

(1)

SHUTTLE-CRAFT BULLETIN
for
January, 1931

One of the most interesting adventures one may have is the weaving of a coverlet -- and January, when indoor adventures are the most comfortable kind -- is a splendid time for it. A first coverlet is a breath-taking adventure, but so is a tenth, a fifteenth, coverlet. I dare say John Landes, who in 1770 used to go up and down the country weaving coverlets from homestead to homestead and from village to village, got a new thrill out of each piece of work and always thought his latest effort the finest ever.

For years we have had a coverlet Bulletin in January. I should like to suggest, too, a January coverlet club within the Guild -- each member who weaves a January coverlet to have the piece photographed and exchange prints with all the others. Will everyone who is weaving a coverlet and I will arrange the details

The coverlet I am making is in real silk in tangerine and yellow over a white rayon warp. I am entering myself as member No. 1 of the coverlet club and will send a picture and a little sample of the fabric to all who weave coverlets and exchange pictures with me. I think this is going to be interesting.

With silks to be had at the prices we are paying the materials for a silk coverlet actually cost less than wool and cotton, which is an agreeable thought for anyone who wants to try this. Of course a silk coverlet would not be appropriate for a "period" room in early pine, but can be used with furnishings of the late Colonial period, and is particularly good in a room done in the modern manner -- with simple lines, flat wall-spaces, big windows and undecorated furniture. Such a room needs a touch of gorgeousness to counteract the austerity of the style. A wool and cotton coverlet in such a room seems as much out of place as a silk coverlet would look on an old spool bed.

Silk coverlets need not be elaborate in plan. They are perhaps best when made quite simply -- more like the old white counterpanes than like a coverlet. One seen at an exhibition in New York was of old gold and brownish tan rayon in a simple twill threading similar to "Goose-Eye," and was woven without a tabby. The effect was excellent. Many of the special linen weaves -- "Ms and Os," "Rain-Drops", etc., etc., could be used in the same way. I should like to suggest draft 278 in my book, an old counterpane draft, which would be delightful in silk.

Drafts (a) and (b) on the diagram are eight-harness linen patterns of Scandinavian origin, that would be excellent for silk counterpanes. Tie-up and treadeling are given with the drafts. Weaving is done with one shuttle and no tabby is required, however plain tabby can be woven on these drafts by tying an extra pair of treadles for each. For draft (a) tie: 1,3,5,6,8 and the other 2,4,7. For tabby in draft (b) tie 1,3,5,7 and 2,4,6,8.

Patterns in Bronson weave, summer and winter weave and crackle weave are also suitable for silk coverlets. The overshot weave is not recommended.

The over shot weave is at its best when carried out in wool over a cotton or linen foundation in the classic manner. For those who wish to make coverlets of this kind -- and nothing is more charming for many rooms -- we have three drafts, (c) (d) and (e) on the diagram. The Guild is indebted for these to two of our members, -- Mrs. Underwood of Sparrows Point, Maryland, and Mrs. Judy of Montpelier, Iowa.

Draft (c) is a very charming version of "Double Orange-Peel." It is a rather small figure and would be an excellent choice for a small coverlet, or a pair of coverlets for twin beds. For a coverlet in two strips each 36" wide on a fine warp set at 30 to the inch, warp 1090 threads. Put in five repeats of the draft as written and then thread a border, repeating seven times the first 26 threads of the draft. The remaining eight threads be for a selvage. Weave "as-drawn-in"

Pattern (d) somewhat resembles "King's Flower," but is smaller, simpler, and to my thinking far more attractive.

As a border for this pattern I would suggest the following repeat of 34 threads: 3,4,3,4,1,4,1,2,1,2,3,2,3,4,3,4,1,2,1,2,3,4,3,4,3,2,3,2,1,2,1,4,1,4. This border should join the pattern following thread 130 of the draft. The seam of the coverlet should be at thread 146.

Pattern (e) is a large pattern of alternating stars in groups separated by tables. It would be a good choice for a large four-poster and would lend itself well to weaving in the brown and tan color combination that goes so beautifully with old pine and maple. Weave all shots on treadles 1 and 3 in brown and the other shots in tan. To thread pattern (e) for a coverlet begin with thread 161 of the draft. Thread to the end. Then thread from 137 to the end. Then follow the draft from the beginning. I do not think that a wide border would be good with this pattern and suggest using -- for a narrow border -- a few repeats of, 1,2,1,2,3,2,3,4,3,4,1,4 and repeat. End the pattern at thread when starting the border.

As material for a strictly conventional overshot coverlet of the Colonial type such as the above I suggest Egyptian cotton at 30 ends to the inch as warp, woven in

either homespun or Shetland yarn, with a tabby of Egyptian cotton. Mercerized cotton should not be used, nor should silk or the shiny silk and wool mixtures.. When being conventional let's be conventional! For colors, deep navy blue comes first, but gives an effect too sombre for many rooms. A soft, medium shade of blue, sometimes called "Colonial blue", is also entirely correct. The two shades of blue may be combined, though this is unusual. A deep madder red may be used alone or in combination with dark blue, and a madder rose is also correct either alone or in combination with blue. Walnut brown may be used alone, but is more attractive when combined with old gold or a pinkish tan. This warm tan seen in very ancient coverlets is sometimes a deep rose that has faded to this color, and the effect is probably better than the original color scheme. Coverlets of later date -- down to the time of the Civil War -- often have green in them and a yellow color made from peach-leaves. I have never seen these colors in the most ancient pieces but see no reason why they should not be used if one wishes. The delicate shades and the very brilliant shades produced by modern dyeing should, however, be avoided when we want to be conventional.

Many people have asked questions about a coverlet shown in two places in my book -- as a background for the loom picture on page 83 and as a bed-covering in the illustration on page 33. (In parenthesis, the "modern weaver" in the loom picture is myself.) The coverlet was a particularly handsome and effective piece of work, though made of coarse materials and strictly speaking not a coverlet at all but rather what ancient weavers called a "hap-harlot" or "hap-varlet." It happened without much planning. I happened to have on hand a quantity of coarse, harsh wool in natural white and grey. I put the lot into a strong dye-bath made with Putnam's orange dye and got a gorgeous burnt orange and a brownish henna as a result. Putnam's orange is the only salt-dye I have found satisfactory. It does not fade and it has a splendid tone.

For warp in the coverlet I used a very heavy un-mercerized cotton set at 13 to the inch. The supply houses do not carry this material as a regular line, but it may be had. What I used was about the weight of perle cotton # 3. The pattern was a special arrangement of one of the John Landes patterns, -- draft 215 in my book. The special arrangement is given at draft (f) of the diagram and is the complete threading for the half-coverlet. (This coverlet was seamed up the center.) I wove block D in the henna shade and the rest of the pattern in burnt orange. The tabby is grey carpet warp, because that happened to be on hand. A tan would have been better.

Anyone wishing to make a similar piece using better materials might use perle cotton #3 for warp and Bernat's "Mudijara" yarn for weft. Bernat's "peasant" or "Zephyr" yarns might also be used. Perle cotton #5 would be right for tabby.

Treadle Pattern (f) as follows:

Blocks C,B,A,D, in succession, each one unit. Repeat four times.

Block A, 6 units

Blocks D,A,B,C, in succession, each one unit. Four times

Block D, 12 units

Blocks C,B,A, each four units

Blocks B,C,B, each one unit

(*) Block A, 4 units

Blocks C,B,C each one unit

Block A, 4 units

Blocks B,C,B, each one unit

Repeat from (*)

Blocks A,B,C, each four units.

Block D, 12 units

Repeat from the beginning.

Draft (g) on the diagram is a crackle-weave version of this same pattern, and if woven of coarse materials as suggested for (f) will give a quite similar effect. The detail of the large figure is slightly altered as the pattern is written on three blocks, but the proportions have been kept as closely as possible. The draft shows the complete threading for half the coverlet, arranged with the right hand edge as the seam edge. Treadle as below, on our standard 6-treadle tie-up.

Treadle 1, about 6 shots

" 2, " 6 "

" 4, " 6 "

Repeat these three blocks four times

Treadle 2, about 36 times, or to square block

" 4, 6 shots

" 2, 6 "

" 1, 6 "

Repeat the last three blocks four times

Treadle 4, about 68 times, or to square large block

" 1, 24 times

(*) " 2, 24 "

" 1, 4 "

" 2, 6 "

Repeat from (*) four times

treadle 2, 24 times

" 1, 24 "

" 4, 68 "

Repeat from the beginning.

Pattern (g) can be used on the Structo loom for pillow-tops and runners, or for screen panels, window drapery and so on. To put it on the 500 ends of a Structo warp proceed as follows: Begin at thread No. 389 of the draft to thread 542. Now begin at thread 79 of the draft and thread through to the end, -- omitting, however, one repeat from the large figure, say the threads from 177 to 209. The treadeling must, of course, be transposed as usual: for "treadle 1" read levers 3 & 4; for "treadle 2" read levers 1&4; for "treadle 4" read levers 2&3. (the 1-2 shed is not used.)

January 1931 - 5 -

Weft materials suggested for weaving pattern (g) on fine warp are homespun and Shetland yarn, strand silk, rayon, etc.. Tabby may be in perle cotton #20, in real silk, or other material a little finer than the pattern weft used. Coarse and fine rayon over the Egyptian warp produce an attractive fabric.

An interesting effect for screen panels is to weave a complete figure at either end of the piece and a stripe for the middle part of the panel. The stripe should be woven on levers 3-4 (treadle 1 on a treadle loom.) This same arrangement is good for window-drapery or for a table runner. The pattern may be used in many interesting ways.

The editor of the Handicrafter has written that he will publish an article on the Shuttle-Craft Guild -- perhaps in the next number. Articles on weaving in the current number of the Handicrafter are all by Guild members, and the work at the Pi Beta Phi school described in this number was done under the direction of a Guild member. The three weavers mentioned in the article on the "Craftsmen at Work" exhibition used to be Guild members and learned weaving through my course. It is pleasing to note what good use is being made of our new crackle weave. It seems to fill a long-felt need.

I am thinking of getting out a book of weaving "recipes" arranged like a cook-book. I believe such a thing would be very useful. Say a dozen recipes for rugs, a dozen coverlets, towels, etc.. I would ask Guild members to contribute favorite recipes, all done from successful pieces actually made up. Perhaps we could have this published by one of the large publishers on a royalty basis, the royalties going to some special Guild activity. If we cannot find a publisher we can bring it out ourselves in an inexpensive pamphlet form. It would be a very practical contribution to weaving literature. There is nothing definite about this, of course. I shall be interested to hear from Guild members as to their ideas.

Mary M. Atwater

Coverlet Drafts

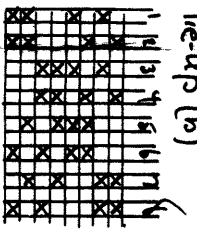
Shuttle-Craft Bulletin

for

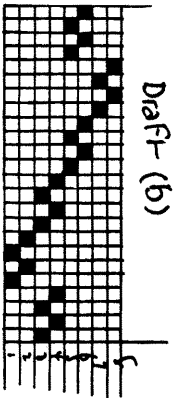
January 1931

Mary M. Alkoster

Tie-Up (b)

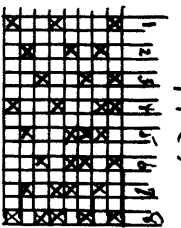


Draft (b)

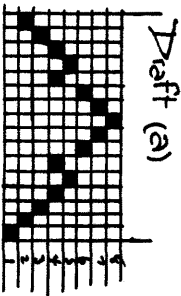


Weave: 3, 4, 3, 4, 1, 2, 1, 2, 3, 4, 3, 4, 5, 6, 5, 6, 7, 8, 7, 5, 5, 6, 5, 6. Repeat.

Tie-Up (a)

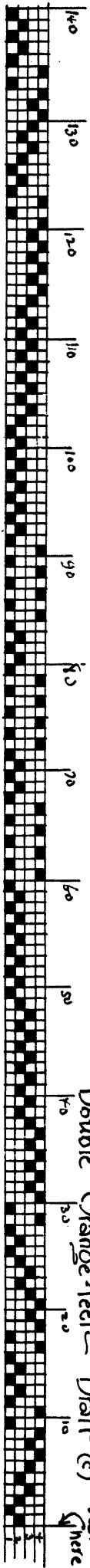


Draft (a)

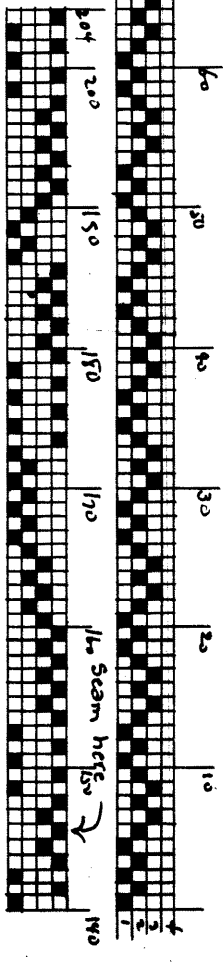


Weave: 1, 2, 3, 4, 5, 4, 6, 7, 8, 7, 6, 4, 5, 4, 3, 2. Repeat.

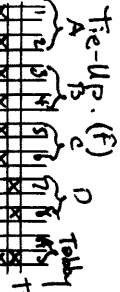
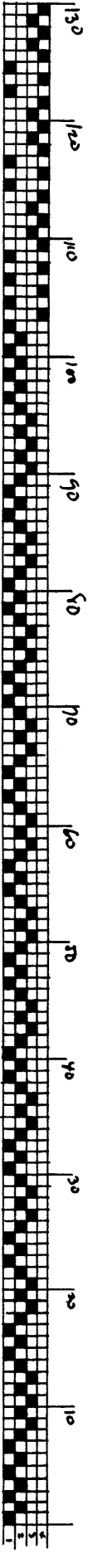
Double Orange Peel - Draft (c) Seam there



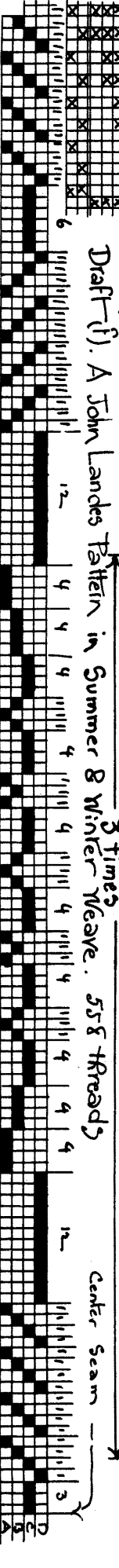
Little Star Pattern - Draft (d)



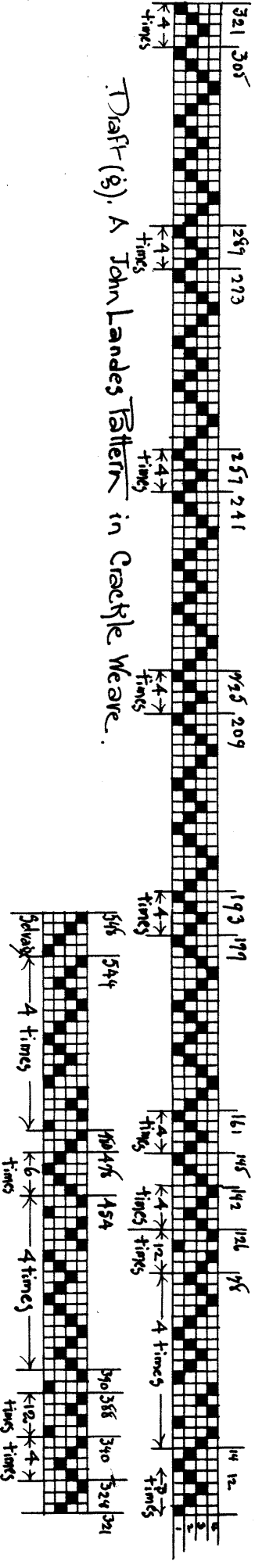
An Old Coverlet Pattern, Draft (e)



Draft (f)



Draft (g) A John Landes Pattern in Crackle Weave.



SHUTTLE-CRAFT BULLETIN
for
February, 1931

The February issue of the Bulletin is our annual "contributors' number", and I have received a good many interesting suggestions and bits of experience from Guild members that it is a pleasure to pass on.

Captain W.J. Rix of Monrovia, California, contributes the "recipe" for an interesting coverlet. The illustration was enlarged from a small photograph and is not very good, but will serve as a guide. The pattern is a special arrangement based on draft 108 in my book on American handweaving. It is suggested that before drawing in it would be a good plan to dot off the complete arrangement on cross-section paper in order to make sure of having it all clear and correct. The pattern should, of course, be woven as-drawn-in and treadling directions are unnecessary.

Captain Rix has woven a number of very handsome coverlets, and several small crib-size coverlets that are very nice indeed. One of the latter was woven on the John Landes "Water-Meadows" pattern in lavender, blue-green and pale yellow. The use of bright colors in unusual combinations adds greatly to the saleability of the work, in Captain Rix's opinion.

- - - -

Mr. Roger Millen, of Hackettstown, N.J., has recently finished a wall-hanging done on the modernistic "Three Twills" draft in creckle-weave, with a special treadling.

One of Mr. Millen's favorite "tricks of the trade" is putting a finished piece through a dye-bath. Here is what he writes about this particular piece:

"I was all set to use plum-color and henna or rust for the pattern, but I started a sample piece using red strand silk and liked it so much that I kept right on with it.

"But you 'ain't heard nothing yet!" I next dyed the sample to get the rust-color in the tussah back-ground, and the result is marvellous.

"I enjoy this business of dyeing finished work. It acts like a round of good stiff cocktails at a party. Everybody becomes outright congenial when they might have wasted a precious evening being merely polite."

I think we have all, probably, had the experience of producing a piece in which the colors were far from polite even, but quarreled violently with each other. A dip in a well-chosen dye-bath sometimes makes all the difference between a failure and a success. It is well, however, to experiment with a sample before dyeing a large piece. The color to select for the dye-bath is another matter. Do not dye red over green or green over red, unless you happen to want grey, or mud-color.

I recently wished to make a brown bag, and had a white warp in the loom and no material of the kind I wished to use except some in a mahogany tone -- much too red for my purpose. I wove the bag, however, using a tabby in yellow, and then dyed the finished piece in a tan shade. The effect was just what I wanted.

So anyone who has on hand materials in undesirable colors, here is a way to use them to advantage.

- - - -

Miss Jean Wolverton of New York writes: "Members of the Guild who spin may be interested in getting wool from Nova Scotia. I paid 40¢ a pound and ad valorem duty on some I got recently. The wool is machine carded, and possibly this may be an unpopular feature with some -- with me it is popular as I am much disturbed by the grate of carding combs."

Miss Wolverton's address is 520 West 124th Street.

There are, of course, small woolen mills in this country from whom machine carded wool, and woolen yarns too, may be obtained. We used to get this class of goods from a mill in Harmony, Maine and also from one in Wisconsin. I will be glad to look up these addresses for any Guild member who is interested. However, the Canadian price is probably lower than a price one could get in this country.

- - - -

Miss Emily Goodwin of Brooklyn writes: "I have used several of the suggestions in the October Bulletin and am delighted with the results. Some pillow-tops and a bag on very fine warp in gold, woven in shades of brown art silk are lovely. And some linen floss towels -- large size -- using the rug threading from the same Bulletin, turned out very well."

In this connection I should like to describe some towels in linen floss recently made by my young daughter. They were woven on a Structo loom, the warp being white linen floss set $18\frac{1}{2}$ " wide at 15 to the inch. The weft was linen floss in white and colors, woven 15 shots to the inch. The pattern used was No. 7 in the crackle-weave pamphlet -- seven repeats, 280 threads. Woven as follows:

Plain tabby in white, 4" for hem. Border in orange and black with the heavy white for tabby.

Border treadeling:

Treadle 2, 3 shots, black
" 4, 3 " black
Five shots plain tabby, white
treadle 3, 5 shots, orange
" 1, 2 " black
" 3, 2 " black
" 1, 5 " orange
Five shots plain tabby, white
treadle 3, 5 shots, black
" 1, 2 " orange
" 3, 2 " orange
" 1, 5 " black
Five shots plain tabby, white
treadle 2, 3 shots, orange
" 4, 3 " orange.

This makes a border about $3\frac{1}{2}$ " wide.

Then plain tabby weaving in white for 23" for the main part of the towel; then the border repeated, and the hem repeated.

This same treadeling worked out well in green and tan, and in blue and tan, black and green, etc. And there are, of course, hundreds of other treadelings for this little pattern that would make good borders. Another towel, for instance, was woven with the four-inch plain hem in blue, the border in blue pattern weaving with a white tabby; two inches of plain white tabby, and then the body of the towel in pattern weaving in white with a white tabby. The treadeling for the center was: treadle 1, 5 shots; treadle 3, 5 shots and repeat.

As this particular draft weaves exactly the same figure on both sides, it is particularly good for towels.

These heavy linens should be given a very thorough washing, and should be left to soak for several hours, then "ironed dry" beginning while they are still thoroughly wet. This treatment is required to produce a finished fabric and improves the texture amazingly. This linen will be improved by many washings.

(The treadelings given above are written as for the standard tie-up on a treadle loom. For use on the Structo loom transpose as usual, though as the pattern weaves the same on both sides this is really unnecessary.)

- - - - -

Miss Belle Whitice of Los Angeles has sent in some interesting little wool scarves from Austria. They are done in fine, soft yarns, the warp set very close entirely hiding the weft, and are very lightly and loosely woven.

As Guild members may not have seen this work -- I had not -- and as it appears to me to have interesting possibilities, I want to describe these scarves in detail. The material used was not, of course, the same as the yarns we use, but I have been experimenting and have produced some quite delightful results.

The width of the imported scarves was about $5\frac{1}{2}$ " and the length a yard and a half, counting fringes, -- about a yard and a quarter of weaving. One was in a fine yarn of about $15\frac{1}{2}$ weight, set at 60 ends to the inch, and the other was in a yarn about the weight of Shetland, set at 30 or 32 to the inch. The patterns were quite elaborate and were, I think, made on a draw-loom such as in quite general use abroad, and these patterns cannot be reproduced on our looms. However similar effects are entirely possible.

I got the best results with Bernat's English Crewel yarn, set at about 50 to the inch. Afghan yarn is good, too, but Fabri is rather too hard twisted for this special purpose. I made one scarf on a "Swedish heddle" with little picked up patterns, and a similar piece on my ten-harness loom. The effect is about the same. A Bronson weave threading could be used. On four harnesses the draft numbered 259 would be the best one. If this weave is used, thread all the threads on the front harness in the color desired for the background, using single threads, and thread all the other harnesses with double threads in the colors desired for the pattern. For the plain part of the scarf thread: 1,2,1,2, repeated as desired, in the background color. Pick up the pattern on the "R" shed.

