

# THE SHUTTLE-CRAFT GUILD

## BULLETIN



January 1947  
Volume XXIV, Number 1  
Basin, Montana

Subject:  
Modern, Tufted Bed Spread  
Colonial Overshot Coverlet

January, the Guild's traditional coverlet month; January, the month when many of us wish to recapture the past, to unfold the indigo and white designs of an ancient piece and shake its patterns onto our modern looms. In January, holidays over, winter months ahead, we look to large projects. And so, this month we bring back a coverlet from the past, one to suit a high, four-postered bed for a Cape Cod cottage or a Colonial mansion. And for those who live with stainless steel and fluorescent tubes, glass brick and Hollywood beds, we have converted a 'kiver' of the past into a star-sprinkled bed spread.

COLONIAL COVERLET. The coverlet pattern (Draft A) was taken from a perfectly preserved bridal coverlet woven by Bathsheba Howard Crane of Vermont for her wedding in 1837. The rich blue wool which makes the pattern over a warp and tabby of natural linen, she dyed and spun herself. The pattern, called "Polly's Delight", belongs with the Sunflower patterns (Series VI, Group a, Diagram 28) of The Shuttle-Craft Book. The main figures are similar to "Ladies' Delight" (Draft No 137) but additional complications occur between the blocks, as shown on Figure 1. The patterns are large, but the effect is delicate, as nowhere in the draft is there an over-shot skip of more than four threads.

Along with Bathsheba's coverlet, Mrs Alice Swingle, her granddaughter, has a piece of brown-spotted, yellowed paper on which, in faint brown ink, is written the draft. In a very delicate handwriting with shaded, elaborate capitals and small, neat figures are the pattern name and the weaving directions, "Spring as you draw." Pin holes under each section of the draft show where Bathsheba marked her place while threading, and not one mistake did she make. Bathsheba apparently understood weaving better than many home weavers of her day whose eyes were blind to threading errors and who needed complete treading instructions. Her accomplishments as a weaver are also evident in the quality of the weaving in the old coverlet, which has perfectly squared blocks and not one error from beginning to end, a rarity in old coverlets. Such perfection is usually achieved only when the weaving is done by eye, rather than from directions.

A modern coverlet inferior to the superb quality of Bathsheba Crane's would not be worth the effort of making. The directions for weaving Draft A are, "Weave as drawn in." For those who are unfamiliar with this method, it is explained on pages 116 and 117 of The Shuttle-Craft Book. It will be seen that the "tables" in the pattern are made by alternating the two blocks of which the "table" is composed, two shots on each block; and most of the other blocks require three shots. If the warp is properly sleyed, the pattern wool is of an appropriate weight, and the beat is correct, the blocks will square exactly.

A somewhat different (and less delicate) effect is achieved if the "tables" are woven as if the pattern were a Crackle weave instead of an Overshot. That is, instead of weaving the corner "tables" of the first unit 1 - 3 times, 4 - 2, 1 - 2, 4 - 2, 1 - 2, 4 - 2, 1 - 3; weave it 4 - 10

times, or until the block is squared. Weave the large center "table" of the first unit 1 - 26 times (or until square) instead of 1 - 3, 2 - 2, 1 - 2, etc. In the second unit of the pattern, weave the small "tables" 3 - 10 times instead of alternating 3 and 4; and weave the center 2 - 26 times instead of alternating 2 and 3.

**MODERN TUFTED BED SPREAD.** The second coverlet is an adaptation of the old tufted counterpane made in the South, for use as a modern bed spread. The old counterpanes were commonly made on a fine, white cotton warp, with a soft, thick, white cotton for elaborate tufted designs. The designs were picked up on a stiff wire in a manner similar to that given in previous Bulletins for tufted rugs. The process of picking up the tufts from right to left, on a wire which rests on top of the warp, is the same; however, the tufting cotton was not carried around the left edge thread and back to the right in the same shed, as in the rug technique. When a row of tufts had been picked up from right to left, the tufting cotton was cut at the left selvage and, after four rows of tabby had been woven, was inserted again at the right hand side, thus using a separate piece of yarn for each row of tufting. The traditional threading for tufting was a simple Bird Eye (Draft B) with only three treadles employed in the weaving: the two tabbys and one tufting treadle, the latter making a shed in which threads were raised in pairs, separated by three depressed threads. The tufts were made between the pairs, over the depressed threads. Four rows of tabby were thrown between each row of tufting.

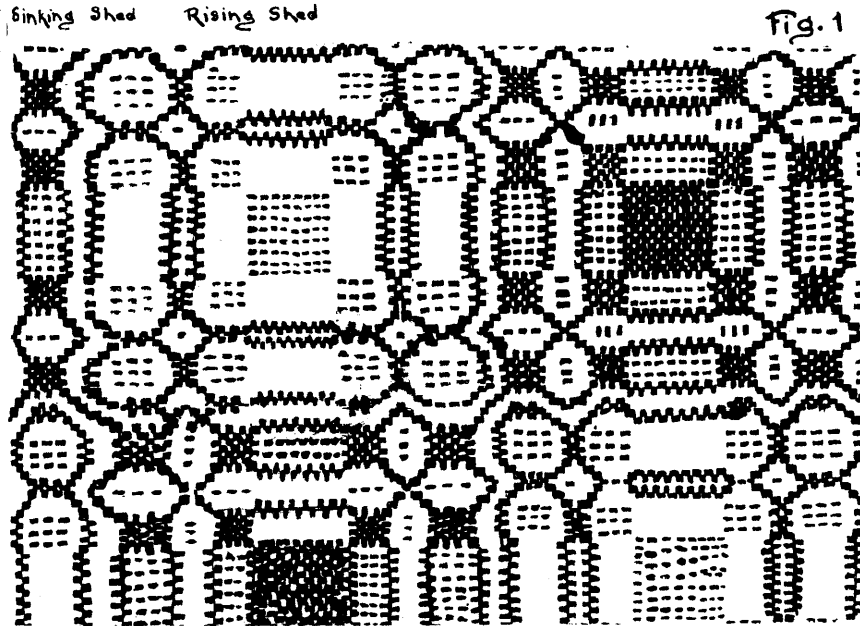
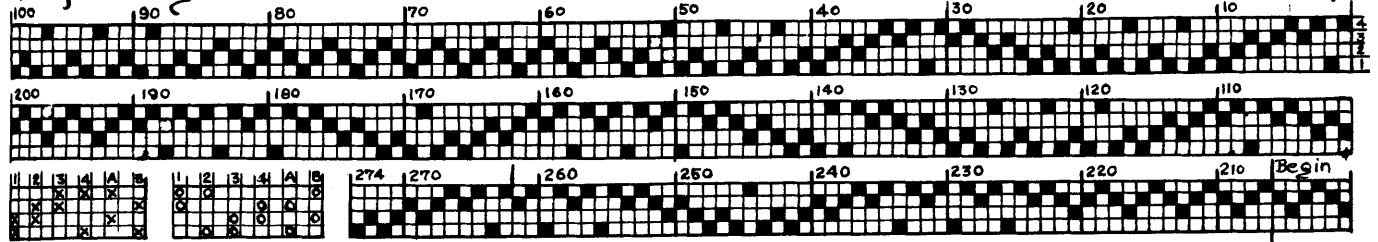
The technique of picking up elaborate designs over a fine warp was laborious in Colonial days and, for an exact reproduction, there would be no modern short cut. However, the shift of taste to simplicity of design relieves the modern weaver of much painstaking work. And there is another very obvious way to decrease the amount of work: use coarser material.

Some shift in general design is necessary to modernize the old counterpane. First of all, for modern beds we need large spreads. A standard size is 90 by 108 inches, which can be conveniently made by sewing together three 30-inch, three yard long strips. Another modernizing change is to add color. A three color pattern may be made by using one color for warp and tabby and doing the tufting in two different colors. Simplification of design is a fundamental of the modern spirit. We therefore offer as a pattern a constellation of 15 stars which will lie in the center of the bed, a row of three (or five, if you wish) stars across the pillows, and a border of stars around the edges. The stars are a two-colored arrangement of the eight-pointed star used so frequently in Swedish weaving.

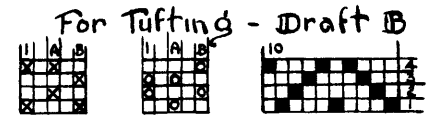
Method of Weaving: Weave only the hems in tabby; all of the spread should be made like the background of the tufted areas, even where no tufting is picked up. Throw 4 shots of tabby. Open the tufting shed (Treadle 1) and put through a shuttle of the first tufting color and then a shuttle of the second tufting color. It is important for a good effect that the order of these two colors remain consistent throughout, and that the strands are never allowed to twist together. With the tufting shed left open, hold a wire on top of the warp and pick up loops over the wire by inserting the index finger of the left hand (if picking up from right to left) between the correct pair of threads and looping the desired color of tufting material over the end of the wire. Though it is traditional to do all the pick-ups from right to left, I find that with a little practice it is as easy to pick up from either direction, which makes it possible to use a continuous thread for tufting. There is just one problem here: the tufting loops lie in a diagonal direction and the effect is ruined if the direction of the diagonal shifts on each alternate row of tufting. A little experimenting will show the weaver how to pick up so that the loop direction is uniform, as will study of Figure 2. But if one finds it difficult to work ambidextrously, or cannot master the technique of looping uniformly, the best way to do is to follow the Colonial

"Polly's Delight"

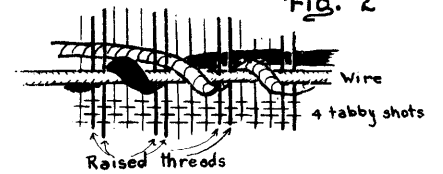
Draft A



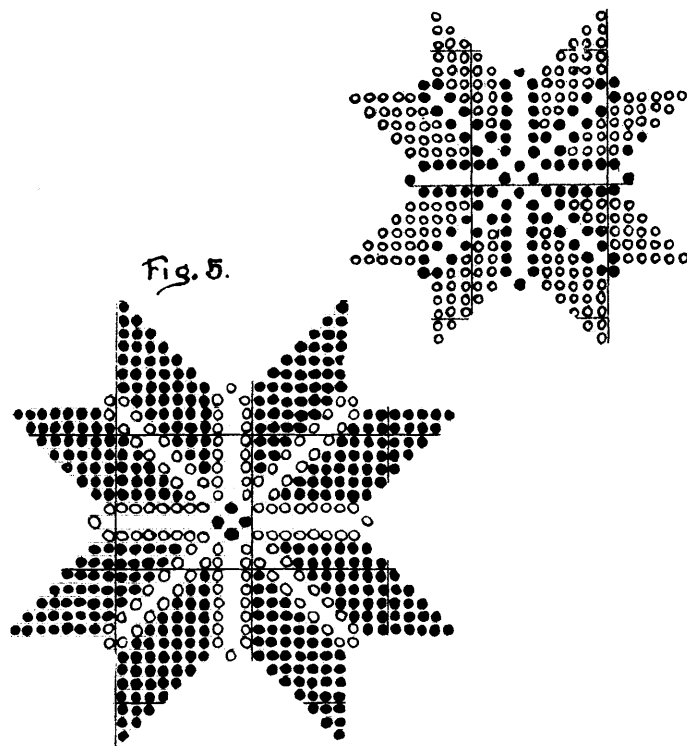
Threading Directions:  
 Warp 1260 Threads, 42" wide  
 Thread 206 to end, 68 Threads  
 Thread 1 to 274, 4 repeats, 1096 "  
 Border:  
 Thread 262 to end, 7 repeats, 84 "  
 Selvage:  
 Thread 4, 3, 2, 1, 3 repeats, 12 "  
 1260"



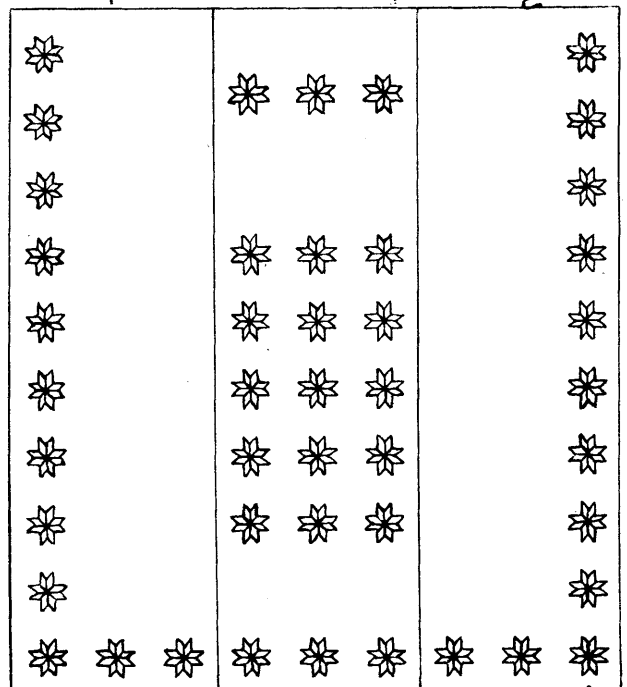
Two-color Tufting Method  
 Fig. 2



Two-color Star Detail Fig. 4



Three-piece Tufted Bed Spread - Fig. 3



Harriet Douglas

method and cut each tufting strand at the left selvage, after the tufts have been picked up, and work only from right to left. Next, with the wire still in place, close the shed and beat. Throw four shots of tabby, and then remove the wire and insert another row of tufting.

First Bed Spread: This is a heavy spread, very firm in texture, made of 10/2 cotton set at 20 ends to the inch, which is coarse enough to make the pick-ups go rapidly. In my experiments I used Lily's Art. 314 in light blue (#992) for warp and tabby, with Rug Weaving Yarn, Art. 814, in dusty rose (R-49) and white, for tufting. Prepare a 10 yard warp of 620 ends, which will sley 31 inches wide, allowing 1 inch for take up. Weave one inch of plain tabby for hem; then weave 2 inches of background in 4 tabby shots, then 1 row in the tufting shed of both tufting strands, 4 tabbys; etc. Start the pick-up design by skipping the first 14 spaces between raised pairs; then pick up 1 look of the desired color, skip 11, pick up 1, skip 28, pick up 1, skip 11, pick up 1 skip 28, pick up 1, skip 11 pick up 1, skip 14 to edge. Beat, throw the four tabbys; remove the wire; throw the second row of tufting material through the tufting shed; pick up the second row of the design shown in Figure 4. When the row of stars is complete, weave 14 inches in background; then weave the 15-star constellation, weaving 4 inches of background between each row of stars. Weave 14 inches of background and one more row of stars, and finish with 16 inches of background and a tabby hem. Make each side strip as shown in the diagram, using the above directions for the cross-warp row of stars. The effect is interesting if the colors in the stars are reversed in the center of the spread from the use in the border.

Second Bed Spread: This is a much finer spread (Pattern, Figure 5) made of 20/2 cotton set at 30 ends to the inch. In my experiments I used Lily's light green 20/2 cotton warp (#767) for warp and tabby and Stranded Filler, Art. 514, in yellow (#841) and white for tufting. A wire about the size of a number 1 knitting needle was used. Prepare a 10 yard warp of 620 ends. Weave 1 inch of tabby, then 2 inches of background. Make the first pick-up row thus: skip 22, pick up 1, skip 15, pick up 1, skip 45, pick up 1, skip 15, pick up 1, skip 45, pick up 1, skip 15 pick up 1, skip 22 to end. Complete star figure (Figure 5). Weave 15 inches in background and then the constellation, allowing 4½ inches between each figure row; weave 15 inches in background, the final star row, and finish with 16 inches of background.

- - - - -

There is good news for weavers who are interested in linens. The Salem Linen Mills, 1485 Madison St, Salem, Oregon, has sent two linen samples with the following information, "These Wet Spun Linen Yarns are excellent for warp or filling. Both yarns possess all the fine qualities of our pre-war yarns: 12 W/S yarn, boiled, \$2.30 per lb, 3600 yards; 10 W/S yarn, natural, \$1.95 per lb, 3000 yards. The prices are net, f.o.b. Salem, and the yarn comes put up on tubes approximately one pound each." One of our Guild members has sent an address for Swedish linens, samples of which I have not seen but she says they are excellent and come in about 100 colors. The distributor is: Products from Sweden, Inc, 932 Broadway, Corner 22nd St, New York City.

- - - - -

Since the beginning of September, so that Mrs Atwater can have more time for other work, I have been handling the bookkeeping and correspondence for the Guild. It will greatly facilitate matters for us, and simplify our mail problems, if Guild members will keep this in mind and send checks and correspondence to Mrs Harriet Douglas, Shuttle-Craft Guild; Basin, Montana.

A Very Happy New Year.

*Harriet C. Douglas (Mrs)*

# THE SHUTTLE-CRAFT GUILD

## BULLETIN



February 1947  
Volume XXIV, Number 2  
Basin, Montana

Subject:  
Twills: Check and Stripe  
Arrangements with Colors.

Fancy twills which give stripes and checks are popular now in suitings for both men and women and, with the growing availability of home-spun-type yarns, the subject seems appropriate.

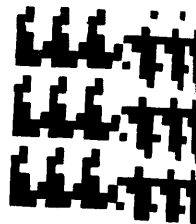
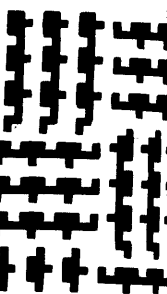
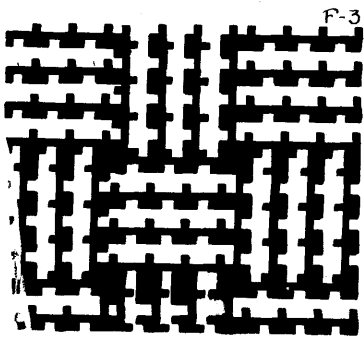
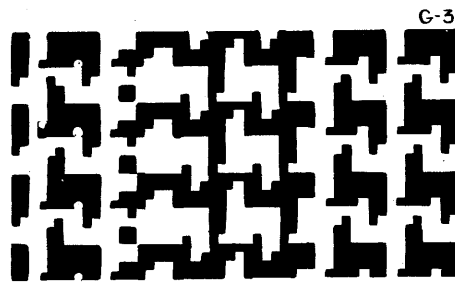
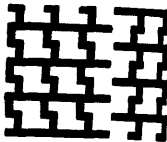
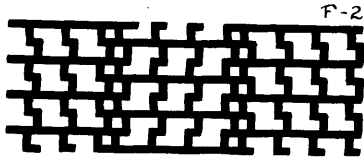
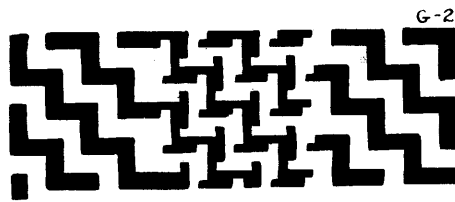
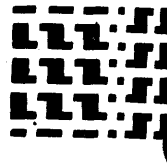
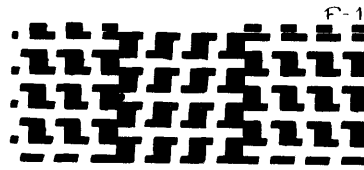
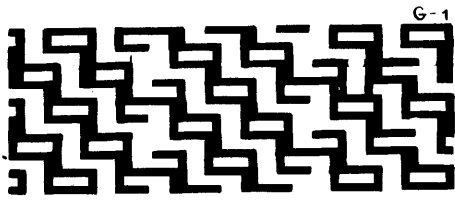
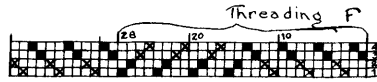
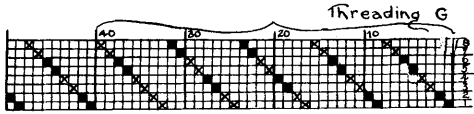
The Twills are an inexhaustible subject. There have thus far been four Bulletins in our Twill Series: November 1944 gave four and eight harness plain Twills; February 1945 was a continuation of the former, with the Modified Twills added; August 1945 was on the Reverse or Point Twills; February 1946 gave Color Patterns in Twills. (August 1945 is out of print but the other three Bulletins are still available at the usual price of three for one dollar.) The present notes might be considered an extension of the material given a year ago, though it is actually taking up the use of two colors in Twills from a completely different point of view.

The stripe effects are achieved on simple twill threadings by alternating two colors, either one-one or in groups, and changing the relative position of weave and coloring. The weaves can be produced in great complexity by introducing fancy Twills or by threading two different twills in stripe arrangements. However, as the threadings shown on the Plate will indicate, only the simplest twills are taken up here. All of the threadings given are drawn with fewer threads than are customarily used. To enlarge, add more twill repeats to each unit.

The first two threadings are simple Tabby. In Draft A the stripes are separated by doubling the color at the changing point. Draft B combines a stripe of doubled colors with one of single colors. These drafts are useful for anyone limited to a 2-harness loom, but are given here primarily because they indicate the principles of changing the colors. Threading C gives pairs of colors in a simple Twill, with the shift in stripes achieved by threading only one of each color at the turning point. Threading D is a 4-harness arrangement similar to B. The Point Twill threadings of E and F illustrate the difference in effect which is achieved through doubling either the dark or the light threads at the changing point. Draft G is obviously a simple 8-harness arrangement.

As indicated by the tie-ups given at the bottom of the Plate, each of the patterns shown is done on the simple standard tie-up. The threadings are all 1, 2, 3, 4, repeated over and over. Thus it is plain that the change in pattern is due altogether to the arrangement of colors in the warp and the order of colors used in the weft.

A fairly exhaustive study of Color and Weave Stripes and Checks is given in the book TEXTILE DESIGN AND COLOR by William Watson, published by Longmans Green and Company, London and New York.



