

Shuttle Craft Guild      Virginia City, Montana  
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The Shuttle Craft Guild  
Harriet D Tidball, Editor



### DESIGNING DRAPERIES FOR THE HANDLOOM

Handwoven draperies, the ambition of almost every handweaver, the present day ultimate in handwoven textiles. For this largest and most important interior decorating textile, almost every type of fabric, woven in almost every kind and color of material, in almost every technique, can find its appropriate place. It is this breadth and diversity which makes the drapery field a challenge to the handweaver.

Planning a drapery for a particular room lies in analyzing the requirements of the room, selecting the technique, materials and colors which will interpret these requirements. The processes of preparing the warp, dressing the loom, and weaving the fabric actually take secondary place. When the designing is finished, all that is required is the ability to beam a long, wide warp, and to "shuttle push" with moderate efficiency. Therefore the drapery weaver is primarily a decorator and a designer.

The various points which must be considered in designing drapery material for a specific room are listed below, and these points may be used as a check-list or guide for designing. It is suggested that the weaver approach his problem systematically and actually write down the answers to all of these points; as though the problem were being presented to a designer who had never seen the room and who did not know the family who uses the room.

1. Type of room. (Livingroom, diningroom, kitchen, play room, nursery, bedroom, girl's or boy's bedroom, study, etc.)
2. Dimensions of room. (Floor size and plan, height of ceiling, number and size of windows.)
3. Orientation of room. (Direction windows face, amount of light penetration from undraped windows. Should windows be treated to reduce the light penetration or to permit the maximum, should windows be covered to shield the view

from the outside into the house, or should they be uncovered to make the most of a beautiful view?)

4. Period decoration. (Is the room normal miscellaneous modern, is it decorator's Modern, Early American, ranch style, Cape Cod, etc?)
5. Color scheme. (With what pre-existing colors, or color scheme must the draperies harmonize -- color of rug, walls, upholstery, pictures?)
6. Effect to be achieved. (Are the draperies to do something special to the room -- to lower or heighten the ceiling, such as to make it look lower or higher, to make the room look smaller or larger, to make it appear more cozy or more formal, to change the proportions of the window openings?)
7. Pattern requirement. (Is the room too "busy" with patterned textiles such as figured rugs and flowered slip covers, and needs quieting, or is it plain and needs a dramatic drapery treatment? Should the drapery be unobtrusively plain, have horizontal, vertical or diagonal lines in strong emphasis or in shadow stripes, or are geometric or flower-like patterns in order. If striped or patterned, should the figures be large and bold or small and spotted?)
8. Size of drapery. (Should the draperies hang from the top of the windows to the floor, to the bottom of the wood trim, or to the window sill? Should they hang from the outside of the wood trim to cover the edge of the window, or from the inside of the wood trim and over part of wall at the side? Are they to hang in a permanent drape or are they to be pulled across the window? Are they to hang at only one side of a window as an asymmetrical arrangement, or as two equal strips balanced on both sides?)
9. Method of hanging. (Are they to hang under a cornice, under a valance, under a drapery swag, or simply on a rod?)
10. Personality of the group which will use the room. (This is always an important consideration and means, what does the family like in color, pattern, texture, formality, lighting?)

When these ten questions have been answered, a mental picture of the proposed drapery has been created, and at this point the decorator becomes

the textile designer. For the actual interpretation of a decorating idea into a suitable and practical textile, there is now a second list of stages.

1. Selection of weaving technique which will adequately interpret the design points such as weight of textile (transparent, translucent, opaque), color or colors (single color, mixed colors to give a single color effect, two or more distinct colors), pattern (horizontal, vertical or diagonal stripes, all-over geometric, all-over florid, small or large figures, strong or shadow stripes or patterns), the texture desired (smooth surface, rough surface, deep texture, contrasting smooth and rough in stripe, spot or pattern, or casual).
2. Selection of materials which will correctly express the desired textile weight and type, are appropriate to the selected technique.
3. Selection of the color or colors which will harmonize to give the desired color effects when viewed close up and from a distance.
4. Determining the correct number of warp ends per inch and the desired width of fabric.
5. Selection of pattern, suitable to the technique, which will give the desired pattern and texture and permit the use of colors as desired. This often necessitates writing an original draft, rather than thumbing books.
6. Arranging the selected draft, and the warp colors if more than one are used, for the total number of warp ends. This involves the placement of stripes, patterns, or texture units to give a harmonious effect, and consideration of the arrangement with relation to seams if the drapery is to be of more than one strip, so that there will be no pattern break at the seams, and so the seams are almost invisible.
7. Selection of suitable weft material to give the desired texture, color and pattern effect.
8. Development of the correct tie-up and treading order to give the desired texture, color, and pattern effect.

