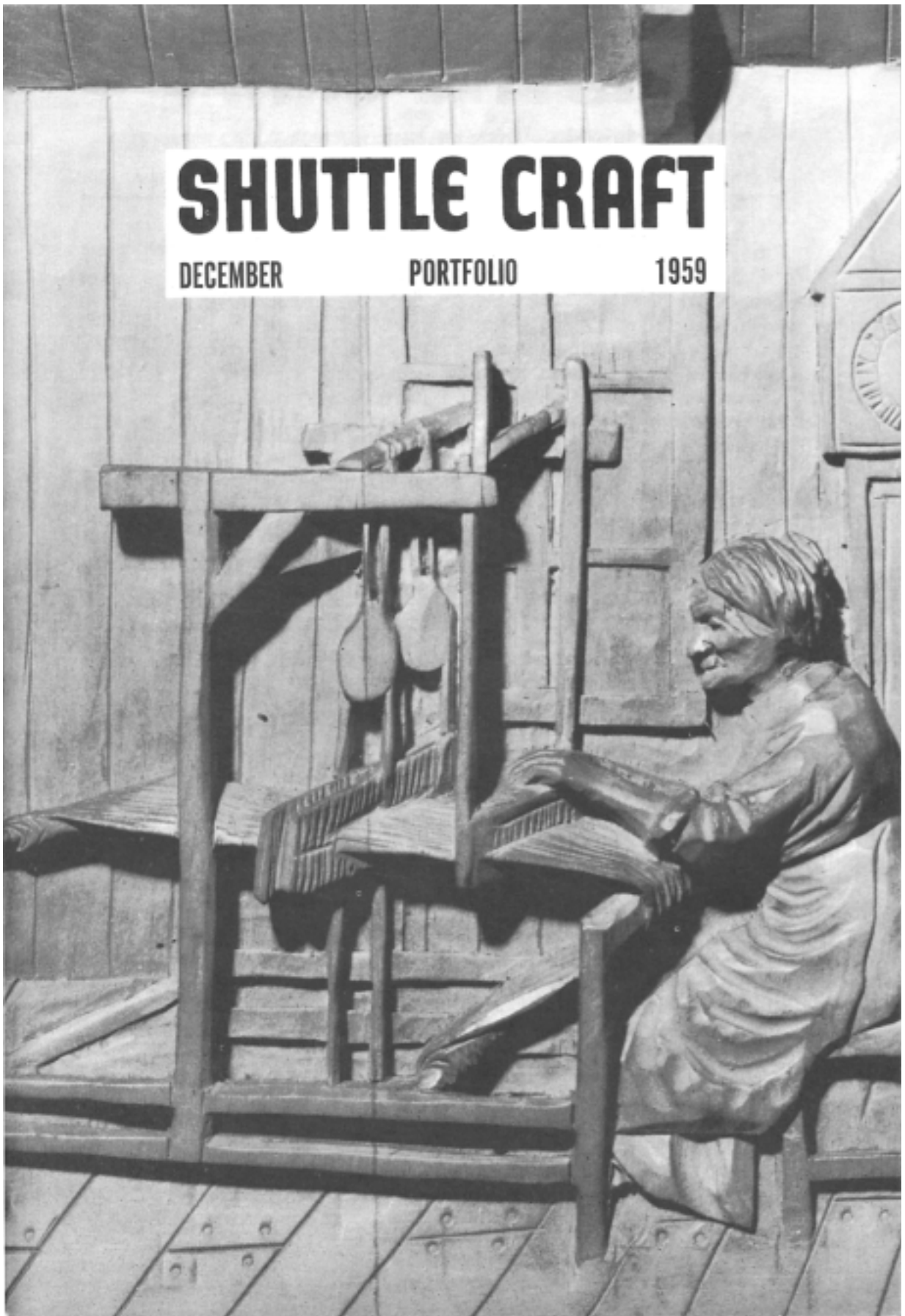


SHUTTLE CRAFT

DECEMBER

PORTFOLIO

1959



SHUTTLE CRAFT

THE MONTHLY BULLETIN OF THE SHUTTLE CRAFT GUILD

Volume XXXVI, Number 12 Bedford, Nova Scotia December, 1959

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Portfolio Sample: Church Windows

Cover: Bas Relief by Bourgault,
St. Jean Port Joli, Quebec.

Courtesy Robert Leclerc

The Shuttle Craft Guild was founded in 1922 by Mrs. Mary M. Atwater and operated by her until 1946. Mrs. Martin (Harriet) Tidball was owner-director from 1946 to 1957. It is now owned and operated by

Miss Mary E. Black and Miss Joyce Chown
Bedford, Nova Scotia, Canada

Associates

Boris Veren—Book reviews—Big Sur, California.

Evelyn N. Longard—Multiple-harness weaves—7 Seldon Street, Halifax,
Nova Scotia.

Russell Heffler—Photography—Bedford, Nova Scotia.

Opinions expressed by guest contributors to SHUTTLE CRAFT, are not necessarily those of the editors.

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(The Portfolio edition is the same as the regular edition but includes woven samples of some of the textiles for which directions are given in the text.)

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From Weaver To Weaver



Dear Member:

In summing up the year's activities it has occurred to us that, of late, we have been guilty, in much of our publicity, of stressing the publication SHUTTLE CRAFT, rather than the Shuttle Craft Guild of which SHUTTLE CRAFT is only one part.

When Mrs. Atwater introduced the bulletin in September 1924 to Guild members, she wrote, "Dear Guild Members: It gives me great pleasure to greet you through the medium of our first Bulletin. It is my hope that this monthly letter will serve to keep us all in closer touch with one another, to the advantage of all."

We feel from this, that her intention was that the bulletin should be an adjunct, rather than the main purpose of the Guild.

Starting with the New Year, our publicity will stress the Guild as a whole rather than only the SHUTTLE CRAFT bulletin.

Perhaps you are asking, "What are the benefits to be received from membership in the Guild?" Well, they are many.

Membership in the Guild brings with it many privileges and benefits which a weaver would not have otherwise. Among them is the honor of belonging to an organization that has been active for thirty-five years. There is association with outstanding weavers, who in turn have had contact through courses and lectures with Mrs. Atwater, the Dean of American Handweaving, and with Mrs. Tidball, her talented student and successor.

Members have the privilege of writing to Guild headquarters here in Bedford for consultation about their weaving problems, for addresses for material and equipment, sources and publications. Requests by members for special subjects they would like to have discussed in SHUTTLE CRAFT are given careful consideration when planning issues.

Many of our members who are doing outstanding weaving are generous enough to want to share their experiments and new ideas with others. To them, the pages of SHUTTLE CRAFT are open, because we feel that the truest way to grow is through communication with others.

Members living in isolated communities where weaving must be carried on without benefit of companionship are put in touch with other weavers working under similar circumstances. Upon request, weavers moving to a new locality, are given names and addresses of Guild members to contact. Members of the Round Robin letter groups are enthusiastic about the knowledge they are gaining and the new weaving friends they are making from as far away places as England, Australia and North Africa. Shuttle Craft Guild members are taking an active part in upholding high standards of weaving in North America, through group as well as individual study.

These are only a few of the benefits which accrue from membership in the Guild, not counting the vast fund of weaving information which goes out ten times a year, through the pages of SHUTTLE CRAFT. There are many intangible advantages also, that cannot be listed.

Happy Christmas!

Sincerely,

Mary Black.

Please Note

Now out of print is our first READY REFERENCE TABLES, which retailed for .50¢.

This has been replaced by READY REFERENCE TABLES FOR HANDWEAVERS, which retails for \$1.50, postpaid, from the Shuttle Craft Guild, Bedford, Nova Scotia.

Five new tables have been added covering such useful information as: classification of fibers; burning tests; calculating yardage needed for garments; spots and stains and their removal; and a rough sley table.

Both issues of HAND LOOM WEAVES, by Harriet Tidball are out of print; as is also her very fine WEAVERS' WORD FINDER. We hope Mrs. Tidball will find time in her busy life to re-issue these two publications.

"WHILE SHEPHERDS WATCHED"

by Violet M. Black

This Christmas wall hanging was woven of Condon's 2-ply homespun wool in the natural shades of wool ranging in color from a creamy white through the greys to a dark brown. The shepherds' robes were woven of fine, single ply, vegetable dyed yarns in rich blues, rusts, tans and greens.

Several colors were wound together on the bobbin to give the subtle shading, which would not be achieved with a single color. Light grey sleyed at 12 ends per inch was used for warp. The same color was used for the weft, which was beaten to obtain a 50/50 web.

The panel was set 27" wide in the loom and woven 48" long. After removal from the loom, finished and steam pressed, the panel measured 26" wide and 45" long. The length of the warp must be twice the length of the panel proper, because front and lining are woven in one piece, plus loom waste.

A sketch of the design is made on squared paper, either full size or to scale. The finished design can be pinned under the warp or it can be followed square by square.

Begin the panel by weaving the back, or lining. This is woven first because the flossa sheep are thick and make bumps where they roll over the cloth beam. Once the back is woven (approximately 50"), weave in a fine, colored thread to designate the beginning of the front of the panel. It is on this thread that the turning will be made when the panel is made up.