For those who have not experimented with warp-face weaving this will prove a real adventure. The effect, of course, will not be in the least like Bronson weave with the warp set as usual. The weft used should be yarn like the warp, woven about ten shots to the inch, and the work goes very rapidly. It is best not to use the reed or the batten in this form of weaving, as wool set so close would tend to stick and the sheds would not open properly. It is not difficult to keep a desired width by drawing the weft as tight as may be required, and the weft shots may be pressed together as close as necessary by using a flat "poke-shuttle" as a beater. As follows: Allow the weft to lie loosely in the shed, leaving a loop; change the shed, and with the flat shuttle press the weft together; draw the weft thread till the loop disappears. This is similar to the weaving technique of card-weaving, -- also a warp-face for most work.

- - - - -

A letter from Mrs. Underwood of Sparrows Point, Maryland, mentions a new Swedish weaving book, which I sent for at once and found to contain some interesting patterns -- several in "crackle-weave."

Feb. 1931 - 5-

It is a small pamphlet that sells at 90¢, and may be purchased of the Albert Bonnier Co., 561 Third Avenue, New York, who also sell other Scandinavian weaving books. The best of these, in my opinion, is still Caroline Halvorsen's "Haandbok i Vaevning." Another good one is "Vavboken", Montell-Glantzberg, -- and there are "Vavbok" parts 1 and 2, by Sigrid Palmgren, and "Ny Vavbok" parts 1 and 2, by Gerda Bjørck. To most of us, of course, the text of these books is as unreadable as Urdu, but the drafts are clearly written and the illustrations fine.

- - - - -

The Structo Company has asked me for the names of weavers in different cities who would be willing to have new purchasers of Structo looms referred to them for information and lessons. Will those who are interested please send in their names to me.

- - - - -

Our bargain sales of materials have been held up due to a shipment of the wrong material from the east and resulting complications and delays. One of our New York Guild members has consented to do our buying for us after this and will inspect materials before they are shipped, so that this particular bit of trouble will not happen again. There are many job lots of good materials to be picked up at very low prices if one is on the watch -- lots that are too small for factories or large users and too large for individual handweavers. This is where we as a Guild can save money for our members. I am planning to make this a very important part of our group activity. I wish those who have some special need would write me, sending a "standing order", and I will shop about for what is wanted. I also hope to have a special bargain each month.

We are offered fifty pounds of black silk warp by Cheney Brothers, and also the same quantity of brown silk warp. These are real silks of good grade, and can be supplied the Guild at \$3.50 a pound. I have not purchased these lots, but will do so if I receive orders covering half the amount before the twentieth of the month. Do not send money with order, as I shall not be sure of supplying the material till the orders are in.

- - - - -

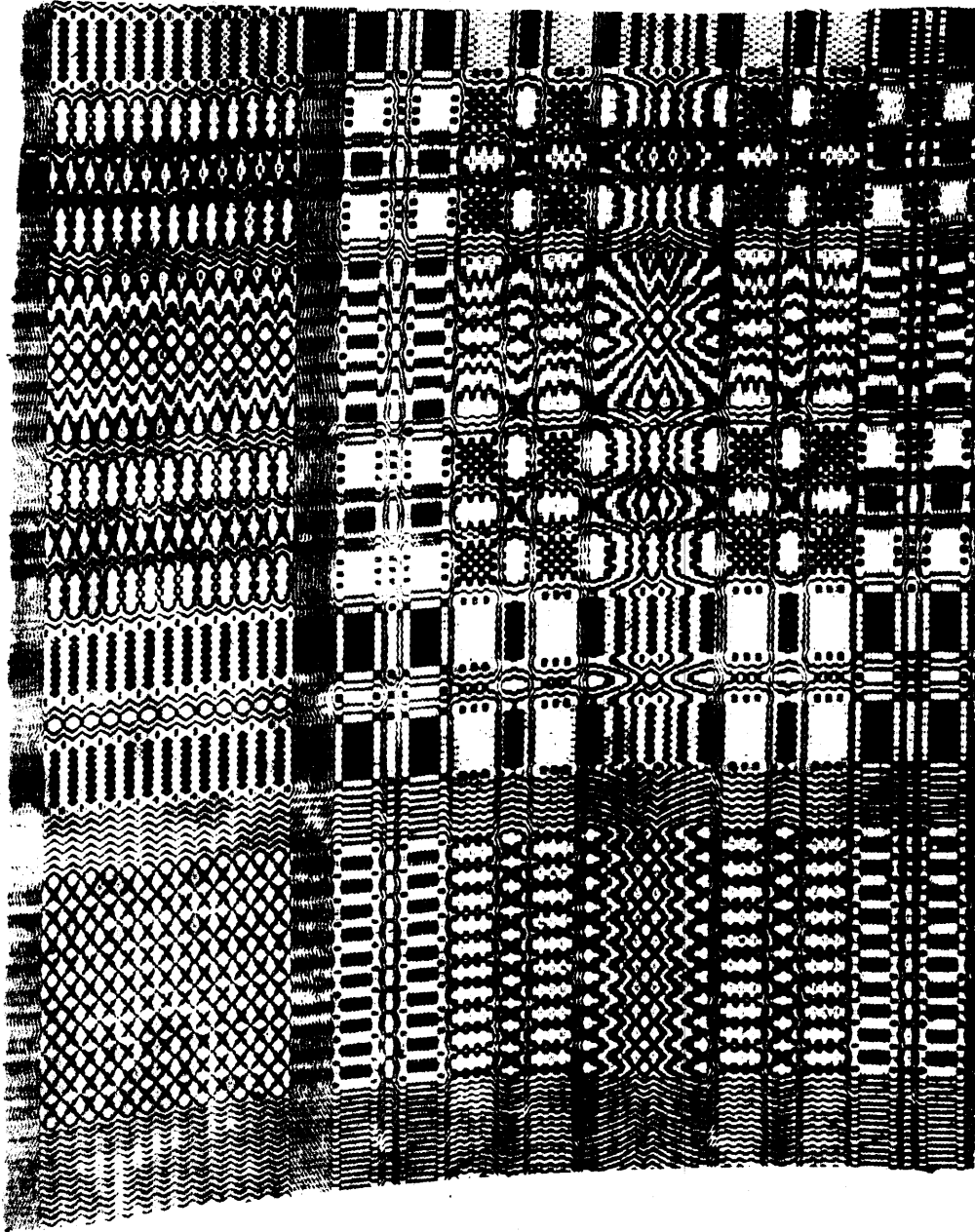
The Whitaker Reed Co., Worcester, Mass., will supply single reeds to our Guild members, at wholesale price. Make your order read like this: "One reed, so and so many dents to the inch, so many inches long, four inches between ribs, with end-pieces."

- - - - -

The four-harness collection of samples is at last ready. It consists of about fifty samples showing different patterns and combinations of materials. No finished pieces. May be rented for study, -- \$2.50 and carriage charges.

- - - - -

Mary M. C. C. C.



"THE LAST WORD" -- an original arrangement of draft No. 108 in the Shuttle-Craft Book of American Hand-Weaving, made by Captain W.J.Rix, Monrovia, California.

Warp, 10/2 cotton at 30 ends to the inch
 Tabby, linen singles #14, tow bleach
 Pattern weft, Shetland yarn in henna and emerald green.

Threading: thread 79 - 355	277 threads
thread 354 back to 30	275 "
" 79 - 415	337 "
twill: 4,3,2,1, thirteen times	52 "
61 - 80, thirteen times	260 "
twill, 1,4,3,2, thirteen times,	52 "
	<hr/> 1253

SHUTTLE-CRAFT BULLETIN
for
March, 1931

The weaving of dress-fabrics is the chosen "line" of many of our Guild members. No type of weaving gives better or quicker returns to one who wishes to weave for profit, and the thing is equally interesting to the home-weaver who uses her loom to make things for herself, her family and friends.

We have among our members an energetic old lady who learned to weave after she was seventy-four years old, and in an amazingly short time had woven dresses for all her grandchildren. She told me with the greatest pride and pleasure that she had woven seventeen dresses and had five orders ahead.

Mrs. Eleanor Foht of Fresno, California, who weaves as a business, writes me: "It seems to me that weavers have never before had as good prospects for profit as they have right now, this spring, if they will only get busy. With light-weight wools, wool scarves of every description, sporty jackets in white and pastel shades, skirts to match or in contrasting colors, what more can a weaver ask for? And tweeds galore. Now is the big chance for home weavers to get into the public eye. I am making a sport suit of orange and red Shetland yarn, using greens for a six inch border in bottom of jacket, four inch collar and cuffs to match, plain skirt. Made a similar one for a high school teacher, which went over big. I am also making some scarves of Iceland yarn, thirteen to the inch, about six inches wide....." She encloses some delightful samples.

Dress-fabrics are not difficult to weave, but seem to give beginners in weaving more trouble than any other type of work. For success one should have a flair for "style", a good color-sense, a light hand on the batten, and the co-operation of a skilled dress-maker.

Beauty is the question of first importance.

The beauty of a hand-woven fabric designed for wear depends on color and texture more than on pattern -- though of course pattern has its importance, too. An eye for color is a gift from Heaven. There is no way of telling off-hand what colors will weave well together as the effect depends on weave and pattern as well as on the shades selected. My best advice is not to be timid with color and to make many experiments. This year odd and unexpected combinations of color are fashionable. A weaver intending to make dress-materials for profit should have a fairly large stock of materials on hand, in all colors, though it is a

good plan to select some type of fabric and stick to it, unless one has a number of looms and can set up each loom to a different fabric.

Texture depends on the choice of materials, the setting in the reed, the weave and the beat. The following are a few combinations of materials and reed settings that have worked out satisfactorily in practise:

- (1) "linsey - woolsey" with linen warp and wool weft. Warp, "line" linen, No. 20 set at 30 to the inch. Weft, "fabri", Saxony, English crewel yarns, "weaving special", Iceland, -- about 24 shots to the inch. This makes a good fabric for sports-wear.
- (2) Linsey-woolsey with cotton warp. Warp 20/2 cotton at 24 to the inch. Weft as above. This makes a softer fabric than (1) but has not the charming lustre of linen.
- (3) Linsey-woolsey with Egyptian cotton warp. Warp 24/3 set at 24 to the inch. Weft as for (1). This makes a heavier fabric than (2) with a smoother texture.

For a heavy linsey-woolsey use Shetland or homespun yarn for weft on warp as for (1) or (3)

Linsey-woolsey washes well and wears well, is excellent for children's school-dresses and play-dresses, for sports wear and for clothes to wear on long, hard motor trips. Can be slept in and still look not only respectable but attractive.

(4) Wool coat-fabric. Warp, Shetland yarn at 15 to the inch; weft the same.

(5) Wool coat-fabric. Warp fabri yarn at 30 to the inch, threaded double. Weft, fabri woven double, or Shetland yarn, French tapestry yarn, or brush-yarn.

(6) Coat fabric. Bernat's "laurel" yarn, warped at 12 to the inch and woven the same.

(4) (5) and (6) are fabrics of the weight for mid-season coats

(7) Light-weight all-wool dress-fabric. Warp fabri at 24 to the inch, weft the same. This is light but firm and wears very well.

A good setting for plaids and for plaid scarves.

(8) Light suiting. Fabri at 30 to the inch; weft the same

(9) Weaving special or any 15/2 yarn -- Iceland is the softest and most beautiful -- at 18 or 20 to the inch. Weft the same.

For very light scarves a setting of 15 to the inch may be used though this is not recommended for dresses.

(10) Very light-weight wool fabric for summer dresses: Afghan yarn for warp, set at 24 or 26 to the inch. Weft the same.

(11) Tweed. Homespun yarn set at 15 to the inch. Weft the same.

Homespun makes a warp that is difficult to handle. Old-time weavers used a dressing of thin starch or of a flour and water paste. If a dressing is used the warp must, of course, be woven wet. The new "fabric-spun" yarn Bernat has in preparation may prove better for tweed than homespun. I have not had an opportunity as yet to test this new yarn.

The most useful weave for dress-fabrics is the plain tabby weave, with or without decorations in pattern weaving. For a plain fabric the effect is usually best if one color is used for warp and a different color or a different shade of the same color is used for weft. Or a warp of one color may be woven in stripes of different colors, or a warp may be set in

stripes of color, woven plain; or may be warped in stripes of color and woven in the same colors, which produces a plaid. Plaids, by the way, are extremely fashionable again. Old Guild members will be able to refer back to Bulletins that contain many Scotch tartan plaid "settings." An article I prepared some years ago for "Modern Priscilla" may also be available. The fourth of my series of articles on two-harness weaving, which will appear in the Handicrafter in due course, will also have many plaid settings.

The twill weave makes a thicker, heavier fabric than the same materials combined in tabby weave. For twill weaving the warp should be set a little closer than for tabby weaving. Twill is the favorite weave for tweeds and is also much used for plaids. Twill, broken twill, herring-bone, "dornik" etc., are all good threadings for coat fabrics in the setting given at (4) and (5). The diagram gives at (a) the plain twill threading and with it a tie-up draft showing all the possible sheds on this weave. It is not necessary, of course, to tie up all 14 treadles in order to weave twill, as it is possible to weave by holding down two, or even three, treadles at the same time. Treadles 1,2,3,4 as shown on the draft weave a 3 - 1 twill with the warp on the face and the weft on the reverse of the cloth. Treadles 9,10, 11 and 12 are the opposite of this. Treadles 5,6,7 and 8 weave the ordinary 2 - 2 twill. Very interesting effects can be produced by using these sheds in different combinations. Garming borders for dresses and scarves in plain weave can be woven on this threading, -- nice for dresses and for scarves. For instance weave say four inches in plain tabby, lightly beaten, on setting (10) above; weave eight shots 5,6,7,8, and repeat and eight shots in the reverse order, beating close; weave two inches in double tabby, lightly beaten, on 5 and 7, putting in two shots on each shed; repeat the twilled stripe. An entire dress woven in repeats as above is lovely in white or in a white warp woven in pastel shades.

The "corkscrew twills" shown at (d) and (e) are used chiefly for tweeds. The treadles should be woven in succession as they appear on the tie-up draft.

At (f) is shown a double three-harness twill on six harnesses. The blocks will appear in alternate warp-face and weft-face twill. The blocks may, of course be any size desired, and any two-block pattern may be written for this weave on six harnesses.

Drafts (g), (h) and (i) are for open-work or "mock-leno" weave. Old Guild members will recall that some years ago we used this weave for the wide shawl-like scarves then in vogue and also for dresses. With the present fashion for lacy effects this will be an excellent weave for summer dresses. One of our members writes me of having seen lacy effects in wool in the Paris and London shops, -- used chiefly for blouses. The effects as she describes them can be woven on our drafts. Draft (g) if repeated all across the web will allow weaving horizontal bands of lace-work interspersed with bands of plain weaving, or an all-over lace effect if desired. By threading : 1,2,1,2 as desired and then, say, four or six repeats of draft (g), followed by 1,2,1,2 again one may weave lace and plain in perpendicular

stripes. Draft (i) produces squares in lace-effect either touching at the corners or separated by plain weave. Mrs. Norton mentions having seen just these effects in the French blouses described.

The best setting for this fabric is (10) as given above. The effect is lovely when woven all in white and also when warped in white and woven in a light color. All black or two shades of tan would also be attractive.

Weave draft (g): treadles 3,2,1,2,1,2, and repeat. The beat should be very light. The pattern will not appear very plainly till the material is washed.

Draft (k) is a small all-over effect that can be used for sweaters. It should be treadles: 2,1,2,1,2,4,3,4,3,4 and repeat. Plain tabby may be woven on treadles 2 and 4

Draft (i) produces lace-work squares alternated with plain weaving. If you wish the squares to touch at the corners omit the spaces on the draft threaded 1.4.1.4 etc. Weave the first square: treadles 2,1,2,1,2,4, repeated four times. Weave the second square: treadles 3,4,3,4,2,4, repeated four times. Plain tabby is on treadles 2 and 4.

Draft (j) gives a dainty dotted effect in fine wool, especially nice when warp and weft are different in color. Weave plain tabby on treadles A and B. Treadle the first dot: B, 1,B,1; B,1,B,A,B,1,B,1,B,1 ,B. Weave the second dot: B,2,B,2,B, 2,B,A,B,2,B,2,B,2,B.

For weavers using small looms all the weaves suggested above may be used in making scarves, and some of them are suitable for bag and scarf sets. Scarves are narrow and only about a yard and a quarter long -- more like a little tie than a scarf. Lacy scarves may be a little wider and a bit longer.

- - - - -

Miss Edith Fetterolf -- 107 - 66 Merrick Blvd., Jamaica, New York, writes that she can supply hand-carved wooden bag-handles. A new member of the Guild, Mrs. L.L. Robbins, Colonial Crafts Studio, Malvern, Iowa, also writes that she can supply wooden bag-handles, and sends a handsome sample, but no prices. Several sizes can be supplied.

- - - - -

Captain Rix has kindly sent in details concerning the large Swedish loom he has recently imported. This is a 16 harness loom, weaving 50" wide, and cost him, duty and freight included, a little over \$62.00. However, the transaction took five months. The address of the firm supplying this loom was: John Anderssons Vavstolsfabrik, Tallasen.

The price on this loom does not include reeds, heddles or heddle-frames. String heddles and sticks for harnesses are used in Sweden. Standard heddle-frames with wire heddles can, however, be hung in this loom.

- - - - -

THE RECIPE BOOK

So many Guild members have expressed interest in the proposed "recipe book" that I have begun to put the material in shape and have also looked about a bit for a publisher. The publishers so far show little enthusiasm -- we weavers are, after all, not so very numerous as book-sellers count numbers. ~~And~~ even if we found a publisher willing to take a chance the book could not possibly come out before next fall and probably not till a year from now.

I have therefore worked out the following plan that we can put into effect at once if the Guild wishes: To publish the material ourselves from time to time in the form of separate sheets, with a loose-leaf binder and index sheets in which to keep them. In this way we can build our book little by little and have the material to use in the mean time.

A local manufacturer will supply the loose-leaf folders and index pages at the low price of 50¢ each -- plain but substantial -- and the recipes if printed in a reasonable quantity by the process used for the Bulletin diagrams, will probably not cost more than ten cents each.

My idea is to divide the material into sections, each with an index sheet on which the recipes can be entered as received: Section I, coverlets; section II, rugs; section III upholstery and drapery; section IV, fabrics for clothing -- dress-fabrics, suitings, coat-fabrics, sweaters, etc. --; Section V, linens; section VI, small articles -- bags, scarves, table-runners, pillow-tops and the like --; section VII, blankets; section VIII, miscellaneous. The recipes in each section to be numbered consecutively in the order in which they are issued. Each recipe will have a draft and weaving directions, a schedule of materials, a proposed color-arrangement, and an illustration when possible. I have a good deal of material on hand and will welcome contributions from the Guild -- Guild members sending in a useable recipe being sent ten free pages.

For the first ten recipes I have selected the following: two coverlets with borders, the Shuttle-craft standardized baby-blanket, a sports sweater; a bath-mat in crackle-weave; a dress in lace-weave; a bag and scarf set; a fabric for window-drapery; a linen towel; a screen panel. The cost of the binder and these ten recipes will be \$1.50. Further material to come out at the rate of, say, five recipes a month for the present. Tear off the bottom of this page and send it in with \$1.50 and as soon as sufficient orders have come in I will send off the material to the printer. We should be able to start our book this month.

Name - - - - -
Address - - - - -

To the Shuttle-Craft Guild, Empson Block, Helena, Montana,
You may enter my name for the new recipe book. I enclose \$1.50 for binder, index sheets and first ten recipes. If for any reason the plan does not go through as outlined my money is to be returned.

YARN BARGAINS
for
March

The enclosed samples show the four bargains selected for us by one of our Guild members who is acting as buyer.

No. 1. "Novelty" rayon warp, -- four colors: blue, brown, tan and peacock. This material is on small wooden spools, about a hundred yards to the spool - - - - - 75¢ per lb. Because of the special twist this material may be woven in a very open mesh. Set about 15 to the inch and woven the same it makes a very beautiful fabric for curtains, -- especially when embellished with borders and stripes in the silk chenille mentioned below. This would also be a lovely warp for dress-material, set about 16 to the inch and woven in fine wool, -- Iceland or "weaving special."

No. 2. Silk (rayon) chenille in a variety of colors. This material is also on wooden spools -- larger spools than No. 1. It is excellent for curtain material as described above, in combination with the novelty rayon warp. It is also good for bags, or upholstery material. At our price - - - - - 85¢ per lb. it costs much less than ordinary cotton chenille. A great bargain.

No. 3. Loosely twisted two-ply rayon in orchid. This color only. A white wool dress-fabric with borders in this orchid rayon would be lovely -- especially if a jacket in the rayon were made to go with it. It would also be very lovely for a bed-spread done in one of the linen weaves as described in the January Bulletin. This material is on large cones, weighing about two pounds each. Price, - - - - - 75¢ per lb.

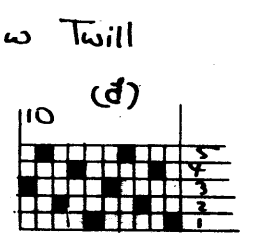
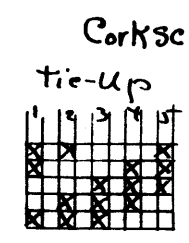
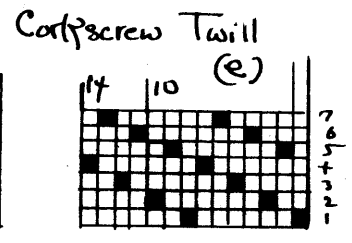
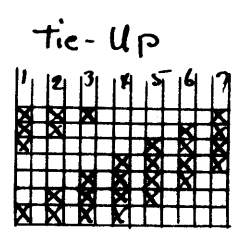
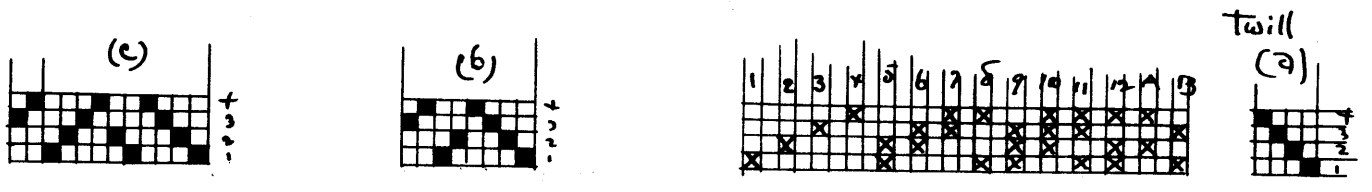
No. 4. Egyptian cotton warp, - - - - - 50¢ per lb.

