

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Montana

February 1936

Blankets

A number of inquiries about the making of blankets have been received recently, so the following notes should prove useful to at least some of our Guild members.

By "blankets" as distinguished from "coverlets" we usually mean an all-wool piece intended chiefly for warmth and comfort rather than for the adornment of a bed -- but of course there is no reason our blankets should not be colorful and attractive as well as soft and pleasant. Ordinary bed-blankets should be closely woven to withstand many washings and long wear, but baby-blankets, couch "throws" and so on may be as frivolous as we choose, and automobile blankets should be handsome as well as useful. Special drafts for these various types of blanket have been given from time to time in the Bulletin and many will also be found in the Recipe Book, but a general review of the subject and some new patterns seem to be in order.

Commercial blankets are usually woven in a plain twill and are heavily "fulled" to give fluffiness. Fulling mills are not generally available to hand-weavers in our day, but if we wish we can get a similar effect by weaving with a long-staple, loosely-twisted yarn and then raising the nap by brushing with a stiff wire brush. For my part, I am willing to leave the production of this type of blanket to the woolen mills. We can get softness and lightness by different methods, with handsomer results.

A great many different weaves can be used successfully for blankets. Baby-blankets and couch blankets may even be woven in the familiar "four-harness overshot" if a pattern composed of short skips is selected. However this is probably the poorest weave for the purpose and as there are so many better weaves it is not recommended. In a general way, any weave that produced a closely combined fabric is suitable -- for instance, all the linen weaves, the "summer and winter" weave, and our new-old and popular "crackle" weave.

Many of the old-time blankets that have come down to us were woven on the "Goose-Eye" threading, or some variation of this. A decorative effect was produced by using several colors in bold plaid effects. I have before me a delightful sample of one of these old blankets done in light tan, Colonial Blue and brown. The Goose-Eye threading is, of course, familiar to all, but for the sake of convenience it is given at (b) of the diagram. The material in the old piece is a fine hand-spun single-twist yarn set at 30 ends to the inch. Bernat's "Fabri" yarn at this setting could be used, or "Fabricspun" at 24 to the inch, or ordinary "Homespun" at 16 to the inch. The arrangement of colors in the old piece is as follows: 6 ends brown, 72 ends tan, 6 ends brown, 72 ends blue, and repeat. In weaving the same arrangement of colors is used. The pattern is treadled in the regular diamond figure, without a tabby.

A photograph of a similar fabric received from one of our Guild members shows a similar pattern and arrangement of squares and stripes, done in rose and blue, with the narrow separating stripes in white.

A light-weight blanket of this kind can serve as a blanket-sheet in cold winter weather and as a light covering for summer nights. Done in very fine, soft yarn, such as Bernat's "Afghan" yarn, warped and woven at 36 to

the inch it would make a delightful shawl-blanket for a new baby. Done in a heavy knitting yarn warped and woven 15 ends to the inch this weave would make an excellent automobile blanket, or a blanket for the couch.

For a small piece such as a couch blanket, a good arrangement of colors would be a broad border in the darkest shade used and the body of the piece in a lighter shade crossed at intervals by narrow bands in the darker color. Or a shaded arrangement of borders could be used with a plain colored center.

Nothing could well be simpler than a piece of this kind, but the possibilities are varied and interesting. I sometimes think that we give ourselves too much trouble with complicated weaves when we can do such lovely things with very simple weaves.

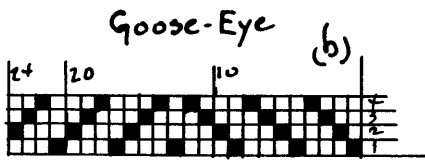
The plain twill weave is excellent for blankets and may be done in a number of different ways. Plaids woven in regular 2-2 twill may be mentioned. The 3-1 twill makes a heavier, softer fabric and when warp and weft are of different colors a blanket woven in this manner, on treadles 1,2,3,4 and repeat of the tie-up as given on the diagram at (a2) will produce a two-color blanket -- warp-color on one side and weft-color on the other. Or the eight treadles shown on this tie-up may be woven in succession, which produces a rippled effect.

The double three-harness twill was much by our fore-fathers for the making of blankets. Of all the blanket weaves this seems to me the most satisfactory because it makes a very closely combined fabric and also permits patterns of as much elaboration as one wills. However this weave requires a minimum of six harnesses -- for a two-block pattern. For a three-block pattern nine harnesses are required, and so on. The blanket illustrated on page 64 of the Shuttle-Craft Book is a twelve-harness pattern in this weave. The illustration on page 215 is also an all-wool blanket in this weave. The texture is clearly shown. This weave is to be preferred to the summer and winter weave for blankets because it is made without a tabby and with the same kind of yarn for both warp and weft. Any of the patterns on page 218 of the Shuttle-Craft Book can be carried out in this weave on six harnesses. The plan of the weave and the tie-up are given on the Bulletin diagram at (c). The threading at (c) represents the two units of the pattern. For a blanket it is best to use a unit of six threads as shown, though if a small figure is desired the unit may be of three threads only. All the patterns on page 219 of the Shuttle-Craft Book can be done in this weave on nine harnesses. The plan of the weave, showing three single units, is shown, (d) on the draft. To thread pattern 166, for instance, repeat the unit of the first block eight times (48 threads); the second unit three times (18 threads); third unit three times (18 threads); second unit, once (6 threads), and so on. There are 25 units in the pattern, so in this weave the repeat will require 150 warp-ends. Pattern 167 requires a special tie-up, given on the accompanying diagram at (d2), and pattern 173 also requires a special tie-up given at (d3). The other patterns on this page may all be woven on the (d1) tie-up.

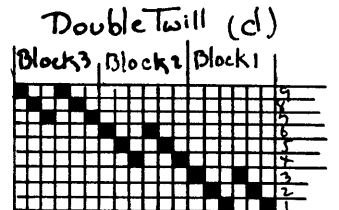
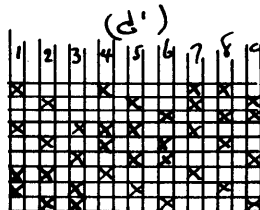
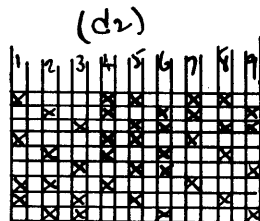
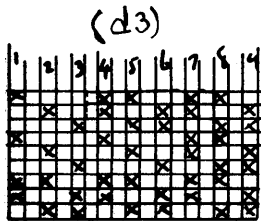
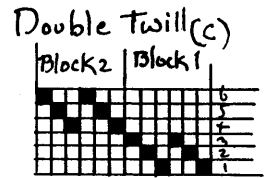
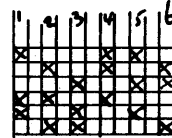
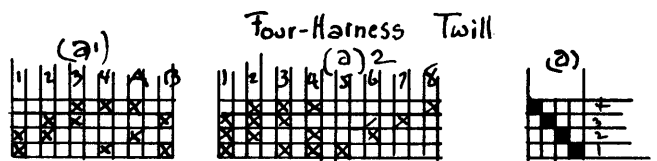
For this weave warp and weft should be the same yarn but different in color. If desired several colors can be used in both warp and weft. Old blankets in this weave were sometimes made in this manner. However a good deal of the effect of the pattern is lost when done in this way, and warp of one color with weft all in the same shade -- different from the warp -- seems to me to give the best effect.

A light-weight blanket made commercially in Canada is woven in what one sometimes hears called the "basket weave." It is a plain tabby done in strands of four, over four and under four. This, however, is not a true basket weave and though the effect is attractive the fabric is not closely enough combined to wear and wash well. The real basket weave, however, is excellent. A draft for this will be found in the Shuttle-Craft Book --

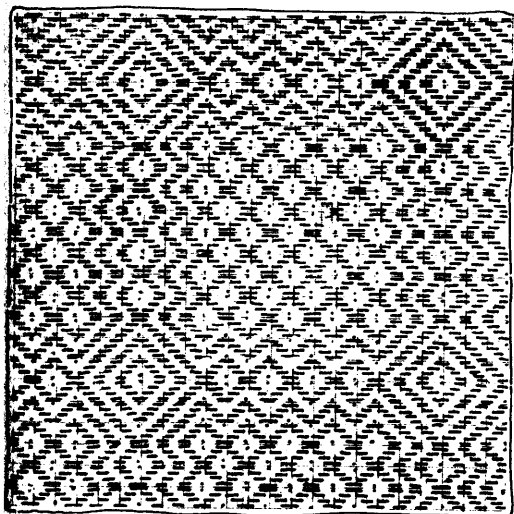
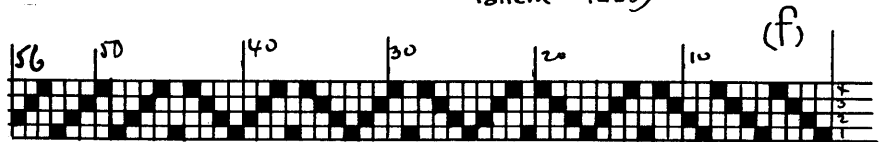
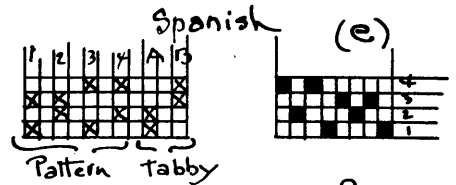
Bulletin, February, 1936



Weave without tabby



("x" indicates harness tied to sink)



Pattern (f)

Treadle (f) as follows:

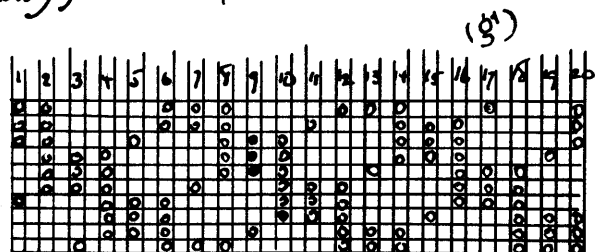
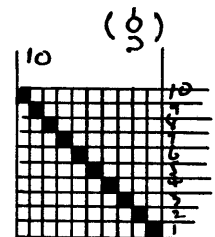
4, 3, 2, 1, — three times

1, 2, 3, 4, } Four times

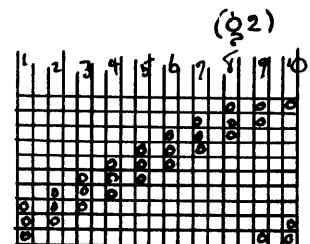
4, 3, 2, 1, } Four times

1, 2, 3, 4, — three times

(No tabby) Repeat



("o" indicates harness tied to rise).