Weave three inches of plain weave, then start the sheep, weaving the legs in black yarn, in the dukagang technique. It should be mentioned that the design is woven, as is customary with dukagang, with the wrong side up. This, as first, seems to present a problem with regard to the sheep, as flossa is woven with the right side up. However, after a bit of thinking, a method was worked out to bring the pile on the under side. The yarn for the sheep is cut in short lengths approximately $\frac{3}{4}$ " Pass a length of wool under 2 warp threads and pass the ends down between the same threads and reaching underneath, pull the threads tightly.



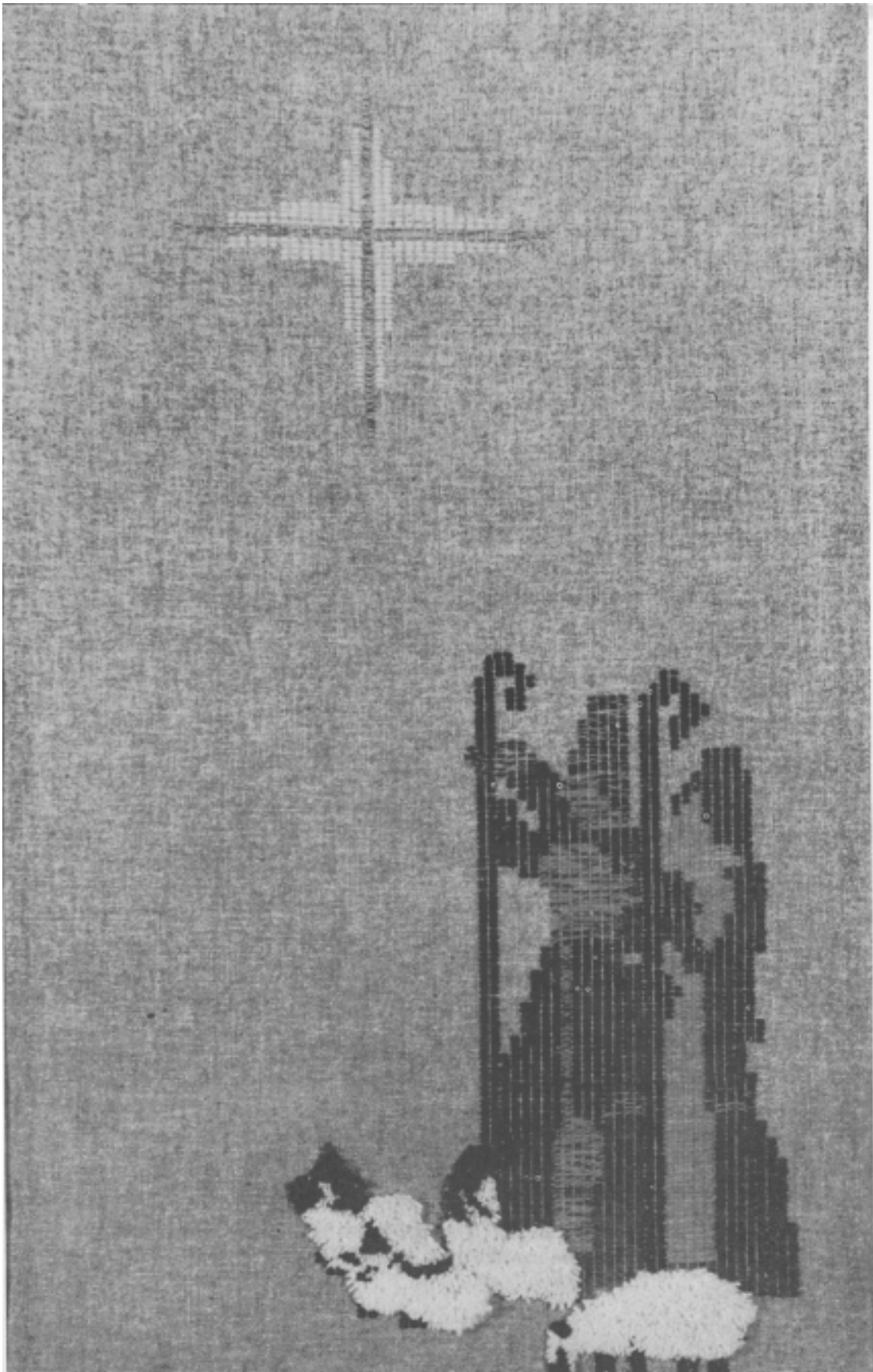
It is just opposite to the regular method used to tie the flossa knot. The sheep are "shorn" after the panel is removed from the loom. As the weaving progresses the robes of the shepherds are started in the dukagang. This is done by raising harnesses 1, 2 and 3, thus lifting three adjacent threads. A bobbin carrying the desired color is passed under these raised threads to lie within the boundaries of the design. Drop harnesses 1, 2, 3; raise harnesses 1 and 3; throw shuttle with grey background thread; beat; raise harnesses 2 and 4; throw grey shuttle, beat; raise harnesses 1, 2, 3 and again pass bobbin with colored yarn back from left to right. Throw 2 grey shuttles, one on tabby 1 and 3, and one on tabby 2 and 4. This completes one pattern. Always start dukagang pattern after a 2 and 4 tabby. A rising shed loom with a direct tie-up was used.

Follow pattern in this manner until the shepherds and their crooks are finished. Weave 6 inches plain weave background and start the star. When star is finished weave 4" to 6" plain weave which gives some plain weave at the top for a good finish. During the weaving all ends are left on the surface. It is not necessary to turn in any of these ends because the lining will cover them, but they should be trimmed off, but not shorter than $\frac{1}{2}$ ".

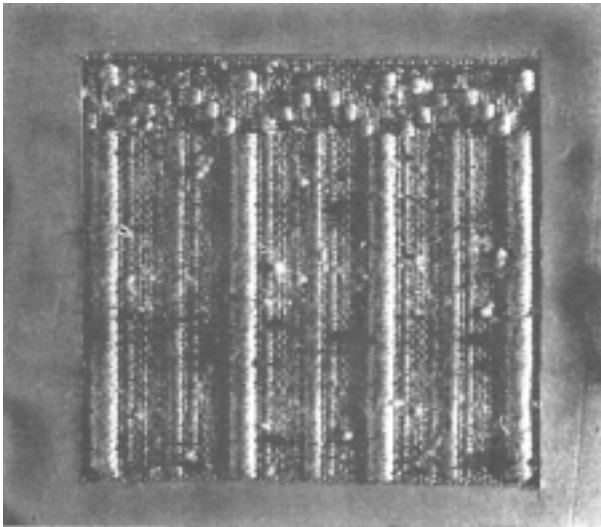
Press panel very lightly, then fold inside out on the colored thread and baste the two parts together, basting up each side, keeping them as even as possible. Overhand the sides together and turn panel right side out, press sides, turn top over about 2" and baste front side of panel along a thread to get it perfectly straight. Now do the same for the back or lining, then overhand the two together about 2" from top. Insert a flat stick or metal rod in the hem at top to make a firm straight heading for hanging. A fairly heavy metal rod should be put in the bottom to give sufficient weight so that the panel will hang evenly.

Church Windows

In the event that some of our members may be interested in reproducing for their own use the church windows used for our December portfolio Christmas cards, we give the directions on pages 6 and 7.



Experimental samples were woven here in Bedford, but the ones in the Christmas cards were woven by Miss Elsie Ogsten, of Winnipeg, Man. Readers will remember Miss Ogsten's prize winning Fair Linen shown in the March 1958 issue of SHUTTLE CRAFT. Miss Ogsten and a friend drove East from Winnipeg this summer and visited with us for all too short a time.



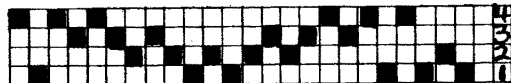
In our minds we irrevocably connect Miss Ogsten with Ecclesiastical weaving and that is why we asked her to weave the church windows for this issue. She threaded six sets of windows across the width of her loom, separating each set with two threads of a contrasting color to be used as a guide in cutting the samples apart.

Egyptian cotton, size 30/3 in turquoise (Searle Grain) was used for warp, sleyed 30 ends to the inch for our experimental sample.

For the pattern, which forms the columns and tops of the windows, Lily 6-strand floss in ming gold was used (Searle Grain).

The tabby background, which represents the stained glass of the windows was woven of 100% pure silk. This is sold under such names as noil, nub, tweed, fleck, etc. It is the nub which gives the effect of the stained glass. Colors, and the order in which they were entered, starting at the bottom of the window, were navy blue fleck; red fleck, and if there is a choice use the silk that has the large red and yellow-orange fleck as it gives much more life to the windows than the duller red, black and grey; next use the yellow-brown fleck; and, for the top of the window, the popular grey, white and aqua fleck. If a dark green flecked silk can be obtained put it in at the bottom, either before or just after the navy. The darkest shade should be at the bottom. It will be necessary to have a shuttle for each

color and to throw them at random rather than to measure each $\frac{1}{2}$ " or $\frac{3}{4}$ " of each color. After a few rows of windows have been woven it is easy enough to pick out the best arrangement to use as a guide for the rest.