Orders must be for five pounds or more, but need not be five pounds of one kind unless desired.

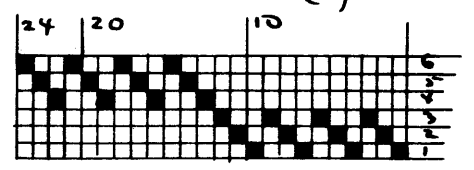
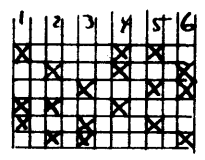
The real silk warp in black, mentioned in last month's Bulletin, has been ordered but has not yet arrived. As most people seemed to prefer the black the brown was not purchased. This silk is a good weight for use as warp in dress-fabrics, and is also the best possible warp for bags and for upholstery. \$2.50 per lb.

We plan to have special bargains each month, and shall also be glad to have Guild members list their special needs so that our buyer can watch for the materials desired. The very low prices we have been enjoying may not last long. In fact there has already been an increase. Some of us may wish to lay in a stock. In this case make up an order for fifty pounds or more of material and send your check with the order, figuring rayon at 75¢, cotton at 50¢, real silk at \$2.50, high grade wool at \$1.50 a pound. On large orders the material can be shipped direct by freight from the east to you.

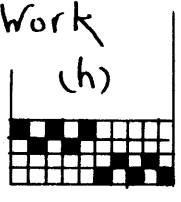
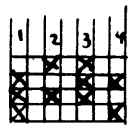
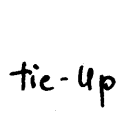
Shuttle-Craft Bulletin, March, 1931



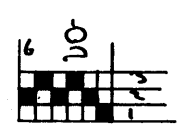
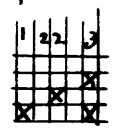
Double-Face Twill (f)



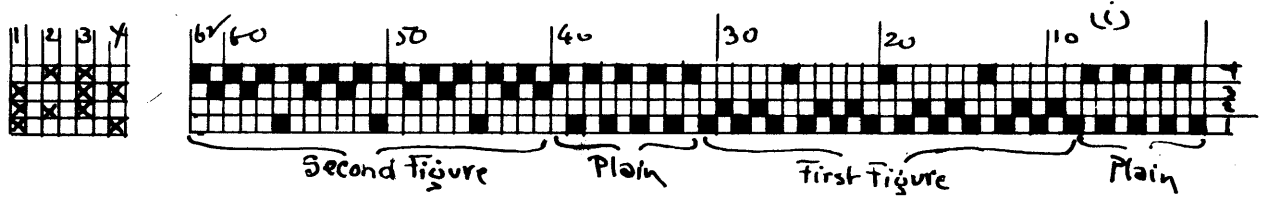
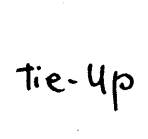
Open-Work (h)



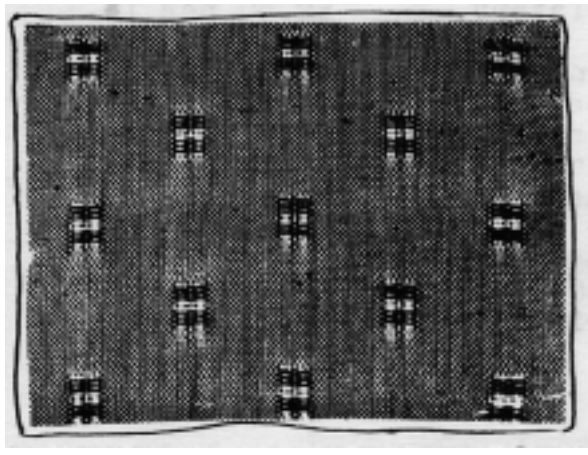
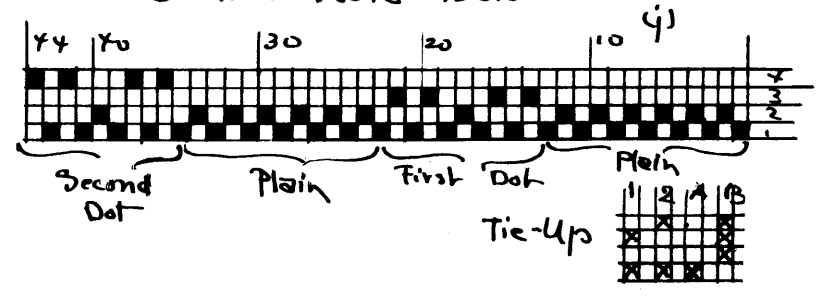
Open-Work



Open-Work in Squares.



Bronson-Weave Dots



M.M. Atwater

THE SHUTTLE-CRAFT BULLETIN

April, 1931

To judge by my mail, window-drapery is the burning question of the moment. New curtains for spring! How they dress up ones familiar surroundings How I should like to weave new curtains for every room in my house! And apparently many Guild Members have the same feeling.

Something has been said about window drapery in several recent issues of the Bulletin -- the openwork weave described last month when done in linen, set wide in the reed, makes beautiful drapery for some windows. When done in heavy linen floss set at $7\frac{1}{2}$ ends to the inch it is particularly handsome, -- for hall-lights, French windows, and similar places where a heavy semi-opaque fabric is desired. The coarse linen in this month's bargain selection could be used in this way, and would, I think, be very beautiful indeed for large windows. Fine lincens done in the same pattern would be appropriate for smaller windows, or for use next to the glass under heavy side-drapery.

Scrim curtains with borders and patterns in "pick-up" weaving have also been described recently .

Gay-colored side drapery, giving just the right touch to some rooms, can be woven in the Spanish manner, using almost any small figure, and weaving the whole curtain in a succession of narrow borders in as many different, brilliant colors as possible. These weavings should be very free but should keep to a definite plan, such as: a two-inch border followed by three one-inch borders, the borders separated by narrow lines in solid color arranged in a definite order.. For this sort of weaving the Diamond pattern is excellent. A good deal of the weaving should be done "on opposites", to make the effect definite and richly colored. Do not be afraid to use the strongest colors you can obtain and use black liberally.

I am saying nothing about making curtains in the old Colonial patterns. This type of curtain is often handsome and is well suited to some rooms, but most of the Guild members are entirely familiar with this kind of weaving. Besides, this does not appear to me to be as interesting a solution to the drapery problem as some others. I think for drapery material the accent should be on texture and color rather than on pattern -- taking "pattern" in the sense of a large set figure. Nothing is more distressing than a room with too "patterny" an effect in the decoration. A room too severely plain in its furnishings may be made much more liveable by a bit of bold pattern design in the drapery, but as a rule our rooms are neither plain nor severe, but are filled with objects of many

April 1931, (2)

kinds and colors, and in designing drapery the object should be to supply something that will bring the whole room into harmony. It is therefore almost impossible to consider drapery by itself, without relation to the place where it is to be used, but the following notes will perhaps prove helpful.

The diagram gives at (a) a simple threading that has interesting possibilities. There are only six threads in the threading but eight spaces in the reed are required for each repeat as an empty dent is left between each group of three threads.

Drapery material on this threading seen in a New York shop was warped in coarse linen and woven in heavy rayon, treadled as follows: Treadle 3, once; 1, once; 3, once; 4, once; 2, once; 4, once. Repeat. It was set quite wide, -- about 42" -- and was sold at \$25.00 a yard. I figure that a similar material woven of the coarse linen and rayon material in this month's bargain offer, made about 36" wide (which seems to me a better width), would cost for materials about 75¢ to \$1.00 a yard. And in this coarse, open weave, one should be able to make a yard an hour. It seems as though the fabric could be made and sold at a profit a good deal cheaper than the material seen in New York.

By using several colors very interesting effects might be produced. Rayon might be used for both warp and weft, or linen might be used both ways, or a combination of linen and heavy D.M.C. could be used. It is an interesting weave to experiment with.

Draft (b) is the familiar "Ms and)s", -- repeated here for convenience. An interesting sample of drapery fabric on this pattern, sent in by one of our members, was warped in two colors, red and tan, arranged as follows: three threads tan, one red, one tan, one red; repeat. The weaving was done in five colors, -- red and tan like the warp with the addition of white, and two novelty yarns, one a red wool and white rayon twisted together and the other a green and yellow ratine. Treadled as follows:

treadle 2, tan
" 1, tan
" 3, red and white twist
" 4, tan
" 2, tan
" 1, red
" 3, red
" 4, red
" 2, white
" 1, green and yellow ratine
" 3, tan
" 4, tan
" 2, red and white twist
" 1, tan
" 3, tan
" 4, 2 and 1, red
" 3, white
" 4, green and yellow ratine
" 2, and 1, tan. Repeat.

April 1931, (3)

As will be noted, the treadles have been used in the same order throughout, the effect being due to the use of several colors in a rather complicated succession.

This is given in detail not because I think Guild members will wish to reproduce it exactly but because it shows how one may produce an effect in texture and color on an ordinary pattern threading.

The materials used in this piece were not all alike or even of the same material. The red and tan threads were mercerized cotton NO. 5, the white thread was #3 cotton, the ratine was fine rayon and the other shot was wool and rayon. The grey and brown D.M.C. in this month's bargain lot could be used for this weave, with rayon or wool shots for the accents. The warp of this coarse material should be set at 10 or 12 to the inch, as the weave should be rather loose, to give softness.

The crackle-weave twill threadings at (c) and (d) lend themselves well to similar weaving. One interesting effect was made as follows, in red and purple for the pattern shots and light orange for tabby: First block, treadle 1, red; treadle 2 purple, alternately for eight shots. Second block: treadle 3, red; treadle 2, purple; alternately for eight shots. Third block: treadle 4, red; treadle 1, purple -- eight shots. Fourth block: treadle 3, purple; treadle 4, red, -- eight shots. Repeat.

This type of weaving, however, cannot be planned ahead, and to get the fascinating and unusual effects that are always lovelier for this type of fabric than a formal pattern one should thread some simple pattern -- what pattern really makes little difference, -- and simply try things till the thing happens. There is nothing safe and sane about this kind of weaving -- all it requires is plenty of color and an entire lack of caution. It is good fun, and the results are apt to be perfectly hideous or extremely delightful.

Draft (e) was not designed for drapery, though it could be used for the purpose. A Guild member sent in a request for a "pine tree" pattern to go all around a center in some small figure. It was desired for table squares, runners and luncheon sets in linen. I am enclosing it, as other members may have the same need. It was designed especially for the eight-harness Structo loom, but can, of course, be used on any eight-harness loom. The weave is summer and winter weave.

This pattern may be woven in all white if one wishes, or in "natural" linen on a white ground, or the reverse -- white on a "natural" ground --, or in colored linen. The latter would be the more effective. A 40/2 linen warp at 36 to the inch is recommended, with a slightly heavier linen, -- either round or line linen as preferred, -- for pattern and thread like the warp or finer for tabby.

The tie-up draft has been written according to the "X-Y" method as fourteen treadles would be required for the regular tie-up. To put this tie-up on a loom with "Jacks" tie the "X" and

April, 1931, (4)

"Y" treadles as shown on the draft, and also the two tabby treadles, but tie the blanks instead of the Xs for the pattern treadles. That is, for the first pattern treadle tie harnesses 3,4,5,6 and 7; for the second pattern treadle tie harness 8, only; for the third pattern treadle , 7 and 8 only, and so on.

This pattern, woven in wool, would make an arretractive couch blanket, and might also be used for a rug.

- - - -

I am glad to announce that the Recipe book project is "over the top." Part of the material is at the printers and the books with the first set of "recipes" will be ready to send out, I hope, about the twentieth of April. I have an idea this will prove one of the most interesting and useful things we have undertaken.

Contributions from members and requests for special recipes will be received with interest.

- - - -

Another publication planned for this month is a new edition of the card-weaving manual. The old manual, with the blue-printed patterns, sold at \$5.00 - the new one, due to the saving in the new printing process, will sell at \$2.50 to those not members of the Guild and at \$1.00 to members.

There appears to be a marked revival of interest in card-weaving -- due, perhaps, to the return to fashion of the belt. Card-weaving, though useful only for the weaving of narrow bands, is a delightful little craft, and has many uses.

- - - -

Miss Edith Fetterolf, 107 - 66 Merrick Blvd, Jamaica, New York, is now able to supply metal and celluloid bag-mountings suitable for hand-woven bags, and at prices considerably below current quotations. This will be good news for many of our bag-weavers. Write Miss Fetterolf for further information. She will be glad to supply prices and illustrations.

- - - -

Mary M. Atwater

The April Bargains

- No. 1. Heavy linen, -- brown and shaded blue, skeins, \$1.00
- No. 2. Fine weft linen, shades of tan and gold, \$1.00 per lb
Skeins
- No. 3. Ramie, blue and mahogany color only, on two-pound
spools, \$1.00 per lb.
- No. 4. D.M.C. Cotton, #3 in four or five colors, large
skeins \$1.00 per lb.
- No. 5. Heavy rayon, soft twist, in skeins, a wide variety
of colors, assorted 90¢ per lb

Ramie is a vegetable fibre similar to linen but softer and silkier. . Beautiful material.

The rayons in this month's offer are a particularly fine lot, -- all skeins in perfect condition and in a marvellous selection of rich and beautiful colors. It is doubtful if we shall be able to get more at the present price as rayon is advancing. Rayon is not, in my opinion, suitable for strictly Colonial effects, but for modern fabrics -- especially when woven over linen -- they are very desirable. The ramie in this month's offer will make an excellent warp for weaving in rayon. I also have some black real silk warp left. This is on cones, at \$2.50 a pound. And I have some Twisted rayon warp on spools, mostly white in four different weights, at 75¢ per lb.

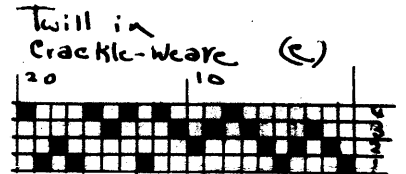
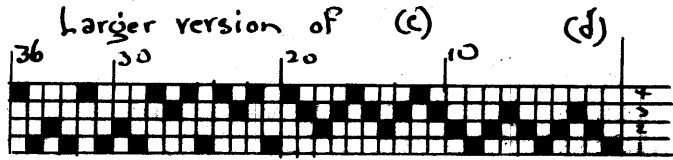
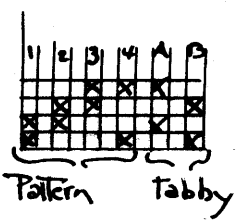
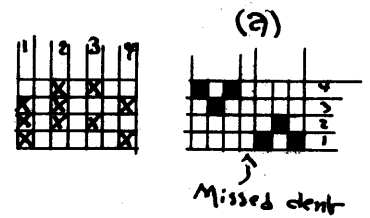
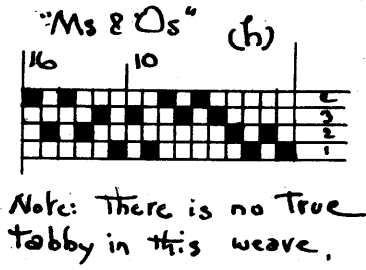
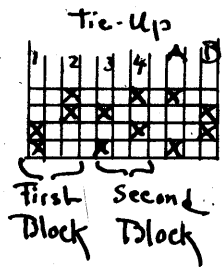
Please note that the prices quoted are for assorted colors. In making up the lots of rayon I shall include several skeins of some one color with single skeins of harmonizing colors. If you wish to order by color add 25¢ a pound to the price, to cover the extra trouble in handling.

Some of the lots for this month are not large -- please order promptly and if possible give a second choice so that if short of one item I may substitute. And please do not order less than five pounds. In order to keep the price on these bargains down to the lowest possible figure it is necessary to handle them as quickly and easily as can be managed.

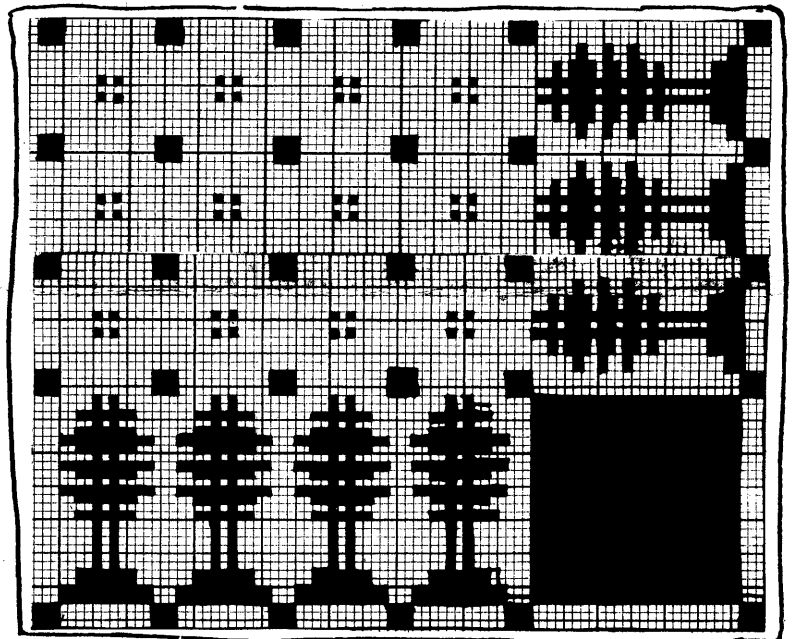
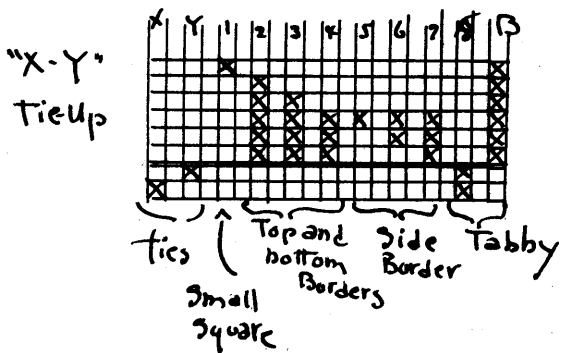
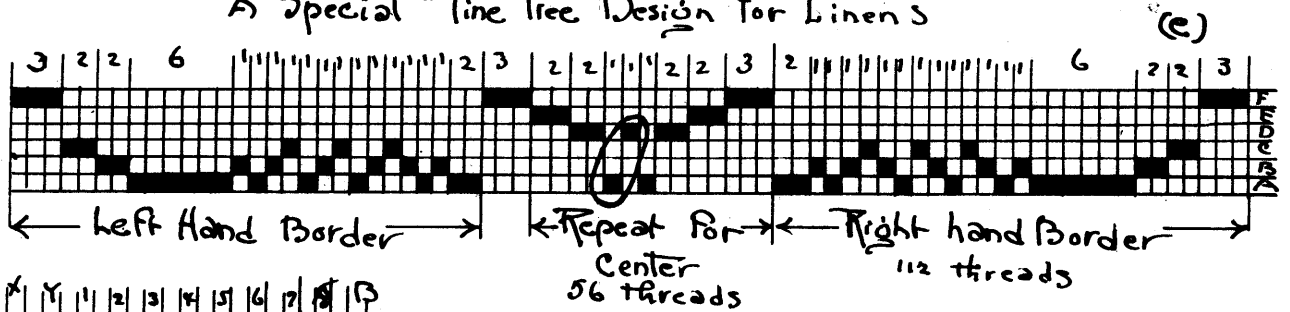
Here is something for rug weavers: I have found a place ~~where~~ to buy felt "headings and listings" for rug-making. This material consists of long narrow strips cut off the edges of felt fabrics when they are finished, and wider pieces off the ends of such fabrics. They come in all colors. I have not bought any of this material but will do so if members of the Guild are interested. The price will be 30¢ a pound in lots of not less than ten pounds.

Shuttle-Craft Bulletin

for
April, 1930



A Special "Pine Tree" Design for Linens



Pattern (e)

For single Pine-Trees omit two units from center of figure as indicated on the draft.

SHUTTLE-CRAFT BULLETIN
for
May, 1931

For several years our "summer weaving" Bulletin, planned especially for our summer camp members, has come out in June, -- but this year we have decided to have it in May as this gives more time to plan ahead.

Camp projects in weaving should as a rule be limited to the simpler, smaller things, because most campers are novices at weaving. Also, as camp weaving equipment is often limited to a few looms and there are many who wish to use them, nothing should be undertaken that cannot be finished within a few hours. Woolen scarves, small towels, small rugs or bathmats, bags and little table runners -- these are the things ordinarily made.

Patterns and suggestions for all these things have appeared from time to time in the Bulletin, and a number of the "recipes" prepared for the new recipe book will be found suitable, so I do not propose to enlarge on the subject here.

Instead I am going to suggest a different project that will add variety to the camp program, and will also, I think, appeal to those of our summer weavers who are not campers.

One of the nicest things to weave, and one of the most useful when woven, is a light-weight wool blanket, -- to spread on the ground under the trees, to carry in the car, to lie under in the hammock or on the couch when a light covering is desirable. We don't weave enough of these -- we let quite bad ones made by machinery or quite hideous knitted ones take the place of the lovely ones we might weave if we chose.

The light blankets that come from Canada are familiar to most of us. Many of these are in a so-called "basket weave" made by running several shots through the same tabby shed. This makes a pretty effect, but a very poorly constructed fabric and when too loosely woven is not satisfactory at all. Better, to my mind, are the Canadian blankets in tabby weave with little tufted ornaments. These two types of blanket have become a sort of Canadian specialty, and I am not suggesting that we do the same thing at all. In fact I think there are better ways to make a light blanket than either of these.

The best weaves to use for light wool blankets are the weaves ordinarily associated with linen weaving. Any of these give good effects. "Herring-bone", "Ms and Os", double twill, the Bronson weave. And also our new adaptations of the crackle weave. The ordinary four-harness overshot patterns can be used, but seem to me the least satisfactory of any weave for this particular purpose.

But before deciding on a weave and a pattern one must think about materials. For a fairly heavy blanket nothing is nicer than four-fold Germantown yarn or the "Scotch knitting" yarn supplied by the Shepherd Co.. These are expensive yarns, but soft and fluffy and come in many beautiful colors. For porch-blankets Bernat's "peasant yarn" would be a good choice. For lighter blankets, use Shetland yarn, or even one of the finer yarns in a double strand. These make a very soft shawl-like blanket especially nice for the end of a couch or day-bed.

As a rule it is best to use the same material for both warp and weft, though blankets may also be woven in wool on a cotton warp or on a rayon or silk warp. Of course a blanket on a cotton or rayon warp is neither as light nor as soft as one that is all wool.

The following suggestions for blankets of different kinds will be found useful.