A very soft and delightful blanket is one in double weave. For two-block patterns in this weave eight harnesses are required, of course. This weave, threaded for large squares in two alternating colors, could be enriched by weaving figures in the Finnweave technique in the center of some of the blocks. This is the blanket I should like to make for myself.

A blanket double the width of the loom can be woven on four harnesses in plain tabby weave; or in three-harness twill on six harnesses; or in any four-harness threading on eight harnesses. The manner of doing this has been described a number of times and this need not be repeated here.

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I have had several inquiries lately from business houses that wish to get in touch with hand-weavers who can supply "yardage" fabrics for sale. The growing interest in hand-woven fabrics has reached the point of showing business possibilities on a large scale. I have hoped for a long time that someone would organize the business side of the craft through an adequate selling service. Perhaps the time has come. Will all Guild members who can supply dress-fabrics on a regular output basis, -- and also those who might be interested in weaving these fabrics for sale -- kindly send in their names to me so that I may have a list for reference in the event that these projects develop.

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One of our members writes of having seen in a large New York store table sets consisting of a small center mat and eight place-mats, made of celophane in an open weave. These sets were selling at \$30.00, and were much admired. I still have some celophane and "straw-twist" in stock so that anyone inclined to try this can secure the material. The price is as before -- \$1.15 a pound or \$5.00 for a five-pound assortment.

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The sample enclosed is from a lot of light-weight chenille, dyed in a gay and variegated manner. The price of this is \$1.00 a pound, or \$4.50 for a five-pound assortment. This material will make attractive curtains and inexpensive knitting bags, -- also bath-mats and small rugs, and the baby bath-aprons that proved so very saleable some years ago. This is not a large lot, so please order at once if you wish some of this.

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Mr. MacKay has failed me on the gauze harnesses, to my very great chagrin. I have made arrangements with another manufacturer to supply the equipment and hope to have it in hand very shortly. I hope Guild members will pardon me for the premature announcement. I would not have made it without Mr. MacKay's promise that he would have the equipment ready by the first of December.

I have received from the Structo Company the model of a small winder for use in filling the Structo warp-spools. This is a very nice little tool and greatly facilitates re-warping the spools. I believe it is to be put on the market very shortly, at a price of \$5.00. Warping remains the most troublesome part of our project -- the least interesting and the "fussiest." Anything that simplifies the work is a real boon.

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May 2. 1934

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Montana

March, 1936

(Copyright, 1936. Mary M. Atwater)

For some reason my mail at this time of year is always full of questions about drapery fabrics. Perhaps it is a first sign of spring, though the early robbin is still far away. As I write, I can look out of my window at mountains covered with many feet of snow, and a thermometer that blandly records fifty degrees below zero, which is anything but spring-like. But no doubt warm weather will come again in time, and the fun of turning the house out of doors and dressing it up all new and fresh for the summer.

The curtains we want to make for spring are light, gay curtains -- for the sun-room, the summer cottage, to dress the living room for the days of open windows and soft airs. In winter -- in a cold country at any rate -- there is comfort in heavy, thick draperies in rich, warm colors, to give our rooms the shut in and protected feeling that is so comforting against the outside whiteness and chill. In summer such draperies seem "stuffy" and we want something very different.

The designing of draperies to set off a particular room is always a nice little problem. If the room is designed in a definite decorative style and color scheme the thing is simplified, as one needs merely to go along with the general plan, but many of us live in rooms that contains many diverse elements and the problem is to bring these into harmony -- to draw the room together and make it an entity. This bit of magic can be accomplished with draperies more easily than with any other single item of furnishing, but just how to do it in a particular case is a matter for careful consideration. If the room lacks decorative detail -- if, for instance, it has walls in a dull monotone and heavy furniture in leather or a plain color, -- a bold use of both color and pattern will do wonders for it. If, on the contrary, it is full of small objects, with pattern in the wall-paper, the rugs and the upholstery, draperies done in plain color and in an interesting texture but little pattern will prove more agreeable. For the first type of room described I can think of nothing more likely to prove successful than the three-harness weave, done in many colors and much dash. The very thought of such draperies in a room of the second type is painful.

The three-harness weave has been described in the Bulletin and is also given in the Recipe Book, but the simple draft is shown at (a) on the accompanying diagram as a convenience. This weave depends entirely on color for its effectiveness. It should be done in quite coarse materials, and woven without any inhibitions whatever. Simply choose a back-ground color -- as cream, tan, or "natural" linen -- surround yourself with weft material of a dozen brilliant colors, not omitting black, and "go to it." It is useless to try to plan a piece of three-harness weaving on paper. The best effects are those improvised on the loom. Those who are unfamiliar with the weave are well advised to make a practise piece, that can be used later for a pillow-top or table runner, before embarking on a large project like a set of curtains, as anything may happen in this fascinating weave.

In setting up the loom for three-harness weaving leave all four harnesses in the loom though only using the three front harnesses for the threading. Leave enough empty heddles on the back harnesses to preserve the balance of the loom, and make the standard four-harness tie-up. The loom operates much better this way than when only three harnesses are hung over the rollers. If the loom is of the "jack" type, however, hang only the three harnesses required for the weave.

We have so many patterns for draperies that for this Bulletin I believe it would be well to concentrate on those of the "texture" type, -- especially as the trend appears to be toward interesting textures rather than patterny effects. One of our Guild members who is living in France recently sent me a fabric which she says is the fashion of the moment for draperies in that country. It is a firmly woven plain cotton material that owes its character to the use of a very unevenly spun and rather "wooly" cotton, in natural cream color. Curtains of this material -- enlivened perhaps by gay colored borders -- would make attractive curtains for a morning room, a sun-room or a bed-room. I have been unable to find cotton yarns of the right type for this, but the natural ramie, of which a sample is enclosed would give the effect.

Another interesting sample recently received is in a rather hard-twisted and wiry linen with little nubs at intervals, in natural and red. The threading, tie-up and treadeling are given at (b) of the diagram. The two colors appear in the warp as well as in the weft, producing a plaid effect as follows: 12 threads natural; 4 threads red; 4 threads natural; 4 threads red, and repeat. Of course other arrangements of stripes could be used as desired. The special tie-up and treadeling produce an extremely interesting texture, very subtle in effect, and the same on both sides of the fabric. This weave can be quite open, with the warp set far apart and the weft lightly beaten. It would be a good weave for light scarves done in fine worsted novel yarns, and would also be an excellent weave for a couch-blanket if done in Germantown or a similar yarn.

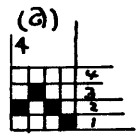
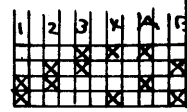
The threading at (c) produces a very interesting texture, but is not good on the wrong side, and should be used only for draperies so hung that only the right side is in evidence. The weave might also be used for upholstery and for smart tailored bags. Of course for hangings the weave should be somewhat more open than for other uses. The blocks may be of any size desired, or may be of different sizes as shown at (d). The weft should be all the same material, though a mixed or novelty yarn, or a strand of two or three fine yarns of different colors, would give a more interesting effect than a plain colored weft. Weave as follows: several shots in plain tabby, ending with tabby B; Treadle 1, once; treadle 2, once. Plain tabby for several shots, ending on B. Treadle 3, once; treadle 4, once. Tabby, ending on B. Treadle 3, once; treadle 2, once. Tabby, ending on B. Treadle 1, once; treadle 4, once. Repeat. Note the special tie-up- for this weave. The first four treadles bring down a single harnesses instead of two harnesses as in the standard tie-up. If the loom fails to open a good shed on these treadles make a set of "false ties" as explained several times in the Bulletin. On a loom of the jack type no false ties will be required.

The draft given in the Recipe Book, Series III, No. 1, is an excellent one for an open weave done in quite coarse material. It also gives an interesting effect for a closer setting of the warp, the missed dents being omitted -- that is, all dents sleyed. An interesting way to weave this is to use a series of five or seven shots, and repeat. For instance, cream, yellow, cream, red, purple, and repeat. Follow the regular scheme of treadeling throughout: A,B,2,B,A,1, and repeat. Using an odd number of shots in the color repeat brings the brightest shot on a different shed each time for four repeats, and this gives an attractively uneven effect.

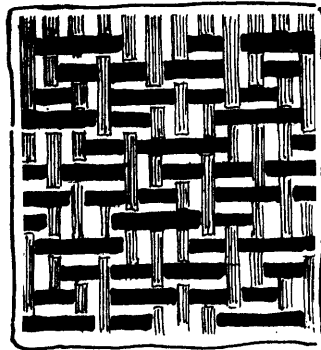
Plaids and checks are very fashionable at the moment and at (e) is given a new figure of the "Shepherd's Check" type, taken from an interesting sample in coarse linen in red and natural, recently sent in by one of our Guild members. The warp should be set four threads of one color and four threads of the second color, and the weaving should be done in the same order. This threading can be used for scarves, done in fine worsted, or would prove excellent for a sports coat done in hand-spun tweed yarn.

