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The Shuttle Craft Guild
 Handweaver's BULLETIN
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"Was invited to a birthday party, and it was rather wonderful just to reach into my weaving trunk and come up with a hand woven gift," is a comment in today's mail from a fairly new weaver. The "Gift Trunk" is a splendid idea. Make one or two extra articles on each warp for the Gift Trunk and you'll never be at a loss, nor rushed at Christmas time. Why not start the Gift Trunk with a special project? We suggest towels in red and white checked linen -- luxuriously sized at 18" x 36", or smaller, fine linen towels for drying choice glassware. Probably your friends will be shocked at the idea of using a beautiful handwoven towel for wiping dishes, and will use one at first as a table runner or even a wall hanging, but this is a pleasant kind of shock. Actually, this is a pitactical luxury which will cure anyone of the "flour sack" towel. While you're at it, make half a dozen for yourself, and You'll agree.

KITCHEN CURTAINS of LINEN

With eyes focused on the kitchen -- and if one reads advertisements in current magazines it would seem that the kitchen has become the focal point of the modern home -- we look at the problem of kitchen curtains. With advertisements and articles urging new equipment, new-type arrangement, new floors, new cupboards, new floors, curtains seem to be the one point of kitchen-interest which is largely neglected. But despite all the other desirables, there is probably not an item which can change the aspect of the room and brighten the outlook of the homemaker, and with less expense, than new kitchen curtains.

In January one special type of kitchen-linen design was taken up: the red and white checked linens, and this subject will be continued, but here is a completely different type of design, and one which may be adapted to many interpretations. Here are kitchen curtains made of linen, and as gay and beautiful as a kitchen should be. Light weight and translucent, the curtains have vertical color stripes which curve in lozenge or chain fashion and are stronger than the main fabric in both weight and color emphasis. Though the stripes in the model curtains were in four colors and spaced regularly, every four inches, this could be modified by changing the warp spacing and using a single color, or any desired group of colors for the stripes.

Experiments indicated that the very strong, curved outlines which make the stripes look like chains, could not be achieved by any threaded and treadled design, on either four or more harnesses. Therefore the warp bouquet, or Brooks bouquet, technique was used for gathering the warp groups where they narrow. This was an effective method and it wove quickly and easily, as was

proved by the weaving of a 20 yard long, 40 inch wide warp in this manner. In fact, the making of the bouquets enhanced the interest of the project, as many yards on a straight treadling and shuttle-throwing project is apt to be monotonous.

Although six harnesses were used for the threading, the four-harness version of the design gives an effect so similar that the project is as satisfactory for the four-harness loom as for the multiple-harness loom. Here is the plan, according to the model curtains (shown in the PORT-FOLIO sample):

Material: 7/1 linen. Davis Cordage linen is the type which was used. (2100 yards per pound, \$3.55 for colors) but the Frederick Fawcett 8/1 (2400 yards per pound, \$2.70 for colors) would serve as well. O'Kelley, a medium green, was selected for the bands between the colored warp stripes, and for weft throughout. This required 8 pounds of green 7/1 linen (7 pounds for 8/1) and one tube of each of the stripe colors.

Warp color arrangement:

11 ends pink
37 ends green
11 wild cherry
37 green
11 yellow
37 green
11 conifer green
37 green
11 yellow
37 green
Repeat this.

If a stripe is desired at both sides, add
11 pink.

Sley: 12-dent reed. Arrange the 11 ends of the color stripes: 2, 1, 2, 1, 2, 1, 2.
 Leave 2 dents unsleyed.
 Sley the 37 green ends at 1 per dent.
 Leave 2 dents unsleyed.
 Repeat throughout. The complete rotation thus requires 48 dents, four inches.

Thread: Four-Harness Draft

48		11	
		4 4	4
		3 3	3 3
2 2	2 2		2
			1
	37 green ends	11 colored	

Tie-up:

4	4	4
3	3	3
2	2	2
	1	1
	1	2
	a	b

Treadle: 16-shot repeat

a, 1,
 a, 2, a, 2,
 a, b, a, b,
 a, 2, a, 2,
 a, 1

One shot on each of these sheds, repeated throughout. On the first shot of the rotation, in the a shed which is underlined, make the bouquets around the six top-warp threads of each color stripe.

WEAVING BOUQUETS

Work bouquets from right to left.

Take the shuttle into the a shed, under the six stripe ends, and withdraw it through the warp. Carry to the right and insert in the shed, continuing it from the selvage, to the end of the second color stripe, and withdraw. Take it back to the right, over the six top warp ends of the second stripe, insert, and carry in shed to end of third stripe. Continue across warp in this manner. Pull the weft thread firmly throughout, to draw the bouquets into firm, tight groups.