Treading:

- G-1  
 1 Dark  
 2 Light  
 3 Dark  
 4 Light  
 5 Dark  
 6 Light  
 7 Dark  
 8 Light

- G-2  
 1 Dark  
 2 Light  
 3 Light  
 4 Dark  
 5 Dark  
 6 Light  
 7 Light  
 8 "

- G-3  
 1 Dark  
 2 "  
 3 "  
 4 "  
 5 Light  
 6 "  
 7 "  
 8 "

Treading:

- F-1  
 1 Light  
 2 Dark  
 3 Light  
 4 Dark

- F-2  
 1 Dark  
 2 Light  
 3 Dark  
 4 Light

- F-3  
 1 Dark  
 2 "  
 3 Light  
 4 "

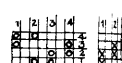
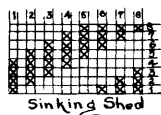
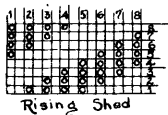
- F-4  
 1 Dark  
 2 " } 3 times  
 3 Light }  
 4 " }  
 1 Dark  
 2 " } 3 times  
 3 Light }  
 4 " }  
 1 Dark  
 2 " } 3 times  
 3 Light }  
 4 " }

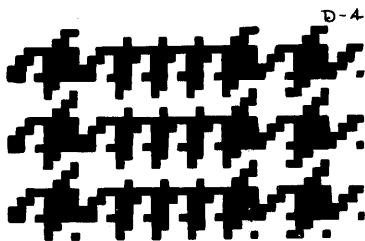
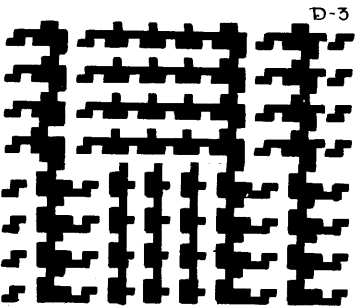
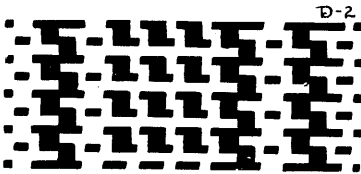
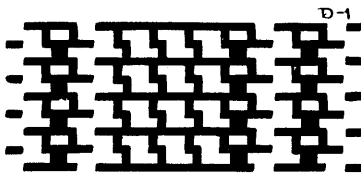
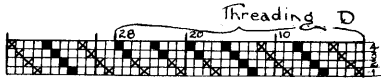
Treading:

- F-1  
 1 Light  
 2 Dark  
 3 Light  
 4 Dark

- F-2  
 1 Dark  
 2 Light  
 3 Dark  
 4 Light

- F-3  
 3 Light }  
 4 Dark } 3 times  
 1 " }  
 2 Light }  
 3 " }  
 4 " }  
 1 " }  
 2 Dark } 3 times  
 3 " }  
 4 Light }  
 1 " }  
 2 " }



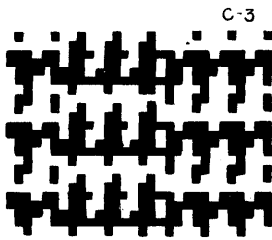
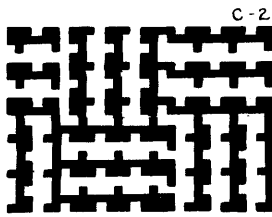
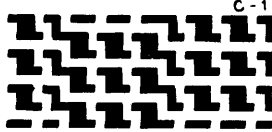
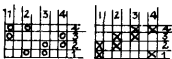


Treading:

D-1  
1 Dark  
2 Light  
3 Dark  
4 Light

D-2  
1 Light  
2 Dark  
3 Light  
4 Dark

D-3  
4 Light } 4 times  
1 Dark }  
2 " }  
3 Light }  
4 " }  
1 " } 4 times  
2 Dark }  
3 " }

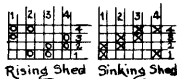


Treading:

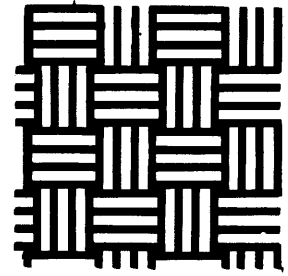
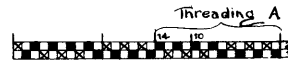
C-1  
1 Dark  
2 Light  
3 Dark  
4 Light

C-2  
1 Dark } 2 times  
2 " }  
3 Light }  
4 " }  
1 Dark  
2 " } 2 times  
3 Light }  
4 Dark }  
1 Light  
2 " }  
3 " }  
4 Dark }

C-3  
1 Dark  
2 " }  
3 " }  
4 " }  
1 Light  
2 " }  
3 " }  
4 " }

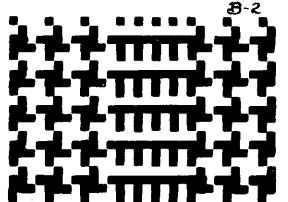
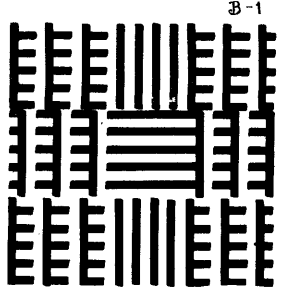
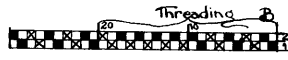


Rising Shed Sinking Shed



Treading:

A  
1 Dark } 3 times  
2 Light }  
1 Dark }  
2 Dark } 3 times  
1 Light }  
2 Dark }



Treading:

B-1  
1 Light } 5 times  
2 Dark }  
1 Dark } 8 times  
2 Light }

B-2  
1 Light  
2 " }  
3 Dark }  
4 " }

A suitable yarn for suiting materials in this weave is that distributed by the Hand Weaving Yarn Company, P O Box 7145, Elkins Park, Pa. Some addresses for homespun-type yarns were given in a recent number of LOOM MUSIC: F McAusland and Son, Bloomfield, Prince Edward Island, Canada; Fairfield and Sons, Winnipeg, Manitoba, Canada. I feel compelled to mention that in using the Condon yarns for which I gave the address some months ago, I find that the colors run.

- - - - -

Many inquiries keep coming to us about the JOHN LANDES BOOKS OF WEAVING DRAFTS. These were a series of four pamphlets published by Mrs Atwater in 1926, which sold for \$10.00. They were made up of Plates of reproductions from the John Landes notebook which is in the Pennsylvania Museum, supplemented by drafts for producing the patterns in Summer and Winter, Double, and Overshot Weaves. Each plate is beautifully printed on fine paper and a work of art in itself. Although the series has long been out of print and will not be reprinted, Mrs Atwater has had in stock a large number of the individual plates which have been rescued from "fire, flood, and pack rats". As these drawings will make a valuable addition to any weaver's library, we are offering them to Guild members at a very special price. The price of 12 Plates will be \$1.00 or 40 Plates (as many separate ones as there are available) for \$3.00. Please send the money with your orders. When the limited supply of these Plates is exhausted the JOHN LANDES BOOK will be a thing of the past, available only by photostating library copies.

- - - - -

Guild members who wish to secure samples of the weaves described in each Bulletin may write to our official sample-maker, Mrs Robert Gano, 2016 Castillo Street, Santa Barbara, Calif. Each month Mrs Gano mounts from one to three samples, according to size, which she sells for \$1.00 a Plate. Annual subscription for a set of current samples each month is \$10.00. Mrs Gano informs me that she has an assortment of samples for the past five years on hand, though no complete years.

- - - - -

Due to the greatly increased costs of printing, it has become necessary to withdraw all special offers on the Recipe Book. We regret the impossibility of continuing the "Introductory Special" of \$7.50 to new Guild Associates but circumstances force us to make the full \$10.00 charge for all Recipe Books in the future. By withdrawing "Specials" we shall be able to adhere to our determination not to raise the prices of the Bulletin and other publications, as most publishers have done.

- - - - -

The March Bulletin will be written by Mrs Atwater. She is planning to present a new technique which she found in an ancient Peruvian Saddle Blanket owned by one of the Canadian Museums.

- - - - -

I have wondered if Guild members would be interested in a special sheet added to each Bulletin for Guild news. It would be a sheet of contributions by different Guild members, either ideas or short articles. So many interesting ideas and comments come to me from Guild members that I have felt this might be a good way to pass them on. I shall appreciate any suggestions or reactions about this proposed department.

*Harrist C Douglas (Mrs)*



# THE SHUTTLE-CRAFT GUILD

## BULLETIN



March 1947  
Volume XXIV, Number 3  
Basin, Montana

Subject:  
Upholstery Fabrics,  
Reps.

The Peruvian weave originally scheduled for this Bulletin has been shelved for the time being in favor of some notes on the weaving of fabrics for upholstery, -- in reply to recent questions from Guild members. Some of the following remarks have been made before but seem to bear repeating.

First: no matter what else a chair-covering or couch covering may be it must be firm, with a close, hard, and fairly smooth surface. It must stand friction without pulling apart, and must not "come off" on clothing. These considerations immediately rule out all soft and fuzzy materials and all loose weaves.

Materials may be hard twisted wool or worsted yarns with a cotton or linen foundation, good cottons, or hard-twisted silk, rayon or any of the new synthetic yarns provided they are firm in construction.

Suitable weaves are: the Summer-and-winter weave; Crackle weave; the Shadow weave (for coarse yarns only); the Twills in all their variations and modifications, (also in coarse material); Damask; the Double weave -- provided the figure is not too large and that there are no large plain spaces; a number of special "fancy" weaves such as Maori Taniko; and finally the Reps. The poorest weave one may use for upholstery is the favorite Overshot weave, for the reason that the overshot skips tend to catch and pull. It is true that overshot patterns in which all the blocks are small are fairly practical, but as there are so many better weaves available for the purpose the overshot weave might as well be ruled out.

Second: An upholstery fabric should be not only durable but also handsome. A plain fabric may be handsome if made of beautiful material, exactly and beautifully woven, and in a good color. However large expanses of plain fabric are monotonous and as a rule some method of varying the texture is desirable, whether or not one wishes a definite figure. For texture variations the twills and the rep effects offer the most interesting possibilities, but if one wishes a decorative figure one of the other weaves suggested is better. The choice of weave limits the choice of design to some extent. The Summer-and-Winter weave on four harnesses, for instance, is limited to patterns of two blocks. This weave on eight or ten harnesses offers a very wide range of patterns, from classic Colonial to ultra-modern. Whether the figure should be large or small depends chiefly on the architecture of the piece of furniture to be given a new dress. In a general way large figures may usually be used successfully for an "occasional" chair or small piece of furniture, but are apt to be very distressing on a large piece. This does not apply, however, to large, plain pieces of the modernistic type, which often look best done in very large figures without too much color contrast. In my opinion, large coverlet patterns should not be used for upholstery. The effect of a graceful old wing chair dressed in what appears to be part of great-grandmother's bed-spread is rather pathetic. And patterns that include a ring or circle are particularly unpleasant. But there are many patterns of classic Colonial type that are excellent for upholstery. For instance drafts 246 and 247, page 246 in the Shuttle-Craft Book. An attractive crackle-weave pattern is Series III, No. 9 in the Recipe Book, which may be woven in many different ways. Many other good crackle-weave patterns have

appeared in the Bulletin from time to time and others are included in the Recipe Book, -- as are also a number of shadow-weave patterns.

For this Bulletin I wish to consider in detail some of the possibilities of the rep weaves. "Rep" is a fabric especially suitable for upholstery and much used for the purpose, but for some reason hand weavers do not seem to produce it as much as they might. Rep is a corded fabric with the cords running either lengthwise or crosswise of the fabric. For the lengthwise ribs -- the weft-face rep -- the warp should be coarse and set far enough apart so the the fine weft used will cover it completely. In the warp-face rep the cords run crosswise. For this the warp is fine and set very close in the reed and the weft is coarse. To weave a weft-face rep is a very slow business, and the warp-face rep is by far the more practical from the weavers point of view. It is true that many people hesitate to use a very close-set warp because of the difficulties of beaming, and I do not recommend this weave to anyone who warps by the "pulling through" process. But by the sectional warping process there is no difficulty except that two spool racks may have to be used and a greater number of warp-spools than usual. A soft, fuzzy wool is very difficult to weave at a close setting in the reed, but such a material is unsuitable for rep for other reasons as well. A hard-twisted yarn gives little trouble, especially if kept thoroughly wet during weaving or treated with a good warp-dressing.

If wool is used for warp the weft may be coarse linen, mercerized cotton, or ordinary carpet warp. Though the weft should not show it is advisable to have it in a color similar to the warp

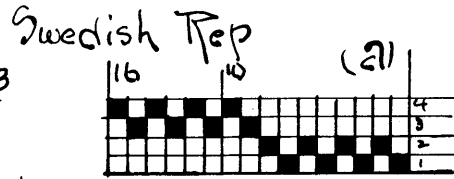
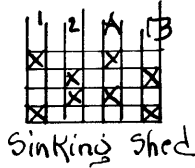
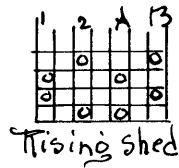
Rep fabrics are ordinarily woven all in one color, but not necessarily so. Two colors may be used as in draft (c) on the diagram, and any of the other drafts given may be made in two colors in the same manner -- the eight-harness patterns with all the threads on harnesses 1,3,5, and 7 in one color and all the threads on 2,4,6,and 8 in the other. Or broad stripes in plain weave in a variety of colors may be introduced between stripes in the pattern weave.

Some of the Peruvian and Bolivian fabrics are in warp-face rep with plain weave stripes in a great variety of colors and bands of warp-face pick-up weaving as given some time ago in the Bulletin.

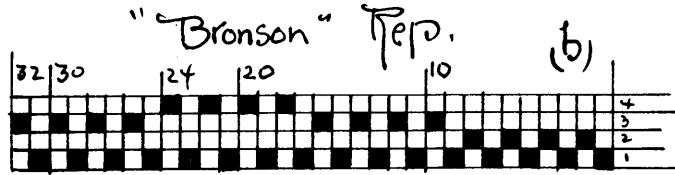
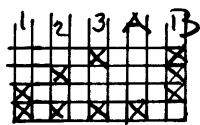
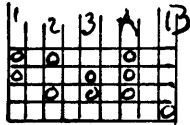
For a colorful fabric in plain weave the Guatemalan girdle pattern given on pages fifteen and sixteen of the Guatemalan book would prove excellent. And if one enjoys pick-up weaving the "one-skip" technique given on page seventeen of the Guatemalan book would be very nice indeed for occasional chairs and similar pieces. These fabrics are all of the rep type, though in the one-skip effect the pattern is introduced in weft over a rep foundation.

The draft at (a) on the diagram is a Swedish rep pattern that produces a quite plain and restrained but handsome effect. The Bronson rep permits a little more in the way of pattern, even on four harnesses. The fabric produced in this weave is not quite as firm as the other and has a weft skip on the wrong side. The eight-harness pattern at (d) is a "diamond" arrangement of the four blocks, and may be woven with many variations as well as in the manner indicated on the draft, and may also -- as noted above -- be threaded in two colors. In this weave the fabric is the same on both sides, but when done in two colors the pattern will be in the dark warp threads on one side and in the lighter colored threads on the other. The pattern blocks of this eight-harness weave may be arranged to produce a number of simple figures. The drafts (e)-(1) on the diagram give a few such patterns. These drafts are "short" drafts and each space represents an eight-thread block of the weave. A square on "1" means a block threaded 1,2,1,2,1,2,1,2, like the first block of draft (d) and so on. The same tie-up is used for all these patterns and all may be woven in the same manner, following the blocks in the order of the draft. For instance the treadeling for (e) would be: B,A,B,1,B,A,B,2,B,A,B,1, B,A,B,2,B,A.B.3 and so on. Draft (1) however, is intended for a fabric with stripes in plain weave between stripes in patter, and should be woven with treadle 1 omitted, -- the pattern shots being 2,3,4,3 and repeat. The plain weave stripe, as wide as one wishes, may be in a plain color or in a variety of colors.

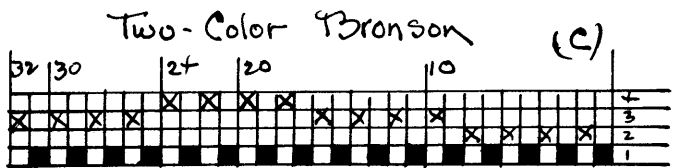
# Page three



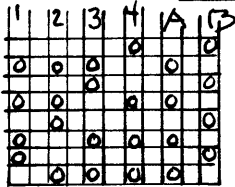
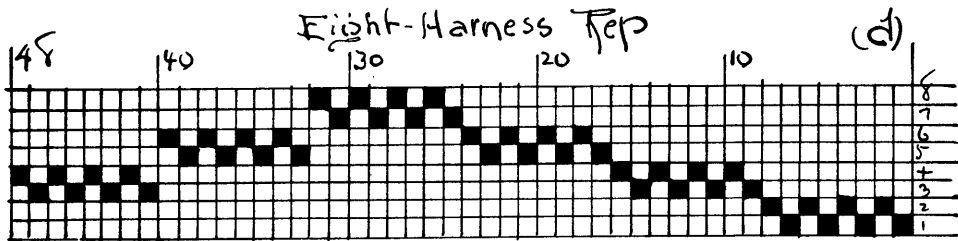
Weave: B, A, B, 1, B, A, B, 2, Repeat



☐ light color  
 ■ Dark color  
 Tie-up as for (b)



Weave: - (b) or (c) B, A, B, 1, B, A, B, 2, B, A, B, 3, B, A, B, 2, Repeat

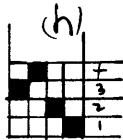


Weave: B, A, B, 1, B, A, B, 2, B, A, B, 3, B, A, B, 4, B, A, B, 3, B, A, B, 2, Repeat

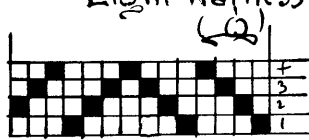
Or: B, 1, B, 2, B, 3, B, 4, B, 3, B, 2, Repeat

tie-up, (d)  
 Rising shed

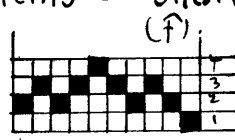
## Eight-harness patterns — Short Drafts



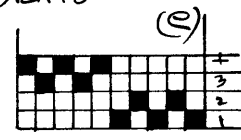
32 ends



112 warp-ends



80 warp-ends

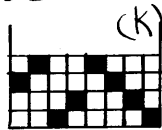


80 warp-ends

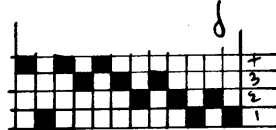
tie-up as for (d), above



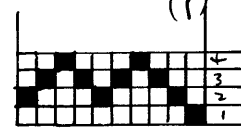
96 ends,



64 ends



96 ends



80 ends

Weave: (e), (f), (i), (h), (j), (l), (k) in the order of the threading

" (e), B, A, B, 2, B, A, B, 3, B, A, B, 4, B, A, B, 3, Repeat

Among the interesting things I brought back from Guatemala, and cut up for samples sent out with "Guatemala Visited" were some men's costumes from Solola. These are in a light-weight cotton warp-face rep fabric in plain weave, done in narrow stripes of color, irradiated by a few threads of tie-dyed material. The fabric seems to me extremely handsome and excellent for upholstery. Similar effects could be produced by the use of the spot-dyed and shaded materials we find in the shops, -- or to tie-dye a few skeins of yarn oneself is far from difficult. It is amazing what an added interest and sparkle is given the simple fabric by the use of these threads. Purchasers of the Guatemala book have received this sample, and as I still have some of this material I can supply samples to those who did not get the book. Price of these samples, \$1.00.

Many of the Guatemalan fabrics are in warp-face rep, and the same is true of many fabrics from Peru, Bolivia and other Spanish-American countries. The fascinating weaving technique of Chichicastenango, with its inset figures over a warp-face fabric base could be used -- modified as one wished as to style of the designs -- for chair-covering, foot-stool covers and so on. The possibilities are unlimited.

The style of the design used for upholstery must, of course, conform to the style of the furniture. One thinks with a shudder of an old Colonial wing-chair covered in a gay striped fabric or in a large, bland modernistic pattern -- and with equal distress of a modern piece covered with an old coverlet pattern. Such things do happen, but fortunately not often. The color or colors used for a piece of upholstery should be very carefully considered. A riot of gay colors for sun-room or morning room or "rumpus room" furniture, or for an occasional chair used as an accent to relieve a somewhat too restrained color-scheme in a formal room, may be just the thing. For a large piece of furniture such as a couch the colors used should be chosen for harmony with the other colors in the room rather than for contrast. A couch is too large an object to be used as an accent unless in a room as large and plain as a railroad waiting room. Too much color and too much pattern in a room may be very trying on the nervous system of those spending any amount of time in the place. But it must also be kept in mind that monotony and a dull monotone may have an even worse effect. People who are afraid of color -- and many of us still are, even in this colorful age -- sometimes think that harmony is produced by making everything alike. This, of course, is very far from being the fact. Harmony is a subtle playing together of many forms and shades. Monotone is never harmony. A monotonous interior may, however, sometimes be jolted into effectiveness by the introduction of a few accents of very strong color and designs as fantastic as possible. Try it on a hassock, a piano bench, a chair-seat. This is fun!

- - - - -

May 12. Atwater

Weavers of tweeds will welcome the news that the Searle Grain Company now has in stock several colors of imported Scotch wool-in-oil. The price is \$2.85 per pound (plus duty for U S orders) and the samples of both the wool and the made up fabric are lovely. Write the Searle Grain Company Limited, Weaving Department, 349 Grain Exchange Building, Winnipeg, Manitoba, Canada. Another Canadian distributor who has sent me some samples of excellent warp cottons and also a fine worsted yarn which comes in about a dozen colors is the Hobbycraft Studios, 29 Gorge Road, Victoria, British Columbia.

I have had a request for a weaving instructor who has had experience teaching the blind and would like to teach at the Montana Summer School for the Adult Blind. The school is held at a mountain camp from June 15 to July 15. I shall be glad to pass on the information if any Guild member is interested.

Harrist C Douglas

# THE SHUTTLE-CRAFT GUILD

## BULLETIN



April 1947  
Volume XXIV, Number 4  
Basin, Montana

Subject:  
Drapery Materials  
Crackle Weave

Let us create textiles to fulfill our needs; not create needs for the textiles we weave. Too many handweavers' homes give a poor impression of over used textiles and too much pattern because the weaver has fancied this or that pattern or technique, derived pleasure from producing it, but then put it on a pillow top, made it into an unneeded table runner, or hung it as drapery, without considering the demands of comfort and beauty in the total room. Every peice of textile in a room can be handwoven and can be so carefully and harmoniously designed that the total decorating effect is far better than could ever be achieved from machine made textiles. The approach in creating such a distinctive atmosphere is first of all to analyse the room and its needs, and then to adapt colors, techniques and designs which will produce the effect desired.

This month, with spring in the air, the homemaker's mind turns to draperies. Harriet and Vetta Goldstein, in their fine book ART IN EVERY DAY LIFE (Macmillan) give some excellent principles to follow in designing draperies for any room. "In our planning it is extremely important to keep in mind continually the idea of the home as a setting for happy family life. There is danger sometimes that we may lose sight of the broad idea of the house as a home and think about room decoration as an end in itself. .... Well selected curtains provide one of the best means for the introduction of pattern or color into a room, and rooms that otherwise might seem too plain may appear well furnished by the addition of interesting curtains. .... If the walls of a room are definitely figured one should select plain curtains. Plain materials should also be chosen for rooms with walls that are plain or have a comparatively inconspicuous pattern if there are many pictures and much pattern in the furniture and rugs. Plain curtains the same color as the walls will seem to become a part of the walls and will enlarge the background. This kind of curtain is particularly successful in small rooms with many windows. ... The scale of the pattern should be adapted to the size of the room and to the size of the windows. If there are many windows in the room the pattern should be less striking than if there are only two or three. .... If windows are numerous, it may be desirable to use a plain material there and let the view or the objects in the room furnish the emphasis. .... It is better design to let the curtains hang straight than to loop them back, and they should extend to a structural line in the room. A good line is created when the curtains hang to the floor, although in informal rooms it is consistent to have them come to the sill. .... Curtains may be hung inside the wood trim or outside, depending upon the effect desired. They should be hung to cover the trim if it is advisable to secure the maximum amount of light, if the woodwork is unattractive, or if the proportions of the window or group of windows would be improved by the effect of additional width."