Blanket No. 1. Blanket in "Log Cabin" effect. This blanket may be made on a two-harness loom, and is very effective and pretty in two well-chosen colors. Warp in two colors or in two shades of the same color. If Germantown yarn is used set the warp at ten or twelve ends to the inch.

For a border thread as follows: light, dark, light, dark, light, dark; and then dark, light, dark, light, dark, light. Repeat four or five times. For the main part of the blanket thread light, dark alternately for twenty ends, -- ten ends of each color, -- and then dark, light alternately for twenty ends, and repeat.

Weave the blanket exactly as threaded, with alternate shots of the two colors used, reversing at the end of each block by putting in two shots of the same color at these points.

This same blanket may be made in Shetland yarn, setting the warp at 15 or 16 to the inch.

Blankets should be made about 40" wide and 60" long. A blanket of this size will weigh about a pound and a quarter.

Blanket No. 2. See Draft (a) of the accompanying diagram. This shows a combination of the "Bird-Eye" and twill threadings which makes an attractive effect, with a fairly large pattern. The warp should be of one color and the weft of a different shade. A variation may be introduced by threading the nine threads encircled on the draft in a color different from the rest of the warp. In weaving the weft-shots that correspond to these warpthreads should be woven in a color different from the rest of the weft.

Weave this pattern without a tabby, if using for weft the same material as the warp. However, the blanket may be made on a fine rayon warp with a rayon tabby, the pattern shots

in a heavy, soft wool.

Treadle blanket 2 as follows: treadles 1,2,3, one shot each; treadle 4, twice; 3,2, once each; 1, twice; 2,3, one shot each; 4, twice; 3,2,1,4, one shot each -- repeat five times; 3,2, one shot each; 1, twice; 2,3,4, one shot each; 1,2,3,4, one shot each -- repeat four times. Repeat from the beginning.

A border may be threaded if desired, using the first eight threads of the draft as a repeat.

A pretty blanket of this kind may be made in three strips on the Structo loom, Warp 297 ends of Shetland yarn. Thread five repeats of the draft and the the first 17 threads. Sley at 15 to the inch.

Use three colors -- say soft yellow for the warp and tan and brown for the weft. Weave the middle strip with a 20" border on each end in brown, weave the middle of the blanket in tan and repeat the brown border. Weave the side strips in brown all the way. The blanket when sewed together will have a tan and yellow center with a yellow and brown border. Of coarse any three good colors can be used together in the same way. A yellow warp with a border in purple and the center in red would be striking and handsome. (Let's not be afraid of color.)

Blanket No. 3. Draft (b) on the diagram gives a simple four harness arrangement in the summer and winter weave. It may be woven on a warp of Shetland yarn set at 15 to the inch, woven in Shetland or Germantown, with Fabri yarn for tabby. Weaving special or other fine yarn may be used for tabby, or a silk or rayon tabby may be used. The warp, too, may be silk or rayon, but as noted above the blanket will in that case lose much of its softness and lightness, and will become more a small coverlet than a blanket.

The pattern may be varied in several ways: for instance, instead of threading a border to the small blocks and the middle of the blanket in the large blocks, as shown, use the draft as it stands for a repeat. Or repeat the first two blocks ~~xxxx~~ and then repeat the two large blocks, making four small blocks and four large blocks in the figure. Other variations will suggest themselves.

Pattern No. 4. Draft (c) of the diagram shows a simple but attractive arrangement of the Bronson weave suitable for blankets. It has been much used for baby blankets, especially. The effect is of a border in two overlapping blocks, on all four sides of the blanket, with the center in plain weave dotted with single blocks.

Any of the patterns as outlined can be used for the making of baby blankets, and these little blankets make a good summer weaving project. The demand for baby blankets is constant -- there is never a time when they are out of fashion.

The threading as for blanket No 1 and for Blanket No. 2 can

also be used for scarves and for the little wool ties so much in vogue. The warp for these should be a very fine, high grade yarn. Bernat's Afghan yarn is perhaps the best. Iceland yarn is also suggested. The former should be set about 24 to the inch and the latter about 18 to the inch. The little scarves are set about six inches wide in the reed and are woven about a yard and a quarter long. These are things of the moment and will probably not outlast the present season, but for the moment that are "smart" and appear to be very saleable.

For our members who weave on looms with more than four harnesses, blankets in double twill are suggested. A six-harness double twill in a pattern similar to that at draft (b) should be threaded as follows: 1,2,3,4,5,6, repeated as desired for a border. Then 1,2,3, repeated six times. And 4,5,6 repeated six times. The last two blocks repeated as desired for the middle of the blanket.

Six treadles are required for the weave, with a tie-up as follows: Treadle 1, tied to sink harnesses 2,3 and 6;

2,	"	"	"	"	1,3 and 5
3,	"	"	"	"	1,2 " 4
4,	"	"	"	"	3, 5 " 6
5,	"	"	"	"	2,4 " 6
6,	"	"	"	"	1, 4 " 5

To weave use the treadles in succession, repeating as required, for the border. Treadle the first square: 1,2,3 and repeat six times; the second block: 4,5,6, repeated six times.

This weave may also be used with good effect for baby blankets and for the little ties.

- - - -

Speaking of baby-blankets: our eastern representative writes that the best shops in New York are showing baby things done in pale shades of yellow, green orchid, etc, as well as in the conventional blue and pink. The pale yellow is particularly lovely. Many people will welcome this innovation. She writes also of having seen an imported luncheon set, the cloth in hand-woven linen in large squares of natural and bleached. The linen was in narrow strips put together with faggotting. "Nothing very remarkable about it," she writes, "except the price -- which was \$150.00 ."

A very interesting project for camp weaving is card-weaving. There are many reasons why this appeals. It is a very ~~interesting~~ exciting little craft, goes rapidly, requires very little -- and cheap -- equipment, may be done anywhere, and produces gay belts and head-bands, pack-straps and "tump-lines" that have camp uses. The Bulletin is not the place for a description of card-weaving; Guild members may, however, wish to know something of this, one of the oldest forms of weaving. My new pamphlet of instructions is finished and on the press.

It will be ready to send out about the tenth or twelfth of May. The price of the pamphlet to Guild members will be \$1.00, and to non-members, \$2.00.

The new recipe book is ready to send out and early subscribers will receive it about the time they receive this Bulletin. For the information of our new members: the recipe book is the most recent project undertaken by the Guild. It is to be a book for weavers on the plan of a cookery book, giving the draft, schedule of materials used, treadling directions and in some cases suggestions for color combinations. Most of the recipes are taken from unusually successful actual weavings. Guild members are invited to contribute, and also to suggest recipes desired. After considering the matter of publication for some time we decided to bring the material out serially, ten recipes at a time. These are on perforated paper to fit a loose-leaf binder. The binder with index sheets for the seven divisions into which the material is divided, together with the first set of recipes costs a dollar and a half. Other sets of pages for the book will be issued from time to time -- probably at the rate of ten every two months. Members who contribute will receive a set of ten recipes free of charge. The recipes may be purchased without the binder, if desired, and may be purchased singly -- at 25¢ each.

The ten first pages include two coverlets, a small rug, a dress in lace-weave, a towel in heavy linen, a scarf and bag set, a screen-panel, drapery material, a baby-blanket. Included in the next lot -- now in preparation -- will be several of the unusual pieces from our recent travelling exhibit, and unusual use for the Bronson weave by one of our members, "radio runners" by another member, etc., etc..

The serial method of publication was decided on so that we could be using our material while the work progressed.

It is suggested to those who have the new book that a page in the back will be a handy place for special weaving addresses, like the address for reeds given some time ago in the Bulletin: Whitaker Reed Co., Worcester, Mass.. And the addresses for bag-tops: Carved wooden bag-handles, Mrs. Marie Lee Robbins, Malvern, Iowa; Miss Daisy Strong, 109 Adams St., Greensboro, N.C.; Miss Edith Fetterolf, 107 - 66 Merrick Blvd, Jamaica, New York. Miss Fetterolf also supplies metal and celluloid mountings of all kinds.

And here is a new address that will prove useful: The Nelson Machine Co., Church Street, Cambridge, Mass. These people will supply the set of bushings to fit a sewing machine motor for winding warp tubes and shuttle-bobbins. The set costs \$3.00. They also make a metal plate punched with 60 holes for use in sectional warping and a handy little gadget for guiding a spool while winding.

I am enclosing the notice of a new book on weaving that some of our members will wish to add to their weaving libraries. The literature of our art is so meagre that I feel we should welcome a new publication. The book has no drafts but has a number of interesting illustrations and some dyeing recipes that sound most interesting to try. It also gives a charming account of the revival of hand-weaving in the mountain districts of the south.

- - - - -

Bargains for May.

The April bargains proved so attractive that the first shipment went out the day it was received. Fortunately we were able to get more so that all orders could be filled. The ramie seemed to me such very desirable material that when I found a good deal more was to be had I purchased a generous quantity and shall be able to supply this material for May. There is also a little linen and a little D.M.C. left. The rayon is all gone except a small quantity in the darker shades. I feared no more was to be had, but have word from our buyer that more will be available shortly, -- but whether or not at the wonderful prices we have been enjoying, it is hard to say!

Special new bargains

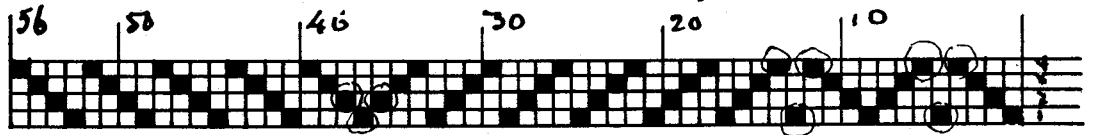
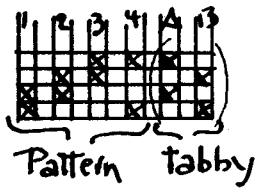
- (1) High grade worsted yarns in white and "baby" colors, including some of the new pastel shades \$1.50 per lb.
- (2) Twisted rayon warp, white and in baby colors, -- most of this is spooled, a little in skeins. 75¢ per lb.
- (3) Fine rayon warp, two colors only -- green and old rose -- in skeins. 75¢ per lb.
- (4) Tinsel, -- gold, silver, etc., -- \$1.25 per lb.
- (5) Assorted linens, white and natural, in a variety of weights and twists, -- good for small articles and for experimental work in linen weaving. Many beautiful threads, but not much of any one kind. 60¢ per lb.

Among these linens are ten pounds or so of imported linen Jacquard cord. This is the cord we use for tie-up on the MacKay loom and the parlor loom. It is expensive stuff. Here is a chance to get a supply at low cost. There are some heavy linens that will make wonderful warp for rugs, and some beautiful fine linens, both bleached and "natural" for warp and weft. In ordering this material please give me an idea of the purpose it is to be used for, so that I can select suitable threads.

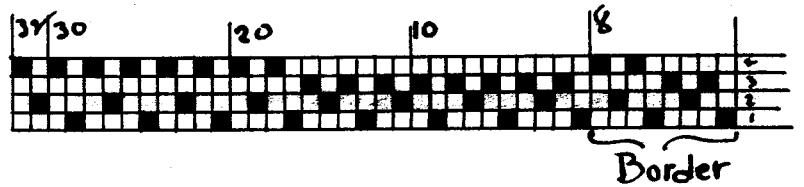
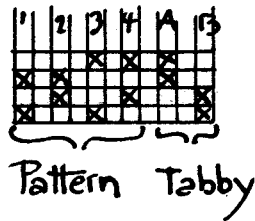
Shuttle Craft Bulletin

May, 1931

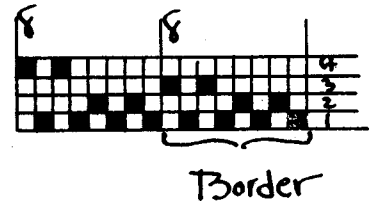
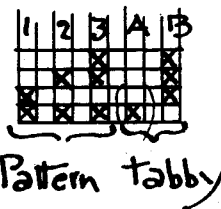
Bird-Eye and Twill (a)



Summer and Winter (b)



Bronson (c)



Weave (a)
Weave without a tabby. Tabby treadles used for headings only

- | | | |
|----------|---|------------|
| 1, once | } | twice |
| 2, " | | |
| 3, " | | |
| 4, twice | | |
| 3, once | | |
| 2, " | } | five times |
| 1, " | | |
| 4, once | | |
| 3, " | | |
| 2, " | | |
| 1, " | } | five times |
| 2, " | | |
| 3, " | | |
| 4, " | | |
| 1, once | | |

Repeat

Weave (b)
Weave with a Tabby

- | | | |
|-----------|---|--------------------------|
| 1, once | } | Border-repeat as desired |
| 2, twice | | |
| 1, once | | |
| 3, " | | |
| 4, twice | } | three times |
| 3, once | | |
| * 1, once | | |
| 2, twice | | |
| 1, " | } | three times |
| 2, twice | | |
| 1, once | | |
| 3, once | | |
| 4, twice | } | three times |
| 3, " | | |
| 4, twice | } | three times |
| 3, once | | |

Repeat from (*)

Weave (c)
Weave tabby "B" between all pattern shots. Treadle "A" used only in headings

- | | | |
|--------------|---|--------------------------------|
| 1, 3 times | } | Repeat for border |
| 3, 3 " | | |
| * 1, 3 times | } | Body of blanket, Repeat from * |
| 2, 3 " | | |

THE SHUTTLE-CRAFT BULLETIN
for
June, 1931

We have for this month an interesting group of patterns in the "Crackle-weave. I am, myself, quite thrilled by them, as they seem to me to have so many wonderful possibilities.

As a study of the diagram will make clear, pattern (a) is an arrangement of blocks in the order of the "broken twill" while (b) and (c) are the similar arrangement known to the ancient weavers as "Dornik."

Broken twill and dornik as we first think of them are simple little weaves used to vary the texture of cloth used for clothing. We do not think of them as patterns. But when we study the texture of many of the small weaves we find that they are true patterns, though very minute, each block consisting of a single thread. What I have done in these patterns is simply to write a block in crackle weave for each thread of the broken twill and dornik patterns, just as in the "Three Twills" pattern blocks are written in regular twill order. In the present patterns, however, all the blocks are the same size, -- not in different sizes as in the "Three Twills" pattern.

The crackle weave, as we know, gives us four blocks; the first written 1,2,3,2; the second written, 3,4,3,2; the third written, 3,4,1,4 and the fourth written, 1,2,1,4. Draft (a) is an arrangement of these four blocks in the order of first, second; fourth third. It is amazing how many variations may be produced on this simple arrangement. The seven variations given do not by any means exhaust the possibilities.

The pattern as written is quite small, covering only 42 threads. It may, however, be made as much larger as may be desired by threading twice, three times, or as desired each of the sections marked under the draft.

The pattern as written may be used with excellent results for linens, for fabric with which to cover portfolios and photograph books, for small bags, and for footstool covers.

(2)

Draft (a) may be woven in square checks (not illustrated)
Small squares may be woven on treadles 1 and 3; squares twice
as large on treadles 2 and 4. The weavings illustrated should
be easy to follow from the diagram, but for convenience are
given below: (to be woven with a tabby)

Weave (a)1: treadle 1, 7 times
" 2, 7 "
" 3, 7 "
" 4, 7 "

Repeat

Weave (a) 2 -- with a tabby
treadle 1, 7 shots
" 2, 7 "
" 3, 7 "
" 1, 7 "
" 3, 7 "
" 4, 7 "
" 1, 7 "
" 3, 7 "

Repeat

Weave (a)3, --with a tabby--:
treadle 1, 7 times
" 2, 7 "
" 1, 7 "
" 4, 7 "
"

Repeat

"Weave (a)4 --with a tabby --:
treadle 3, 7 times
" 2, 7 "
" 1, 7 "
" 2, 7 "
" 3, 7 "
" 1, 7 "
" 4, 7 "
" 3, 7 "
" 4, 7 "
" 1, 7 "

Repeat

Weave (a)5 -- with a tabby -- :
treadle 2, 7 times
" 1, 7 "
" 2, 7 "
" 4, 7 "
" 3, 7 "
" 4, 7 "

Repeat

Weave (a)6 -- with a tabby --:
treadle 1, 7 times
" 2, 7 "
" 4, 7 "
" 3, 7 "
" 1, 7 "
" 4, 7 "
" 2, 7 "
" 3, 7 "

Repeat

Weave (a)7 -- with a tabby --:

treadle	1,	7	times
"	2,	7	"
"	4,	7	"
"	3,	7	"

Pattern (b) is similar to (a) in construction but is composed of six blocks instead of four. These blocks are arranged in the following order: first, second, third, first, fourth, third. This pattern may also be woven in many different ways. Of the four ways illustrated on the draft, (b)1 corresponds in form to (a)1; (b)2 corresponds to (a)3; (b)3 is similar to (b)2 with one more block in the treadeling, and (b)4 corresponds to (a)7.

Pattern (c) is similar to the other two patterns but is composed of four blocks arranged in the following order: first, second, third, fourth, second, first, fourth, third. The four weavings illustrated correspond exactly to the four weavings given for pattern (b).

Treadle (b)1: treadles 1,2,3,4, in succession, each 7 shots. Woven with a tabby.

Treadle (b)2: treadles 1,2,3,2,1,4, and repeat, each treadle 7 times. Woven with a tabby

Treadle (b)3: treadles 1,2,3,4,3,2,1,4,3,4, and repeat, -- each seven times. Woven with a tabby.

Treadle (b)4: treadles 1,2,3,1,4,3, -- each 7 times.

Treadle (c)1, treadles 1,2,3,4,, each seven times

Treadle (c)2, treadles 1,2,3,4,3,2,1,4, each seven shots

Treadle (c)3: treadles 1,2,3,4,1,4,3,2,1,4,3,4, each seven shots

Treadle (c)4: treadles 1,2,3,4,2,1,4,3,2,4, each 7 shots.

All these patterns are to be woven with a tabby.

Pattern (a) is recommended for linen towelling and small articles. Pattern (c), woven in the (c)1 manner, is an excellent pattern for cost-material for a sports coat, -- worked out, for instance, in pale yellow in a white warp and tabby. There is a current fashion for fabrics woven in patterns that follow in large blocks the plan of some simple weave. It is an amusing fashion, and in our crackle weave within the range of four-harness weavers. Pattern (b) is attractive for curtain fabrics. I have a set of curtains in this weave on my loom at present. I am using for warp the heavy grey D.M.C. offered in a recent bargain, set at 10 to the inch. For weft I am using six different things: grey D.M.C. like the warp, brown D.M.C. from the same lot, heavy rayon in white, tangerine, jade and brown. I am weaving this material without a tabby using the treadles in succession in 1,2,3,4, order, one double strand of material on each shot. This is for the main part of the curtain. A foot from the bottom I am putting in a broad band of pattern weaving in the (b)4 figure, woven with a tabby in the usual way and beaten closer than the rest of the curtain, (though none of it is beaten very close.) A foot from the top I am putting in a similar but narrower band of pattern weaving. The effect is interesting and unusual.

The manner of weaving I am using for my curtains is an excellent technique for the use of many colors and several different kinds of material in the same piece, and many very interesting effects may be produced. The number of colors used should not be the same as the number of blocks in the treadeling, or the effect will be less interesting because the repeat in color and the repeat in blocks will occur together. The repeat in treadeling is four in my curtain and the number of colors I am using is ~~six~~ six. Three colors, or seven, might also be used. Eight colors would repeat with the pattern and would not be as interesting as six.

Any one of the three drafts may be woven in this same way. It is suggested for bags -- though of course with a finer warp, set closer, than the warp used for the curtains described above. For bags, however, a tabby should be used as it makes a firmer fabric. All sorts of combinations of silk, rayon, wool and tinsel suggest themselves. It is a really fascinating field for experiment.

These threadings will also prove attractive for the wool blankets described in the May Bulletin.

- - - - -

Structo weavers should, as usual, transpose the treadelings given: For "treadle 1" read levers 3 & 4
 " "treadle 2" " " 1 & 4
 " "treadle 3" " " 1 & 2
 " "treadle 4" " " 2 & 3

- - - - -

I have had many nice letters praising the new recipe book. The screen-panel and the scarf and bag set seem to have been found particularly interesting. The second installment of ten "recipes" is in preparation. These will be ready about the end of June or the first of July. I will send these out without further notice to those who have the book and the first set of recipes. The new list will include a complete bed-room set -- No. 1, coverlet; 2, rugs (two sizes); 3, dresser scarf and towels; 4, curtain material. This set will be in the "Whig Rose" pattern arranged for weaving in crackle-weave II (by request.) No 5 of the set will be a recipe for the interesting pillow-top contributed by Mr. Clyde Dunbar to the last travelling exhibit. No 6, -- some variations on the Bronson weave, contributed by Mrs. Shipley Brown; No.7 a cotton and linen towel from the Pyramees. No 8 and No, 9 are open -- I hope to have from two of our members recipes for a rug and an underarm purse that were admired pieces in the travelling exhibit. No. 10 will be a lunch cloth with doilies. The price of each set as issued will be \$1.00.

Mr. Paul Bernat, editor of the "Handicrafter", has expressed an interest in our "recipe" book, and I have authorized him to use three of the recipes from the first set in the forthcoming number of his magazine. This issue of the Handicrafter will also contain an article on cord-weaving by me.

- - - -

Card-weaving is a delightful little craft for summer, when our heavier tasks are laid aside. And in this year of gay belts and girdles and bright-colored hat-bands is of rather special interest. The new pamphlet of directions and patterns puts this interesting technique at the command of anyone. The equipment required is nothing but a set of square cards with holes in the corners. These cards may be purchased of the Emil Bernat and Sons Co., Jamaica Plain, Massachusetts, and also of me. Mr. Bernat is featuring card-weaving this month and is offering a "beginners outfit" consisting of a set of 100 cards and a quantity of strand cotton in the Egyptian colors. These outfits are supplied at a special price for this month. ~~xxxxxx~~ The outfits as offered by the Bernat Co. include the pamphlet of directions at the regular price of \$2.00, but as Guild members are entitled to a special price of \$1.00 on the pamphlet when bought of me, orders for the special outfits should be sent to me. I have an arrangement with the Bernat Co. for the supply of the cards and materials. I can also supply card-weaving set-ups -- a ribbon in rayon, threaded and partly woven -- at \$1.50, which beginners find helpful in the first steps of getting started. I believe most of our Guild members would enjoy playing with a set of weaving cards this summer.

- - - -

I shall soon be closing my Helena office for the summer, and to avoid delay and confusion please address all mail to me at Basin, Montana.

- - - -

We have two delightful new bargains in materials for June -- fine novelty "Schappe" silk, (real silk) in eight different delightful combinations of color. This material is on cops, and though fine is easy to handle. It will be beautiful for dainty scarves and for bags. Several strands may be wound together on the shuttle for heavier effects. This material will sell at \$1.00 a pound. Small samples are enclosed, but hardly give an idea of the beauty of the material. Send ten cents for a complete cop.

