

THE SHUTTLE-CRAFT GUILD — BULLETIN —

Basin, Montana

January, 1933

Midwinter is a splendid time to set about making a coverlet. We take a few hanks of yarn and a few shut-in hours and put them together, and here we have a handsome and useful thing that will give pleasure for many years.

Few of our weavings are likely to survive as long, I dare say, as the famous "Girdle of Rameses" in the Liverpool Museum which students tell us was made six thousand years ago. But there is no reason that the coverlets we weave this winter should not last as long as those made in Colonial America, so many of which have come down to our time and are still in use.

A coverlet is not a very ambitious monument, perhaps, but it is an amiable and charming one. It is pleasant to me to think that great-great grand-children of mine will perhaps sleep warm under the work of my hands and have a pleasant thought of the maker. Sentimental? There is no denying it. A coverlet is a sentimental thing, like a poem or a melody. In the mechanized times in which we live sentiment is somewhat out of fashion. We are, I think, "over-corrected" -- as the psychologists phrase it -- for sentiment, and there really is a happy middle ground between sentimentality and the "hard-boiled" attitude of mind. Taking this middle ground, let's make coverlets!

A coverlet is not, or need not be, a complicated or difficult piece of work and even a beginner need not hesitate to undertake it. It does not even take a great deal of time. The whole thing, from warping to sewing the seam, takes less than a week if one devotes full working time to the project. Few of us, of course, are able to spend five or six full days at the loom, but most of us can find during the winter forty to forty-eight hours for weaving, and by putting these hours into a coverlet we have at the end something very substantial to show for our time and effort. It is well worth doing.

A coverlet should be carefully planned. It is, or should be I think, a quite formal piece of work with nothing "hit and miss" about it. But it need not be solemn, like an ode -- it can be dainty as a madrigal or gay as a roundel, or simple and appealing as an old song re-sung.

In planning a coverlet we have many choices to make, -- choice of weave, choice of materials, choice of colors, choice of pattern. And all these choices must harmonize if the effect is to be exactly right.

The simplest weave, and in some ways the most satisfactory, is the four-harness overshot weave, which is at its best in a coverlet. This weave, because of its loose structure, makes a thicker, softer and warmer coverlet than the more closely-knit weaves, and the pattern made up of long "floats" of weft has a richness that is lacking in some of the other weaves. The eight-harness overshot weave has the same richness of effect with an added brilliance. It also produces a fabric with two "right" sides, which has its value. The summer and winter weave, in which there are no long overshot skips, produces a fabric of superior wearing qualities. The effect is not as deep as in the overshot weave but has a subtlety and delicacy that is very charming. This weave has also the sentimental value of being peculiar to American weaving -- not used by weavers of other lands -- and so is our own in a very special way. Our new crackle weave produces much the same texture as the summer and winter weave though the effect is heavier.

Of the more elaborate weaves used for coverlets, the double twill is the best for an all-wool piece. If woven with wool weft over a cotton or linen warp it produces a rather hard, stiff fabric -- excellent for a couch-cover or for upholstery but not altogether desirable for a coverlet. The double plain weave has always seemed to me much over rated; the fact that one can pull apart the upper and lower fabric has really no great practical value or artistic appeal. Patterns in this weave are rather staring. In my opinion the overshot weaves and the summer and winter weave are more beautiful. I think the interest in the double weave is largely due to those writers on weaving who proclaimed it as a "lost art," which of course it never was; and due, too, to the fact that a very complicated loom is required so that it is uncommon.

A rare weave sometimes used for coverlets is in structure a cross between the overshot and summer and winter weaves. I know no name for this weave; I think of it as the "star" weave, as the patterns almost always show a six-pointed star. An interesting pattern in this weave, worked out from an ancient coverlet by one of our Guild members, Mrs. A.B. Jenkins, will appear in the eighth set of pages for the Recipe Book, now in preparation.

The materials for a coverlet should be of good quality, as we want the piece to last a very long time. Egyptian cotton warp set at 30 to the inch for the 24/3 and 24 to the inch for the 16/3, the same material for tabby, and pattern weft in Shetland or homespun yarn is a combination that gives much the tone and texture of the ancient coverlets. Mercerized cotton is unsuitable if one wishes a strictly Colonial effect, but is, of course, allowable otherwise. Spun silk makes a very beautiful warp. Linen warp is handsome but makes a very heavy coverlet and, in my opinion, is not as desirable as a good cotton. Overshot coverlets are sometimes woven in soft, fluffy yarns. The effect is of a pattern in relief and the coverlet is very warm and pleasant. This is not, however a "period" effect.

For coverlets in summer and winter weave a finer pattern yarn should be used than for overshot weaving. Egyptian cotton 24/3 set at 30 ends to the inch should be woven in a 15/2 yarn, such as "fabri" or Iceland.

The color-problem comes next. For a strictly Colonial piece the choice of colors is limited. Most of the ancient coverlets were woven in dark indigo blue, which is always handsome though rather sombre. Modern weavers prefer a medium shade of blue, often called "Colonial" blue. Two shades of blue can often be combined agreeably. Madder rose is strictly conventional -- either alone or combined with blue. A combination of Turkey red and dark blue was much used also in the old time. And some of the handsomest of the ancient coverlets were done in a combination of walnut brown and a golden tan. A few coverlets of what may be called the middle period show greens and yellows, but for a strictly Colonial effect these colors are not advised. But tradition need not rule. We are weaving for the present and the future rather than for the past, and if we like we can express ourselves in all the charming shades of modern dyeing and be as gay and brilliant as we wish.

The choice of pattern is important -- but we have many beautiful patterns. So many that it seems hardly necessary to add to the number. Any of them will make a handsome coverlet if correctly arranged and woven in suitable colors and materials. The one illustrated, however, is unusual and has some special qualities. It seems to me a very dainty, gay little pattern and will lend itself well to a modern color-scheme -- though it comes from an ancient book of weaving designs.

Draft (a) is for four-harness overshot weaving. For a full-sized coverlet in this pattern warp 1320 ends in Egyptian cotton -- or spun silk or other material if one prefers -- set at 30 ends to the inch. One of the new 200 yard warp-spools will be sufficient to warp 22 sections of the beam with nine yards of warp. Thread as follows:

Selvage, 1,2,3,4 --three times	12 threads	
first 24 threads of the draft,		
repeated 9 times for border	216	"
pattern, six times	1032	"
first 60 threads of the draft	60	"
	<u>1320</u>	"

For a coverlet for a single bed, warp 18 sections of the loom with 60 threads, making a warp of 1080 ends. A single warp-spool will be enough for eleven yards on each section. Thread as follows:

Selvage, 1,2,3,4, -- four times	16 threads	
border repeat, six times	144	"
pattern, five times	860	"
first 60 threads of the draft	60	"
	<u>1080</u>	"

For a full-sized coverlet in summer and winter weave on draft (b), warp 1320 ends as above and thread as follows:

Selvage: 1,5,2,6,(1,3,2,4,1,5,2,6) 4 times	36 threads	
Border repeat, five times	160	"
pattern, four times	928	"
first 196 threads of the draft	196	"
	<u>1320</u>	

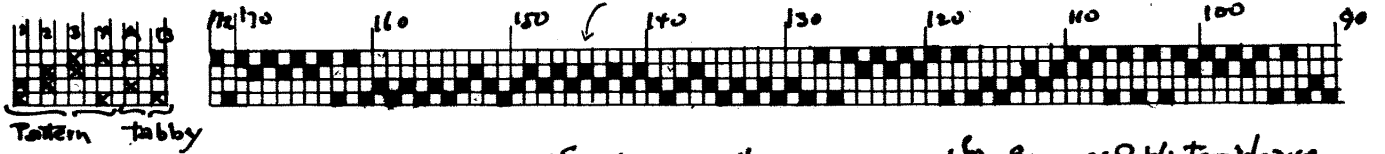
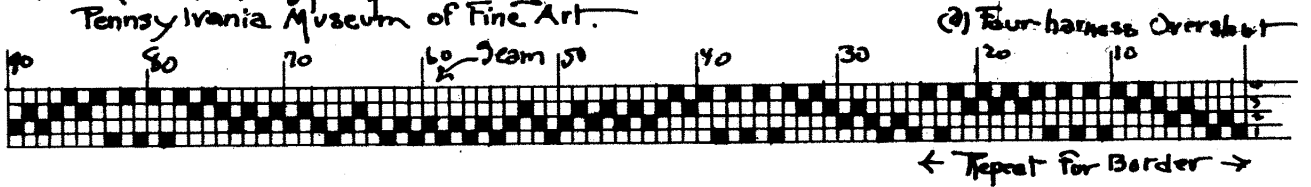
For a full-width coverlet in eight-harness overshot weave on draft (c) warp 1320 ends. Thread as follows:

Selvage: 3,4,5,6,7,8,1,2,3,4,5,6,7,8	14 threads	
border repeat, nine times	270	"
pattern, four times	856	"
first 180 threads of the draft	180	"
	<u>1320</u>	

These arrangements are all based on a warp set at 30 ends to the inch. For a different war-setting the arrangement would, of course, have to be modified to suit the number of warp-ends. In the above arrangements the border in each case is to the right and the seam edge to the left. Those who prefer the seam edge on the right should reverse the directions.

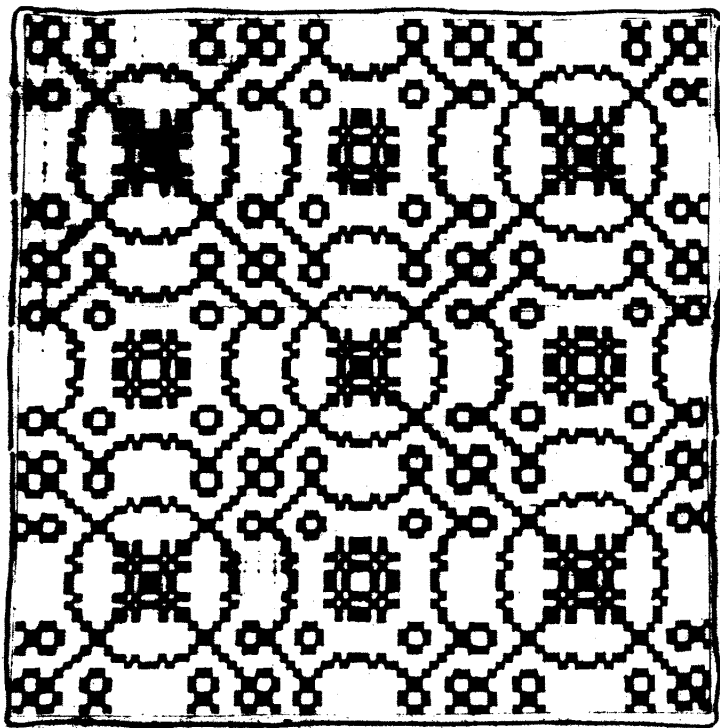
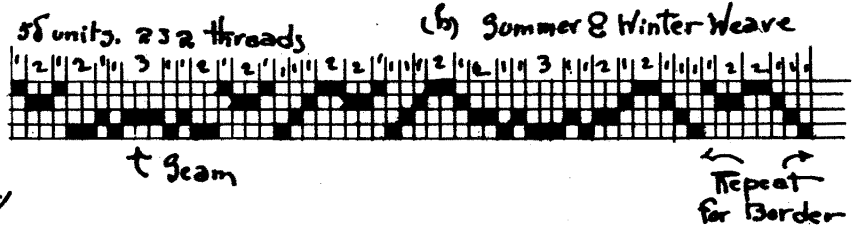
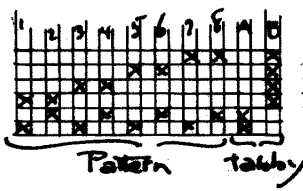
As the pattern is to be woven "as drawn in" no treadeling directions are given. In weaving it is advisable to measure the first repeat woven and use this measure to gauge each repeat. There will then be no difficulty in matching when putting the two strips of the coverlet together. Coverlets should be woven a full three yards long -- three and a quarter yards is not too long as there is a good deal of shrinkage after the fabric comes off the loom.

A Pattern from the "Spect" Drawings
 Pennsylvania Museum of Fine Art.



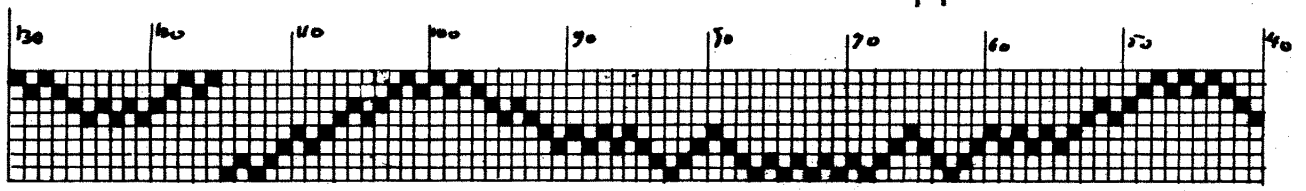
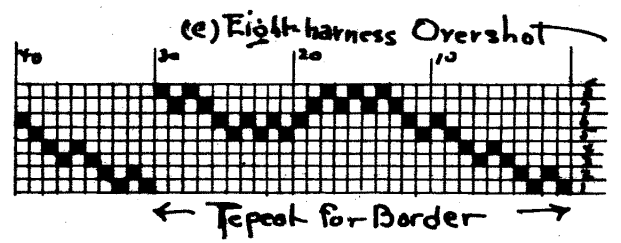
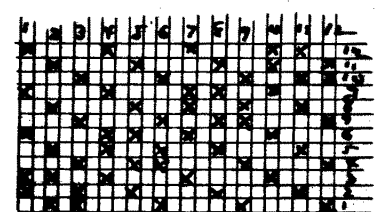
Pattern tabby

tie-up.

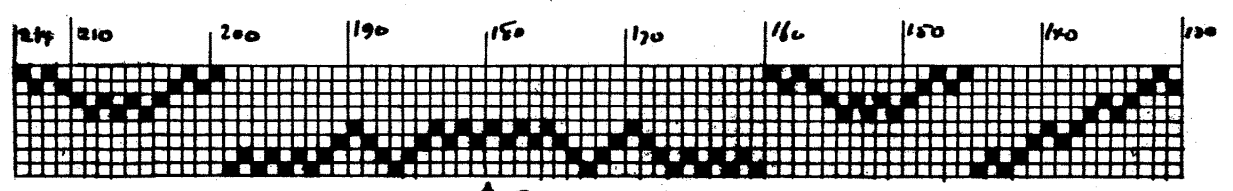
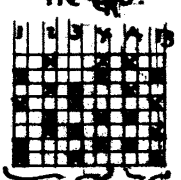


Draft (c) may also be used for the "double plain" and "double twill" weaves, on sixteen harnesses. And the double twill weave may be woven on twelve harnesses as follows: Thread a unit of the first block: 1, 2, 3; second block, 4, 5, 6; third block, 7, 8, 9; fourth block, 10, 11, 12. Make the tie-up as shown below:

tie-up for double twill weave.



Tie-up.



Seam

Pattern tabby

Our pattern may be woven in two colors if one likes, -- all shots on treadles 1 and 2 in one shade and all shots on treadles 3 and 4 in the other. To counteract the resulting stripiness -- which is displeasing to many -- use colored tabby weft, in two colors as closely as possible like the colors of the pattern weft. With the darker pattern weft use the lighter tabby and with the lighter pattern weft use the darker tabby. This keeps the tone of the background balanced.

To put this pattern on the Structo loom thread as follows:

Selvage: 3,4,1,2,3,4,1,2,3,4	10 threads
first 12 threads of the draft, 5 times	60 "
two complete repeats of pattern	344 "
first 117 threads of draft	117 "
threads 106 - 117, 5 times	60 "
selvage: 4,3,2,1,4,3,2,1,4	9 "
	<u>600</u> "

An unavoidable delay in printing made it impossible to send out the seventh set of pages of the Recipe Book on time, and it seemed inadvisable to send them out in the midst of the Christmas rush. By this time, however, they should have been received. The "Collegiate Coverlet" included in this set of recipes seems to me a particularly attractive pattern. It is modern though not modernistic in style and may appeal to our mid-winter coverlet weavers. Those who are not regular subscribers for the recipes may secure this special pattern for 25¢. The weave is crackle-weave -- four-harness. There is also a design in the set of recipes for window drapery, dresser scarves, etc., to be used with the Collegiate coverlet.

The new 60-end 200-yard warp-spools are being shipped from Massachusetts. Later I expect to keep a stock here in Basin, also. The spools are quite large, and in estimating parcels post charges figure the shipping weight at four pounds. Mr. MacKay has designed a small stand to hold these new spools, equipped with a device for giving the warp a tension. These stands will do away with the large spool-racks we have been using, and will make warping almost a pleasure. The price of these stands is \$1.75.

The enclosed samples of "novelty" rayon show an attractive fabric, ideal for the weaving of scarves, neckties and light dress fabrics, also for tabby in bags and similar pieces. The material is in skeins weighing about four ounces, and the colors are very lovely. A four-pound assorted lot is supplied at \$3.50. Otherwise the price is \$1.00 a pound.

The white spun silk is priced at \$1.50 a pound. Sixty-end warp-spools in this material are available, price \$3.75. One warp-spool will be sufficient for a large coverlet or for ten yards of dress-fabric. The coarser spun silk warp offered last month is no longer available as the supply has been exhausted.

The silk "noils" yarn, and the rayon "art silks" are still available.

Note also that the Scotch hand-spun woolen yarns are still to be had at \$2.00 a pound. A full set of samples will be supplied on request. This is unquestionably the best yarn to be had for suitings, coat-fabrics, and also for coverlets. It is dyed in the wool and spun by hand. The colors are chiefly in tan, brown and grey and mixed shades intended for clothing materials, but two beautiful shades of blue are suitable for coverlets, also several delightful shades of green, black, white, and a rich burnt orange. We occasionally have small quantities of this material in stock, but as a rule order specially from Scotland. A new order will be made up about the middle of the month and I should like, if possible, to receive the orders from Guild members at or before that time. Cash must accompany the order, and there is a delay of about a month before the orders come through.

In estimating quantities: for a heavy tweed fabric allow one pound of yarn to the square yard, and for lighter weight fabric about three quarters of a pound to the square yard. Four pounds will be sufficient for a coverlet.

I still have in stock some of the chenille braid for making braided rugs. This is unusual and attractive material and makes the handsomest rugs of the sort that I have ever seen. The price of the material is \$1.00 a pound, or \$.50 for a five-pound assorted lot. To any member who purchases one of these lots I shall be glad to lend a sample rug to serve as a model. The work is simple, and is amusing to do. It offers a variety of occupation, which is sometimes pleasant.

To all our members a New Year's greeting, with the hope that the new year will bring us all health, happiness, increased opportunities, and prosperity.

Mary M. Otwell

THE SHUTTLE-CRAFT GUILD

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Basin, Montana

February 1933



Probably not for over a hundred years has hand-weaving possessed the special values that it has today. In the old times people who wished beautiful fabrics to wear and to use in their homes made these things for themselves on the household loom, and now again those of us who are weavers are finding that the far-famed depression need not keep us from being handsomely dressed or from having the new draperies, rugs, linens, that lend so much to the grace of living. What was for many of us an interesting accomplishment, a pleasant occupation for spare time, has become of much very practical help in the present emergency.

The subject of this month's Bulletin is dress-fabrics, for it is time to begin thinking about spring suits and sport clothes for all the family.

Many weavers who are expert in pattern weaving find themselves at a loss when confronted with the problem of making dress-fabrics. For this is an entirely different branch of our art.

The important things in dress-fabrics are texture and color. These depend on choice of material, weave, correct setting in the reed and evenness of beat in weaving. Pattern as most people know it is unimportant. In fact a "patterny" effect is to be avoided. Some years ago, to be sure, dress-fabrics with elaborately patterned borders were the vogue -- and this was a pretty style -- but this year such fabrics are no longer "smart," so of course it is a mistake to make them.

The most useful weaves for dress-fabrics are the simplest weaves we know -- plain tabby and twill. These two weaves can be used in hundreds of different ways and really offer all the variety most people would care for. A whole book could be written on either of these weaves, and of course all that we have space for in the Bulletin is mention of a few of the most useful ways of using these weaves.

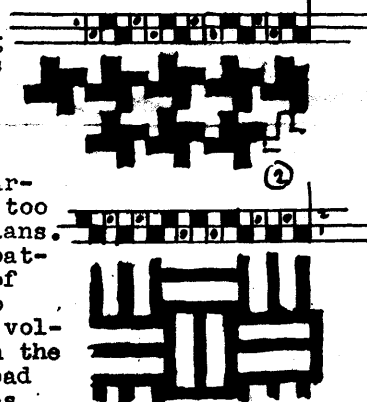
For a firm, light-weight fabric the tabby weave is best, as the over and under interlacing of warp and weft makes the most closely interwoven fabric it is possible to make. For dress-fabrics in this weave warp and weft should be the same material or material of similar grist, and there should be exactly the same number of weft-shots to the inch as there are warp-ends in the setting. Correct setting of the warp is therefore extremely important. If the warp is set too close the fabric will be hard and stiff; but if not set close enough the fabric will be sleazy -- will not hold its shape and will not wear well. Of course for scarves and blouses a much more open setting may be used than for skirts, coats and breeches. And a much more open setting is possible in a soft, fuzzy yarn than in a hard-twisted yarn. The soft yarns felt together in the finishing process and fill up the fabric while the hard-twisted yarns do not do this, but produce a wery, open mesh when set too far apart.

The old-time weavers used warp and weft yarns with opposite twist for their woolen fabrics, and commercial fabrics are made in this way. The use of warp and weft with the same twist produces the crêpy effect of much of our hand-woven fabric. This is not disagreeable, unless one wants to make a perfectly smooth and even fabric. To produce a real crêpe the warp should be of yarns some of which are left-hand twist and some right-hand twist. These should not be threaded alternately but in groups. The weft is usually all the same twist. Certain treadelings also produce a crêpy effect; some of these are given here for use with the four-harness and eight-harness twill threadings.