4 repeats of the draft will weave 3 windows with enough extra on each side so that the cut edges will be concealed under the edges of the card.

Tie-up - standard.

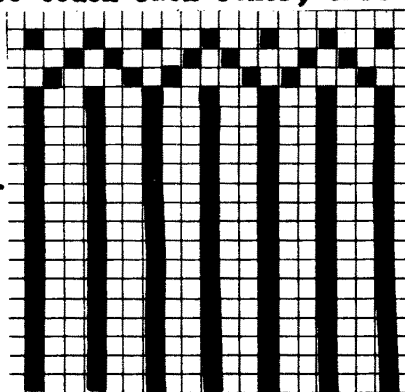
Treadingling - for one complete sample.

Start with 2 threads of a color contrasted to the others used, woven in on tabby to act as a guide thread when cutting samples apart.

Weave $\frac{1}{2}$ " plain using the darkest silk.

Treadle 1 for $2\frac{1}{2}$ ", or more, if desired. The windows should be tall and graceful, not squat, and beating must be firm, as the pattern threads must touch each other, else the effect is lost.

For top of windows treadle 2 - 4x; 3 - 4x; 4 - 4x; 1 - 4x. To end continue the turquoise silk, which weaves the last section of the windows, for $\frac{1}{2}$ " beyond the top of the window. Start the second row of windows with the colored guide threads and repeat as above.



LOOM LANGUAGE

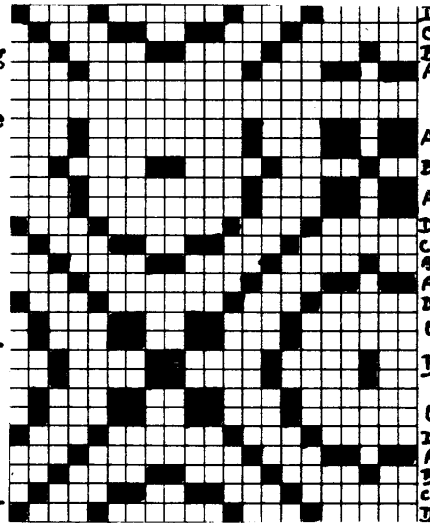
Castle: The top, center section of the loom, which holds the harnesses. (Harriet Tidball's Weavers' Word Finder.)

Shaft: Older form for harness, seldom used among North American weavers, but still used in England, Australia and other countries.

VARIATIONS ON A PROFILE DRAFT, Part III

by Evelyn N. Longard

Here we are again, still using our original profile draft and finding variations. This time we tried three weaves which look similar but do not look alike in actual threading. In each one there is some small difference which readily distinguishes it from the others, by sight. Of course, once one sees the thread-by-thread draft, there is no question of which is which.



The first sample is in Spot Bronson. We are repeating a drawing of the profile and draw-down, just in case some reader did not receive the first, or second issue. (Fig. 1) And to refresh your memory, all the samples were woven from this profile, but in each case a different weave was used by which the blocks were threaded. The warp was always the same, 24/3 Egyptian cotton in natural, and the pattern thread 2/16 Weavecraft in blue. The sley was also kept at 30 threads to the inch. This was not always suitable, but we wanted all the samples to be done under as equal conditions as possible.

The blocks in Spot Bronson were threaded as in Fig. 2. Here we found our first difficulty.

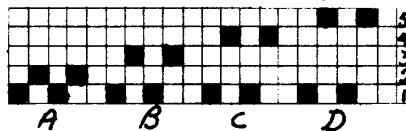


Fig. 2.

Spot Bronson blocks are intended to be used singly. In weaving it, one has a warp skip of five threads per block. If the block is doubled, as happens four times in our pattern, the skip is too long, and will leave unsightly loops. In order to avoid this, a tie-down thread was introduced on another harness. Because every alternate thread must be in harness 1 this meant a two-thread group must be added between repeats of a block making a thread-by-thread draft like Fig. 3. The extra threads are indicated in the diagram by "o" but this does not mean that they are in a different color. It is simply to point out where the accidental threads are.

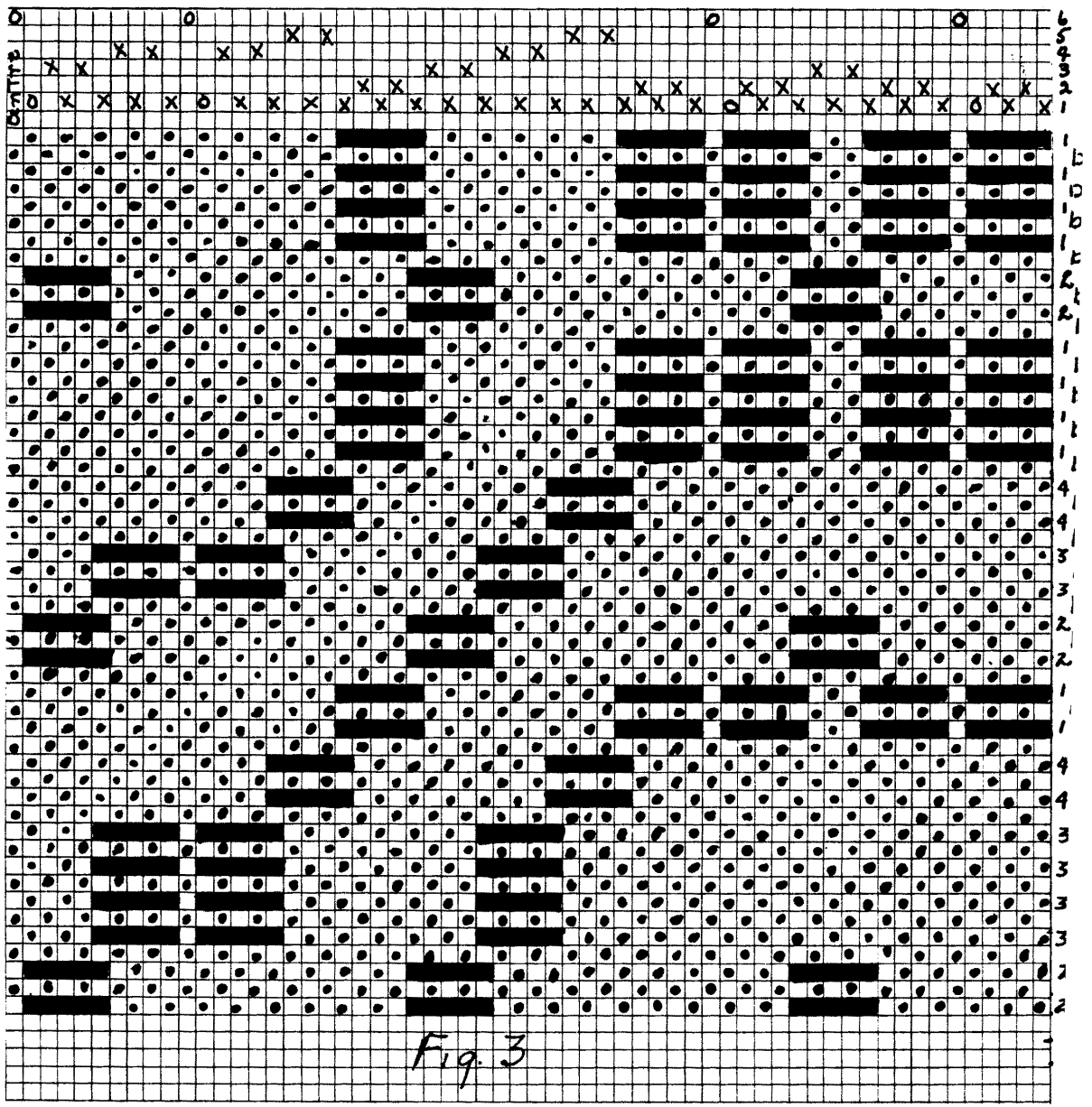


Fig. 3

The tie-up for this weave was the standard one in Fig. 4 and was woven, as all the other samples have been, as drawn-in. In this weave, blocks may be woven together, but one must watch carefully so as not to combine adjacent blocks, causing long weft skips. The sequence of shots was as follows:

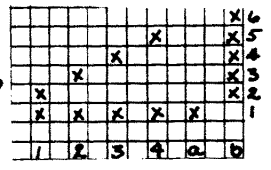


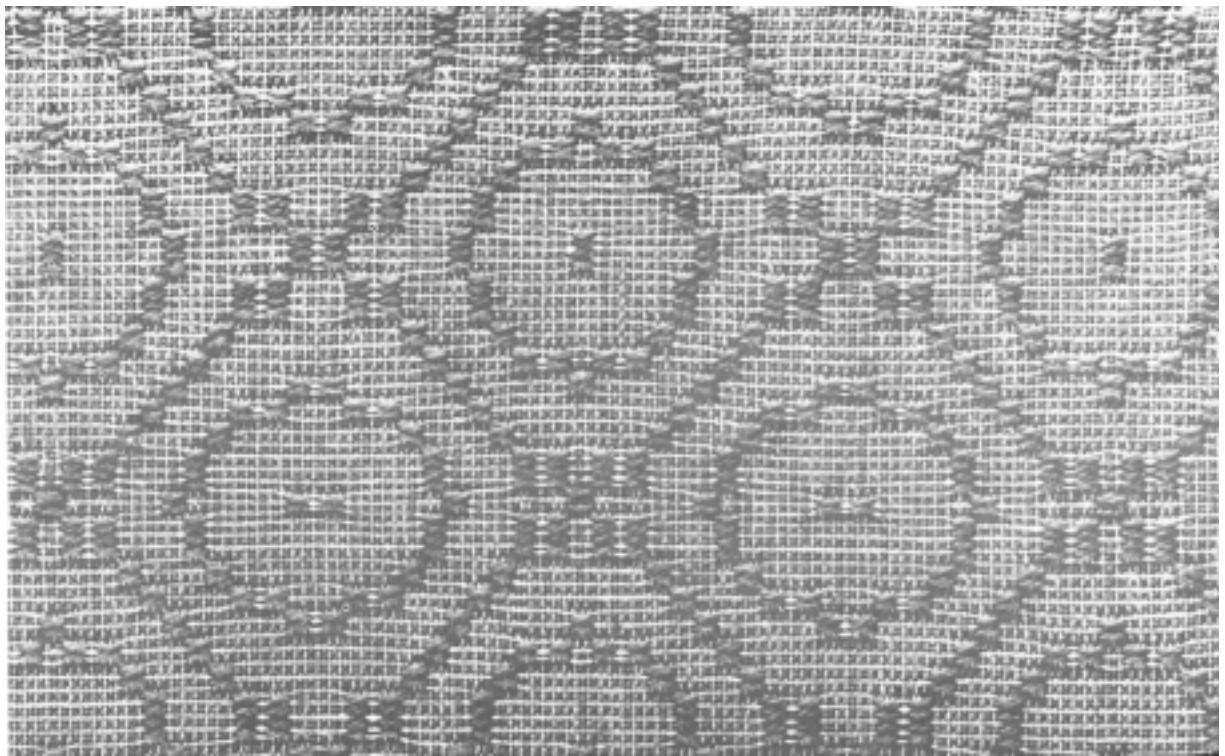
Fig. 4.

Block A	Harnesses	Treadle	Block B	Harnesses	Treadle
	1-2	1		1-3	2
	2-3-4-5-6	b		2-3-4-5-6	b
	1-2	1		1-3	2
	2-3-4-5-6	b		2-3-4-5-6	b
Block C	1-4	3	Block D	1-5	4
	2-3-4-5-6	b		2-3-4-5-6	b
	1-4	3		1-5	4
	2-3-4-5-6	b		2-3-4-5-6	b

The combination 1-6 was never woven as it was not threaded as a block, but only as a separation. Notice that tabby a (harness 1) was not used in the weaving at all, except when a plain weave was required as in the hems. This sample was woven on a rising shed loom as were all the others requiring more than four harnesses, but the tie-up, treadling and, of course, the draw-down are given for sinking shed. If one uses this same tie-up, Fig. 4, on a rising shed loom, the sample will appear on the loom reversed, that is, under side up, giving warp skips on the top instead of weft skips. There is no difference once the sample is removed from the loom. However, the rising shed tie-up as given in Fig. 5 and the treadling directions as given with Fig. 3 still apply.

0	0	0	0	0	0	6
0	0	0	0	0	0	5
0	0	0	0	0	0	4
0	0	0	0	0	0	3
0	0	0	0	0	0	2
0	0	0	0	0	0	1
1	2	3	4	5	6	

Fig. 5



The next sample is one using a Bronson Lace threading. These blocks are threaded as in Fig. 6 and you see, contain six threads to the block.

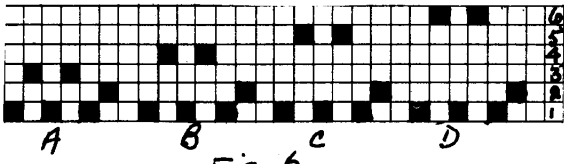


Fig. 6

In this weave there is a divider between blocks because of the threading, so any number of blocks may be repeated. We had the opposite difficulty here from the last threading. In this one we should have a repeat of each block to make a true lace block, but in the interest of following through on our original idea of using the exact draft throughout, we felt that four double blocks would convey the idea. Complete threading and draw-down are given in Fig. 7. In effect, the single blocks are similar to Spot Bronson, except they do not overlap. You will notice in the draw-down, Fig. 3, and in the sample, that there is an overlapping of one thread (on harness 1) at each end of a Spot Bronson block with the next block. In Lace Bronson, there is no such overlapping (see Fig. 7) because of the thread on harness 2 which intervenes each time. This is easily seen in Fig. 8.

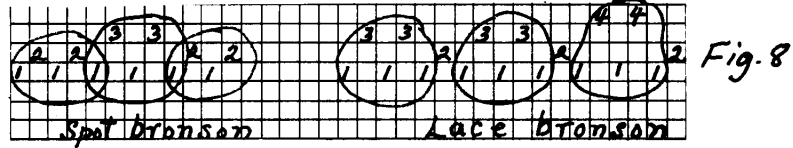


Fig. 8

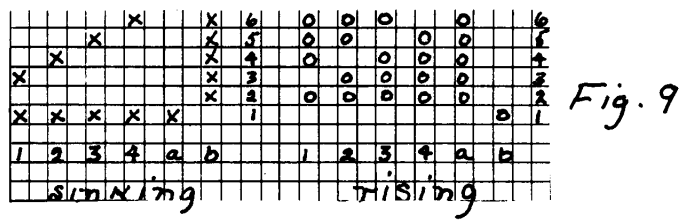


Fig. 9

The tie-up for both sinking and rising shed are given in Fig. 9 and the same treadling directions as given in Fig. 7 apply to both.

To weave, we used the following sequence:

Block A	Harnesses	Treadle
	1-3	1
	2-3-4-5-6	b
	1-3	1
	2-3-4-5-6	b
	1	a
	2-3-4-5-6	b

