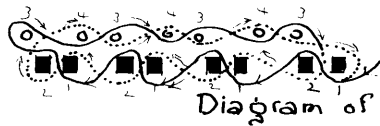
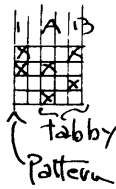
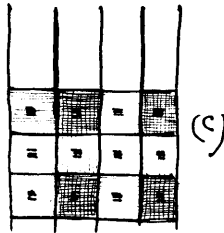
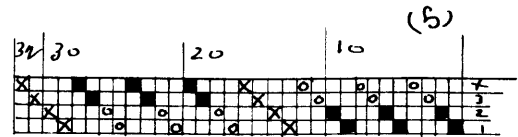
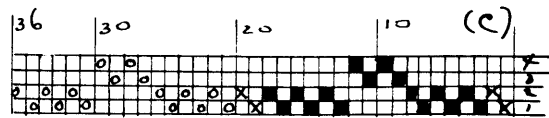


Diagram of weave



⊗ Darkest (1)
 ■ Medium (2)
 ○ Light (3)
 Pattern Color



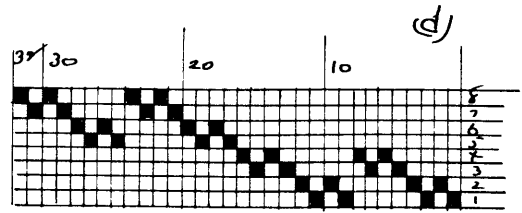
Weave as follows:

- 2 shots, tabby, darkest color (1)
 - 6 " " medium " (2)
 - 3 pattern shots on treadle 5 - Tabby
 in color 2 between pattern shots
 - 6 shots, tabby, color (2)
 - 2 " " " (1)
 - 6 " " " (3)
 - 3 pattern shots on treadle 1 - tabby
 in color (3) between pattern shots
 - 6 tabby shots, color (3)
- Repeat

tie-up.



Figure 1 Figure 2 May be omitted



"Normal" weave: treadles 1, 3, 1, 3, 2, 4, 2, 4 - twice.

" 5, 7, 5, 7, 6, 8, 6, 8 - " (treadles 9, 10, 11, 12, not used)

Many interesting variations can be made on this weave

(1)
 Cameron of Lochiel
 Sett of tartan:
 16 threads red
 16 " green
 32 " red
 4 " black
 8 " white
 4 " black
 12 " red
 32 " blue
 16 " red -- center
 32 " blue
 12 " red
 4 " black
 8 " white
 4 " black
 32 " red
 16 " green.
 Number of threads in one repeat: 248. Edge, to balance figure, 16 red. This is a bold figure, main effect red.

(2)
 Henderson
 Sett of Tartan:
 2 threads white
 16 " blue
 12 " green
 8 " blue
 56 " green
 8 " black
 12 " green
 16 " black
 2 " yellow - center
 16 " black
 12 " green
 8 " black
 56 " green
 8 " blue
 12 " green
 16 " blue
 Number of threads in one repeat: 260. Edge, to balance figure, 2 white. This is a handsome, dark tartan, chiefly green

(3)
 Bruce
 Sett of tartan:
 4 threads white
 32 " red
 8 " green
 8 " red
 16 " green
 4 " red
 16 " green
 8 " red
 8 " green
 32 " red
 4 " yellow - center
 32 " red
 8 " green
 8 " red
 16 " green
 4 " red
 16 " green
 8 " red
 8 " green
 32 " red
 Number of threads in one repeat: 272. Edge, to balance, 4 white threads
 Effect red and green with fine lines of white and yellow.

(4)
 Skene
 Sett of tartan:
 16 threads blue
 8 " red
 2 " green
 8 " red
 32 " green
 8 " red
 2 " green - center
 8 " red
 32 " green
 8 " red
 2 " green
 8 " red
 Number of threads in one repeat: 134 threads. Edge, to complete, 16 blue. This is a small, tidy figure, red and green with a strong line of blue.

Another interesting way to make these narrow scarves is to use the double weave. The four-harness draft shown at (a) of the diagram can be woven in several different ways. The warp, for instance, can be in two contrasting colors, as blue and orange. By weaving as indicated, with a weft in a neutral color, as tan, a seamless tubular piece will be woven, blue and tan on one side and orange and tan on the other. Striped effects and checked effects can be produced in the same weave by threading as shown at (b) of the diagram. By alternating the dark warp on top for four shots and the light warp on top for four shots, cross-bars in alternating color effect can be woven. If the ends are woven in this fashion and the main part of the piece round and round -- with an initial or small ornament put in by the

Finnweave method -- a very unusual and charming scarf will be the result. The pattern in the Recipe Book, Series IV, No. 5, is an eight-harness double weave pattern that would be excellent for scarves. Many others of the "fancy" fabric weaves given in this section of the Recipe Book would serve excellently for scarves. Any of these patterns may be had separately at 25¢ each or six for a dollar.