Six-Harness Draft										
48						11				
						6		6		6
						5	5 5		5	
						4		4		4
						3		3		3
2 2						2 2 2				

37 green ends						11 colored				

Tie-up:

6	6	6	6		6	6	6		6
5	5	5		5	5		5	5	5
4	4		4	4	4	4		4	4
3		3	3	3	3	3		3	3
2		2		2		2		2	2
	1	2	3	4	5	6	7	8	a b

Treadle: 16-shot repeat, 1 shot per shed:

1, 2, 3, 4,
 1, 2, 3, 4,
 5, 6, 7, 8,
 5, 6, 7, 8.

On the first shed of the rotation, the treadle 1 shed which is underlined, work the bouquets. Beat to place about 12 shots per inch.

Finish: Washing and ironing from wet to dry was the only finish this fabric required. The curtains are colorful, soft and translucent, and they drape beautifully when hung with double fullness -- the curtains twice as wide as the space in which they hang. If less fullness is desired, the curtains should be crisper and may be starched. For valences and ruffles, the fabric was cut lengthwise to make the stripes extend horizontally.

A dinette table cloth to match the curtains was made by substituting $1\frac{1}{2}/1$ linen for the $7/1$ as weft.

RED and WHITE CHECKED LINENS, Continued(18) Checks Outlined with Black and White.

This design calls for a light weight linen for the main fabric, and heavier linen for making the outlines. A good combination is 40/2 linen, with outlines of 20/2 or of double ends of 20/2. Or it may be 20/2, with outlines of single or double 10/2. Sley at 2 ends per dent throughout, whether single or double ends are used for the outline. Draft:

6					6					6
5					5					5
4	4	4	4	4	4	4	4	4	4	4
	3	3	3	3		3	3	3	3	
	2	2	2	2		2	2	2	2	
16 ends white					16 ends red					

Place 1 single or double end of black on harness 5 throughout, and one single or double end of white on harness 6 throughout.

Tie-up:

6	6	6	6	6	
5	5	5	5	5	
4		4	4		
3	3				
2		2	2	2	
1	1			1	
	1	2	3	4	5

Treadle: 1, 2, 1, 3, -- 4 times with red (16 shots)
 5, with black as in warp
 6, with white as in warp
 1, 2, 1, 3, -- 4 times with white (16 shots)
 5, with black
 6, with white
 Repeat.

(19) Atwater-Bronson Squares with Tabby. This two block arrangement of the Atwater-Bronson weave requires six harnesses because the floats of the two blocks are turned in opposite directions as in Number (14). The floats, half in warp and half in weft, thus weave in all one color, white on one side and red on the other. The tabby squares are in solid colors, red and white. Draft:

36						18						
6	6	6	6	6	6							6
5		5		5								5
4	4		4	4	4							4
						3	3	3	3	3	3	3
						2	2	2				2
												1
18 white ends						18 red ends						

Tie-up:

6		6		6
5	5		5	
4	4	4	4	
3				3
2	2			2
1		1		1
	1	2	a	b

Treadle, 1 shot per shed:

b, 1, b, 1, b, a
 repeat 3 times and
 add b at end, or
 subtract a -- white.
 a, 2, a, 2, a, b,
 repeat 3 times and
 add a or subtract b
 -- red.

There is an inevitable irregularity in this weave which necessitates that the weft stripes have either one more shot, or one fewer shot, than the ends in the warp stripes. However, the irregularity does not disfigure the fabric. (Sample of this weave in 40/2 linen is given in the January PORTFOLIO.)

(20) Small Checks, Tabby and Basket. The full red squares in this pattern weave as 4-thread basket, while the balance weaves as tabby. This attractive little pattern, which is better in the coarser thread, is found in VAVMONSTER by Malin Selander, page 21.

Draft and Tie-up:

					16		8				
6			6	6		6	6				6
5			5	5	5		5	5			5
4	4	4					4	4			4
3	3	3					3	3			3
2		2		2					2	2	2
1	1		1		1					1	1
	1	2	3	4	a	b	8 red				8 white

Warp 8 white and 8 red throughout. Thread the white on harnesses 1, 2, and the red on harnesses 3, 4, 5, 6. Weave:

a, b -- alternated, 8 shots, with white
 1, 2, 1, 2, 3, 4, 3, 4 -- 8 shots with red
 repeat.