With these principles in mind the first problem is the selection of colors and materials. Selecting a suitable weaving technique is the next consideration. The recommended weave for draperies, this month, is the Crackle weave. The Crackle produces a firm fabric in which the patterns have a shadow effect due to there being no full tones in either the pattern or background

areas. Though it is a two-shuttle weave of both tabby and pattern wefts, there are no pattern skips over more than three warp threads. All blocks have an overlapping characteristic which enhances geometric pattern effects, as does the lack of half-tones. It weaves into vertical stripes and into pure texture effects, as well as into patterns. The patterns do not have the circle, diamond, diagonal or square motives which are usually so poor in drapery fabrics. Several excellent Crackle Weave drafts are given in the Recipe Book. "Drifting Shadows" (Series II, No 9) gives an indistinct pattern with a slow, broken, vertical movement. In threading this draft balance is not a necessary consideration, and it may be started or stopped at any point. If a large, blocky effect is desired, "Three Twills" (Series VII, No 2) has many adaptations. "Rain on the River" in the Lily Mills Crackle Weave pamphlet is also good.

Each of the draperies presented here was designed to fill certain interior decorating situations, but the drafts are sufficiently adaptable that they could be interpreted for many room problems.

Draft A is designed to give both a horizontal and a vertical line, broken by a simple, geometric pattern. The horizontal effect comes from the use of tabby in two different colors, in six to seven inch bands. The unbroken vertical line is achieved through the threading of a group of twills at the center of each pattern figure. A soft drapery cotton, about 10/3 in weight, was set for warp at 15 ends to the inch. The same material was used for tabby and the pattern weft was a soft, stranded cotton. The warp arrangement was in three colors set in regular groups of four: two ends of tan, one of peach, one of rust-orange. A color combination in the warp gives a subtle depth of texture. The pattern weft was a fairly light blue color; the tan warp was used for tabby in the areas treadled on 1, and the rust-orange on the treadle 2, 3, and 4 areas

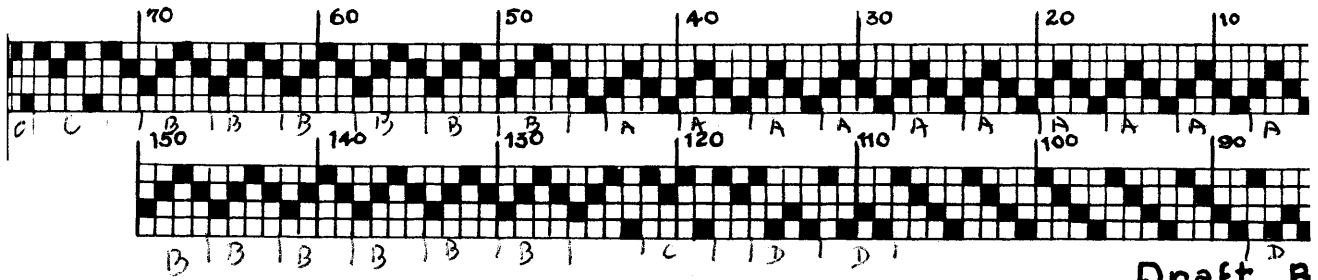
The problem to be solved in this drapery material was an unattractive eleven foot wall space broken by two poorly spaced windows. Horizontal stripes were needed to make the space look wider. Four draperies were woven, each one of two widths of the material, seamed together at the narrow stripe selvages. These were hung on a rod across the entire wall space and used as pull curtains. When pulled completely across the windows the effect of the completely curtained wall was excellent; the poorly spaced windows were modified by the way the straight hanging curtains were pulled back.

The pattern being large, though subtle, and the horizontal stripes wide, it is not successful when used for narrow panels. The draft has been arranged for a 32 inch warp, in such a way that the stripe at one side is half width, to allow for seaming two lengths together. Because of the vertical stripes this seam is not conspicuous.

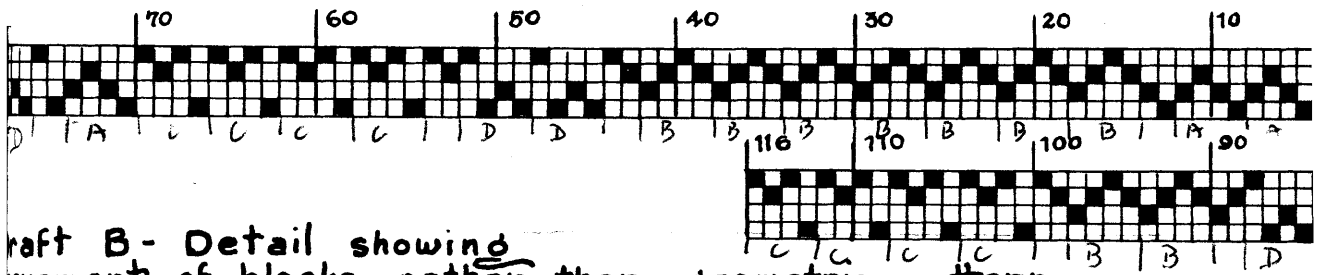
Draft B is an informal design which produces no balanced, geometric pattern. It is intended for texture effects, stripes, and for use where no pattern is needed, but a gentle movement of line is desirable. The draft can be threaded to start and stop at any point, so no particular arrangement for the number of warp ends is needed.

The problem of the draperies woven was to make rather narrow panels to cover the woodwork around a window, to blend the color with cream colored walls, and to tie in a few accents in the room provided by a gold colored brocade chair and some gold pillows. The warp used was Lily's 10/3 cotton (Art 714), Ming Gold, set at 15 to the inch. The tabby was the same 10/3 cotton but in Leaf Beige which slightly neutralized the Gold, eliminating its "brassiness". The continuous pattern weft was Lily's #3 Perle cotton, Natural. A slight feeling of verticality was desirable though, since the panels were long and narrow, this had to be very subdued. Therefore texture stripes were produced on treadle 1 and these were broken as indicated on the diagram by bands of block work. No treadling directions are given for the block work as

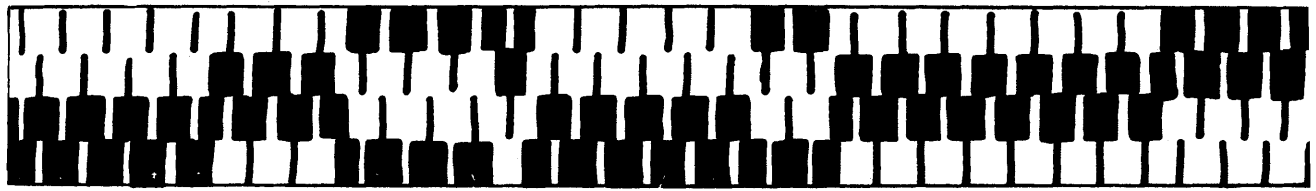
Draft A



Draft B

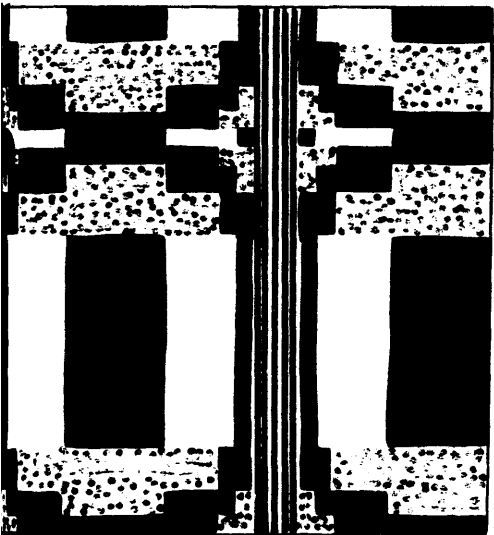


Draft B - Detail showing movement of blocks rather than geometric pattern.



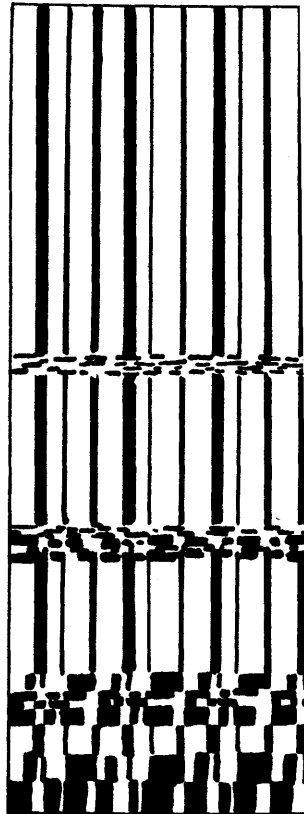
Draft A - Weave:

- Treadle 1 - 96 times, light tabby
- " 2 - 20 " dark "
- " 3 - 12 " " "
- " 4 - 8 " " "
- " 1 - 8 " light "
- " 4 - 8 " dark "
- " 3 - 12 " " "
- " 2 - 20 " " "



Draft B - Suggested Arrangement

- Drapery Panel 30" x 72", Warp 32" wide, 15 ends per inch 10/3 cotton.
- Weave:
- Treadle 1 - 3" (hem)
- Treadle 1 - 31"
- Block work - 1 1/2"
- Treadle 1 - 15"
- Block work - 3"
- Treadle 1 - 10"
- Block work - 11 1/2"
- Treadle 1 - 3" (hem)



Draft A, Warp:

- 32" wide, 480 ends,
- Selvage, 2, 3, 4,
- Complete draft 3 times,
- Threads 1 through 24,
- Selvage 1, 4, 3.

the pattern is so informal that almost any arrangement of the four pattern treadles with blocks of different proportions is suitable.

Draft B can also be used for all-over texture effects by simple treadle arrangements such as 1, 2, 3, 4, or 1, 3, 2, 4, either with or without a return, with one or two shots on each treadle. Interesting stripes can be woven on any of the four treadles. An excellent drapery fabric can be produced with three colors of Perle #3 cotton in the no-tabby technique. I made stripes on one continuous treadling order with Natural perle as the basic color and Taupe and Light Olive for the other colors. The treadling was: 2 - Natural, 1 - Taupe, 2 - Natural, 3 - Light Olive, in continuous repeats. The resulting fabric is heavier than the tabby base fabric and has a beautiful, soft, draping quality. It is safest to select low-value, harmonizing colors, or a monochromatic group of different values of the same color, for this technique.

With both of the drafts given the pattern weft should be uniform throughout. The suggested reed settings give fabrics which drape well but they are not closely enough set to produce a good quality tabby fabric so one should avoid tabby. The draperies should be tailored in standard drapery fashion and need to be lined.

- - - - -

The surprisingly large response to the idea proposed in the February Bulletin of adding a special Guild Sheet, indicates a definite desire among handweavers for cooperatively shared ideas. This attitude is most encouraging. We shall try the sheet next month, but its success will depend altogether upon the cooperation of Guild members. What ideas do you wish to share? The contributor must state definitely that the contribution is for the use of the Guild, and should state whether or not his name and address may appear with it. He should be willing to take the responsibility of correspondence arising from any signed article. Drafts, designs, notes on new uses of materials or weaves, successful weaving methods, should all be interesting and I think it would be stimulating to have notes about local Guild activities. We, of course must reserve the right of selection and modification. This will be a real members' exchange page, if we are to add Bulletin space for it.

- - - - -

Shortly after this Bulletin reaches Guild members we expect to have ready for distribution a new publication, A Beginner's Handweaving Manual. This will be a booklet of about 35 pages with 24 diagrams and 48 drafts. It deals with beginner's problems such as: the loom, equipment and materials, draft reading, notation and analysis, dressing the loom, pattern arrangement, and two-harness and Overshot techniques. The price will be \$2.00. Mrs Atwater finds that there have been 20 new Recipe Book sheets and a title page added since 1935. These sell for 25¢ each, 6 for \$1.00, or the entire 21 pages for \$3.00. There are still a few sets of the 40 John Landes plates available (\$3.00) and many of the sets of 12 for \$1.00. In a few cases there have been one or two duplicates in the sets of 40's for which I am sorry, but it was unintentional and unavoidable.

- - - - -

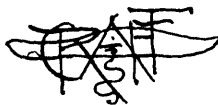
A Guild member, Miss Gayle Gray, 1015 Greenway Terrace, Kansas City 4, Mo, writes that she has for sale a 4-harness, 6 treadle, 28-inch loom in excellent condition. Another Guild member has written about three Structos for sale by L B Ross, 3895 Washington Blvd, Ogden, Utah. I can take no responsibility for these looms, but with the continued difficulty in securing looms some Guild members may wish to write to these people.

*Harrist C Douglas*



# THE SHUTTLE-CRAFT GUILD

## BULLETIN



May 1947  
Volume XXIV, Number 5  
Basin, Montana

---

Subject:  
Nylon Parachute Cords and  
Plastic Metallic Warps.  
2-Harness "Log Cabin" Technique

The sales of excess war property have created strange desires in ordinarily orderly American minds: to sleep in down-filled double sleeping bags, to wear leather parkas and sheep skin lined pants, to buy skis when one has no opportunity for skiing, and, with weavers, to create handwoven textiles from nylon parachute cord. Many letters have come to the Guild saying something like, "I have a supply of nylon parachute cords which are beautiful material, but how can I use them in my weaving?" Since I too some time ago had been bitten by the parachute cord bug, this month I got out my box of hanks, balls, rolls and loose ends of it and let the material determine the results. I ended with a handsome and practical bathroom set consisting of a rug in the simple two-color semi-warp-faced technique and a set of dressing table mats in a variation of the same technique; there are also an evening bag which combines the plastic coated metallic thread with the nylon, and, -- Mrs Atwater's contribution -- a very handsome braided belt made in a technique used in Spain during the Iron Age. We enjoyed the anachronism of the pre-civilization technique interpreted in parachute nylon.

The parachute cords consist of a woven nylon sheath filled with eight small cords of tightly twisted three-ply nylon. The sheathing is white and in some cases the stuffer cords are all white, while in others there are six white and two colored cords. Since the form of the material is highly unconventional for handweavers, equally unconventional means of handling it must be devised, so it is a material for the adventurer rather than for the traditionalist. There are several questions which the weaver asks about the cords. Can they be used "as is" for weaving? Can the sheathing and the stuffer cords be separated and used separately? Can the fine cords be used for warp as well as for weft? Can they be dyed? The answer to each one of these is "Yes," though not an unqualified yes.

To prepare a warp, the first problem is that of pulling the filler cords from the sheaths. Long warps and sectional warping are impractical. I made a successful five yard warp by cutting the whole cords to five yard lengths, holding about a dozen of these together, exposing the stuffer cords at one end, and then working off all the sheaths and chaining the stuffer threads as I progressed. A bit laborious but not too bad. I made two chains, one with all the white threads and one with the colored ones, so that the colors were not mixed in the final chains. The material is very slippery and consequently amazingly easy to handle. No cross is necessary in a chain. Five yards was the most efficient length for unsheathing, but I did manage to pull out a number of ten yard lengths for weft material.

At this point I did my dying -- and very successful dying it was -- using Putnam's Dye in the recommended manner on the chains of white material.

The inconvenience of the short warp was compensated for by the magical way the loom almost dressed itself. I tied the chains to the front beam with about 24 inches hanging free and then I sleyed and threaded from front

to back. Tying-in to both the warp and cloth beams must be done carefully because the nylon is so slippery that the usual weaving ties will not hold. In both places I tied strong square knots. The beaming I was able to do unassisted, though perhaps I should not recommend this. But the thread is so heavily weighted, has no tendency to cling or twist together, and contains so much electricity that little more than a few shakes of the chains will unravel them and leave the warp lying over the breast beam in practically perfect order. I tied it to a sectional beam and simply wound it on, the weight of the thread providing adequate tension to make a perfect warp, though it would be wiser to follow the conventional method and use an assistant for beaming.

I found that a straight tabby weave gave the best effect for this material. Therefore I used two-block patterns with colors in the traditional "Log Cabin" method. By this system of threading a two-color warp, any two-block pattern may be produced. A comparison of the two threading drafts with the corresponding Profile drafts will indicate the method for adapting any two-block pattern to this type of weave. Since the pattern is produced by the color arrangement in the warp, the closer the warp is set the stronger the pattern will show up.

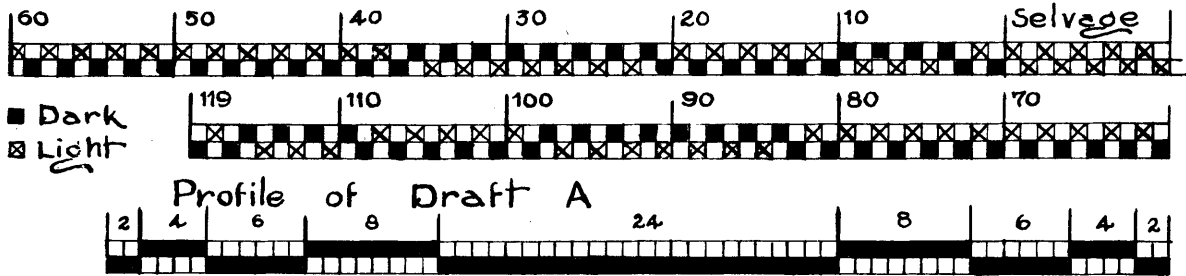
The patterns are produced by using two weft materials: one very heavy one and one fine one. To weave a particular block in the dark color, treadle to raise the dark threads of this block and weave one shot of the heavy weft; treadle to raise the light threads and weave with the fine weft; continue this alternation for the desired length. To change from one block to the other merely omit the fine weft for one shot (or weave two shots of the fine weft). The object is to reverse the relationship between the sheds by emphasizing one with heavy weft and diminishing the effect of the other with a fine weft. The method for reproducing the pattern is the usual one of weaving the right hand corner block until it is square and then reversing the order of weft materials and squaring the second block, continuing squaring blocks along a 45 degree diagonal. There are precautions which must be taken in weaving with the sheathing material: splicings must be made very carefully or they will be unsightly and, since the material is quite elastic, each shot must be pulled to exactly the same tension.

Rug: I set the warp for the rug at 24 ends to the inch, arranging the two colors according to Draft A; first the ten-thread selvage in white, then one complete pattern, the center area in all white, and a repeat of the color pattern and the white selvage. For the fine weft I used the small warp cords and for the heavy, a double thickness of the sheathing. I presume that one could use a single strand of the undismantled cord, but I did not try this. I wove an inch and a half heading and one unit of the pattern as drawn in, at each end, and tried two different methods for the center. On one rug I wove a continuous stripe on either side by simply alternating the heavy and fine wefts, and on another I wove the center with only the heavy weft. This last method gives a firmer center but there is a slight change in texture.

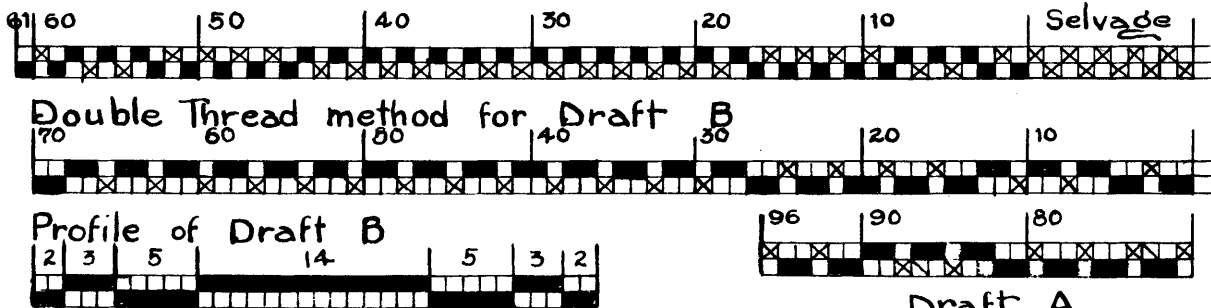
Mats: For mats I used the same type of log cabin threading and wove with a single sheath rather than a double one. Since it is easier to make a wide warp than a long one I made mine sixteen inches wide and wove twelve inches for a 12 by 16 mat. Wishing to have the patterns strong but to have a lighter warp than for the rug, I set it at 15 ends to the inch and used single ends of white but double ends of colored, threading each end of the doubled warp through a separate heddle but slewing them together (Draft B).

Evening Bag Material: Having wished for some time to experiment with the plastic coated metallic thread as warp, the nylon seemed an appropriate material for combining. I obtained a very handsome effect by setting my warp at 30 ends to the inch with narrow stripes of plain nylon alternating

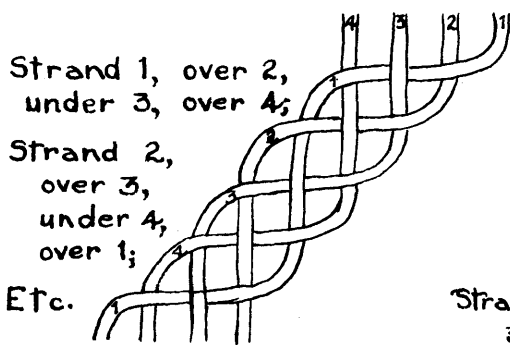
Rud



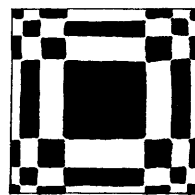
Draft B



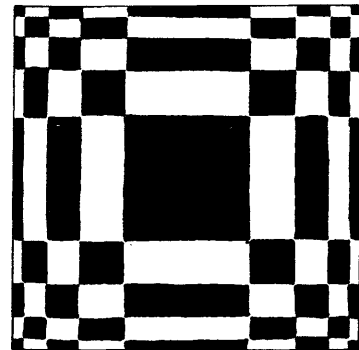
Four Strand Braid



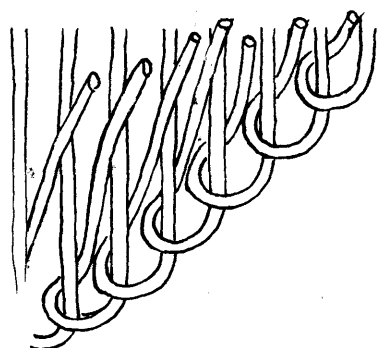
Draft B



Draft A



End Finish for Belt



Strand 1 over 2, under 3 and 4, down;

Strand 2 over 3+4, under 1+5, down;

Strand 4 over 1+5, under 2+6, down;

Strand 5 over 2+6, under 4+7, down;

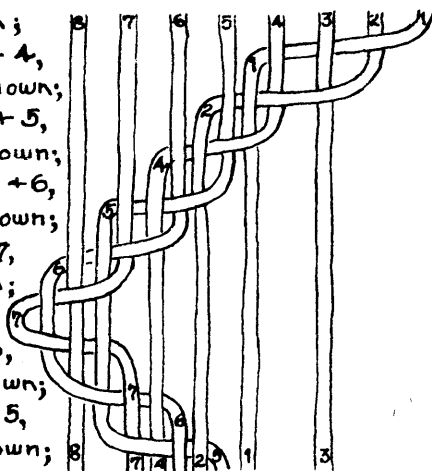
Strand 6 over 4+7, under 5+8, down;

Strand 7, over 5+8, under 6, over 6, under 8+5, down;

Strand 6 over 8+5, under 7+4, down;

Etc.

Braided Belt



Harriet C Douglas

with wider stripes of nylon and metallic in the same kind of pattern I used for the above weaving. The fabric was almost warp-faced, an advantage in weaving a warp as delicate as that made by the metallic thread. Since this thread is so fragile I used double ends (threading and sleying them as single threads) so that if one broke there was a bit of insurance. I made my warp only three yards long and did the sleying and threading simultaneously with small groups of the metallic threads unchained, to avoid more handling of the material than was necessary. Even with a good bit of care I could not avoid an occasional break in the metallic warp. I do not suggest this material for anyone who is nervous about handling troublesome warps.