There are a number of threadings in the Recipe Book that will prove useful for draperies of the "texture" type. The following are suggested: Series III, No. 15; Series IV, No. 1; Series IV, No. 2; IV, 4; IV, 5; IV, 9; IV, 11; IV, 13; IV, 14; IV, 15. For draperies, of course, the warp

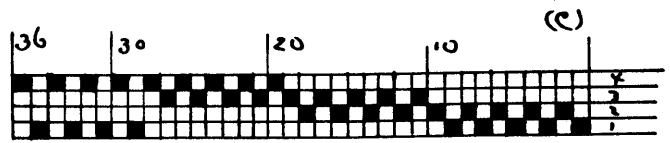
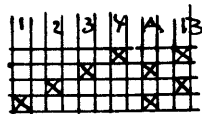
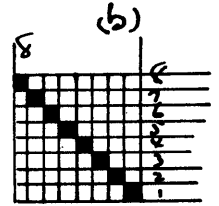
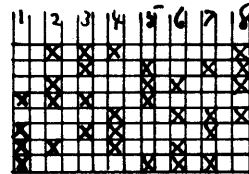
Three-Harness



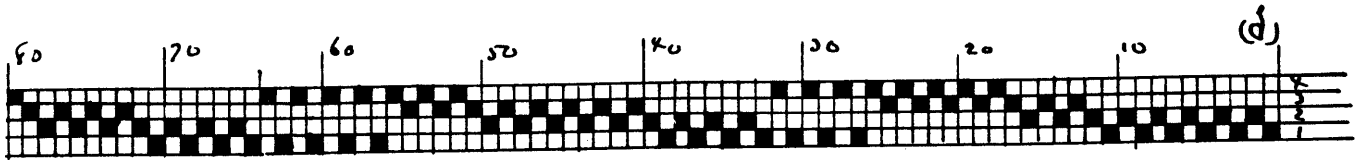
Weave (b) as follows:
 1. 2. 3. 4. 5. 6. 7. 8
 Repeat
 (One shot on each treadle)



(b)



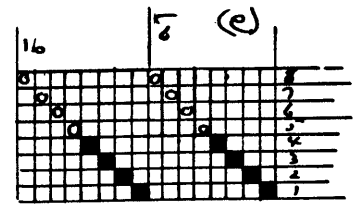
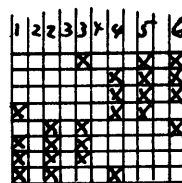
(c)



(d)

Weave (e) as follows:

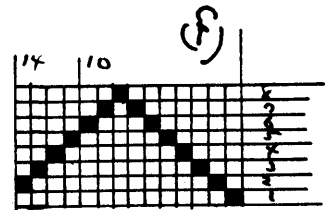
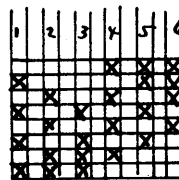
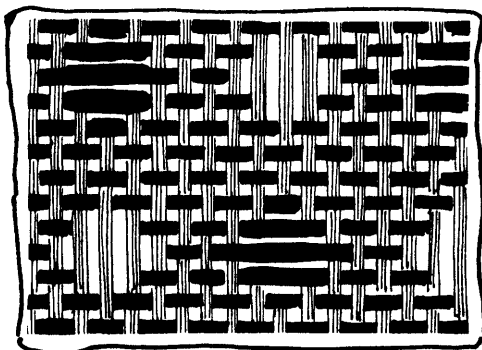
1. once 2. twice 3. once - natural
 4. " 5. " 6. " - red
 Repeat



(e)

■ "Natural"
 □ Red

(f)



(f)

Weave (f) as follows: 1. 2. 3. 2. 1. 4. 1. 4. 5. 6. 5. 4. 1. 4. Repeat.
 (One shot on each treadle.)

should be set further apart than for a suiting or an upholstery fabric, and for spring-time curtains cotton, linen or silk are better materials than wool or worsted yarns. In all these fabrics when made for curtains the beat should be light -- the same number of weft shots to the inch as there are warp-ends to the inch in the threading.

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I have succeeded in obtaining some very attractive materials for our spring curtains. Samples are enclosed. The natural ramie has already been referred to. The price is \$1.25 a pound, or five pounds for \$5.50. This is a small lot and those who send in their orders first will be the ones to be supplied. Of the heavy cottons I have a good supply. These are on large cones weighing from 1½ to 2 lbs. each. The price is 85¢ a pound or \$4.00 for five pounds. The novelty worsted yarns are \$1.25 a pound or \$5.50 for five pounds. These yarns will be excellent for scarves and light-weight dress fabrics as well as for curtains. I have some odds and ends of silks still in stock and will supply this material, while it lasts, at \$1.25 a pound -- in assorted colors.

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One of our members who weaves as a business has had very useful cost-sheets prepared. These, together with a set of samples, would make an extremely valuable record -- not only for those who weave for profit but also for all of us. These sheets are inexpensive and I believe would add a lot to our knowledge of our craft. I have obtained sample sheets which I enclose. Prices are as follows: lots of one hundred, \$1.50; lots of more than one hundred at the rate of \$1.00 per hundred. Lots of five hundred and over at 75¢ a hundred. These prices include postage. Orders should not be sent through the Guild but direct to Quinby Scheele, 146 Bedford Road, Pleasantville, New York.

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Several Guild members have inquired about the next travelling exhibit. The time of year for the last exhibit proved unfavorable, and for this year I should like to start the exhibit June the first. Perhaps this date will be more satisfactory. I should like to hear from members who plan to contribute to the exhibit this year, though of course pieces need not be sent in before the middle of May. For the information of new members I wish to explain that the exhibit can be sent only to those who contribute, and in places where there are local weaving Guilds or where several members live within easy distance of one another the collection will be sent to only one person, who will be requested to notify the other weavers of its arrival so that all may see it. This is made necessary because of the time element. The collection is sent "round robbin" fashion from one member to another along an itinerary planned to make the carriage charges as low as possible. Heretofore there has been no charge except these carriage charges, but I find that I have a good many expenses in connection with the exhibit and shall ask this year a fee of \$1.00 from each exhibitor. In the case of a group of exhibitors the carriage charges can be divided.

Our exhibit last year took far too long in making the round owing to the fact that two people kept the collection much longer than contemplated. The exhibit is supposed to be kept not longer than a week under ordinary conditions -- ten days at the outside. Even so the round requires several months. Several people last year sent in very small pieces, so that the main part of the collection was contributed by only four or five people. It seems to me unreasonable for anyone to expect to receive the collection for a contribution of, say, one small towel. Small articles are desirable, of course, but please do not send a single small piece, and I hope we shall have a number of large pieces also. The exhibit is an interesting and useful method of exchanging ideas and I should hate to abandon it. If pieces sent for the exhibit are accompanied by cost sheets the value will be greater.

May M. Atwater



BULLETIN

of the

Shuttle-Craft Guild

April, 1936

Basin, Montana

(Copyright, 1936. Mary M. Atwater)

At last I have some information about gauze or "leno" weaving. I have been experimenting with a patented steel heddle used for this weave on power looms, and find it can be used on our looms also, -- but only on the larger looms that are equipped with 12" heddles. This heddle is not made in a size to fit the Structo loom.

The patented heddle can be used on our ordinary standard harness frames, but would, I believe, work a little more easily on special bars that can be secured from the people who manufacture the heddle. The address is: Steel Heddle Manufacturing Co., 2100 West Allegheny Avenue, Philadelphia, Pennsylvania. These special heddles are, however, quite expensive. The price quoted me was \$60.00 per thousand or 15¢ each in small quantity. Though this equipment would be desirable for anyone who plans to weave leno on a commercial scale I believe for most of us hand-weavers, who wish merely to do this kind of weaving occasionally, the old methods are more practical. I have therefore been experimenting with several of the methods used in leno weaving by the old-time weavers; it is unnecessary to describe all the different methods as one appears to be simpler and better adapted to our equipment than the others, and therefore I shall describe this particular method in detail.

It involves no great expense and no great amount of extra work in setting up the loom, and no change whatever need be made in the loom itself.

The cross in the warp is produced by the use of a set of "doupes," or half-heddles, tied of string. Ordinary carpet-warp can be used though a stout linen is better as there is a certain strain on these heddles and unless they are made of strong material they will be apt to break after a short use. These half-heddles have no eye and are simply loops of such length that when hung over the heddle-bar of the harness they extend a little beyond the eye of the wire heddle. I made mine long enough to be hung on the heddle-bar with a clove hitch, as illustrated on the diagram. The hitch serves to keep them in position. However if a fine warp is used and a large number of doupes are required it would be better simply to hang them on the bar without the hitch, as this occupies some extra space on the bar.

The doupes should, of course, be tied the same length. It would be easy to make a template to tie them over by setting two dowels in a wooden block, correctly spaced apart. However, I found a book that served very well as a template and tied my doupes around this. The book, by the way, was that interesting travel book "Easter Island." Doupes tied around this book cross-wise -- not length-wise -- were just right for my large loom and would fit any loom equipped with 12" heddles.

Two harnesses are required to operate the doupes -- a harness called the "standard" equipped with ordinary wire heddles and a second harness to carry the doupes. The classic way to set up the loom for cross-weaving is to use two standards and two sets of doupes, but as a fifth harness is required to make the plain shed this is impractical for four-harness looms.