The process of textile designing will involve a great deal of study of yarn samples, probably ordering small quantities of different types and colors of yarns for sampling, and the actual threading and weaving of one or more sample warps to

develop and prove the ideas selected during the eight designing steps. The trial and error method, through actual sampling, is the only way to arrive at a well worked out design. Sample warps should be as generous in width as is feasible, as the draping qualities and the pattern arrangement of a fabric are not revealed in a 3 or 4 inch wide strip, nor are the technical problems of a composit warp, if such is to be used, evident in a narrow warp. The warp should be long enough so that different weft materials, colors, and treadling orders may be experimented with, and so the warp may be rethreaded to try a different technique or pattern, if the first experiment does not prove successful.

A little sketching on paper of the total effect is a concrete guide for the designing, as is the study of models, and of pictures of rooms, draperies and textiles. And do not hesitate to visit drapery departments in stores for the purpose of analyzing power-woven drapery fabrics, and styles in drapery materials. Accept good ideas from any source.

The sample weaving will give the weaver a basis for estimating the amounts of different types and colors of materials needed for the total project. In planning the length of the warp, be sure to be generous. The problem of warp take-up is one which cannot be determined accurately from a sample, and there is no more distressing situation than finding oneself short a few inches from the required yardage. Better to have a yard or two of warp in excess. And it is wise to allow extra length for experimenting on the full width warp, and for adjusting the weave and acquiring the rhythm of the weave. A yard or two of warp left after the project is finished is one of the weaver's most valuable luxuries as it is on this "free" warp that one can try all the ideas which have come during the shuttle-pushing stage. And a pillow cover or two, or a foot stool, woven differently but to harmonize with the draperies, is always in order.

A series of articles giving specific window drapery designs is planned for this and subsequent BULLETINS. The subjects will be those mentioned in paragraph one, under textile designing. Each article will take up one problem, with variations suggested to meet more than one decorating circumstance.

It may be that many weavers will be able to use the actual suggestions and drafts given, with modifications only in colors. The PORTFOLIO supplement to the BULLETIN will contain samples of the suggested fabrics which, along with the drafts and weaving directions given, can serve to eliminate the long and usually costly process of sampling. However, the decorating problem remains, and before any suggestions are followed, it is necessary to evaluate and adapt the textile according to the 10 decorating points.

### TRANSPARENT WINDOW DRAPERIES IN DOUPE LENO

The drapery problem selected here is that of a transparent window curtain which may be used to cover an entire window for modifying strong sun penetration or to cut out an outside view of the interior while retaining a bit of view from the inside out. The design is also appropriate for the billowy, cloud-like, tie-back curtains. Curtain I is very transparent, Curtain II is less so. The simple, 4-harness doupe leno has been selected as giving the most open fabric of the most practical, long-wearing and inexpensive type, adaptable to a fairly wide range of variations to suit different decorating situations. Though not often used, the technique is easy enough.

#### CURTAIN I

##### Warp Selected:

Cotton, 24/2 in steel grey, beamed at 24 ends per inch, threaded double (2 ends per heddle). The fine thread used double gives a much more delicate effect than heavier thread used single, and is less costly. Figure thread requirements on the basis of about 9,000 yards per pound, rather than the listed 10,000. One pound of 24/2 will make a warp 36" wide and 8½ yards long. In figuring yardage requirements the unusual warp take-up in the leno must be considered and about 25% added for this. Thus, for 12 yards of curtain material, add 3 yards for take-up and 1 yard at least for loom waste and experimenting or a 16-yard warp. If a long warp is planned, it is economical to purchase 48 2-ounce tubes and beam sectionally.

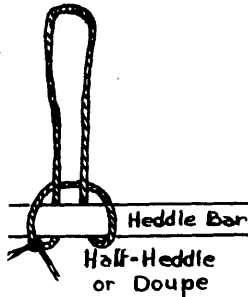
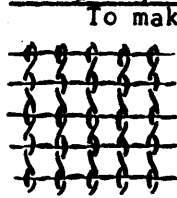


Weft Selected:

The weft, selected to give a very delicate effect, with a crisp texture, is a rayon and mohair twist. This material is available from the Shuttle Craft Guild. The slightly rough, hairy texture of the yarn serves to grip the leno twists and keep them in place. A good alternative weft, particularly if a color is desired, is 7/1 linen.