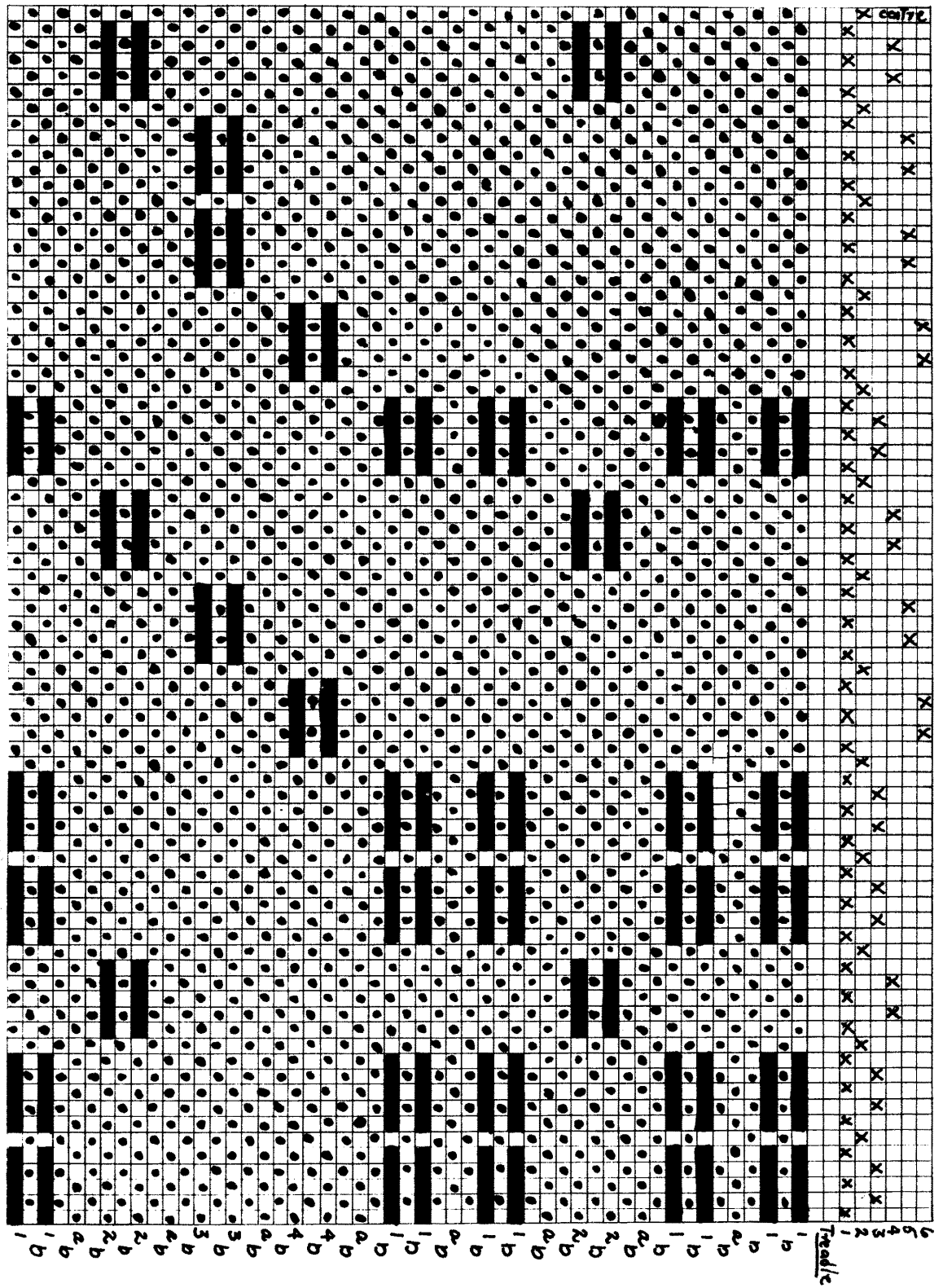
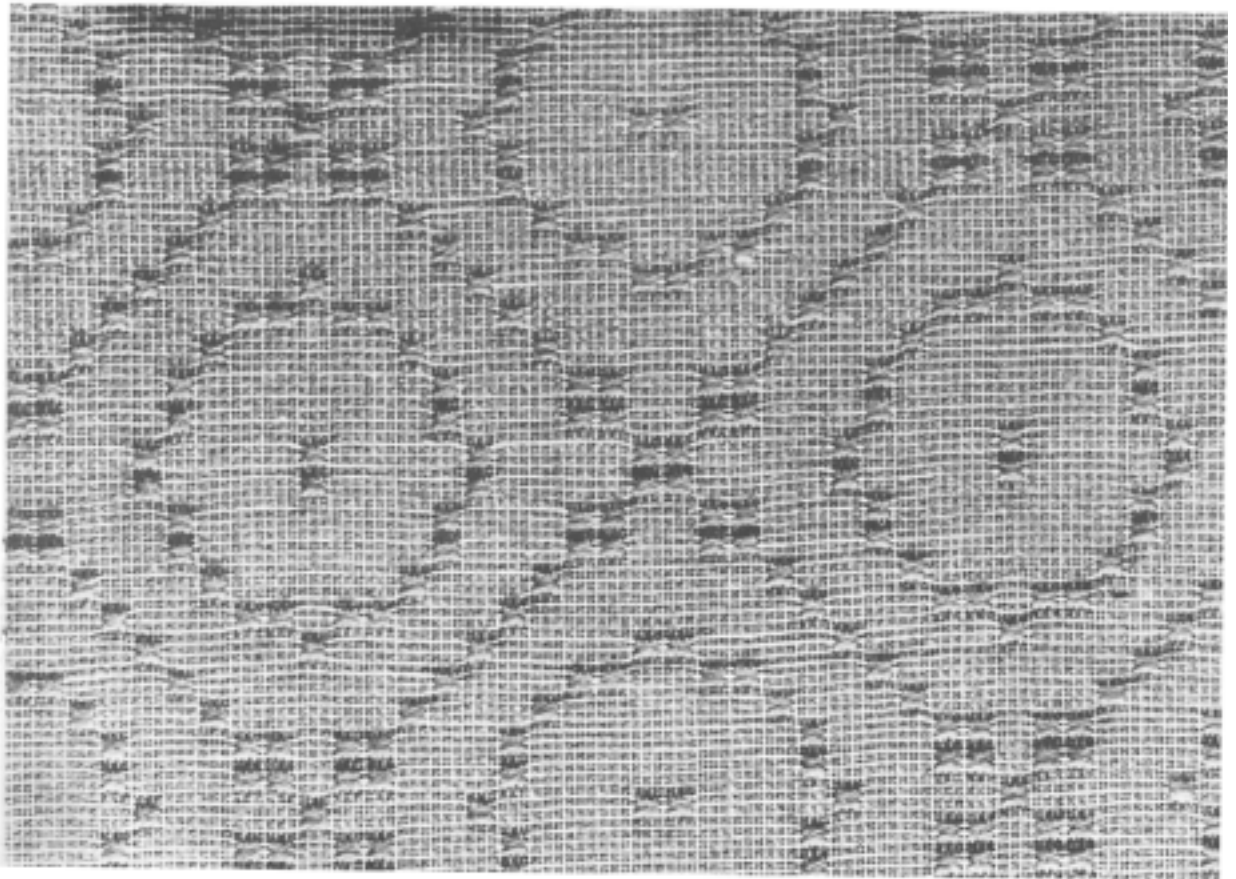


Fig 7.

Similarly, Block B 1-4
Block C 1-5
Block D 1-6

It takes a series of six shots to complete one block, and it is this tabby b, tabby a, tabby b sequence between similar blocks that forms the "window". If every block is threaded double then each one forms a "window" and we get a very lacy pattern. Usually, these weaves are woven with one shuttle, but in this exercise we have tried to use a pattern thread throughout. The reason that we used the wool thread for tabby a is to continue the alternation of pattern and tabby threads throughout the sample. This triple tabby row may be clearly seen in the draw-down and also in the photograph of the sample.

In comparing these two samples we noted two main differences. First, that whereas Spot Bronson blocks overlap, Lace Bronson ones are always separated by one thread and, in the second place, Spot Bronson blocks take four shots to weave while Lace Bronson take six shots, the last two of which are alternating tabby shots.



Devereaux Mansion Loom

by Mary E. Black

In answer to your many inquiries for a design for a loom which we could give you that could be easily and inexpensively made in the home workshop, we have searched about in our minds and have decided on the Devereaux Mansion loom.

Its very simplicity of structure, and efficiency in use recommends it above all others for the new weaver and for those who need a second loom for experimental purposes or for teaching.

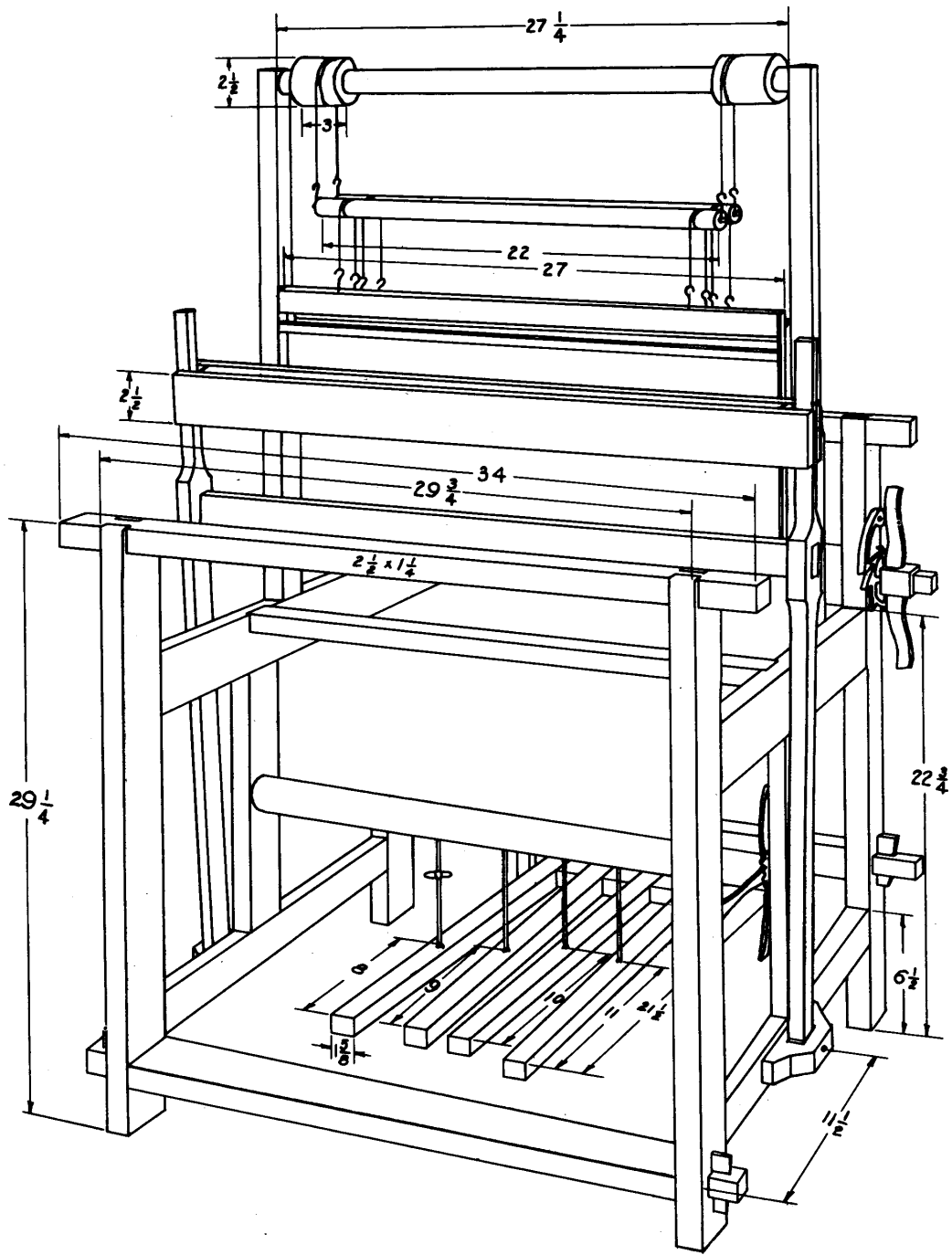
The fact that it has a direct tie-up enables the weaver to concentrate on what the harnesses in front of the eyes are doing, and can do, rather than on the tie-up and treadling.