Besides, the cross can be produced perfectly well with a single standard and single set of doupes. There is a little more strain on one set of warp-threads, but unless a very delicate warp is used this causes no great inconvenience.

The process of setting up the cross-warp is as follows: First thread the warp as for plain tabby through the two back harnesses of the loom. (If a loom with more than four harnesses is used the threading can be a four-harness twill, or an eight-harness twill for that matter, or any fancy threading desired, so long as the two front harnesses are reserved for the cross.)

Put on the front harness -- the standard -- half as many heddles as there are threads in the warp, and have an equal number of tied doupes prepared. The doupes can be put on the harness before starting the threading, but I found it more convenient to hang them on the bar, one by one, as required.

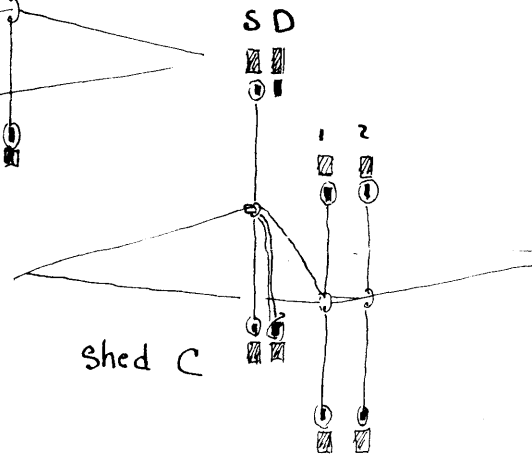
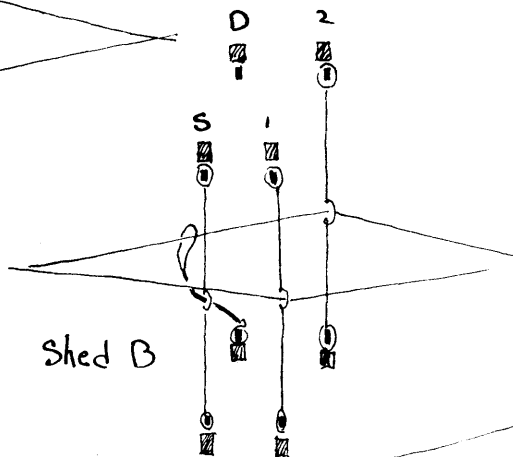
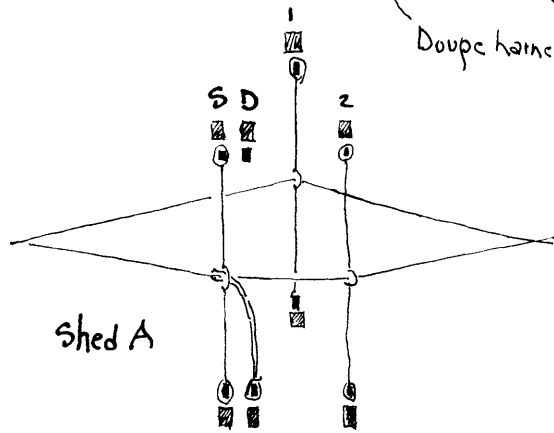
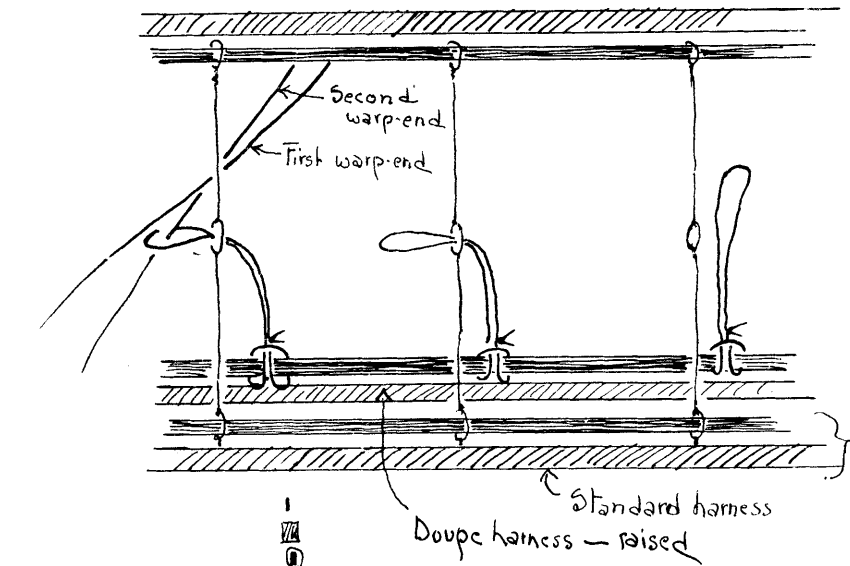
To thread the doupes, begin at the right side of the loom. Bring the first heddle of the standard to the right of the warp and hang a doupe on the bottom bar of the second harness, a little to the right of the heddle. Put the loop of the doupe through the eye of the heddle. Take up the first pair of threads in the threading; take the first thread over the loop and draw the second thread through the loop. Repeat this process for each pair of threads all across the warp. When the first and second harnesses hang in regular position the loop of the doupe should not extend further than just through the eye of the heddle on the standard, therefore to make the threading of the loops easier it is a good idea to raise the second harness during the threading process. This gives one a longer loop to work with. The method of threading the doupes is illustrated on the diagram. There is nothing complicated about this, but of course it must be done with exactness. Note that the first thread of each pair must pass over the loop of the doupe, and the second thread through the loop. Any error in the order will cause trouble.

In sleying draw the two threads of each pair through the same dent of the reed, no matter what the warp-setting. If sleyed singly through different dents the cross could not pass through the reed. A special reed is not required, however, except for some exceptionally heavy warp. In my experiments I used ordinary carpet-warp and got a very satisfactory mesh by setting the warp at ten ends to the inch and sleying as follows through a fifteen dent reed: two threads through the first dent; skip two dents. Repeat. A more open mesh of the same material set at eight to the inch and sleyed in the same fashion through a twelve-dent reed was also satisfactory. I believe a good rule for warp-setting would be two thirds the number of warp-ends customary for the particular warp in question. A setting for Egyptian cotton 24/3, on this basis, would be 20 ends to the inch; for perle cotton #10 would be 16 ends to the inch, and so on.

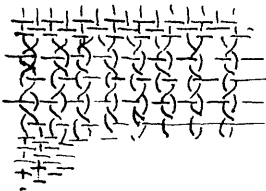
A fairly elastic warp should be used for this weave, when done with a single set of doupes. A linen warp would prove very troublesome unless kept dripping wet, but cotton, silk and wool work all right. There is more take-up on the second thread of each pair than on the first thread, and if a very long warp is to be woven it would be an advantage to use two warp-beams so that this difference could be equalized. However this is unnecessary as a rule. By cutting out each large piece woven and tying in again to the beam the slack can be taken up if necessary.

On the tie-up as given on the diagram the plain tabby is woven on treadles A and B. The plain leno or "marquissette" on treadles B and C alternately. In the case of an elaborate weave or pattern threaded through the

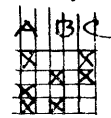
Method of mounting & threading the doupes



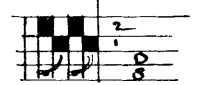
Weave - Structo
A - lever 3, alone
B - levers 2-4
C - levers 1-2.



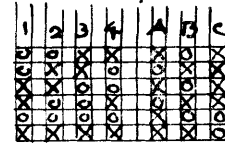
tie-up



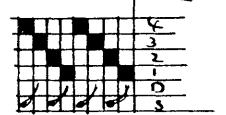
threading



tie-up



threading



☒ Sinking ties
☐ Rising ties

Treadle:

Plain tabby - A & B, alternately
Leno: B & C, alternately

Simple method of "Cross" or "Leno" weaving.

back harnesses of an eight-harness or ten-harness loom special treadles for these weaves should be tied as may be required, with an extra tie raising the doupe harness made on each of these treadles.

The cross-shed -- on treadle C -- puts a strain on the warp as can be readily understood by the diagram of this shed as shown on page three. If the loom used is an eight-harness loom and six harnesses only are to be used -- as in the six-harness draft shown on page three -- this strain can be reduced by using the four back harnesses and the two front ones, allowing extra space between the threading and the doupe harness. It is well not to attempt to open this shed for the full width of the reed, but be content with a ~~xx~~ somewhat shallow shed.

Shed A, which raises only one harness and sinks three, on the four-harness set-up, may give trouble on a counterbalanced loom. If so, do not make the sinking tie to the doupe harness but let this rise if it balances the loom better. It will make no difference in the shed.

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The enclosed samples are from a varied lot of cottons, just received. The coarse ones will be found excellent for drapery and the fine ones for drapery and also for summer dresses. These cottons are on fairly large cones, that weigh a pound or so each. There are many more kinds and colors than it is possible to include in the samples. The price of these cottons -- both the coarse and the fine -- is \$1.00 a pound or \$4.50 for five pounds in assorted colors. Five pounds in the same color or in selected colors must be charged for at the pound rate.

I am making some very attractive draperies in the leno weave using ordinary carpet-warp and a variety of the heavier cottons. I have a few good-sized samples of this fabric that I can supply -- as long as they last -- at \$1.00 each. I will include one free of charge with every order for ten pounds or more of the new cottons.

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Inclosed also is a sample of a small lot of spun rayon in a few good colors. The price of this material is \$1.15 a pound or five pounds for \$5.00. It is an excellent material for dress-fabrics and could be used for warp with the novelty yarns now in stock.

A new lot of the novelty yarns recently received is in a great variety of colors, but there is no large amount of a color. A sample showing a few of the shades is inclosed. I can supply this lot only in five pound lots of assorted colors at \$5.50. These will be lovely for scarves and for light dress-fabrics. In ordering please state whether you wish dark or light shades, blues, or greens or yellows, etc. If special shades are desired I shall include these if possible.