COLOR EFFECTS in the PLAIN WEAVE

A tabby fabric in which warp and weft are the same color has a somewhat tame effect. A more interesting fabric results from using different colors -- or at least different shades of the same color. Two shades of the same color are always safe to use together in this way, and such combinations as tan and grey-blue are also "sure fire." But for the more exciting effects it is necessary to experiment. Sometimes two colors that in themselves are harsh and not at all harmonious will make a delightful combination when so closely interwoven as in the tabby weave.

By setting the warp in two colors, threaded "one and one", and woven in the same two colors in alternate shots one can produce fine stripes -- either lengthwise or cross-wise of the fabric. If the colors are threaded two and two (1) and woven in the same manner, the "shepherd's check" is the result. Large checked patterns are produced by threading ten or twelve threads of one color and then of the other, weaving in the same order. The "log cabin" arrangement of two colors produces a small effect as sketched or large squares of alternate horizontal and perpendicular stripes.



For elaborate effects there are the plaids, -- once more very much the fashion. The traditional Scottish tartan plaids are always handsome, and have a sentimental value too for those of us who trace descent from the famous Scottish clans. Space is lacking in the Bulletin to give any of these plaid patterns. Some of the handsomest are included in the last set of pages for the Recipe Book. A Bulletin of some years ago also carries a number, and we have in the lending library a small volume giving colored illustrations of Scotch tartans from which the "sett" may be scaled off. Modernistic plaids, made up of broad and narrow stripes in unsymmetrical arrangement, are sometimes very handsome; but as they may also be very ugly, it is advised that when planning a plaid of this order one should lay out the design on cross-section paper in water-colors or colored crayons.

WARP-SETTINGS for VARIOUS YARNS

The setting for a given yarn depends on the weight of the fabric to be made and also on the weave. For the twill weave the warp should be set a little closer than for the plain weave, and for scarves and blouses the setting should not be as close as for skirts, coats and breeches.

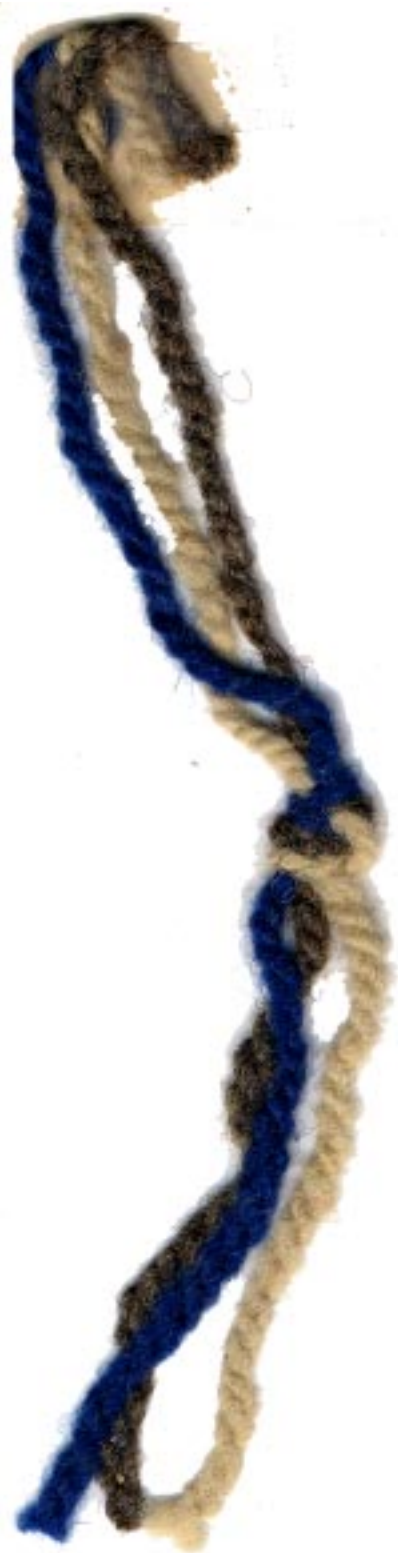
The Scotch handspun yarn can be woven either in twill or in plain weave at a setting of 15 to the inch. For a heavier fabric it may be set at 16 or 17 to the inch. It is not suitable for scarves, but there is nothing better for suits and coats.

Bernat's "fabri" yarn, when set at 24 ends to the inch and woven the same, makes a light but firm fabric suitable for dresses. If desired for suits it should be warped and woven at 30 to the inch. This is a hard-twisted yarn and should never, in my opinion, be set at less than 22 to the inch. If a lighter fabric is desired -- as for scarves -- a fuzzier yarn should be used, as such a yarn felts in the finishing process and holds the fabric together.

For scarves and very light-weight dress fabrics Iceland yarn is good, set at 15 ends to the inch. Or Bernat's "Afghah" yarn at a setting of 24 to 30. One of our members writes that she has had excellent results for scarves with Bernat's "Lady Helen" yarn, at 15 ends to the inch. She makes her scarves 12" wide in the reed and weaves them 48" long.

Another Guild member, Mr. Roger Millen, has made some very handsome suit-fabrics in tabby weave using Bernat's "fabric-spun" yarn at 22 to the inch.

As noted above, correct setting of the warp is of first importance in the weaving of dress-fabrics. If the warp is set too close a hard, stiff fabric will result, or it will be impossible to put in the correct number of weft shots and a "warpy" effect will be produced. If the warp is set too far apart the fabric will be sleazy -- it will not hold its shape, will pull badly and will not wear well.



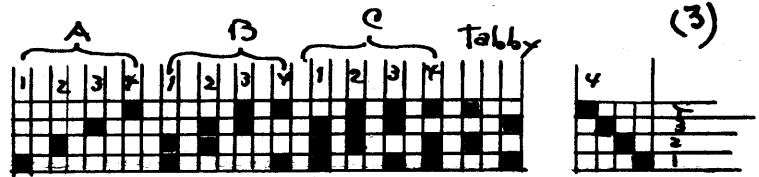
February - 1933

Page Three

There are numberless variations of the twill weave, a few of which are noted below. This is the most useful weave there is for suit and coat-fabrics. The scheme of interlacing being looser than in the tabby weave the fabric can be made a good deal heavier, as the weft can be more closely packed. As a rule the warp should be somewhat more closely set than for the plain weave. This is especially true of hard-twisted yarns.

The draft below shows the simple four-harness twill with a complete tie-up. Four-harness looms are as a rule equipped with six treadles only, so that a complete tie-up is impossible. As a rule, however, one does not use all the sheds for any one piece of work, and only the required treadles need to be tied. For instance the ordinary 2-2 twill is woven on the four treadles under (B) -- our standard four-harness tie-up, with the addition of the two tabby treadles. The four treadles under (A) weave a twill that is warp-face on one side and weft-face on the other. The treadles under (C) weave the same fabric, the other side up. When woven in 1,2,3,4, order and repeat the twill will run to the left and when woven in reverse order the twill will run to the right.

The 3-1 twill, (A) and (C), is a heavier, softer fabric than the 2-2 twill, and for this weave the warp should be set a little closer than for the 2-2 twill. For instance the Scotch handspun yarn may be set at 15 to the inch for the tabby weave, at 15 or 16 for 2-2 twill, and at 17 or even 18 for 3-1 twill.



(1) For a very heavy fabric, weft-face twill on both sides, set the warp at 15 to the inch and treadle as follows: (A)1; (C)4; (A)2; (C)1; (A)3; (C)2; (A)4; (C)3. Repeat. Alternate shots in two colors may be used, and in this case the fabric will be of different color on the two sides. This is a good weave for heavy coats or for blankets. It requires eight treadles as written, but may be woven on six treadles tied as for (A) with the addition of the two tabby treadles. Shed (C)1 is made by using together treadles (A)2 and tabby B; shed (C)2 -- treadles (A)3 and tabby A; -- shed (C)3, treadles (A)4 and tabby B; shed (C)4 -- treadles (A)1 and tabby A.

(2) For "broken twill" weave : 1,2,4,3, -- on either the (A), (B), or (C) set of treadles. For a small fancy weave: (B)1; tabby A; (B)3; tabby B. Repeat. For a small warp and weft stripe, running lengthwise: (B)1; tabby A; (B)2; tabby B. "Granite" -- a Swedish weave--; (B)1; tabby B; (B)3; tabby A; (B)4; tabby B; (B)2; tabby A. Repeat. Another small Swedish weave: (C)2; (C)3; tabby A; tabby B. For a crepey effect: (B)1; tabby B; (B)1; tabby A; (B)1; tabby B; (B)3; tabby A; (B)3; tabby B; (B)3; tabby A. Repeat.

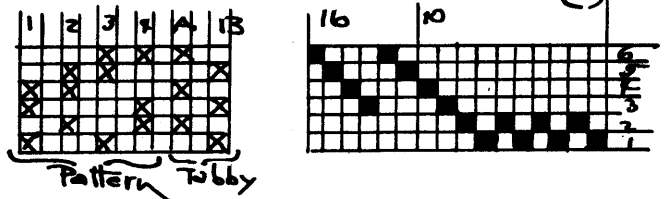
(3) For a coat-fabric, in a checked effect similar to "shepherd's check" but larger, warp in two colors and thread in twill, four threads dark and four threads light. This is effective in black and white or in any strong contrast. Weave as follows: (C)1; (C)4; (C)3; (C)2; -- in the darker shade. (A)1; (A)2; (A)3; (A)4; -- in the lighter shade. Repeat. (To weave this on six treadles see (1) above.)

(4) For a dress-fabric in fine material an attractive effect is to weave one inch plain tabby, lightly beaten; one fourth inch twill, closely beaten, and repeat. Or weave plain tabby, lightly beaten, one inch; stripe on alternate shots of (B)1 and (B)3, closely beaten. If two colors are used alternately in the stripe a small pattern of squares will be produced.

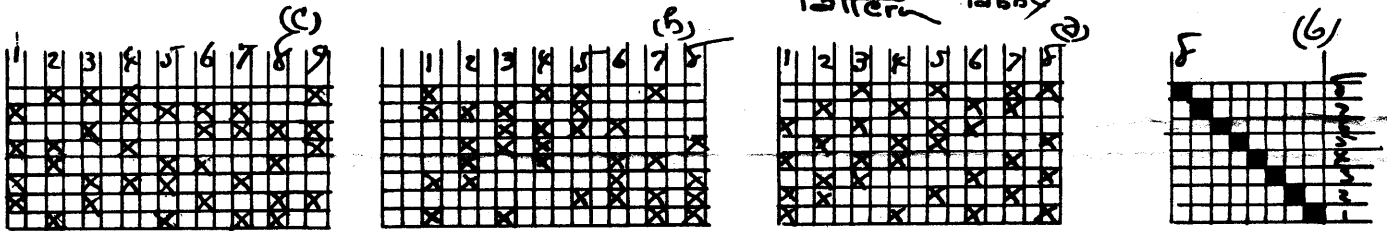
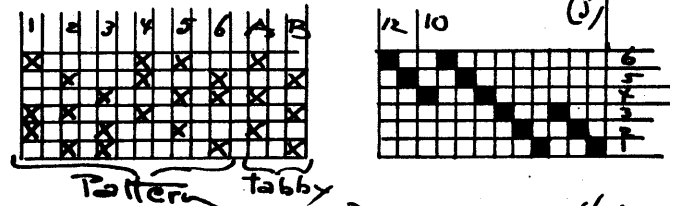
(5) An interesting striped effect may be produced by weaving plain tabby for one inch; eight shots of 2-2 twill (treadles under B); eight shots 3-1 twill (treadles under C); eight shots 2-2 twill. Repeat. This may be done on the standard six-treadle tie-up -- (B) treadles and tabby treadles -- two of the pattern treadles being used together to make the (C) sheds. Treadles B1 and (B)2 together will make shed (C)1, etc., etc..

The "corkscrew twills" are made on an uneven number of harnesses -- five or seven. These are given in the Recipe Book and will not be repeated here. To weave lengthwise stripes of twill and tabby six harnesses are required. A double-face twill in alternating squares requires six or eight harnesses. The eight-harness twill threading may be woven in a great many different effects, a number of which are shown on the following page.

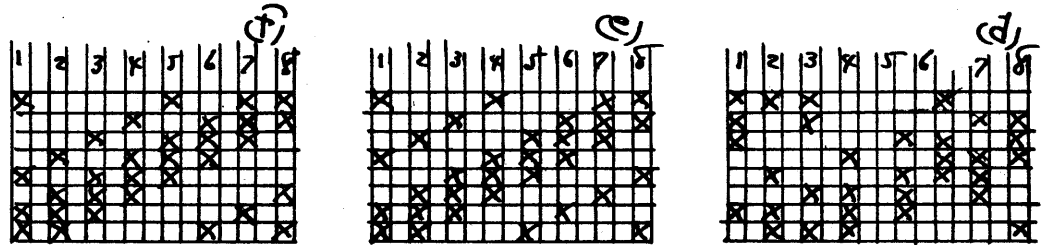
Pattern (4), with the tie-up as indicated weaves lengthwise stripes in tabby and 2-2 twill. The tie-up may, of course, be written to weave the twill stripe in 3-1 twill if preferred. The tabby treadles are not required except for headings. Weave: 1,2,3,4, and repeat.



Pattern (5), when woven: 1,2,3,4,5,6 and repeat, weaves a check in alternate warp-face and weft-face twill; -- if woven: 1,2,3, and repeat a lengthwise stripe will be the result. A larger pattern may be made by increasing the number of repeats in each of the two figures.



Weave pattern (6) tie-up (c) as follows: 1,2,3,4,5,6,2,7,8,9. Repeat.



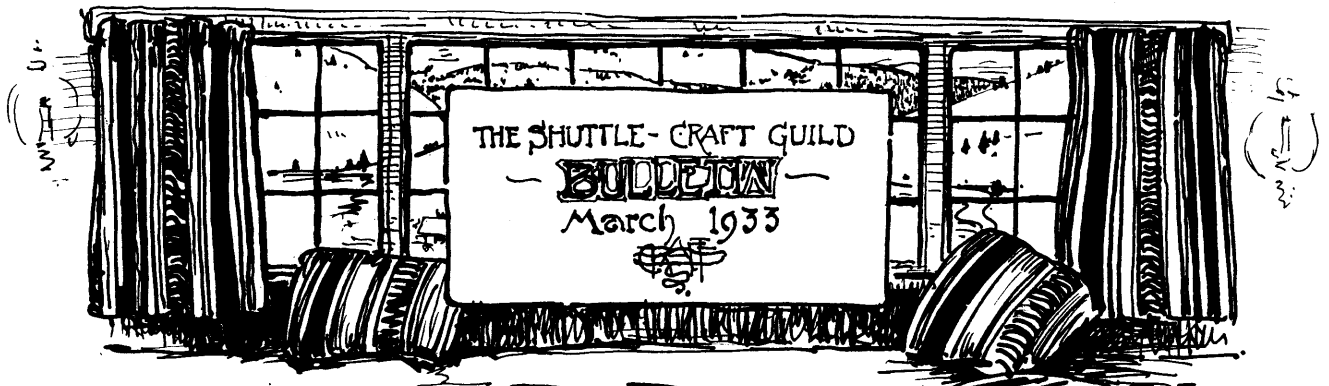
Threading (6) may be woven in a great many different ways. Of the six ways shown above, (a), (e), and (f), make plain diagonal twills that differ in effect. Tie-up (b) is a Swedish "granité" and (c) a Swedish crêpe effect. Tie-up (d) weaves a fancy diagonal. Two tabby treadles may be tied, if desired, but are not shown on the tie-up drafts as they are not used in the weave. All the patterns shown are -- with the exception of (c), the treadeling of which is given above -- woven: 1,2,3,4,5,6,7,8, and repeat.

One of our Canadian Guild members, Mrs. Mary D. Stronach, Box 322, Antigonish, N.S., Canada, writes that she is making a business of weaving homespun dress fabric for sale. The price is \$1.00 (U.S.) per yard. Some of our members may wish to order some of this material of her. The customs charge, as close as I can figure it from the data at hand, is about 70¢ a yard. Postage in addition. Will those who are interested please write Mrs. Stronach direct.

Samples of the Scotch handspun yarn -- still \$2.00 a pound -- will be supplied on request. Samples of Scotch "Harris tweeds" are available and will be loaned Guild members in the order in which requests are received.

Bargain lot materials in stock that are suitable for dress-fabrics are: natural (cream) spun silk warp at \$1.50 a pound. Made up on 60-end, 200 yard warpspools, \$3.50. Natural silk "noils" weft -- can be used with the spun silk warp above -- at 75¢ a pound. For colored effects this material can be dyed without difficulty, or the woven fabric can be dyed in the piece. This is a rough silk material with an interesting texture.

"Flake" cotton, (natural), and cotton and rayon ratine in colors -- suitable for dress fabrics over a cotton warp. Price 75¢ and \$1.00 a pound. "Novelty" rayon in a number of delightful colors -- suitable for scarves, neckties, blouses and dresses. May be woven over a spun silk warp. Price \$1.00 a pound, or four pounds, assorted colors at \$3.50. The heavy woolen yarns, of which samples were enclosed with the January Bulletin, are being shipped from the mill. Re-orders should be sent through the Guild.



CURTAINS.

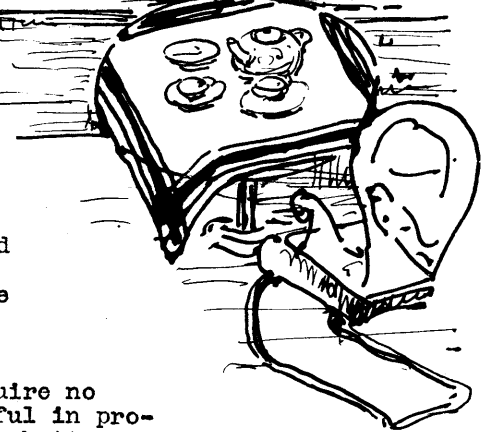
In the spring the house-decorator's fancy turns to curtains. We want to dress our windows in something fresh and gay, -- now that winter is over. ~~and in this moment of the world's history when,~~ for most people, it is not as easy as it used to be to order from the nearest shop a dozen pairs of this and six pairs of that, we who have looms are very lucky. We can have new dresses for every window in the house if we like, at the cost of a little thread and some expenditure of thought and energy.

There are, of course, some windows that require no adornment -- beautiful old Colonial windows, delightful in proportion and framed in delicate white mouldings, with shutters to supply the lamp-lit privacy of evenings,--and some beautiful modern windows so well designed that drapery of any sort simply detracts from the effect. But such windows are, alas! all too rare, and most of us are faced with the problem of more or less hideous oblong openings in our walls that can only be fitted into our decorative scheme by the use of curtains.

Curtains do not have to be elaborate to be effective. A plain tabby fabric done in bold stripes of bright color in a fairly heavy cotton are quite delightful--for a sun-room, morning room, bed-room, bath, or for the living room in that summer cottage that will soon be occupied again. Dining room windows are, perhaps, most appropriately dressed in linen, -- and linen, silk, or rayon for the more formal type of living room.

To speak first of cotton curtains: One of our Guild members, Mrs. M. Marks, recently sent in a sample of curtain material woven of ordinary carpet warp in orange and natural, done on eight harnesses in a bold two-block pattern in double weaving. The effect was very handsome and the fabric had delightful draping qualities. However I do not advise carpet warp for this purpose as the colors are not vat dyed and are not absolutely fast. Curtains, more than anything we make, require high grade dyeing as they get so much direct sunlight. Mercerized cotton is not, in my opinion, as good for our purpose as unmercerized material. I have recently come across some cottons, fast dyed and remarkably inexpensive, that seem to me ideal for cotton curtain fabrics. Samples are enclosed. This material is not a bargain lot but is a standard line that can be supplied regularly. Bernat's unmercerized strand cotton is also an excellent material, though a good deal more costly. For a plain scrim with borders in pattern weaving Egyptian cotton is excellent.

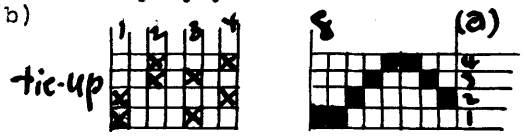
For casement windows, and for windows in a low-ceilinged room, striped curtains should be made with the stripes running lengthwise. For this the colors are set in the warp and the weaving is done in a plain color. For very tall, narrow windows the stripes should run cross-wise -- warp in a plain color and the stripes put in with the shuttle. One of our members recently sent me some very interesting native weavings in cotton that offer a suggestion. Several of the pieces were warped in white cotton with bold stripes of dark blue, woven in plain tabby weave with a deep border across the ends in overshot weaving in the simple diamond pattern, done in red, green, yellow and black. The effect is very handsome, and might be used with very satisfactory results for windows of average size and shape. If desired, narrow cross-wise stripes of pattern weaving might be put in at intervals for the entire length of the curtain.