The second new bargain is a lovely lot of creamy half-bleached linen. It is "line" linen, quite heavy, and will be perfect for certain kinds of towelling and for other uses. This also sells at \$1.00 a pound.

A small quantity remains of each of the May bargains, and I shall be glad to supply these materials as long as the supply holds out.

May M. Stewart

SHUTTLE-CRAFT BULLETIN
for
July, 1931

Several Guild members have asked for suggestions for the making of inexpensive hand-bags for summer selling, -- so I have decided on this as the subject of our July letter.

A bag is a small article and the actual weaving is the smallest part of the cost. Mounting, lining and finish are the main items. The least expensive form of mounting is a pair of plain wooden handles, which may be had in 8" size for as little as \$1.00 a pair. This is not a suitable form of mounting for a small, dainty bag, but is excellent for a rather large bag woven in a rather dashing effect of fairly coarse materials and a good deal of brilliant color.

I suggest for this type of bag the three-harness weave, which is familiar to most of us and which was described in detail in a Bulletin of some months ago. The warp for three-harness weaving may be quite coarse and set fairly far apart. If a fine warp is used it should be threaded double through the heddles, which gives a similar effect. Weft material also may be quite coarse. The perle cotton of this month's bargain offer will serve excellently, as will also the coarser rayons.

A bag that measures 9" by 14" or 15" finished, is a good size and should be mounted on 8" or 10" handles. Set the warp 19" or 20" wide, to allow for shrinkage, and weave a strip 16" deep for the outside of the bag. This should be made as gorgeous as possible, by the use of several colors and all the different figures and textures of which this interesting weave is capable. Then weave 16" inches in plain tabby for a lining for the bag. By using stripes of several colors the lining also may be made gay and attractive.

To make up the bag fold the lining over the wrong side of the decorated piece, and fold again, -- through the middle of the strip, bringing the selvages together for the top of the bag. Sew up the sides and attach the handles.

For the sake of economy one should plan to make at least a dozen bags at a time. This would require a warp of 12 yards -- to allow for take-up and wastage, -- 12½ yards would be a little safer. In perle cotton #5, set at 15 to the inch, this warp would cost (at regular prices) about \$2.05. In our bargain ramie -- of which I have been able to get a new lot -- set at 24 to the inch and threaded double, this warp would cost less than \$1.00. Structo weavers who use Egyptian cotton ready beamed warp at 30

to the inch, threaded double, must figure a little more than half the cost of the ready-warped beam, or about \$3.75.

The cost of weft material will, of course vary. If the bargain cottons are used the cost of weft per bag will be about 30¢. The whole cost of materials per bag may therefore be kept as low as 40¢, which includes the lining.

Weaving time, as this is not fine work, should not ~~xxx~~ be more than two hours on the Structo loom or an hour and a half on a treadle loom. Mounting should not take more than an hour, and if several were made up at the same time could probably be done in less time. It is plain that a bag of this kind could be sold at a profit for \$5.00, and in wholesale lots at \$4.00, each.

If rayon is used for weft instead of perle cotton the cost will be a few cents higher, as this material is heavy, though the price of the material in our bargain lots is the same. A rayon bag, however, may be priced 50¢ or \$1.00 higher than a cotton bag.

Of course if perle cottons and rayons at the regular dealers' prices are used for this work the bag could not be sold profitably for the prices given, -- but this is the advantage of our Guild system of buying. It is perfectly fair to price the bags at \$10.00 if they will sell at this price, and so make an extra profit. This is by no means an unusual or exorbitant price for an attractive bag of this type.

Another method of making inexpensive and attractive bags suggests itself; eliminate the cost of the handles by making handles of card-woven bands.

The card-woven fabric is so highly decorative that for this type of bag the fabric of the bag itself should be quite plain. A heavy tabby fabric in stripes of color may be used, but a simple threading such as swill, herring-bone or bird-eye, -- or the small diamond pattern in Bronson weave, or a simple pattern in crackle-weave -- is better.

Warp 19" or 20" wide as for the other bag, but weave only 8" or 9" deep. In this case the fold makes one side of the bag, the selvages being sewed together for the other side, and the bag when finished is flat and about square. A lining may be woven as for the other bag described.

For the handles make two card-woven bands in material like that used for the bag. These should be about 22" long and $1\frac{1}{4}$ " wide. Attach them to the fabric of the bag about $1\frac{1}{2}$ " in from the edge, joining the ends of the band at the bottom of the bag and allowing the "bight" to extend above the top of the bag. The bag may be finished with a "zipper" closing, which is "smart" and convenient, and the upper corners may be rounded off a trifle to give the bag style.

The bargain cottons were specially chosen for this type of bag. Patterns 11, 17, 21, and 27 of the card-weaving pamphlet are suggested as particularly good for bag handles in this material.

The thread in such a pair of card-woven handles, if made of the bargain cottons, will amount to about 15¢, and the material in the bag, about 20¢, or 35¢ altogether. Of course one must figure the time in weaving the handles, but this work goes rapidly, and as the time for weaving the bag itself and for the mounting is considerably less than for the bag described first, the total time is about the same. It is apparent that a bag of this sort may be sold at a profit for \$4.00, or even at \$3.50.

No new draft is given with this month's Bulletin because there are some ways of weaving last month's pattern that could not be included for lack of space and that I want to describe.

The Italian method of weaving four-harness patterns without a tabby works well for these crackle-weave patterns and gives an unusual and interesting texture.

This weave is ordinarily done in soft, unmercerized cotton, but may of course be worked out in other materials. The threading ordinarily used is the familiar overshot "Diamond" pattern, but any pattern in which the blocks are similar in size may be used in the same way. Any of the crackle weave patterns may be used.

The weft must be of two contrasting colors -- as the dark brown and white combination so much the vogue at present, and alternate shots of light and dark are woven as follows: when weaving a block on the 1-2 or treadle 1 shed weave treadle 1, brown; treadle 2, white; treadle 1, brown; treadle 4, white, and repeat as required. For a block on treadle 2 weave: treadle 2, brown; treadle 3, white; treadle 2, brown; treadle 1, white, and repeat. For a block on treadle three weave: treadle 3, brown; treadle 4, white; treadle 3, brown; treadle 2, white, and repeat. For a block on treadle 4 weave: treadle 4, brown; treadle 1, white; treadle 4, brown; treadle 3, white, and repeat. This method of weaving applies to any pattern, but should not be used for a pattern with very long overshot skips.

The warp for this weave should be set about as for ordinary overshot weaving, and the weft should be only a little heavier than the warp. The brown and white rayon of this month's bargain would weave well over a warp of the linen offered in June, or over a ramie warp threaded double.

- - - - -

Speaking of Italian weaving, -- one of the recipes in the new set of pages for the recipe book is a bag in the Italian manner. Also, I have just finished an article on Italian weaving for the Handicrafter. I believe it is to appear in the next issue.

And speaking of the Handicrafter, Guild members must have been interested to note in the last issue the use that is being made in the South of our "crackle-weave," -- even to the point of adopting some of the Bulletin patterns and giving them fanciful names. The crackle weave is being quite widely adopted and seems to be taking a definite place in American weaving. That is nice, isn't it!

And speaking further of the last issue of the Handicrafter, - we must all, I am sure, have been interested in the notes on the "Speck" book. I hope to be able to get a set of photostatcopies of the patterns in this old manuscript book, and it may be possible to have them reproduced in "off-set" for the Guild. The cost would not be tremendous. I think that if a hundred or more of us want such a set of reproductions it would not cost more than \$5.00 a set. Will those who might be interested please let me know?

It seems unfortunate, however, that Mr. Heartz's notes were published without more careful revision. I have an idea that the draft for weaving pattern 5 in two colors, as given in the article, would not prove very practical on the loom. I understand Mr. Heartz will correct this in a future issue of the magazine.

- - - - -

One of our members writes that three ounces of the Schappe silk (six cops) will weave a yard of fabric 32" wide. This is useful information.

- - - - -

Several members have written of weaving wall-hangings on the pattern for a screen panel from the first set of recipes. This pattern might also, I think, be used effectively for a rather modernistic bed-cover, done in rayon on a linen warp. One member writes of using the pattern for a scarf and bag set for the making of several graduation presents, and of planning to use this pattern further for several Christmas gifts. The second set of recipes includes a number of the pieces that were especially admired in the travelling collection, and also a complete bed-room set in crackle weave. I hope members who have a particularly successful piece of weaving will share it with fellow Guild members through the medium of the recipe book.

- - - - -

One of our members, Mrs. Maybelle Gano, has had an interesting experience in ordering weaving materials from Sweden, and has sent in details for the Bulletin.

The chief difficulty in getting materials from abroad appears to be the complicated mathematics involved in arriving at the price per pound. Swedish prices are figured in kronen to the kilogram. A krona is equal to about 27¢ and a kilogram is about two and a fifth pounds. The resulting fractions are a bit harrowing. There is also the duty to be considered, which is different for each material, and there is the postage. Linens are priced on an even more harrowing basis, being reckoned in kronen to the thousand metres. Metres must be changed to yards and the yardage of each weight of linen be reduced to pounds. The net result appears to be that some materials are about the same price as materials of similar grade in this country, while on other materials there is a decided saving. The chief interest in the materials from abroad is in the qualities and colors. Some of the unmercerized cottons, especially, are lovely, and quite

July 1931 - 5 -

"different." There are also some beautiful rough woolen yarns for weaving suit and coat fabrics.

The price of the cottons varies with the color selected, the darker shades being more expensive than the light colors.

The prices run from \$1.23 a pound to \$1.64, including duty but not postage. There is an additional duty of 40%. The lovely homespun yarns are \$1.35 a pound, with a duty of \$3.25 on \$5.00 worth of wool.

Other Guild members may wish to try this experiment in importing materials. The address is A-B.C.O. Borgs Soners Fabriker, Lund.

- - - - -

Guild bargains in weaving materials for July.

Perle cotton #3 on balls of $1\frac{1}{2}$ oz each -- 114 yards -- ten balls to the box, in the six shades of the enclosed sample.

Six boxes -- one of each color -- \$5.00

Specified colors, per box 1.00

Box of assorted colors 1.00

(Single boxes cannot be supplied except as part of an order for five pounds or more of material.)

Ramie warp in blue and mahogany. This is a second lot of the material that proved so popular some months ago. An ideal warp. It is on large spools that weigh $2\frac{1}{2}$ lbs. each. Per spool, \$2.25.

Special lot of rayon in brown and white. Some mahogany shades. (For the new brown and white effects.) \$1.00 per lb.

Green and gold tinsel on spools weighing about 15 oz. \$1.00

Of the lovely Schappe silk only a very small quantity remains, and there will probably not be more.

Plenty of the lovely linen offered in June is still to be had, at \$1.00 a pound. It is an ideal material for towelling and for lunch cloths. If likely to want some of this within the next few months please let me know as soon as possible so that I may secure enough to meet the Guild needs. We may not be able to get anything as good at this price later in the year.

Card-weaving pamphlet of instructions and patterns, with a set of 100 cards, a piece of work set up and started, together with twelve balls of perle cotton - - - - \$4.50

May M. Atwater

SHUTTLE-CRAFT BULLETIN
for
August, 1931

This months pattern is a simple variation of the Diamond pattern, arranged at (a) for the weaving of warp-face rugs and mats in the Swedish fashion, and at (b) in the "Crackle-Weave."

Warp-face rugs offer the rug-weaver an interesting new type with some special advantages over other types. The ~~h~~ cost of materials is low, the work goes rapidly, and the rugs are solid and strong and lie well on the floor. They are also -- in this country at any rate -- unusual in effect.

The warp suggested is perle cotton #3 in two or more colors, set at 32 threads to the inch. Weaving is done with alternate shots of coarse and fine material. The warp is set close enough to cover the weft entirely, and the resulting rug is exactly the same on both sides except that the colors are reversed.

The manner of the threading is indicated on the draft. Each block of the pattern, however, should be of more threads than as shown on the draft, which is written with six threads on each block for the sake of brevity. Thirty-six threads to each block is suggested, but the number may be greater if a larger figure is desired. A rug 36" by 60" will take about two pounds of warp which at Guild prices costs only \$1.50. Rags may be used for the coarse weft and for the fine weft either perle cotton #5 or ordinary carpet warp. Rags, if used, should be cut and not torn, and the strips should be fairly long, not sewed, but joined by overlapping. Cotton roving may also be used for coarse weft, or a thick strand made of several ends of carpet warp wound together on the shuttle.

As the take-up is chiefly in the warp in this weave the warp should be kept as slack as possible and the weft should be drawn tighter than in other types of weaving.

If care is taken in the weaving to keep an even width one may weave without a reed, beating up the weft with a long, flat shuttle. However for wide pieces it is best to use a reed. This may be an eight-dent reed with four threads through each dent. A sixteen dent reed sleyed with two threads through each dent may also be used, but the coarse reed is to be preferred.

Treadle draft (a) as follows: (on the special tie-up as given on the diagram.) Border:
Treadle 1, coarse weft; treadle 3, fine weft. Repeat 5 or 6 times
 " 2, " " " 4, " " " " " "
 " 3, " " " 1, " " " " " "
 " 4, " " " 2, " " " " " "

• pattern
Treadle 1, coarse; treadle 3, fine. Five or Six times
 " 2, " " " 4, " " " " "
 " 3, " " " 1, " " " " "
 " 2, " " " 4, " " " " "
 " 1, " " " 3, " " " " "
 " 4, " " " 2, " " " " "
 Repeat from (*) as desired.

End:
Treadle 3, coarse; treadle 1, fine. Five or Six times
 " 2, " " " 4, " " " " "
 " 1, " " " 3, " " " " "

This method of weaving may be worked out in finer materials for bags and table mats. As the fabric is heavy and rather stiff, it is best for large square shopping bags, finished with woven handles either made on the loom or by the card-weaving process. The bags require no lining. They should be made with a lengthwise fold of the material for the bottom of the bag and the selvages for the top of the bag.

The Structo loom is not well adapted to the making of large pieces in this weave, as the reed is too fine and the warp-beam and cloth-beam too small to hold the amount of warp required and the heavy fabric that results. It is suggested that Structo weavers who wish to experiment with this weave set up a warp of silks or rayon for one figure only of the pattern and weave belts and hat-bands, -- unusual and good-looking. The beater should be removed from the loom and the width of the band may be controlled by drawing the weft as tight as may be required. Beating is done by pressing the weft together with the shuttle, through the shed.

Those who enjoy writing their own drafts will be interested to note the manner in which the four-block pattern is produced, and will find it possible to use this same method for other patterns. Any of the crackle-weave patterns may be used. Moreover the simple Diamond threading as given on the draft may be woven in many different ways.

Draft (b) shows the pattern as worked out in Crackle Weave. This also makes a handsome rug. The warp suggested is perle cotton #3 set at 10 to the inch -- a setting of 8 to the inch may also be used. Or one may warp in ordinary carpet warp at 12 or 15 to the inch. The weft may be woolen rug-yarn or rags. Cotton roving is not recommended, but cotton chenille may be used -- double for pattern and single for tabby. Chenille rugs are especially nice in crackle weave.

Treadle pattern (b) as follows -- on the standard six-treadle tie-up as given on the diagram.

Treadle 1, about 8 shots
 " 4, " 8 "
 " 3, " 8 "
 " 2, " 8 "
 Treadle 1, about 8 shots
 " 4, " 8 "
 " 3, " 8 "
 " 4, " 8 "
 " 1, " 8 "
 " 2, " 8 "
 Repeat from (*) as required
 End: treadle 3, about 8 shots
 " 4, " 8 "
 " 1, " 8 "

The number of shots depends, of course, on the weight of material used. The pattern should be woven to produce the effect as shown on the illustration.

Pattern (b) may be used on the Structo loom with the usual fine warp and will prove attractive for pillows and table-runners, -- also for bags and towelling. To thread proceed as follows:

3,4,1,2, (selvage) repeated three times	12, threads
First 52 threads of the draft	52 "
First 114 " " " "	114 "
B to C, repeated four times	296 "
C to D, twice	104 "
Selvage, 3,2,1,4, repeated three times	12 "

-----590 threads

The treadeling as given should -- for use on the Structo loom -- be transposed as usual: for treadle 1, read levers 3&4

"	"	2,	"	"	1&4
"	"	3,	"	"	1&2
"	"	4,	"	"	2&3

Pattern (b) may also be used for baby blankets or a crib coverlet. A warp of the white spun silk among this months bargains and weft of white Germantown yarn, with tabby like the warp, or a tabby in colored silk, rayon or fine wool, is suggested. A warp of fine wool may also be used.

If the spun silk warp is used for this purpose it should be set at 24 to the inch, and the following arrangement is suggested for a crib coverlet:

August 1931 - 4 -

Selvage, as shown	6 threads
First 52 threads of the draft, twice	104 "
A to C,	114 "
B to C, eight times	592 "
C to D three times	156 "
Selvage,	7 "
	<hr/>
	979 "

For a baby blanket one less repeat of the B to C figure should be used.

- - - - -

The "Specht" book -- or "Speck" book

A number of Guild members have expressed an interest in having reproductions made from this old weaving book in the Pennsylvania Museum. However not enough requests for the material have been received to warrant the expense of off-set printing. I have asked the Museum whether there would be any reduction in the price of sets of photostat prints if several sets were to be ordered at the same time, but am informed that no reduction can be made. The cost of photostat prints is 25¢ each, and as there are 84 drawings in the old book the price of a complete set is \$21.00. Those who wish to order a set should send the order direct to Miss Reath, Pennsylvania Museum of Art, Memorial Hall, Philadelphia, Pa.

I have ordered a complete set and have the following suggestion to make: I will rent this set to members who may then copy such of the drawings as they wish to keep or may order from the Museum only the patterns they want. It is probable that a number of the designs will be of no particular interest -- either ugly or similar to material already on hand. The rental charge will be \$1.00 plus postage -- about 25¢.

I shall also use some of the patterns for the Bulletin and also for the recipe book -- with drafts and directions, of course.

- - - - -

Several Guild members have asked where the loose-leaf binders, similar to those used for the Recipe Book, may be obtained. They wish to file old Bulletins and other weaving notes in similar form. I can supply these binders at 45¢ each, plus postage -- about 15¢. Possibly they can be purchased locally at a lower price through your local stationers. They are called "I-P loose-leaf Slicker Note Book Binders" and are made by the Wilson-Jones Co. The number on them is "No. 9208 - SB."

- - - - -

August 1931 - 5 -

GUILD BARGAINS

Old bargains: small quantities are still on hand of all the materials in the June and July bargain lists. A good stock of perle cotton still remains in all the six colors offered. Price \$1.00 a box or six boxes for \$5.00. This material will make excellent, and inexpensive warp for rugs on either draft (a) or draft (b) on this month's diagram.

New bargains: enclosed are samples of homespun wool yarn, of which we have a good lot in cream-colored "natural" and the three colors of the enclosed sample. All on cops. This material was purchased from a mill that is going out of business, and is a great bargain. Some of it is soiled, but as wool fabrics must always be thoroughly washed after weaving in any case this is not important. The price of the natural is 75¢ a pound and of the colors \$1.00 a pound in small lots. In lots of ten pounds or over the price of the natural is 65¢ and of the colors 75¢ a pound. The material will prove excellent for fall suitings and sport coats for fall.

Samples are also enclosed of a small lot of wool-rayon in three good colors. This material is in skeins. Price \$1.00 a pound.

Spun silk, white, on cops (this is real silk, very soft) \$1.75

Tussah silk (real silk) in natural tan, price \$1.15 a pound. Skeins.

Shaded rayon, medium weight, on cones. Colors: shades of blue, shades of green, shades of purple and orchid, shades of red. Price, \$1.00 a pound.

Germantown yarn, white only, \$1.75 a pound.

The spun silk and tussah materials will make excellent warp for light-weight suitings, woven in the fine homespun yarn. We have also small quantities of rayon warp in white, on spools and green and rose, in skeins, at 75¢ a pound.

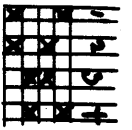
We are offered a lot of 20/2 cotton warp in skeins at 40¢ a pound -- this is a particularly good grade of this material -- and a handsome strand mercerized cotton in "natural" at 80¢ a pound, also 16/2 unmercerized cotton in assorted colors at 75¢ a pound. I have not purchased these lots but shall be glad to do so if there is sufficient demand. Will those members who wish ~~thix~~ any of these last materials please order immediately -- these special lots may not be available unless purchased at once.

* * * * *

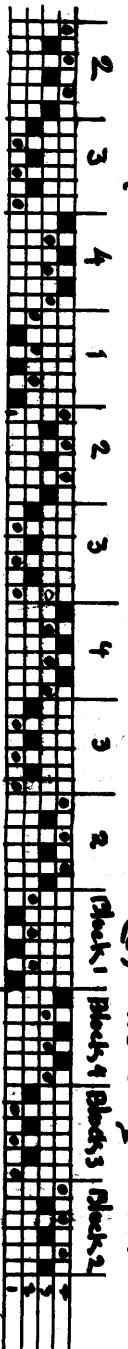
The second set of Recipes for the Recipe book were sent out some time ago by third class mail. Anyone who has failed to receive this material should notify me at Basin, Montana. Suggestions for the next set and contributions from Guild members are much desired. Haven't you some pet piece of work you would like to share with the Guild?

- - - - -

tie-up



A Rug in Warp-Face Weave



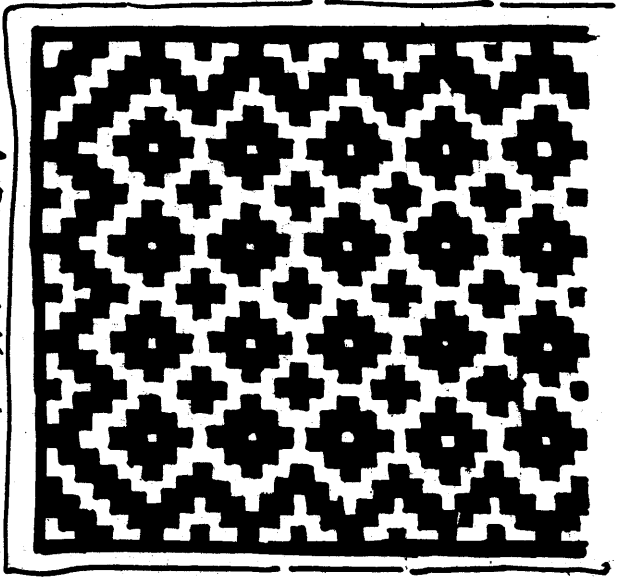
(2) Threading Draft

- Dark threads
- Light threads.