A problem presents itself in the finishing of these pieces. The material is so slithery that fringe knots will not hold, nor will whipping the edges or stitching on the machine. The Taniko braided edge which Mrs Atwater has given several times in the past, works fairly well. After a good bit of discouragement I finally took a tip from the way the ends of the cords were held -- dipped in paraffin. With a warm iron I pressed melted paraffin into the wide tabby headings. This stiffened the material enough so that I could make deep hems, and came out with washing. Perhaps Mr Klancke's formula would do better, or maybe someone can devise a better system.

Braided Belt: This was made of four, three-yard strands (for a 26 inch belt) of the undismantled cord. Start the belt by making a four-strand braid (illustrated) two or three inches long, in the center of the cords. One side of the braid may be pulled tighter than the other to make it curve. Bring the two groups of four ends together and braid them as illustrated, the system being over two and under two, each time dropping one end and picking up a new one. The braid is very simple to make and progresses rapidly. The slant of the braided section with relation to the lengthwise strands can be varied by the firmness of the pull in braiding. End finishes for belts are always a problem. This material requires blind stitching to hold it in place. Stitching may be done along the last braided row and the ends left long and tied through the loop. For a more tailored finish, when I had braided a suitable length I turned the ends under by half-hitching them as illustrated and pulling them tightly. I then cut off the center four and tacked them to the under side of the belt. The long edge cords I crossed over these and brought them in pairs through the two center slits. I made a four-strand braid of these, six or eight inches long, which I rolled into a neat button, sewing it together and tacking the ends underneath. The belt may be made as wide or as narrow as desired by changing the number of cords.

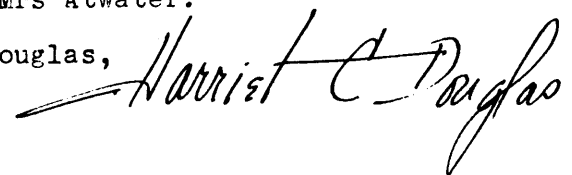
- - - - -

From June 9 to 20 Mrs Atwater will be teaching a short course in weaving for the University of British Columbia at the Youth Training Centre in Acadia Camp. For details of this write to the University of British Columbia, Vancouver, B C, Canada. Starting June 16 Mrs Douglas will teach a six-week weaving course at the University of Montana, Missoula. This may be taken either half or full time and with or without university credit. Write to the Dean of Education, Montana State University, Missoula, Montana.

So that Guild members may keep up to date regarding the publications of the Guild, I am enclosing a new list of publications. The Macmillan Company informs me that THE SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING, which has been out of print for some months, will again be available about the first of May.

The June Bulletin will be written by Mrs Atwater.

Address communications to: Mrs Harriet C Douglas,  
The Shuttle-Craft Guild, Basin, Montana.



# THE SHUTTLE-CRAFT GUILD

## BULLETIN



June 1947  
Volume XXIV, Number 6  
Basin, Montana

---

We usually plan for the June Bulletin a simple weaving project that is suitable for summer camps. For this year I have chosen to describe a bag that has proved very popular at my various weaving "meets" and that will, I think, make an interesting summer-camp project. The bag is practical, gay and attractive, and is not difficult to make.

The general plan of the bag is adapted from bags made in the Philippine Islands. It is not a good type for a small bag and the warp should -- in my opinion -- be set 19" or 20" wide. On this warp one weaves about 14" in any pattern weave desired, then leaves 13" or 14" of warp unwoven and weaves a second 14" piece in pattern, reversing the design of the first section. The unwoven part of the warp makes the handle. It is first wound tightly with carpet-warp or twine and is then covered with a decorative cox-combing. To make up the bag, seam the fabric together for about 8" from the bottom; turn the bag inside out and lay the seams together and sew the bottom seam. No lining is required.

The bags, as made in the Philippines, are made up with long fringes across the bottom, but most of the bags we make are without fringes. This is, of course, entirely a matter of taste.

One of the special weaves from the Philippines may be used for the weaving, but as the native Philippine weaves are often similar to those of Central and South America, it is not inappropriate to use one or another of the Guatemalan weaves. But it seems desirable to use one of the free, highly colored, "native" techniques rather than "overshot", "summer-and-winter" or any of our classic Colonial forms of weaving.

Most of the bags made at our weaving sessions have been done in one of the simplest of the Guatemalan weaves, in which as many bright colors as available may be combined, with a very gay and sprightly effect, -- very attractive for summer.

As a rule I do not give detailed directions for a specific project, -- with the idea that most weavers prefer to plan such things themselves. However I am giving below complete directions for this bag as I wove it, for the convenience of summer-camp weavers.

For warp I used Egyptian cotton 24/3 at a setting of 30 ends to the inch, threaded as at (a) or (b) on the diagram. These threadings give the same over-three-under-one skip and the only difference is that on threading (b) one may weave strips in twill if one wishes.

The Guatemalan fabrics in this weave are usually woven over a very close-set warp, and if this effect is preferred, the warp may be 20/2 cotton set at 40 or more to the inch and threaded as at (c) on the diagram. For bags I prefer the more open setting, as the other makes a heavy fabric and makes a heavy handle. However again this is a matter of taste.

For tabby weft I used Lily's "soft-twist" cotton (Art. 914) in several colors: white, yellow, orange and tan. For pattern weft I used Lily's unmercerized strand cotton, (Art 514), in black, red, wine, orange, yellow, blue, green and rust.

Weave as follows: tabby heading for seam, in soft-twist, about  $\frac{1}{2}$ "

Section (a), solid black: 1, black; 2, black; tabby between,  $2\frac{1}{2}$ " for bottom of bag.

" (b), five tabby shots -- orange -- soft-twist; 1, black; 2, black.

" (c), " " " yellow " " Then "tree" figure, made as follows: Cut strands of each color in the coarse material, about  $1\frac{1}{4}$  yards long. Treadle 1, and with this shed open insert the colored strands, one after the other, under seven of the raised threads, skipping two raised threads between colors. Leave a short end projecting toward the right and the long end toward the left. Now open the last-woven tabby shed and take the short end of material through this shed a short distance. After being woven in the ends may be clipped short. Now weave the other tabby shed, in yellow. (Use yellow tabby for this entire figure.) Open the shed on 2, take each colored strand under the raised thread to the left of the previous skip and back from left to right under seven raised threads. Weave back and forth in this manner for four shots. Tabby between pattern shots, of course. On the fifth pattern shot go back under two threads only. On the sixth shot weave from left to right under seven, and then back and forth under seven for four shots. On the tenth shot reverse again by going back under two. This figure is illustrated on the diagram, which should be easy enough to follow. No shuttles are required for the pattern shots, as the material can be inserted under the raised threads more quickly and easily with the fingers than with a shuttle. It is a good plan to keep the tabby shuttle on the warp above the work, out of the way, while making the pattern. Also, it is a good idea when weaving the pattern from right to left to begin with the first strand on the left and take the strands in order. Next time begin at the right. This prevents confusion and tangling. End this figure with five tabby shots in yellow. (This should measure about 2" to  $2\frac{1}{4}$ ")

Section (d), 1, black; 2, black; tabby between. Five tabby shots in orange. 1, black; 2, black; tabby between.

" (e), Diagonal bars. For this cut shorter strands than for the tree figure, and at least two of each color. Put in the strands under two raised ends, skipping two ends between colors. Keep the colors in the same order as in the tree figure. Go back and forth under two each time beginning with the thread to the left of the last skip each time. Tabby in white. End: 1, black; 2, black; tabby between. (Width between black shots about 1".)

" (f), weave plain tabby, in tan, for  $1\frac{1}{2}$ " and put in the first row of little detached figures, made by weaving with a short pattern strand back and forth under three raised ends on sheds 1 and 2. Tuck in the tails on a tabby shed, as described under Section (c) above. Tabby in tan.

" (g), weave  $1\frac{1}{2}$ " in plain tabby, tan, and put in the second row of figures, back and forth for three shots under two raised ends on sheds 1 and 2. Put in the second set of figures a little to the right of the figures in the first row, but in the same colors.

" (h), plain tabby, tan, for  $1\frac{3}{4}$ ". Row of small dots, made as follows: Open the tabby shed and insert a small end of colored material under a single thread. Weave four tabby shots. Open the next tabby shed, cross the two ends of the colored strand and take them into the tabby shed under two or three ends. Put in this row of dots a little to the right of the figures in the row below, using the same colors.

The number of figures to put in each row is a matter of taste. I put in four in each row.

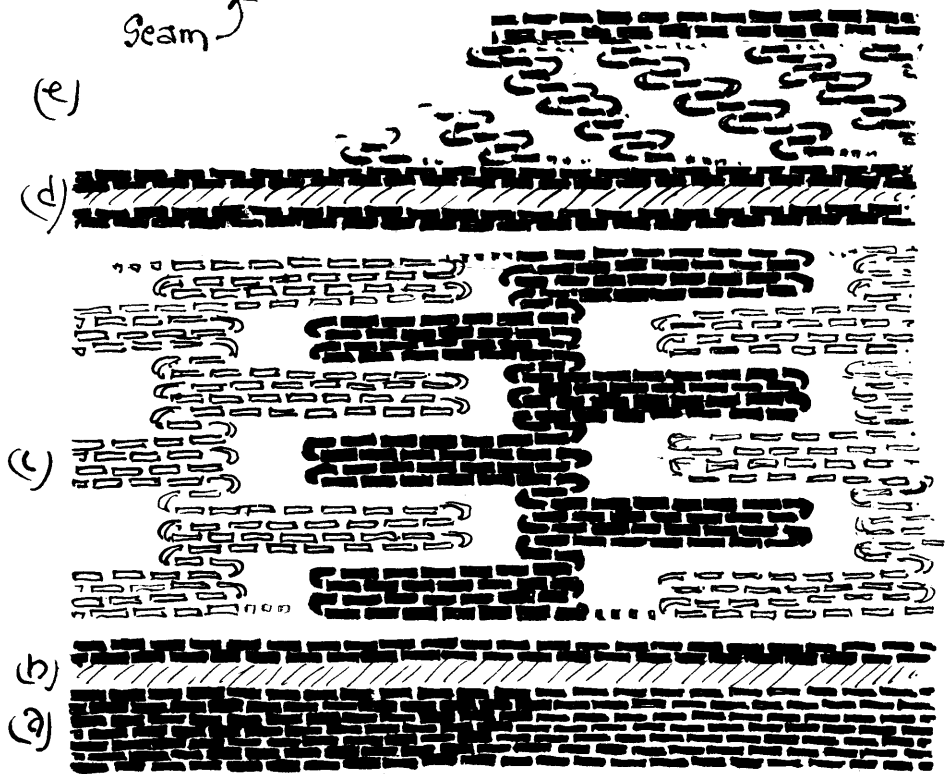
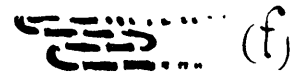
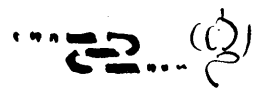
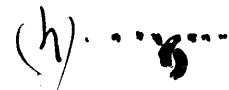
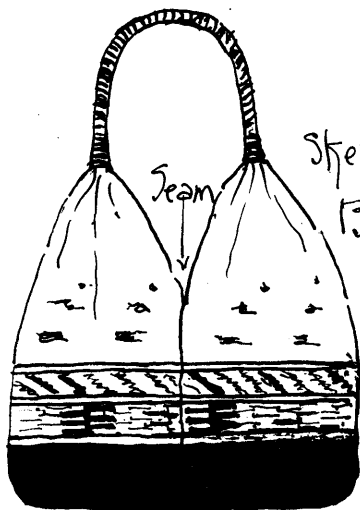
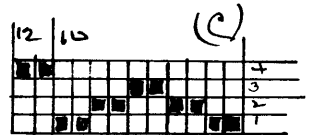
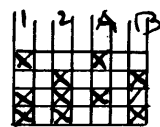
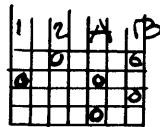
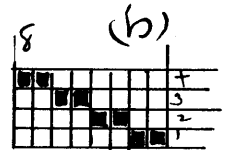
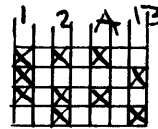
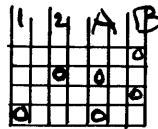
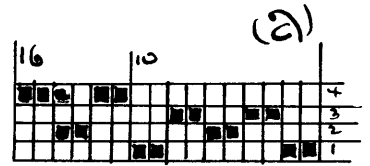
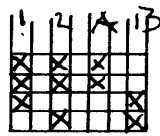
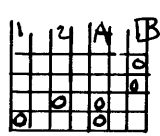
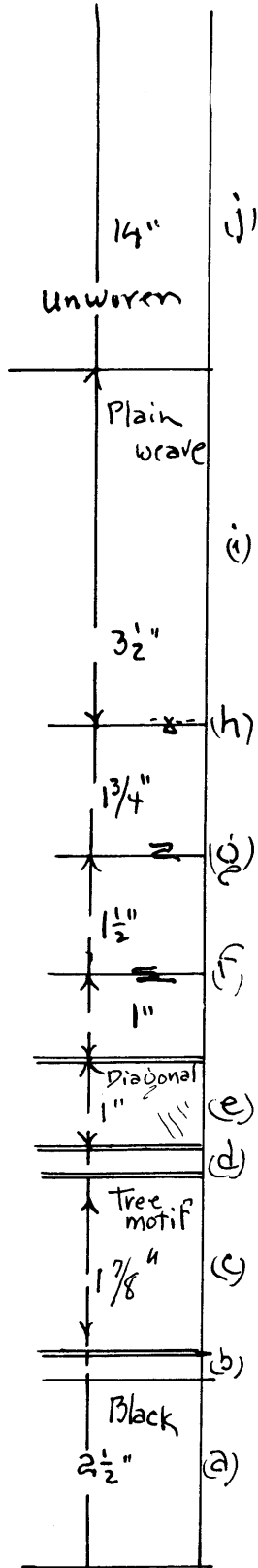
" (i) Weave  $3\frac{1}{2}$ " in plain tabby, tan.

" (j) Leave an unwoven section of warp 13" or 14" long.

For the other side of the bag weave the above series of borders in the reverse order, beginning with (i). Keep the slant of the figures and diagonals in the same direction, but reverse the order of the colors. End with the plain black section and the heading.

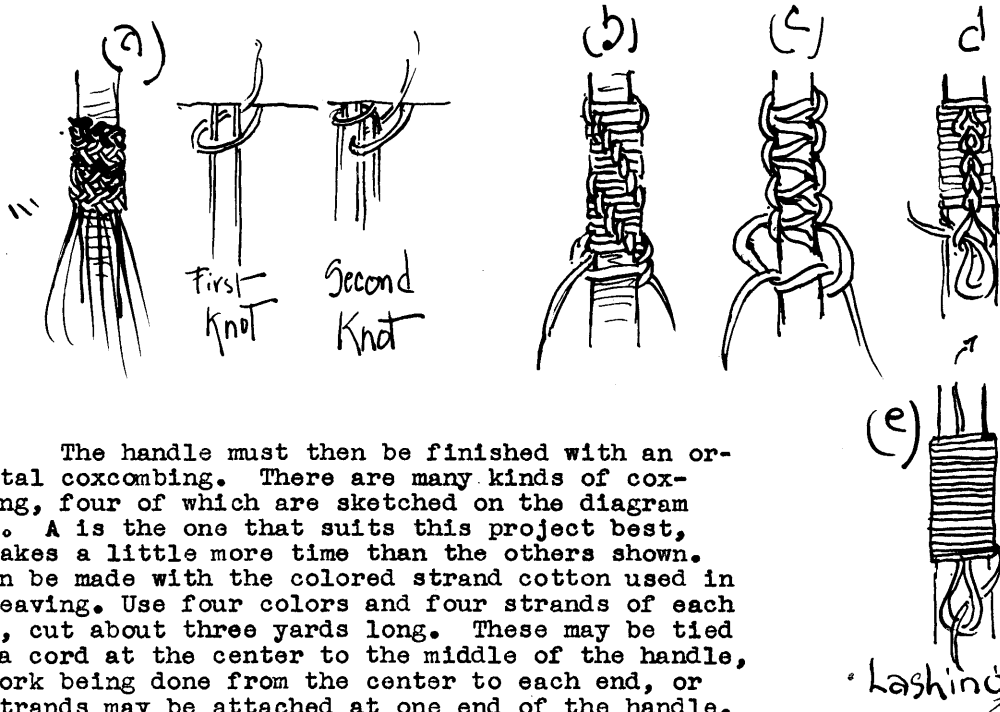
To make up the bag, first finish the handle. Use carpet warp or twine and tie tightly around the top of the woven fabric. The last few shots of tabby may be drawn tight to gather the fabric. Wind the unwoven warp as tightly as possible with the twine going back and forth till it is firm and smooth.

# Page three



# Coxcombs

Page Four



The handle must then be finished with an ornamental coxcombing. There are many kinds of coxcombing, four of which are sketched on the diagram above. A is the one that suits this project best, but takes a little more time than the others shown. It can be made with the colored strand cotton used in the weaving. Use four colors and four strands of each color, cut about three yards long. These may be tied with a cord at the center to the middle of the handle, the work being done from the center to each end, or the strands may be attached at one end of the handle. Hold two of the strands tight and make a tie around them with the third strand, as shown on the diagram. Drop the first strand, bring the third strand down with the second and tie over these two strands with the fourth strand, and continue in this manner 'round and 'round till the end of the handle is reached. The effect is of a spiral braid. To finish off the ends tidily, make a lashing, with black material, as shown above at (e). Make a loop in one end of the lashing strand and lay it along the handle. Wing over this loop and very closely 'round and 'round the handle for about an inch. Put the end of the strand through the loop and draw the loop tight. The ends may then be clipped off.

The coxcomb at (b) is the two-strand "Solomon knot" tied in the same direction each time, producing a spiral effect. At (c) is the Solomon knot tied square, as shown on the diagram. And (d) shows a looped coxcomb made with an extra turn around the handle between loops. The (b), (c) and (d) coxcombs should be made in seine-twine or macramé cord, as the strand cotton is too soft for the purpose.

When the handle is finished the bag may be sewed together. Seam the two strips of woven fabric together as far as the second row of detached figures. These seams do not come at the sides of the bag as in most bags, but up the center, as shown on the sketch, Page Three. Turn the bag inside out and putting the two seams together, sew across the bottom. The bag is then finished. No lining is required and the coxcombed handle is all the mounting necessary.

This type of bag is also very attractive when woven in the Guatemalan "one-skip" technique, or in the techniques illustrated on pages twenty-seven, twenty-nine, and thirty-three of our "Guatemala Visited."

And for those who are not interested in bags, the technique described is extremely handsome for draperies, pillow-tops, runners, and similar pieces. The work is simple and can be done quite rapidly, and the effect is highly decorative.

*Ray M. Atwater*

From June 16 until July 25 I shall be teaching at the University of Montana. All lesson work from correspondence course students should be sent directly to Mrs Harriet C Douglas, Montana State University, Missoula, Montana and other correspondence will be less delayed if directed there. Of course all mail sent to Basin will be forwarded.

*Harriet C Douglas*



# THE SHUTTLE-CRAFT GUILD

## BULLETIN



July 1947  
Volume XXIV, Number 7  
Basin, Montana

Subject:  
Bronson Lace Weave  
Combination Tie-Up

A number of years ago, in the "Domestic Manufacturer's Assistan and Family Directory in the Arts of Weaving and Dying" published in 1817 by J and R Bronson, Mrs Atwater found many drafts for a spot weave technique intended for household linens. The weave was so obviously useful that she did wide experimental work on it and, to give it a handle, called it the Bronson Weave. Further research indicated that the Bronson brothers were in no way responsible for the technique as its use goes back to our European ancestors who in Germany used it for linens and in England for woollens as well as for linens. But the name has stuck and the Bronson weave is one of the fundamental techniques used by all good handweavers.

Those fortunate enough to have files of THE WEAVER magazine are familiar with the definitive article, "The Bronson Weave - Four Ways" which Mrs Atwater wrote for the issue of May 1941. Among the Shuttle-Craft Bulletins the last one devoted to the Bronson Weave was May 1938. So the time is ripe for more words on this useful linen weave. Though there are three distinct types of Bronson Weave: the Spot Bronson, the Lace Bronson, and the Bronson Rep, the present Bulletin will be limited to the Lace Bronson technique, that most adapted to modern table linens.

The Draft: In structure the Lace Bronson draft is simple, following a definite, unvarying system, which makes it easy to interpret and simple to adapt. The designs, which appear as lace-like texture areas with tabby background areas, require two more harnesses than there are pattern blocks. A four-harness loom can produce two-block patterns, a six-harness one four-block patterns, an eight-harness one six blocks, etc. Harnesses 1 and 2 are the structure harnesses, while the remaining harnesses produce pattern blocks. The first characteristic which identifies a Bronson draft is that all alternate threads (usually the odd numbered threads of the draft) are drawn through heddles on harness 1. Thus it is obvious that the raising or lowering of harness 1 alone will produce one tabby shed. The other tabby is made by raising or lowering all the other harnesses simultaneously. The pattern blocks are made by threading alternately harness 1 and the desired pattern harness -- that is, Block A is 1, 3, 1, 3; Block B is 1, 4, 1, 4; etc. This method of threading, however, produces the Spot Bronson which limits the size of the pattern blocks to four or six threads. To make the large blocks which give the lace effect to the linen it is necessary to use a tie-down harness every six (or in some cases eight) threads. Harness 2 is used for the tie-down threads. Therefore the fundamental Lace Bronson threading units are: Block A - 1, 3, 1, 3, 1, 2; Block B - 1, 4, 1, 4, 1, 2; Block C - 1, 5, 1, 5, 1, 2; Block D - 1, 6, 1, 6, 1, 2; Block E - 1, 7, 1, 7, 1, 2; Block F - 1, 8, 1, 8, 1, 2. Selvages are threaded on harnesses 1 and 2. (See Draft A)

Bronson is fundamentally a balanced weave. That is, it is woven with one shuttle carrying weft thread identical to the warp, and is so beaten that in the final fabric there are exactly as many weft threads per inch as

there are warp threads. Interesting variations of this may be made but these will be a subject for a future Bulletin. Bronson is traditionally a weave for linens. It is also effective in mercerized cotton and it makes beautiful, soft scarves, shawls and baby blankets when done in fine wool. A recent traveling exhibit of handweaving sponsored by Mr E E Gilmore contained a delightful Bronson Weave table mat done in spun glass.

Arranging the draft: The most useful Bronson draft is the simple point arrangement of blocks, as the draft may be easily adapted to any width of warp through varying the size of the blocks. The basic draft is given at A. In arranging this draft for a 36 inch square luncheon cloth of 40/2 linen set at 36 threads to the inch, there will be 1296 warp ends. The draft contains 13 pattern blocks, each composed of six-thread units, plus two selvages. Divide 1296 by 6 to find the exact number of units, then divide this by 13 to find how many units will be in each of the 13 blocks. The answer is 16 units, with 8 units left over, so "x times" on the draft will become "16 times". Multiply the 8 remaining units by 6 to find the exact number of warp ends left and divide by 2 to distribute them evenly as selvages, which means a 24-thread selvaqe. For a mat or towel 14 inches wide, set at 30 ends to the inch, the formula is:  $30 \text{ (ends per inch)} \times 14 \text{ (inches wide)} = 420 \text{ warp ends}$ .  $420 \div 6 \text{ (threads per unit)} \div 13 \text{ (number of blocks)} = 5 \text{ units per block and 5 units over}$ .  $5 \text{ (units over)} \times 6 \text{ (threads per unit)} \div 2 \text{ (2 selvages)} = 15 \text{ threads per selvaqe}$ .