The cross-weave is excellent for scarves, sweater fabrics, dress-fabrics and so on, as well as for curtains.

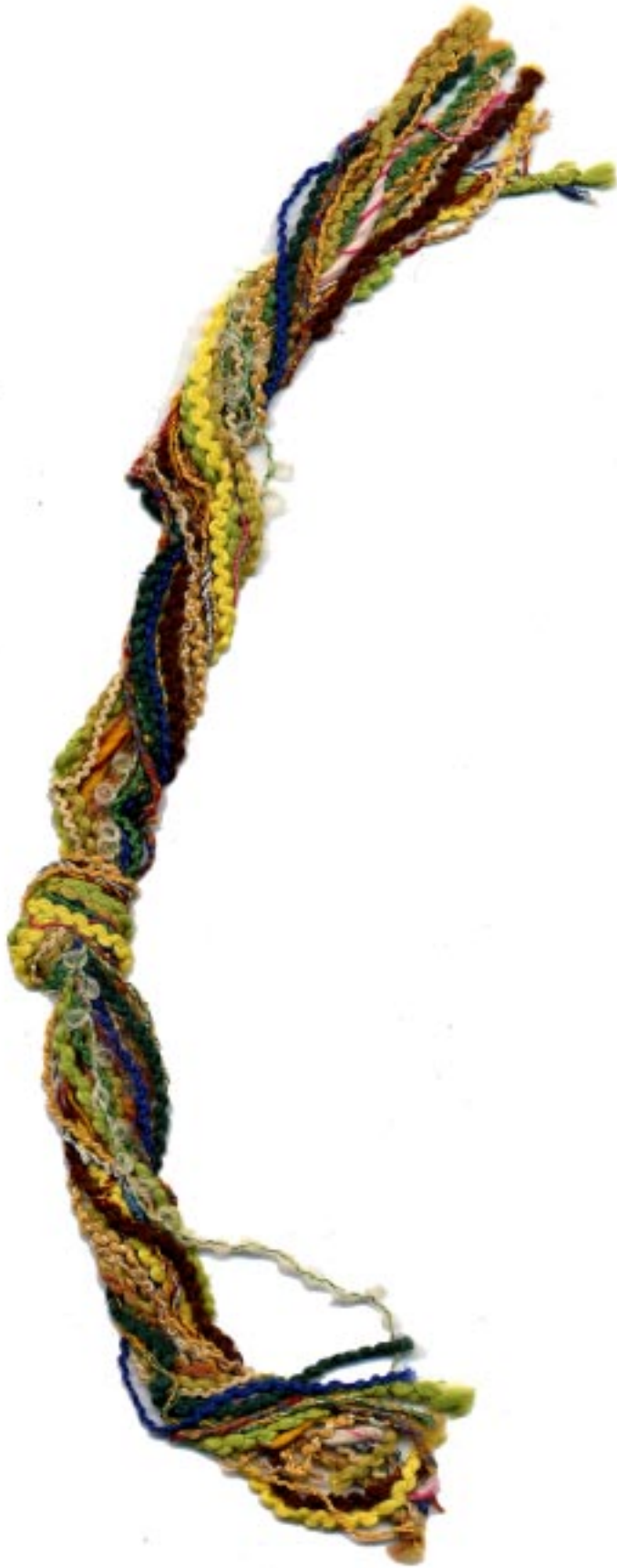
Prices of yarns are rising sharply, due no doubt to the threat of new processing taxes. The lots now in stock will probably be the last we shall get at these rates, so it would be advisable to purchase such of them as you may need during the next six months. The stock at present is fairly large but will not last long. The lot of ramie offered last month is sold out.

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Will those who wish to take part in the travelling exhibit this year please plan to send in their pieces on or before the fifteenth of May.

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May M. Abrah





BULLETIN

of the
Shuttle-Craft Guild
for
May, 1936

Basin, Montana

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How are we going to weave our new dress-fabrics for spring and summer? That seems to be the burning question of the moment.

I think perhaps a good many of us will try the leno weave described in the April Bulletin. This weave will be found excellent for filmy lace-effects in fine yarns, -- for dresses, blouses, scarves, and the triangular neck-pieces so popular at the moment. It is, too, something few of us have done before, so it has the interest of a new adventure in weaving.

The advantage of the leno weave, of course, is that it permits the making of a more open fabric than even the plain tabby weave. The more open the weave, of course, the lighter and softer the fabric, but if a tabby fabric is made with a warp very widely spaced and a very lightly beaten weft the tendency is for the threads to draw apart in spots when the material is worn, and of course this ruins the effect. The twist in the leno weave holds the weft firmly.

I advise against the use of a "homespun" wool yarn as warp for this weave. Any good worsted yarn, however, will prove satisfactory -- for sweaters the heavier knitting yarns, for dresses, blouses and scarves, Saxony, Iceland, Bernat's "weaving special", "Fabri," "Fabricspun" and "Afghan " are suggested. Various novelty yarns, -- rayon mixtures, boucle and so on will also prove satisfactory. The very fine, soft yarns, such as Bernat's Afghan, must be lightly handled, of course, and will give less trouble if treated with warp-dressing. Such yarns as Fabri do not require dressing.

The soft knitting cottons and various novelty cottons can also be used for blouses and summer dresses in this weave.

Linen, because of its lack of elasticity, is difficult to manage in the leno weave, which puts a good deal of extra strain on the warp due to the twist. Linens, if treated to warp-dressing and kept very wet while weaving, can be used successfully in the leno weave on a large loom in which there is a good deal of space between the front and back harnesses -- an eight harness loom, for instance, with the two front harnesses for standard and doup harnesses and the two back harnesses for the weave. On a small four-harness loom the weave would prove extremely difficult if not impossible in linen.

All sorts of combinations of tabby, twill and leno can be used very effectively. A fabric in which stripes in tabby are woven between wide and narrow stripes in leno give a much more lively and interesting effect than plain leno throught. And of course a great number of colors can be used together in this weave. The liveliest and most amusing effects of this type can best be produced directly on the loom -- it is almost

impossible to plan them ahead. The way to do is to surround oneself with yarn in many colors and improvise, as a musician improvises at the organ.

Plaid fabrics, and large square checks are fashionable this season and give those who enjoy playing with color a great range of delightful possibilities. I have a charming fabric on my loom at the moment. It is in plain tabby weave, in some of the light novelty yarns of which samples were sent out last month. I am using four colors -- a very light yellow-green, a very light turquoise blue of about the same color-value, a brilliant blue-green and a strong blue. The two light colors I warped in six-inch bands, alternately, and through the yellow-green band I set three fine stripes in vivid blue-green and through the turquoise band some fine strips in strong blue. These fine stripes are set toward the side of each band and not directly through the center. I am weaving in the same four colors, following the color-arrangement of the warp. The result is a large plaid effect, very soft and subtle as the colors are so similar in value, given life and interest by the fine lines of vivid color. This is an unusual and very attractive effect. The same sort of thing could, of course, be done in other colors, -- for instance a pale grey and a light tan with lines in yellow and tangerine, or in taupe and rose-taupe with lines of brown. The squares of the large plaid can be shaded into one another if one wishes by alternating the two colors for an inch where the two shades come together.

A fabric made of two strongly contrasting colors, as vivid green and vivid blue, or brown and tangerine, is very attractive when done in fairly small checks of the two colors.

My warp-setting for the fine novelty yarn is 15 to the inch. This makes a light, soft fabric with a crapey texture that seems to me charming. The crinkly quality of the yarn gives it stability, though so open in mesh.

There are infinite possibilities in the plain tabby fabric, and-- as many weavers have discovered--it is more difficult to weave a good tabby fabric -- especially a lightly beaten one -- than to do simple pattern weaving. For many purposes tabby is the best possible weave and we need none of us consider ourselves too "advanced" to trouble ourselves with tabby weaving.

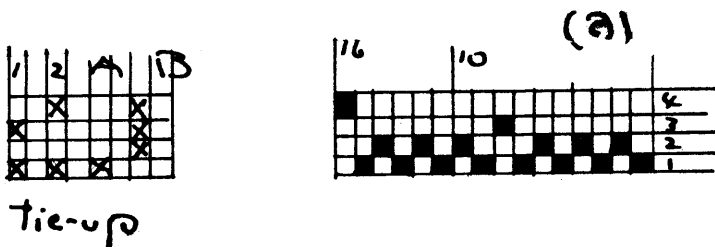
A firm, light-weight suit-fabric is best woven in tabby. However if the warp is set close and the weft very firmly beaten up a tabby fabric tends to become stiff and "hard" even when soft, high-grade yarns are used. The twill weave gives a softer fabric at the same warp-setting than the tabby weave. There are so many variations of the twill weave that a large book could be written on the subject. The simple four-harness 2-2 twill is familiar to everyone and the 3-1 twill, the three-harness "jeans" twill, broken twill, "herring-bone" which of course belongs to the twill family, and several others are quite generally known. Double twill and the many fancy twills that require more than four harnesses provide a tremendous number of fancy weaves. Some of these have been given from time to time in the Bulletin and a number will be found in the Recipe Book. A new fancy weave of this type will be at (b) on page three of this Bulletin

Twill, of course, is the classic weave for tweeds. In fact the name "tweed" and the word "twill" have the same derivation. The elaborate fancy weaves are not strictly correct for tweeds which are usually woven in either the ordinary 2-2 twill or in the five-harness "corkscrew" twill. The latter is particularly good. The yarn for tweeds should be a rough wool yarn -- not a worsted -- and nothing is quite as suitable as the Scotch "Harris" yarns. These have a wiry and sturdy texture that, for some reason, our native homespun yarns seem to lack. I have recently received attractive

samples of imported Scotch yarns from a firm doing business in the east. The prices, however, are \$3.75 and \$4.50 a pound. As we can still get similar yarns from Scotland for \$2.50 a pound it seems unreasonable to pay the higher rates -- especially as this firm does not keep the yarns in stock but imports them to order, as we do, and will not take orders for less than five pounds of a kind. I am therefore not recommending this source of supply. I understand the Bernat Company intends to offer a line of imported Scotch yarns but has not yet put them on the market. If they carry the yarns in stock, so that they can be had without the long wait for orders to come through from Scotland, this will be a great convenience, -- even though the price may be somewhat higher than the Guild price.