Handwoven neckties have become quite the vogue, and these will make excellent gifts. Directions for these ties are also given in a pattern in the Recipe Book. The fabric may be of fine wool or of silk. The rough silks of which samples are enclosed could be used delightfully for these ties. The best weave to use is plain tabby, introducing the colors in stripes as desired. Set the warp full width of the loom and weave a yard or a yard and a quarter. Use as a pattern a necktie belonging to the person for whom the ties are to be made, when possible. The ties must, of course, be cut on the bias. Several ties can be cut from one width of fabric. For wool ties use a fine wool warp, and for silk ties a warp of fine spun silk.

The weave shown at (c) on the draft is an ancient weave that produces a large check in tabby with an overshot spot in the center of each check. This will make attractive scarves for wear with tweed suits. Use three different colors for the warp as indicated, and weave the tabby fabric with the same colors in the same order. For instance use brown and orange for the checks and black for the lines that separate the checks, and use a coarser yarn in white for the pattern shots.

The weave shown at (d) is a novelty, based on the texture of the ancient Peruvian braided pieces. It makes a thick, firm fabric of very interesting construction, and can be woven in many different ways. When done in coarse linen this fabric is solid enough for belts. Done in soft silks it would be unusual and interesting for scarves, bags, and neckties. Done in heavy wool yarns it would make an unusually warm and durable robe. The warp should be set extremely close, and for narrow pieces it is best to dispense with the reed as for other warp-face weaving, and keep the width as desired by the tension of the weft. Those who enjoy experimenting with something new will enjoy this weave.

Here are a few ways in which it might be used: Warp in white or a light color and weave in a darker shade, treadling as indicated on the draft. This will give a checkerboard effect. To get the texture of the old braiding set the warp extremely close and beat very solidly. Or, in threading make the first figure of each repeat in white and the second figure alternately black and vivid green. Other colors as taste may suggest. Weave: treadles 9 and 10 alternately for 16 shots in black. In white: treadles 1,3,2,4, -- repeated twice. Same treadles in green, repeated four times. Treadles 9 and 10 alternately for sixteen shots, in green. In white, treadles 1,3,2,4,1,3,2,4. Same treadles in black, sixteen shots. Same treadling in white, sixteen shots.

For a small figure omit the first eight threads and the last eight threads of the draft. For variations, thread one figure twice as large as the next by repeating the two blocks of which it is composed four times instead of twice. Many possibilities will suggest themselves. I have not finished playing with this weave but find it so amusing that I cannot resist passing it along.

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I greatly enjoyed the visits of Guild members who arrived in Basin from time to time during the summer. It was most interesting to meet and talk with people I have known for years by correspondence. I hope next summer even more members will arrange their vacation trips to include Basin.

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Some of the wool rug yarns and jute rug-warp listed in the August Bulletin are still in stock will will be found excellent for making the gay little "scatter rugs" that are such attractive Christmas gifts. I have also some felt-strip material and some straw-twist still in stock.

The new material for this month is the rough silk of which samples are enclosed. This is Cheney silk and is in some sixteen different shades. It is on wooden spools, the weight of which is deducted so that the spools are a gift with the silk. As they are very nice polished wood spools they will be found useful for the creel. The price of these silks is \$1.50 a pound. I have also a small quantity of a heavier silk, but in white and yellow only, at \$2.00 a pound, and some fine spun-silk warp in natural at \$1.50 a pound. I shall be able to supply assorted five-pound lots of silk including some of the new silks and some of the others mentioned, at \$6.75.

I have received samples from Scotland of a few new colors in the imported hand-spun yarn and shall be glad to supply these on request.

Mary M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN



for

Basin, Montana

November, 1935

Many interesting letters have come in from Guild members, in reply to the request for suggestions. One member writes: "I should like more of the old Colonial weaves and simple patterns. Weaving is too new to me for me to enjoy the elaborate patterns, and I do not like some of the crazy figures, even if I could do them." Another says: "I am intensely interested in the modernistic type of thing, and the old-fashioned Colonial stuff leaves me entirely cold." And from another member: "I never weave any of the ordinary old weaves any more. What interests me is the odd, unusual things." And this: "The more simple patterns for bags and scarves and small articles the better it suits me. Though I hope some time to get at the large pieces."

It will be clear from these sample letters that our interests are diverse. I am glad of this, -- it would be very stupid if we all wanted to do exactly the same thing. I shall attempt during the coming year to keep all the different interests in mind and to supply material in the Bulletin to suit all tastes. Due to space-limitations, however, it is not possible to include material of all the different kinds in each issue of the Bulletin, so I hope those who find nothing to their taste one month will find what they want in the next or some succeeding issue.