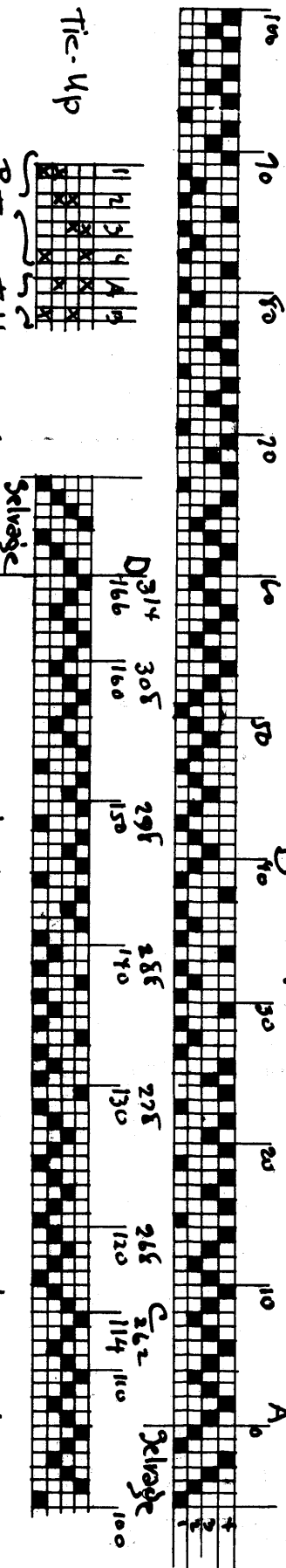
Warp 116 threads of perle cotton #3, in two colors — 58 threads of each color. Set the warp at 3 ends to the inch.

Thread each block of the draft with 36 threads — 18 pairs — instead of six threads only as shown on the draft. This will make a rug about 35" wide in the reed. For a wider rug warp 117 ends and thread 36 threads to each block; or warp 124 ends and thread 40 threads for each block

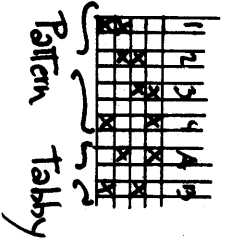
A Diamond Variation



Threading For Crackle-Weave. (5)



tie-up



Selvage

D^{3/4} 166

305

295

285

275

265

C^{2/2} 114

110

Selvage

100

Warp 327 ends of perle cotton #3, set at 10 to the inch. Thread: 264 ends; 6; First 114 threads of draft; repeat from B to C, twice more; 145 threads; C to D, 52 threads; 264 ends; 1 threads.

Shuttle-Craft
Bulletin
August, 1931

SHUTTLE CRAFT BULLETIN

for

September, 1931

The Pennsylvania Museum of Art in Philadelphia has a very fine collection of ancient weavings, Colonial weaving equipment and manuscript books kept by old-time weavers. Guild members who have the opportunity should not fail to visit the museum, -- which is in Memorial Hall, in beautiful Fairmount Park.

To weavers undoubtedly the most interesting items in the collection are two old books of drawings -- the "John Landes" book and the recently acquired "Speck" book. These are pattern books, intended probably for the eyes of prospective customers. They do not contain drafts or notes.

The Museum is extremely generous with its treasures and we as a Guild should feel that we owe this fine institution a debt of gratitude. We were permitted some years ago to reprint the John Landes drawings, and have also received permission to reproduce material from the Speck book.

The Quaint illuminated title page of the Speck book gives the date as 1727, which is of interest. The John Landes book is not dated, but from the similarity of some of the designs to patterns in a German book on weaving, printed in 1756 and apparently widely used by the German colonists in Pennsylvania, the date was assumed to be later than the date of the book. However several of the Speck drawings are also similar to designs in the old German publication! Either there was an earlier printing of the German work or the patterns are traditional and may go back to a time long before the invention of printing. It seems probable that the John Landes drawings are older than supposed.

From the point of view of a modern weaver much of the material in the Speck book is of minor interest. Many of the patterns are quite ordinary and some are downright ugly. The designer seems to have lacked the fine sense of proportion that lends distinction and a special charm to many of John Landis' versions of familiar patterns. However among the 84 drawings of the Speck book are many that are beautiful and that we shall enjoy using.

A feature of the Speck book is the large number of three-block patterns, many of which are shown in two shades, like the pattern selected for this month's illustration. A three-block pattern, as the proportion of back-ground to figure is less than in a four-block pattern, often gives a particularly rich effect.

Just how the designer intended the two-color effect to be woven does not appear from the drawings. Several methods suggest themselves. I think possibly the patterns were intended for damask rather than for coverlets, and the two tones may indicate variations in weave rather than in color. This particular type of weaving, however, requires an extremely complicated loom. The drafts I have written are: (a) for four-harness overshot weave, (b) for summer and winter weave on five harnesses, and (c) summer and winter weave in two colors on eight harnesses.

The four-harness pattern will be delightful for a small coverlet -- or for a large coverlet in a room where a small pattern is desired. The seam of the coverlet should run through thread 54 of the draft. The diamond figure that is part of the pattern should be repeated for a border. The pattern will also be good for runners and pillow-tops in wool or silk or mercerized cotton. It is not advised for linen or upholstery on account of the long overshot skips over the large blocks. The two-tone effect cannot be woven on four harnesses.

Draft (b) is for summer and winter weave in one color. The draft may also be used for double face twill weave on nine harnesses. For lack of space the tie-up for this weave is not given, but I shall be glad to supply it to any Guild member on request.

Craft (c) is for summer and winter weave in two colors and requires eight harnesses. Fourteen treadles would be required for the complete tie-up, so I have written an "X-Y" tie-up on ten treadles.

Treadeling for (a) and (b) are given on the diagram and treadeling for (c) on the back of the diagram.

The pattern woven as at (c) will be particularly good for upholstery, and when done in fine silks for fabric with which to cover portfolios and photograph albums. It will also prove charming for bags. It is less suitable for coverlets as the use of two colors gives a confused effect to one side of the fabric and a coverlet woven in this manner would have to be used right side out exclusively. One of the charms of the summer and winter weave for coverlets is the fact that both sides are equally handsome.

This pattern does not lend itself to the crackle weave, so no crackle-weave draft is given.

- - - - -

With this issue of the Bulletin we finish our eighth year of the Guild. The past year has seen the beginning of several new projects -- the Recipe Book and the bargain sales of materials may be specially mentioned. I have ambitious plans for the coming year and shall welcome suggestions from our members. Our Guild has probably done more than any other group to foster the revival in the country of our beautiful old art.

Sept. 1931 - 3 --

Especially on the artistic and technical side. Frankly, I am proud of some of the things we have accomplished and am grateful to the Guild for the generous backing that has made my own research work possible. Our chief accomplishment, perhaps, has been our work in the summer and winter weaves. This is now quite generally understood and practised among American weavers though it had become a real "lost art" during the decline of American weaving. This beautiful old weave appears to have been evolved by American Colonial weavers and as far as I have been able to discover is unknown among European weavers. It will interest Guild members to know that accomplished Swedish weavers come to us to learn it.

The majority of our members, as we have found by surveys at different times, are people who weave chiefly for their own use and pleasure, though some of us make a business of weaving and another group teach or use weaving in the practise of occupational therapy. We have never gone actively into the commercial side of hand-weaving, as a Guild. At various times tentative plans for a Guild sales-service have been proposed, but in the past the Guild as a whole has not been sufficiently interested in weaving for profit to make a sales-service desirable. Times change, however, and it may be that our present membership would welcome something of the sort. The difficulty is not chiefly in finding a market, but is in establishing a standardized output of sufficient quantity to make selling worth while. I should like to have an expression of opinion in this matter. Will members who would be interested please write me. If the response warrants we will work out a plan to be presented to the Guild during the coming year. I am convinced that excellent profits are possible in hand-weaving for those who wish to weave definitely for profit and go in for it in a business-like way.

- - - - -

The third set of patterns for the Recipe Book is in preparation and will be ready the end of September or early in October. The patterns will include two from the Speck book, Mrs. Stafford's very successful "finger-tip towels," a seamless bag (by special request), a luncheon set in the Italian manner, a new scarf, and other specialties. The price of the next set will be \$1.00 like the previous sets, but if the subscription list grows as it is doing it will be possible to bring out the fourth and succeeding sets for 75¢, perhaps ultimately for 50¢.

- - - - -

A number of unusually interesting samples have been sent in lately by members. Mrs. Gano sends a sample of very beautiful upholstery fabric woven to cover an old chair. The warp is 16/2 unmercerized cotton in brown, the tabby is fine spun silk in black and the pattern weft is tangerine spun silk. These are from among bargain offers of some months ago. The pattern used was draft (g) diagram 4, page 144 of my book on hand-weaving.

Sept. 1931 - 4 -

Mrs. Gano writes that in finishing the chair a narrow braid was required, and that it proved impossible to buy anything suitable. She solved the problem by weaving a card-woven braid using the materials of the fabric. This is an interesting hint for others who are planning furniture covering.

- - - - -

Miss Robinson has kindly sent the details of a charming dress, woven on the Structo loom, which will be of interest to Structo weavers. The warp is fine rayon in white set at 15 to the inch, and the weft is fine wool in white and green. Four lengths, plain white tabby, were woven for the skirt, and four lengths for the blouse -- two for sleeves and two for the body of the blouse. These were woven in white with deep bands in green pattern weaving for the sleeves and a narrower band of pattern weaving for the blouse. Miss Robinson writes that she wove additional pieces to be set in under the sleeves, but found that these were unnecessary as the material was soft and "stretchy" and proved wide enough. The pattern used was the "Garden Wall" pattern in crackle weave from a recent Bulletin.

- - - - -

Mr. Dunbar writes of a day-bed blanket he has woven, using a fairly heavy cotton warp and pattern in heavy yarn of different colors with a tabby in fine yarn of a greyish tan shade. The pattern used was the "Whig Rose" in crackle weave, Series 1, No. 3 of the Recipe Book. He writes: "The piece is made in one strip, 40" wide and 2 $\frac{3}{4}$ yds. long. The colors are soft old blue in two shades, old rose, golden tan, a darker tan, a very dark blue -- almost black --, a brilliant cerise next to this, and rich dark red. For the shots in the middle of the large roses I used strand silk in brilliant colors." Mr. Dunbar is one of our most successful colorists. His piece -- contributed to the recipe book -- will be remembered in the last travelling exhibit.

- - - - -

Bargains for September.

20/2 cotton warp, in skeins, 40¢ a pound in lots of ten pounds
Merderized strand cotton, skeins, 80¢ a pound, 5 lbs or over
Unmercerized cotton 16/2 in colors, on cones, 75¢ per lb., samples enclosed.

Of The August bargains, shaded rayon, wool-spun rayon and homespun yarn still available. There is, however, no more homespun in natural. No more tussah or white spun silk.

I have been fortunate enough to get a small lot of spun silks in red, green, royal blue and fine white warp, of which samples are enclosed. These materials are in skeins and the price is \$2.25. There is also available black spun silk warp on cones at \$2.50 and tangerine spun silk on cones at the same price. These are ideal materials for the finer pieces in card-weaving and also of course, for purses, bags, dresses and scarves, upholstery, etc.. I can supply single pounds of this material, either assorted or in a selected color. But order promptly as the available supply is small.

Sept. 1931 - 5 -

Treadeling, draft (c), woven in two colors.

X&3, dark;	X&6, light	-- tabby	
Y&3, "	Y&6, "	"	six times
X&2, dark;	X&5, light,	-- tabby	
Y&2, "	Y&5, "	"	twice
X&1, dark;	X&4, light,	-- tabby	
Y&1, "	Y&4, "	"	twice
X&6, dark;	X&3, light,	-- tabby	
Y&6, "	Y&3, "	"	twice
X&5, dark;	X&2, light	-- tabby	
Y&5, "	Y&2, "	"	twice
X&4, dark;	X&1, light,	-- tabby	
Y&4, "	Y&1, "	"	twice
X&3, dark;	X&6, light,	-- tabby	
Y&3, "	Y&6, "	"	six times
X&2, dark;	X&5, light,	-- tabby	
Y&2, "	Y&5, "	"	six times
X&1, dark;	X&4, light	-- tabby	
Y&1, "	Y&4, "	"	six times
X&6, dark;	X&3, light	-- tabby	
Y&6, "	Y&3, "	"	twice

The last block is the center of the pattern. Repeat in reverse order back to the beginning.

- - - - -

Mr. Bernat of the Emil Bernat Co, who publish the Handicrafter, tells me that the article on our Guild for which he requested pictures some time ago is at last to appear -- in the September issue of his magazine.

- - - - -

I am returning to Helena to re-open my office there for the winter and letters should be addressed to me at the Helena address -- Room 2, Empson Block -- until next spring. Mail addressed to Basin will reach me but may be delayed a day.

Mary M. Atwater

SHUTTLE-CRAFT BULLETIN
for
October, 1931

"Christmas Weaving" Number.

According to regular usage, this issue of the Bulletin will be devoted to the subject of weaving for Christmas. Christmas weaving will be particularly important this year to those among us who are feeling the financial depression, and who nevertheless wish to delight friends and members of the family with charming and valuable gifts.

The depression has done this, I think, it has stimulated thought and activity and has given us a new appreciation of values. There will probably be less exchanging of pink plush elephants purchased at the last moment, more planning ahead and more giving of real gifts.

To be sure articles intended for gifts or planned for the Christmas sales should not be too desperately utilitarian, even in these hard times. They must have beauty and gayety to carry the Christmas message of affection and good cheer, -- but to give useless gifts this year, when there is so much real suffering on all sides, would seem like "flying in the face of Providence."

As I have said in previous Christmas Bulletins, it is important to make a careful plan for ones Christmas weaving, and to do so early, that there may be no mad rush at the end. It is well to plan as many gifts as possible to be made on the same warp and the same threading as this means a great saving of time, and also to have on hand all the materials required.

Here is a list of articles particularly suitable for Christmas giving, and for sale at the holiday season: small rugs and bath-mats, day-bed blankets, towels, lunch-cloths, table runners and small table mats, pillow-tops, scarves and mufflers, bags of all kinds, baby blankets. No one can have too many of these things. And there is the special gift to fit some observed need-- a bright little curtain for a friend's book-shelves, a table-cover to fit an odd-sized table, a little rug for a special spot in a friend's house, a bag or scarf to match a special costume, a piece of upholstery fabric to cover an old chair, a wall-panel to make beautiful an ugly bare-spot, a light blanket to lie at the foot of a special day-bed in a special room -- individual things that could not be bought in a shop and that will give a special joy to the recipient. Any of us lucky people who have looms can make all these things, and by taking thought in time can make charming gifts for our entire Christmas list of family and friends.

The first question to decide is the warp. The warp selected will to a certain extent limit the variety of articles made -- but any good warp will permit the making of many different articles. I find that a fine linen warp -- #20 "singles" or a similar material -- is the most satisfactory warp for the greatest

variety of weaving. When woven in linen it may be used for towels, lunch-cloths and table pieces, it is the best warp for rayon in pillow-tops, runners, wall-pieces, etc., and makes an excellent warp for upholstery fabrics woven in fine woolen yarns. It is also excellent for bags. The most satisfactory bag I have ever possessed is one woven in strand silk over a linen warp and tabby. Of course it will not do for scarves or light blankets -- or for rugs. But for most other purposes it is ideal.

The chief draw-back to the use of linen warp has always been the high cost of this material, but fortunately I have been able to secure an excellent lot of linens for our Christmas weaving at a price less than the regular price of good cotton, so this difficulty need not deter us. This linen bargain is listed in the proper place in the Bulletin.

Another difficulty about linen warp has been a difficulty in handling the material, which has not the elasticity of cotton or silk. Dampening the warp overcomes this trouble, and I have just discovered a new "dressing", of which more later, that makes linen as easy to warp and weave as cotton.

For variety in weaving a "natural" linen warp is to be preferred to bleached white. It may be woven in white linen with delightful -- and very fashionable -- effect, and lends itself to weaving in colors better than white.

A good cotton warp is, of course, very satisfactory for many things. And here again if the warp is to be used for a variety of work a color such as tan, old gold, taupe, pearl grey, is to be preferred to dead white.

For scarves a fine wool warp, spun silk or fine rayon is best. Couch-blankets and baby-blankets are also best when made on a wool warp, though silk or rayon may also be used.

The possibilities of a very coarse warp are more limited, of course, than those of a fine warp, but even on a heavy warp many different things may be made.

Following are a few typical plans for Christmas weaving that will serve as a suggestion and may, of course, be modified in various ways:

- Plan A. Warp #20 line linen at 36 to the inch. Make the warp 18" wide and 18 yards long. Two pounds of warp will be required. On this warp make:
- 6 towels -- 4" tabby in color, 2 $\frac{1}{2}$ " pattern border, $\frac{1}{2}$ " tabby in color, 2 $\frac{3}{4}$ " plain, $\frac{1}{2}$ " tabby in color, repeat border and hem.
 - 6 bags, -- each 12" of pattern weaving
 - 2 yards fabric for picture frame, box etc
 - 2 pillows, square
 - 1 luncheon set consisting of runner, 2 yards and 6 doilies 9" square
 - 4 underarm purses, 9" of pattern weaving.

October 1931 - 3 -

This will make nineteen or twenty handsome gifts. Two pounds of linen warp and Selection A weft materials will more than suffice.

Plan B. Warp, spun silk at 30 to the inch, 9" wide.

Half a pound of silk will warp 13 yards.

Make six scarves, each $1\frac{1}{2}$ yds long

six bags, 12" pattern weaving

2yds, fabric for picture frames, etc.

two underarm purses, each 10" in pattern

One pound of spun silk warp and Selection B weft materials will make twice this number of articles, -- about thirty-four gifts.

Plan C. Warp colored cotton at 30 to the inch, 20" wide.

Make a 20yd warp -- two pounds of material 16/2

Weave five yards of curtain fabric

six large bags -- 14" pattern weaving

four square pillows

four table runners, $1\frac{1}{2}$ yds each

Two pounds of cotton warp and selection C weft materials will make these articles -- fifteen gifts.

Plan D. Warp perle cotton #3 or coarse linen warp at

10 to the inch, 24" wide, for small rugs, etc.

Laundry bags, chair seats, portieres, etc, may also be made on this warp.

Four boxes of perle cotton will make 19 yds of warp.

Four pounds of coarse linen will make about 18yds of warp. Weft materials for rugs may be woolen rug yarn, wool or cotton chenille or rags. For bags and hangings, perle cotton, coarse linen in colors, heavy yarn, etc.. No special selection of weft materials for this plan is offered.

Plan E. Warp Shetland yarn at 15 to the inch, set 42" wide in the reed.

Weave couch blankets, two yards long, using Germantown yarn for pattern weft and fine yarn for tabby. Crib blankets may also be woven on this warp. Coat-fabric may be made by weaving in Shetland or heavy homespun yarn.

A "recipe" for coat and suit fabrics is among the third set of patterns, now at the printers. We still have some of the bargain homespun in stock, colors dark green, grey-blue and soft rose, price 75¢ a pound in ten-pound lots. Also have Shetland in black and "primrose" at \$1.50 per lb. Also soft white yarns for baby-blankets at the same price.

To put this pattern on the 590 ends of a Structo warp proceed as follows:

Selvage: 3,4,1,2,3,4	6 threads
From thread No. 29 to end	86 "
Four repeats of the draft	456 "
First 35 threads	35 "
Selvage, 4,3,2,1,4,3,2	7 "
	<hr/> 590

The threading may be used for a tree and star figure in pick-up weaving, as suggested on the diagram. The tree figure requires two of the large figures of the pattern and the small figure between. For a narrow piece with one tree and one star as illustrated only 215 warp-ends are required. Thread as follows:

Selvage, 1,2,3,4	4 threads
From thread No. 43 to end	72 "
One complete repeat	114 "
First 21 threads	21 "
Selvage, 4,3,2,1,	4 "
	<hr/> 215 "

For a wide piece, with three trees, thread as follows:

Selvage, 1,2,3,4	4 threads
From thread No. 43 to end	72 "
One complete repeat	114 "
Thread 43 to end	72 "
One complete repeat	114 "
Thread 43 to end	72 "
One complete repeat	114 "
First 21 threads	21 "
Selvage, 4,3,2,1	4 "
	<hr/> 587

By threading one additional selvage thread on one side and two additional selvage threads on the other side this threading will cover the 590 ends of a Structo warp. The pattern threaded in this fashion may, of course, be woven in the regular crackle weave if desired. The effect will be alternate "snow-balls" and small squares.

It seems unnecessary to give directions for the arrangement on the loom of drafts (b), (c) and (d). Draft (b) will be found particularly good for fabrics to be used in making small bags, picture-frames, covers of photograph albums and the like. This small figure may be written on eight harnesses if desired and woven in two colors, exactly as draft (d) has been written from draft (c). A spun silk, fine rayon or fine linen warp is suggested, set at 36 ends to the inch, the weft to be silk, fine woolen yarn or rayon with touches of tinsel if desired. These patterns will also prove excellent for linen towelling and table pieces, though for this use the two-color effect should not be attempted.

In weaving the two-color effect select two shades not too different in "value." A third color may be used for tabby if desired. Brown and henna, with a tabby in orange would be handsome -- or taupe and madder rose with a tabby in tan -- or black and prune-color with a tabby in old gold.

Treadle draft (d) as follows:

Block A:

treadles 1 and 2 alternately for 16 shots, tabby between.
Color (m)

Block C:

treadle 5, (n); treadle 9, (m). Tabby
" 6, (n); " 10, (m). "
Four times

Block B:

treadle 3, (n); treadle 7, (m). Tabby
" 4, (n); " 8, (m). "
Four times.

Repeat Block C, as above

Repeat Block A as above

Block D:

treadle 7, (n); treadle 3, (m). Tabby
" 8, (n); " 4, (m). "
Four times

Block E:

treadle 9, (n); treadle 5, (m). Tabby
" 10, (n); " 6, (m). "
Sixteen times.

Repeat Block D as above.

Repeat from the beginning.

- - - - -

Several special projects for Christmas weaving are illustrated on the second diagram. The box sketched at (A) may be made as follows: Cover half the pieces of card-board with a handwoven fabric, by cutting pieces of fabric half an inch larger each way than the cardboard and cat-stitching the edges together as shown on the drawing. Lay a thin layer of cotton or a piece of felt over each of the remaining pieces of card-board and cover the padding with a lining material -- silk or satin -- as described above. Put the covered pieces of card-board together, back to back -- a padded and an unpadded piece. Overhand along the edges. It is also well to use a little glue. Make the box by overhanding the pieces together. Larger boxes and receptacles made be made in a similar manner.