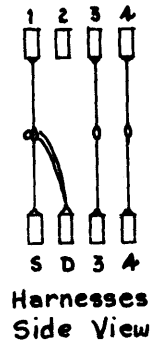
Color Selected:

Since the desired color effect was a silvery off-white, the 24/2 warp was steel grey, and a few shots of silver metallic were incorporated into the design. The weft material is pure white, so white or natural warp could have been used. Topaz warp with a little gold metallic in the weft would give a warm, golden glow. Other suitable warp colors would have been pink or orchid, to give a blush effect, light blue or light green for a cool effect. Only very light tints should be used, and the glint of the metallic is optional.

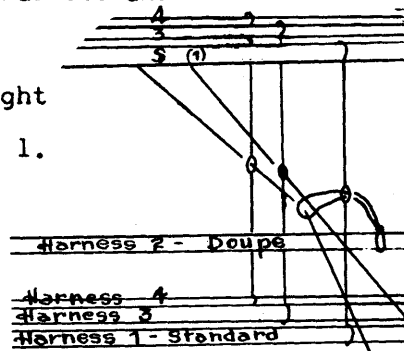
Threading Directions:

To make the leno or marquisette twist, the entire warp must be threaded with two ends per heddle on harnesses 3 and 4 alternately. If using a multiple-harness loom, use the two back harnesses. Tie doupe half-heddles, sufficient for one doupe for every 2 double warp ends, or 6 per inch. Remove the heddles from harness 2 and hitch the doups onto the bottom heddle bar, with the knots on or near the bar. The doupes must be measured carefully, and tied so that all are exactly the same length. To measure, loop a strand of the doupe cord to the bottom bar of the second harness and tie the two ends together so that the top of the doupe reaches exactly the top of a heddle eye on harness 1. A loop of the cord may be placed through the heddle eye and held in place with a match stick, while tying. To tie the remaining doupes, make a guide board by driving two finishing nails into a board, to measure the exact size needed, and tie lengths of cord

around these with tight square knots. Cotton carpet warp may be used for the doupes, but if the leno project is a long one a strong, several-ply linen should be used. A 9-ply linen from Hughes-Fawcett has made satisfactory doupes, as has the 7/3 linen carpet warp sold by the Shuttle Craft Guild.



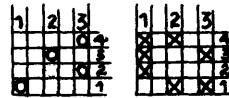
Before threading the doupes, raise the second harness so that it is an inch or two above the others, and wedge or tie it into this position. Harness 1 is called the Standard harness and heddles on this are used as standards, to support the doupes. Take the first doupe at the right and thread it through the first standard on harness 1.



Carry the first double warp end threaded on harness 3 over the loop and let it hang to the right. Take the second double warp end (from harness 4) and draw it through the loop end of the doupe, in front of the standard. Thread the entire warp in this manner, using one doupe threaded through a standard for each pair of warp ends, carrying the one threaded on harness 3 over the doupe, and the one threaded on harness 4 through the doupe. Sley in a 6-dent or a 12-dent reed, sleying pairs of double warp ends in each dent of a 6-dent reed, and skipping a dent alternately with a 12-dent reed. If it is necessary to use a 15-dent reed, the sley may be irregular: a pair of double ends through the first dent, skip 2 dents, a pair of double ends, skip 1 dent, across the entire warp. Or the warp may be beamed at 30 ends per inch, 15 double ends.

The Tie-Up

Three treadles make the entire tie-up. The leno twist is made on treadle 1 by tying harness 1 alone. The second treadle makes tabby a by raising harness 3 alone. The third treadle makes tabby b by raising harnesses 2 and 4. The sinking-shed tie-up is indicated above by "x's".