As of custom, the December Bulletin will be devoted to technical matters of equipment and procedure. I hope anyone who has questions relating to these matters will send in inquiries so that the answers may be given in the Bulletin. And as of custom, the January Bulletin will be the annual "coverlet" number.

One of the suggestions received seems to me of quite general interest and I have chosen it for the subject of this November issue. "I should like," our Guild member writes, "to know something about how to vary a pattern in weaving. I hate to rethread to a new pattern without weaving the one I have on the loom in as many different ways as possible."

Of course it is impossible to give directions for all the ways in which a pattern may be varied in weaving, -- some of the most interesting effects are the result of chance and can be "composed" only as one sits at the loom, playing with the treadles and the colored yarns. There are, however, a number of ways in which all patterns of one type and weave can be varied. I believe it may prove useful to formulate these.

(1) To consider first the four-harness overshot weave: If it is desired to use a pattern in many different ways, to produce a variety of different fabrics without changing the threading, the choice of pattern is important. Though the large patterns can be woven in the different ways suggested below the results are often confused and not very pleasing when an elaborate composite figure is the foundation. Patterns in which there are great differences in the sizes of the blocks should also be avoided. The small patterns -- especially those in which all the blocks are fairly small -- will give the best results. There is, however, one standard way of varying the treadling that applies as well to large figures as to small -- I refer to weaving a pattern "rose-fashion." It is true that not all patterns lend themselves gracefully to this type of variation, but any large pattern that includes a star figure can be woven rose-fashion. The result of this simple change in treadling often produces a figure of very different appearance, and often the same threading bears two names in consequence. For instance the same threading gives us the well-known "Lovers' Knot" pattern when woven "as-drawn-in" and "Whig Rose" when woven rose-fashion. The two coverlet patterns illustrated on pages 70 and 72 of the Shuttle-Craft Book were made on the same threading, varied in this manner. The illustrations for draft No. 30,

page 167, shows the effect of this variation on a small diamond figure.

As the method of producing this variation is fairly familiar to weavers and as it is described in the text of the Shuttle-Craft Book I will not use space in the Bulletin to enlarge upon it.

(2) Overshot threadings may all be woven in the Italian manner, without a tabby, as explained in a recent Bulletin. This method of weaving produces a different texture and can be used with any system of treadeling the pattern. It produces a thicker, softer fabric than the tabby-and-pattern method of weaving. It also permits the use of three colors in an interesting way -- one color for the pattern shots and the other two colors alternately for the background.

(3) Any overshot pattern can be woven in the Swedish "honeycomb" effect, and for this variation patterns with some very large blocks can be used. The technique has been described before but is repeated here for convenience. Use two weft materials -- a very coarse weft in the color of the warp (usually white or natural) and a very fine weft in colors. The blocks of the pattern may be woven in any order desired. Weave the 1-2 block in this manner: sink harness No. 1, raising the other three harnesses; and then harness 2. Weave with fine weft through these two sheds for ten or more shots. Then weave the two tabby shots in coarse weft. Weave the 2-3 block on harnesses 2 and 3 alternately, in fine weft; follow with the two tabby shots in coarse weft. The 3-4 block in the same manner on harnesses 3 and 4 in fine; repeat tabby shots. Block 1-4 on harnesses 1 and 4 as above, followed by the two tabby shots.

This weave gives an odd effect of openwork over a colored foundation. It can be used effectively for bags and other articles in which only one side of the fabric is in evidence. The wrong side of this weave is covered with long, loose skips, and is not attractive. There is a pattern specially arranged for this weave given in the Recipe Book, Series V, No. 7.

(4) Any overshot pattern can be woven on a twill treadeling, treadled: 1-2 (treadle 1 of the standard tie-up); 2-3, (treadle 2); 3-4 (treadle 3); 1-4 (treadle 4); and repeat. The number of shots over each block should usually be the number required to square the smallest blocks of the pattern. The effect of this is successive waves, and is monotonous for a large piece but can be made very effective by the use of many different colors and also by varying the sizes of the blocks. Weave the first two blocks, for instance, with three shots; the next two with four, the next two with five, and so on. The effect will be to make the waves higher and higher.

In the same manner the "Diamond" system of treadeling can be used in any one of its variations: 1-2, 2-3, 3-4, 1-4, 3-4, 2-3, and repeat; or 1-2, 2-3, 3-4, 1-4, 1-2, 1-4, 3-4, 2-3, and repeat. In using a diamond treadeling, however, it is well to suit it to the pattern being used -- that is, make the "returns" on the blocks that mark the centers of the pattern figures, whatever those blocks may be.