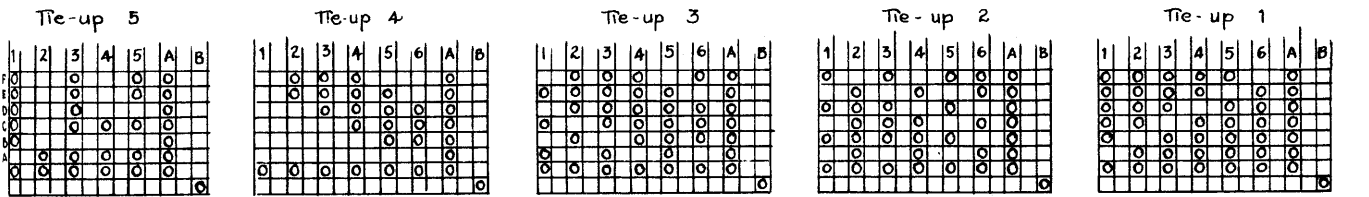
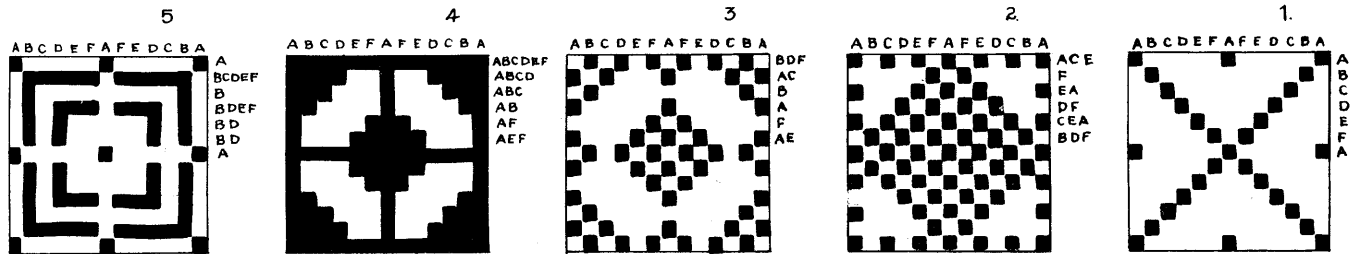
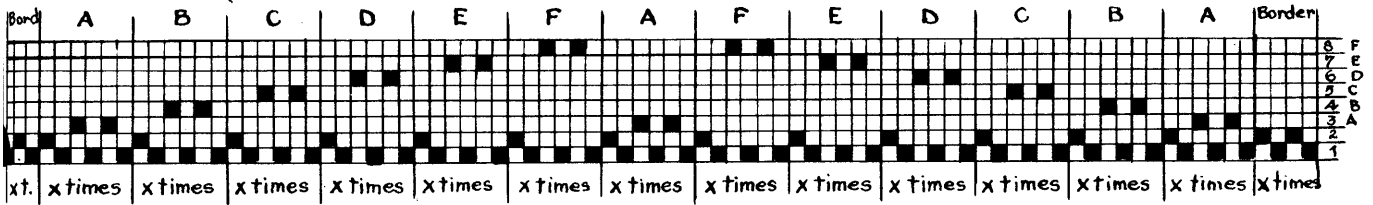
Tie-Ups: The geometric arrangements which one can make with this draft are almost limitless. They are achieved through using the pattern blocks separately or in combinations. Five design squares are suggested on the diagram and the tie-ups for each are given. Above each pattern area on the designs is shown the block letter and at the right side is given the combination of blocks which produces the particular line of weaving. The tie-ups 1 to 5 are all given for the rising shed and so arranged that the pattern harnesses tied to any particular treadle will weave the blocks in lace texture and the background in tabby. The basic tie-up is the Skeleton tie-up in which each pattern treadle is tied to harness 2 (the tie-down) plus one pattern harness. For a rising-shed loom any single treadle gives the pattern block in tabby and all the rest in lace texture. For a sinking-shed the effect is opposite.

A careful comparison of the pattern squares with the tie-ups beneath will show that pattern blocks are combined merely through tying the desired pattern harnesses to one treadle. Or one may get the same effect by using the skeleton tie-up and depressing the several desired pattern treadles simultaneously. For example, pattern 4: using the skeleton tie-up, the solid area of lace for the first row is made on treadle 1 which raises only the tie-down threads. The second pattern row which weaves blocks A, B, C, and D in lace is made by depressing the treadles for the blocks which are to weave tabby -- blocks E and F, or treadles 6 and 7 together. If this same pattern row is made on a tie-up, harnesses 2 plus 7 and 8 will be tied to treadle 2. The third pattern row weaves blocks A, B, and C as texture and D, E, and F as tabby, so one depresses treadles 5, 6, and 7 of the skeleton tie-up, or ties harnesses 2 plus 6, 7, and 8 to treadle 3. The fourth row weaves A, and B as pattern and C, D, E, and F as tabby, so depress treadles 4, 5, 6, and 7 of the skeleton tie-up or tie harnesses 2 plus 5, 6, 7, and 8 to treadle 4. Row five makes blocks A and F in lace and B, C, D, and E as tabby, so treadles 3, 4, 5, and 6 of the skeleton tie-up are depressed, or harnesses 2 plus 4, 5, 6, and 7 are tied to treadle 5. The sixth pattern row weaves A, E, and F as pattern and B, C, and D as tabby, so the skeleton treadles to use are 3, 4, and 5, and the tie-up combination is harnesses 2 plus 4, 5, and 6. The sixth row is the same as the first and the order of pattern rows is then reversed.

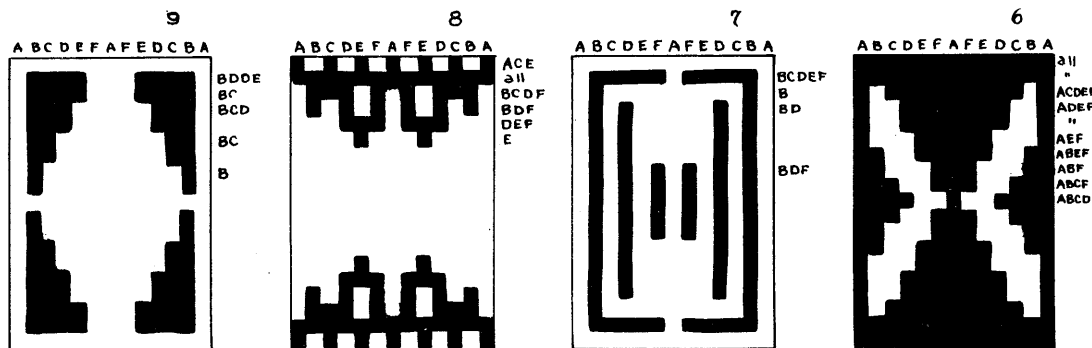
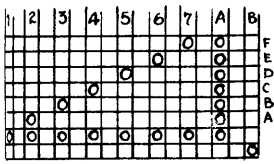
Diagrams 6, 7, 8, and 9 suggest some arrangements of the point pattern for table mats. The tie-ups are not indicated but these may be easily worked out from the block letters given.

Lace Bronson "Point"

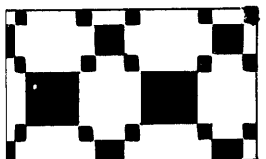
Draft A



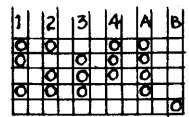
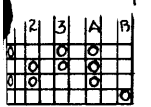
Skeleton Tie-up



Draft C

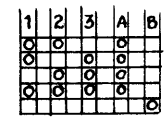


Draft C, Tie-up

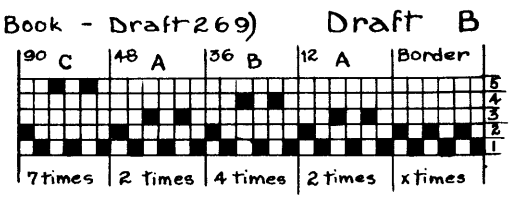


Special Tie-up

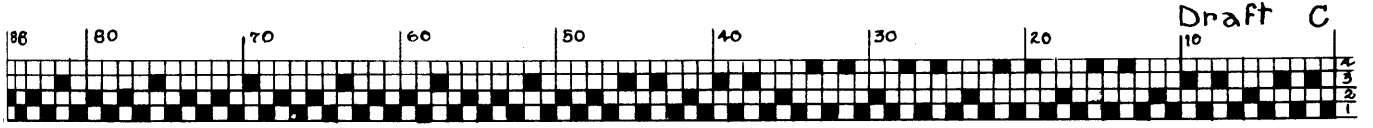
(Shuttle-Craft Book - Draft 269)



Standard Tie-up



Draft B



Draft C

Harrist Colburn Douglas

To Weave Bronson: The formula for weaving Lace Bronson patterns is simple and ridged. There are six shots to each unit just as there are six warp ends. The order is: Treadle pattern x - 1 shot

" tabby B - 1 "  
 " pattern x - 1 "  
 " tabby B - 1 "  
 " tabby A - 1 "  
 " tabby B - 1 "

, and repeat as many times as necessary to square the block or to make it the desired size. On the skeleton tie-up, to weave the pattern in tabby and the background in lace, the scheme will be:

Block, Treadle 2 - 1 shot	Block Treadle 3 - 1 shot	Block Treadle 4 - 1
A, tabby B - 1 "	B, tabby B - 1 "	C, tabby B - 1
treadle 2 - 1 "	treadle 3 - 1 "	treadle 4 - 1
tabby B - 1 "	tabby B - 1 "	tabby B - 1
tabby A - 1 "	tabby A - 1 "	tabby A - 1
tabby B - 1 "	tabby B - 1 "	tabby B - 1
repeat,	repeat,	repeat.

I recently saw a very interesting Bronson variation in an old towel owned by a Guild member, Mrs Douglas Fessenden. The draft for the three-block pattern was the 5-harness Draft 269 in the Shuttle-Craft Book, but it was woven to produce three textures: lace, tabby, and a small diaper area, instead of the usual two. There was no true tabby throughout the piece. Study of the texture made it evident that the weaver used this method because of the limitation of her counter-balanced loom with which she could not make the single-harness tie-up for tabby A. At draft B is given the draft with the standard tie-up and also the special tie-up. The selvage has been added, as has the extra tabby which the original loom could not produce. The method of weaving on the special tie-up, since tabby A was not available, was to substitute a pattern block for it. Therefore the treadling was: Block A - 1, B, 1, B, 3, B; Block B - 2, B, 2, B, 3, B; Block C - 3, B, 3, B, 4, B.

The interesting point about this distorted method of weaving is that it indicates a threading means for a four-harness weaver to make three-block Bronson patterns, through the introduction of the third texture area. To do this the unconventional shift is made in the draft rather than in the weaving so the unusual effect occurs in the warp rather than in the weft. Almost the same effect which is seen in Mrs Fessenden's towel is achieved when blocks A and B are threaded in the traditional manner, but block C is threaded on harness 2 (the tie-down harness) with the tie-downs made on harness 3. No tabby selvage is possible. The complete draft is given at C. The weaving is done in the standard way with the tie-up as given. The resulting textile is not as satisfactory as is the common Lace Bronson because it has a right and a wrong side, but the little trick is useful to four-harness weavers who wish to enlarge the designing potentialities of their work.

The address until July 25 will be: Mrs Harriet Colburn Douglas, Montana State University, Missoula, Montana. Mail sent to Basin will of course be forwarded.

*Harriet C Douglas*

# THE SHUTTLE-CRAFT GUILD

## BULLETIN



August 1947  
Volume XXIV, Number 8  
Basin, Montana

Subject:  
Two-Harness Weaves: Tabby,  
Basket Weaves, Rep Cords

In weaving, as in most things, the simplest form is the most important form. The basic weave is a simple arrangement of two sets of threads which interweave so that single threads of one set lie over and under single threads of the other set in alternating sequence. Fabrics of this type may be produced with the warp predominating, with the weft predominating, or with the warp and weft balanced. The balanced weave, the most important, is commonly called Tabby, a homely sounding name. But the word carries romance, derived, not from early American colloquial usage, but from Attabi, a quarter of Bagdad which specialized in this type.

There is nothing mystic or traditional in the common use of tabby fabrics. The reason is just plain practical; a tabby fabric is the strongest, smoothest fabric with the best general wearing qualities. The appeal of tabby to many weavers lies in the fact that it can be adapted to complex, weaver-controlled designs. That is, the pattern and design effects are determined by the weaver rather than by the loom. Also, it can be woven on a multiple-harness loom, on a hand loom with only two harnesses, or on any simple loom or warp frame which has a two-shedding mechanism such as shed sticks or one fixed or free heddle. The only problem is the raising or lowering of each alternate set of warp threads with relation to the other set, to for two compensating sheds through which weft threads can be inserted.

An examination of the three types of two-harness techniques (weft-faced, warp-faced and balanced) shows an amazing variation of textiles. No classification such as the following can hope to be complete, but it can be suggestive.

### 1. Tabby

Plain  
Color stripes  
Plaids and Tartans  
Two-color warp designs.

### 2. Grouped Warp Weaves

Basket Weave  
Unevenly grouped threads  
Skipped dent weaves  
Balanced warp and weft groups.

### 3. Textures

Textured warp thread  
Textured weft thread  
Alternating thread weights  
Combinations of thread types.

### 4. Cannale' (Weft-faced cord)

Plain warp ribs  
Uneven warp ribs  
Two-color borders and patterns.

### 5. Rep (Warp-faced cord)

Plain weft ribs  
Uneven weft ribs  
Double-faced cloth  
Two-color borders and patterns.

### 6. Tapestry (Weft-faced texture)

Locked tapestry  
Slit tapestry  
Alternate tapestry.

### 7. Pile Weaves

Ghordes and Shena knots  
Flossa and Rya  
Tufting.

### 8. Open Work Weaves

Spanish open work  
Danish open work  
Pick-up Lenos  
Dema-Desh  
Peruvian Open work.

### 9. Laid-In Weaves

Single brocade  
Double brocade  
Spots.

### 10. Pick-Up Weaves

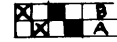
Mexican tabby pick-up  
Peruvian pick-up.

### 11. Twining

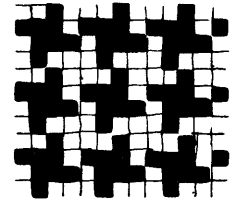
Soumak  
Chain  
Maori Twining.

**1. Tabby:** The plain tabby weave, though the simplest of all weaves in structure, demands great technical skill of the weaver. The slightest fault or irregularity in weaving is fatal to the good effect of the textile. The beat for a tabby piece must be absolutely even, as the least fluctuation produces a shadow streak. The selvages must be straight and firm and all new weft ends must be introduced with great subtlety. End and start weft threads at the edges, and cross them only in the selvage area. It is of course assumed that the warp for any tabby piece is perfect in tension.

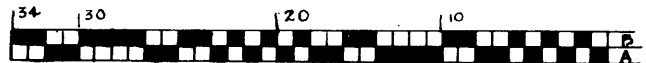
Stripes and plaids in tabby weave are free color design in which the same type of thread is used for both warp and weft. Plaids must be woven exactly as drawn in, in both color arrangement and balance.



The basic two-color draft for tabby weave is the Shepherd Check illustrated at right, which is woven as warped -- two shots of light followed by two shots of dark weft. Other designs are of the "Log Cabin" two-block arrangement type given in the May Bulletin and on page 18 of the Beginners' Manual. These color arrangements are used more effectively in warped fabrics and will be taken up under the Reps.



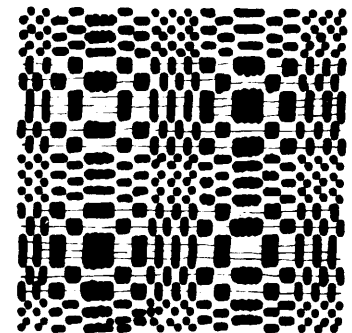
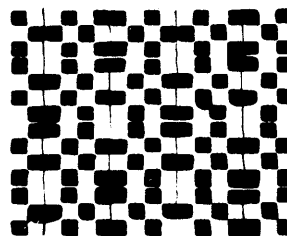
**2. Grouped-Warp Weaves:** If woven in a balanced manner the grouped warp and weft weaves are often called Basket weaves, though the true Basket weave is more complex, having interlocking threads within groups. The simplest Basket weave is produced by threading two threads on harness 1 and two on harness 2. Each thread of a pair must be threaded through a separate heddle if they are to lie parallel and untwisted, and it is wise to sley them in pairs, skipping a dent between pairs if the reed has as many dents per inch as there are warp ends. Simple Basket weaves may also be made with three, four, or more threads per group. The weaving of this kind of Basket cloth is somewhat tricky. The warp and weft must be perfectly balanced and the weft must lie flat, each shot parallel. Therefore each weft shot must be thrown separately, either by the use of two or more shuttles carrying material identical to the warp, or by using one shuttle and throwing it through the shed the correct number of times, each time carrying it around the edge warp.



Two-Thread Basket Weave



Three-Thread Basket Weave

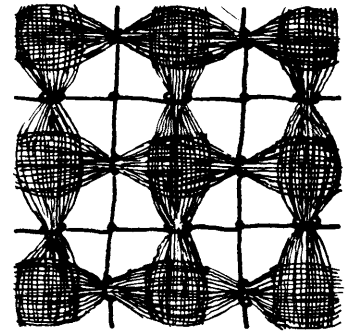


Warps may be grouped in many other interesting ways, two arrangements being illustrated above. Others are drafts 4 to 9 of the Beginners' Manual. These arrangements are most interesting if woven as drawn in, with weft like the warp, but in contrasting color. They may also be woven as plain tabby to give warp-wise texture stripes.

Another method for varying a balanced tabby fabric is to thread tabby in groups and skip dents of the reed between groups. This threading too may be woven in plain tabby to produce lengthwise texture stripes, or woven as drawn in, through control of the beat. The first method is seen in certain types of rag rugs in

which eight or ten ends are threaded through the reed in the normal manner and then about an inch of reed is skipped, though the strength of the warp is so reduced that the resulting rug is not truly satisfactory. The extreme of this method of sleying is seen in raffia and cellophane table mats in which the weft material is sufficiently strong and stiff that wide spaces may be left between narrow groups of tabby-threaded warp. Scrim, a cheap type of curtain material, has a group of warp threads followed by a skipped space, is woven to make a balanced fabric. The weakness of the textile is obvious in that there is a strong tendency, particularly when it is washed, for the threads to slide together and destroy the initial effect. However, the method can be used with some success if the material has a rough, clinging quality which holds the threads in place.

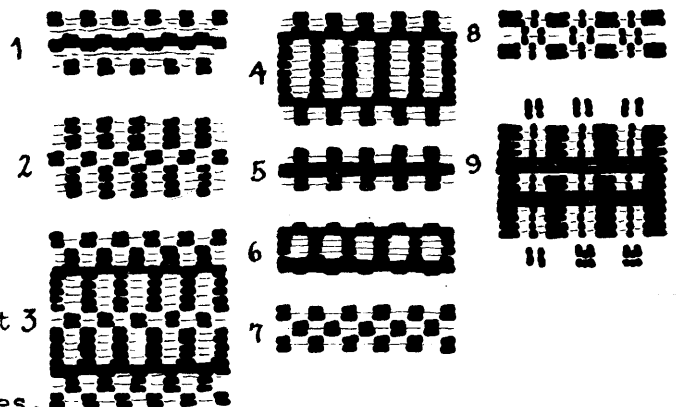
A very clever ancient Peruvian fabric of the type just mentioned is illustrated in LES TEXTILES ANCIENS DU PEROU by Raoul D'Harcourt. The warp was set in groups of seventeen ends of fine tabby alternating with a reed skip of about an inch. Seventeen shots were woven to balance. A heavy thread of contrasting color was tied around each group of weft threads between each woven square and drawn tight. A similar heavy thread was tied tightly around the edge group of warps just above the weaving and carried across the web with a tightly drawn loop around each warp group. The second seventeen weft shots were put in and each of the tied-in warp threads was carried up and around this, and the process repeated.



3. Textures: The texture emphasis in two-harness weaves is secured through using warp and weft yarns of two or more types, according to the desires of the weaver. Pure textures can be made from combining different types of yarns or by using a heavily textured material such as a nubby or shaggy yarn or any of the other novelties, over a plain warp.

4. Cannale: The Cannale' cord is a long-cord, weft-faced weave, often called weft-rep, in which the warp is completely covered. The warp is coarser than the weft and is spaced far enough apart that, with a firm beat, it is completely covered. The effect is a ribbed fabric with the ribs running the long way of the material. It is strong, and firm, and can be very handsome. Woven with wool rug yarn on a heavy warp it makes excellent rugs. Woven with fine wool over a strong cotton or linen warp it is splendid for chair seats and other small upholstery bits, for pillows and bags.

Interesting patterns may be made by using two colors. The patterns are simply two alternating block arrangements with each block only the width of one rib, but it is amazing how far the imagination can carry one in the use of light and dark threads in varying successions, on this simple shedding. In the illustration, border 1 is woven: Shed A - light, Shed B - dark, A-light, B - dark, A - light, B - light, A - dark, B - dark, A light, B - light, A - dark, B light, A - dark, B - light. Border 2 is: A - dark, B - light, repeated three times; A - dark, B - dark, A - light, B - dark, A - dark; B - light, B - dark, repeated 3 times. The others can be easily followed without directions.