Weaving Directions:

Two textures may be produced on this threading, plain weave made by alternating treadles 2 and 3, and leno twist weave by alternating treadles 1 and 3. Treadle 3, the b tabby, must be used for each alternate shot, regardless of which texture is being woven. The leno shed made by treadle 1 is a forced shed and consequently is very narrow. The wider the distance between the base threading harnesses and the doupe and standard harnesses, the better the shed will be. To weave the leno shed, a flat stick-shuttle may be required. The weaver may prefer to use the flat shuttle merely as a shed stick, inserting it in the leno shed, and turning it on edge against the reed to force a wide shed through which a boat shuttle may be thrown. Weave the leno on a fairly loose tension. The beat should be firm, so that the warp twists are tight, and will not permit the weft to slip. To judge the quality of the fabric, it is necessary to loosen the warp tension and let the fabric hang free.

## CURTAIN I (a)

This is the simplest possible curtain, one which gives the effect of illusion, a cloud-like transparent fabric. It is woven on treadles 1 and 3 alternately, throughout, to make an open web of plain leno or marquisette.

## CURTAIN I (b)

Horizontal shadow stripes are evenly spaced for the entire length. Weave 3" of leno (treadles 1 and 3). Then weave the shadow stripe: 8 shots on treadles 2 and 3 alternated ending with 3, 1 shot on treadle 1, 1 shot on 3, 1 shot on 1; 5 shots on 3 and 2. The last stripe (1,3,1; 3,2,3,2,3) may be repeated. If a metallic glint is desired, a very fine supported metallic may be thrown on the leno sheds. Repeat this group of stripes after each 3 to 4 inches of plain leno.

## CURTAIN I (c)

This has horizontal shadow stripes arranged to give a vertical feeling to the curtain. The effect is gained by weaving the heaviest weight, the plain weave, at the bottom, and gradually decreasing the weight by introducing increasing amounts of leno, and narrowing the plain weave stripes. The hem should be all plain weave, and the top 12", more or less, should be all leno.

## CURTAIN II

This leno curtain is of somewhat heavier weight than Curtain I, and drapes softly instead of crisply. It is designed with warp stripes of plain weave in cotton boucle, which may be woven in checks if desired by balancing the weft arrangement with the warp arrangement. The warp is 16/3 Egyptian cotton, though 24/3 would also be suitable, and a medium weight cotton boucle. The suggested arrangement is 6 ends of cotton boucle, 36 ends of 16/3, across the entire warp. The threading to give the plain weave stripes requires 6 harnesses. Thread the cotton boucle 3,4,3,4,3,4, and the 16/3 5,6 alternated. If the loom has more than 6 harnesses, use the back 4 for this threading, to give a wider leno shed. Use harnesses 1 and 2 for doupes and standards as described previously, but thread only the 16/3 stripes thus. In a 15-dent reed sley the boucle 1 per dent and skip a dent, and sley the 16/3 at 2 per dent and skip a dent. An alternative arrangement is suggested, using 8 ends of boucle and 36 of 16/3, in a 12-dent reed. Sley the boucle 1 per dent and the 16/3 2 per dent and skip a dent. The 3-treadle tie-up is: treadle 1 tied to 1-3, treadle 2 tied to 3-5, treadle 3 tied to 2-4-6. Cotton boucle may be used for weft throughout, but the texture contrast is stronger if the boucle is used only for plain weave stripes, and the leno stripes are woven of 10/2 cotton. The 10/2 is practically the same size as 16/3 Egyptian, but is a much softer, lighter twisted yarn (Lily cottons) which weaves a better quality leno. The 10/2 may be substituted for the 16/3 in warp, though the body of the curtains will not be as good. The cotton boucle is used advisedly for the warp twists because of its rough softness. Since there is a much greater warp take-up in the leno stripes than in the plain stripes, the plain stripes must be of some material which will not sag. Even with these materials it was found that after 52" had been woven, the tension on the plain stripes was reduced to where it had to be adjusted. This was accomplished by raising the harnesses carrying the boucle, inserting a leash stick in the shed, back of the harnesses, and resting this stick on the back beam. Additional sticks may be inserted as the boucle warp sags again. Each curtain should be cut off when it is finished, and the warp retensioned. If the weaver is fortunate enough to have a loom with two warp beams, beam each material separately. These curtains may be piece dyed.