The treadeling contributed by Mr. Hickman to a recent Bulletin might be used without change on any simple four-harness overshot pattern.

(5) Every overshot pattern offers four different sets of stripes, made by using the same pattern shed continuously. Combinations of stripes with spaced strips of figure weaving are extremely effective for many purposes.

Different striped effects may be produced by weaving two adjoining blocks alternately. Suppose, for instance, we are using a pattern that centers on a 1-2 block with a 2-3 block on either side: by weaving 1-2; and the 2-3, -- either one shot each or with several shots each -- we get a chain effect. If we select two blocks that do not center we will get a zig-zag stripe by repeating the two alternately. Each threading will produce a variety of striped figures of this order.

It will be seen that almost any orderly succession of blocks when repeated regularly will produce a pattern of sorts on any threading. It is quite impossible to list all the different treadelings that might be used, but the above will give some suggestions that may prove useful.

The manner of introducing a variety of colors in overshot weaving of course produces another whole world of possible variations. The old-time weavers of the south were far more lavish with color in their coverlets than the more formal weavers of New England. The southern weavers apparently did not dislike the stripy effect that results from weaving one part of the pattern in one color and the rest in a different shade, -- as witness the illustrations on pages 70 and 72 of the Shuttle-Craft Book, cited above. This method of combining colors often, however, destroys the lines of the pattern, as in the illustration on page 72, and to many weavers this is distressing. When, however, a pattern in which all blocks are similar in size is woven in two colors, the colors alternating regularly, the stripy effect is not in evidence. This can be seen in the illustration on page 73. Another way to cure the stripy background, used by modern weavers though as far as I know never by the ancients, is as follows: Use colored tabby threads in the same two colors used for the pattern. The colors need not match exactly and if the shades used for tabby are a trifle darker than the shades of the pattern weft, so much the better. When weaving with the darker pattern color use the lighter colored tabby, and when weaving the lighter colored pattern use the darker tabby. This equalizes the background. If the colors used for the pattern are similar in "value" though different in color it is possible to break up the stripes by using a single color in the tabby. This should be a rather darker color than either of the pattern colors and also an entirely different color. For instance if blue and green should be used for the pattern,--shades of about the same intensity,--a brown tabby would hold the background together very well. Of course by this method a number of pattern colors could be used, provided all were of the same value.

I shall not attempt to give any suggestions as to what colors to use together, or how to combine them. As I have explained before, it is impossible to give rules for color beyond mentioning a few combinations that appear to be agreeable in almost any proportions. In my opinion the elaborate color charts that have been published from time to time are quite useless from a practical point of view. Fashions in color change with the times. What is agreeable to modern eyes would often have seemed quite shocking in the pale mauve era. Moreover, in a textile fabric the various colors unterweave producing secondary shades that may be very agreeable or very hideous, just as it happens. It is impossible to determine this beforehand by "taking thought" or consulting a chart. This much can be said: avoid using two directly opposite shades in equal proportions -- as blue with yellow in complementary shades; or red with green. The effect when seen at close quarters may be interesting, though shocking, but from a distance the colors will merge to produce an unpleasant grey. Of course this does not apply to two "off" shades of these colors. A dull blue with a warm tan yellow, for instance, is usually an agreeable combination. In last analysis there is, as a famous artist once said, "only one rule: put your colors together -- if they are pleasing to the eye the combination is correct, if the eye is displeased the combination is wrong, no matter what the charts may say." An "eye" for color is a natural endowment, and alas! can't be cultivated. Those who haven't it are wise to "play safe" and concentrate on texture and pattern, using only the simple and safe color combinations. Those who have the eye may go as far as they like without fear or favor.

Here is a practical hint that may prove useful: suppose you have woven a piece that when taken from the loom is distressing in color. This happens now and then to all of us. Shall the thing be thrown away, or remain as an eye-sore? Quite unnecessary. Try dyeing the offending piece in a light shade of an intermediate color and the trouble will usually be cured. If the offending effect is too cold, use a warm shade and if the effect is too hot do this top-dyeing in a cold color. With this procedure in view we can even weave up material of an ugly shade, that we happen to have on hand, secure in the knowledge that it won't have to stay that way.