This loom, the measurements for which you can get from the two drawings, is easy to take apart and re-assemble. It requires little storage space when not in use, and fits neatly into the back of a car for transport to summer cottage or on loan from one weaver to another.

We are not wood workers but we have been assured that the loom can be made by the man of the house. Many of the parts, including warp and cloth beam, castle beam and hardware can be purchased.*

The loom shown in the drawings is one of two in the writer's possession which came many years ago, via separate and devious routes, from Devereaux Mansion, Marblehead, Mass. When we considered using this loom for a model, we wrote Mrs. Herbert J. Hall, the widow of Dr. Hall who founded Devereaux Mansion, a sanitarium for the treatment of persons with nervous and mental diseases. In her reply, Mrs. Hall wrote, "I am interested whenever I hear of some one doing weaving, it was such a pleasure, as well as a help toward recovery at Devereaux Mansion. No, we have no plans for the loom. Dr. Hall had them (the looms) made by a fine cabinet maker here in Marblehead. It was a modification of a Swedish loom, a little shorter from front to back so that it could be taken into the patients' rooms--if they could not go to the shop."

*Nilus LeClerc, L'Isletville, Quebec.



The looms remain practically as they were when in use at Devereaux Mansion. The only noticeable change is the substitution of a roller around which the harness ropes operate in place of the castle beam holding, in the Scandinavian fashion, the pulleys and horses which in turn hold the harnesses. On one of our looms the treadles are fastened at the back, while on the other they are fastened at the front. Where they are fastened is a matter of personal preference, although we feel there is a bit more room for the knees on the loom with the treadles fastened at the back. A tall person might require a higher loom. This could be achieved, easily, by adding a few inches to the four corner posts, between the floor and the point where the cross beams join the corner posts. We might mention, also, that we added a beam, as at (K), pp. 19-20, on the LeClerc drawing, to raise the web above the knees.

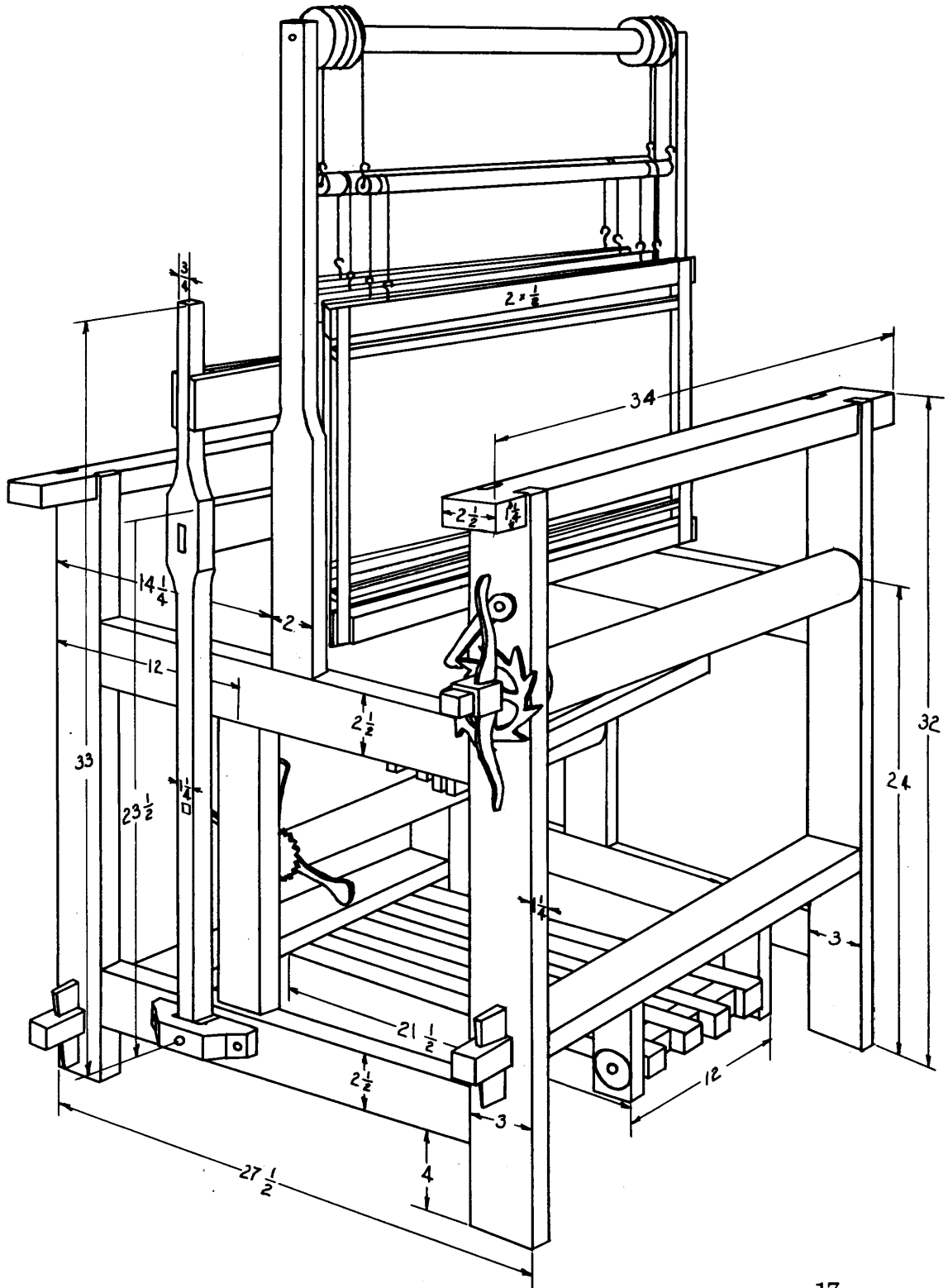
No attempt has been made to give detailed working drawings for the loom as it is assumed that the measurements given will suffice. There is little question in our minds, but that each weaver will make some slight change in planning and making their own version the better to meet their own requirements.

LEARNED at the LOOM

A Shuttle Craft Guild member, who through circumstances must work alone, writes us that "with few exceptions I tie all new warps, even though I plan to change the threading, on to the old ends, in front of the reed.

"I place three dowels in the warp (in alternate sheds, of course) in front of the reed. Then I put my shed sticks in the cross of the new warp, tying the ends of the sticks together. I then work the shed sticks back through the new warp for about a yard where they are left to float. The warp can now be wound on to the warp beam without being held in front of the reed, the dowels giving the necessary tension. As often as the shed sticks come up to the dowels, I work them back and wind again and so on, until all the new warp has been wound on. At this point, if I am changing the threading, I shift the shed sticks from in front of the beater to the back of the loom.

"I find that by using the dowels my warp is even and smooth and has a much better tension than when I had someone hold it for me."



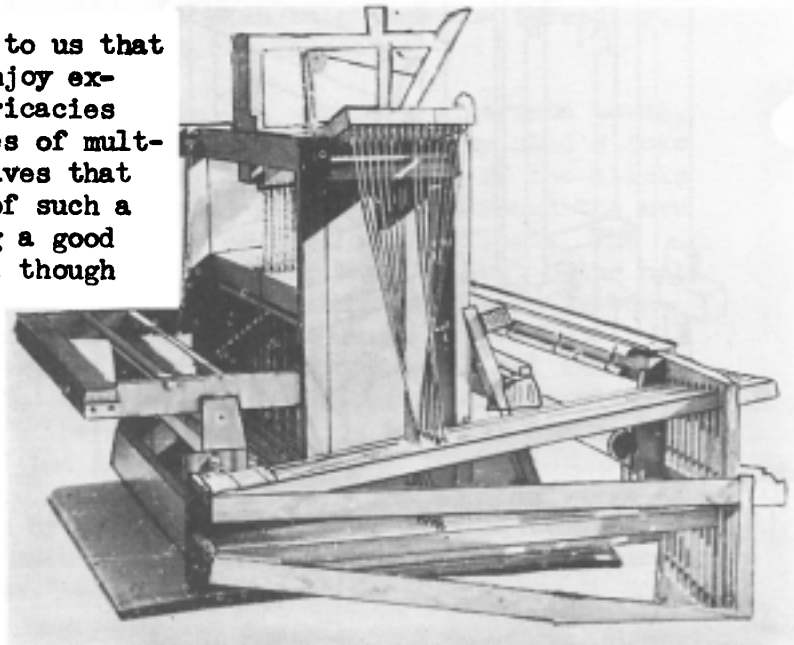
Sixteen-Harness Table Loom

Miss Marjorie Pitt, of Australia, has sent us some pictures of a 16-harness (or shaft) table loom in which we thought some of our advanced weavers might be interested.