### SPREADING THE WARP

The common method for spreading the warp after the tie-in has been made is to throw shots of cotton roving or carpet rags in tabby sheds, beating each one down firmly, and continuing until the spread is perfect. This sometimes requires as much as three inches. The method is satisfactory, but there is another method which is more economical of warp, neater and quicker. When the warp has been correctly tensioned, open a tabby shed and throw a shot of weft like the warp, change sheds and gently press this shot to a position about half way between breast beam and beater. Throw a shot in the second tabby shed, leaving a loop about an inch long at the edge. Change sheds and press this not closer than  $\frac{1}{2}$ " from the previous shot, and throw 4 shots in this manner. Then release the shed and beat sharply until the four shots are as close to the tie-in knots as they can be forced. In most cases the warp will be perfectly spread with these four shots. If the spreading is not perfect, throw 4 more shots in the same manner. If the warp is very fine, or of a slick texture, it may be advisable to use a heavier, rough material for the warp spreading. Cotton carpet warp or 7/1 linen are quite satisfactory. This method of warp spreading is illustrated by the partly beaten down weaving line in the photograph on page 8 of the January BULLETIN.

### TESTING THE TENSION

After the tie-in is made, the warp tension must be tested to make sure that the tension is even across the entire warp. This is done by spreading the hand and running it lightly, palm down, across the breadth of the warp. A light touch will easily pick up any tight spots in the warp, or any soft spots. The tie-in knots must be undone at points where any irregularities occur, and re-tied to corrected tension. Or, for the method described last month, the tie-in cord must be retensioned. The best place for testing the tension is between the beater and the harnesses, so draw the beater forward before running the palm of the hand over the warp.

THREADBENDERS  
for February



PORTFOLIO CONTENTS

Sample 1 - Curtain I (b)  
Sample 2 - Curtain II  
Also thread samples of the  
rayon-mohair and cotton  
boucle.

STYLES SUBJECT

Baby Blankets continued.

YARN NOTE: The two special materials suggested for this month's curtain project have been purchased in wholesale quantity by the Shuttle Craft Guild as a service to those Guild members who wish to use them for this project. They will not be part of our regular stock, and when the present supply is exhausted we cannot guarantee to replace it. The cotton boucle is natural white, 1400 yards per pound, on approximate 2½ pound cones at \$2.00 per pound. The rayon-mohair twist is white, 2400 yards per pound, on 1 pound cones at \$3.00 per pound.

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DESIGNING SERVICE: The Shuttle Craft Guild is now adding another oft' demanded and long planned service for Guild members. For a basic charge of \$5.00 we will design your important loom projects. For such projects as table linens, towels, yardages, coverlets, skirts, stoles, etc, we will supply such information as draft, tie-up, weaving directions, suitable dimensions, yarn recommendations with sources, and cost if possible, yarn requirement estimates, finishing directions, and article valuation or selling price, if wished. Each project is an individual one, so the information must vary accordingly. If the project is of a nature that experimental weaving must be done or models submitted, the fee must increase according to the time involved and the cost of materials. An additional fee must be added if the weaver wishes an original design, with "exclusive" rights for selling. We shall even make your chain warp, if you desire, by the efficient mill method, for a fee of \$2.00 per hour, plus the cost of materials.

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The cotton boucle has been worked up for handsome, practical bath towels, for a spring BULLETIN.

MESSAGE TO STUDENTS OF THE COURSE OF INSTRUCTION

I wish to call to the attention of everyone who has the Course of Instruction a typographical error in Lesson Seven, Exercise 4. The illustration in the Shuttle Craft Book from which the draft was to be taken is on page 47, not 46. This illustration is on page 92 of the revised book. However, because the illustration is quite severely reduced, and also because there were several errors in this old-time weaving, a new sample was made on this same threading and a photograph of this was included on the sheet of supplementary photographs sent out in September 1950. You will find it much easier to take the draft from the photograph supplied with the lessons.

There is a change which I should like to suggest for Lesson Eleven on the Crackle Weave. Exercise 2 calls for the weaving of two small rugs. I believe that most of you would enjoy this technique more if you applied it for some different article. I suggest weaving two sofa pillow covers, shopping bags, drapery, or upholstery materials. You will probably find the fabric woven in the Italian manner much handsomer than the one woven in Overshot manner so I suggest that this technique be used for the more important textile. Directions for weaving in the Italian Method are given in Lesson Eight, although Lesson Eight is actually part of the Advanced Course (it is one of the starred lessons). The Italian Method is also given in the Bulletin for July 1948, some copies of which are still available.

I have been delighted to have a great many lessons submitted for criticism this fall, some from students from whom I had not heard for as long as two years. Take as long as you wish with the lessons, but don't forget that I am always glad to receive them. A part lesson, or even one exercise at a time, is acceptable.