At B is sketched a tea-tile or coaster. The base may be cut out of wood or of very heavy card-board and should be covered with a round of felt, glued down. The piece of woven fabric may be cat-stitched over a second piece of card-board or if a wooden base is used may simply be laid over the top. It will be held in place by the round of glass. The whole should then be securely bound together with tape and an ornamental braid or with a strip of copper.

Oct. 1931 - 7 -

Many of our Guild members have been experimenting with card-weaving and I have been asked to suggest some Christmas projects in this style. As gay belts are once more in fashion these of course occur to mind at once, but no special directions need be given.

At (C) of the diagram is sketched a photograph frame that may be made in card-weaving. It is possible to weave around a corner on the cards, and though this is a bit "fissy" and must be done with exactness to get good results it is not really difficult. Begin the corner by weaving as follows: Drop three cards from the right hand margin; weave back and forth, turning the remaining cards as usual. Drop three more cards and repeat. Proceed in this way till the left hand margin is reached. Now push the cards back firmly against the slanted edge of the web. Attach cords at the points marked "X" on the sketch. Fasten these cords to the support you are using and straighten the warp, taking out the slack. Beginning at the left hand margin, add three cards, weave back and forth; add three more cards, and proceed in this way till all cards are again turning together.

A picture frame may also, of course, be made of fabric woven on the loom, after the method described for making the box.

At (D) is sketched a braided girdle, which is very unusual and effective, and also a sandal with interlaced card-woven straps. To make the girdle set up four narrow patterns of equal width. The sketch shows the two outer ones threaded in fine stripes, each card threaded with four threads of one color. As many colors may be used as desired, or the stripes may be of two cards each. The two middle patterns are shown in a simple zig-zag or "river" motif. Weave the entire band as a unit for three or four inches. Then weave each band separately for about two inches. Interlace these bands as illustrated, and continue by weaving the entire band as a unit once more for three or four inches. This is not in the least difficult.

At (E) are sketched an underarm purse and a small bag with trimmings in card-weaving. The bags may be in fabric woven on the loom or in soft leather. The bag should be finished with a zipper fastening or with a rigid, hinged top covered with fabric. The card-woven band may be passed through a buckle.

- - - - -

For the information of our new members: Card-weaving is an interesting little textile craft quite different from weaving on the loom. We supply a pamphlet of patterns and instructions and also weaving cards, -- to Guild members, \$1.00 for the pamphlet and \$1.00 for a set of 100 cards. A special outfit consisting of the above, together with a piece of work set up and partly woven and a selection of materials is supplied Guild members at \$4.50, plus postage, about 50¢

- - - - -

The pattern for this month is an interesting little pattern that may be used in many different ways. Draft (a) is for four-harness weaving in the "crackle weave", draft (b) is for a very small figure in summer and winter weave on five harnesses; draft (c) is the same pattern with a figure twice as large as (b); Draft (d) is for weaving in two or more colors in summer and winter weave on seven harnesses.

It will be noted that the regular six-treadle tie-up is given with draft (a), though treadle 1 is not used for weaving the pattern as shown. In weaving variations, however, treadle 1 is useful.

Also please note that there is an error in draft (a) at thread 37, which is shown both on harness three and on harness one. The thread should be threaded on harness three.

Following are a few suggestions for the use of this pattern. For a small rug warp 299 ends, at 12 ends to the inch, which will make a rug $24\frac{1}{2}$ " wide, and at 10 to the inch for a rug $29\frac{1}{2}$ " wide.

Thread as follows:

Selvage, 1,2,3,4,	4 threads
Two repeats, draft (a)	228 "
First 63 threads	63 "
Selvage, 4,3,2,1	4 "
	<hr/> 299

Treadle as indicated on the draft. Weft material may be rag with a tabby of perle cotton, woolen rug-yarn, cotton chenille, rug jute, etc.. A handsome rug may also be made by weaving the pattern shots in a strand of four ends of perle cotton #3, with perle cotton single for tabby.

For Plan A, warp 549 ends. Thread as follows:

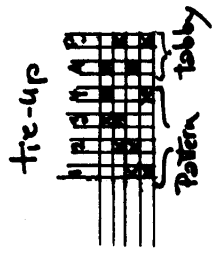
Selvage, 4,3,2,1,4,3,2,	7 threads
Then: 1,4,3,4,1,4,3,4,	8 "
Four repeats of draft (a)	456 "
First 62 threads	62 "
1,4,3,4,1,4,3,4,	8 "
Selvage, 1,2,3,4,1,2,3,4	8 "
	<hr/> 549 "

For Plan B use the threading as given for the small rug, setting a fine warp at 30 ends to the inch, which will make a warp 10" wide, or use the same arrangement of the pattern, but omitting four threads from each of the three large blocks of each repeat. In this case the warp will be of 267 ends.

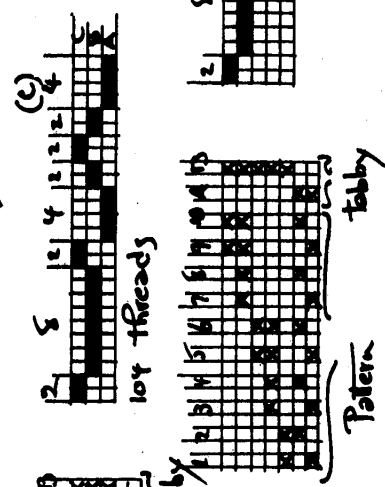
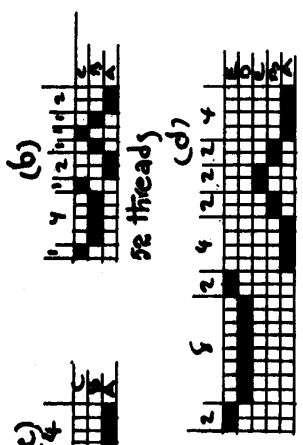
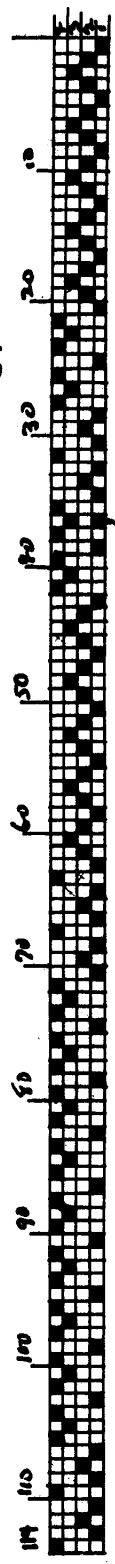
For Plan C, warp 599 ends. Thread as follows:

Selvage, 4,3,2,	3 threads
From thread 21 to end of draft	94 "
Four repeats of draft (a)	456 "
First 42 threads	42 "
Selvage, 1,2,3,4	4 "
	<hr/> 599 "

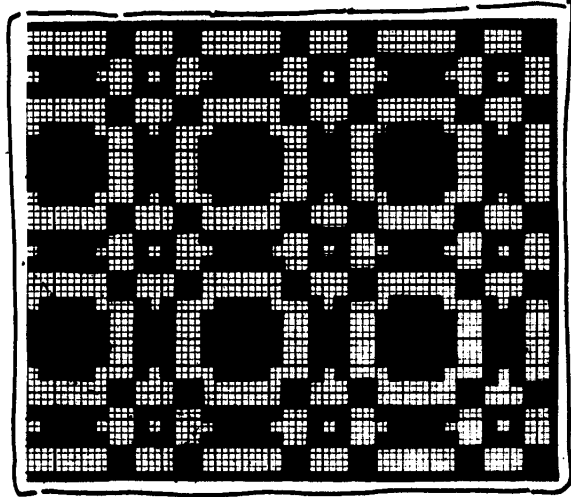
A Pattern for Christmas Weaving. Shuttle-Craft Bulletin, October 1931.



(c) Crackle-Weave



tie-up (b) & (c)

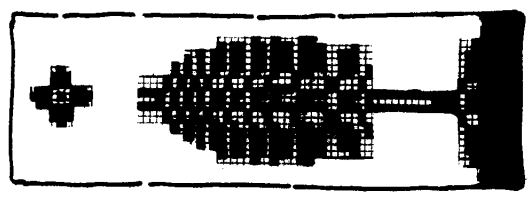


Weave (b), "Summer & Winter"

- Wear (c) like (b), but with twice as many shots - wearing each block twice. Draft (d) is for wearing in three colors. Block A, on treadles 1 and 2. Should be in the darkest shade, the large figure in the medium shade and the other blocks in the lightest color.
- | | | |
|-----------------|------------|-------------|
| treadle 1, once | 1. once | 1. once |
| " 2, twice | " 2, once | " 2, twice |
| " 3, once | " 3, once | " 3, once |
| " 4, twice | " 4, once | " 4, twice |
| " 5, once | " 5, once | " 5, once |
| " 6, twice | " 6, once | " 6, twice |
| " 7, once | " 7, once | " 7, once |
| " 8, twice | " 8, once | " 8, twice |
| " 9, once | " 9, once | " 9, once |
| " 10, twice | " 10, once | " 10, twice |
| " 11, once | " 11, once | " 11, once |
| " 12, twice | " 12, once | " 12, twice |
| " 13, once | " 13, once | " 13, once |
| " 14, twice | " 14, once | " 14, twice |
| " 15, once | " 15, once | " 15, once |
| " 16, twice | " 16, once | " 16, twice |
| " 17, once | " 17, once | " 17, once |
| " 18, twice | " 18, once | " 18, twice |
| " 19, once | " 19, once | " 19, once |
| " 20, twice | " 20, once | " 20, twice |
| " 21, once | " 21, once | " 21, once |
| " 22, twice | " 22, once | " 22, twice |
| " 23, once | " 23, once | " 23, once |
- Repeat

- treadle (a)
treadle 2, 11 shots
" 4, 5 "
" 3, 5 "
" 1, 5 "
" 2, 11 "
" 3, 5 "
" 4, 21 "
" 3, 5 "
Repeat

(For a rug, fewer shots should be worn over each block)



Tree and Star - Panel in "Pick-Up" Wearing, on draft (a)

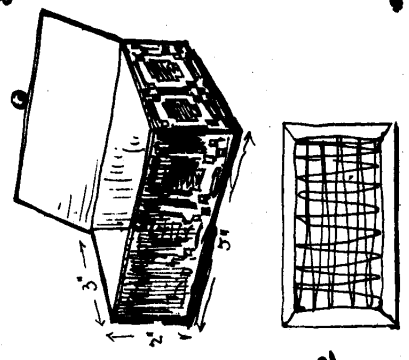
Shuttle weavers transpose wearing directing draft (a).
For "treadle 2" - levers 1 & 4
" "treadle 3" - " 1 & 2
" "treadle 4" - " 2 & 3

Suggestions for Christmas Weaving, Shuttle-Craft Bulletin, October 1931

(A) Padded Box for trinkets

4 pieces of cardboard 5" x 3"
 4 " " " 5" x 2"
 4 " " " 3" x 2"

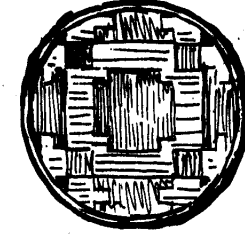
Method of covering cardboard



(B) Tea-tile or Coaster

2 pieces of heavy cardboard cut in rounds, 5" in diameter
 1 piece of plate glass, same size

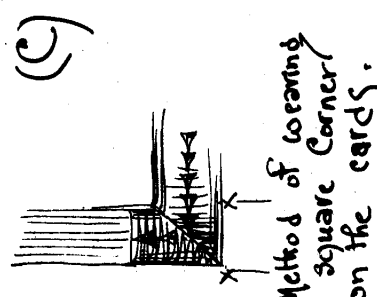
Bindings — tape or metal



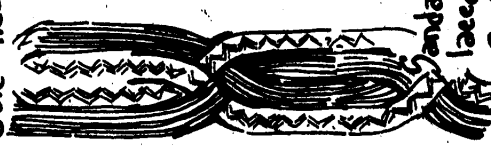
(C) Photograph Frame


1 piece of heavy cardboard 6" x 8"
 1 " " " 6" x 8" with opening 4" x 6"
 1 piece of plate glass 6" x 8"
 May be made in card-weaving or in fabric woven on the loom.

Method of weaving a square corner on the cards.



(D) Braided Pick in Card Weaving

(1) 

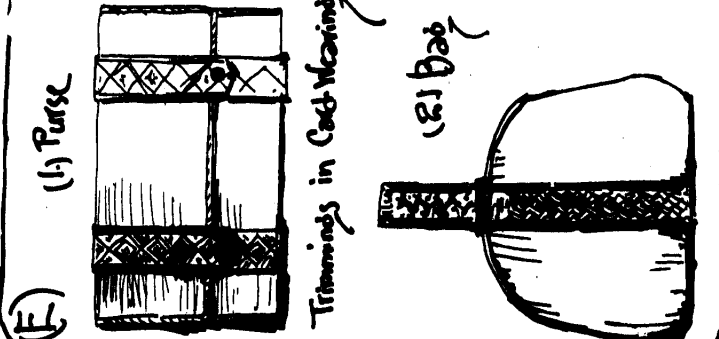
(2) 

Sandal with interlaced straps in Card-weaving

(E) Purse

Trimings in Card-weaving

(2) Bag



Mary M. Atwater
 Helena, Montana

Bargains in Weaving Materials, Oct. 1931

Warps:

Linen "line" warp, natural, on spools, fine to coarse, \$1.00 per lb.
Heavy linen warp for rugs, on spools, 75¢ per lb.
Half bleached "line" linen, skeins, \$1.00 per lb.
Ramie warp, \$1.00 per lb.
Spun silk warp, white, in skeins, \$2.25 per lb.
" " " black, on spools \$2.50 " "
Fine rayon warp, green and rose, in skeins, 75¢
White rayon, various weights, on spools, 75¢
Colored unmercerized cotton on spools, 75¢
Perle cotton, eight good colors #3, \$1.00 per box, six boxes, \$5.00

Weft materials:

Colored linens, shades of tan, brown and yellow, \$1.00 per lb.
Weft linens in small skeins, white and natural, assorted, 75¢ per lb.
Rayon weft, assorted, \$1.00 per lb.

The following special assortments of materials are offered for Christmas weaving.

Selection A -- for the work under Plan A -- \$5.00
1 lb real silks, assorted
2 lbs linen, assorted
2 lbs rayon, assorted

Selection B, -- for work under Plan B -- \$5.00
1 lb real silks, assorted
1½ lbs fine woolen yarns
1½ lbs rayon, assorted

Selection C -- for work under Plan C -- \$4.00
5 lbs. cottons and rayons, including turkey red and indigo blue
cotton for the Italian towelling described in the recipe book.

- - - - -

I have been experimenting with a new substance for use in dressing soft and fuzzy warps to make them workable on the loom and find it a valuable help in weaving homespun warps and the fine linens, and have decided to supply the material. It comes in a jelly-like form, at \$1.00 a quart, and for use is dissolved in from ten to fifteen parts of water. It is not unpleasant to use and will, I think, fill a long-felt want.

- - - - -

The third set of patterns for the recipe book is with the printer and should be in the mails by the fifteenth at latest. Many of the new patterns will be interesting for Christmas weaving.

- - - - -

SHUTTLE-CRAFT BULLETIN
for
November, 1931

For this month we have a pattern requested by several Guild members, -- a four-harness pattern with a "pine-Tree" border. In the crackle-weave, of course.

For a coverlet in this pattern, at 30 threads to the inch, make the warp of 1287 ends, as follows:

Selvage, 1, 2, 3, 4, 1, 2, 3, 4	8 threads
Pine Tree Border as written	216 "
Six repeats of main pattern	948 "
Threads 1 - 115	115 "
	1287 "

For a narrow coverlet warp 1050 ends, as follows:

Selvage, 1, 2, 3, 4, 1, 2, 3, 4	8 threads
Tree Border	216 "
Five repeats of main pattern	790 "
Threads 1 - 36	36 "
	1050 "

In this arrangement the border will weave on the right and the left-hand edge will be the seam edge.

For a couch blanket or a crib coverlet, warp 1151 ends:

Selvage, 1, 2, 3, 4, 1, 2, 3, 4	8 threads
Tree border	216 "
Four repeats of main pattern	632 "
Threads 1 - 71	71 "
Tree border, reversed	216 "
Selvage, 4, 3, 2, 1, 4, 3, 2, 1	8 "
	1151 "

This last threading may be warped and woven in linen for a square lunch-cloth.

To put this pattern on the Structo loom proceed as follows: Begin with thread 37 of the Tree border, to end 180 ends
 One repeat of the main pattern 158 "
 Threads 1 - 71 71 "
 Tree border reversed, threads 216 - 37 180 "
589

This arrangement consists chiefly of border. Instead the narrow border may be used on the sides, with the main pattern for the center. The Pine Trees may be woven across the ends of a piece arranged in this manner, but will not appear along the sides. Thread a selvage of twelve threads; three repeats of the narrow border; ~~xxxx~~ two repeats of main pattern; threads 1 - 71; narrow border, reversed, three times; eleven threads selvage.

For towels or a large bag warp 501 ends, as follows:	
Main pattern, thread 23 to the end	136 threads
Two complete repeats of main pattern	316 "
Threads 1 - 49	49 "
	<u>501</u>

For a towel border on this threading use the treadeling for the main pattern as given on the draft, omitting the first block; then weave the first four blocks as written.

For a bag weave: treadle 2, 5 shots; treadle 4, 5 shots. Repeat twice. Then weave the first five blocks of the treadeling for the main pattern. Next weave the pine tree, reading the treadeling directions from the bottom up, and ending with "4, 9 shots". Weave the main pattern as given. Then the first four blocks of this treadeling, repeated three times. Then this treadeling from the beginning as written. Then the first five blocks of this treadeling. Now weave the pine tree, beginning at "4, 9 shots" and reading down. Weave the first five blocks of the treadeling for the main pattern, and end: 4, 5 shots; 2, 5 shots, repeated twice.

This bag would be particularly handsome if woven in rayon over a fine linen warp and tabby.

- - - - -

An interesting piece sent in by Mrs. Jenkins, is a pillow-top woven on pattern Series VII No. 1 of the recipe book. The warp is brown cotton, tabby tangerine silk, pattern weft dark blue silk. The face of the pillow was woven on the treadeling as given in the book for the large figure at the top of the panel. The back of the pillow was woven in a very interesting manner, -- in plain tabby, with occasional shots in pattern weft through one or another of the pattern sheds. These pattern shots occur "hit and miss" fashion with from six to sixteen tabby shots between. A similar effect may be woven on any pattern in crackle weave, though the patterns that are made up of very large blocks lend themselves best to the technique.

- - - - -

Mrs. William Underwood sends in some interesting imported linens in which there may be a suggestion for Guild members, -- a luncheon set consisting of a square cloth with six small square napkins or doilies, and a little "finger-tip" towel in very fine linen.

The luncheon set is done in plain tabby weave. The warp is of medium weight half-bleached linen and the weft is alternate shots of very rough "natural" hemp and a cotton of similar weight in variagated black and white. The accidents of weaving produce in the variagated material a "watered" effect that is novel and interesting. The little napkins are similar, and the pieces are finished with a narrow fringe on all four sides. The fringe is hem-stitched and not tied.

The black and white cotton is unusual material and I do not at present know where it may be obtained. However I have in stock some variagated blue linen and also rough hemp and a suitable half-bleached linen for warp to go with it. These materials are somewhat coarser than the materials in the piece sent by Mrs. Underwood and would make a heavier -- and, I think, handsomer -- fabric. The hemp is 75¢ a pound, and the linens \$1.00.

The little towel is in plain weave in very fine linen, woven with a fairly open mesh. The decoration consists of a series of colored strips, alternately red and blue, that run lengthwise of the piece. The towel is hemmed in a tiny hem along the edges and has a short fringe at each end.

- - - - -

Some time ago, in experimenting with various combinations of material for the weaving of an upholstery fabric I made a heavy linen material that seemed to me extremely beautiful. The warp was a fine line linen set at 36 to the inch, the weave was a variation of "summer and winter", the pattern weft was heavy linen floss in two colors and the tabby was a finer colored linen. For the covering of dining room chairs or chairs for the sun-room this fabric would be particularly appropriate. It is also very beautiful for table runners and couch-cushions. I have not before described this particular weave in the Bulletin because it takes a good deal of heavy linen and seemed to me too expensive to be practical. With the new linen bargain, offered this month, the objection, however, does not exist, and I believe Guild members may enjoy using this weave.

The pattern with which I experimented was an eight-harness special pattern designed for modernistic effects, but any summer and winter draft may be woven in this manner. The two-block patterns on page 218 of the Shuttle-Craft Book may be woven in this manner on four harnesses.

In my piece black linen floss, heavy, was used for the figure, with light tan or old gold floss of the same weight for the background. The tabby was in a finer linen, burnt orange in color.

In weaving I used only one of the "tie" harnesses, which gave the fabric the crackle-weave texture. To weave any of the four-harness two-block patterns in this weave only four treadles would be used; treadle 1 (to weave block A) tied to harnesses 2 and 3; treadle 2 (to weave block B) tied to harnesses 2 and 4. Two tabby treadles tied: 1 and 2, 3 and 4. For a more elaborate pattern the tie-up would be similar -- each pattern shed tied with harness 2. Harness 1 is tied only to one of the tabby sheds.

In weaving use the weft material in a double strand, and throw a double shot of pattern, then a double shot of background on the opposite shed, and then tabby back and forth. To weave block A of one of the two-block patterns, for instance, weave; treadle 1, black (double strand); treadle 2, tan (double) tabby back and forth, single tabby thread.

- - - - -

For a more elaborate pattern the system is exactly similar. For instance consider pattern 187 in the book, page 221: The tie-up would consist of four treadles tied as shown on the special tie-up draft, each treadle tied to harness 2, with two additional pattern treadles and the tabby treadles. It will be noted that treadles 1 and 2 are "opposite," that is one raises all the pattern harnesses that are sunk on the other shed. Therefore in weaving the pattern shots on one of these treadles the other may be used for the background shots. Treadle 3, however, has no opposite in the tie-up as shown with the draft and must be provided with one, for the background shots with this part of the pattern. The tie-up would be to harnesses 2, 3, and 6. Treadle 4 as shown on the draft must also be provided with an opposite, tied to harnesses 2, 3, 5, and 6.

The figure may be woven in several colors, if desired, but the back-ground color should be the same throughout. For instance in weaving pattern 156, page 218 -- which is a four-harness pattern -- weave the pattern blocks on treadle 1 in plum-color; the pattern blocks on treadle 2 in henna, and the background each time in tan.

There is a very special charm about the heavy linens. Heavy linen towels are particularly handsome and are also very saleable if the cost of material permits offering them at a reasonable price. They should be made quite large, not too closely beaten, and of course they should be washed and ironed when they come from the loom. It is amazing how washing and ironing bring out the lustre of a linen and change the "handle" of the fabric. This part of the manufacturing process should never be omitted.