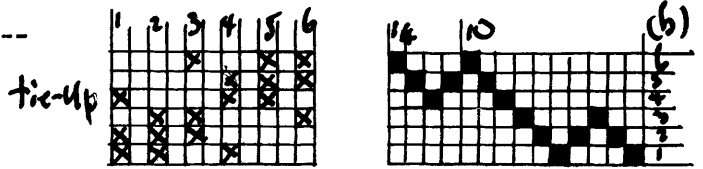
Cotton curtains may be woven in overshot patterns. A good warp for such curtains is Egyptian cotton. Tabby may be of the same material with the pattern in strand cotton. Warp of the new drapery cotton is also excellent for the purpose. The pattern to select should be a rather small pattern with no long overshots. "Monk's Belt" is always effective, the Diamond or "Russian Diaper," "Solomon's Delight", the small "Single Chariot Wheel" -- and of course the inescapable "Honeysuckle", -- are suitable patterns. If a very colorful effect is desired nothing, perhaps, is better than the three harness weave. The summer and winter weave and the crackle-weave are excellent for curtains, and so is the double weave as described above. Any of the patterns on page 218 of the Shuttle-Craft Book can be woven in double weave on eight harnesses. The pattern used by Mrs. Marks was an original arrangement, somewhat similar to pattern 160. For a cotton curtain fabric in this weave it is, of course, unnecessary to use two warp-beams. The new drapery cotton if used for this weave should be warped at about 30 ends to the inch, -- in two colors in equal proportion. Mrs. Marks' curtains were white and orange. An interesting way to make curtains in this weave would be to thread alternating large square blocks, using a different pair of colors for each block, and following the warp-arrangement in the weaving. In each block one color should be dark and one light. Or a single dark color could be used in each block, with the light color different each time. The result would be a checker-board effect in a great variety of plain and mixed tones. When I make my cotton curtains this is the way I shall make them. What fun! I shall make the curtain six blocks wide; the first block black and orange, the second black and pale green, the third black and yellow, the fourth black and red, the fifth black and light blue, the sixth black and rose.

I do not know the exact yardage per pound of the colored drapery cottons, but believe it is about 4,200. The mixed cotton and jute material is somewhat heavier and possibly runs about 3,200 to the pound. Striped curtains in tabby weave in this material, warped and woven at 24 to the inch, a yard wide, would therefore require 2/5 of a pound to the yard for warp and weft, or two pounds for a pair of curtains, a yard wide and two and a half yards long. This makes no allowance for wastage, however. The curtains in double weave require a little more material as the warp is more closely set and two fabrics are woven.

For neutral colored draperies in the mixed drapery yarn one of the basket-weaves makes a soft and drapable fabric. Draft (b) is the true basket weave but (a) is an acceptable substitute for four-harness weaving. For these weaves set the warp about as for tabby weaving and do not beat too heavily. Treadle (a) as follows: 1,3,4,2,4,3, -- one shot on each treadle -- and repeat. Treadle (b) as follows: 1,2,3,2,1,2,3,4,5,6,5,4,5,6, -- one shot on each treadle. Repeat.

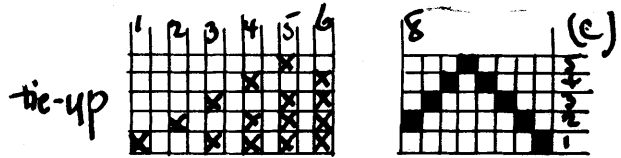


Draft (c) is for the so-called "waffle-weave," and should be woven as follows: 1,2,3,4,5,6,5,4,3,2, -- one shot on each treadle. Repeat.



For these three weaves warp and weft should be of the same material.

The lace-weave in its various forms is an excellent weave for curtains -- especially when done in linen. The linen used should be a linen floss or a singles linen. A smooth round linen is unsuitable, -- as are all hard or slippery materials such as the perle cottons, Egyptian cotton, rayon, etc.. The mixed cotton and jute drapery yarn can be used for this weave. So many patterns for the lace weave have been given in the Bulletin, the Recipe Book, and in the Handicrafter, that none are given here, except the one on the following page.



A type of curtain very desirable for windows on the street, or for the old-fashioned windows that come nearly to the floor and give an ugly, raking light, -- and a type of curtain it is almost impossible to find in the shops -- is a curtain opaque at the bottom and open at the top to admit light. Such a curtain is sketched on the opposite page.

The eighth set of "recipes" has gone to the printer and should be ready for distribution soon after the Bulletin goes out. This set includes the following patterns: An unusual eight-harness coverlet pattern from the south, contributed by Mrs. A.K. Jenkins; a stair-carpet in crackle weave (pattern may also be used for other purposes); a large shopping bag; a new page of Scotch tartan plaids; a pattern for window drapery; upholstery fabric, contributed by Mrs. C.F. Bosley; a cotton counterpane; table mats (thick, to put under hot dishes); cotton dress-fabric; a blouse in wool lace-weave.

Additions to the lending library: The following publications from "Dryad" -- English Dealer in Books and equipment for handicraft.

"The Weaver's Craft."
"The Country Woman's Rug Book."
Folio of cross-stitch designs (can be used for weaving in the Spanish open-work weave)
"English Smocks."
"Fine Willow Basketry."
"Rushwork"

Files of the Bulletin for 1932, in a binder, may be had as long as the supply lasts. Price \$2.50. This may be of interest to new members of the Guild.

Working drawings for the building of a large four-harness treadle loom may be had from one of our Guild members, Mrs. Edna S. Burchard, 3222 Lakeshore Avenue, Oakland, Cal. The price is \$5.00.

New Materials for March .

The price of the new cottons, of which samples are enclosed, is 60¢ a pound, on two-pound spools. For smaller quantities of a color the price is 75¢ a pound. This material is a regular line, not a special lot, and we shall be able to supply it regularly. The colors are dyed fast to light and washing.

Two unusual and attractive "novelty" wool yarns are offered this month. Price \$1.00 a pound. These are special lots and when exhausted no more will be obtainable at this price. The finer yarn is ideal for lace-weave dresses, scarves and blouses; the heavier is suitable for suits and light coats. Please order promptly if you wish some of this material as the stock is not large.

As the British exchange remains substantially the same we can still supply the imported Scotch hand-spun yarn at \$2.00 a pound. As noted in a previous Bulletin, this is the yarn of which the famous "Harris tweeds" are woven. The yarn is not kept in stock in this country but is imported to order. Cash must accompany the order -- and there is a delay of about a month from the time the order goes in to the time the yarn is received. We are sending orders about once a week. Samples will be supplied on request.

The heavy wool yarn of which samples were included in the January and February Bulletins, is a regular line -- not a special lot -- and we shall be able to supply it at any time. It will interest Guild members to know that this yarn is dyed in the wool, like the Scotch handspun. The yarn is suitable for rugs, automobile blankets, couch blankets, heavy coverlets, and also perhaps for coat-fabrics.

Bargain lots, still available:

Spun silk warp, natural, \$1.50 a pound
Silk "noils" weft yarn, natural, 75¢ a pound. (This is excellent for curtain fabrics)
Flake cotton, natural, 75¢ a pound.
Rayon "art silk", in a variety of colors \$1.00 a pound. Ten pounds, \$9.00.
Rayon "novelty", \$1.00 a pound, or \$3.50 for four pounds. (Of this charming material only the following colors remain in stock: black, white, cream, tan, green.)
Cotton and rayon ratine, (excellent for curtains), in blue, green, orange, white, mixed white-yellow-orchid. \$1.00 a pound, on one-pound cones.

Linens, assorted, \$3.00 for four pounds. "Grab-bag" assortment -- cotton, linen, ramie, silk and rayon materials -- \$5.00 for ten pounds. (These assortments are made up from bargain lots previously offered, and are supplied at these low rates to clear our shelves for new material. They are useful for the making of a variety of small articles -- towels, runners, pillow-tops, etc..)

May M. Abrah

THE SHUTTLE-CRAFT GUILD
- BULLETIN -

Basin, Montana

April, 1933



A good many questions dealing with what may be called the business side of our craft are constantly cropping up, and at this time when plans are being made for summer work it may be as well to consider them in the Bulletin.

There are two very different ways to look at hand-weaving: it may be considered as a business or profession, as a means of making money, or it may be valued chiefly as a form of artistic expression and practised for pleasure and for the enrichment of our own lives through creative work. Unfortunately we cannot look at it both ways at the same time and achieve success.

If we want to make money by weaving things for sale we must weave the things that sell. In order to sell they must be the kind of things people are willing to buy. And in order to be sold at a profit they must be made at the lowest possible cost in time and material, produced in quantity and sold at a reasonable price.

There is, to be sure, a certain market for outstanding and unique pieces at prices far above what to most people would seem reasonable. There are some people who value an article more for the price paid than for any other quality. But this is a very narrow market and in my opinion rarely shows as good a return in the long run as the wider market for less ambitious work.

No one in my opinion can expect to make money by weaving this and that at the dictates of fancy, trusting to luck and to someone else to do the selling. In order to make a profit it is necessary to experiment and to plan, to work out a standardized specialty, and to produce that specialty in commercial quantities. To make a single article of any kind, or to sell a single article, takes much more time and effort than one can possibly cover by a reasonable selling price. It is only through the economy in making a large number of similar articles, and in repeat sales, that there is profit. To be concrete: to make a warp, thread the loom, weave and sell two little "guest towels" at 75¢ each produces nothing but a considerable loss in time and trouble. But if this first sale results in the making and selling of three hundred pairs of little towels of the same kind, there is a very nice profit. Of course the making of three hundred pairs of little towels, alike in shape and similar in style, is a somewhat monotonous "job of work" and may not appeal; but if one is unwilling to weave in this manner it would be best to keep weaving as a leisure occupation and do something else to make money.

I have always maintained, and wish to repeat here, that in my opinion the handling of hand-woven products through sales-agencies "on consignment" is a very poor method of doing business -- unsatisfactory both for the weaver and for the sales-agent. The facts that business can be handled in this way by an agent on a very small capital, and that the weaver receives a larger part of the selling price than when selling outright to a shop at a wholesale rate, seem to recommend the method, and in some instances it appears to work fairly well -- but in the main it works out something like this: "A" has a shop to which "B" sends on consignment a variety of pieces of every size and shape, made at different times, on different patterns and with different materials, each thing having to be appraised and priced separately. "A" accepts this job lot, thinking that it does not cost anything to keep them in stock and though some of the pieces appear rather hopeless from a sales point of view they may sell. If offered the same lot for cash at a wholesale price "A" would promptly return all or most of the pieces, seeing little chance for a quick turnover. "A" does not seem to realize that to show and handle and look after an unsaleable article is costly, -- as of course it is.

But suppose the unlikely happens, -- one of the articles in the consignment makes a hit. The purchaser is so pleased that he or she comes back for another of the same and brings a friend who also wants a similar article. "A" writes to "B" and asks for prompt shipment of half a dozen what-nots exactly like the popular article. "B" replies that her loom is now threaded for rugs, and that -- anyway -- she is going for a trip. When, if ever, the articles ordered are received as likely as not they will be entirely different in size, shape, color, pattern and materials from the first piece, and the customer may be in Europe or in Timbuctoo.

This is no fancy picture, -- it is exactly what happens over and over -- and of course there is no profit in the affair to anybody.

And what becomes of those pieces in "B's" consignment that do not sell? They are displayed on the wall or in the window, put away in boxes, taken out to be unfolded re-folded and put away again scores of times. After a number of months they are returned, more or less shop-worn. And in this there is no profit to anybody either.

My suggestions to "A" are: if possible buy your stock for cash at a wholesale price. If this is impossible, accept on consignment only such pieces as you believe to be readily saleable, and do not accept single pieces unless these are outstanding works of art. And insist on an assurance of prompt attention to re-orders.

My suggestions to "B" are: if you plan to sell hand-woven articles through a gift-shop or other agency, try to find out from the sales-agent just what type of article has proved most saleable in past seasons. This will give you a suggestion on which to develop your product. A good deal of time spent in planning and experiment will be time well spent. And then do not send the shop one small towel, a queer-shaped rug and the table runner made for Aunt Kate that she didn't care for. Send half a dozen at least of similar articles, differing in color and treatment but to be sold at the same price. Keep a loom threaded with the same pattern and material so that you can make up replacements as promptly as possible. By careful planning it is often possible to offer two or three different articles all made on the same warp and threading -- as a bag, a pillow-top, a runner and set of table mats. But make up at least six of each. The pattern used should be one that permits great freedom in treadeling so that the articles though similar in type may be as different as possible in effect. And if a particular thing fails to sell, forget about and try something else.

What makes a thing saleable or unsaleable? If it were possible to lay down complete rules selling would be a routine matter instead of the exciting game it is. Some things that seem quite without merit sell like hot cakes, while other things -- far more beautiful and no more costly -- languish unsold. In last analysis there is no answer except results arrived at by the trial-and-error method. There are, however, a few things that quite certainly contribute to saleability. The most important element is undoubtedly price. The article must promise the purchaser his money's worth. This limits us to the making of things that can be made easily and quickly. The average purchaser knows nothing of the weavers' art and is just as much impressed by a bit done in "Honeysuckle" as by a complicated bit of double damask, and will see no reason for paying twice as much for one as for the other. The point of next importance I believe to be finish. Finish must be exact and professional. An amateurish effect must not be permitted. Novelty and "smartness" of effect are very saleable qualities, and so is charm of color. Beyond this it is hard to make suggestions. The things that are most interesting to us as weavers -- pattern, weave, accuracy of execution -- make little or no difference to the buying public. These things are our business as good craftsmen but have little bearing on the problem of saleability.

There are other things to be considered, -- time of year and locality, for instance. Things made to sell passing tourists in a wayside "Tea Shoppe" in the summer-time will not be the same things made for sale in the winter in a stay-at-home community.

It is not surprising to learn that in the very hard times we have been having sales have fallen off. What is surprising is to hear from a certain proportion of our members that they are selling everything they make and have orders ahead. In each case these are people who have developed a successful specialty and who do their own selling.

The question of selling price troubles many of us. In the main, I think, we are inclined to put our prices too high. This is, to be sure, better than making too low an initial price, as it is far easier to reduce prices than to raise an established price. But too high a price is amateurish. Do not base your price on the cost of making a single article; make a dozen and divide by twelve.

Members of the Guild may have noticed in a recent number of "House Beautiful" an illustration showing an imported table cover made of straw and tinsel -- very new and "smart." It seemed to me that this would make an attractive and saleable novelty for summer, and by good fortune I have been able to obtain a delightful straw-twist that is ideal for the purpose. This material is also well suited to the making of gay porch-pillows, shopping bags, and bag-and-hat sets. At our bargain price it is not costly, it works up very rapidly, it is in very beautiful colors, and seems to me one of the most amusing and useable materials that has come our way.

The material may, if desired be used as warp as well as weft, but should be kept slightly damp to make it less stiff and give it more elasticity. The best, results, however, I believe will be found in weaving with straw twist over a fairly coarse linen or cotton warp. The material has somewhat the quality of coarse linen and should be

used in a similar way. If an overshot pattern is selected it should be one in which there are no very long overshot skips. Summer and winter weave, crackle weave, Bronson weave and some of the special linen weaves will give the best results.

The material is in two weights, as will be noted. These may be used together -- the coarse for pattern shots and the finer for tabby. The coarse material runs about 1,600 yards to the pound and the finer about 2,400 yards.

A piece of fabric for a large bag, woven 20" wide and 18" deep, takes about three ounces of straw twist, if this material is used for both pattern and tabby. Cost of material, exclusive of warp 24¢. If woven in quantity, 18" strips will average less than an hour in weaving time. Made up with a sateen lining on a plain wooden mounting these large bags could be made for \$2.50 or \$2.75 and show a reasonable profit to the weaver,--to be sold retail at, say, \$3.50. I believe that in many places they would sell at \$5.00, and whether to price them at the higher price, making fewer sales at a larger profit, or at the lower price, making more sales at a smaller profit per bag is a question of policy to be decided by the seller.

A piece 20" X 40" for a 20" pillow-top takes about seven ounces of straw twist. Cost of material 56¢. Made up over a kapok pillow these could be sold wholesale at \$3.00 to be retailed at \$3.75 or \$4.00. In some places they would sell at higher prices.

A table cover a yard square would take about eleven ounces of straw twist. Cost of material about 88¢. A set of six table mats to match, 12" square would cost about 60¢ for material. A set of cloth and mats could be made up at a profit to the weaver for about \$4.00 and would be readily saleable at \$6.00 and might also sell well at \$8.00.

The quantity of material required for six bags, six pillows and six table sets would total about ten pounds of straw twist.

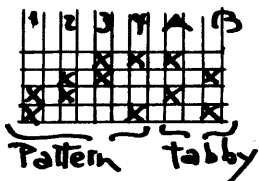
The above figures are based on some experimental pieces woven over a coarse warp set at 7½ ends to the inch, the weft beaten up so that the warp is almost entirely covered. If woven over a warp set closer together less weft material would be required. And, of course, if linen, rayon or cotton were used for tabby instead of the straw twist, the quantity of straw twist would be reduced by almost half. Pieces woven entirely of the lighter weight straw twist would also take less material by weight than the above estimates. The estimates are therefore ample.

The pattern used in my experimental work was the simple little threading given below. This may be woven in a great many different ways and will therefore be found useful for making a large number of pieces on the same warp. For bags on the heavy warp at the 7½ to the inch setting, warp 145 ends. Thread two repeats of the pattern, omitting the last three threads of the second repeat.

The simplest treadeling is to weave the pattern treads in 1,2,3,4 order, three or four shots on each treadle. This produces a bold "herringbone" effect. For a diamond figure treadle as follows: 1, 4 shots; 2, 4; 3, 4; 4, 4; 1, 4; 2, 4; 3, 4; 4, 4; 3, 4; 2, 4; 1, 4; 4, 4; 3, 4; 2, 4, and repeat. Square figures may be woven on either pair of opposite sheds -- treadle 1, 16 shots; treadle 3, 16 shots; or in the same way on treadles 2 and 4. But there are hundreds of possible variations which the weaver will find very readily with the shuttle.

Other suitable patterns are any of the smaller patterns in the crackle-weave pamphlet and many that have appeared from time to time in the Bulletin and the Recipe Book. For instance the patterns in the Bulletin for June 1931; Series VI No.11 from the Recipe Book; Series V, No. 10; Series VI, No. 13; Series II, No. 10; Series III, No.9 Also the following from the Recipe Book: Series V, No. 8; Series V, No. 14; Series VI, No. 2; Series VI, No. 3; Series VI, No. 12 (a); Series VII No. 6.

I am not suggesting a complete plan, as of course each weaver will want to make an individual plan, unlike that of anyone else.



Though these notes have been prepared with a view to the problems of the weaver who wishes to weave for profit, it is hoped that those of our members who weave chiefly for pleasure will find them interesting also. I confess that to me it seems that the chief value in our craft is what may be called its social rather than its commercial value. We are so constructed that it is good for the soul to create



beauty by the work of the hands. It helps us over the hard places in life to be able to concentrate on problems of color, design and texture -- problems that are unaffected by the price of stocks, the weather, or man's ingratitude.

But unless our craft keeps measurably in touch with dollars and cents reality it becomes vaporish, silly, amateurish. The thing we make must "be worth the money" or it will not completely satisfy.

I have an instance in mind. I received not long ago samples of hand-spun woolen yarn sent to me by a woman -- not a member of our Guild -- with a request for comment. She described the green lawns on which her sheep pastured and the complicated process of washing and drying the fleeces, the carding and re-carding, and ended by saying that she valued her yarn at one dollar an ounce. She later sent a quantity of this yarn to one of our members to be woven into a blanket for a child's bed. The yarn required for the project amounted at her valuation to some \$78.00. This seems to me utterly absurd, and a handicraft pursued in this manner too widely removed from reality to be worth while. We used to make a better handspun yarn here in Basin during the war at a cost of about \$4.00 a pound. It could be made today, at the present low cost of raw wool, for about \$3.50. We did not wash our fleeces but carded and spun "in the grease." This is not a dainty job but is the way to make good yarn -- and in my opinion it mere nonsense to make yarn for a dollar an ounce simply in order to do it with clean fingers. Moreover, it is the quality of the wool that is important, not the grass eaten by the sheep nor the view the sheep enjoy.

I think craft projects of the kind described above do the cause of handicraft great harm by making the thing ridiculous in the eyes of the public. I have always maintained that unless the fabrics we make are handsomer, more durable, and more interesting -- as fabrics -- than the machine-made stuffs, we are wasting our time. It is never safe to lose touch with reality, and dollars and cents are the fundamental realities of civilized existence.

Most of us, I think, hold this point of view. I have, however, seen a good deal of the other sort of thing. One of our members told me once of being invited to join an "arts and crafts" society in one of our larger cities. She went to a meeting at which were displayed a number of pieces of hand-weaving that to her looked very amateurish. She mentioned particularly a small runner or table cover, eighteen inches wide and about twenty-four inches long. It was made in plain weave with shots of different colors -- fairly pleasing but in no way remarkable. The weaver who had made this piece asked our member how much time such a piece should take. She said "about an hour." The other replied, "It took me six weeks," and appeared highly indignant. It is needless to say that our member did not care to join that group.

So I think it is a good idea to measure our work now and then against dollars and cents and keep our feet on the ground, so that we may be craftsmen and not amateurs.

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Mary M. Atwater

Bargains for April

Straw twist in two sizes, and a wide variety of colors, including black and white.
Price: \$1.25 per pound -- five pounds in assorted colors, \$5.75.

Rayon art silk as previously listed, at \$1.00 a pound, still in stock.

Novelty rayon in a few good colors at \$1.00 a pound. Colors available: black, white, cream, tan, light yellow, brown, green, and small quantities of other shades. To close out this lot: three pounds for \$2.50.

Fast-dyed colored cotton and mixed cotton and jute -- samples enclosed -- at 60¢ a pound.

Small quantities of the mixed heather yarn and the coarser wool ratine of which samples were enclosed with the March Bulletin, at \$1.00 a pound.

"Grab-bag" assortment of linens, white, colored, and natural -- four pounds, \$3.00

General "grab-bag" assortment of weft materials, including cottons, silk, rayon, ramie, linen, etc., (made up from former bargain offers of which only small quantities remain in stock) -- ten pounds, \$5.00

The stock of fine spun silk in white, and the stock of silk noils, have been exhausted.

Warps of all kinds will be supplied regularly on the new and convenient 60-end, 200-yd. warp-spools as announced in the December Bulletin. Special warps can be made up to order in this form. Prices as announced. Spool-stand with tension attachment, \$1.75.

THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana

May, 1933

Last month we looked at some of the problems of the hand-weaver who weaves as a business, so this month we will look at our craft from the other side -- from the point of view of the weaver who weaves chiefly for pleasure. I mean those who weave for the satisfaction to be found in creative work and for the enrichment and beautifying of their lives and the lives of those about them. I wish to include also those who weave as a relief from cares, worries, and the monotony of life. "Pleasure" is too narrow a word for all this but it will have to serve as I can find no other that fits the case better.

The satisfaction to be found in weaving, or in other handicraft, comes from the very essence of man's nature. We are two-handed creatures, and the close connections between hands, heart and mind are a part of our being. The age of machinery greatly impoverished our lives through depriving our hands of so much of the work that for time immemorial had been their function. The great modern revival of handicraft is a wholesome thing, making for peace and comfort and pleasant living. Taken together with the modern interest in athletics it will in time cure society of much of the vaporishness and most of the nervous ills that so prominently characterize the age just behind us. These are the large social values of our craft that would make hand-weaving tremendously worth while even if nobody ever made a yard of hand-woven fabric for sale.

These values in handicraft are hard to estimate in dollars and cents, though they have a dollars-and-cents value many times greater than the cash value of the articles produced.

"L'humanité refait son âme plus avec ses mains qu'avec sa pensée." These wise words of Pierre Hamp might well stand as a motto for the handicraft movement.

The person who weaves for pleasure -- and by "pleasure" I mean all the benefits of the "âme refait" as well as the joy of pleasant occupation and the handsome and useful product -- has several special problems. One of these, oddly enough, is putting a selling price on the woven articles. For many of those who weave chiefly for pleasure also like to sell pieces of their work from time to time. It is part of the fun. The "business" weaver, turning out a standardized product in quantity can arrive at a fair selling price without much difficulty, but the "pleasure" weaver has nothing to go by in measuring the money value of a piece of weaving. As a result he either sells the thing far too cheap, figuring he has had his profit in the pleasure of the work, or else he charges far too much, figuring in much that should be charged off to pleasure. And of course if he sells too cheap it hurts the business of the weaver who weaves for profit while if he charges too much he makes the whole thing seem ridiculous -- like the clean-fingered lady of the hand-spun yarn, mentioned in last month's Bulletin.

An analogy will perhaps make this clearer: Suppose you go on a pleasure trip to visit some historic monument or view some noble scene of nature, and having a camera along you take a picture. The picture comes out well and someone wishes to buy it -- perhaps for use on a commercial calendar. If you sell the print for ten cents you may be cheating someone who makes such pictures for a living, and if you charge in the costs of your pleasure trip you will arrive at an absurd price. The thing has a standard value, established by those who are in the business, and this should be the selling price. So my suggestion about selling prices is to accept the prices as established by those who weave as a business. Don't undersell them, as to do so is unfair, -- but don't charge in the cost of the pleasure-trip.

The most important problems of those who weave for pleasure have to do with workmanship. A person who weaves for profit is in no danger of becoming either sloppy or fussy in his work. Sloppy work will not sell and fussy work will not sell at a profit, so he takes the sane middle road, willy-nilly. Those who

weave to suit themselves are apt to be somewhat too easily pleased with their own work or else to hunt so relentlessly after perfection that they never get anything done at all. The first failing is by far the more common, and the second by far the more difficult to overcome.

Those who weave for pleasure have no excuse for doing sloppy work. They do not have to make each stroke of the batten return its due value in dollars and cents. They can take out and do over, or discard failures with a free hand. They can explore, and try new things, and having made an outstanding thing they are free to try something quite different. This all part of the pleasure trip. The trip should not be all just for the joy of going, however, -- there should be a finished product as a result. The craftsmanship of a piece woven for pleasure should be at least as perfect as the craftsmanship of a piece woven for sale, and the artistic value should be greater, as the uneducated taste of the buying public need not be consulted. I suggest that those who weave for pleasure make a promise to themselves never to allow a piece of work to get into circulation -- either through being given to a friend or through use at home -- that is not at least up to commercial standard. If a thing is not good enough to sell it is not good enough to give away or to see every day at home.

As a prescription for those who find themselves fussing so much over the refinement of detail in their work that they can get nothing concrete done I suggest the making of a large, simple piece of work -- a coverlet, perhaps, in one of the conventional old overshot patterns, or a yardage of tweed in plain tabby or twill. There can be little or no nonsense in the making of these simple and delightful things, and the doing brings one back to the solid foundations of our craft.

Though the dollars-and-cents values of hand-weaving are important and should never be lost sight of, it is my opinion that by far the most important values are the art values and the social values. I believe therefore that the future of our craft depends more on those who weave for pleasure than on those who weave for profit. They are free to explore the fascinating by-ways, to try new things, to dig up beautiful old forgotten things and set them going again, and to raise the standards of artistry and craftsmanship within the craft. They should, I think, feel their special opportunity as a responsibility, and never permit themselves to slip into the inanities of amateurishness.

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A good many Guild members have been asking questions about methods of writing drafts in the new "crackle weave." The following notes will serve to answer some of these questions and be a help to those among us who like to "write their own."

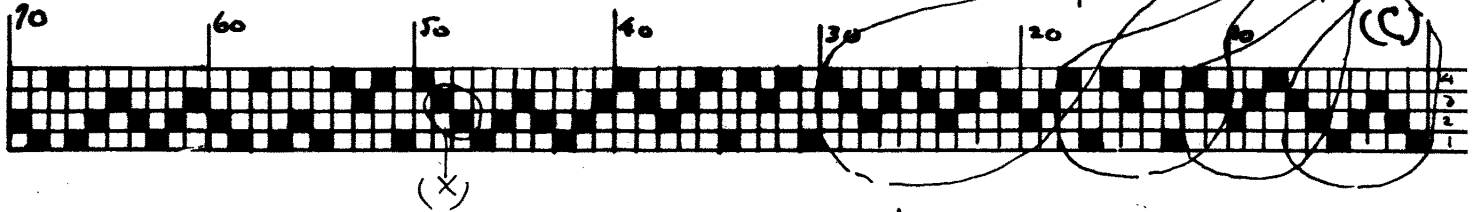
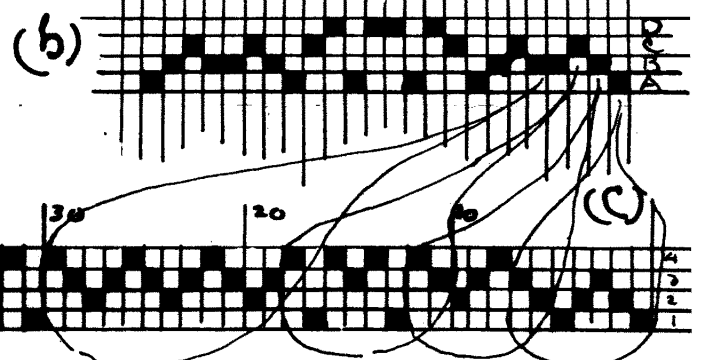
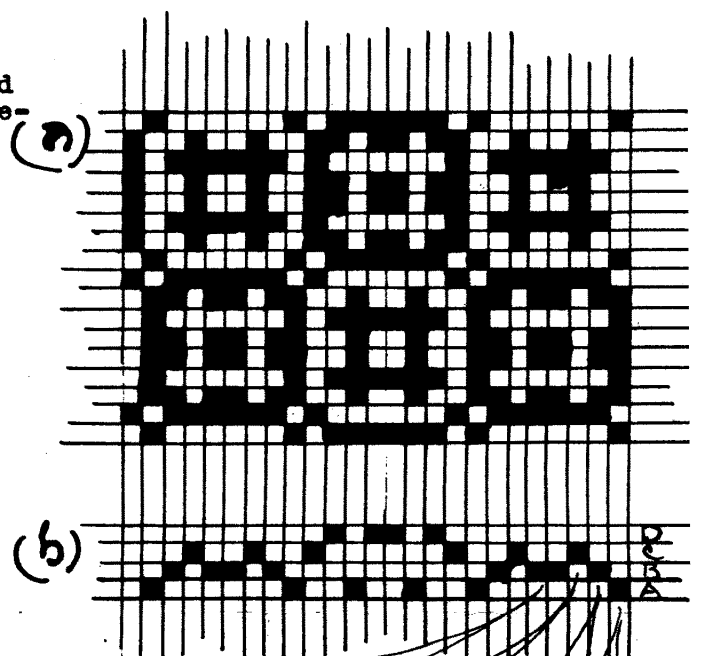
Crackle-weave drafts present some special problems and are far more difficult to write than any other type of draft for four-harness weaving. One of the things that make these drafts confusing is that they make no picture to the eye when set down on paper. Another complication results from the fact that successive blocks written in twill order overlap by two threads instead of by one thread as in ordinary overshot drafts and to preserve the proper effect it is necessary to put in two extra threads at certain points. Moreover, as each pattern shot weaves over two blocks of the pattern instead of over one block only, as in overshot weaving, there are many patterns that cannot be written in crackle weave at all.

To overcome the first named difficulty it is my practise to write the draft first in the form used for summer and winter weave, indicating by a block on the bottom, or "A" line of the draft a block written: 1,2,3,2; by a block on the second or "B" line of the draft a block written: 2,3,4,3; by a "C" block, 1,4,3,4; and by a "D" block: 1,2,1,4. It must always be kept in mind that the 1-2 shed weaves across blocks A and D; the 2-3 shed across blocks A and B; the 3-4 shed across blocks B and C; and the 1-4 shed across Blocks C and D.

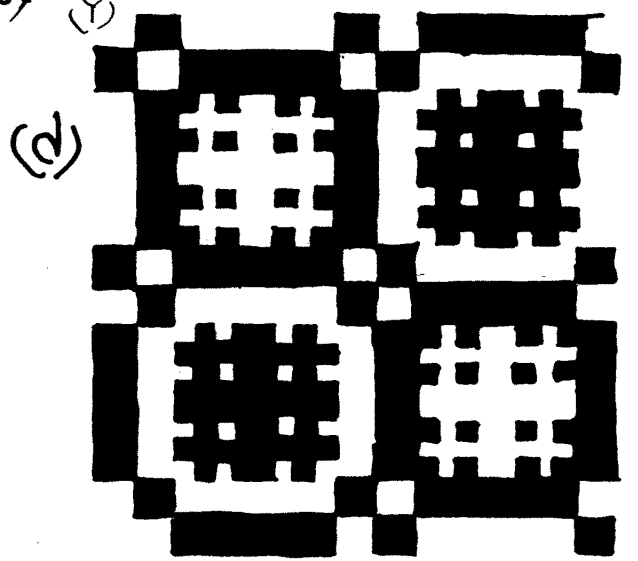
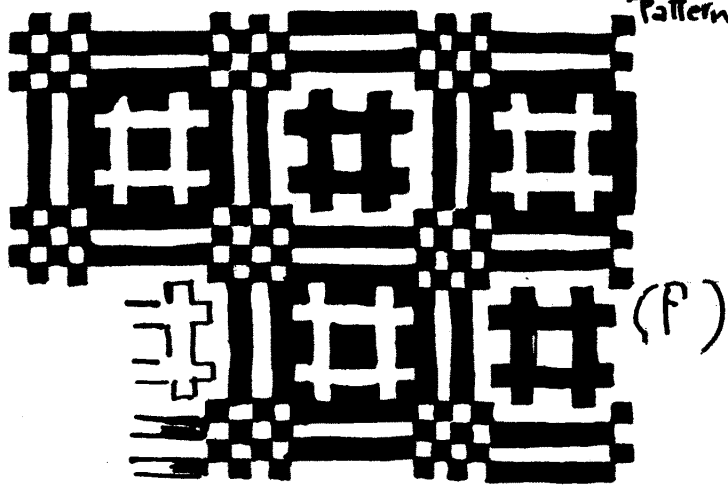
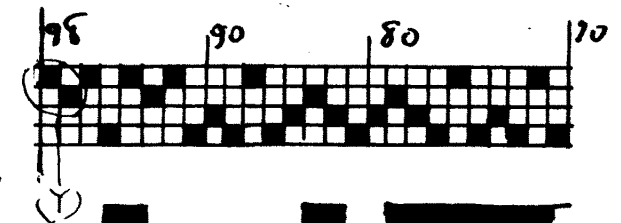
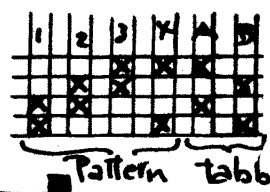
This will be made clearer by reference to the diagrams on the opposite page. At (a) is given a small pattern of the type that weaves the same figure on both sides of the fabric, possible on four harnesses in crackle weave but requiring six harnesses in summer and winter weave. This effect is accomplished by writing two identical figures, the second exactly the reverse of the first.

At (b) is given the draft written as for summer and winter weave. It could be used for this weave as it stands, with a suitable tie-up. At (c) is given the expanded draft for crackle weave. The correspondence between the two is indicated by the lines enclosing the first four blocks of the pattern. The places where two extra threads have been inserted to preserve the correct movement of the weave are indicated at (x) and (y). These extra threads are made necessary by the transition to opposites between the two figures of the pattern.

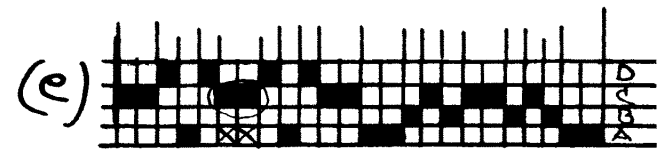
At (d) is sketched a pattern of exactly the same construction as (a), and below it at (e) is given the short draft as for summer and winter weave. At (f) is sketched a pattern exactly like (a) with a little further elaboration. These are intended for those who wish to try writing the crackle-weave drafts as explained. The expanded drafts will be given in next month's Bulletin.



Tie-Up



Patterns of this double-face type are particularly useful for towels and table runners and for drapery fabrics where both sides are in evidence, as there is no "wrong" side to the fabric. These patterns will also be found attractive for upholstery, bags and book-covers as they are compact and effective, even though the double-face aspect is not important for these purposes.



Threadings in June 1933.

The treadeling for pattern (a) is as follows: treadle 1, 5 shots

(Structo weavers should transpose the weaving directions as usual:

For "treadle 1," -- levers 3-4

"	2,	"	1-4
"	3,	"	1-2
"	4,	"	2-3)

"	4,	5	"
"	3,	5	"
"	4,	9	"
"	3,	5	"
"	4,	5	"
"	1,	5	"(*)
"	3,	5	"
"	2,	5	"(**)
"	1,	5	"
"	2,	9	"
"	1,	5	"
"	2,	5	"
"	3,	5	"

Repeat

An attractive luncheon set may be made on pattern (a) as follows: For the lunch-cloth warp 1099 ends in cotton or linen, set at 30 ends to the inch. This will make a width of 36½" in the reed and a finished cloth about 36" square.

Thread as follows:	selvage, 4,3,2,1,4,3,2	7 threads.
	last 8 threads of draft	8 "
	two complete repeats of draft	196 "
	first 42 threads, repeat 15 times	630 "
	two complete repeats	196 "
	first 56 threads of the draft	56 "
	selvage, 3,4,1,2,3,4	6 "
		<u>1099</u> "

To weave, begin the treadeling at (*) and weave to the end; weave two complete repeats of the treadeling and then repeat from (**) to the end 15 times for the body of the piece and weave a top border to match the bottom border. The effect will be to make the center of the piece all light with dots and the little figure dark, with borders in dark with a light figure. On the reverse of the cloth the effect will be reversed. Doilies and place-mats to match may be made by threading one repeat of the draft on each side for borders and fewer repeats of the center figure. These pieces will be handsome woven in the new straw twist.

Subscribers to the Recipe Book have drawn my attention to a mistake in numbering. The rug pattern should have been numbered Series II No. 9 instead of No. 10. Number 9 will be issued with the next set of patterns to correct this. The new series, now in preparation, includes among other things a Snow-Ball coverlet pattern with a pine Tree border in four-harness crackle-weave, a modernistic pattern for towelling requested by Miss Harriet Lawton, an unusual rug of the Spanish type, a pattern for porch pillows, a summer and winter weave pattern for upholstery.

My bank has announced that beginning with the first of may it will make a collection charge on all checks. I shall have to ask therefore that in making out checks to the Guild you add 5¢ to small checks (under five dollars) and 10¢ to checks in larger amounts.

There are no new bargains in materials for this month. The interesting straw twist material is still available, as are the other items listed last month. The price of the imported Scotch handspun yarn is still ~~\$2.00~~ a pound, \$2.15

May 2. *Abraham*



THE SHUTTLE-CRAFT GUILD — BULLETIN —

Bosin, Montana

June, 1933

The discussion this month will be on the subject of borders. The designing of borders for coverlets, rugs, table squares and the like is often a quite difficult little problem. No rules can be given that will fit all cases, but it is hoped that the following notes will prove helpful.

Of course borders are not always required. Side borders do not add to the beauty of a towel, for instance, nor to the effect of some rug patterns; but I think it may be said quite definitely that a coverlet should have a border all around, or at least on three sides. The top border is sometimes omitted on a coverlet, or made narrower than the bottom and side borders. I believe, however, that it is better practice to weave top and bottom borders alike.

A well designed border adds immensely to the effect of a coverlet. It often makes the difference between a quite ordinary piece of work and a work of distinction. This is also true of other pieces, such as table squares.

In designing a border these are the questions to be answered: (1) How wide should the border be? (2) What pattern should be used? (3) How shall the border join the main pattern?

(1) The best width for a border depends on the size of the piece, on the use to which the piece is to be put, and on the patterns used. The border of a small table piece may be much wider in proportion than the border of a large rug or of a coverlet. Also, a coverlet intended for a high, old-fashioned four-post bed should have a wider border than one planned for a low bed. The border should not be deeper than the overhang except in the case of a coverlet such as the "Sunrise and Dog-Track" coverlet, pattern No. 108, page 190, of my Shuttle-Craft Book. In this coverlet the center is threaded to the simple "Dog-Track" figure -- thread 421 to the end of the draft, repeated as required. The main feature of this coverlet is the wide and elaborate border -- the first 420 threads of the draft. Any small, very simple pattern when used for a coverlet should be treated in a similar manner. As a rule, however, the main part of the coverlet is woven in the important figure and the border serves as a frame to set it off. If this main figure is extremely large and elaborate the border should be very plain and quite narrow. This will be further considered in treating of the choice of pattern. In a general way, the border for a large coverlet should rarely be less than six inches wide or wider than ten inches.

(2) The most famous and generally admired coverlet border is the "Pine Tree", found on many of the handsomest ancient and modern pieces. The true Pine Tree border cannot be woven on four harnesses. An adaptation for four harnesses in crackle weave appeared in the Bulletin some time ago, and another adaptation for this weave is included with the patterns scheduled for the next set of pages for the Recipe Book, but these are adaptations only. The true Pine Tree can be woven in any Summer and Winter weave pattern that includes a "Snow-Ball" figure of three or more blocks. The effect of the border varies with the main pattern. Compare the illustrations on pages 37, 80, 105, 244 and the frontis-piece of my book, which show various forms of this border.

Theoretically, any four-harness overshot pattern may be used as a border for any other overshot pattern. Some combinations, however, would give very displeasing effects. The pattern used as a border should be different in scale from the pattern used for the main figure. That is, with a large figure a fine figure should be used as a border; and as we saw above, if a small pattern is used for the main part of the coverlet the border should be in a large figure. This is in order to produce the necessary contrast between border and pattern. If a pattern is used for a border that is too similar to the main figure the effect is more that of a mistake in threading than that of a definite border.

The pattern most often used for borders in overshot weaving is the "Diamond" or "Russian Diaper" in one or another of its various forms. This pattern almost always gives satisfactory results. In using this pattern, however, care must be taken to write the draft in such a manner that the "returns" come on the same block or blocks as the returns of the main figure. By the "returns" we mean the centers from which the pattern repeats in reverse. Some patterns -- many of the modernistic ones, for instance -- have no returns, the blocks following each other in twill succession all the way. But most Colonial patterns are symmetrical and have two returns. These may be on the same block or may be on different blocks. The two simple Diamond threadings, drafts 1 and 2 in my book, illustrate this. In draft No. 1 both returns are on the same block -- the 1-2 block. In draft No. 2 the returns are on different blocks -- blocks 1-2 and 1-4. These patterns may, of course, be written to return on any one or two of the four pattern blocks desired. For convenience the complete set of drafts is given here. Draft 1(a) should be used with a main pattern having returns on the 1-2 block; draft 1(b) with patterns that return on the 2-3 block and so on.