Both inventor and maker of the loom have passed away, but it is understood that plans are available from the widow of the man who made the loom. Her name and address are Mrs. Byrne, 234 Beach Road, Black Rock, Victoria, Australia. Miss Pitt writes--"I know her husband was prepared to sell a copy of the plans for ten pounds." There may have been a change in this, of which Miss Pitt is not aware, so if interested it would be best to write to Mrs. Byrne for information.

A few facts about the loom condensed from Miss Pitt's letter: it is a table loom, rising shed, with a weaving width of 25 inches; as can be seen in the photos, the pattern harnesses are lifted by the levers at the left side of the loom with the tabby harnesses controlled by the attachment on the top of the loom; the frames are fairly thin and the shed excellent, permitting the easy passage of a 1" thick boat shuttle. Miss Pitt's only criticism of the loom is that "I have found it dreadfully slow, after my own loom (foot), though I am getting more used to it." This is true of all table looms in comparison to foot-operated looms.

It occurs to us that for those who enjoy exploring the intricacies and possibilities of multiple-harness weaves that the possession of such a loom would bring a good bit of pleasure, though it would be useless as far as production is concerned.



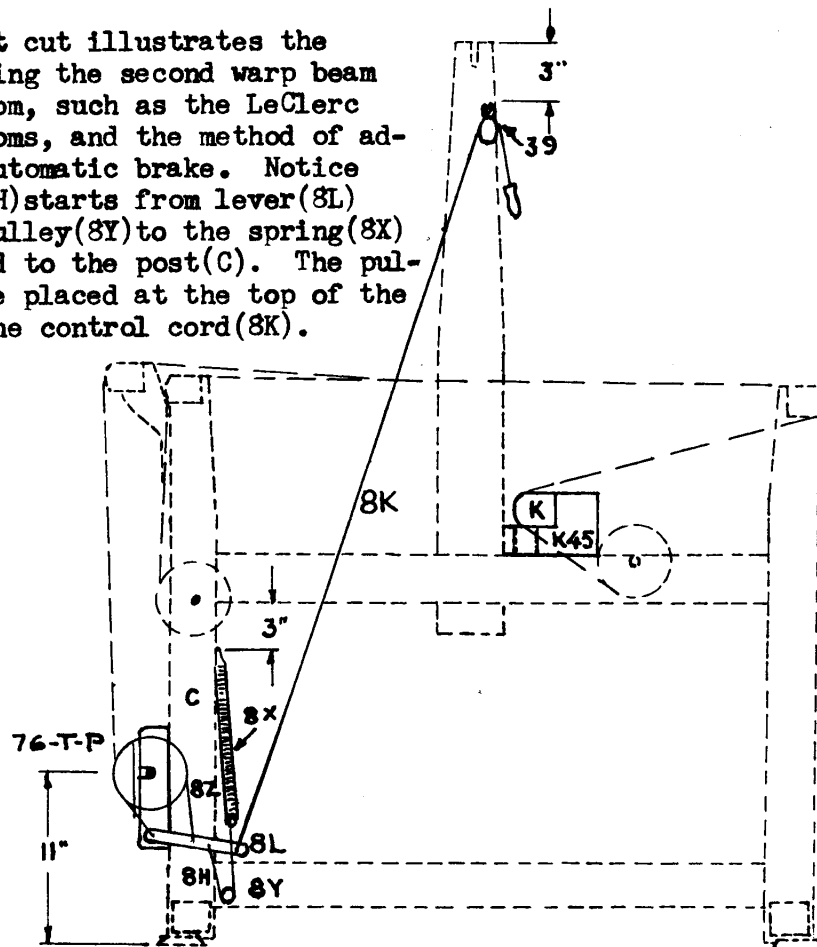
A Second Warp Beam

Throughout our articles over the year, we have frequently mentioned the advantages of having a second warp beam.

Mr. Robert LeClerc of LeClerc Looms, L'Isletville, Quebec, has kindly supplied us with drawings and directions which will help those who wish to add a second beam.

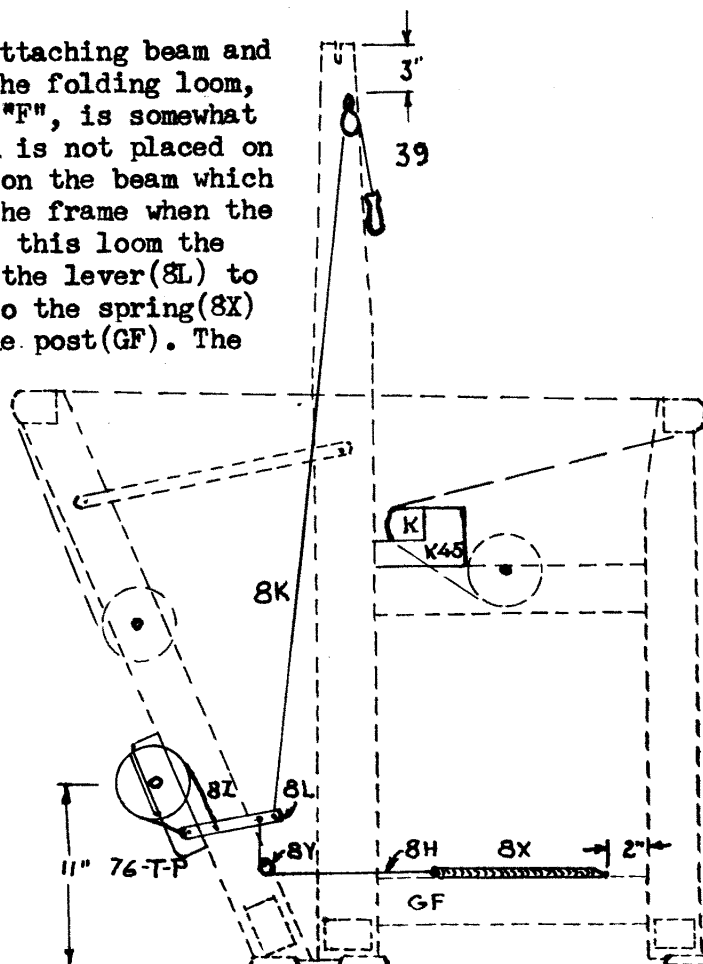
While these drawings were made to show the method of attaching the beam to the LeClerc loom, they are sufficiently clear and specific to be used to attach the beam to any loom of similar construction.

The first cut illustrates the method of fixing the second warp beam to a rigid loom, such as the LeClerc series "M" looms, and the method of adjusting the automatic brake. Notice that a cord (8H) starts from lever (8L) to join the pulley (8Y) to the spring (8X) which is fixed to the post (C). The pulley (39) must be placed at the top of the loom to fix the control cord (8K).



The method of attaching beam and adjusting brake on the folding loom, LeClerc loom series "F", is somewhat different. The beam is not placed on the rigid frame but on the beam which folds back against the frame when the loom is closed. For this loom the cord(8H) starts from the lever(8L) to join the pulley(8Y) to the spring(8X) which is fixed to the post(GF). The pulley(39) is placed at the top of the post(GF). The pulley(39) is placed at the top of the loom to fix the control cord(8K) as on the rigid Model "M".

Do your knees bump your web when you're weaving? If so, why not put a block and bar on your loom to raise the web, as shown at(K)and(K45) on the drawings.



Extra beams and the hardware to install them can be purchased from the LeClerc Co. Write for their catalogue and any specific information you need to install a second beam. It would make a very much appreciated gift for your favorite weaver.

ALONG THE WAY - - -

Recently we were leafing through some magazines in search of something which we didn't find (naturally!), but during the journey our eye was caught by a picture of a room divider in which thick unspun strands of fiberglass were used every few rows to show off the decorative possibilities of this yarn. Decoratively, very nice but we wonder about the health of the people, cats, dogs, birds and children, if any, who are living with this room divider. We wonder about its durability; and how on earth could one clean the thing?

MANY WAYS OF WEAVING ONE DRAFT

by Grace Duryea

A loom is the most versatile of machines. "300 Ways to Weave Rosepath" and the claim of one loom company that it can do 35,000 patterns, left me skeptical until I made over 200 samples on Rosepath. Now, I believe that even the latter is a modest estimate.

We suggest that you thread your loom to any twill, overshoot or summer and winter draft and try many combinations of treadling, but be sure to be systematic.

PLAIN WEAVE - any weave where every thread is under one and then over one.

TABBY - has the same size warp and weft and is a 50-50 fabric.

REP - the warp completely covers the weft or vice versa.

PSEUDO-TABBY - as in M's and O's, each time the pattern changes there is a pair of threads coming together.

BASKET WEAVE - similar to plain weave and tabby, a 50-50 fabric but with two threads under and two over.