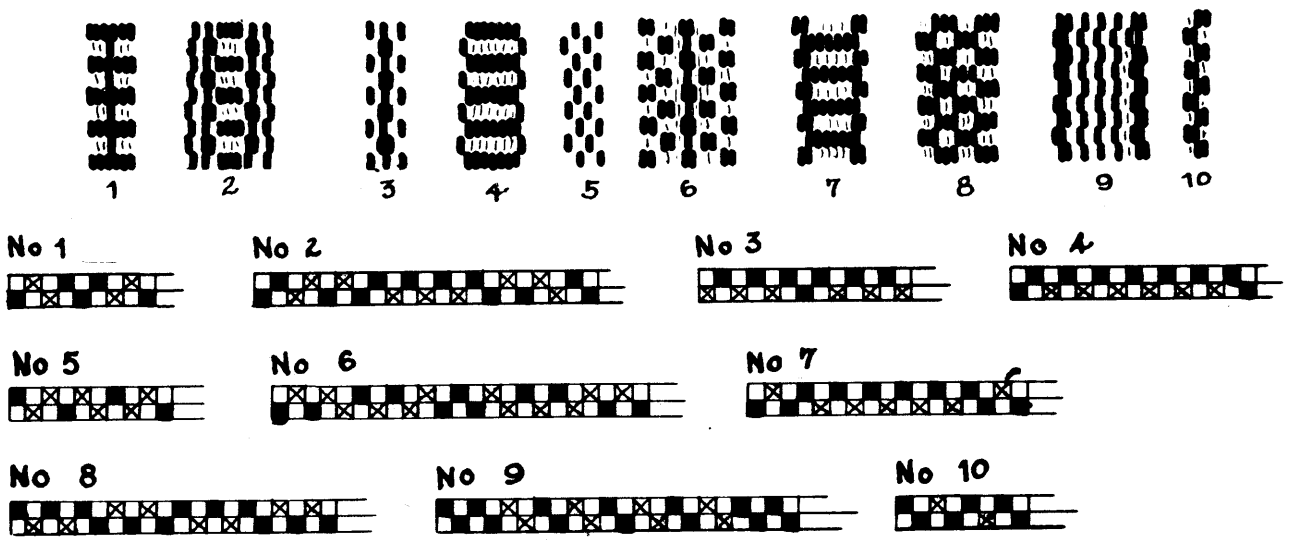


To make rugs in this technique, carpet 3 warp should be set at 12 ends to the inch and threaded and sleyed in fours, or, for greater strength, at 15 to the inch in fives. A 24/3 warp set at 30 to the inch and threaded and sleyed in fours gives a good

base warp for fine work. There are certain precautions which must be taken in weaving a weft-faced fabric. First, the beat must be very firm. If the beat will not carry the weft down for a complete warp cover, a flat stick shuttle may be inserted in the shed every few shots and pressed firmly against the weaving to force the weft together. Second, the weft must lie very loosely in the shed; since all of the take-up in this weave is in the weft, there is a tendency for the piece to narrow-in too much. Third, if two colors and shuttles are used it is important that the two weft threads twist around each other at the edges to catch in the edge warp thread.

5. Rep (Warp-faced Cord): Rep is a warp-faced, short cord fabric in which the warp completely covers the weft -- in structure merely the reverse of the long-cord rep just described. It has one advantage over the long-cord fabric as the weaving requires very little time, particularly advantageous if a long warp is to be used. Primitive fabrics woven on crude looms with difficult shedding devices, are usually warp reps because of the relatively few shed changes required. Warps should be of fine material set close in the reed. Usually it is advisable to sley through a wide-dent reed such as a four or six to the inch and to beat by inserting a flat shuttle in the shed and pressing the beater against it. The heavier the weft material, the stronger is the cord effect. An interesting double-faced material may be made by warping two colors, all of one color on the first harness and all the other on the second, then weaving with alternate shots of fine and heavy weft. This emphasizes a different color on each side. Warp-faced rugs may be made in this manner with carpet warp for the under side and wool for the top side. These may be made particularly attractive if stripes of colored wool are used. The weft may be alternating shots of carpet warp and rags. The "Log Cabin" color arrangements explained in the May Bulletin will give two-block borders or all-over patterns.

Rep borders in two colors, similar to the weft-faced borders illustrated previously, are made by threading two colors of yarn in definite patterns. Below are illustrated ten variations of these, with the drafts for producing them. These too may be used for rugs, with rag weft which is completely covered by the warp. In fine materials the reps make excellent upholstery and bags



If Guild members are interested in the two-harness weaves we can make a series of Bulletins, to cover the other techniques outlined.

*Harrist of Burr-Douglas*



# THE SHUTTLE-CRAFT GUILD

## BULLETIN



September 1947  
Volume XXIV, Number 9  
Basin, Montana

Subject:  
Color In Design  
Guild Forum

In a recent Bulletin we discussed the importance to hand weavers of the problems of design. It was pointed out that the "design" -- by which we mean the over-all plan for a project in weaving -- should include: (1) the proportions of the piece, the size and shape, with relation to the purpose of the piece, the relative proportions of borders to main feature, the size of the decorative feature in relation to the other proportions; (2) the color or colors; (3) the texture, dependant on weave and material; (4) the decorative figure or pattern -- if any.

Though -- as was pointed out -- proportion is the fundamental consideration, and though a woven piece cannot be satisfactory if the proportions are wrong, it is the color problem that gives most weavers their worst headaches. A piece that is out of proportion will not be as handsome as it should be, but if the colors are badly chosen the thing may be actively distressing -- like a bad smell or an ugly noise. This fact leads those of us who have not worked extensively in color to handle color in an extremely conservative manner, with the idea of avoiding giving offense. This is somewhat like a musician who limited himself to the playing of scales for fear of striking a discord. Safe, but not very interesting. Color is one of the most important elements in the comfort, inspiration and pleasure of our lives, even though we are not always conscious of the fact. Those who live and work in drab or unpleasantly colored surroundings are quite seriously handicapped, and we weavers who use color in a creative art should not be satisfied to be inoffensive. Art works for an effect, whether of harmony or of conflict, and should aim consciously at giving pleasure or supplying the kind of pleasurable shock that is stimulating and interesting.

Some people have a natural gift for color. I have an idea that practically all people possessed of normal color-vision -- those, I mean, who are not color-blind -- would find it easy and delightful to play with color if they allowed free expression to their reactions to color, and did not approach the thing timidly, and did not try to follow rules and regulations. There are no rules. Elaborate color-charts and color scales are, at the best, a waste of time; at the worst they are a serious hindrance. Theoretically, any color may be combined successfully with any other color -- though some combinations are difficult to make, and from a practical point of view may as well be avoided. The only law in the matter is the pleasure-pain reaction of the observer, and as this varies from year to year and from country to country, and from pattern to pattern, it is obvious that no hard-and-fast rules are possible. The color-effects we like today would have alarmed our great grand-mothers, but it seems to me desirable to tune oneself to ones time and country, in color sense as in other things, and not to live in the past.

However, if one chooses to produce "period" textiles, one should follow the appropriate color designs as well as the patterns of the period chosen. It is very distressing to see an old Colonial coverlet pattern woven in the sophisticated colors of today, just as it would be to see a florid Spanish pattern carried out in baby pink. One might think that this goes without saying, but alas! such dreadful things do happen.

Though there are no "laws" governing the combining of colors there are a number of things about color that it is useful to know and that are helpful in the troublesome matter of color design. For instance it is interesting to know

that the different colors have definite effects on the nervous system and are important in psychological values. We all feel these reactions subconsciously even when we are not consciously aware of them. A room done in a bad color-scheme will make the people who pass their time in it depressed or irritable or vaguely anxious, and a change in the color of the walls in a room in which one works may have a remarkable effect in speeding up or retarding ones effort. A recent magazine article on this subject told of the remarkable improvement in efficiency and speed of the workers in a work-shop after the ugly white walls were painted blue with accents of other colors to mark points of danger and so on. No one need have been surprised by this result.

We think of red as the fundamental color. It is the color of life itself, the color of emotion and instinctive reactions. Some reds are exciting and stimulating, while the rich, deep reds give a sense of warmth and comfort. We need a good deal of red in our surroundings. The yellows and the orange shades are the colors of gayety and cheerfulness, of social intercourse and conversation. It follows that living rooms, dining rooms, and other rooms in which people come together on the social plane are most agreeable when designed on a foundation of yellow. Most of us feel this instinctively, but it is interesting to know that there is a sound scientific basis for the feeling. The greens are restful and relaxing, sometimes sentimental and romantic. The blues stimulate mental effort and hard work, ambition, ideals. They can be cold and cruel or soft and agreeable, and are sometimes intensely irritating. Black and bleached white are too intense for comfort when used in large quantities, but are invaluable for accents.

I had the valuable opportunity to study color-reactions on a large group of insane people in a mental hospital where I was working as an occupational therapist. Insane people react to stimuli in the same way that "normal" people do, but their reactions are much more violent and are entirely free from the usual inhibitions, so they make an interesting study. We found that black and red were so exciting to our patients that we could not use these colors at all in our work, and that blues were definitely depressing -- though purple proved a very desirable color. Our people behaved best when we limited ourselves to the yellow and orange shades, with green and purple.

A fact of color-mechanics is worth keeping in mind: if in a color arrangement you use equal amounts of two exactly "opposite" colors you will not get -- as you might expect -- the maximum of contrast. Instead the two colors will kill each other and the general result will be a muddy drab. Primary blue and primary yellow are opposites, as are primary green and primary red. Also a greenish blue is the opposite of a reddish yellow and so on. If your eyes do not tell you that these combinations are distressing it might be suspected that a mild degree of color-blindness is present. Of course this does not mean that all blue-yellow and red-green color combinations are bad. It does mean, however, "approach with caution."

It is far easier to make a good color combination of three or more colors than of two only. Also, if many colors are used and all the colors are clean, vivid shades, they may be put together in any way one finds convenient and the result will be good. However to introduce a single dull shade is to invite trouble. And it is here that the weaver has a special color problem. In most of our work the colors do not stand sharply and clearly by themselves but interweave in various ways -- depending on the weave-construction of the fabric -- that are entirely unpredictable, so that to find out whether or not a certain color combination will be effective for a particular weave and pattern it is necessary to "try it and see." For instance, in a crackle-weave pattern done in three colors in the Italian manner one has the three chief colors and also four half-tone shades, which may or may not be agreeable in themselves and in combination with the main color.

Some colors are extremely ugly in themselves and should never be used in large, unrelieved quantities. But many of these colors are extremely valuable in color combinations. To me one of the ugliest colors in the world is a cold, bluish pink, -- but exactly this shade is used as an accent in many of the gorgeous Chinese color-designs with wonderful effect. There is a harsh, intense blue that cuts like a knife, and a hot, reddish blue that is not purple. These seem to me among the ugliest colors in the world, but both are sometimes very valuable as accents to give life to an otherwise namby-pamby color-effect.

The same is true of a heavy mustardy yellow and a biting cerise. There is a jaundiced green -- not quite "olive" -- that gives sensitive people a feeling of nausea. In a general way all dirty, muddy colors are depressing, and I am convinced that much of the nerve-tension of our ex-service men is due to the blood-curdling olive-drab of army uniforms and accoutrements. The blue of the navy is certainly far better from the psychological point of view. The men coming out of the army are color-starved, which may account for the somewhat wild shirts and ties one sees all about in these days. An entirely healthy reaction. So give your ex-service man a riot of color, avoiding the yellow-greens like the plague.

In a color-combination there should be differences of "value" as well as differences in color. That is to say, some colors should be darker than others. As a rule one color should dominate and any other colors used should be subordinate. The dominating color may be darker than the other colors, but this is not necessarily so. In a vivid combination of many bright colors all may be similar in value, with one strong, dark color used as an accent to hold the effect together and give it contrast.

The most important consideration in making a color combination is the relative proportions of the colors used. If only two colors are combined it is desirable to have a good deal more of one color than of the other. As stated above, theoretically, any two colors may be used together, and success or failure depends in this case altogether on the proportions. This is why a color combination that may be perfect in one pattern may be very distressing for another in which the relative proportions are different. This is, of course, a truism -- but many people will not believe it. I remember one of my associates when I was an "aide" at Lettman hospital refused to believe it. So I invited her to select any three colors from my collection -- the ones she thought most impossible together. She did so, and I set up a piece of card-weaving in these colors and had one of the patients weave it. The result pleased her so much that she purchased the piece and wore it as a girdle with great satisfaction.

As mentioned above, some people have a natural color sense and have no trouble in combining colors. I think this special talent depends chiefly on a lack of color-inhibitions, and this can be cultivated. Learn to play with color. In my weaving room I always keep in view a mass of skeins and cops of material in every possible color, and I change them about from time to time to suit my mood or the work I am doing. I have also found that a peculiarity of my own nervous system leads me to put too much accent on the blues, so to correct this I work in a bright-colored smock -- red, yellow or orange. Do not try to make a color design simply by laying a skein of one color beside a skein of another. Remember the vital importance of proportion and of the secondary tones resulting from interweaving. Before embarking on an important project make samples and try various color combinations in the weave and pattern you expect to use. Make the samples large enough to mean something, and pin them up on the wall and live with them a few days before ordering a quantity of material. One should, I think, keep on hand at all times a collection of materials in a great variety of colors -- to play with and for experiment.

A dark color and a lighter shade of exactly the same color can usually be combined agreeably, but pink and red do cruel things to each other and when used in the same color-design it is usually advisable to use one or two additional colors. Almost any yellow can be combined with almost any other yellow -- though there is an ugly "eggy" yellow that is very difficult to combine with anything. The yellows and greens are usually happy together, but the yellows and reds often need a third color to bring them into accord. A combination of deep plum-color, or one of the egg-plant shades with a brilliant red and a soft yellow may be very beautiful. For instance in a crackle-weave pattern, woven in the Italian manner, with the dark color for the pattern and the other two colors alternating in the background. The greens do not combine as easily as the yellows, but many green combinations are very nice indeed. The reds either fight bitterly when put together or sing a very gorgeous harmony. The most difficult are the blues. Almost any two blues quarrel, except a dark blue and a lighter shade of the same blue.

Of the colors ordinarily used for backgrounds, bleached white is trying and rather "stary" except for very light, high-keyed effects. The off-whites,-- "natural", ivory, cream, oyster-color, linen-color or ecru are usually more agreeable when a light background is desired. A golden tan makes a good background for darker effects, and a black background is sometimes very handsome for rich red and purple color-schemes. The greys are difficult. A cold grey is one of the most depressing colors in the world and when used as a background for an effect in blues the result is extremely chilling. A soft "dove" grey is agreeable with yellows and peach shades. The muddy browns are very distressing, though a rich purplish brown is handsome with the yellow and gold shades.

None of the above suggestions should, however, be taken as hard-and-fast rules. They are intended merely as helpful hints to those who are finding the color-problem difficult. The only safe rule is to "try it and see." If, when a piece comes off the loom, one discovers with distress that the effect is not what one hoped, there is still a way to save the day. Try top-dying with a light tint that will bring warring colors together into harmony. Some of the effects obtained this way are very nice indeed. The main thing is to conquer all fear of color and to use plenty of it. To be sure, it can back-fire in a very disconcerting manner, but that fact simply makes color-designing more interesting

- - - - -

As I have had no word in the Bulletin since my return from Canada I wish to say something about the weaving "meet" at the University of British Columbia, at Vancouver. I always enjoy going to Vancouver, and if everyone else enjoyed the affair as much as I did, it was a success. The arrangements were in charge of Miss Jean Travis of the University staff, and our long-time Guild member, Mrs. Helen Ellis of Vancouver. We had plenty of looms, plenty of space, plenty of light and plenty of good material. Also, for those who wished to stay out at the University rather than in town comfortable quarters and adequate board was provided. The group was an interesting and enthusiastic one. In fact we rarely stopped work before midnight, and even so the time seemed all too short. Many of those who participated came from the United States -- some from as far away as southern California. It is planned to hold the affair again next summer, at a date not yet definitely arranged.

- - - - -

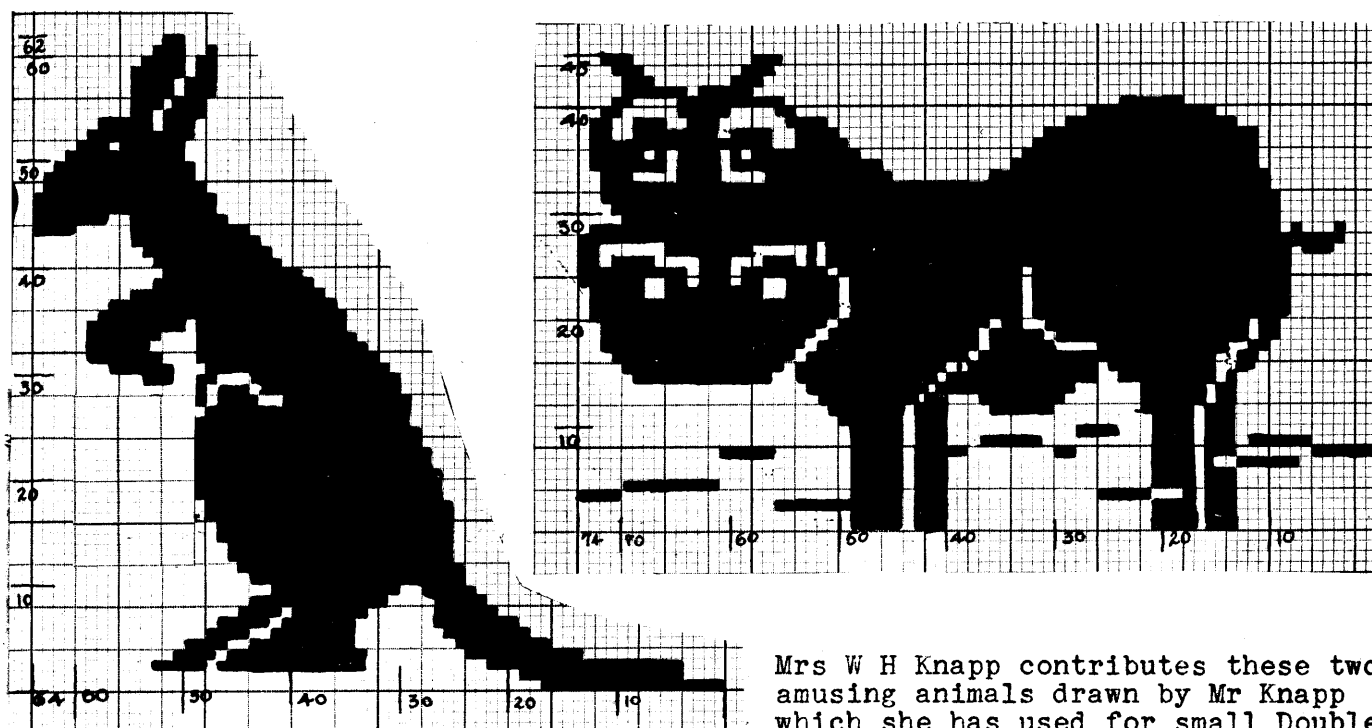
*May M. Atwater*

So many inquiries have come in about securing Bernat Fabri yarn for weaving that we feel it is time to do something about the situation. The Bernat company sells now only in wholesale lots, which leaves the average handweaver without this highly desirable weaving wool. We have therefore been negotiating with the Bernat company to make Fabri available to Guild members through us. If you wish Fabri for your fall weaving send in your orders to us now (with payment in advance) and we shall gauge our plans accordingly. Fabri is a fine, lustrous, 2-ply, moth resistant yarn which comes in 2-ounce skeins of about 600 yards each. The colors we suggest are the tartan shades: lacquer red, sea moss green, tartan blue and canary yellow; three browns: beige mauve, cocoa and dark brown; baby pink and blue, black and white; also purple, silver pine, jade, carmine (dark red), colonial blue, Sahara gold, Kelly green and navy blue. The basic price to the public will be 65¢ per skein plus postage. To Guild members it will be 60¢ per skein, or for orders of two pounds or more (16 skeins) 55¢, and we shall pay the postage. If you are interested in this yarn we shall devote part of the October Christmas gift Bulletin to neckties and the beautiful lacy scarves we made at our Missoula weaving session, for which we have found no other suitable yarn. With sufficient demand we can increase the color range and supply Guild members with color cards.

Address correspondence to:  
Mrs Harriet C Douglas  
Shuttle-Craft Guild  
Basin, Montana

*Harriet C Douglas*

THE SHUTTLE-CRAFT GUILD FORUM  
Number Two



Mrs W H Knapp contributes these two amusing animals drawn by Mr Knapp which she has used for small Double Weave panels.

Mr Charles Neal whose hobby is collecting a "library on handweaving books in addition to books on a great many items in related, archaeological, technical, etc. fields," contributes the following names of foreign booksellers with whom he deals: "B T Batsford, 15 N Audley St, London, W 1 (specialty of arts and crafts - publishers and second-hand); John Tiranti, 13 Maple St, London, W 1 (just received special textile list - mostly embroidery and tapestry and expensive); Bernard Quaritch, 11 Grafton St, London W 1; Fritzes Hovbokhandel, Fredsgaten 2, Stockholm; Thulins Antikvariat, Humlegardsgatan 15, Stockholm; Brunkebergs Antikvariat, Malmskillnadsgatan 9, Stockholm; Bjorck and Borjesson, Drottninggatan 62, Stockholm (this seems to be the largest and they are perfectly charming people; ask for their catalog #375 - Art Books)." As I have not dealt with any of these firms I cannot take any personal responsibility.

Mrs E V Miller writes, "My husband has made a spool rack which I am finding extremely useful as I can have an unlimited number of spools which take up little room, and there was no cost. The outside wooden frame, measuring  $19\frac{1}{2}$  inches wide and 23 inches high, is divided into 5 upright sections and takes 15 rods. For rods use coat hangers, straightened, with one end of each bent at right angle to keep them from slipping out. Empty camera spools  $2\frac{7}{8}$  inch width with wood centers (drilled out to fit loosely over the rod) make the warp spools. The camera shops are very pleased to give you the spools as they have no further use for them, although you will have to sort them out to select the size and the wood-center type you want." Note: Empty camera spools, as many weavers know, make excellent bobbins.

A number of local Guilds have written to me wishing contact with other Guilds for the purpose of mutually widening their handweaving experiences. It has been suggested that an exchange of Year Books or Annual Programs would be useful. I should be glad to serve as a clearing house for interested Guilds, in this exchange. Now that the time for fall organization has come why not have our Guild secretary send in some information about your organization and what you are doing? The Extension Service of the U S Dept of Agriculture is trying to compile a directory of all handweaving organizations in the country so I would send any information on to them. Such a directory would be very useful to weavers.