Most of what has been suggested for varying overshot patterns applies also to patterns in crackle-weave. The Swedish honeycomb effect (3) cannot however be used in this weave. On the other hand the Italian weave without a tabby is particularly good when used with a crackle-weave pattern. And there are some possibilities in this weave that one does not find in the ordinary overshot threading. For instance by weaving on either pair of "opposite" sheds we can, in this weave, produce a regular two-block pattern entirely different from the pattern as regularly woven. The two pairs are, of course, 1-2, and 3-4; or 2-3 and 1-4. These patterns should be woven in the ordinary way, along the diagonal. If the blocks of the pattern used are all the same in size a regular checkerboard effect will result. If the pattern is one including blocks of different sizes each pair of opposites will produce a different pattern. I have found it very effective to weave part of a piece in this manner, combined with bands of more fanciful weaving. The pillow-top shown in the Recipe Book, Series III, No. 9, illustrates this effect. This threading, given some time ago in the Bulletin and named "Drifting Shadows" for no particular reason, is one of the best among the crackle-weave threadings of the more restrained modernistic style for use in producing a great variety of effects. A larger figure, also with interesting variations, is Series III No. 16. For small pieces, towel borders and so on, the crackle-weave threading I like best is Series V, No.6. This can be woven to give an entirely conventional effect and can also be woven to give a modern effect if desired. A Colonial pattern in crackle-weave, suitable for weaving with variations, is Series III, No. 2. Another conventional threading that can be woven in many ways is Series VII No. 9. My favorite among the crackle-weave threadings of distinctly modern type, the "Three Twills" pattern, has been given in the Bulletin and is also in the Recipe Book, Series VII, No.2.

It is probably not necessary to say much about the ways of varying eight-harness and ten-harness patterns. In the summer and winter weave there are six blocks on eight harnesses, eight blocks on ten harnesses. These blocks may be woven in any combination, so that from a simple twill succession of blocks or a "point" or diamond arrangement an almost limitless number of entirely different figures can be evolved. It is a good idea to make designs on cross-section paper for these figures. A paper ruled no finer than eight to the inch is advised. We can make detached figures or interlocking figures, many-colored figures, figures that cover most of the surface and figures that cover only a small part of the surface, all sorts of combinations of stripes and figures. It is a fascinating game -- designing these patterns on paper and later carrying them out on the loom. A simple arrangement of blocks is given on the diagram, showing how these patterns may be planned.

The Bronson weave gives as many possibilities of variation as the summer and winter weave. Some of these, produced on a simple "point" threading, are shown in the Recipe Book, Series III, No. 24. The figures shown on page Series V, No. 9 of the Recipe Book could also all be woven in Bronson weave on the threading as give on Series III, No. 24. It would be possible to make a whole book of patterns for this one threading. All that can be done here is to offer a few suggestions and illustrate the method of designing for these weaves.

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The first shipment of silks was quickly exhausted, but I was successful in finding a second lot of colored silks, sufficient I hope for all our needs. There are several colors included with the second lot that were not in the first consignment. The first shipment contained only rough silks, -- this second lot also includes many smooth silks suitable for warp as well as weft. The price remains the same -- \$1.50 per lb.. The stock of fine natural spun silk warp is exhausted, and so is the stock of rug-yarn.

May M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

December, 1935

Basin, Montana



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It has been the custom for some years to devote the December Bulletin to technical matters of procedure and equipment.

A number of questions have come in concerning gauze weaving, and the special equipment required. I have taken the matter up with our loom-builder and hoped to have full details for this Bulletin, but as we go to press these are not available. I cannot supply prices at this time. However I am assured that the equipment will be available after the first of December. The cost will not be excessive as the equipment consists essentially of two or more special harness-frames carrying a special half-heddle.

The gauze weave differs from ordinary weaving in that the warp threads cross each other, back and forth, instead of running straight side by side. Elaborate gauze weaves are difficult and require a good deal of equipment -- probably few of us will care to try the complicated "leno" effects. But the simple gauze weave, with a single cross, is not complicated at all, and the weave has a number of interesting uses. The value of the weave is in that it permits a very open mesh. If we weave a very open fabric in plain tabby the result is quite unstable. In use the weft threads tend to bunch together making unsightly thick and thin places that ruin the effect. The crossing of the warp in the gauze weave holds the weft firmly even when very widely spaced, so that by using this weave we can make very filmy scarves and dress-fabrics that will still have satisfactory wearing qualities. The weave is also very useful for curtains to hang over the glass. It is also used for the weaving of hammocks. At the moment, hammocks seem far away -- except, of course, for those of us who follow summer to the south, but summer will undoubtedly come again and it will be amusing to weave gay hammocks for the porch and to hang under the trees. Large bags for marketing, made of jute or coarse linen in the gauze weave are also useful things we can make.

Our chief use for the gauze weave will, however, probably be for curtains. Even the Swedish open-work weave is hardly open enough for curtains to hang over the glass, and so far in making window-drapery we have had to limit ourselves to the side-drapery, -- so here is a new field. We use glass-curtains to soften the glare and also to insure privacy, but they must be done in a very open mesh or we cut off too much of the light. Curtains are also useful to modify the shape of ugly windows

Many old houses are lighted by tall, narrow windows that reach almost to the floor. A raking light along the floor is unpleasant, but windows of this type are often so narrow that it is important not to muffle them too much or our rooms will be dark. For windows such as this the curtain fabric should be as open as possible at the top to let in the maximum of light, but should have a deep, opaque border at the bottom to shut off the raking light along the floor. For windows that open directly on a street, too, a thin curtain with an opaque border at the bottom is desirable.