(21) Checks in Jeans Twill. Except for the Log Cabin Checks, Number (8), all previous check designs have had three different color areas: all white, all red, and red and white mixed 50/50. The Log Cabin had only two design areas but both of these were of 50/50 mixed red and white. The checkerboard type check with only two color areas, alternated, may be achieved only on six or more harnesses. In none of the checkerboards can pure colors be achieved but they can be approached. The warp for the checkerboards is in all one color and the weft is in all the other. The simplest of these weaves is based on the 3-harness Jeans Twill or Genes Twill. (Derivation: from the town of Genoa, Italy, where it was once made commercially and first known as Genoa Cloth.) Two 3-harness blocks are arranged on six harnesses in the Double Twill manner, to give warp-emphasis and weft-emphasis blocks with the twill lines running in opposite directions. Each block has two thirds of one color and one third of the other, giving a color domination in the alternate squares.

Draft and Tie-up:

6		6	6			6
5	5		5			5
4	4	4		4		
3			3		3	3
2		2		2		2
1	1			1	1	
	1	2	3	4	5	6

6	6	6	6					6
5	5	5	5					5
4	4	4	4					4
				3	3	3	3	3
				2	2	2	2	2
						1	1	1

Treading order follows the draft exactly:

1, 2, 3 -- repeated four times

4, 5, 6 -- repeated four times.

The draft is arranged merely as an example.

Blocks may be any size or proportion. By considering 1, 2, 3 as the threading unit for Block A, and 4, 5, 6 as the threading unit for Block B, any two-block Profile may be used as the pattern arrangement. Set warp closer than for tabby.

(22) Checks in Double Twill. By using the 4-harness twill arranged in two blocks on eight harnesses stronger color contrasts between blocks may be achieved. The warp and weft floats are under one and over three, or the opposite, making all of the blocks three-quarter value in color. For satisfactory quality this weave requires a closer warp setting than for tabby, or for the Jeans Twill. Instead of 30 per inch, use 36 to 40 per inch, and instead of 24 per inch, use 28 to 30.

This is an unusually high-quality weave and is very useful for many applications in which contrasting color areas with simple, severe outlines, are desired. As with Number (21), the checks may be of any desired size, or a two-block Profile may be used as the pattern, considering 1, 2, 3, 4 as the A unit, and 5, 6, 7, 8 as the B unit. Warp is in all one color, and weft in the second color.

Draft:

8	8	8	8							8
7	7	7	7							7
6	6	6	6							6
5	5	5	5							5
				4	4	4	4			4
				3	3	3	3			3
				2	2	2	2			2
				1	1	1	1			1

Tie-up:

8		8	8	8				8
7	7		7	7			7	
6	6	6		6		6		
5	5	5	5		5			
4				4		4	4	4
3			3		3	3	3	
2		2			2	2		2
1	1				1	1	1	
	1	2	3	4	5	6	7	8

Weave: 1, 2, 3, 4, -- repeated,
5, 6, 7, 8, -- repeated.

(23) Damask Checks: The means for further increasing the color contrasts in two opposing blocks to the point where each, for all practical purposes, is full color, lies in the Satin weave, used as Damask. The Damask technique will be taken up in the March BULLETIN.

The twenty-three methods for weaving checks given in the January and February 1956 BULLETINS, cover the major check techniques. Although red and white linen has been the color and material suggestion throughout, this has been merely an example. These many weaves and techniques are appropriate for the full range of textile fibers, if correctly applied. So the usefulness of the weaves is by no means limited to the example situation of red and white checked linens.

EARLY SHUTTLE CRAFT GUILD BULLETINS

1956 is the thirty-third year in which the Shuttle Craft Guild BULLETIN has been published for handweavers. The BULLETIN was the first periodical in the United States devoted entirely to the field of handweaving, and most specifically to giving instruction in handweaving. It was started by that master of handweaving, Mary M Atwater, who has long been known as The Dean of American Handweaving, and written and published by her for almost twenty-three years. There have been a total of 376 Shuttle Craft BULLETINS published, 263 of these written by Mrs Atwater before her retirement from active participation in the Guild in 1946, and 10 more since that time. Within these 273 BULLETINS by Mrs Atwater is a great treasure of information for the handweaver.