# THE SHUTTLE-CRAFT GUILD

## BULLETIN



October 1947  
Volume XXIV, Number 10  
Basin, Montana

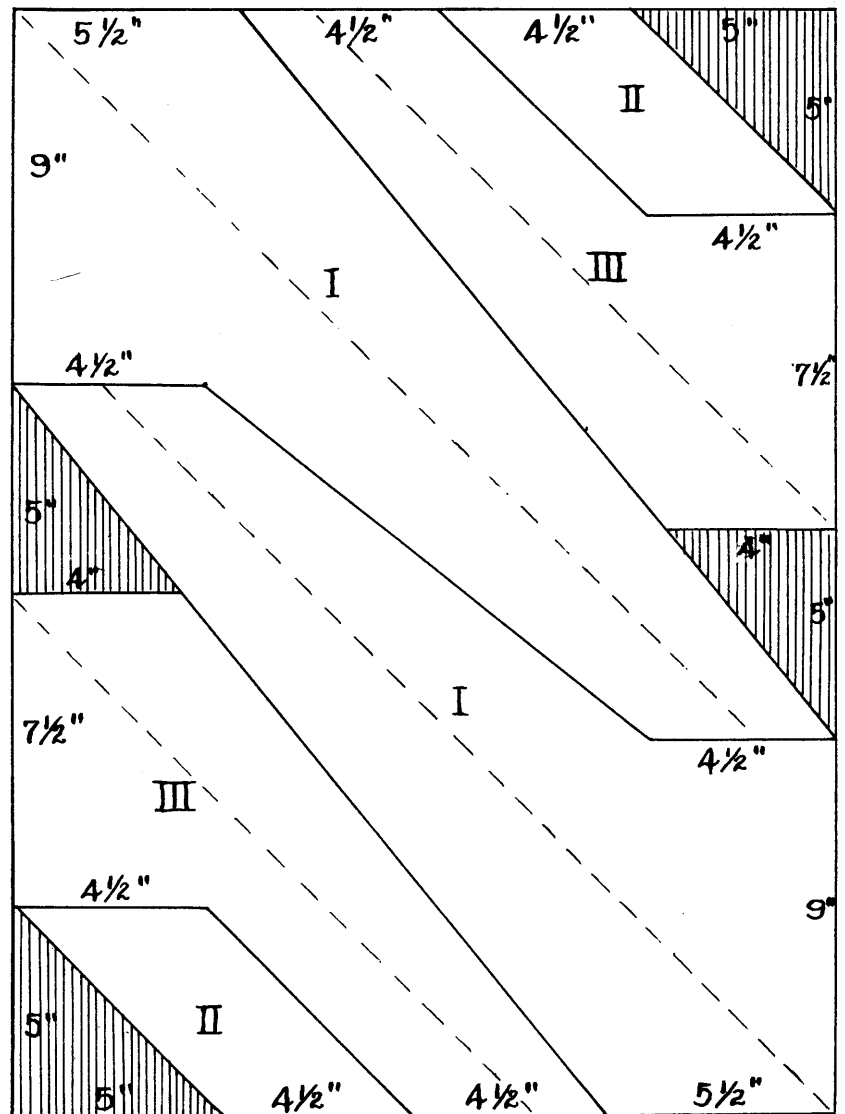
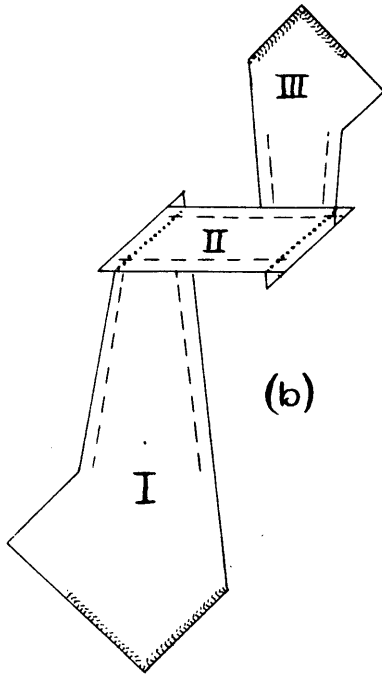
Subject:  
Christmas Gifts - Fabri Yarn  
Neckties, Leno Scarves

October is the month for thinking of small handwoven articles which may be used for Christmas gifts. And October this year brings back to Guild members Bernat's Fabri yarn -- a long-desired material of many uses. During the period when suitable wool yarns were unavailable, the men have had to be pretty much neglected on our handweaving lists; but Fabri makes an ideal necktie material, so this can again be a men's Christmas. Before the war, it was my custom to put on my loom each fall a ten-yard necktie warp, and after all these years I still constantly see among my family and friends these six, seven, eight year old neckties. Continuously I am accosted with, "When are you going to make neckties again? I've never had a necktie which ties so well. I've been wearing this for seven years and it's still my favorite necktie." Men have a real appreciation of good fabrics and an interest in handweaving, and statements such as these prove the lasting value of a well designed, handwoven gift. And for women this Year -- soft, filmy scarves for which we have found no other suitable yarn than Fabri.

**NECKTIES:** I am giving here the necktie pattern which I have found most satisfactory. The necktie is made in three pieces: the two ends and a small inset which lies under the collar. Two neckties may be cut, with a minimum of waste, from one piece of material twenty inches wide and twenty-seven inches long. The actual dimensions for cutting are  $19\frac{1}{2}$  by  $26\frac{1}{2}$  inches, but 20 by 27 allows a half inch for take-up. The pattern on the next page is drawn to scale -- one inch of the pattern being equal to four inches on the material. This should be enlarged and carefully drawn from the dimensions given along the edges, on heavy wrapping paper, and the pattern then pinned on the finished material for cutting in the usual manner. The secret of success in making the necktie lies in cutting the pieces so that the length of the tie is on an exact bias, as shown by the dashed lines through the centers of the pieces. And the ends which are sewed together must be exactly straight, along a weft thread.

To weave the material, prepare a warp of 400 ends of Fabri. Set this at 20 ends to the inch, 20 inches wide. Thread to weave tabby. This may be done on two harnesses: 1, 2, 1, 2, etc, or it may be to twill: 1, 2, 3, 4, repeated. The weaving is all done in tabby and the pattern effect is achieved through color. The Scotch Tartans make beautiful and popular neckties. A number of Tartan arrangements are given in the Recipe Book: Series IV, Numbers 6, 7, 8, 17; and in the Bulletins for August 1940 and March 1946. The Tartans are woven exactly as drawn in as to color and balance. If one wishes a little more freedom in making several different kinds of neckties, one may create a good stripe arrangement in about three colors and weave it as drawn in to make plaid, or with a plain color to make stripes. Any one of the colors used in the warp may be used for weft, or the weaving may be done with an additional color. Wide stripes, an inch to an inch and a half, in three colors or harmonizing shades, are popular. Another system is to thread a plain warp in a rather neutral color, cocoa for instance, and make the stripes with the weft. This allows the greatest freedom in making many different necktie designs on the same warp. One of my most popular neckties was a plain one on a cocoa warp, woven with alternating shots of lacquer red and dark brown. If desired, small patterns may be introduced in the method described in paragraph 4 of the August Bulletin, but the weave should always be balanced in a perfect tabby fabric rather than weft-faced.

The neckties are simple to make, and require no lining. Diagram (a) shows two neckties cut from a 20 by 27 inch piece of cloth. Stitch the three pieces of one necktie together as shown on diagram (b) by the dotted line.



(a) Necktie Pattern - 20 by 27"

Machine stitching is most satisfactory for this. Then press the seams flat and press the necktie under a damp cloth. Sew the two edges together lengthwise as indicated by the dashes, with a

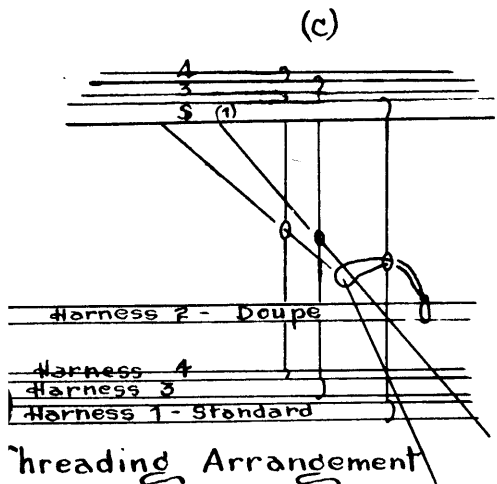
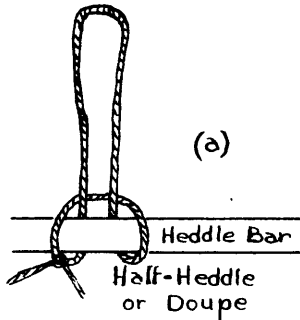
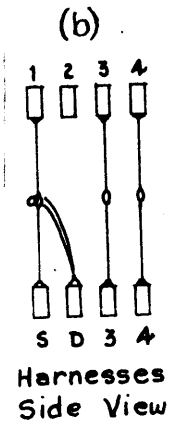
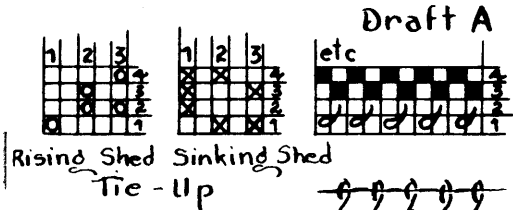
loose, running stitch. Press this seam flat, being careful not to crease the tie. Then turn the tie right side out and finish the ends by cutting off the selvages, fringing for about a quarter of an inch and whipping very carefully. For greater neatness I whip one fourth inch up from the edges before I fringe, taking my needle over two threads and up two. Press carefully under a damp cloth, on a well padded board. Tack the triangular pieces under the opposite flap to add body to the ends.

**SCARVES:** Lacy leno scarves of white Fabri were the most popular article made at our Missoula summer session. We wove the scarves 14 inches wide and 42 inches long, with about an inch and a half of fringe at each end. The warp for these was set at 15 threads to the inch. We used the 8-harness draft which is repeated at Draft B from a previous Bulletin, and did the weaving on a Missouri table loom which we found very satisfactory for leno. Leno is best produced on a jack-type loom but it can also be done on a counter-balanced loom which makes a wide shed.

Leno is a weave which twists pairs of warp threads together between weft shots producing marquisette. Since the twist separates the weft shots and holds them in

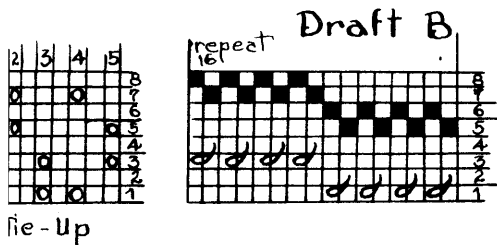
place effectively, it makes a lacy, open-work fabric. To produce the twist in the warp it is necessary to thread the warp through two sets of heddles, the basic pattern being produced on the back two harnesses of a four-harness loom, and the twist being made by the second threading on the front two harnesses. On a four-harness loom the first threading is to tabby on the back two harnesses, as shown at Draft A. Harness 1 is called the Standard and no warp threads are taken through it. Harness 2 is called the Doupe harness and for the regular heddles

on it are substituted half-heddles of doupes, made of string. Make the doupes of carpet warp or of a heavy linen cord. They must be measured by looping a length of cord over the bottom heddle bar of harness 2, as in diagram (a), long enough to extend just through the eye of a Standard heddle on harness 1, as in diagram (b). Measure the first one carefully for length, then drive two nails into a board at exactly the distance required and tie short ends of cord around them with square knots. Half as many doupes are required as there are warp ends, or, for a scarf warp of 210 ends, 105 doupes.



The method of threading is shown at diagram (c). First thread the entire warp to tabby on the back two harnesses. Tie the second, or doupe, harness to hang a couple of inches above the other harnesses. Fasten the doupes to the lower heddle bar of this harness. Pull the loop of the first doupe through the eye of the first heddle on harness 1. Take the first thread on harness 3 and cross it over the loop. Thread the first thread on harness 4 through the loop. Draw both threads through the same dent of the reed. Continue thus, threading the warp ends from harness 4 through the loops of the doupes which have been carried through Standard heddles, and the threads from harness 3 over the loops, between the fourth harness heddle and the Standard heddle. If a 15-dent reed is used, skip a dent of the reed between each pair of warp ends.

In making the tie-up for Draft A the tabby would normally be made by raising harnesses 3 and 4 separately. However, since the warp threads of harness 4 are carried through the doupes it is necessary to tie harness 2 to the treadle with harness 4, to raise the doupes also. Therefore the tabbys are 3 (treadle 2) and 2-4 (treadle 3); or, for a counter-balanced loom, 1-2-4 and 1-3. The leno twist is made on treadle 1 by raising the Standard, or harness 1, alone; or by lowering harnesses 2, 3 and 4 of a counter-balanced loom. The tie-up to the second harness in this case is merely a corrective tie and should be made more loosely than the other ties, by weighting the harness heavily.



To weave Draft A, make plain tabby by treadling 2 and 3 alternately. Weave leno on treadles 1 and 3 alternately. Treadle 3 must always precede and follow treadle 1. In weaving a scarf it is well to make a border at each end by weaving tabby combined with single shots on the leno



treadle. The body of the scarf is most effective when woven simply, either all leno on treadles 1 and 3, or stripes of leno and tabby treadled 3,2,3,1, repeated.

Draft B with two pattern blocks gives a more interesting leno arrangement. Harness 1 is the Standard and harness 2 the doupe for block one; harness 3 is the Standard and harness 4 the doupe for block two. The tie-up is made to weave either block in leno separately or to weave them both together. To tabby, raise harnesses 5 and 7 together, and 6 and 8 together; but here again, since the threads of harnesses 6 and 8 are drawn through the doupes, it is necessary to raise the doupe harnesses too, so the complete tabby tie-up is 2-4-6-8 and 5-7 (treadles 1 and 2). Weave the first block by raising harnesses 1 and 7 together (treadle 4) and the second block by raising harnesses 3 and 5 together (treadle 5). These, when woven alternately with tabby A (treadle 1) make alternate squares of leno and tabby. To leno all the way across, raise both of the Standard harnesses simultaneously (treadle 3). Always treadle 1 before and after the leno treadles (3, 4 and 5). Many pleasing arrangements may be made of these two blocks but once again the simplest is the most effective for the body of a scarf; treadle 1, 4, 1, 5, etc; or 1, 4, 1, 4, 1, 5, 1, 5 and repeat. Borders may be made in many ways by using plain tabby combined with the complete leno on treadle 3, and the two blocks on 4 and 5. It would be valuable to put on an extra half yard or yard of warp for experimentation and a sample.

A few hints are important in weaving Leno. First, the warp must be stretched very tightly for weaving. The twisting of the warp puts a strain on the loom so only a strong loom should be used, and the strain on the harness cords may necessitate tightening of the knots occasionally. The leno shed is very narrow so the weft should be wound on a stick shuttle rather than on a bobbin for a throw shuttle. Sometimes the pairs of threads do not separate easily into the leno shed but this can usually be remedied by running the back of the hand along the warp in front of the heddles. Or dampening the warp in front of the harnesses makes the separation easier. When weaving plain tabby the doupes occasionally become entangled with the warp threads; to straighten them merely raise harness 1 alone.

- - - - -

This month, the birthday month of the Guild, we are returning to the introductory membership special whereby new Guild members may purchase the Recipe Book with their associate memberships for \$7.50 (plus 35¢ postage and mailing fee). This makes the initial associate membership fee, with the Bulletin for one year and the Recipe Book, \$12.50 (plus 35¢). Introductory associate membership with the Bulletin for one year and the Beginner's Handweaving Manual is \$6.00.

- - - - -

Bernat's Fabri yarn (2-ounce skeins, about 600 yards) is now available through the Guild in the following colors: the tartan colors - lacquer red, sea moss green tartan blue and canary yellow; beige mauve, cocoa and dark brown; black, white, baby pink and baby blue; purple, silver pine, jade, carmine (dark red), colonial blue, Sahara gold, Kelly green and navy blue. Prices: per 2-ounce skein, 65¢ or \$5.20 per pound, plus postage. For Guild members we pay postage and make the special price of 60¢ per skein or, in lots of 2 or more pounds, 55¢ per skein or \$4.40 per pound. Address orders and all correspondence to Mrs Harriet C Douglas, The Shuttle-Craft Guild, Basin, Montana. Orders must be accompanied by advance payment.

*Harriet C. Douglas*

# THE SHUTTLE-CRAFT GUILD

## BULLETIN



November 1947  
Volume XXIV, Number 11  
Basin, Montana

Subject:  
Pattern in Design

Many weavers find the problems of pattern design more troublesome than even the problems of color and of texture. A poorly chosen or poorly arranged pattern may ruin an otherwise excellent piece of work, and though good taste and a natural eye for proportion may preserve one from the worst errors, the weaver with some training in pattern design has a great advantage over those who have not. In my opinion anyone who goes in for weaving at all seriously should take instruction in design.

The alternative, of course, is to use patterns prepared by others, -- and there is nothing against this practise except that it is rather more interesting to "make ones own." We do not ask of a musician that he play only his own compositions, and never play the same composition twice. Fortunately -- or the "music" that comes in over the radio would be even more painful than it is at present. "Originality", as most people understand it, seems to me a rather over-rated quality. To do a thing that has not been done before -- as far as one knows -- may be considered "original," but also it may be merely silly, as the thing is not worth doing. For instance, to interweave cockle-burrs in the fabric of a couch pillow would be at least unusual, but the person who put his head upon the creation or who inadvertently sat upon it might call it by a less flattering name. "Originality" is like blue eyes or a snub nose, -- you have it or you haven't and there's nothing much you can do about it. If you have it it will come out in your work whether you will or not, and if you try to force it the result will simply be queerness or pure nonsense.

Through the Bulletin and the Guild RECIPE BOOK we have for years given weavers patterns that if correctly used will produce good results. In fact that has been our chief service to the craft; and has, I believe, been useful to many. We do not weave the old patterns simply because they are old and have the charm of tradition, but also because they have been found beautiful by generations of craftsmen and are still beautiful today, like a folk-song or a Beethoven symphony.

It is true, however, that we are living in the early days of a new art-style, and that the classic patterns are not always suitable for the decoration of our modern life. When I went to the school of design, many years ago, we were still in the tag-end of the pseudo-classic, decayed Renaissance period -- a painful time. Even then there were signs of revolt. Louis Sullivan in this country and a group of designers in Europe were experimenting with new forms. But many of us are still afraid of "modernistic" art. To be sure, much of the new work is amazingly hideous, and much modern painting and modern poetry seems to me merely bizarre, insane or silly, but modern architecture with its stepped back buildings, its functional simplicity, and hard uncompromising lines, is magnificent. And so, I think, is much modern design. The characteristics of the new art in design are economy and vigor in the use of decorative material. Fussiness and an overcrowding of ornament are definitely "vieux jeu." Also very wide variations in proportion -- the use of extremely large, plain figures in combination with very fine detail. But the most striking difference between the old and the new is the change in rhythm. In the old style figures repeated symmetrically from centers, giving a static effect. There is nothing static about patterns in the new style. But they do not march simply in one direction, like a twill. They have a subtlety of motion that is anything but simple. Naturalistic forms if used are boldly stylized. One can find similarities between the new style of design and the arts of ancient Egypt and of pre-historic Peru -- little or nothing that derives from ancient Greece or Rome, or medieval Europe. So to be of our own times, artistically speaking, we must look for inspiration to the far distant past.

And so, for illustration, I have selected one of the most ancient decorative motifs known to art. Authorities state that it appears in the carved stone of ruins dating from fifteen thousand B. C.. How much older than that it may be, who can say. Like many decorative figures, this had originally a symbolic meaning, translated as "Earth and Sky" or the Universe. A fundamental concept. But like most symbols it has long ago lost its mystic meaning and has been used simply for its pleasing effect in the native arts of all the Americas from Labrador to Terra del Fuego.

On the opposite page I have shown some of the thousands of variations in which this figure appears. Some of these variations are from ancient Peruvian fabrics, some are from Central American and Mexican sources, some from the artifacts of our North American Indians. One finds the figure repeated again and again -- woven into textiles, painted on pottery jars, carved in ivory, traced in gold and silver, cut in stone. And now we can use it again if we like, either in one or another of the ancient forms or in a modernistic arrangement of our own.

On the accompanying diagram I have shown four all-over versions of the pattern that may be woven on ten harnesses in the summer-and-winter weave. In the draft I have indicated a series of two-unit blocks, but of course the pattern may be made much larger, with any desired number of units in each block. In the ancient Peruvian textiles these patterns appear frequently -- sometimes very large with each figure composed of many small figures. In a piece illustrated in the fine d'Harcourt book the figure is in tabby against a lace-weave background. Many times the figures contain secondary figures -- light on the dark part of the pattern, dark on the light part. One of these patterns, with a cat-figure, is given in the Recipe Book. Sometimes instead of a cat there is a bird, or a fish.

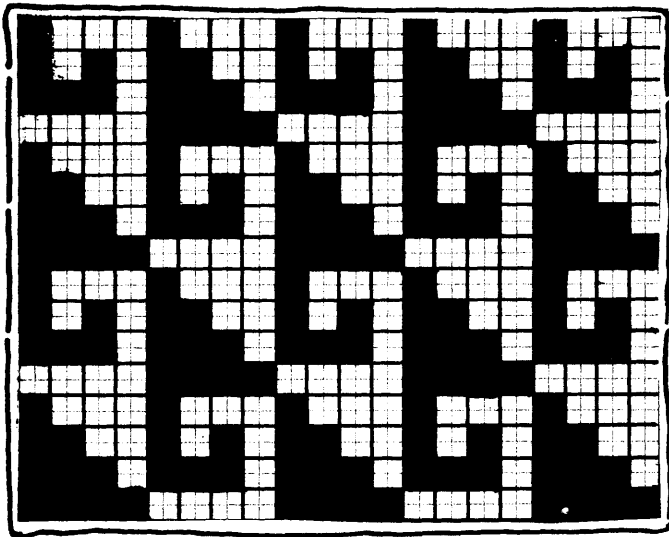
Any of the patterns illustrated may be used in a variety of ways -- for tufted rugs, or rugs by the two-warp technique, for pieces in double weaving, for linens in the Spanish open-work weave, and so on. I have recently devised a simple pick-up technique well suited to this type of design. Spawc does not permit giving the directions in this Bulletin, but it will appear in next month's issue. It is simple and effective, and much more rapid than double weaving. The resulting fabric has the structure of summer-and-winter weave -- either plain or in the "polychrome" effect.

Few people need to be persuaded of the importance of pattern, though a few individuals appear to be "pattern-blind" -- in the same way that some are color-blind -- and others are afraid of pattern, and perhaps with good reason as a poorly chosen or arranged pattern may be very distressing. However, pattern-blindness is, I believe, curable -- though color-blindness is not. The easiest way to acquire pattern-consciousness is to study books of ornament of which any library contains a number. The student should make a habit of tracing any designs that make an appeal, not limiting himself to such as appear weaveable. This takes time and is a bit of real study, but it is rewarding.

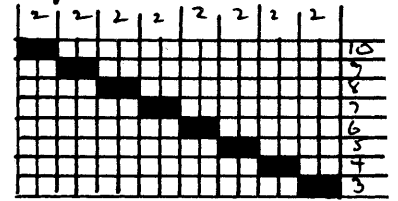
The relation of pattern design to the overall proportions of a piece, and to the purpose of the piece, are very important. In a general way, a large figure may be used to advantage for a small piece or for a single unit such as a small rug, a bag, a table piece or the like. For very large pieces a small figure is advisable or the effect will be unpleasantly "patterny." However large figures if produced in a "low" color combination in which all colors are fairly close in "value" may be pleasant in large hangings though the effect would be shocking if worked out in a strong color contrast.

The relation of color scheme to pattern is also very important. If several colors are used in the effect they must be so arranged as not to break up the lines of the pattern. Patterns of the Colonial type are handsomest, in my opinion, when woven in a single color. The introduction of a second pattern color produces a cross-wise striped effect that distorts the lines of the design. This stripy effect may be somewhat corrected as follows: If you use two pattern colors, as red and blue, use a tabby in the same two colors, weaving the red tabby with the blue figures and the blue tabby with the red figures. This equalizes the tone of the background. Crackle weave patterns may be woven in three colors, with very

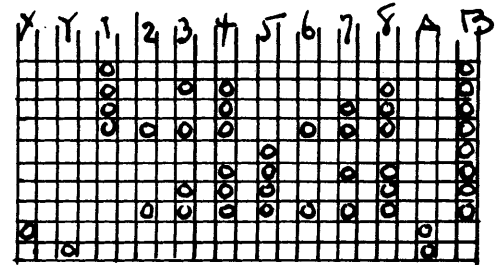
(a) Bulletin, November, 1947



Threading  
short draft

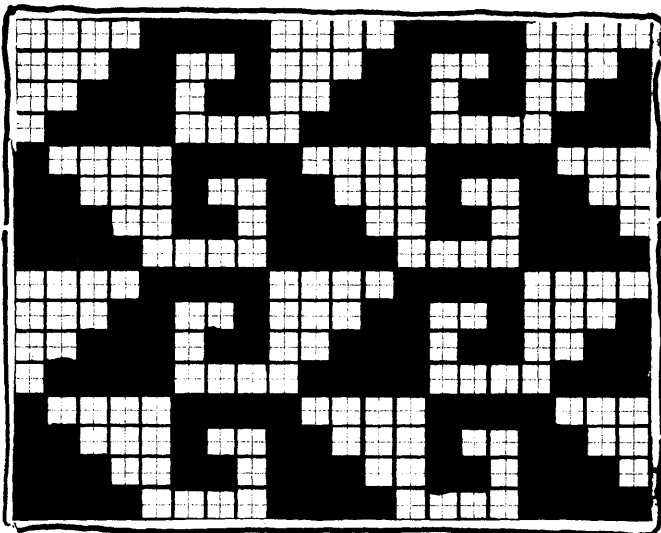


tie-up  
(a)  
rising shed

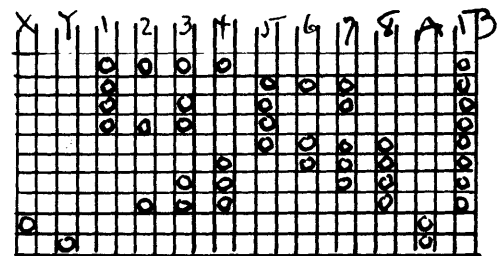


(Note: treadles 2 and 6 are alike — also treadles 4 and 8 — both are included for clearness, but the tie-up may be made to ten treadles.)