Among the ancient Peruvian weavings illustrated in the d'Harcourt book, mentioned in earlier Bulletins, are many interesting pieces in the gauze weave. A good many are in plain gauze with decorations in a tapestry effect. This technique seems to me ideal for window-drapery. The borders in tapestry can be as heavy or as open as one wishes, and deep or narrow as desired. Spot patterns in the same technique could be woven into the body of the piece as one wished.

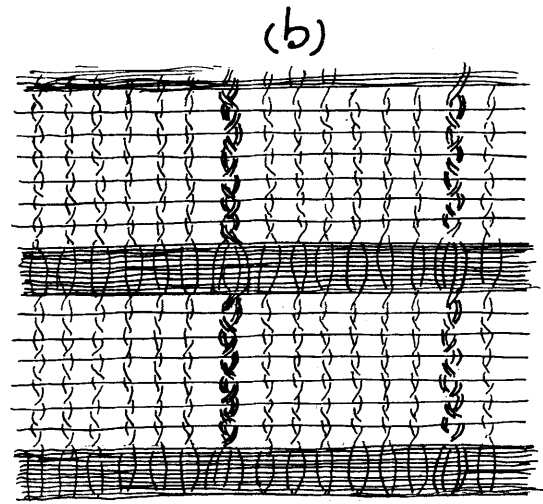
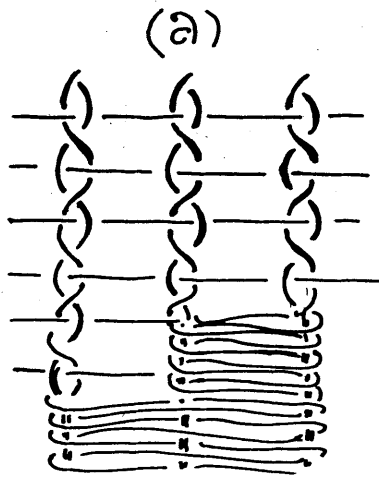
On the diagram I have sketched at (b) an effective arrangement in plain gauze with stripes in tabby weaving, as shown on Plate XXXII, No. 1, in the d'Harcourt Book; and at (c) a border design in tapestry over a plain gauze foundation, on Plate X, No. 4 of the above-named book. On Plate XI, No 2, is shown a closer and more intricate pattern in this form of weaving. As I have made a diagram of this for an article soon to appear in Bernat's new "Weaver" magazine I am not giving it here.

At (a) on the diagram I have shown in large scale the structure of the plain gauze weave, so that it will be perfectly clear exactly what we are talking about, and I have indicated also the manner in which the patterns are introduced.