It has been my great pleasure to issue Competent Weaver Certificates recently to Mrs Leonora Meek, Miss A Elizabeth Daine, Miss Natalie White, Mrs Fay Huttenlocher, Mrs Libby Linn Evans, Mrs Grace D Blum, Mrs Eunice Kaiser, and the Master Weaver Certificate to Miss Marjorie Hill. Congratulations to the graduates.

*Harris Douglas Tibbels*

## SOURCES OF SUPPLIES FOR WEAVERS

All of the products recommended here have been thoroughly tested in the Shuttle Craft Guild Studio and found satisfactory and to meet with all advertised claims. The firms have been found to be reliable in all respects. In most cases, payment is required with the order, and shipping charges are added. Please mention the Shuttle Craft Guild when writing to these distributors.

### LOOMS

**The Macomber Ad-A-Harness.** Manufactured and distributed by L. W. Macomber, 166 Essex St., Saugus, Mass. An exceptionally efficient, strong, well made jack-type loom which folds conveniently. All looms made to hold 10 harnesses but may be purchased with 4 or more, also 12 and 16. Solid and sectional warp beams available and beam brake if desired. Widths: 32", 40", 48", 56". Also Tensioner and spool rack.

**The Gilmore.** Manufactured and distributed by E. E. Gilmore, 330 S. Commerce St., Stockton 34, Calif. An exceptionally strong, well made, Jack-type loom—the original pushup harness loom. 4 to 8 harnesses, folding or rigid, sectional warp beams. Widths: 22 to 56 inches. Also excellent shuttles, tensioners, and Inkle Looms.

**The Leclerc.** Manufactured by Nilus Leclerc Inc., L'Islet Station, Quebec, Canada. Distributed direct and through agents. The "tops" in 4-harness counter-balanced looms. Widths: 27", 36", 45", 54", 90". Also fine auxiliary equipment and Tapestry Looms.

**The Structo.** Manufactured by Structo Mfg. Co., Freeport, Ill. Distributed directly and through agents. A hand-operated 4 or 8 harness table loom of sturdy construction, equipped with solid warp beam and steel beam to hold Structo Ready-Warped Spools. Widths: 8", 20", 26". Stands available.

### GENERAL WEAVING SERVICES

**Searle Grain Farm Home Weaving Service.** 318 Grain Exchange, Winnipeg, Manitoba, Canada. A general service specializing in looms and materials, particularly imported materials: Irish, French and Canadian linens; Canadian rayons, U.S. and Canadian novelties, Egyptian cottons, Scotch, English and Australian wools.

**Hughes Fawcett, Inc.,** 115 Franklin St., New York 13, N.Y. A general service to handweavers, selling looms of many types, a wide selection of all kinds of materials, equipment of all types, and standard weaving books. Also certain specialties.

### MATERIALS

**Lily Mills Co.,** Handweaving Dept., Shelby, N.C. An exceptionally wide selection of cottons in many colors, fast dyes. Also weaving wools, linens, metallics and some novelties. Belt shuttles.

**Confessa Yarns,** 3-5 Bailey St., Ridgefield, Conn. Excellent source for a wide variety of specialty and novelty yarns at low prices. Samples of special offerings sent monthly. Also regular stock of fast-color carpet warp and linens. Searching service for that unusual yarn.

**Royal Society, Inc.,** 230 Fifth Ave., New York 1, N.Y. Highest quality standard tweed yarn in wide color range and heather mixtures, novelty flecked tweeds, and 2/18 worsted in 22 colors.

**Tinsel Trading Co.,** 7 W. 36th St., New York 18, N.Y. Metallic yarns, and metallic combinations in all types and colors, including the ever-useful supported metallics.

**The Weavers' Workshop,** Dodgeville, Wis. These unusual, hard-to-get yarns such as spun silk and silk noils, Bernat Afghan, imported Irish linens, novelty wools, silks and linens, Bobbin Lace materials.

### PUBLICATIONS

**Craft and Hobby Book Service,** Box 1931, Carmel, Calif. Almost all weaving books, foreign and domestic, in stock. Will order any others. Special searching service for out-of-print books. Also Art and Design books and books on other crafts.

**Handweaver And Craftsman,** 246 Fifth Ave., New York 1, N.Y. The all-inclusive periodical for all handweavers. Published quarterly. (Send them your news items too.) Mary Alice Smith, Editor.