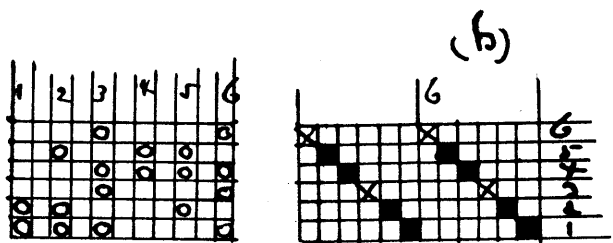
An interesting fashion note of the present season, featured in the better quality sports outfits, is the use of three shades of the same color effect in the same outfit. For instance a suit recently seen was in a green and tan mixture -- the blouse more tan than green, the jacket more green than tan, and the skirt a shade between the two. We could produce a similar effect by weaving a double strand of fine weft, let us say like this: warp, a light tan; the blouse woven in leno weave with tan and an occasional shot in green; skirt woven in tabby with a double weft, -- one thread green and one tan -- or woven in twill with alternate shots in green and tan; jacket woven in tabby with a double strand of green, or in twill, all shots green. A combination of this kind is harmonious but more lively than an outfit in which all the fabric is exactly the same.

Here are some suggestions for a few "fancy" weaves that may prove useful: Draft (a), below, can be used to weave small dots in a plain fabric. Warp in a plain color. For weft use a yarn like the warp for all shots on shed (B) and a coarser yarn, in a different color if desired, for the other shots. Weave as follows: B,A,B,A,B,A,B,1,B,1,B,A,B,A,B,A,B,2,B,2. Repeat as required.



Tie-up

Draft (b) is from an interesting sample sent in by Mrs. Mary D. Stronach, -- one of our Canadian members. Two kinds of yarn are combined in both warp and weft -- a fine, hard-twisted yarn in a gold shade and a coarser yarn with large nubs in a taupe and bown mixture. We have no yarns exactly like these, but a combination of a fine yarn like Fabri in connection with any soft, coarse, rough yarn would give an attractive effect. The warp in the sample is set at 21 ends to the inch, and the warp is threaded: two threads fine yellow, one end coarse yarn, and repeat, as indicated on the draft. Weave the treadles in succession and repeat, weaving treadles 1 and 4 in coarse yarn and the other treadles in fine. This weave produces a cross-barred effect in coarse yarn on a fine tabby ground. The "o" on the tie-up draft indicates a raised harness. The fabric is rather soft and thick and will be excellent for sports coats, though rather heavy for a suit for summer wear.



Tie-ups

■ Fine yarn
 ■ Coarse flake yarn

The fine cottons of which samples are enclosed will make attractive summer dresses and blouses. The material is in a wider variety of colors than as shown by the sample, but of some shades there is not a great quantity. I can supply these cottons only in five-pound assorted lots, at \$4.50. If, in ordering, Guild members will state a general preference -- whether dark or light colors, blue-shades, rose or green and so on -- I am sure I shall be able to supply an assortment of colors that will combine attractively. Also, please state whether you wish at least one pound of a color or whether you wish as many different colors as possible.

I can also still supply many charming combinations of color in the novelty worsted yarns, such as I am using for the dress-fabric in large squares described in this Bulletin. Fortunately I was able to secure quite large shipments of these materials. The spun rayon, however, is sold out, and I shall be unable to get more at the same price. All prices have risen during the last month, -- probably in anticipation of the new processing taxes

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One of our members supplies a "kink" that may be of help to others: he paints alternate harnesses on his ten-harness loom, and finds this a help in threading, as it lessens the chance of threading a heddle on the wrong harness.

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I happened to run out of tie-up cord the other day and in the emergency used a fine silk cord of which I happened to have a little that came with one of the special shipments. To my surprise I find that this cord stretches less and frays less than the linen cord. I shall be glad to supply this cord at \$1.50 a pound -- as long as it lasts. It looks rather frivolous on the loom, but it is extremely practical.

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The second issue of Bernat's new magazine THE WEAVER, recently issued, contains much interesting material. Guild members may be pleased to learn that all the articles are by members or former members of our Guild. The two articles on dress-fabrics are of interest in connection with the subject of this Bulletin. Miss Bolinger has had great success with her fabrics, which are unusual and practical. Mr. Heartz' article on Scotch tweeds is also excellent.

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Though it is not very practical to weave dress-fabrics on the Structo loom, our Structo weavers will find most of the fabric weaves useful for scarves, neckties and other small pieces. The manner of weaving pattern (a) on the Structo is as follows: For "treadle 1", levers 2-4; for "treadle 2", levers 2-3; for tabby A, levers 2-3-4; for tabby B, lever 1, alone. This little pattern, done in fine material, is a good one for neckties. It is, of course, an arrangement in "Bronson weave."

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A new magazine called KNITTING AND HOMECRAFT is being issued in Canada. A sample copy recently received contains some material of interest to hand-weavers. The subscription is \$1.00 a year and single copies are 10¢. The address is Unity Building, Montreal, Canada. The editor's name is Viola Cameron.

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May M. Abrah



BULLETIN

of the

Basin, Montana

Shuttle-Craft Guild June, 1936

(Copyright, 1936. Mary M. Atwater.)

Our June Bulletin has in past years been called the "Summer Camp" number, and has been devoted to suggestions for some of the kinds of weaving that go well with vacations and life in the open.

Some of the small textile crafts, done without large or elaborate equipment, are particularly well adapted to camp life. Among these small crafts card-weaving seems to me the most fascinating. A piece of card-weaving is as easy to take along on a trip as a bit of knitting, and any tree or porch railing will provide all the frame required for one of the most ingenious little looms imaginable. The card-weaving process is practical only for the weaving of narrow fabrics, such as belts, hat-bands, wrist-watch ribbons, bag-handles, pack-straps, bridles, and so on, -- but for these things it is the best of all methods as it produces a firm, smooth fabric with great strength in the lengthwise direction. The weaving process is so rapid and amusing and the pattern effects so varied and interesting that this craft makes an ideal summer passtime. I shall give no directions or patterns for card-weaving in this Bulletin as these are contained in a pamphlet published some time ago. The pamphlet has been out of print, but I am having it reprinted as I have had many requests for it. The price of the pamphlet to Guild members is \$1.00 (\$1.50 to non-members.) The equipment required for this craft consists merely of a set of square cards with holes in the corners. I do not keep weaving cards in stock, but they can be obtained from the Emile Bernat and Sons Co., Jamaica Plain, Mass.. The price is \$1.00 a hundred or \$8.00 per thousand. The same set of cards can be used for a number of different pieces, of course, though in the end they wear out. One of our card-weaving members writes that she dips her cards in shellac and that this treatment makes them much more durable. Any material except very soft and fuzzy yarns can be woven on the cards. Silks and mercerized cottons are the easiest materials to use in this craft. Strand cottons are also excellent, and worsted yarns if hard-twisted, like "fabri" or "Saxony", are also excellent.

This craft is among the most ancient forms of weaving and seems to have been practised from antiquity down to our own times in parts of the world as far apart as ancient Egypt, China, Arabia, Iceland, the Balkans. Some of the ancient Peruvian weavings show the characteristic card-woven structure and could hardly have been made in any other manner. Curiously enough the textile principle on which card-weaving is done appears never have been translated to mechanical weaving. One wonders why.

Another small weaving craft of much interest is the form done on a "slot and hole" heddle. This equipment, oddly enough, is variously known as a "Swedish heddle," "Colonial garter-loom," and "Indian belt-loom." Photographs received from one of our members in the Philippines shows native Bontoc weavers using a similar loom on a warp tied between two trees. A Bulletin giving directions for ~~xxxx~~ some simple ways of weaving on this heddle was published last year. A few copies of this Bulletin are still available, which may be of interest to new members. The price is 25¢.

Braiding is a small textile craft that has many interesting and useful possibilities, and that requires no equipment at all except the fingers with which most of us are equipped by nature. There are many uses to which braiding can be put, and as an occupation for, say, a wait while a tire is

being patched, it has few equals. A Bulletin on braids and braiding was published some time ago; a few copies are still available, so no directions for braiding will be given this month.

The form of weaving on small equipment that appears to me to have the least to recommend it is the weaving done on a frame like an embroidery frame. The warp in these little looms is set so far apart that only a very heavy fabric can be produced, and as the frames are usually small there is no very useful purpose to which the product can be put. Perhaps the most interesting use for these loom-frames is the making of squares in tufted weaving. Coarse tapestry squares can also be made on them. A very small metal frame of this type was sent me some time ago as a sample. I have found it useful in working out samples of various weaves, using coarse yarns that show the fabric structure very clearly. A set of samples done in this fashion would be an extremely useful thing for a teacher of weaving, and perhaps some of the teachers among us might like to undertake the making of such a set of samples as a summer project. It could be a group-project in a summer camp. The affair is called the "Modeloom" and was sent me by the Hardware Specialties Manufacturing Co., Inc., Stratford, Connecticut. It seems absurd to call this little contraption a "loom" but one can weave on it, and of all the frame-type weaving equipment I have seen this seems to me by far the most practical.