TWILL (repeating, reversing, broken) - This can be woven with or without a tabby. Use a direct tie-up with one harness up or three harnesses up as well as a standard tie-up. OELSNER'S HANDBOOK OF WEAVES has 1875 illustrations, mostly twills. Many are for multiple-harness looms, including offset, corkscrew and interlocking.

"TROMP AS WRIT" - usually applied to overshoot, but can be tried on any draft, with or without tabby, if the skips are not too long. Try it with direct tie-up as well as standard, considering both sides. Analyze it to see if some changes might make it a worthwhile weave.

*Abstracted from a talk given by Miss Duryea at the Middle Atlantic States Weaving Seminar, May 1959.
Reprinted courtesy Philadelphia Guild of Hand Weavers.

SHADOW METHOD - Use a very fine yarn for pattern and a heavy one for tabby, weave as usual. Result--a firm fabric where the floats seem to sink in between the tabby and you have a dainty tracery of the pattern.

SWIVEL - Using the rosepath threading.

Harness 1 down, pick of color)
Harness 3 down, pick of tabby) these 2 make tabby A
Harness 2 down, pick of color)
Harness 4 down, pick of tabby) these 2 make tabby B

Continue in this way. Makes a firm cloth for upholstery, bags, or anything with a lining. It has long floats on the reverse side.

OVERSHOT WITHOUT FLOATS - from "Modern Weaver"

1. Harness 1 down, pick of pattern followed by both tabbies.
Harness 2 down, pick of pattern followed by both tabbies.
Continue this.
2. This is like swivel but instead of progressing, repeat the first combination several times and then go on to the next.
3. Harness 1 down, first color of pattern, then both tabbies.
Harness 3 down, second pattern color, then both tabbies.
Harness 2 down, first pattern color, then both tabbies.
Harness 4 down, second pattern color, then both tabbies.
Besides these three ways, more are suggested in the text.

PETIT-POINT - from "Loom Music" March 1957.

Use two wefts of the same grist.

Harness 1 down with color.

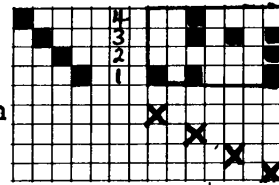
Harness 3 down with tabby (complete tabby A.) Then tabby B repeat 2,4 or 6 times. Change to some other harness and continue in this way, not necessarily following the treadling nor using the same number of repeats. It may be wise to repeat the first tabby if you are using the next harness or the pattern thread will creep under. Especially good for evening bags, using metallic for the pattern shots.

ROSE FASHION - this is usually done with a standard tie-up, but also try it with direct. Following the threading draft, use treadle 2 for treadle 1 and 1 for 2. In the same way exchange 3 for 4, and 4 for 3. A squared design becomes rounded or rose like.

BOUND WEAVING - from "Seven Projects in Rosepath."
 Striped, weaving on opposites, and flame point are all forms of bound weaving.

DOUBLE WEAVE - TWILL THREADING.

This usually requires twice the number of warp threads but you can use the same warp if you use a much heavier weft. Top web will be woven with harnesses 1 and 3, and bottom web with 2 and 4. For a drawstring casing, use two shuttles but same



treading. Harness 1 up, pick with the first shuttle; harness 2 down, pick with the second shuttle; harness 3 up, pick with the first shuttle; harness 4 down, pick with the second shuttle. Be careful that you do not twist the shuttles. You can quilt these two webs together while weaving, by picking up one of the threads on a harness 4 or about 2 every inch. Hold these with a pick-up stick or knitting needle on top of the warp and push it up to the reed. Put shuttle through, remove the stick. When you have woven about an inch, pick up the stitches again, this time using those midway. You can do all kinds of designs this way. For double cloth, one shuttle over through the top web, then back through the bottom, over through the bottom and back through the top, repeat. You have to be able to weave good selvages to be successful. For bags or pillow cases, weave tubular material with one shuttle over through the top, back through the bottom, over through the top, and back through the bottom.

OVERSHOT FLAME POINT - From "Designing and Drafting for Hand-weavers", Berta Frey, page 206.

POLYCHROME - can be done very successfully on four harness summer and winter or crackle weaves. This is usually a three shuttle weave, two carry pattern colors and one for tabby. For summer and winter, put one color on 1 and 3, the second color on 1 and 4, then follow with a tabby. Polychrome on opposites is woven as follows: throw one shot of pattern color on 1 and 2, then the second color on its opposites 3 and 4. This is then followed by one shot of fine tabby. The purpose of the tabby is to hold the warp straight and to keep it from bunching where the same combination of opposites are used many times in the same place.

LACE WEAVES - from "Seven Projects in Rosepath" and "Notes on Weaving Techniques." These weaves include leno, Tarascan, Spanish lace, Brooks bouquet, Danish medallion.

SPECIAL TECHNIQUES - Ghiordes knot, flossa, half flossa, rya, tufting, soumak, twining, laid-in, dukagang. Most of these lace weaves and special techniques can be done on any warp where you can raise every fourth thread.

HONEYCOMB - can be tried on any draft. Try the treadlings for summer and winter, M's and O's, and crackle. Possibly with some modification they might be worthwhile. "Modern Weaver" has suggestions for variations on one warp.

PAINTED WARPS - Paint a design on the warp with Prang Textile paint. Allow it to dry thoroughly. Weave the web. Press with a hot iron to "set" the color.

VARIATIONS IN SLEYING - try skipped dents, and uneven threads in the dents.

CHANGES IN WEFT AND CHANGES IN WARP - complete or partial changes from dull to shiny, light to dark, smooth to rough, sizes of yarns, use of metallics and other novelty threads. For a partial change in warp, lift any harness, put a stick under those threads and tie the new warp threads on. Quick and error-proof.

TUCK WEAVE - from the Fall issue of "Handweaver and Craftsman" 1958. Try this if you have two warp beams, or use a home-made one. Want more samples? Then take the numbers 1 to 4 and arrange them in as many ways as possible. Now arrange these 24, or any number of them, in as many ways as possible. Do the same using 5 numbers by repeating one of the numbers two times; then 6 numbers, then 7 numbers and each time arranging these groups together. Surely now you realize that your loom has limitless possibilities.

And remember, in addition to those mentioned there is no limit to the variety of yarns you can use, nor in what you can do with laid-in and other finger techniques. There is also no limit to the number of patterns available. A HANDWEAVERS PATTERN BOOK has over 375, with nearly 1300 suggested weaves; and even the least experienced of us has added to this.

Always allow enough warp for samples. Soon you will have

a valuable collection, an aid in deciding not only what you wish to use but also what yarn and set.

You may have some pleasant surprises, not new weaves for that isn't possible in so old a craft, but new to you and hence your own. It will make for happier weaving.

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- Hunt, L. - TEXTURE SAMPLE
- Needham - 300 WAYS TO WEAVE ROSEPATH - Samples.
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- January & Wood - THE SHUTTLE - Rosepath and pine-cone.
- Lily Mills - PRACTICAL WEAVING SUGGESTIONS
- Zelinski - MODERN WEAVER - Locked wefts and ways to weave overshot.
- Tidball & Black & Chown - SHUTTLE CRAFT - Various issues from 1947 through 1959 on techniques and the importance of samples.

Due to lack of space we have not been able to print the extensive bibliography to which Miss Duryea referred, when doing her research for this Workshop. Readers interested in a more complete bibliography should contact Miss Grace Duryea, 6208 N. Fairhill St., Philadelphia 26, Penna.

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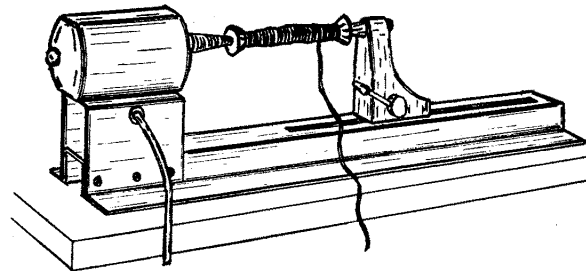
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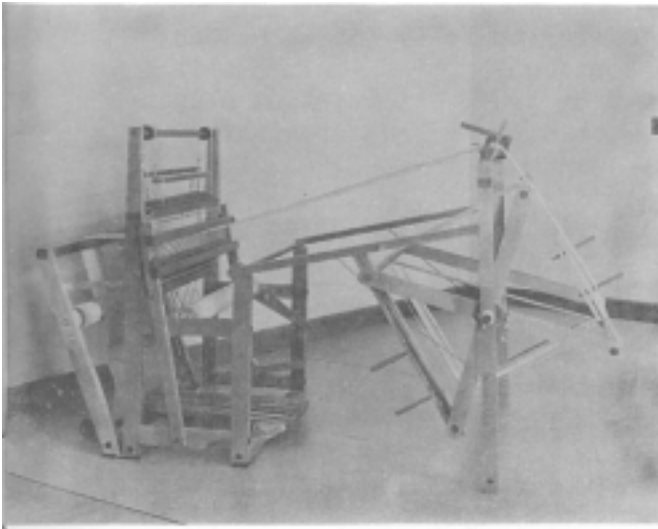
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