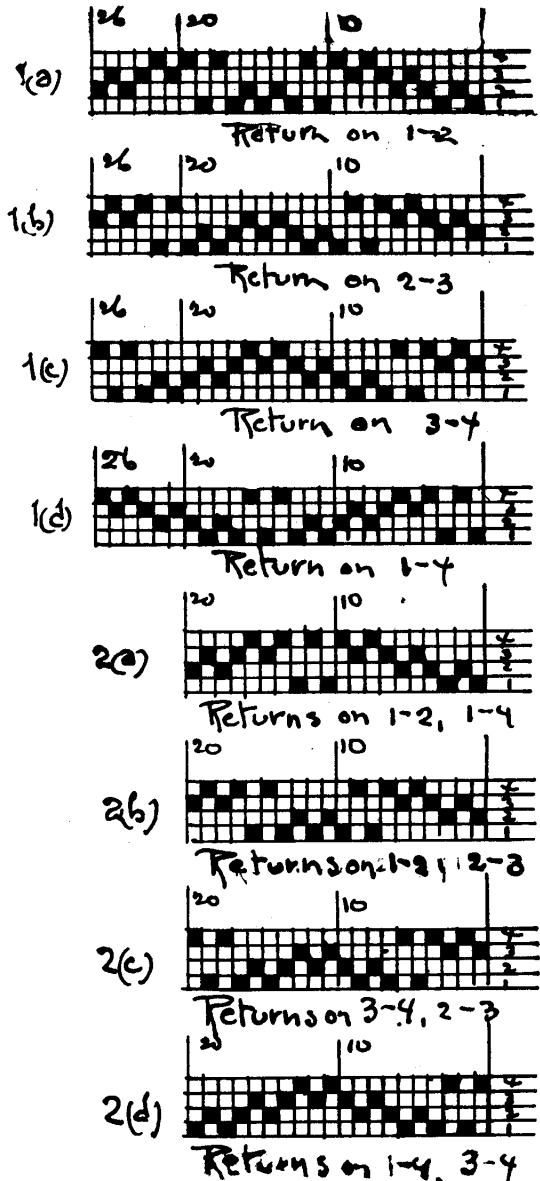
Most Colonial overshot patterns consist of two figures, and very often one of these is a diamond figure. In designing a border for a pattern that includes the diamond this part of the threading should be used. Draft No. 79 in my book, for instance: The first 32 threads of the draft give the repeat.

The center of the diamond figure, if there is one, is usually the best place for the seam of a coverlet, and for convenience in threading many of my drafts have been written beginning with this block, so that the diamond will be found half at the beginning and half at the end of the draft. Pattern 74 for instance is written in this way, and the last ten and first ten threads of the draft should be used as a repeat for the border.

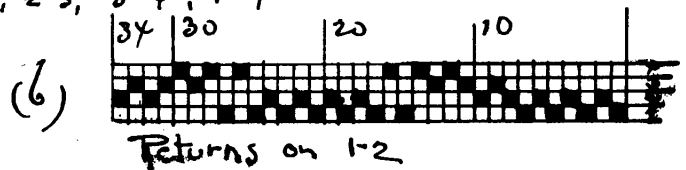
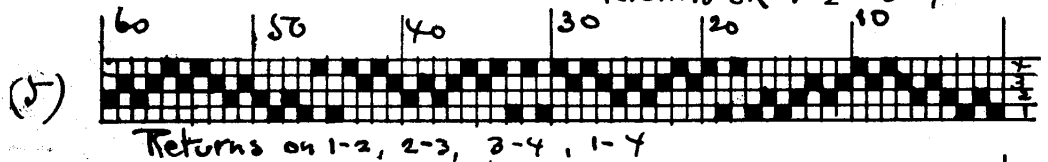
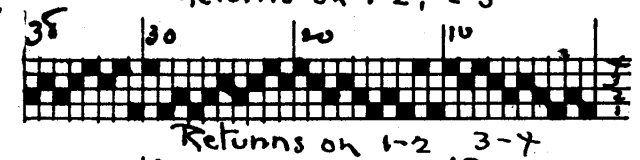
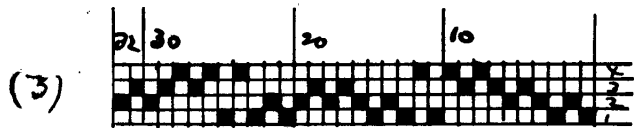
Drafts that include a "table" figure have for the most part been written differently, -- either beginning with the table, like draft 112, or beginning with the other figure, as in draft 59. Some of these patterns include a diamond figure, like pattern 55, in which the last 20 threads of the draft make one of the two small diamond figures that are part of this pattern.

Some patterns, of course, do not include a diamond figure. And here, of course, is where our real problem begins. What form of the diamond should we use, for instance, with "Queen's Delight," draft 61? The figure consists of two stars, one of which returns on 3-4 and one on 1-4. The diamond to use would therefore be 2(d). Pattern No. 100 is also composed of two stars one of which centers on 3-4 and the other on 1-4, and for this also 2(b) would be the correct diamond threading to use for a border. Pattern No. 23 includes a very large diamond figure with the return on 1-4. This figure might be used as a border but would give a somewhat heavy effect. The diamond as at 1(d) would be better.

The patterns that seem to me the most difficult ones to fit with a pleasing border are the radiating patterns, such as "Double Bow-Knot" and "Blooming Leaf." A Diamond pattern can, of course, be used, but the effect is "wiggly" and not very handsome. In my opinion the best way to thread the border for these patterns is in a simple twill succession of blocks: 1,2,1,2,3,2,3,4,3,4,1,4, and repeat. This makes a monotonous border, however, and should not be threaded very wide. A variation is to thread say ten or twelve repeats and then reverse and thread the blocks in the opposite order for a corresponding number of repeats.



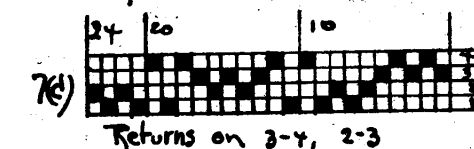
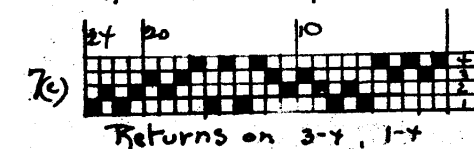
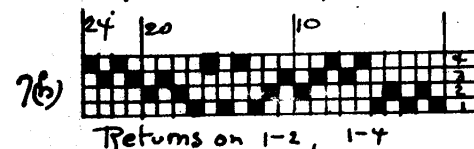
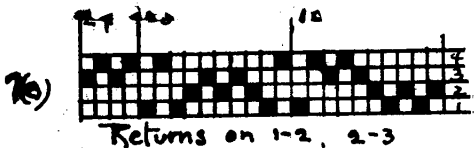
There are many variations of the diamond pattern that may be used for borders. A few of these are shown. Pattern (3) returns on the sixth block instead of on the fifth, like pattern (1). It may be used instead of pattern 2(b), with figures that have their returns on 1-2 and 2-3. This pattern may, of course, be written four ways to give the other sets of returns, but space is lacking to show all these forms, and with the material supplied it should be easy for anyone to write the variations. The difference between this pattern and pattern (1) is that it weaves a little rose instead of a single block in the center of the diamond.



Pattern (4) returns on the seventh block, and may of course also be written three other ways, to fit the large figure with which it is to be used. Pattern (5) has a return on each shed and is a good border for some patterns. Pattern (6) is the simple diamond as at (1) with the "return" blocks written larger than the others. This can be written four ways, and of course the four forms of pattern (2) can also be written in this manner.

For use with patterns "on opposites" one of the diamonds as in pattern (7) should be used. Draft No. 3 in my book may also be used as a border with these patterns and the writing is the same for all as this is a simple twill arrangement without returns. Draft No. 4 in my book also makes an attractive border for patterns partly on opposites. It can be written four ways and should be drafted to correspond with the main pattern.

And now for the question as to how the border and main figure should come together. This seems to have been a difficult point for the ancient weavers as well as for us of a later day. Observe the illustrations on pages 41, 120, 132, 160, and 214 of my book which all show borders more or less faultily arranged. The border of the coverlet on page 41 is a simple twill arrangement of blocks -- satisfactory enough for a narrow border. It should, however, have joined the main figure at the center of the diamond so that the figures along the edges might have been complete. The same fault is shown on page 120. The pattern on page 132 is better arranged, but the introduction of the row of small roses between pattern and border seems to me a mistake, as all the other figures of the pattern are star-figures. The arrangement on page 160 is very poor indeed because the border -- a twill succession of blocks -- is heavy and ill-suited to this pattern and because it is badly joined to the main pattern, cutting through the center of a figure as it does. The border on page 214 is well enough in itself, but the row of truncated roses should have been omitted.



The arrangement on page 160 is very poor indeed because the border -- a twill succession of blocks -- is heavy and ill-suited to this pattern and because it is badly joined to the main pattern, cutting through the center of a figure as it does. The border on page 214 is well enough in itself, but the row of truncated roses should have been omitted.

In a pattern that includes a diamond figure a diamond border should, of course, join this figure. The patterns that include a table often present a special problem. Observe the "Queen's Delight" pattern, illustrated on page 174: The table has a frame around it and if this frame is not complete along the edges the edge figures will have a truncated and incomplete effect.

It will be seen that the design of a border is not always a simple matter. It is always advisable to "prove" the design on paper before threading for an important piece of work like a coverlet.

What has been said of coverlet borders applies also to table squares woven in a pattern, and also to

large rugs. Small rugs and runners are usually designed the other way 'round -- that is, the large figure is used in the corners and forms the border while a small figure is used for the body of the piece, as for instance the rug shown on page 126 of my Shuttle-Craft book.

The drafts shown below are for the two patterns illustrated in last month's Bulletin, as promised. At (e) and (g) are given the "short" drafts (d) and (f) as expanded. (e) and (g) are in form to be used for "Summer and Winter" weave on six harnesses if preferred to the crackle weave. At (h) is given a simple border threading to be used with either (a), (in the May Bulletin), (d) or (f). These little patterns will be found useful for upholstery, and in linen for towelling, etc..

I wonder how many Guild members noticed that draft (e) as given in the May Bulletin was incorrect?

We have an interesting special bargain lot of linen this month -- a very beautiful bleached white linen at \$1.10 a pound, -- five pounds for \$5.00.

The interesting and unusual straw twist material is still available, -- \$1.25 a pound in small quantities or if ordered by color, and a five-pound assortment including a variety of colors at \$5.75. The new linen will make a beautiful warp for this material. Those who are weaving with the straw twist write that they find the material "fascinating."

Rayons are still in stock, at \$1.00 a pound; and small quantities of the heather worsted and wool ratine materials are still available at the same price. The rug-yarns at 75¢ and the colored cottons at 60¢ a pound are regular stock and will be available at any time. The "grab-bag" lots -- four pounds of linens at \$3.00 and a general assortment of weft materials, ten pounds for \$5.00 -- will be continued.

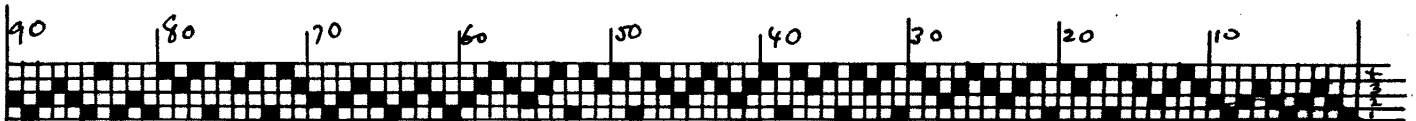
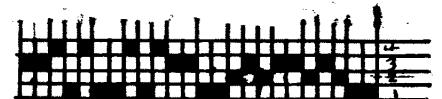
Prices of materials are rising -- rayons have already gone up ten cents a pound -- but our former prices will prevail as long as present stocks hold out.

May 2. Atwater

Pattern (g)



Pattern (e)



Pattern (d)



Pattern (f)



tie-up -
all patterns



Border



THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana

July, 1933

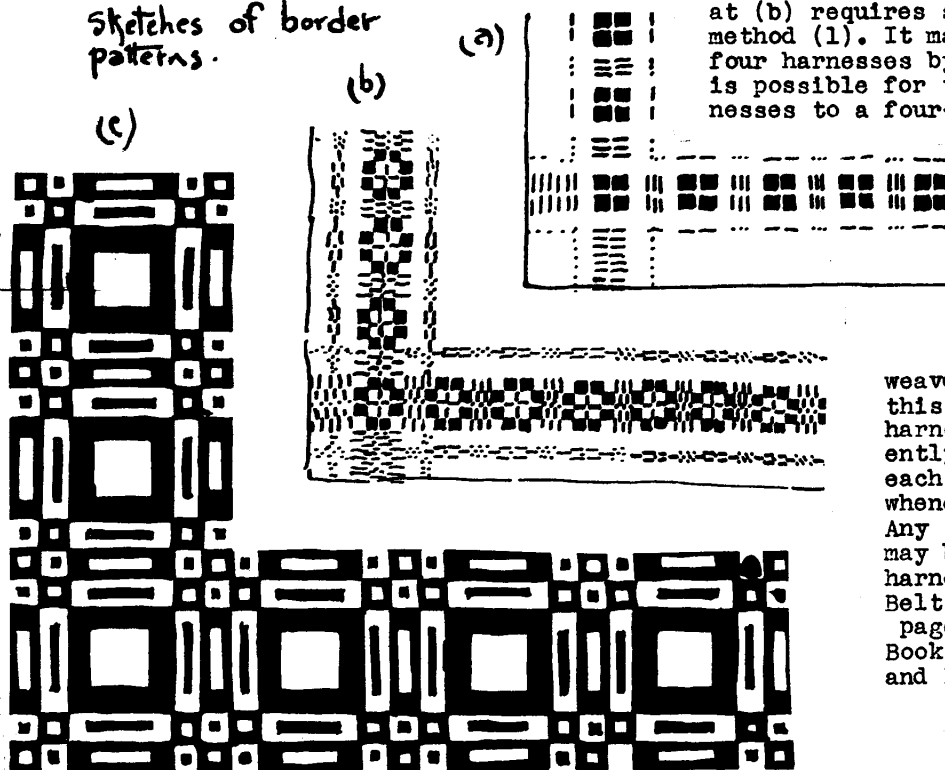
Among the questions often asked is this one: "How may a border in pattern be woven around all four sides of a plain tabby center?" And the opposite: "How may a plain tabby border be woven on all four sides of a center in pattern weaving?" This Bulletin will attempt to answer these questions as fully as the space-limits permit.

There are five ways in which a pattern border may be woven around a plain tabby center, -- with our ordinary equipment:

- (1) The top and bottom borders may be woven in weft-shots in the ordinary way, with the side-borders set in the warp. This is the most technically correct method, pwehaps.
 - (2) Top and bottom borders may be woven in the ordinary way, and the side-borders by the "pick-up" method.
 - (3) The piece may be made in three strips and later sewed together -- a wide middle strip with pattern weaving across the ends and the body in plain tabby, and two narrow strips in pattern weaving all the way, for the side borders.
 - (4) Simple borders in "Bronson Weave" may be arranged to weave in this manner.
 - (5) Borders may be woven in Spanish open-work weave.
- All these methods are possible on four harnesses in their simplest forms, though for the more elaborate patterns six to ten harnesses must be used.

The only effect possible on four harnesses in method (1) is a simple "tobine stripe" consisting of a single skip. This can, of course, be varied in several ways, by making some of the skips longer than others, and by using a variety of colors. The little pattern illustrated at (a) below is an example. The draft will be found on page three of this Bulletin. This method though extremely simple is capable of some very attractive effects. It is not adapted, however, to very wide borders.

Sketches of border patterns.



The little "Monk's Belt" border illustrated at (b) requires six harnesses when woven in method (1). It may, of course, be woven on four harnesses by the "pick-up" method. It is possible for this weave to add two harnesses to a four-harness loom by hanging

them over a separate roller, either behind or in front of the other four harnesses. This pair of harnesses will carry only the colored threads of the side borders. This method of adding harnesses to a four-harness loom is not practical for most

weaves, but is satisfactory for this weave because these extra harnesses are operated independently of the others and balance each other -- one being raised whenever the other is sunk. Any two-block pattern "on opposits may be woven in this manner on six harnesses. For instance the "Monk's Belt" variation illustrated on page 195 of the Shuttle-Craft Book, or patterns 122, 123, 124, and 125 on the same page.

Method (2) has been described before in the Bulletin, but the new pattern, illustrated at (c) and for which the draft is given on page three, may be of interest. For this method any pattern may be used; top and bottom borders are woven in the ordinary way, and the side borders are woven with three shuttles -- one carrying the tabby thread is woven as usual, the other two, carrying pattern weft, are woven back and forth across the borders only. This is not a difficult process, though slower than ordinary weaving. It must be done with nicety so that the edges of the borders will not present a ragged appearance. To insure straight edges it is a convenience to color with chalk or graphite two threads on each edge of the border to insure bringing the shuttle through the warp at the same place. The only draw-back to this method is that, if the pattern weft is heavy, the plain tabby part of the piece will appear more loosely woven than the borders. For curtains it is an excellent method, but for linen pieces it is not as satisfactory as method (1).

Method (3) is very simple, and is an excellent technique for large square lunch-cloths. For small pieces, however, it is clumsy. To weave pattern (c) in this manner on the Structo loom, thread draft (c) as follows: edge, "3,4,1,2,3,4,1,2,3,4. Repeat the pattern, A. to B. five times. On the last repeat continue to C. Thread the edge, 4,3,2,1,4,3,2,1,4,3. Weave the pattern border across the bottom of the middle strip --if properly squared this border should measure $4\frac{1}{3}$ " deep. Weave 20" plain tabby and repeat the border. For the side strips, drop out the middle threads, leaving 141 threads on each side. Weave these side strips using four shuttles -- a pattern shuttle and a tabby shuttle for each strip. Weave these strips in pattern all the way, $28\frac{2}{3}$ " long. Care must be taken to weave each repeat the same depth so that the corners will match and the strips come out even. For a larger piece weave the top and bottom borders two repeats deep, and for the side strips leave 253 threads on each side, dropping out 94 threads in the center. The finished piece will be 37" square. On a large loom, specially warped for such a piece, it is perhaps easier to weave the side strips separately. Warp three times the yardage of the center for the threads to be used for the side strips. Thread the side strip and weave two lengths, then complete the threading and weave the middle strip.

Large rugs are handsome woven in method (3), but the body of the middle strip should for this purpose be woven in pattern weaving -- in a different color or colors from the border and in a variation of the treadling if desired. If pattern (c) is used for a rug and a plain effect is desired for the center, weave on treadles 2 and 4, alternately, instead of on the tabby treadles, and do not use a tabby for this part of the weaving.

Method (4) is excellent for scrim curtains, the warp being set quite far apart and the effect being the lace-weave effect. It is also attractive for baby blankets. A suitable four-harness draft was given in the Bulletin for June, 1932 -- draft number 5. A more elaborate border, on eight harnesses is given at draft (d) on page three of this Bulletin. This draft may also be used for a square lunch-cloth. For this purpose thread $40\frac{1}{2}$ linen warp at 36 ends to the inch, 1314 ends. Thread as follows:

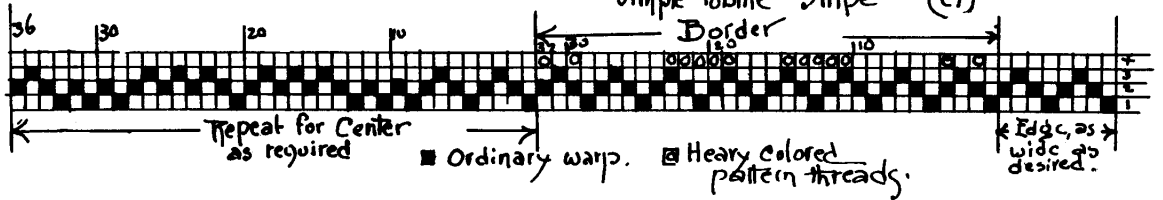
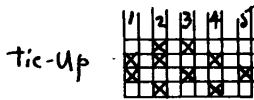
Plain edge, threaded 1,2,1,2,1,2 etc.,	144 threads
Border pattern, three times	144 "
First 12 threads of border	12 "
Repeat for center, twelve times	576 "
First 36 threads of center repeat	36 "
Border patter, three times	144 "
First 14 threads of border repeat	14 "
Plain edge: 1,2,1,2,1,2, etc.,	144 "
	<u>1214</u> "

Weave the plain edge on treadles A and B; the top and bottom borders on treadles 4,5,6; and the body of the piece with side borders on treadles 1,2,3. The figure is a three-block diamond, and can be varied in a number of ways. The manner of weaving is the regular Bronson weave technique which need not be explained here.

Space is lacking to give a special pattern for method (5). However there are many patterns available for the Spanish weave, as any cross-stitch pattern may be used. For a lunch-cloth and doilies in this weave it is attractive to weave the large piece with a fairly wide border all around and motifs in the corners or in the center. The initials given in the Bulletin for July, 1932, can be used with good effect. The doilies may be made with no decoration other than a small motif in one corner. The method of weaving is described in detail in the Bulletin mentioned and will not be repeated here.

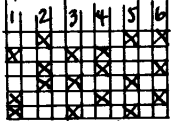
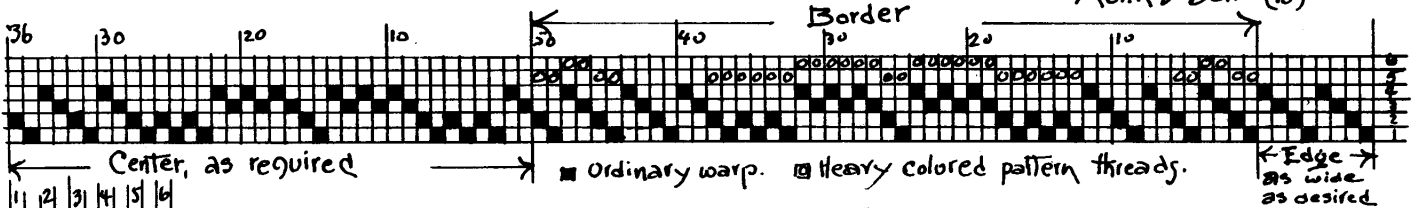
For weaving a plain tabby border around a center in pattern, methods (2), (3), (4), and (5), may all be used. In any Bronson-weave pattern written in the same manner as draft (d), side-borders in plain weave may be threaded: 1,2,1,2, to any width.

Page three



Weave edge: 2, 3, 4, 5, in tabby thread. Repeat as required.
 Pattern: treadle 1, twice, in pattern weft. Tabby 3 or 4 between. Tabby 2, 3, 4, 5, 2, 3,
 " " 1, 5 times " " 2 and 3 " " 4, 5, 2, 3, 4, 5
 " " 1, twice " " 2 " 3
 Side borders and body of the piece - all shots in tabby weft: 4, 5, 2, 3, 4, 5, 2, 3, 4, 5,
 2, 3, 2, 3, 2, 5, 4, 5, 4, 5, 2, 3, 2, 5, 4, 5, 4, 5, 2, 3, 2, 3, 2, 3. Repeat as required.