Realizing how much value modern handweavers could gain from these out-of-print writings of Mrs Atwaters, handweavers often ask us why we do not reprint the early BULLETINS, to make them once again available. The reason is that along with the early weaving designs, which are still valuable, is a great deal of information on securing yarns, equipment and looms, and on merchandising this new handcraft product, and on exhibits, which is no longer significant. In the early days of handweaving, the weaver had to devise and adapt his sources, and doing this was as important as learning about weaving. By now, these problems have become altogether different. Another reason is that when Mrs Atwater published the SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING in 1928 she included in it the most important material which had been given in BULLETINS to that date; and with the publication of the revised edition of this book in 1951, and BYWAYS IN HAND WEAVING in 1954, again appeared much material which had previously been introduced in the BULLETIN. Further early-BULLETIN material has appeared as articles in THE WEAVER,

HANDWEAVER AND CRAFTSMAN, and Lily Milla PRACTICAL WEAVING SUGGESTIONS. But with all of this, there are still treasures of information in the old BULLETINS which would be as valuable to the present-day weaver as to the weaver in the early days of the revived craft. Mrs Atwater's writings are always full of wisdom, fine judgement, and excellent design.

Therefore we have decided that it is now time to reprint a series of articles from the early BULLETINS, and we start these articles by Mrs Atwater in this issue. They will appear frequently, if not every month. They will not be given in chronological order, but will be selected according to the main subject treated in the BULLETIN.

Although Mrs Atwater retired in 1946, she is still active in the handweaving field, through her articles, and through the Workshops, or "Conferences" as she prefers to call them, which she gives in various parts of the country every summer. And all handweavers hope for a new book from her soon. Mrs Mary Atwater, who celebrated her 75th birthday in February 1953, remains THE DEAN OF AMERICAN HANDWEAVERS. Her present address is 6120 South 23rd, E, Salt Lake City 7, Utah.

THIN CURTAINS

by Mary Meigs Atwater

(From the Shuttle Craft Guild BULLETIN, April 1926)

For a group of windows, thin scrim curtains over the glass is a conventional but satisfactory arrangement. For windows near the street level it is pleasant to put fairly deep border in pattern weaving across the bottom of the thin curtain. This insures privacy and still allows plenty of light to come in at the top. Such a border may be in linen -- either

colored, white or natural -- in mercerized cotton, silks, or woolen yarns. Any threading with a small figure will be satisfactory -- the twill threading, "Goose-eye", "Rosengang" and "Monk's Belt" are especially good.

Egyptian cotton -- 24/3 -- set at 20 or 22 threads to the inch gives an open scrim. Set at 24 to the inch, a somewhat heavier fabric but still not too heavy to go over the glass unless a great deal of light is desired.

Weavings in the twill and goose-eye threadings can be used for borders in curtain weaving with excellent effect. Weave first a plain scrim for 8" or 10" -- for a deep hem. Care must be taken to put in just the same number of weft shots to the inch as there are warp ends in the reed. Experiment a little in order to get the correct beat, and remember to make due allowance for the stretch of the warp. Take the tension off before measuring, and in order to be perfectly sure of the result it is advisable to weave a small sample and wash it. Allow generously for shrinkage.

The width of the border depends, of course, on the height of the window. Remember that to divide a space exactly in half or exactly on the quarter line is as a rule disagreeable to the eye. It is an excellent thing to take a long strip of paper and measure off the height of the window and the exact width you wish the border to be. This strip of paper you can use as a gauge and you will find it valuable in making your curtains match.

A wide border looks best with several narrower borders on either side of it. For instance, make a line of color -- three shots, on two opposite sheds -- with the darkest color to be used in the border: for instance, treadle 1 once, treadle 2 once, treadle 1 once, in black. Then weave two or four shots of plain tabby, followed by a border, say 3/4" wide.

Repeat the tabby shots and the line of dark color on opposites. Put in, then a number of shots of plain tabby -- eight or ten -- repeat the dark line on opposites and the two or four tabby shots. Now put in your wide border. This may be a single wide stripe of pattern weaving, or a group of narrower stripes -- say five stripes $1\frac{1}{4}$ or $1\frac{1}{2}$ " wide separated by the two or four plain tabby shots and the line of dark color on opposites. After this broad border repeat the tabby shots and the narrow borders with which you began.

If the window is high and narrow it is well to repeat the narrow borders at intervals of a foot or 18". If the windows are not high it will be enough to repeat the narrow borders -- or a part of the broad border if preferred -- just below the heading at the top.

Almost any kind of yarn may be used for these borders. We have used Fabri with excellent results -- especially for weaving on opposites in narrow stripes of color. For more formal or severely Colonial effect, homespun yarn is better.