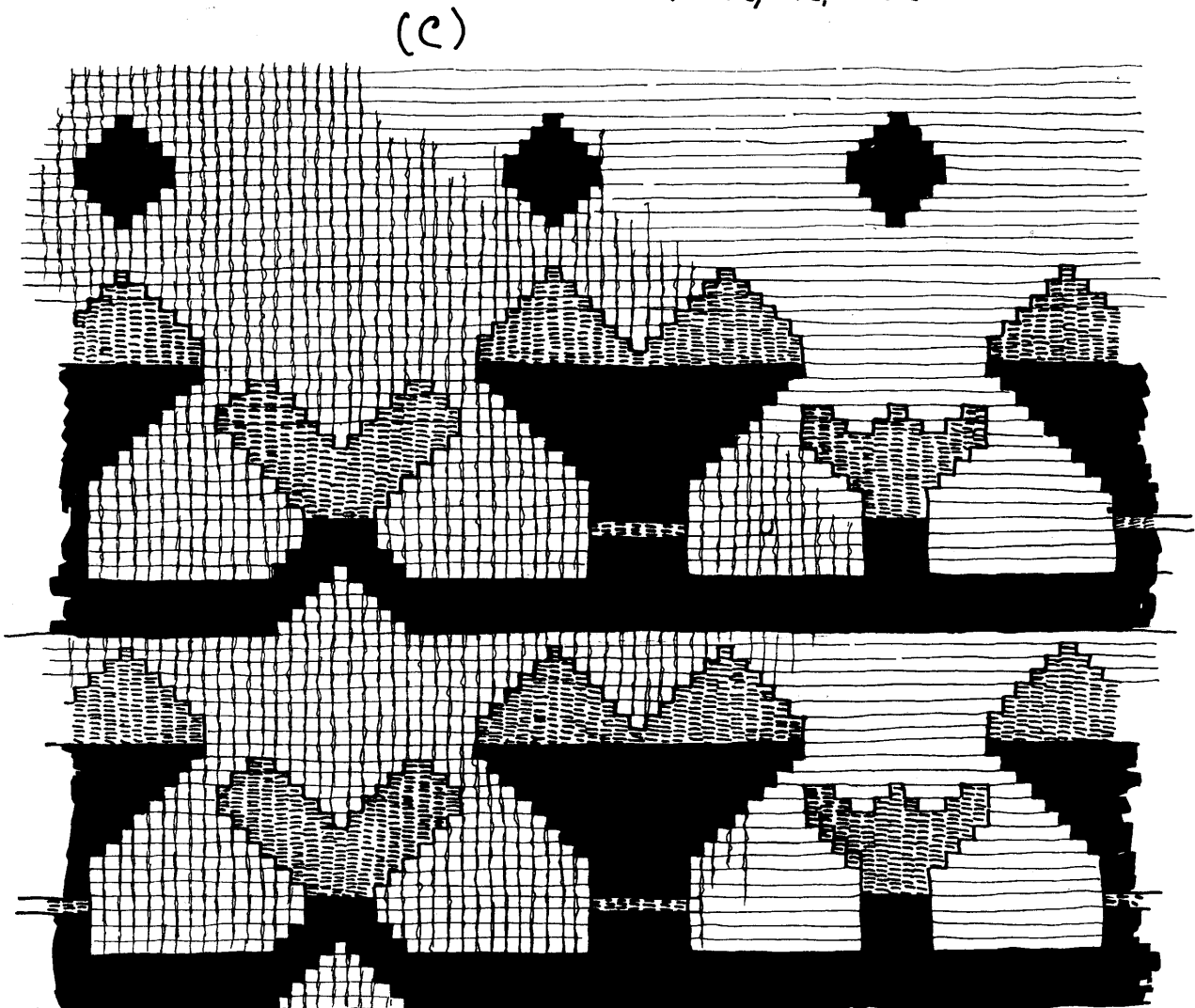
Will Guild members who think they may be interested in the special harnesses for gauze weaving please write me, stating the size and make of the loom they wish to use. I expect to be able to supply the information as to cost by the time this Bulletin is in the mail. As our printing is done in New York the copy for the Bulletin is necessarily made up some time ahead of publication.

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Several members have requested directions for winding a new warp on a set of Structo warp-spools. To rewind these spools as tight and even as they are wound at the factory requires machinery, of course, as cannot well be done at home. However, a set of these spools can be used for sectional warping -- though not for long warps. It is not as easy to warp the spools as to warp a sectional beam of large circumference, but it is entirely practical. I find that the best method is to set the creel, or spool-rack in front of the loom instead of behind the loom as for ordinary sectional warping. Lift out the heddle-frames or push the heddles to the left side of the loom where they will be out of the way; then sley the threads from the creel through the reed at the extreme right hand end. ~~Attach the threads to the first spool (only one spool should be on the beam)~~ or attach a loop of cord to the spool and tie the warp-ends into the bight of the cord. Now fill the spool by turning the crank of the beam clock-wise. Hold the warp as tight as possible during this process so that the warp will go on smooth and at a good tension. Unless the loom is very small it is necessary to have help with this as it is difficult to hold the warp and turn the crank at the same time. It is possible to do the thing alone by holding the warp close to the spool instead of in front of the reed, though it is better to hold it in front of the reed. When the spool is full paste a strip of gummed paper tape across the ends. The paster should also engage the sides of the spool so that the ends will stay in place while other spools are being filled. Push the filled spool along the beam and set in a second empty spool and repeat the beaming process. Be careful to hold ~~such~~ the warp at the same tension for each spool and fill all the spools to the same number of turns of the crank. Be careful not to "overwind." That is, do not attempt to put more warp on the spools than they will hold conveniently -- never above the shoulders of the spool. If the warp humps up beyond the edges of the spool it will almost certainly run off, and



Plain Gauze, after d'Harcourt



Gauze with tapestry insets, After d'Harcourt. Foundation, cotton - natural
figures, wool in brown and tan

the warp will be ruined.

It is somewhat more convenient to put all the spools on the beam before beginning the warping. If this is done it is, of course, necessary to re-sley for each spool, or else to have a narrow section of reed that can be pushed along the slot in the batten to be opposite each spool in turn.