"Monk's Belt" (b)

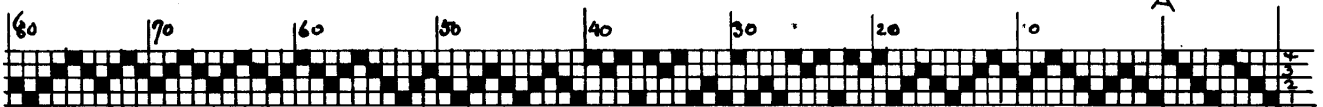


tie-up

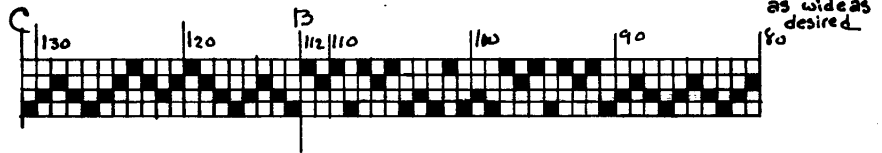
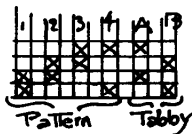
Weave: Edge, 3, 4, 5, 6, - tabby - as required.
 Bottom border: treadle 2, twice; 1, twice; 2, twice.
 tabby 3, 4, 5, 6, 3, 4
 Pattern: treadle 2, 6 times, 1, 6; 2, twice; 1, 6; 2, 6. (Tabby 3, 4 with 1; tabby 5, 6, with 2.)
 Tabby 3, 4, 5, 6, 3, 4.
 Pattern: treadle 2, twice; 1, twice; 2, twice.

* Weave side borders and body of piece: treadles 3, 4, 3, 4, 3, 4; 5, 6, 5, 6, 5, 6, 3, 4, 5, 6, 5, 6, 3, 4, 3, 4, 3, 4,
 5, 6, 3, 4, 5, 6, 3, 4, 5, 6 - all shots in tabby thread. Repeat from (*) as required. Repeat bottom border
 for top.

Crackle-Weave (c)



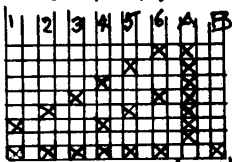
tie-up.



Thread A to B, and repeat as required. On last repeat thread to C and add twilled edge.

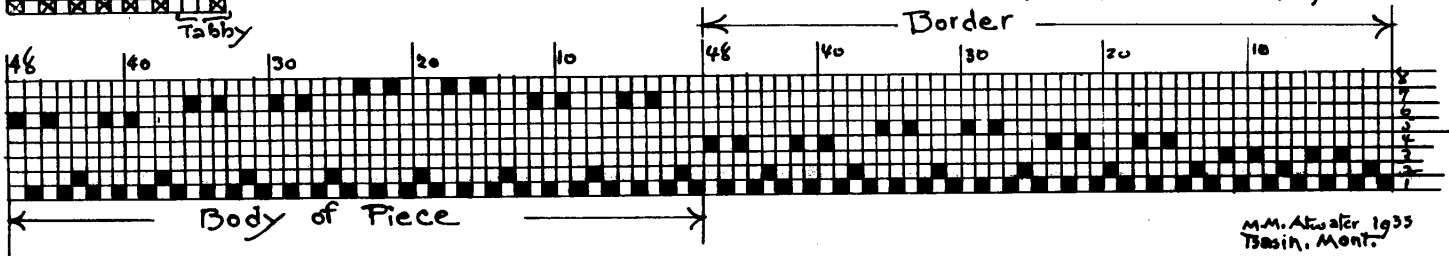
Weave as follows: treadle 2, 5 times; 1, 5; 2, 5; 4, 5; 3, 5; 4, 5.

tie-up (d)



" 2, 9 or 11 times; 1, 10 times; 2, 9 or 11 times
 " 4, 5 times; 3, 5; 4, 5; 2, 5; 1, 5; 2, 5 End of bottom border
 " 4, 5 " ; 3, 5; 4, 5; Repeat, - weaving side borders with
 separate pattern shuttles, tabby all across.

Bronson Weave (d)



The ninth set of pages for the Recipe Book has been greatly delayed, owing to causes beyond my control. It is now ready, however, and will be sent out immediately after this Bulletin. The patterns in this set consist of the following: A Spanish type rug in four-harness overshot weave; a small rug in summer and winter weave, four harness; a room-sized rug in the same weave, also four-harness; a coverlet in crackle-weave, four harness, with a simulated "pine tree" border; a modernistic crackle-weave pattern for towelling, four harness (by request); a set of porch-pillows in crackle-weave, modernistic; an eight-harness upholstery pattern in summer and winter weave, which I have named "Roosevelt's March" for identification; a six-harness upholstery fabric, from an imported sample; a luncheon set in crackle-weave, four harness; and a belt, after a native Philippine piece sent in by Miss Jean McBride.

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The manufacturer has sent me a new lot of straw-twist on consignment, in a variety of kinds and colors similar to the samples furnished some time ago. This lot can be supplied a little cheaper than the first lot. It will be supplied in five-pound assorted lots, only, at \$5.00. Orders for this material must reach me before the end of July as the material remaining unsold -- if any -- will be returned on that date. None of the first lots in this interesting material remains in stock, so this is "last chance" for straw twist. The material is charming. It weaves much like linen, but is somewhat stiffer and much more lustrous. It can be washed and ironed like linen. For porch pillows and summer table sets it is novel and attractive.

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Materials still available include the linen of which samples were enclosed with the June Bulletin -- price \$1.10 a pound, or in five-pound lots at \$5.00; rayon art silk in many handsome colors at \$1.00 a pound, while the present stock holds out. Rayon has gone up sharply in price and there will be no more at this rate when the present stock is exhausted. Small quantities of the mixed worsted yarn and of the wool ratine, at \$1.00 a pound, of which samples were sent out in May. Cotton and rayon ratine in white and five colors, at \$1.00 a pound; and flake cotton, natural, at 75¢. The special "grab-bag" lots will also be supplied a little while longer at the old rate -- four pounds of linen in various kinds and colors for \$3.00; and a ten-pound mixed lot including a variety of materials for \$5.00.

I also have a small lot of heavy worsted yarns in white and "baby" colors, for baby-blankets, at \$1.25 a pound, or five pounds for \$5.50. This material was received with a shipment of other material, and there is not much of it but it is very handsome material at a very low price.

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The price of the rug-yarn we have been getting for 75¢ a pound has gone up to 85¢, due to the rise in wool; the price of the imported Scotch handspun yarn is now \$2.25 a pound; and the colored unmercerized cottons we have been getting for 60¢ a pound are now 65¢. All prices are rising and these prices cannot be guaranteed for more than a month.

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Steel beams to carry the Structo ready-warped spools may now be had for large looms. The price for the MacKay "parlor" loom and for the new MacKay 28" eight harness loom is \$2.50. For large looms the price is \$6.00. In ordering this special equipment please give the exact width of your loom between the two back up-rights. Many people are finding the use of the ready warped spools a great convenience.

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I do not expect to visit the "Century of Progress" exhibit in Chicago but hope that Guild members who visit this exposition will send me notes of what they may see that will be of interest to the Guild. There are, I believe, to be several exhibits of hand-weaving, both American and foreign.

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May M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana

August 1933

There appears to be a growing interest in weavings of Spanish type. Houses in Spanish architecture are being increasingly built in the south-west and on the west coast, and for these houses with their bare white wall-spaces and round-arched door-ways draperies in American Colonial style are entirely inappropriate. They cry aloud for bold patterns and strong color-effects in the interior decoration.

Weavings in Spanish style are, of course, unsuitable for rooms done in "period" American Colonial style, but these vigorous and striking pieces can be used with good effect in many places. For instance a few pieces of this order will serve to give character and interest to a room that is too plain and severe in effect and that requires toning up.

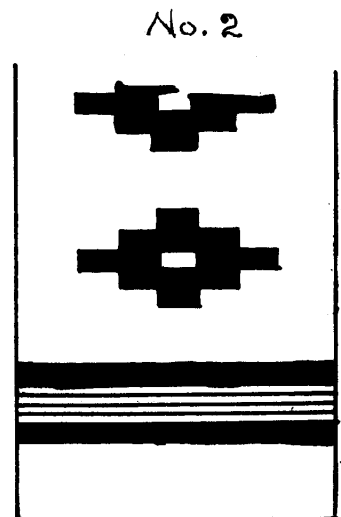
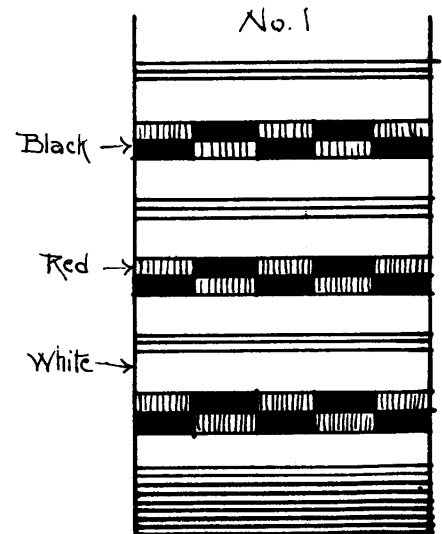
The chief characteristic of Spanish decoration appears to me to be lavishness. The effects are heavy and richly ornate. Too much of this is oppressive, but used sparingly against a severely plain background it is extremely handsome.

Spanish weavings depend on strong color rather than on pattern for their effects. Most of the threadings used are quite simple in themselves. "All-over" effects are not much used, but the colors are arranged in bold stripes, sometimes set in the warp and running lengthwise, and sometimes put in with the shuttle, cross-wise of the fabric. Black and red are the chief colors, with a good deal of clear yellow, and also a sharp, vivid green. Blue is little used and when introduced should be a strong fairly dark shade. There is nothing subtle or dainty about this type of decoration.

Wool is the material chiefly used and the fabrics are closely woven and heavy in texture, -- made either on a warp set far apart with the weft so closely beaten up that the warp is entirely covered or else done in warp-face weave with the warp set so close that the weft is entirely hidden.

Mexican "serapes" show a combination of Spanish and Indian influences. Many of these are woven with lozange shaped figures done in a simple tapestry weave as the chief ornament, set off with stripes. This technique is similar to Navajo weaving though the colors used are different and the effect not at all the same. Some Mexican pieces in wool show decorative stripes done in the same way as the Spanish open-work weave described in a Bulletin of some months ago, but solidly beaten up so that the effect is not that of openwork at all.

South American "ponchos" also show a combination of Spanish and Indian influences. In these, however, the warp usually carries the pattern, the stripes of color and decoration running lengthwise. Two strips of blanket each about 28" wide and two yards long are sewed together, a space half way of the piece being left open for the head of the wearer to come through. The best ponchos are



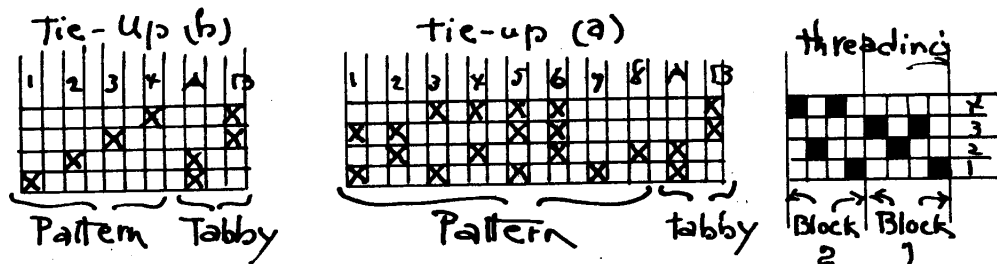
finished with a narrow fringe, woven separately and sewed on all around. In both ponchos and serapes the chief color is red, generously striped with black and sparingly with green and yellow.

Very handsome blankets are made in Bolivia, of the native llama wool. One of these is sketched at (1) on the previous page. The ground is natural white, with wide stripes done in alternating blocks of red and black, separated by narrow plain stripes in these two colors. Such a blanket makes a handsome bed-covering, and the same thing, in a heavier weave, is excellent for rugs. The blocks may be woven in tapestry weave, a separate strand of material being used for each block and the shots interlocked so that there are no open slits between blocks as in Kiz-Killim weaving. When done in this way the blanket will be exactly the same on both sides. A method of weaving that takes less time and is more like our methods of weaving is to thread alternating blocks in summer and winter weave as indicated in the draft below. The blocks may be made as large as desired by repeating each unit of four threads as many times as required. For instance: for a blanket in this weave, ~~xxxx~~ 42" wide, use a Fabri warp set at 20 ends to the inch and threaded double. Warp 840 ends, and thread 21 repeats for each block, drawing two threads through each heddle. This will give five large blocks in width as shown on the sketch. Weave the pattern stripes with three shuttles-- one carrying black pattern weft; one, red pattern weft; and one, tabby weft. Weave as follows: Treadle 1, black; 3, red; tabby; 2, black; 4, red; tabby. Repeat for $2\frac{1}{2}$ ". Then weave $2\frac{1}{2}$ " on the same treadeling with the colors reversed. The pattern weft used may be Shetland or similar yarn and should be well beaten up.

For a rug in the effect sketched at (1) warp perle cotton #3 or a heavy carpet warp at 6 ends to the inch; or use ordinary carpet warp set at 12 ends to the inch and threaded double. Use a light weight rug yarn for weft and beat very firmly. The heavy Indian handspun yarn supplied at one time by the Bernat Co. is extremely handsome for a rug of this type but is also quite costly. As the rugs so made are heavy they require a good deal more yarn than rugs in overshot or crackle weave. If it is desired to weave the plain part of the rug ~~in~~ and the plain stripes in the same heavy texture as the pattern stripes treadle as follows, (all pattern shots in the same color): treadle 5; treadle 7; tabby; treadle 6; treadle 8; tabby. Repeat.

As few four-harness looms are equipped with ten treadles, tie-up (b) may be used. With this tie-up two feet must be used together for each of the pattern shots: treadles 1&3 for treadle 1 of tie-up (a); 2&3 for treadle 2; 1&4 for treadle 3; 2&4 for treadle 4; three treadles together -- 1&3&4 -- for treadle 5; 2&3&4 for treadle 6; treadle 1 alone for treadle 7; treadle 2 alone for treadle 8.

On a four-harness counterbalanced loom it is difficult to get a good shed by sinking one harness to raise three. "False ties" are required to treadles 1 and 2, as explained in a Bulletin of some months ago.



Spanish rugs for the floor are also made in a quite different fashion. These are woven on a simple overshot threading -- usually the "Diamond" pattern -- with borders all around in black and the center done in several bright colors, red as a rule predominating. These rugs are made square, or only slightly longer than they are wide, finished with a narrow fringe in wool, woven separately and sewed on all around. A rug of this type is given in the ninth set of pages for the Recipe Book, recently issued. This type of rug may be woven in three strips -- side strips in black to make the side borders and a center strip with black borders across the

top and bottom and the square center done in bright colors. Small rugs may be made by weaving black borders top and bottom and weaving the body of the rug with four shuttles -- two carrying black pattern weft for the side borders, one carrying colored pattern weft for the center, and one carrying tabby thread. The pattern shots should be carried around each other along the edges of the border so that the fabric will not be weakened along this line. The thing is not difficult to do and gives very spirited and interesting effects.

The woven fringe should not be more than two inches deep and should be very closely woven in bands of color like the colors used in the rug.

The Spanish rugs of this type which I have seen were all woven of a fairly fine yarn used in strands of five ends. This gives a handsomer effect than a coarse single yarn.

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Guild members will be interested in the following extracts from a letter by Mrs. J.K. Smith, who has recently visited the Chicago exhibition: "I looked everywhere for hand weaving and found one small four-harness Swedish type loom in what is listed as "Mountain Handicrafts." It is an exhibit sponsored by the Penland Weavers. They showed some nice linens in 8 - 10 and 12 harness patterns. Luncheon cloths in laid in designs, and other articles for sale, but nothing unusual.

"In the Lincoln group, in the back of the replica of the country store, was a table loom, and also a large four-harness loom (horses) badly out of balance. A woman in a ridiculous costume, supposedly of the period, was weaving a simple pattern, and rather showing off in the doing. She said among other things, 'Do we look like mountaineers? We live right here in Chicago. People make me sick thinking nobody but mountaineers know how to weave.' I have never been able to understand the rivalry among individuals in crafts or professions. It is so silly to assume superiority.

"The Olson Rug people had a tw-harness power loom in operation, and there was also a Jacquard loom making silk handkerchiefs

"I forgot to mention the Navajo Indian weaving. They have a few crude looms set up under sheds, and weave a little every day."

She also writes: "I am more grateful than ever that I learned to weave your method, and no ballyhoo about it."

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Several Guild members have recently asked questions about warp-dressing: Any soft or fuzzy warp, -- whether of cotton, linen or wool -- should be treated with some form of warp-dressing if one is to avoid the annoyance of fuzzing in the reed and broken warp-ends. The old-time weavers used a dressing of thin flour paste and a thin starch may also be used. These dressings, however, are not ideal as they make the warp stick together and have to be woven wet. The commercial warp-dressing I keep in stock for some time was ideal, but the stock has become exhausted and I do not expect to replenish it on account of the cost of transportation and handling. The trade name of this preparation is "Viscolite." It is used by textile mills, and also by cloth-finishers and by large laundries. Some Guild members may be able to procure it from one or another of these sources. The chemical plant that produces it is in the east, and sells only in quite large quantities. The material is a jelly-like substance, similar to starch, but not sticky. It coats each warp-thread with an elastic coating. Just what the substance is made of I have no idea.

One of our Guild members writes of having used wave-set in an emergency to dress a troublesome line linen warp. This experiment was entirely successful, but of course wave-set is too expensive to be used in this way as a regular thing. She suggests boiling flax-seed to make a similar warp-dressing. I have not tried this myself, but believe it would give good results and shall be interested to hear from any member who may try the experiment.

The quantity of warp-dressing to use for a given warp can not be stated. Experiment is the best guide. A very fine, very soft warp requires heavier dressing than a firmer material, of course. The commercial viscolite should be diluted with from six to ten parts of water to one part of viscolite.

The dressing may be applied in several different ways. If a chained warp is used the chain may be soaked in the dressing and beamed while wet. If skeine material is used the skeins may be soaked in dressing before spooling. Spooled warps are usually too tightly wound for the dressing to soak through and some other method of dressing the warp is required. For sectional warping the strand of warp-threads, may be dampened from time to time as beaming progresses. Or the warp may be beamed without dressing, the dressing being applied to the stretched part of the warp during weaving.

A dressed warp may be woven either wet or dry. If woven wet it is important to keep it, while weaving, at the same dampness as far as possible. Dampness increases the elasticity of the warp, and as a result if a piece is woven partly wet and partly dry there will be unsightly differences in texture as the parts woven wet will be closer than the parts woven dry. All linen warps weave better damp than dry, as dry linen has little or no elasticity. It is my practise when weaving a linen warp to keep a wet bath-towel around the warp-beam and to dampen the stretched part of the warp from time to time as weaving progresses.

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Are we ready for another travelling exhibit? I have had so many inquiries that I believe we are. In previous years the exhibit has started on its rounds in the spring. This caused some confusion as people are often not at home at this season, so it seemed to me advisable not to start the exhibit till late summer or early fall. Last year the exhibit took an unconscionable time in making the rounds as there were so many names on the list. I propose to shorten the time this year by arranging for not more than fifteen stops, and in order that as many members as possible may participate I suggest that those living within reasonable distance from one another form a group, the exhibit to be sent to one member only of the group and this member to arrange so that all may see the exhibit when it arrives. The members of the group can share the expenses of expressage and insurance so that the cost will be low.

I wish also to suggest that those sending pieces for the exhibit send either large pieces or several small pieces, to a value of not less than fifty dollars. Of course a group exhibit may include small pieces by several different weavers. The exhibit last year contained too many small pieces and too few large projects, so I hope this year that we may have more coverlets, rugs, and such articles. Dresses and pieces of dress-fabric would also be highly interesting.

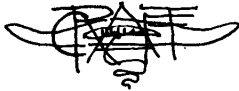
I should like to start the exhibit on its travels about the fifteenth of September, and request that exhibits reach me not later than the twelfth of September. Exhibits should all be marked with the name and address of the weaver and should if possible also be marked with notes that will be of interest -- pattern used, materials, warp-setting, etc.. Many members are interested in selling prices, and those who weave for profit are requested to mark their selling prices on their pieces, for the benefit of those who weave chiefly for pleasure and when selling occasional pieces are often at a loss to know what to charge.

The plan of the exhibit will be as in the past. That is, the exhibit will travel "round robbin" fashion along an itinerary arranged to make the costs of transportation as low as possible.

Will Guild members who wish to participate in this years exhibit please write me as soon as possible, so that the groups may be worked out? I shall be glad to supply the names of Guild members living near enough to form a group.

The exhibits in the past have proved of much interest and value, as they give members the opportunity to see the work of others -- always an inspiration. We in the Guild have never been afraid to pass our good ideas along and do not suffer from the rivalry mentioned by Mrs. Smith in her letter. I feel that the fine spirit of co-operation among us is one of the best things about our association.

Mary M. Atwater



THE SHUTTLE-CRAFT GUILD — BULLETIN —

Basin, Montana

September, 1933

With the approach of fall many Guild members are planning fall suits and coats, to judge by the questions that have been coming in of late, and the following notes on the making of tweed fabrics should be timely.