Many ancient Peruvian pieces of weaving were made in separate squares of different color, sewed together, patchwork fashion, either in a plain checkerboard arrangement or in several colors to form a pattern. As a camp group project a large piece could be made in this way on the little modeloom, each camp contributing a square. An afghan made in this manner would be more interesting and a good deal more beautiful than one made of knitted or crocheted pieces put together, as is sometimes done.

The forms of weaving suggested above might be classed as "pocket weaving," for they could all be done with equipment and materials easily carried about in an ordinary hand-bag. For those who have room in the car for a Structo loom more elaborate weaving is possible. The twenty-inch Structo table loom is -- as far as it goes -- an entirely satisfactory four-harness loom, as many of us know from experience. Such a loom makes a delightful companion on a vacation trip or for a summer in camp. The fourteen inch Structo has the same excellent construction and is just as good a loom, though too narrow except for quite small pieces. I consider the twenty inch loom a good deal more practical because of the extra width. It does not take up much more space and many more things can be made on it to advantage than on the smaller loom. The tiny Structos -- eight inch and four inch widths -- do not seem to me practical at all. It is very difficult to weave on them and nothing very useful can be made on them. For narrow fabrics the card-weaving technique is infinitely better. As toys these little looms are more complicated and less amusing -- in my opinion -- than the little tin "modeloom" which costs much less and takes up much less room.

For an established camp or for use in a summer home larger looms can be used to advantage. The Structo 26" ten-harness loom is not too large to be carried back and forth in a small truck, and the new Bernat loom which will soon be on the market can be taken about quite easily, thanks to the folding frame on which it is built. A great deal of time and hard work has gone into perfecting this new little loom and I believe that many people will find it just the loom they have been wanting. It is well finished and attractive in appearance and will be offered at a very moderate price. It weaves 28" wide and has several special features, such as two warp-beams, that will greatly appeal to any weaver. It will be possible to supply this loom through the Guild and the Bernat Company will allow the Guild a small commission on sales, which will help our work along, so I hope Guild members who are interested in this loom will send in the orders through the Guild. The loom will be shipped from Boston, of course.

And while we are on the subject of equipment: The Structo Company has put on the market a useful little winding device for filling their warp-spools. The price is \$5.00. This winder will be found useful not only for the economy in preparing ones own warps but also as it permits warping any material desired and any desired number of threads to the inch. To use this winder it is desirable to have a spool-rack, as for sectional warping to a large loom. However it will be possible to use the winder without a spool-rack by making the warp-chain in strands of the number of threads for two inches in the reed. The spools can be wound from the chain, though this is a little more difficult than winding from the spool-rack.

Some of our members have summer-time shops in resort places, and I shall be glad to supply an exchange of names and addresses between those who wish woven things for sale on consignment and those who have articles for sale.

In the old day there were many itinerant weavers who went up and down the land with their equipment on a cart, visiting villages and farm-steads and stopping for a while where there was yarn to be woven. This has always appealed to me as a delightful way of life -- especially in the summer time. I believe a modern weaver might turn itinerant, with a car and a trailer-workshop, going from place to place through the vacation country. People, I believe, would be attracted and would enjoy seeing a scarf, a bag, a knee-blanket or set of linen towels woven "while you wait" under a roadside tree or beside a mountain stream. If I were not held down to one spot by a post-office box this is the way I should spend my summer. What could be more fun than to go a-gypsying and turn an honest penny along the way! As a good field I would suggest the western dude-ranches, with a "line" of hand-woven sports shirts, blankets, saddle-blankets, gay belts, and bits of weaving such as people like to buy as gifts or souvenirs. Perhaps the idea will appeal to one or another among our members. I shall be glad, of course, to help along such a project in any way I can.

But so far we have not considered what to weave in our summer liesure. It is a good time for the making of things that take a bit of extra time. ~~K&K~~ To those who have not tried these techniques I suggest the fascinating "Finnweave" and the Spanish open-work weave. These weaves take more time than plain weaving but are worth the extra time for the charm of their results. Some beautiful pieces in these two weaves are included in the travelling exhibit now under way. Mrs. Jenkins, one of our foremost "Finnweavers," has contributed a panel showing at the top the design of a weaver at the loom from the Recipe Book and also a lady at an embroidery frame, a spinner at her wheel and Bo-Peep herding her sheep. It is an interesting piece. Mrs. Howells, whose article on the Spanish technique is published in the current issue of the "Weaver" has sent some beautiful examples of her weaving.

The "leno" weave will prove interesting for summer weaving, too. I have not myself tried this weave on the Structo loom and have an idea that it may present some difficulties on account of the small size of the heddles. If any of our Structo weavers have made the experiment I shall be interested to hear how well they succeeded. I am making a number of experiments in this weave to find out just how far we can go with it with our equipment and shall have further notes on this weave for a future Bulletin. I am charmed with some celophane curtains I have made in this weave on an ordinary carpet-warp. One of these curtains is included in the travelling exhibit.

The special pattern for this month is taken from a beautiful old white cotton bed-spread, sent me by one of our Guild members. It is in the weave we know as "Bronson weave" and requires five harnesses. However, a modified version can be done on four harnesses, a draft for which is given on the diagram. The material in the old piece is a fine, soft cotton which appears to me to be hand-spun, so the probability is that this piece was made well over a hundred years ago. Warp and weft are the same material and the wrap-setting is about 52 ends to the inch. The pattern appears in weft floats on one side of the fabric and in warp-floats on the other. The pattern could of

course be carried out in coarser material or in silks, linens or worsted yarns. If done in very coarse material it might be well to modify the threading by taking two threads out of each of the ~~max~~ smaller blocks and four threads out of each of the larger blocks. For lack of space I am not giving this shortened version of the draft, but anyone will find it simple enough to write it on a bit of squared paper. The pattern may, of course, be woven "as drawn in." The treadeling given is for the special treadeling of the ancient piece. The figure is a modification of "Wheel of Fortune" or "Cup and Saucer."

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I should like to mention a book recently published that has in it many diversions and small handicrafts. It is intended as a book for invalids and would prove a boon to anyone during a time of convalescence, but it seems to me to have a wider scope. There are many things in the book that would add to the pleasure of a vacation and that would provide amusement and occupation during, say, a spell of bad weather in camp. The name of the book is "Feeling Better?" and the author is Cornelia R. Trowbridge. The publishers are Dodd, Mead and Company, Inc., 443 Fourth Avenue, New York, N.Y., and the published price is \$2.00.

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I cannot resist making advanced mention of a course in tapestry weaving soon to be offered by one of our Guild members who is an outstanding tapestry weaver. This will be published in a set of lessons with charts and illustrations, and with a correspondence service included. I have had many inquiries about tapestry weaving and am sure this service will appeal to many of our Guild members. If those who are interested will send me their names I will send them full information as soon as it is available. The course is on the press now, I believe, and will be ready very soon.

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I have received a nice lot of Egyptian cotton warp, of which a sample is enclosed. The price is \$1.00 a pound or \$4.50 for five pounds. I was fortunate enough to get a fairly large lot at this price, but if past experience is any guide it will not last long, so I suggest that those who wish some of it let me have their orders as promptly as possible. It will make a delightful warp for leno weaving as well as for all the many purposes for which we use this warp.

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Summer will soon be here again, and I hope I shall have the pleasure of seeing many members of the Guild here in Basin as I did last summer. Come to Montana for your vacation trip. I can recommend our fine highways, our beautiful scenery and our wonderful trout-fishing.

Basin is a very small place, but it not difficult to reach as it is on the main highway between Butte -- the largest city -- and Helena, the capitol -- of Montana. About forty miles from Helena and twenty-five miles from Butte. Hotel accomodations in Basin are somewhat primitive, but clean and not impossible for a short stay. The rates are very reasonable. There are countless charming places to camp.

The most interesting route by car from the east is by way of the Black Hills and through Yellowstone Park into Montana. The shortest route from the sout-west is by way of Salt Lake City, but the motorist will find better roads and more beautiful scenery by going up the coast to Portland or Seattle and then into Montana by Spokane and the Coeur d'Alaine.

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May M. Afoah



BULLETIN

of the Shuttle-Craft Guild

for
September, 1936

Basin, Montana

Bags! We never seem to weary of making them; they change in shape and style from time to time but they do not seem to go out of fashion and have probably never been more popular than at present. Every woman likes to carry an attractive bag -- bags make charming and personal gifts. They are useful as well as ornamental, keep our belongings together and add an accent to any costume. The question for us is how to make them, and also how not to make them.

Perhaps nothing we make is more difficult to design and carry out than a bag. The thing can't be done effectively by taking a well-woven bit of material and sewing it into a frame. The piece of material must be specially designed for the size and shape of the bag to be made, and the mounting should be in a style and material to suit the special bag. A bag does not stay in one spot and finds itself in a variety of surroundings; it must be a self-contained bit of art. To be successful it should in some way express the personality of the owner, -- be either young and gay, old and sad, "smart" and sophisticated, witty, sweet, gentle or sharp, venturesome or timid, spendthrift or economical. It is a problem in psychology as well as a problem in handicraft.

A few things, however, every bag should be: it should be perfect in finish and workmanship, for instance. A sloppily made bag is an abomination, no matter how handsome the pattern and colors. And right here is where most hand-woven bags -- except those made by an expert -- are apt to give trouble. It is extremely difficult to fit a bag into an elaborate mounting and few people without special training and long practise can accomplish it satisfactorily. I confess I cannot. The way to avoid this difficulty is to make the kind of bag that looks best in a simple mounting. Fortunately hand-made fabrics usually look best in a simple, hand-made wooden mounting, so we really lose nothing by following this practise. If, however, we wish to produce very rich and elaborate bags we should either have the mounting done for us by an expert in this work or else take the time and trouble to become expert ourselves, -- and unless we wish to make an exclusive business of bags the latter is hardly worth while.