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Further notes from The BULLETIN for April 1926

One of our correspondents brought in, the other day, a handsome fabric woven in one of the "Bronson" threadings using the same weight of material for both warp and weft. The piece was in quite heavy wool yarn -- a green for warp and a blue for weft -- the warp being set fairly close together. Woven in this way the pattern appears in warp on one side of the fabric and in weft on the other. For draperies this weave would be very handsome warped in Shetland yarn and woven in artificial silk (rayon).

FALSE TIES --(For making off-balance tie-ups on a Counterbalanced loom)

In weaving (unbalanced sheds) on a (counterbalanced) treadle loom it may prove difficult to get a clear shed with the two pattern treadles -- which are tied each to bring down one harness only. It will probably be found that of the three harnesses supposed to go up on these sheds, one will rise too high while the other two will move very little. This may be corrected by putting in a "false tie". Hold down the offending treadle, or have some one hold it down for you, and with the shed open make a tie to the harness that rises too high, drawing this harness down level with the other two rising harnesses.

The above note from the April 1926 Bulletin is quoted because a number of the 4-harness weaves given for the red and white checks, require unbalanced tie-ups. Counterbalanced loom weavers may manage the problem in the manner described.

Therad bendups

My dear Guild Member:

News Letter

In the January BULLETIN we announced that the new Shuttle Craft Guild membership seals could not be sent until February. Then, just as we were starting to put the BULLETINS into the envelopes, they arrived. By delaying the mailing a day, we were able to send them last month. We hope that all Shuttle Craft Guild members will wish to use these seals on letters which have anything to do with handweaving, and on letters to weaver friends. We didn't know how many each of you would need, but if your supply is inadequate, just write for as many more as you want. These are for the use of all individual Guild members. For local Guild organiza-

tions, the seals may be used on all organization correspondence, but the individual member is not entitled to them for personal use unless he is also a member of the Shuttle Craft Guild.

We deeply appreciate the concern for us which many Guild members felt on reading about the disastrous Northern California floods which surrounded us. We around Clear Lake were fortunate, as the lake could handle the runoff. The lake level has risen ten feet, which is a lot of water in a lake 25 miles long, and waves are washing the edges of our lawns, but we shall appreciate this high water next summer.

We have decided to continue the special price offered before Christmas of \$3.25 for the full set of 48 STYLES sheets. This price is for Guild members only the general price continues to be \$4.50.

Part III of the HOME STUDY COURSE is beginning to take final form, and will be ready for mailing in March. We shall accept pre-publication orders now, for mailing as soon as it is ready. The price is \$10.00. General subject matter deviates in detail only from that outlined on the enclosed sheet. On the enclosed HOME STUDY COURSE sheet, we have attempted to answer the questions which are asked about this study material. We are tremendously pleased, and stimulated toward completing the five parts as soon as possible, by the almost overwhelming letters of appreciation we have had from weavers who have secured Parts I and II. So I feel that we are doing a worth-while, helpful job on this.

Of all the travel circulars which come to us, none has aroused such frustrating desires as that for the "Art" tour of the Orient conducted by the artist Jade Snow Wong and her husband, leaving Easter Sunday by Pan-American. We hope some Guild member will be in the party and tell us about the experience.

Sincerely yours, *Harrist Tidball*

The green sample with the colored Bouquet stripe is the kitchen curtain fabric. The treadling sequence has been abbreviated to: 1 (bouquet pick-ups) 2, 1, 2, 3, 4, 5, 6, 7, 8, 7, 8, on the 6-harness threading, to permit two bouquets on each sample. The 4-harness weave looks very similar, but less warp emphasis in the stripe. Davis Cordage 7/1 linen used.

The second sample in the lovely rose-violet shade is a special bonus for 4-harness weavers. The linen is 20/2 from Frederick Fawcett, 129 South Street, Boston 11, Mass. It is set and woven at 24 per inch. The draft is RAIN DROPS from Mary Atwater, Shuttle Craft Book of American Handweaving, number 276, page 266 (revised) modified as follows to Huck convention:

50				24			
4	4	4	4	4	4	4	
	3	3	3		3	3	
		2	2	2		2	2
			2 times		4 times		

4	4			
3		3		3
2	2		2	
1				1
	a	1	2	b

Weave: a, 1, a, 1, a;
 b, 2, b, 2, b;
 one shot in each shed,
 repeated throughout.

Rising-shed tie-up for weft floats on top.
 Sinking-shed tie-up for warp floats on top.

This is one of those very simple fabrics of great beauty. The yardage was so lovely that we were quite unhappy about cutting it into small samples -- unless you enjoy it too.