No fabric is more generally satisfactory for a fall suit or a light top-coat than a good tweed. Tweeds are always "smart," and also very practical as they "stand up" under the hardest wear. Moreover as this fabric requires no elaborate finishing, and is made of fairly coarse yarns, it is an easy fabric to make on a hand-loom.

Tweed is a fabric made of rough single-twist woolen yarns, both for warp and weft, usually woven in some form of the twill weave. In fact the name "tweed" is probably a corruption of the word "twill." Tweed appears to have originated in Scotland, and the best tweeds handled in shops are still the Scotch and Irish tweeds, -- hand-woven, of hand-spun yarns. The tweeds we make, of similar yarns, are of course, just as good.

The most important consideration in making a good tweed is the choice of material. The Scotch hand-spun yarns are, of course, the "classic" material, and give extremely satisfactory results. Commercial machine-made "homespun" yarns may also be used, but the soft homespuns that are nice for coverlets are not good for tweed as they make a troublesome warp and the resulting fabric is not as durable as it should be. The yarn used should be a firm, hard-twisted yarn.

I have tried without success to find a suitable hand-spun yarn at a reasonable price, made in this country. Apparently it is not to be had. And for some time we have been importing Scotch "Harris tweed" yarn for tweed-minded Guild members. This yarn is still available, but the price has gone up with the new rates of exchange and is now \$2.35 a pound, including the duty.

One of our Canadian Guild members is now spinning yarn for tweed, and can also supply two-ply hand-spun yarns for coverlets, blankets, etc.. Her address is: Mrs. Mary D. Stronach, Box 322, Antigonish, N.S., Canada. And here are her prices: Hand-spun yarn in natural white, natural black, and natural black and white mixed, 85¢ (Canadian) per pound. Colors: two shades of old rose, two shades of blue, medium green, soft yellow, peach, mauve, bleached white, and dyed black, \$1.00 (Canadian) per pound. She does not mention tan and brown shades in her letter, but can no doubt also supply these colors at the same price. She dyes her yarns, she writes, by old Scotch recipes. The duty on yarns of this type amounts to about 95%, but even so, and with the carriage charges added, the cost is less than for inferior commercial homespun, and less than the present price of Scotch yarn. Mrs. Stronach has sent me samples of her yarns, which are excellent in quality. I believe Guild members will welcome this chance to get real handspun yarn at a very reasonable price -- and from a fellow-member of the Guild. Orders should be sent to Mrs. Stronach direct -- not through this office -- and to take advantage of the exchange, which still favors us, money-orders should be made out in Canadian currency.

Yarn of the type of the Scotch hand-spun should be set at fifteen ends to the inch for warp and should be woven with fifteen weft-shots to the inch. Commercial tweeds are made double width, but this is inconvenient on our hand-loom. The width to set the fabric depends somewhat on the cut of the garment to be made, and to avoid unnecessary waste in cutting it is a good idea to consult the tailor as to the most practical width. The fabric shrinks a good deal in the finishing, however, and the warp should therefore be set two inches or two inches and a half wider than the "finished" width desired.

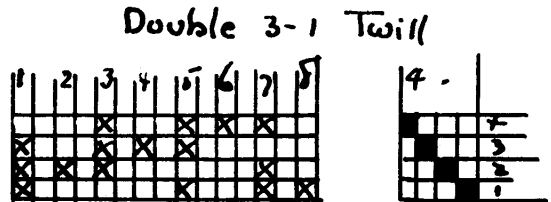
The lengthwise shrinkage is greater than the cross-wise shrinkage and should be generously allowed for in weaving, -- three to four inches to the yard will be safe.

A medium weight tweed weighs three quarters of a pound to the square yard; a heavy tweed a pound or even a pound and a quarter to the yard. A 2-2 twill at fifteen to the inch in the Scotch yarn, for instance, weighs three quarters of a pound to the yard. The yardage required depends, of course, on the garments to be made and the tailor should be consulted.

As to weave: The simple 2-2 twill is perhaps the best of all weaves for tweed. It makes a very firm, strong fabric, the same on both sides, handsome and durable. The four-harness 3-1 twill makes a heavier, softer fabric, nice for coats. In this weave, however, the two sides are not alike as the effect is warp-face on one side and weft-face on the other. A very heavy fabric -- in reality a double cloth -- may be made by weaving weft-face 3-1 twill on both sides as shown below. (The 2-2 twill and the plain 3-1 twill were, it will be recalled, described in the Bulletin for February of this year and the directions need not be repeated.)

On a counter-balanced loom sheds 2,4,6, and 8 -- one harness sunk and three raised -- do not open well unless "false ties" are made to these treadles as explained in the Bulletin for December, 1932.

The warp in this double 3-1 twill shows very little. The weft, if desired may be in two colors -- all shots on treadles 1,3,5, and 7 in one color and all shots on treadles 2,4,6, and 8 in the other. When woven in this manner the fabric will be all one color on one side and all the other color on the reverse.

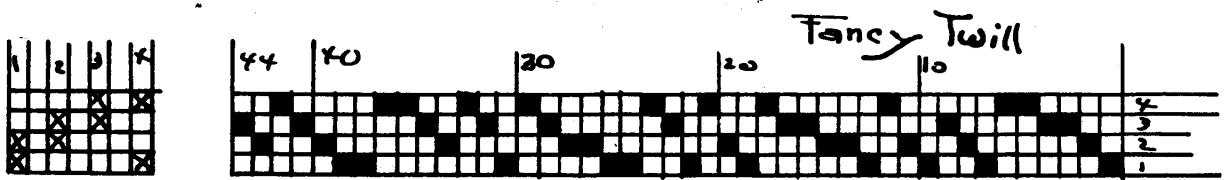


Tie-Up.

Weave: treadles 1, 2, 3, 4
5, 6, 7, 8, -- one shot on each treadle. Repeat.

If the strong diagonal weal of a twill is not desired the fabric may be woven in "broken twill," as described in the February Bulletin. The "herringbone" threading may also be used for tweeds, though this weave is not at the moment as fashionable as it sometimes has been. Another excellent weave is the old "dornik". These threadings are given in the Shuttle-Craft Book, drafts 291 and 293, 294, and need not be repeated here.

The fancy twill, eight-harness, given at draft 287 of the Shuttle-craft book, is interesting, and below is given a four-harness version that produces a similar effect.



tie-up

Weave as follows: Treadle 1, once; 2, once; 3, twice; 4, twice; 1, once; 2, once; 3, once; 1, once; 2, once; 4, once; 1, once; 2, twice; 3, twice; 4, once; 1, once; 2, once; 4, once; 1, once; 3, once; 4, once; 1, twice; 2, twice; 3, once; 4, once; 1, once; 3, once; 4, once; 2, once; 3, once; 4, twice; 1, twice; 2, once; 3, once; 4, once; 2, once; 3, once. Repeat.

"Corkscrew twills" are also much used for tweeds. These require, however, an odd number of harness -- five or seven. They are given in the Recipe Book, Series IV, No. 4, (a) and (b), and need not be repeated here.

The twill threading on eight harnesses gives a great variety of twills, some of which were noted in the February Bulletin. Others will be found in the Recipe Book, Series IV, No. 3, (b), and series IV No. 4, (c). The little threading Series IV No. 10, (a) in the Recipe Book may also be used for tweed.

Tweeds may, of course, be woven in the same color for both warp and weft, but in my opinion the effect is better when warp and weft are different in color or in shade. A plain color may be used for warp and a mixed yarn for weft, a light color may be used for warp and a darker shade of the same color for weft, or two entirely different colors may be used for warp and weft. In fact colors that are not harmonious when put side by side may produce a delightful effect when woven together in a twill or other fine weave as they are so closely combined that the effect is not a contrast but a blending. It is hard to go wrong unless two shades are combined that are direct compliments like bright red and bright green, bright blue and bright yellow. Few people would be tempted to make these particular combinations. Light tweeds for coats are often woven in a check or even a large plaid arrangement of colors. Plaids, however, are apt to be too startling unless the colors combined are quite close together in tone. A small check, on the order of "Shepherd's plaid" may be done in sharply contrasting shades and still be agreeable.

Blouses in lace-weave done in fine worsted yarns are charming to wear with tweed suits. The lace-weave has been described quite fully in the Bulletin, also in the Recipe Book, and in an article in the Handicrafter of some months ago, so directions for this weave will not be given here.

Sometimes one wishes to make a fine wool fabric for a dress. For fabrics of this type a fine worsted yarn should be used. Bernat's "Afghan" yarn, warped at 30 to the inch makes a delightful fabric -- very soft and light and still with sufficient body to be practical. For fabrics in this material an excellent weave is some small figure in Bronson weave. Any of the weaves usually associated with linen weaving are also charming in these fine yarns. A sample recently sent me by one of our Guild members was done in the familiar "huck" weave. "Ms and Os" gives very handsome effects in fine wool. There are, of course, numberless possibilities.

The weave that in my opinion should be avoided in making fabrics for clothing -- except for dashing bits of color for trimming -- is the over-shot weave.

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A number of members have written that they plan to participate in the coming travelling exhibit. I suggest that members who are interested, and who live in or near any of the following places get in touch with the members whose addresses are given below:

Rochester, New York. Mrs. Laura M. Allen, 30 Arvine Heights.

Cleveland, Ohio. Mrs. Maud Richardson, 4878 Van Epps Road

Columbus, Ohio. Miss Margaret W. Fisher, 350 East North Broadway

Los Angeles, California, Mrs. Edwin A. Titcomb, 2929 Waverly Drive

San Luis Obispo, California, Mrs. Mary Rice, Route 2, Box 64

Portland, Oregon, Miss Grace E. Veazie, 2500 S.W.Hoffman Avenue

Will other members who are planning to sponsor the exhibit please write me as soon as possible so that I may send them the names of other members in their neighborhoods? I believe the exhibit this year will prove particularly interesting, and I wish to arrange so that as many members as possible may contribute and see it.

My own contribution will be a large piece, now on my loom. I do not yet know whether it will be handsome or remarkably ugly. At any rate it will be unusual, and an unusual piece gives one ideas even when not supremely beautiful. And at that my piece may turn out to be something quite grand when taken off the loom.

I have also an interesting collection of native weaving from the Philippines, sent by one of our members, which I intend to add to the exhibit.

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Weaving material. The market for yarns is still so unsettled, due to the great changes taking place in the commercial field, that it is impossible to guess what prices will be when things settle down. All we can feel sure of is that all prices are likely to be much higher. A good many dealers appear to be selling stocks on hand at the old prices and simply waiting to see what the outcome will be. No interesting special lots have been offered for some time. At present I have rayons still in stock, in many good colors, at the old price of \$1.00 a pound, and can also still supply a few other special materials previously listed -- "flake" cotton, natural, at 75¢ a pound, either in skeins or on large spools; cotton and rayon ratine in blue and white, orange and white; green and white, all white, a fine bluish green, and a mixed orchid, yellow and white -- at \$1.00 a pound. The June linen has all been sold. In linens I still have a variety but no large quantities of any one kind. These materials I can still supply in assorted lots, four pounds for \$3.00. I can also still supply the "grab-bag" assorted lots, ten pounds for \$5.00. I hope by next month to have some new material to offer, but cannot promise

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The tenth set of pages for the Recipe Book, now in preparation, will consist of ten special arrangements of patterns from the old "Speck" book of drawings in the Pennsylvania Museum. I hope to have this set ready to send out by the end of September.

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The October Bulletin, as usual, will be our annual "Christmas" Bulletin, containing suggestions for small articles and novel articles such as we like to make for gifts and also with a view to the Christmas sales. It seems odd to be thinking of Christmas with the days still so hot and summer far from over. However unless we begin to make plans early in October the holiday season may find us unprepared.

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Will Guild members who have books from the lending library now overdue kindly return these. I am rearranging the library and wish to have as much of the material as possible on the shelves.

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Some Guild mail and express is still going to the Helena address. This causes delay and also unnecessary expense in forwarding charges. Please note that all mail and express should be sent to Basin, Montana. And may I ask once more that in making out checks to the Guild members add the collection charge demanded by Montana banks -- 5¢ on checks for \$5.00 or less, and 10¢ on larger amounts.

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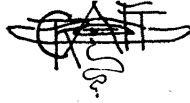
May M. Utrata

THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana

for
November, 1933



Weavers appear always to be looking for new small patterns for various purposes, so the four little patterns chosen for this month's Bulletin should prove useful. Patterns #1 and #2 were designed by Mrs. Charles Mackenzie and contributed by her to the Bulletin. They were designed for small pieces in a bed-room set, to harmonize with a coverlet in the pattern given in the Bulletin for January, 1933.

Pattern #1 is produced by weaving a small figure written in "crackle-weave" as though it were an overshot pattern. The crackle-weave treadeling would be: Treadle 1, twice; 2, 3 times; 3, 3 times; 4, 3 times; 1,3 times; 2, 3 times; 3, twice; 2,3times; 1, 3 times; 4, 3 times; 3,3times; 2, 3 times. Repeat. This method of weaving gives an entirely different effect from the effect sketched.

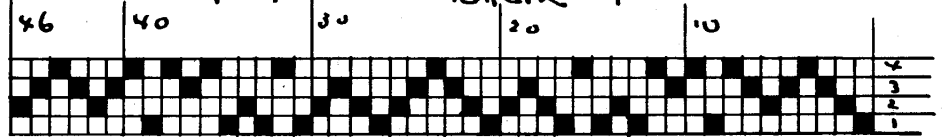
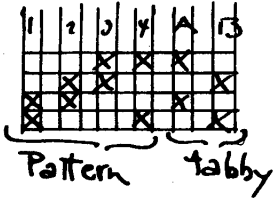
Pattern #2 is a "miniature" of the main pattern of the set -- the coverlet pattern from the January Bulletin. It makes a very attractive little figure, suitable for upholstery, for bags, table runners and the like, and makes an interesting addition to our collection of patterns.

A number of interesting letters have been received from Guild members, giving notes and suggestions for this issue of the Bulletin. Miss Eleanor Bontecou writes of a difficulty she got into in using the Structo warp-spools. She made several small pieces of different widths, using some warp-spools more than others. As a result when she threaded her loom full width the warp did not unroll evenly. As others may have encountered this difficulty she suggests that it be mentioned in the Bulletin. All warp-spools used together should have the same amount of warp on them; otherwise the threads from the full spools will make loose places as the warp is unrolled and even weaving will become impossible.

Two Guild members, Miss Coombs and Miss Gardner, write of the exhibit of hand-weaving in the Swedish section at the Chicago exposition. Miss Coombs sends a catalogue of the Swedish exhibit with illustrations of some of the textiles. These appear to be chiefly dress fabrics and material in bolts for sale by the yard. Very well woven but not particularly exciting. The rugs and the tapestry hangings illustrated in the booklet are very striking, and some of the upholstery fabrics are unusual and interesting. What a pity it seems that American weaving was not well represented at the fair!

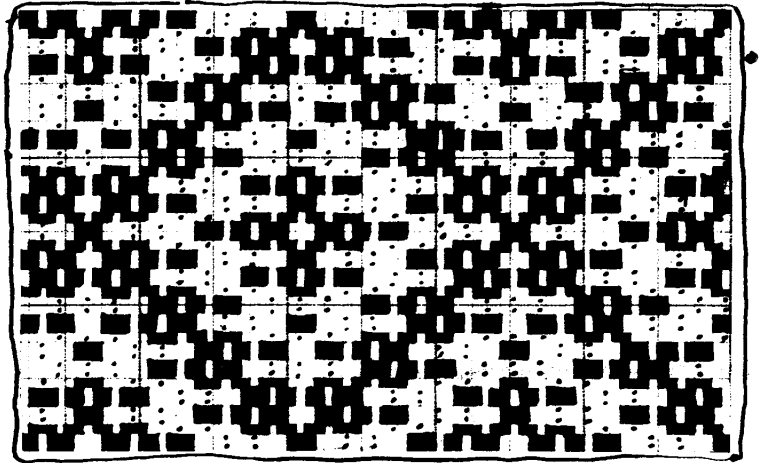
Miss Gardner writes: "I have been trying to think of some short-cut or kink to send for the experience Bulletin. One thing I have not found in your notes is the scheme of using wide sticky paper tape across each bout of warp-threads before you cut the threads to warp the next section of a sectional warp-beam. It has been a life-saver to me. I carry the warp threads over the tops of the harnesses and sit on a small three-step step-ladder to thread the loom. I also use a large piece of thin card-board, such as one packs around a package of books, to cover my cloth-beam as soon as I have woven enough to reach the beam, for I find the heavy tapes or cords attached to the cloth-beam leave an ugly imprint on the fabric and stretch it in places. For lease sticks I use shade sticks (used in the hem of roller shades),-- first stick to tie warp-threads into, and whenever I weave in a stick before taking part of my work off the loom before finishing the whole warp."

Mrs. Mackenzie's Pattern #1



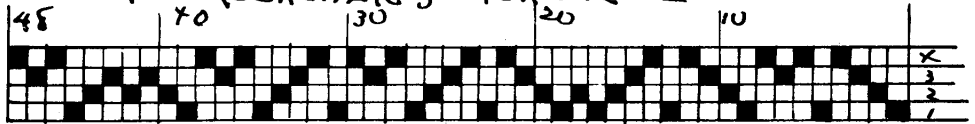
Weave Pattern #1:

Treadle	1, twice	(continued)	treadle 4, once
"	2, once	"	3, twice
"	3, twice	"	4, "
"	2, "	"	3, once
"	3, once	"	2, twice
"	4, twice	"	3, "
"	3, "	"	2, once
"	4, once		
"	1, twice		
"	4, "	Repeat.	
"	1, once		
"	2, twice		
"	1, "		
"	2, once		
"	3, twice		
"	2, once		
"	1, twice		
"	2, "		
"	1, once		
"	4, twice		
"	1, "		



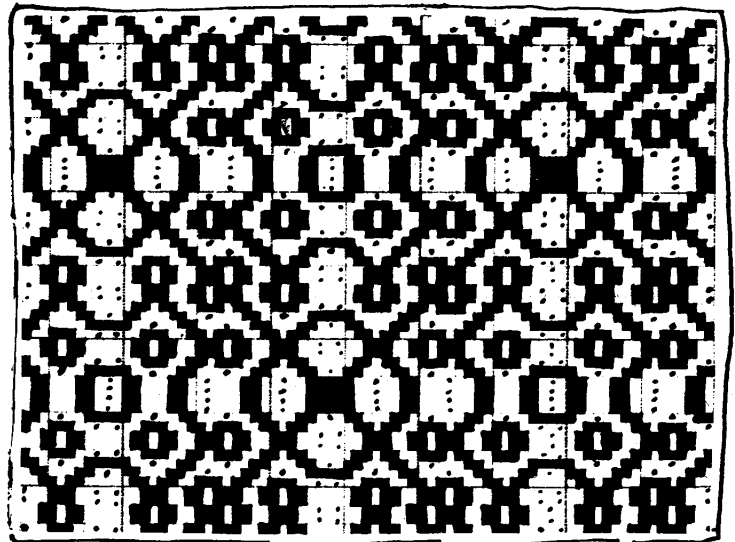
Pattern #1

Mrs. Mackenzie's Pattern #2



Weave Pattern #2:

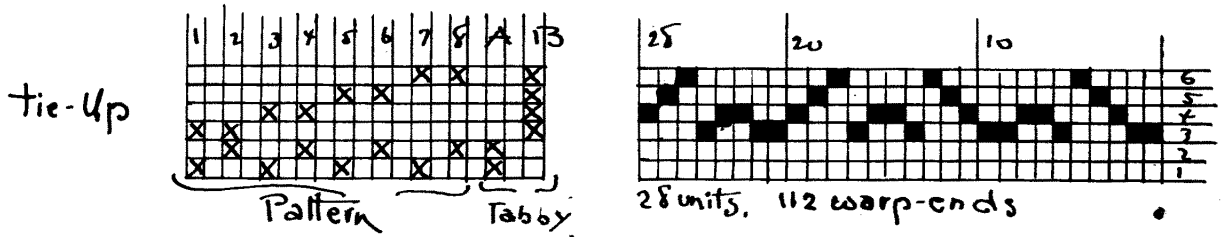
Treadle	1, once	(continued)	treadle 1, once
"	2, "	"	4, "
"	3, "	"	3, twice
"	4, twice	"	4, once.
"	3, "		
"	4, once	Repeat.	
"	1, "		
"	2, "		
"	3, "		
"	4, twice		
"	3, once		
"	2, "	(Structo weavers,	
"	1, 4 times	transpose treadel-	
"	2, once	ing as follows:	
"	3, "	Treadle 1, levers	3-4
"	4, twice	" 2, "	1-4
"	3, once	" 3, "	1-2
"	2, "	" 4, "	2-3)
"	1, "		
"	4, "		
"	3, twice		
"	4, "		
"	3, once		
"	2, "		
"	1, "		
"	4, "		
"	3, twice		
"	4, once		
"	1, "		
"	2, four times		



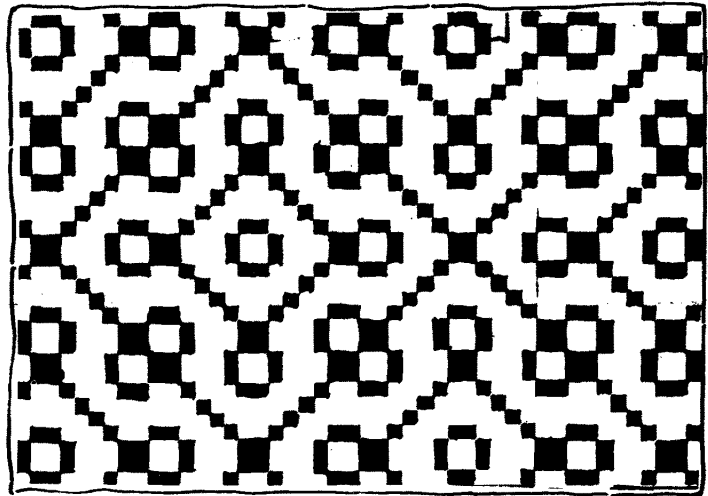
Pattern #2

M.M. Atwater
Basin, Mont., 1933

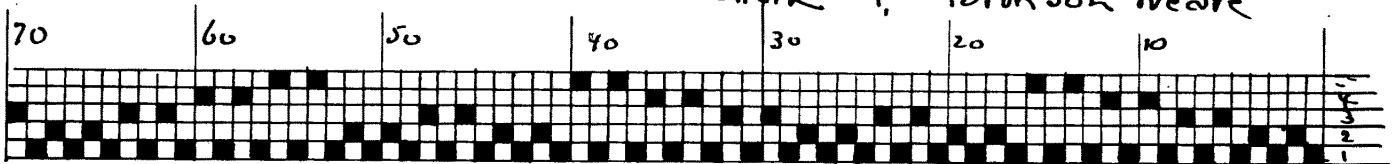
Pattern #3. Summer & Winter Weave



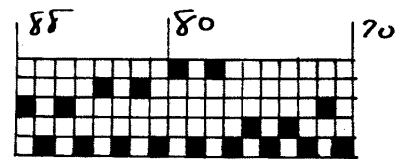
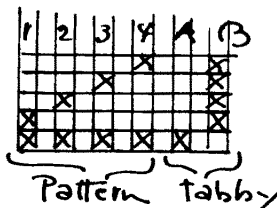
Weave Pattern #3 "as drawn in" in any of the techniques used for summer and winter weave. This will be found a useful little pattern for small pieces of upholstery, such as tops for footstools. Done in fine materials it is suitable for bags, for fabric with which to make book-covers, and the like. In fact it can be used for any purpose for which a small, conventional all-over pattern is desired.