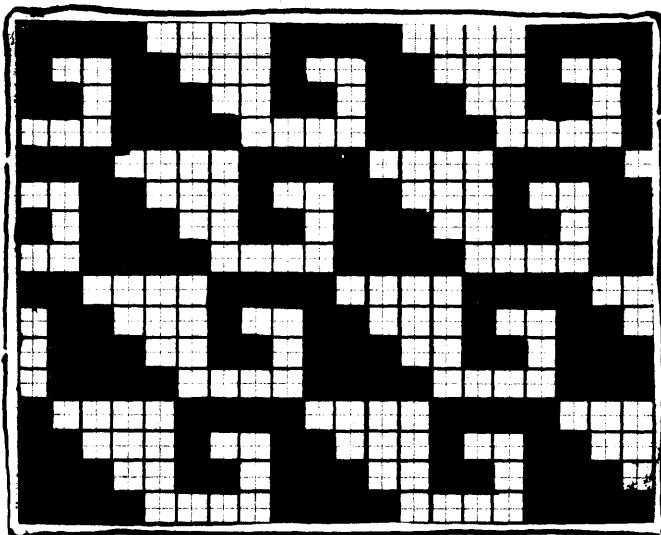
(b)



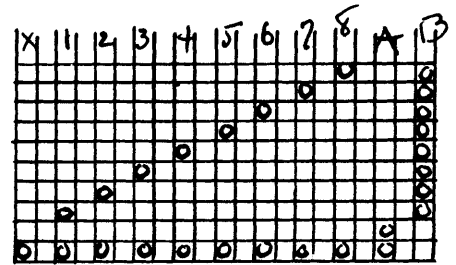
tie-up  
(b)  
(d)



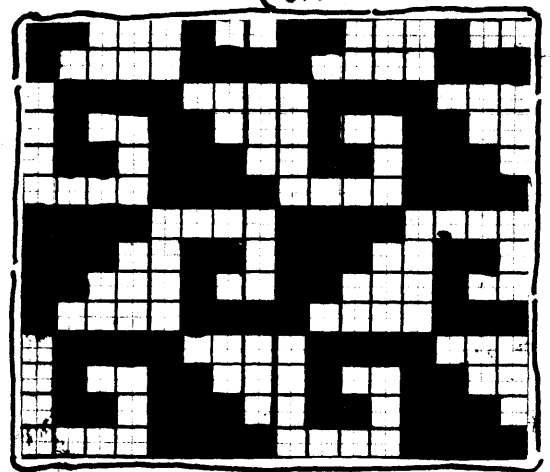
(c)



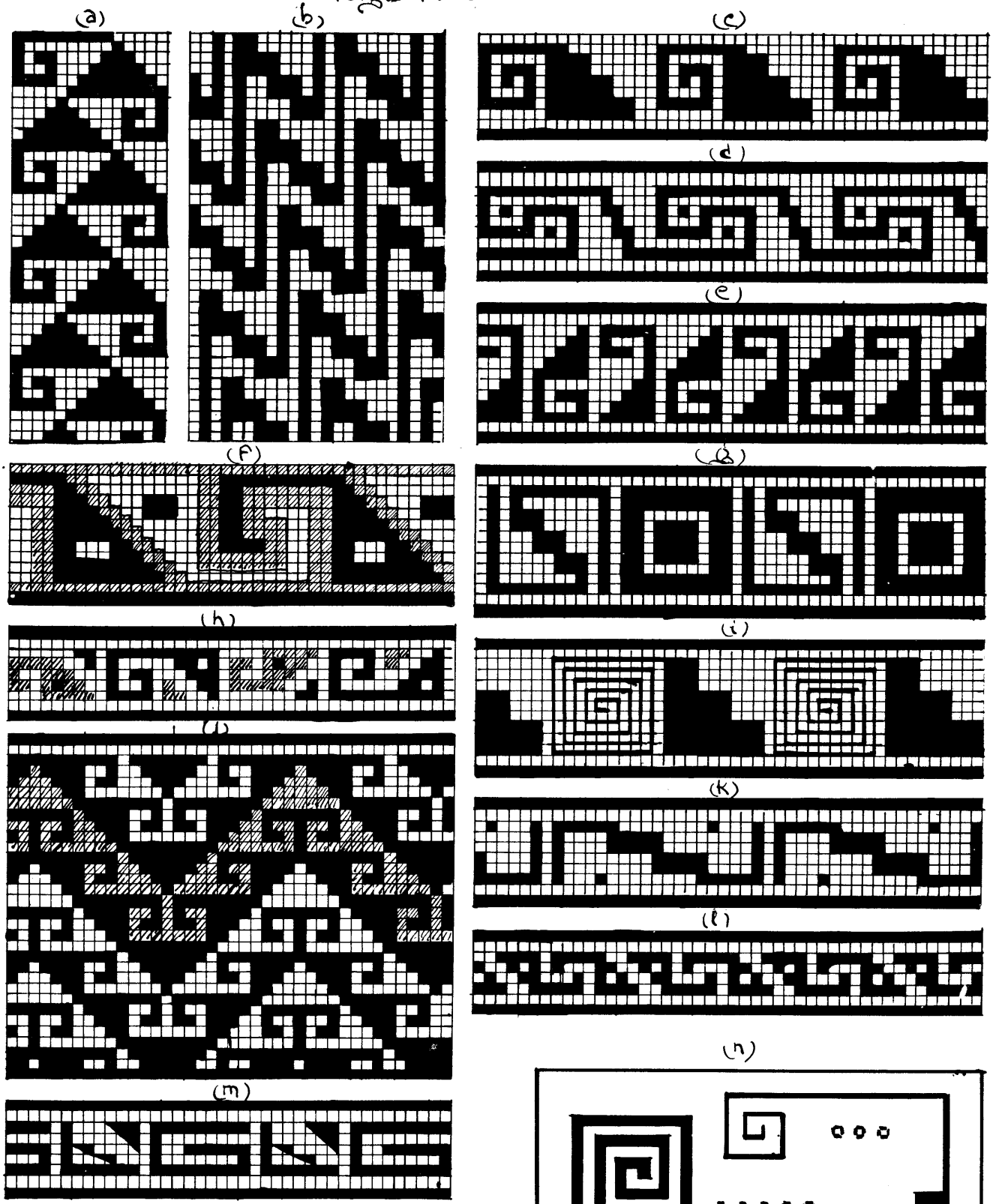
Skeleton  
tie-up  
(c) and  
other  
variations



(d)



Page Three



Variations of the "Earth and Sky" motif from various sources — Peruvian, Mexican, North American Indian, etc. — with an original modernistic arrangement — (n) — suitable for a table mat or, in coarse material, for a rug. (the small round figures are the ancient symbol for "star.")

treadle. The body of the scarf is most effective when woven simply, either all leno on treadles 1 and 3, or stripes of leno and tabby treadled 3,2,3,1, repeated.

Draft B with two pattern blocks gives a more interesting leno arrangement. Harness 1 is the Standard and harness 2 the doupe for block one; harness 3 is the Standard and harness 4 the doupe for block two. The tie-up is made to weave either block in leno separately or to weave them both together. To tabby, raise harnesses 5 and 7 together, and 6 and 8 together; but here again, since the threads of harnesses 6 and 8 are drawn through the doupes, it is necessary to raise the doupe harnesses too, so the complete tabby tie-up is 2-4-6-8 and 5-7 (treadles 1 and 2). Weave the first block by raising harnesses 1 and 7 together (treadle 4) and the second block by raising harnesses 3 and 5 together (treadle 5). These, when woven alternately with tabby A (treadle 1) make alternate squares of leno and tabby. To leno all the way across, raise both of the Standard harnesses simultaneously (treadle 3). Always treadle 1 before and after the leno treadles (3, 4 and 5). Many pleasing arrangements may be made of these two blocks but once again the simplest is the most effective for the body of a scarf; treadle 1, 4, 1, 5, etc; or 1, 4, 1, 4, 1, 5, 1, 5 and repeat. Borders may be made in many ways by using plain tabby combined with the complete leno on treadle 3, and the two blocks on 4 and 5. It would be valuable to put on an extra half yard or yard of warp for experimentation and a sample.

A few hints are important in weaving Leno. First, the warp must be stretched very tightly for weaving. The twisting of the warp puts a strain on the loom so only a strong loom should be used, and the strain on the harness cords may necessitate tightening of the knots occasionally. The leno shed is very narrow so the weft should be wound on a stick shuttle rather than on a bobbin for a throw shuttle. Sometimes the pairs of threads do not separate easily into the leno shed but this can usually be remedied by running the back of the hand along the warp in front of the heddles. Or dampening the warp in front of the harnesses makes the separation easier. When weaving plain tabby the doupes occasionally become entangled with the warp threads; to straighten them merely raise harness 1 alone.

- - - - -

This month, the birthday month of the Guild, we are returning to the introductory membership special whereby new Guild members may purchase the Recipe Book with their associate memberships for \$7.50 (plus 35¢ postage and mailing fee). This makes the initial associate membership fee, with the Bulletin for one year and the Recipe Book, \$12.50 (plus 35¢). Introductory associate membership with the Bulletin for one year and the Beginner's Handweaving Manual is \$6.00.

- - - - -

Bernat's Fabri yarn (2-ounce skeins, about 600 yards) is now available through the Guild in the following colors: the tartan colors - lacquer red, sea moss green tartan blue and canary yellow; beige mauve, cocoa and dark brown; black, white, baby pink and baby blue; purple, silver pine, jade, carmine (dark red), colonial blue, Sahara gold, Kelly green and navy blue. Prices: per 2-ounce skein, 65¢ or \$5.20 per pound, plus postage. For Guild members we pay postage and make the special price of 60¢ per skein or, in lots of 2 or more pounds, 55¢ per skein or \$4.40 per pound. Address orders and all correspondence to Mrs Harriet C Douglas, The Shuttle-Craft Guild, Basin, Montana. Orders must be accompanied by advance payment.

*Harriet C. Douglas*

# THE SHUTTLE-CRAFT GUILD

## BULLETIN



December 1947  
 Volume XXIV, Number 12  
Basin, Montana

Subject:  
 Index, Addresses  
Summer and Winter Pick-Up

### INDEX of SHUTTLE-CRAFT GUILD BULLETINS Volume XXIV - 1947

Addresses:		Rep	
Books .....	12	Bronson .....	3
Equipment .....	12	8-Harness .....	3
Materials .....	12	Swedish .....	3
Articles:		Two-Color .....	3, 8
Bags		West .....	8
Evening .....	5	Summer and Winter	
Philippine .....	6	10-Harness .....	11
Bed Spread, Tufted ....	1	Pick-up .....	12
Belt, braided .....	5	Tufting .....	1
Colonial Coverlet .....	1	Twills .....	2
Draperies .....	4	Two-harness Weaves ....	8
Linen Luncheon Cloths .	7	Guild Forum .....	5, 9
Neckties .....	10	Pattern Arranging .....	7, 11
Rug .....	5	Techniques:	
Scarves .....	10	Basket Weaves .....	8
Table Mats .....	5, 7	Bronson	
Upholstery .....	3	Lace .....	7
Designing:		Rep .....	3
Color .....	9	Crackle Weave .....	4
Interior Decorating ...	3, 4	Leno .....	10
Pattern .....	11	Overshot .....	1
Drafts:		Pick-ups	
Basket Weaves .....	8	Guatemalan .....	6
Bronson		Summer and Winter ..	12
Colonial 5-harness .	7	Tufting .....	1
8-Harness Point ....	7	Reps .....	3, 8
Irregular .....	7	Summer and Winter ...	11, 12
Grouped Warps .....	8	Tabby .....	8, 10
Leno		Textures .....	4, 8, 11
8-Harness .....	10	Tufting .....	1
4-Harness .....	10	Twills .....	2
Log Cabin .....	2, 8	Weaving Crafts	
"Polly's Delight" ....	1	Braid .....	5
		Coxcombs .....	6

Here is a group of addresses for which Guild members have been asking:

Materials:

- Lily Mills Co, Handweaving Dept, Shelby, North Carolina  
Standard Cotton warp and weft materials, color fast.
- Salem Linen Mills, 1485 Madison Street, Salem, Oregon  
Excellent domestic linens (undyed) at reasonable prices.
- Hand Weaving Yarn Company, P O Box 7145, Elkins Park, Pennsylvania  
Homespun-type woolen yarn good for tweed suitings.
- Bartlett Mills, Harmony, Main  
Wool Rug yarn in good colors at \$1.60 per pound.
- Paternayan Brothers, Inc, 10 W 33rd Street, New York 1, New York  
Beautiful Persian yarns in gorgeous colors.
- Searle Grain Weaving Department, 349 Grain Exchange, Winnipeg, Manitoba,  
Canada. Various types of Canadian and imported cottons, linens and  
wools. Excellent service. Dorothy Brownell, weaving consultant.
- St Stephen Woolen Mills, St Stephen, New Brunswick, Canada  
Excellent tweed yarns, beautiful colors, \$160 per pound, plus duty.
- Contessa Yarns, 3-5 Bailey Avenue, Ridgefield, Connecticut  
Job lots of unusual and interesting materials, also carpet warp in  
excellent colors.
- Better Distributors, P O Box 39, Pawtucket, Rhode Island  
Job lots of novelty materials.
- Odd and End, 50 Edith Street, San Francisco 11, California  
Job lots of unusual and novelty materials.
- Bedford Fine Leathers, Ltd, 325 Howe Street, Vancouver, B C, Canada.  
Tweed yarns and other types.
- Hughes-Fawcett, Inc, 115 Franklin Street, New York 13, New York  
Colored linens, also looms and general weaving supplies.

Equipment:

- The Whitaker Reed Company, Worcester 1, Massachusetts  
Reeds of every description, reasonable prices.
- Walker Manufacturing Company, Inc, Atlantic and Ruth Streets, Philadel-  
phia 34, Pa. Harnesses, heddle frames, reeds, flat steel heddles.
- Spinning Wheels -- M Ludger Ouillet, St Anne de la Pocatiere, Comte  
Kamouriaska, Quebec, Canada (This address was sent to me and I  
have not checked it.)

Books:

- Craft and Hobby Book Service, 640 Grace Street, Monterey, California.  
A special list of books for weavers. Practically every desired  
book for weavers, both United States and foreign. Cooperative in  
securing rare and out of print books.
- W Weyhe, 794 Lexington Avenue, New York 21, New York  
Books on the Fine and Applied Arts.
- Boston Book and Art Shop, 122 Newbury Street, Boston 16, Massachusetts  
Books on Fine and Applied Art.
- International Art and Science Book Co, 192 Broadway, New York 7, N Y.  
Domestic and foreign books and periodicals.

AMERICAN FABRICS, Empire State Building, New York 1, N Y.

This is a quarterly periodical (\$10.00 a year) which is one of the most beautiful and useful publications I have ever seen. Contains very thorough articles on textiles, beautiful reproductions of paintings, actual samples of fabrics, historical research in textiles. I feel like Christmas every time an issue arrives. I recommend that handweavers order the \$1.00 reprint of the American Fabrics CONDENSED DICTIONARY OF TEXTILE TERMS. It is comprehensive, accurate and interestingly printed, full of information.



LOOM MUSIC -- A monthly weaving periodical published by Mary Sandin and Ethel Henderson, in Canada. Address Mrs R B Sandin, University of Alberta, Edmonton, Alberta

Sample Service: The monthly samples for the weaves given in the Shuttle-Craft Bulletin. Mrs Robert Gano, 2016 Castillo Street, Santa Barbara, California. Single sample sheets \$1.00. Annual subscription for twelve samples, \$10.00.

Studios which handle equipment, materials, books and instruction. (I should like to print a list of all commercial studios and weaving businesses operated by Guild members. If you are "commercial" let me hear about your business or school.)

Loom Craft Studio, Mr and Mrs Garnett January, John and Center Streets, Wilmington, Ohio. Manufacture the Sabina Loom.

Hobbycraft Studios, Miss Marjorie Hill, 29 Gorge Road, Victoria, B C, Can.

Lockweave Industries (J E Locke), Como, Quebec, Canada

Weavers' Alley, 2640 Ashby Avenue, Berkeley 5, California.

The Garden Studio, Miss Kate Van Cleve, 14A Marshal St, Brookline, Mass.

Winter has come to Basin, almost a snow bound winter today, and Mrs Atwater is taking the responsibility for the weather. A month ago she said, "As soon as I get ready to move there will be a blizzard." Well, Mrs Atwater is moving November 17 and the blizzard is getting ready for her. Mrs Atwater's new address is 6120 South 23rd, East, Holliday, Salt Lake City, Utah. She has a new log cabin, studio home next door to her son. The Guild address remains Basin, Montana, as I am staying on here. All Guild business will continue to be conducted from here and we hope members will remember to address letters to Mrs Harriet Douglas, Basin, so as not to complicate forwarding between Salt Lake City and Basin. Mrs Atwater will continue active in the Guild. All of her correspondence course students should send their work directly to her; my students will continue sending theirs to Basin. Mrs Atwater has several Bulletins planned for the coming months and has been busy in the past few weeks preparing several new pamphlets.

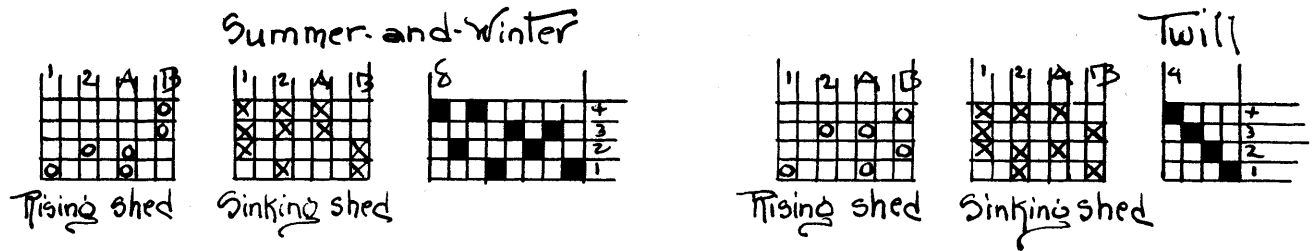
By December first the first of the new pamphlets will be ready for distribution. This is a pamphlet which Guild members have long been wanting -- an exhaustive treatment of the Summer and Winter Weave, prepared in a similar manner to the Finnweave pamphlet. I shall be glad to fill orders for this at \$1.00 each. To come later are a similar pamphlet on the Bronson weave and one on Rug Weaving.

Another note on publications -- the Macmillan Company informs me that the price of THE SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING is now \$4.00

A reminder of our Christmas Gift special which was announced in the November Bulletin. Up to December 20 we shall accept orders for Christmas Gift subscriptions to the Bulletin for \$4.00. The special Christmas Gift price on the RECIPE BOOK is \$7.50 (plus 35¢ mailing charge), on the Beginner's Manual \$1.50, and on GUATEMALA VISITED, \$8.00. Send us the name and address of anyone to whom you wish to send these as Christmas Gifts and we shall mail them.

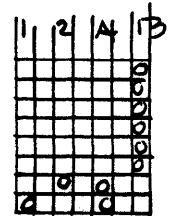
There has been a great deal of delay in our shipments of Fabri; one large carton was shipped and never arrived, which necessitated a number of only partially filled orders; other shipments are slow. But we are doing the best we can and shall continue to handle the material. We feel that Fabri at any amount of effort and impatience is worth it. Prices are 80¢ a skein to non Guild members. To Guild members it is 75¢ for single skeins and \$5.20 a pound for orders of two or more pounds.

*Harriet Colburn Douglas*



Twill Pick-Up — may also be woven on any threading for the Summer-and-Winter weave.

Any threading in Summer-and-Winter



Here is the new pick-up technique. I believe addicts of the pick-up stick -- of whom I am one -- will enjoy it. The pick-up stick is a wonderful tool, permitting those who have only the simplest of weaving equipment to produce effects that would otherwise require an elaborate draw-loom or a Jacquard.

To be sure, pick-up weaving takes a bit more time than the simple forms of harness weaving, but many of us weave for pleasure and do not have to weave against time. And even those who weave for profit can often use small motifs in one or another of the pick-up weaves, to enliven an otherwise rather uninteresting fabric and thus make it more saleable.

This new technique is for those who like the texture of the "Summer-and-Winter" weave. As to patterns, any figure that can be drawn on cross-section paper may be used -- any of the patterns designed for the double weave, for instance. I also found the weave useful for initials and dates in the finish of coverlets in the Summer-and-Winter weave. One can use the pick-up for a free-style border on a piece woven in any summer-and-winter pattern. So the thing will, I believe, be found useful for many purposes. It is simple and quite rapid, which also adds to the attraction.

A twill threading, or any summer-and-winter weave threading may be used, and only four treadles are required -- the two tabby treadles and the two "tie" treadles. This is shown above on the diagram. To weave, treadle A, treadle B and weave the two tabby shots. With the B shed open make the pick-up, taking up the background and skipping the spots where you wish to weave the pattern. Allow two of the raised warp-threads for each "unit" of the weave. With the pick-up stick in place, treadle 1, and weave a pattern shot. Leave the pick-up stick where it is and treadle on 2; weave a second pattern shot. Repeat. Simple as that. The effect of weaving in this manner is the "one-and-one" texture in this weave.

A different, and also attractive, effect may be produced by using a fairly coarse pattern weft or pattern weft in a double strand. Weave as above, but use treadle 1 -- with the pick-up -- for all the pattern shots.

Patterns in two or three colors, the "polychrome" effect, may also be woven in this technique, but a separate pick-up must, of course, be made for each color. Weave the two tabby shots. Make the pick-up for the first color. Treadle 1 and weave. Take out the pick-up stick and make the pick-up for the second color. Treadle 1 and weave. Again take out the pick-up stick and make the pick-up for the background color. Treadle 1 and weave. Repeat. The second set of three colors may be woven on treadle 2 if preferred, but the fabric beats together rather better if the same tie-treadle is used for all the pattern shots.

Try this new technique. I think most weavers will enjoy it.

May M. Atwater