One thing to remember is that if, as sometimes will happen, the warp has gone on badly and trouble develops as you weave, it is not necessary to waste the warp. It is, however, necessary to correct it as nobody can do good weaving on a poor warp. It is not difficult to correct a poor warp. Simply roll it all off onto the cloth-beam. In doing this be sure to wind paper or lease-sticks with the warp exactly as you would do in beaming to a plain beam, and for the same reason. Re-tie the warp-ends to the warp-beam if necessary, ~~and then beam the warp back,~~ keeping the warp tight and combing out the loose threads as you go. On a large loom it is necessary to have help with this as one or two people will be needed to hold the warp and one to turn the crank on the beam. In re-beaming to a set of Structo spools the work is made easier if you wind a length of corrugated card-board around the beam over the spools, ~~this~~ making a plain beam. Wind wrapping paper or newspaper with the warp as you go. This re-beaming is, of course, far easier than beaming a chained warp and takes very little time.

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Here are the four rules that should always be observed in weaving. Other things are more or less matters of opinion and taste:

- (1) Never weave on a loom that is out of adjustment.
- (2) Never weave on a poor warp.
- (3) Never permit a mistake in threading or slewing to go uncorrected.
- (4) Make a good selvage.

I should like to add (5) Always make a sample to keep -- and keep it! -- of every threading put on the loom. A good collection of samples is an extremely valuable part of a weaver's equipment.

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Several of the Guild members who visited Basin last summer expressed interest and surprise on noticing that I never use a drawing-in hook. I have mentioned this matter of the drawing-in hook in the Bulletin before, but we have a number of new members and old members will understand why I have to repeat some things occasionally.

The drawing-in hook is a troublesome tool, especially if the warp happens to be a fuzzy wool. The point tends to catch in the yarn and sometimes broken threads result. I have not used a hook for years. Some people draw-in from the front of the loom, and for this a hook is necessary, of course, -- but the method drawing-in described on page 104 of the Shuttle-Craft Book is far more rapid and more accurate than drawing in from the front of the loom and requires no hook. It is without doubt the best way to do the threading. Many weavers make a fearful job of threading, and sometimes leave the same pattern on the loom for years, simply tying a new warp thread by thread to the warp already on the loom. But this is a dull business, and it really takes no longer

to draw-in than to tie on, if this threading method is followed.

Many people make a hard job of sleying, too. It is true that sleying must be absolutely accurate, but it is not in the least difficult. First make sure that the light is good. Strangely enough, people do not always think of this. The light should be strong and should come from the right and front of the loom. If the warp is narrower than full width of the reed it is wise to begin sleying with the center threads of the warp, sleyed through the center of the reed, in order to make sure of correct position in the reed. However, it is far easier to sley from right to left than from left to right, so that it is best to begin at the right if certain of the correct place in the reed for the right hand selvage threads.

The tool I use in sleying is an ordinary table knife, used dull edge down. The procedure in detail is as follows: Push the heddles together a little to leave an open space at the right hand ends of the harness frames. Hold a strand of warp-ends in the left hand, and draw them fairly tight. With the blade of the knife select the first two heddles of the threading (if you are sleying two threads to the dent), hook the threads threaded through these heddles over the index finger of the left hand. Insert the knife through the first dent and draw these threads through with a downward action of the knife. Then with the knife-blade select the next two heddles, and so on. It is a simple trick though it takes a good many words to describe it. It is worth practising till it comes easy for when developed as a habit it is swift and accurate. There is never any danger of crossed threads.

A mistake in threading can often be corrected by one or another of several expedients, but the only way to correct a mistake in sleying is to do the work over, from the mistake to the nearest edge. Never permit a mistake in sleying to stand uncorrected. A missed dent or two many threads through the same dent will make an ugly streak the whole length of the web and will spoil the effect of the weaving no matter how handsome the pattern or how beautiful the colors and materials.

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A new loom is being put on the market by the Bernat company. It is a four-harness treadle loom weaving 32" to 34" wide and will sell at the very low price of thirty dollars. I have not yet seen this loom, myself, but one of our best weavers has given me a very detailed description, from which I am inclined to believe that this loom will prove very satisfactory for many purposes. The frame is light, as the loom is designed to fold for convenience in transporting, taking through doors, and so on. The batten, however, has sufficient weight -- which is important. The loom is probably not heavy enough for heavy rug-weaving which requires a lot of battering, but should be all right for all the lighter forms of weaving. The loom has only four treadles -- which I regret, and is equipped with a plain warp-beam and a steel beam to take the Structo spools. A good treadle loom of reasonable width at low cost is something we have been needing for a long time. I hope this is it. The Bernat Company will allow the Guild a commission on sales of this loom, so I hope Guild members who wish to place an order for the new loom will do so through the Guild. Every commission helps our work along. The looms will, of course, be shipped from Boston. I shall obtain from the Bernat Company a schedule of shipping charges to various points and will give this information in the January Bulletin.

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Mary M. Atwater

Miss Ellen Shields Lewisburg, Pennsylvania, has a stock of old flax, ready for spinning, that she offers for sale.