- - - - -

My publishers have just announced a new edition of my book, for sale at \$3.00. The form of the volume is a trifle different from the first and more expensive edition -- margins a little narrower, binding a little different. The text and illustrations are, however, exactly the same and the volume seems to me just as practical as the other. Guild members may find the book in its new form will make an attractive Christmas gift for a weaving friend. And with the purchase of the book now goes the privilege of subscribing for the Bulletin -- without taking the course in weaving -- with associate membership in the Guild.

- - - - -

Mr. MacKay, who builds our large looms, has designed a frame or standard for card-weaving. This little "loom" is built of mahogany and is similar in general architecture to the towel racks that used to grace the best bedrooms in the houses of our grandmothers. At each end, however, it carries a little beam, -- one for the warp and the other for the finished work as in a large loom, and is also provided with a wooden comb-shaped riddle to keep the warp-stands separate. The price of this equipment is ten dollars.

- - - - -

November 1931 - 5 -

BARGAINS for NOVEMBER.

For this month the October bargains -- the special selections of material for small weaving -- will be continued. See the October Bull tin for details.

In addition we have two new bargains of very particular interest.

Bargain No. 1. Lightly twisted strand rayon, in a wide variety of colors -- many shades besides those of the enclosed sample. The price of this material is \$1.00 a pound, in lots of not less than three pounds. This material is very much softer than ordinary "art silk" and has almost the softness of real silk. It is an ideal material for card-weaving.

Bargain No. 2. Heavy linen floss in all colors. This material is Scotch floss, fast dye, in very small skeins -- 20 yds. The form is not ideal for hand-weaving but will not prove very troublesome, -- and the price, \$1.25 a pound! This is material that was recently offered me at \$3.00 a pound, wholesale. And one of the best features of this bargain, there is a very large stock available and we can have as much as we wish at this price. Some of the floss is the weight of Bernat's linen floss, some is a little coarser and some a little finer. I am not enclosing samples, but shall be glad to send a sample skein to anyone who sends me a stamped, self-addressed envelope.

I am unable to buy white floss at the same price, but can get this material, on spools, at \$1.50 a pound. The colored floss is in stock and can be supplied immediately, but the white will have to be ordered. I have, however, some medium weight half-bleached line linen and also some medium weight natural line linen that will make excellent warp for use with this colored floss, for making heavy linen towels. For the heavy linen fabric as described in this issue of the Bulletin a fine linen warp may be used.

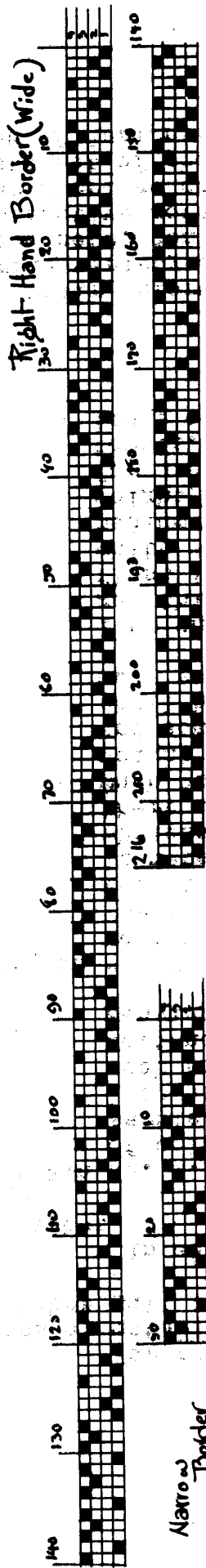
- - - - -

We have a number of new members of the Guild and for their information: We have sets of mounted samples, showing a wide variety of hand-woven fabrics, color-combinations and patterns. These sets, consisting of over seventy samples, accompanied by full descriptive notes, are available for study at a rental of \$2.50, plus carriage charges. We have also for rental, for study, a complete set of photostat prints of the drawings in the old "Speck" book of designs for weaving. Rental \$1.00, plus postage, 30%.

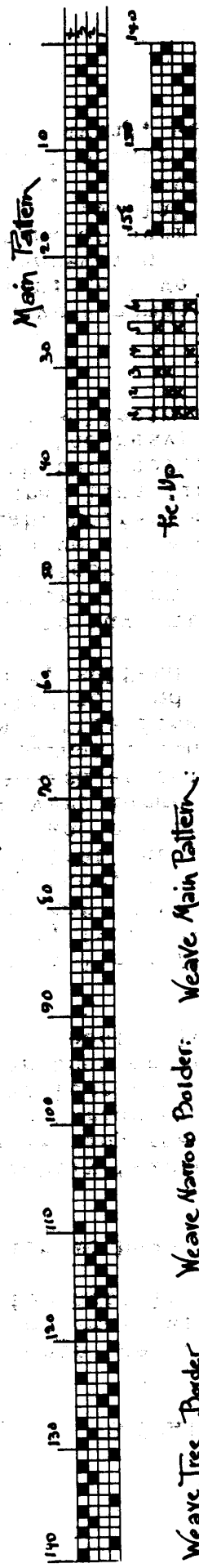
- - - - -

Mo. J. O. Water

Shuttle-Craft Bulletin, November, 1931



Reverse for left hand border.



tie-up

Weave Narrow Border:

treadle 2.	5 shots
"	4. 5"
"	3. 5"
"	4. 5"

Repeat

Weave Main Pattern:

treadle 2.	15 shots
"	4. 5"
"	3. 5"
"	4. 5"
"	2. 15"
"	3. 9"
"	4. 9"
"	3. 5"
"	2. 5"
"	3. 5"
"	4. 9"
"	3. 9"

Weave Free Border

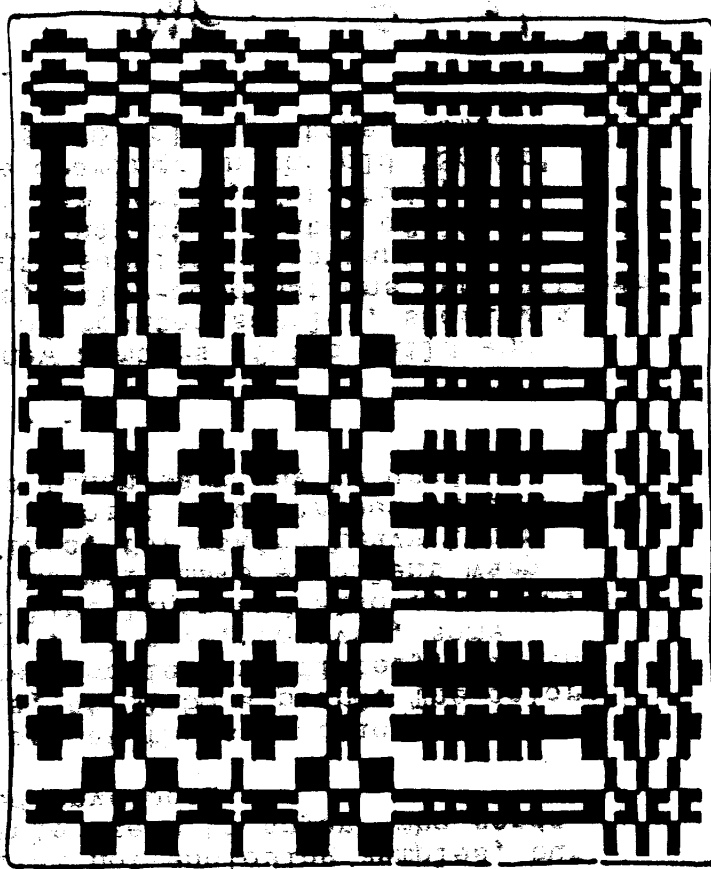
treadle 3.	5 shots	-1-2
"	4. 5"	-2-3
"	5. 5"	1-4
"	3. 5"	1-2
"	4. 5"	2-3
"	5. 5"	4-5
"	3. 5"	1-2
"	4. 5"	2-3
"	5. 5"	1-4
"	3. 5"	1-2
"	4. 5"	2-3
"	5. 5"	1-2
"	3. 5"	2-3
"	4. 5"	1-4
"	5. 5"	1-2
"	3. 5"	2-3
"	4. 5"	1-4
"	5. 5"	1-2

For use on the Shuttle loom Transpose treadling:

For treadle 2"	Levers 1-4
" treadle 3"	Levers 1-2
" treadle 4"	Levers 2-3

Reverse for Top border

(Note that in this pattern treadle 1 of the standard tie-up is not used.)



SHUTTLE-CRAFT BULLETIN
for
December, 1931

Most of the Guild members are deep in Christmas weaving as the time is growing short. I have had a special request for a pattern for a modernistic bag and as this may fit in well with last-minute weaving plans I have made this pattern for the enclosed diagram. The draft was written from what appears to me an especially successful bag, made recently.

This bag was woven on a cotton warp set at 30 ends to the inch. The pattern shots are in black silk and the tabby shots in linen of an old gold color. The lining, also hand-woven, is in plain weave in the linen, striped with black. The bag was mounted as simply as possible on a plain wooden top, stained dark brown. The bag has been much admired, and the fabric wears exceptionally well. Different materials and different colors may, of course, be used, and the pattern will also be found useful for pillow-tops, runners, runners and scarves. It may be woven in many unusual and striking variations.

One interesting way to weave the pattern, especially good for pillow-tops, is to weave a two-block pattern -- either on treadles 1 and 3 or on treadles 2 and 4, developing the figure "as drawn in" by squaring each block as you come to it. For instance:

	treadle 1, twice
"	3, "
"	1, "
"	3, 7 times
"	1, 7 "
"	3, once
"	1, twice
"	3, "
"	1, "
"	3, 21 times
"	1, twice
"	3, "
"	1, "
"	3, 7 times
"	1, 7 "
"	3, once
"	1, twice
"	3, "
"	1, "
"	3, about 49 times
"	1, twice
"	3, "
"	1, "
"	3, 15 times
"	1, 35 "

and so on. This is not the complete

weaving, but will give a sufficient idea of the method so that it will not prove difficult to continue. ~~The block patterns of this kind, with wide differences in the size of the blocks and no obvious balance have, I find, a very special "style."~~ They should not be woven "hit and miss", however -- large and small blocks at random -- for there is a subtle rhythm and balance that must be preserved. The diagonal that runs through a piece woven in this manner holds the effect together.

I have had many interesting letters from Guild members lately. Mrs. Mackenzie writes: "This year in March I happened to make some linen 'finger towels' for a friend. She told her friends, and you know the widening circle! I have made, to date, 402 -- and have orders for over 80."

This seems to me a good illustration of a point I have repeatedly made in writing to those who wish to sell their work. In order to weave for profit it seems to me essential to select some special product that sells readily and can be made in quantity -- and to make this thing only. It is impossible to make a profit by weaving this and that as the notion takes one, hoping to be able to sell the things later. A single sale costs much more than any possible profit, and unless special articles are made in quantity each sale is a separate transaction. In my canvass of the Guild made several times, with the idea of organizing production and starting a sales service, this has always proved the stumbling block. Those members who are willing to weave in this way are selling their work themselves and need no assistance, while those who are in favor of a sales service are in most cases unwilling to guarantee a steady production of a special article. They wish a service that will take on consignment such things as they chance to make and attempt to sell them. A sales-service of this kind could not possibly be made to pay, so the plan has always failed to materialize. I want to say again, as I have said many, many times, if you wish to weave for profit experiment till you find a saleable specialty -- and stay with it.

Miss Isabella Farwell writes of the little "knee-blankets" for automobile drivers, which she is making. Her complete notes will be included in the fourth set of patterns for the Recipe Book, but the suggestion is such an interesting one that I cannot refrain from mentioning it also in the Bulletin. She makes these little blankets in two sizes -- 28 X 42, in heavy yarns, or 30 X 64 in lighter weight materials. The larger size is doubled when used as a blanket and can also be used as a shawl. She says some people prefer one kind and some the other. The weave she uses is simple twill, the decoration consisting of stripes in bright colors across the ends.

The heavy woolen yarn that will be found among the new bargains for this month would be an ideal material for the heavy blankets, both as warp and weft. From $\frac{1}{2}$ lbs to 1 lbs per blanket would be required. In this heavy material the weaving would be very rapid

(3) December 1931

and the blankets could be sold at a moderate price and still return a good profit. They would also make useful and attractive gifts for automobiling friends. "Ms and Os", "Bronson Weave" and other linen weaves might be used instead of the twill if preferred.

- - - - -

A handsome sample of upholstery fabric sent in by Miss Eleanor F. Astley was woven on the draft supplied with the Bulletin for last October. The warp was brown cotton from one of our recent bargain lots, the tabby was spun silk in tangerine, and the pattern weft was heavy rayon in dark mahogany color for the main figure and in a dark slate shade for the small squares that separate the figures. The effect was excellent.

- - - - -

Guild members who use the Structo looms, or the small MacKay "parlor loom" will be interested to learn of a new service we are arranging -- in the matter of ready beamed warps. Thanks to a new warping device designed by our loom-builder it will be possible to get warps made up in any material desired in twenty yard lengths at a cost of \$2.00 for the warping. One will send in an empty warp-spool and the material to be warped. The cost of a warp in Egyptian cotton will therefore be : two pounds of cotton at \$1.50 (regular price) \$3.00, plus the warping charge and postage. A warp in the 24/3 cotton offered in this month's bargains would be \$1.50 for material, plus the warping charge and postage. A warp in the bargain ramie or linen would cost \$2.00 for material plus the warping charge. There will therefore be a considerable saving in price by using this service, and also the convenience of being able to get a warp made up in any desired color or yarn. This notice is perhaps a trifle premature, as we shall not be ready to take orders for these special warps before the middle of the month. However I shall be glad to have orders booked ahead so that I can hold the material. Do not send the warp-spools to me but hold them till you hear from me where they are to be sent.

The Structo company is also announcing a new departure in the matter of ready beamed warps. They will supply warp wound in twenty-yard lengths on small spools, each holding sixty ends. These spools -- as many as required -- are set in the loom on a specially constructed beam. This beam, made to fit the different sizes of Structo loom, cost \$1.00. I do not yet know just what warps will be supplied in this form. This device constitutes a sort of sectional beam for the Structo loom, and will be a convenience in several ways.

- - - - -

I have been asked where "bouclette" yarn may be obtained. This is a novelty yarn intended for knitting and crochet, and will perhaps prove interesting for weaving. I have no material of this kind in the bargain lots, but am informed by the Emil Bernat and Sons Co. of Jamaica Plain, Massachusetts, that they are putting out a color line in this yarn. They will supply a color card on request.

A Christmas gift suggestion; an outfit for card-weaving makes an unusual, interesting and attractive gift for a friend who enjoys handicraft. Youngsters take a great interest in weaving belts and wrist watch ribbons and similar things on the cards. The craft appeals to boys fully as much as to girls. Boys weave pack-straps, bridles and hat-bands as well as belts. Invalids, confined to bed during the holiday season would find this fascinating. Card-weaving is one of the few crafts suited to work in bed.

I am preparing some small sets for Christmas giving. These consist of the pamphlet of patterns and instructions, fifty cards, and a piece of work set up in the lovely new rayon, with the weaving started. These will be put up in special gift boxes. The cost will be \$7.00 plus about 25¢ postage. I can if desired mail them from here to any address desired, with the card of the giver enclosed.

Miss Fannie Belle Fleming, one of our Guild members, whose address is, Route 1, Box 316, Indianapolis, Indiana, asks me to say in the Bulletin that she can supply plain wooden bag-mountings made of solid maple and finished in natural color, also walnut and mahogany finish. The price is \$1.65. These bag-tops are the flat, straight kind, 9" long and about 2 1/2" wide.

Guild members may have wondered why the bargain in linen floss, announced in the November Bulletin, was later withdrawn. When I tested the material I discovered that some of the colors ran badly when washed in strong soap-suds, and were not as represented. I intended at first to return the shipment, but on experimenting a little discovered that it was not difficult to set the colors and wash out the excess dye. I therefore decided to keep the material, and have ordered more, as it is really very beautiful. I made an adjustment on the price, however, and shall be able to offer it to the Guild at \$1.00 a pound "as is," or \$1.25 a pound washed. It is a nuisance, of course to have to treat the material, but at the price it seems well worth doing.

I am devoting a great deal of time and effort to this project of getting materials for the Guild at extremely low prices. The present condition of business makes it very important to get the materials for our work at the lowest possible rates. One of our members tells me her loom had stood idle for many weeks as she did not feel justified in making the outlay for materials for the things she wished to make. Now, with our bargain prices, she is able to weave again, and is able to sell her work, too, as she can price it reasonably and still make a profit. This is the result I have been aiming for.

Our bargain prices, however, should not be taken as a criticism on the much higher prices of the dealers -- who have to keep up uniform stocks and a standard color line, and who in many cases have purchased their foundation stock some time ago, at the

(5) December 1971

prices prevailing before the depression. Buying job lots as we are doing, we enjoy prices far below the factory costs, and handling the material as simply and inexpensively as possible makes it reach our members at a fraction of the standard price.

New Bargains for December.

Brown worsted warp, on spools, -- an excellent fine, strong yarn, suitable for dress-fabrics, suitings, coat-fabrics and scarves. Also a fine white worsted, very soft and silky, on cones. \$1.25 (In using the white warp the new warp-dressing should be used to prevent fuzz and broken threads.)

A handsome heavy natural woolen yarn on large spools -- suitable for "knee-blankets," couch blankets, coat-fabrics and coverlets. \$1.10 per lb.

Cotton warp, natural, 24/3 -- not Egyptian but an excellent quality -- on two-pound cones, at 75¢ per lb.

Heavy linen floss in colors, at \$1.00 per lb. "as is", and \$1.25 per lb. washed.

Bargains previously offered and still available:

Strand rayon -- November bargain -- in many colors; lots of three pounds or over, assorted colors, at \$1.00 per lb. No blue, black or white is available in this material, the colors include rose, American beauty, and several shades of red, brown, peach-color, several shades of green and several shades of orchid and lavender. All very beautiful shades.

Perle cotton #3, D.M.C. and Columbus, in six good colors, 75¢ per box -- of ten large balls. This material makes very handsome rug-warp and at this price costs no more than ordinary carpet warp. It is also handsome for weft in pillow-tops, runners and large bags.

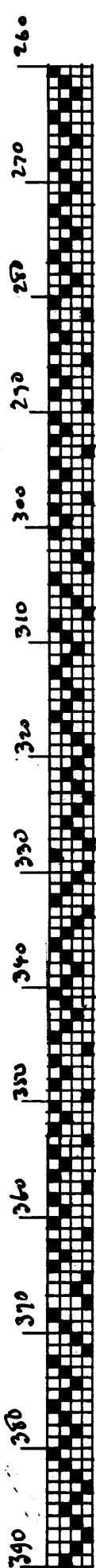
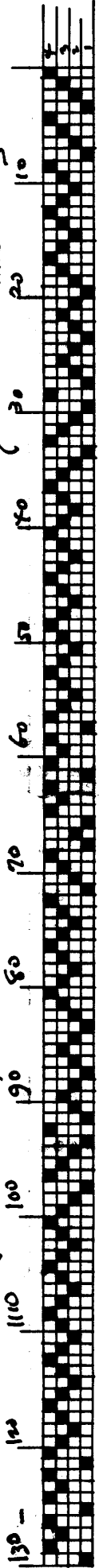
Small quantities are still available in spun silk warp and weft. The white spun silk warp, however, is exhausted. \$2.25 and \$2.50

Wool-spun rayon, Shetland weight, in orchid, yellow, blue and red. \$1.00 per lb.

Medium weight line linen, half-bleached, \$1.00 per lb. Also fine line linen, natural, weft only. The fine line linen warp has been exhausted. A new lot of these linens has, however, been ordered and will be on hand about December 10.

(By request) A New "Modernistic" Pattern for a Bag

Threading



Weave as follows:

treadle 1, once } 3 times
 " 2, " "
 " 3, " "
 " 4, " "

" 1, 3 times } twice
 " 2, 3 " "
 " 3, 3 " "
 " 4, 3 " "

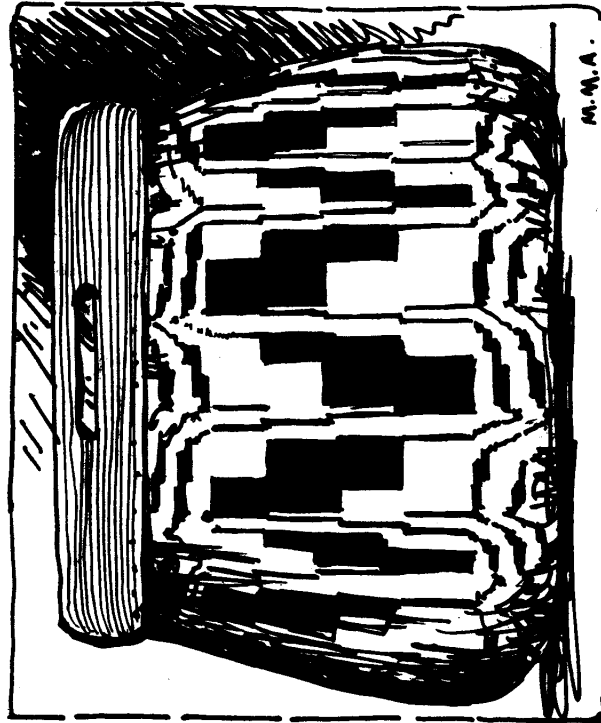
" 1, 21 times "
 " 2, 21 " "
 " 3, 21 " "
 " 4, 21 " "

" 1, 3 times } 5 times
 " 2, 3 " "
 " 3, 3 " "
 " 4, 3 " "

" 1, 21 times "
 " 2, 21 " "
 " 3, 21 " "
 " 4, 21 " "

" 1, 3 times } twice
 " 2, 3 " "
 " 3, 3 " "
 " 4, 3 " "

Finished Bag



For the Struck loom transpose the weaving directions as follows: For "treadle" read levers 3 and 4
 " " " " " " " 1 " 4
 " " " " " " " 1 " 2
 " " " " " " " 2 " 3

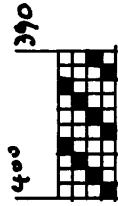
tie-up.

(Continue)

treadle 1, once } three times
 " 2, " "
 " 3, " "
 " 4, " "



Pattern Tabby



the draft shows the complete threading. Warped at 30 ends to the inch the fabric will be about 13" wide, finished. For a very large bag thread as follows: First 304 threads as written; then from thread 165 to the end, Total of 640 ends. For use as a repeating pattern use the 300 threads from thread 5 to thread 305 as a repeat. (Suggested for hangings.) Many thrilling variations may be woven on this draft.