Pattern #4. Bronson Weave

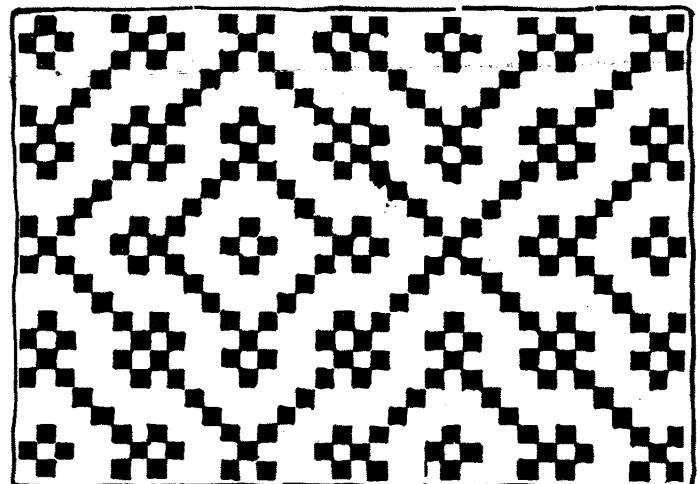


Pattern No. #4 will be found an excellent pattern for linens and is suggested especially for fairly large towels done in fine linen. Towels of this type are charming woven with a tabby hem in white and the body of the towel in pattern work, either white or colored. The pattern should be woven "as drawn in" with three pattern shots over each block and tabby B between all pattern shots. Warp and weft should be the same or similar materials.



This draft is unsuited to lace-weaving.

The pattern might be used with good results for baby blankets. By adding a sixth harness and threading the borders: 1,6,1,6 for as wide as desired a plain tabby border may be woven on all four sides. No change in the tie-up is required except that tabby (B) should have one more tie -- to this sixth harness. The same arrangement would be excellent for linen lunch-cloths or for table pieces done in fine straw-twist.



An interesting suggestion comes from Mrs. Gustave Foht. She says that for applying warp-dressing to a warp already on the loom she uses a sprayer such as one uses with fly-tox and similar preparations. This procedure, I believe, dresses the warp more evenly than would be possible with a sponge or cloth.

Mrs. Louis Carter Smith writes of the stand she had made for her Structo loom and suggest notes on the subject in the Bulletin. Something about this was included in the Bulletin for December 1932 but it may not be amiss to mention the subject again. The Structo loom is greatly improved by mounting it on a stand and extending the "swords" of the batten to the floor, to give a longer beat. The Structo Comapny supplies looms mounted on a stand, but this has an X-shaped frame and I prefer a stand with four legs, like a little table, well braced at the bottom. When mounting my Structo I eliminated the bottom front member of the frame, which gives more knee-room and makes it more comfortable to sit at the loom. Another improvement to the Structo loom is the addition of a narrow shelf to hold the shuttles. This loom is so small and the weaving space so narrow that there is often no room on the web for the shuttles. One of our Guild members, Captain Rix, designed a little shelf that could be hooked over the breast beam and that I find a great convenience.

Miss Mildred Eby, who spent a week in Basin last summer, was interested to find that I never use a drawing -in-hook in setting up the loom, so perhaps this is a detail of procedure that might interest other Guild members. The hook is a foolish and troublesome little tool, especially irritating when sleying a fuzzy wool warp. I use instead an ordinary kitchen knife -- a dull one, of course. Try it and see if you don't like it better for sleying than the hook. For drawing in I use no tool at all except my fingers, as I have explained elsewhere. The easiest and quickest way to draw in is to take up a position on the right hand side of the loom opposite the ends of the heddle frames. From this position it is easy to select a thread from the warp, double it as in threading a darning needle, thread the desired heddle -- which is selected with the left hand, and draw the thread through with the left hand/. To draw in with a hook from a position in front of the harnesses -- or behind the harnesses if a chained warp is used -- is a slow and awkward business unless one has a helper to select and hold the threads. By the method described above one can draw in more rapidly alone than it is possible to do from the front, even with a helper.

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The travelling exhibit started on its rounds some weeks ago. As it started eastward last year it reversed its course this year and is at present touring the West Coast. Some unusual and interesting pieces are included in this year's exhibit, which displays more variety than last year. It is always an inspiration to see the work done by others and I hope as many Guild members as possible will see this year's exhibit.

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Mrs. Bruce H. Davis writes that arthritis makes it impossible for her to use her large treadle loom and that she wishes to sell it. It is a Lane 34" loom, with six treadles and a sectional warp-beam. This chance to buy a second hand loom in good condition may appeal to one of our members. Mrs. Davis's address is 363 Elm Street. Oberlin, Ohio.

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There is still a dearth of interesting offerings of lots of weaving material. There is nothing new to offer this month. A small lot of wool ratine is available at the old price, \$1.00 a pound. This is the same material we had a few months ago, in brown, blue, green and rose. I haven't this material in stock but will be glad to procure it for anyone who wishes. The materials listed last month are still in stock except that some of the colors in the rayon art silk have been sold out. The colors still available are: orange, honey, old gold, dark green, light green, and turquoise. The shipment of fine straw-twist when received proved to include several colors not shown in the sample -- navy, Colonial blue, pearl grey, tan and brown, besides the red, royal blue, green, black and white of the first lot. I can supply assorted five-pound lots of this material for \$5.00.

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Tussah silk, \$1.35 per lb,

Maym. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

Basin, Montana

December, 1933



The Bulletin for December, 1932, dealt -- as will be recalled -- with various technical matters concerning looms and loom adjustment. It proved to be a particularly useful issue, and I believe it will be a good idea to make an "equipment" Bulletin an annual affair -- like the "Christmas weaving" Bulletin in October and the "Coverlet" issue in January. This month I propose to answer some of the questions about small equipment that recur frequently in the Guild correspondence.

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Reeds. The reed, or "sley" as it is also called, serves to keep the warp properly spaced and is also a necessary part of the batten or beater. For some kinds of weaving a reed is not used, but these forms need not be considered here. The reed takes its name from the fact that it used to be made of slips of bamboo. Many old reeds of this type are still in existence, but modern weavers prefer the standard metal reeds, -- chiefly because they are more even and regular, and also because they are readily obtainable. Reeds are manufactured of small strips of metal set between two half-round strips of wood. The spacing is regulated by a cord of suitable size wound between the metals. One reed is usually supplied with a new loom, but weavers who wish to do a variety of work find it convenient to have several reeds giving a wide variety in warp-spacing. The question of which are the most useful reeds, and the best warp-settings for different commonly used warps were discussed in last year's "Equipment" Bulletin and will not be repeated here. New members who did not receive that issue may procure it if they wish.

When a loom stands unused for any length of time, especially in a damp climate, the reed often becomes rusty. The best way I know to clean a rusty reed is to soak it in kerosene and brush it vigorously with a wire brush. To prevent rusting: if the loom is to stand idle for any length of time, grease the reed well. The reed rarely rusts on a loom in regular use.

Reeds can be supplied through the Guild, at various prices depending on length and fineness. But arrangements were made some years ago with a reed manufacturer to supply single reeds if desired to members of the Guild. The address has been given several times in the Bulletin but is repeated here for the convenience of new members: The Whitaker Reed Company, Worcester, Mass. In ordering state length and dentage desired, and specify 4" between ribs -- as this is the width of reed used in our hand-loom -- and state also whether or not end-pieces are desired. The order should read this way: "One (1) reed, 36" long, 18 dents to the inch, 4" between ribs, with end pieces."

Heddles. Most modern hand-loom are equipped with wire heddles. No two loom-builders use exactly the same heddle, so if you wish additional heddles for your loom it is best to order these from the builder of your loom. Heddles for any of the looms supplied through the Guild -- Structo, Reed, Lane and MacKay looms -- may be ordered through the Guild. Those who build their own looms and wish to order several thousand heddles can purchase through a manufacturer. Manufacturers ordinarily make up wire heddles to order and cannot supply them in small quantities. In ordering from a manufacturer it is wise to send a sample of the heddle desired as heddles are made in great variety. For our purposes a light "twin-wire" rust-proof heddle is the best. On most large looms a 12" heddle is used, -- on the Structo and other very small looms an 8" flat steel heddle is found. Addresses of several manufacturers of heddles will be found at the end of this section.

If heddles become rusty, due to disuse or a damp climate, they may be cleaned as suggested for cleaning reeds. It is wise to grease heddles as well as reeds if a loom is to be stored for any length of time.

Standard heddle-frames or "harnesses" may be procured through the Guild. For sizes up to 36" the price is \$1.50 each. Slightly more for larger sizes. These frames are the ones used on the MacKay loom.

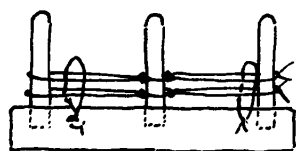
Swedish looms, and some looms built in this country -- the Devereux loom and the Ernberg loom, for instance -- are designed for stick-harnesses and string heddles. Heddles are not supplied with the loom but must be purchased separately or made by oneself. In my opinion these looms may be improved by substituting standard heddle-frames and wire heddles, as a matter of convenience, though string heddles do make a more picturesque loom.

It is not difficult to tie heddles if one wishes. Any strong, hard twine may be used, provided it is not too coarse or too fine and does not kink. A linen cord is best but not readily procurable. We have a little of this linen twine that came with a special lot of linens and can supply it -- as long as it lasts -- at \$1.50 a pound.

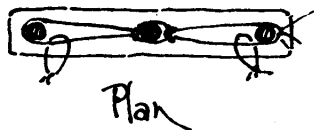
To tie string heddles a guide is required so that they will be uniform. A simple guide may be made by setting three stout pegs, about five inches long, in a solid wooden base. The distance between the end pegs should be the length of heddle desired. The third peg should be placed exactly midway between the end pegs. The sketch below will make this clear. One of the end-pegs may be removeable, as a convenience in taking the finished heddles off the guide.

Measure off the cord by winding it over a large book or a piece of stout card-board of the desired size. Allowance should be made, of course, for tying. Make the eye of the heddle by tying a "granny knot" below and above the center peg of the guide and finish with a granny knot above the top peg. Tie twenty-five, fifty, or a hundred heddles. Then before taking them off the guide tie a loop of cord through the whole group at the top and at the bottom.

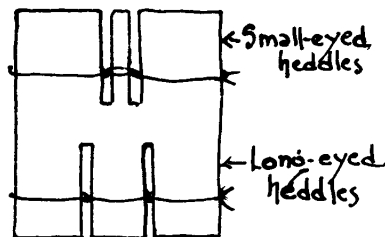
String heddles may be starched or dipped in shellac. This makes them easier to handle and keeps the knots from slipping.



Guide for tied heddles



Plan



Swedish Guide for tied heddles

The Swedish Guide illustrated is a hinge-shaped affair cut out of a solid piece of wood, with the edges rounded off as indicated.

Addresses of manufacturers of heddles:

Steel Heddle Mfg. Co. (flat steel heddles)

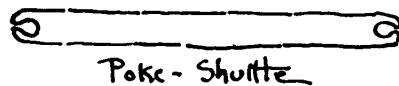
2100 West Allegheny Ave., Philadelphia, Pennsylvania.

The Walker Mfg. Co., Inc., Ruth and Atlantic Streets, Philadelphia, Pa.

Benazet Heddle Company, 730 Girard Avenue, Philadelphia, Pa.

Shuttles: Three general types of shuttle are in use by hand-weavers -- the flat "stick-shuttle," (sometimes called "poke-shuttle"); the ordinary rug-shuttle; the boat-shaped "throw-shuttle."

Stick-shuttles are used chiefly on table looms, and are practical for any narrow weaving, though it is impossible to weave as rapidly with a shuttle of this type as with a throw-shuttle. Anyone who is clever with wood-working tools can make these shuttles very easily. The sketch indicates the preferred shape. The length depends on the width of the loom on which the shuttles are to be used. For a 20" loom a 22" shuttle is convenient. Shuttles longer than this are awkward to use. Width is a matter of choice. Too wide a shuttle, however, takes up too much space in the shed. A width of 1 1/4" is convenient. The wood used should be a light, tough wood that does not split. The

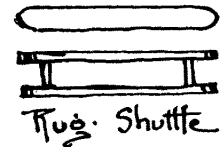


Poke-Shuttle

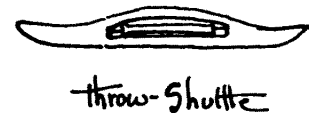
shuttles should be carefully sand-papered smooth and the edges should all be rounded off. Shuttles may be oiled or varnished as preferred. If shuttles of this type are in regular use it is desirable to have at least half a dozen in order to avoid re-winding when several colors are being used.

The Guild supplies stick-shuttles at 75¢ each.

Rug-shuttles are used for any coarse weft. The smaller sizes are often used for woolen yarns, and are more practical for rayon and other slippery threads that are troublesome when wound on a bobbin. The Guild supplies these shuttles at 50¢ each, and slightly larger ones at 75¢ each. It is desirable to have a number of these shuttles, -- especially for the kinds of weaving in which many colors are used. Small shuttles of this type, suitable for use on the Structo loom, are also to be had. Price \$1.00 each.

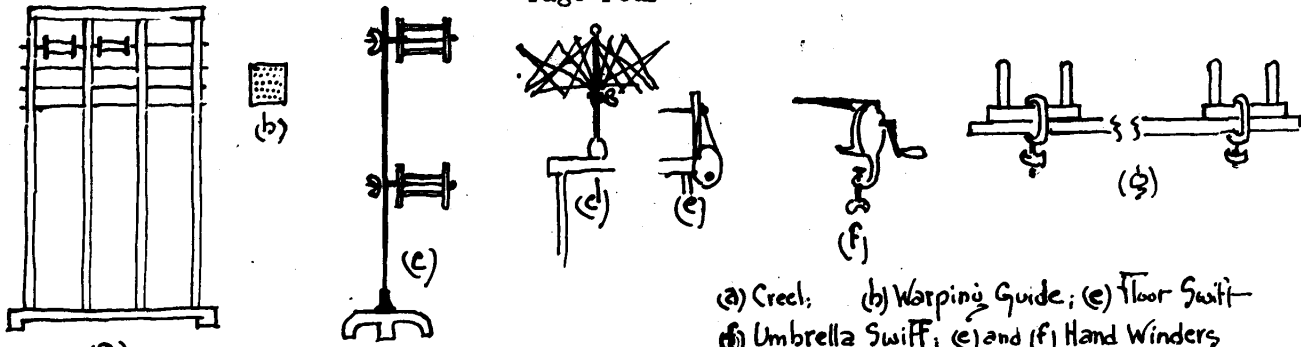


The best shuttles for most of our fine weaving are the boat-shaped throw-shuttles that carry a small bobbin on which the weft-material is wound. It is possible to weave much faster with these shuttles than with those of any other type, as the thread feeds as the shuttle travels and less attention is required for the edges of the fabric. The nicest throw-shuttles to be had are, in my opinion, those that used to be manufactured by the American Shuttle Company, Palmer Streets, Philadelphia, Pa. These shuttles are beautiful in shape and finish, and practically indestructible. They are, however, quite expensive. I have no very recent quotation, and prices have been changing so rapidly of late that I hesitate to name the price. It used to be \$3.00 each. The cheapest throw-shuttles are those imported from Sweden. These are, however, usually very light and not very well finished. I find them annoying to use. Some Swedish shuttles are made with rollers, that produce a dull rumbling as they travel the shuttle-race. Shuttles of this type cannot be used on looms that have a narrow shuttle-race, and in any case the wheels sometimes catch in the warp. I dislike them very much and do not recommend them. Here is a Swedish address that may prove useful: John a Thulin & Co., 20 Tunnbindaregatan, Norrköping, Sweden. It is suggested that in ordering shuttles -- if you wish to experiment with these -- you specify the length of the shuttle desired and state also whether you wish shuttles with or without rollers. The price, including duty, used to be about \$1.00 each, but I have no very recent quotations. The Guild supplies an excellent throw-shuttle at \$2.00 each. This shuttle is larger than most throw-shuttles and carries a wooden spool-bobbin that holds a good deal more material than the small metal bobbin used with other types of throw-shuttle. It is well finished and pleasant to the hand, and is also heavy enough to travel easily across a wide warp, but it is not as graceful in shape as the Sergeson shuttle. The price of the bobbin-spools is 40¢ a dozen. Metal bobbins are not regularly supplied by anybody, as far as I know. It is not difficult to get them made. A fine brass tubing used in automobiles and available at any automobile repair shop makes excellent bobbins when cut into suitable lengths. These bobbins, however, have no heads and must be carefully wound or the yarn runs off the ends and gives trouble.



Warping and Winding Equipment: For sectional warping certain special equipment is required -- a spool-rack or "creel" with a capacity of at least sixty spools, a stock of warp-spools, a "swift" or skein-holder, and a winding device of some sort for spooling warp. (This is also useful for filling shuttle-bobbins.) Also a warping guide.

The spool-rack generally in use is an upright frame divided into three sections by uprights and provided with wire cross-bars to hold the spools. A person clever with wood-working tools could build a creel without much difficulty. The guide used in sectional warping is a small metal plate punched with sixty or more holes. This plate is set upright in a groove along the upper edge of the back-beam or "slab-stock" of the loom, directly above the section of the warp-beam on which warp is to be wound. The threads from the creel pass through the holes in the guide before being attached to the warp-beam. The purpose of the guide is to space the threads and to keep them from becoming snarled. In threading the guide one should begin with the bottom spools of the creel and the bottom row of holes in the guide. The exact order of threading the guide is not important -- except that threads should not be permitted to cross.



(Articles are not sketched to scale)

(a) Creel; (b) Warping Guide; (c) Floor Swift
 (d) Umbrella Swift; (e) and (f) Hand Winders
 (g) Device for making small chained warps

Wooden warp-spools with heads may be purchased of the Reed Loom Co., Springfield, Ohio. The price, I believe, is 10¢ each. For convenience one should have at least a hundred spools. The Guild supplies paper warp-spools with heads at \$3.00 a hundred. These are not as durable, of course, as wooden spools but are entirely practical.

The two types of swift sketched above are in general use, and are supplied by the Guild. The price of the floor-swift is \$6.00, and the umbrella swift, \$6.50. The latter can be imported from Sweden at a considerable saving in price. The floor-swift, however, is by far the more practical in my opinion as it will take the very long skeins in which linen is sometimes put up, and it also behaves better at high speed -- with an electric winder -- than the umbrella swift.

Two small hand-winders are sketched above. Type (e) costs \$2.25 and type (f), \$5.00. These may be had through the Guild. An electric winder is, however, much better than a hand-winder. We do not supply these and I know of no manufacturer that does. It is, though, easy enough to have one made. A sewing machine motor is the best for the purpose as the speed is under control. Any machine shop can make and attach to the motor a tapered spike that will take shuttle bobbins and spools of different sizes. The motor is expensive if a new one is purchased, but it is usually quite easy to procure one from a second hand dealer for a few dollars. With this equipment the work of spooling a warp is greatly reduced.

The Guild can supply warping frames for making chained warps. A frame for warps up to 30 yards in length costs \$15.50, and one for 20 yard warps costs \$12.50. The little contraption illustrated at (g) is convenient for making short warps, warps for card-weaving, etc., and costs only \$1.50.

We can now supply steel beams to carry the Structo ready-spooled warps for large looms. The price is \$6.00. Many people find these warps a great convenience, and the saving of time offsets the extra cost of the warp.

I have been asked to recommend a skilled hand-weaver for a very attractive teaching position in the south, and shall be glad to hear from any Guild member who might be interested.

One of our members, who has a weaving shop would like to hear from other members who could supply her with hand-woven articles for sale on commission. Address "Marda," Box 584, Chappaqua, New York.

The price of the Scotch hand-spun yarn is now \$2.50 a pound, and by the time this Bulletin is in the mail may have advanced further, following the depreciation of our currency.

Several books from the lending library are still missing -- including two bound years of the Bulletin. Will the members who have these books please return them.

May M. Atwater