Another thing every bag should be is interesting. It should have a touch of novelty, of unusualness. It is not enough to be honest and useful. A bag is always an "accent" in personal effect and needs to be keyed higher than larger and more important articles. It should, of course, be beautiful also -- if possible -- but downright ugliness is far better than stupidity in a bag. A bag should also be easy to carry and should be of a shape capable of holding the things one wishes to carry about in it. It is astonishing how often these practical considerations are overlooked.

I think bag-making requires a special talent, when all is said. Anybody can weave a good coverlet or a good tweed fabric, or a nice honest rug -- but a bag! There is a real problem.

I recently saw a bag made by an Iggarote weaver in the Philippines that seemed to me very charming -- all that a bag should be. The weaver will probably not object to having it described in detail in the Bulletin. We may not wish to make bags exactly like his, but some of his methods we can use to advantage.

First, the mounting. This was a simple wooden affair, plainly hand-made and somewhat irregular, but well designed as a hand-hold and supremely simple as an attachment for a bag. This is shown on the diagram at (a). It will be noted that instead of a row of small holes across the bottom this mounting has a slot. The piece of fabric for the bag was made twice the size of the bag -- the two ends in plain tabby and the middle part in pattern weaving. The tabby fabric serves as lining for the bag. In mounting, the two plain ends of the piece were each drawn through the slot of one of the handles, and the ends of the fabric were then seamed together to form the bottom of the bag. The sides of the bag were then seamed to within a few inches of the handles; the fabric was arranged in agreeable folds and lightly tacked together below the handle, and the mounting was complete. Nothing could be simpler, and even I could do this in a finished and slightly manner. Ideal, it seems to me. This bag also had inner pockets sewed to the lining part of the fabric, and of course if these are desired they should be made before the mounting is done. They are indicated on the plan of the fabric shown on the diagram at (b).

The warp in this piece is a very fine "natural" cotton, set at 42 double ends to the inch. The fingers of savage craftsmen are so much more deft than ours that they handle these fine threads, and some much finer, without difficulty, but I believe we would get better results with a somewhat coarser warp. I suggest ordinary 20/2 natural cotton set at 36 ends to the inch. Tabby, of course, in the same material as the warp.

The pattern weft is a soft unmercerized cotton in black, somewhat coarser than the warp. Colored material could, of course, be used, and several colors might be combined if one wished.

The weaving was probably done on a primitive two-shed loom with the addition of a set of shed-sticks. However we can produce the weave in a much more convenient manner on an eight-harness loom, threaded as shown on the diagram. The threading can, of course, be woven in many different ways and would be a very useful threading if a number of bags were to be made. All could be different in effect without changing the threading.

Of course to reproduce the effect on a four-harness loom would be impossible without the use of shed-sticks. However, there are many small four-harness weaves that could be used instead of this particular threading and would give much the same effect if woven in bands as indicated. To use a large pattern would, I think, be a mistake, -- for this particular bag. The "Diamond" threading, or "Bird-Eye", or "Goose-Eye", or "Turkey-Foot" or the small pattern at Draft No. 4, page 158 of my Shuttle-Craft Book, or the threading used for so much Spanish weaving: 1,3,2,3,1,4,2,4, and repeat, are the ones I would suggest. The effect of the bag depends less on the figure than on the arrangement of the bands of pattern weaving, and a large pattern would break up this effect.

The arrangement of the bands, as indicated on the diagram, is as follows: $16\frac{1}{4}$ " in plain tabby (for the lining and the top of the bag); two or three tabby shots in color, two or three tabby shots in white; the small diamond figure; two or three tabby shots in white; two or three tabby shots in color. This border measures 1" across. Then $1\frac{1}{4}$ " tabby in white; figure in triangles for $2\frac{1}{2}$ "; $1\frac{1}{4}$ " white tabby. Repeat the inch-wide border; $1\frac{1}{4}$ " tabby; $2\frac{1}{2}$ " in the triangle figure. This brings one to the center of the piece of weaving, -- the bottom of the bag as made up. Weave $2\frac{1}{2}$ " in the triangle figure, reversing the triangles; $1\frac{1}{4}$ " tabby; the inch-wide border; $1\frac{1}{4}$ " tabby; $2\frac{1}{2}$ " in triangles; $1\frac{1}{4}$ " tabby; the inch-wide border; $16\frac{1}{4}$ " plain tabby.

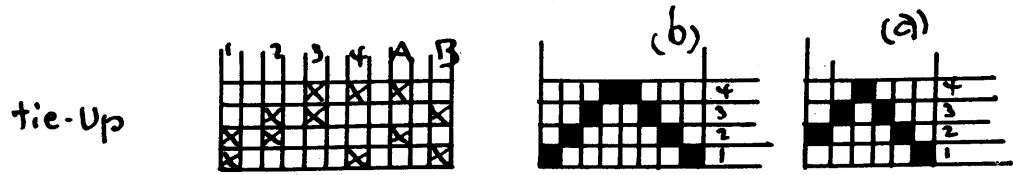
I do not know of any dealer who supplies handles similar to the one sketched, but I feel sure one or another of our members who make wooden bag-mountings would be willing to make them. The addresses of these members:

- Mrs. O.C.Houchin, Babcock-Selvidge Building, Billings, Montana
- Mrs. L.L.Robbins, Hastings, Iowa
- Miss Daisy Strong, 109 Adams Street, Greensboro, N.C.

The "leno" weave, as mentioned before, makes unusual and attractive bags. I made mine on carpet-warp set at 10 ends to the inch, with celophane "straw-twist" in a double strand as weft. Jute could be used instead of celophane if one preferred. Any stiff weft-material would be suitable. When made in this way the bags resemble a light openwork basket. Braided handles of the weft-material make a suitable finish.

I have been using part of the rug-threading given in the August Bulletin for a set of curtains, and find it a very satisfactory pattern for the purpose. It is unusual and interesting without being startling. The same threading would be excellent for bags and could be woven in many different ways and with many color-combinations. The part of the pattern I am using is the first 140 threads of draft (c). I think I shall call this threading "The Hesitation Twill." It has an interesting movement and I think most people would find it pleasing.

We are indebted to one of our members, Miss Elizabeth Biddle Frost, for an interesting suggestion that could be used with good results for a bag on the plan of the Iggarote bag but done in coarse material. In the sample pieces sent me she has used a coarse unmercerized cotton warp set at 18 ends to the inch, with tabby like the warp and pattern weft of coarse knitting yarn. The two threadings used are given below. For bags I should prefer draft (b) which gives an effect in the plain part of two threads together, two single threads, and two together again. This plain part when woven in regular tabby alternation gives a striped fabric. It may also be woven this way: tabby A, double, tabby B, tabby A; tabby B double; tabby A, tabby B, and repeat.



Drafts for "Biddle's Delight."

On one of the pieces Miss Frost has woven an interesting narrow border as follows: Treadle 4, treadle 3, treadle 2, treadle 1, one shot each in brilliant green wool, -- no tabby between pattern shots. Treadles 3,2,1,4, in orange wool, -- no tabby. Treadles 3,2,1,4, in blue, -- no tabby. Repeat in orange, and again in green.

The pattern when woven: treadle 3, twice; treadle 2, once; 1, twice; 2, once, and repeat makes an attractive little diamond figure. A tabby should be woven with this.

There are a number of other attractive variations that suggest themselves. The pattern will be useful for a variety of small pieces.

Miss Frost calls her little pattern "Biddle's Delight" after the fashion of the old-time weavers. She writes me that she is a high-school girl of fifteen and is greatly interested in her weaving.

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The Bernat loom is finally completed. I have received one of these looms from the Bernat Company and have been preparing a set of instructions and patterns to be supplied with it. The loom in its final form is a loom of the "jack" type, operated by an ingenious arrangement of coupers placed under the harnesses instead of in the top-castle as in most looms of the type. It is equipped with two warp-beams -- a steel beam to take the spools of prepared warp and a plain beam. It has six treadles and our standard four-harness tie-up, and weaves 30" wide. One of the novel and convenient features is a folding frame which makes it possible to move the loom about easily. It could also be put away in small space when not in use. The frame when open is rigid, and the loom is provided with a good beater and shuttle-race. I find it a very nice little loom to weave on as it is light in operation and opens a good shed. It is also an attractive little loom in appearance, which means a good deal when one has a studio or when one lives intimately with the loom. It is nicely finished, and a convenient box in the top-castle holds shuttles, bobbins, extra heddles and so on very conveniently. The price of the loom is \$40.00 f.o.b. the Bernat plant in Jamaica Plain Massachusetts.

Mr. Bernat will allow the Guild a commission on looms sold through my office, and of course these commissions will help our work along so I hope anyone wishing to purchase this new loom will do so through me.

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We have another new loom this month. Mrs. Osma Couch Gallinger who is a member of the Guild, has sent me her attractive folders to be sent out with this Bulletin. I am sure all our members will be interested to learn of her project and will enjoy visiting her studios when in her part of the country. I have not myself seen her looms or woven on them, but they are very attractive in design, I think, and would fit in well with modern furnishings.

It has always been the Guild policy to announce through the Bulletin any special equipment manufactured and supplied by Guild member. There is no charge for this. Of course unless I have actually used the equipment myself I cannot give a definite recommendation, however, and correspondence should be addressed to the member offering the equipment rather than to me.

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May M. Atwood