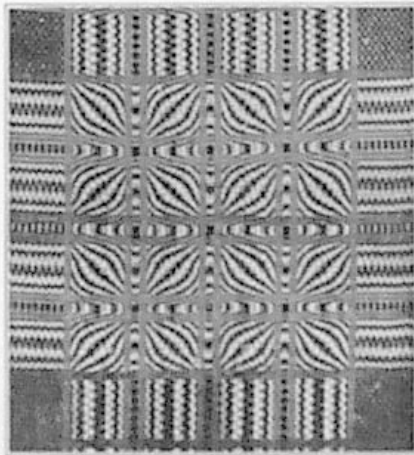


The Shuttle-Craft Company, Inc.

• ❁ HAND WEAVING ❁ •



Mary M. Atwater
116 Massachusetts Avenue
Cambridge, Massachusetts.



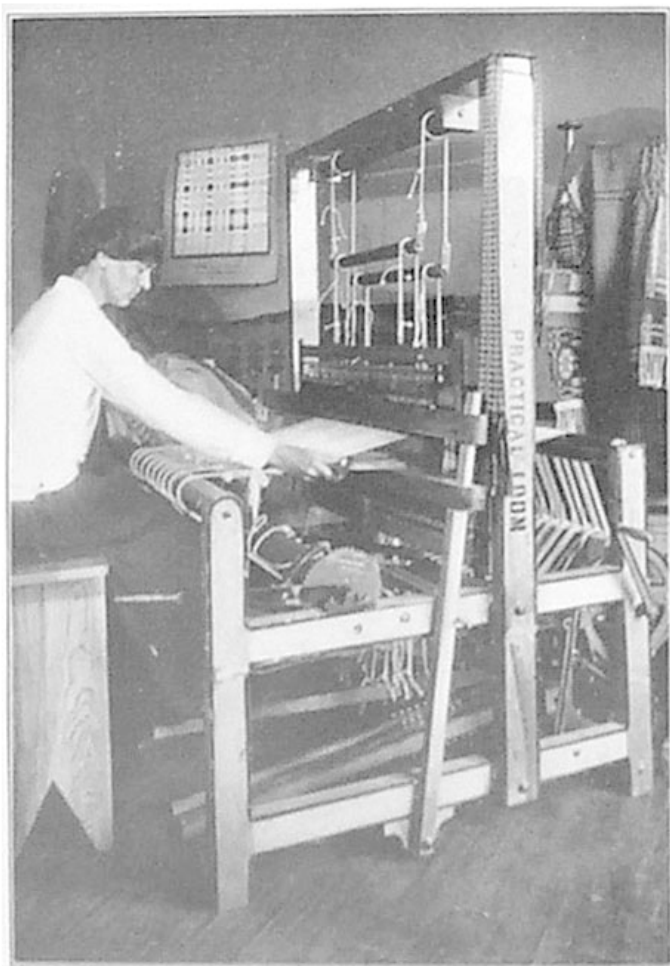
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The Shuttle-Craft Co., Inc.

MARY M. ATWATER

Harvard Square - Cambridge, Mass.

Printed in U. S. A.



Everyone likes to weave

Hand Weaving -- a New-Old Art



We can weave, today, just as well as did the Colonial Dames of long ago.

It is great fun to weave! And there are so many lovely things you can make on a hand-loom.

How wonderful it is to take a few hanks of yarn, and in a few hours time turn them into a fabric more beautiful than anything you can buy!

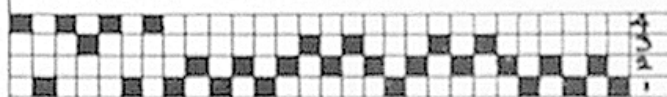
Curtains, rugs, portieres, table-runners and lunch-cloths, towels, pillow-tops, chair-covering, screens, and—crowning triumph—a "coverlid".

A sport-dress, a sleeveless jacket, clothes for the children, a vest or a suit of tweeds for the head of the family—scarves, bags, and trimmings—all made so easily and so quickly!

What fun, too, to earn a little money when you like,—or to build up a real business that can be carried on right at home.

It is not hard to become a weaver—a good loom, some yarn, a little spare time, such as even the busiest person can find, and a pattern to go by,—

28 Threads



"Sweet Briar Beauty"

Weave as drawn in

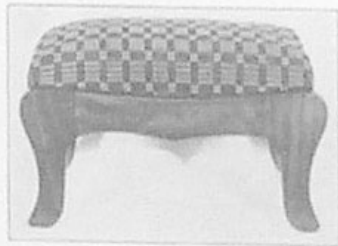
Everyone Likes To Weave

What can be more delightful than to work at a hand-loom! The little boat-shaped shuttles of hard wood—smooth as satin—fit the hand pleasantly and make a charming whirring noise as they travel back and forth, under and over the stretched threads of the warp. The dull thump of the batten is a comfortable sound—and there is pure magic in the way the new cloth builds up, thread by thread, before your eyes.

The Old Way

I think we are all weavers by nature! Weaving is an art as old as the human race, and a short hundred years ago everyone knew how to weave as a matter of course. A hand-loom was a regular part of household equipment, as much as beds and tables. It is really amazing that here in America hand-weaving should have become almost a lost art in the course of no more than three or four generations! The modern revival—we are just at the beginning of it—is not strange at all.

American Colonial Pattern Weaving is a true national art—growing out of the love of beauty in the heart of our race, and shaped to fit the conditions of American living. It is different from other forms of weaving—with a special charm and interest for Americans.



Footstool with Hand-Woven top

We should be thankful that it never did become wholly a lost art and we owe a tribute to those who carried down the tradition to our own day.

We enjoy using the old patterns and weaving in the old way because of the historic associations, —and furthermore we enjoy it because it is in itself a good and a beautiful way.

The New Weavers

It is our new way, too! American weaving is a living art today. We are expressing our modern point of view through the old forms, and the tradition will be the richer for our work when we hand it on to the younger generation.

The younger generation, by the way, is already taking a keen interest, and frequently lends a helping hand!



Old and New Patterns



Hand-Weaving Has a Money-Value

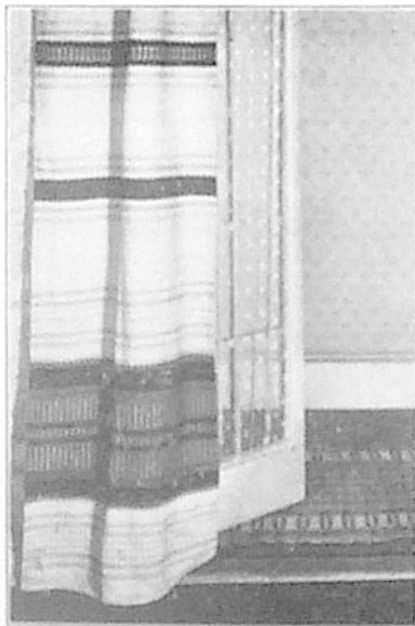
There is no pleasanter or more practical part-time occupation than hand-weaving for the woman who likes to earn money at home in her spare time. The work may also be developed into a profitable full-time business.

And, too, it detracts nothing from the pleasure of weaving—even for those who have no need or desire to weave for profit—to know that the work has real money value!

Hand-woven fabrics have individuality and charm—they wear better, look better, last longer and are more appropriate for many uses than machine woven materials of even the most beautiful and expensive sorts. And as the knowledge of hand-weaving is extended there is an increasing demand for hand-woven textiles.

In weaving for profit it is advisable to select some particular product and specialize in that—rugs, upholstery material, draperies, linens, dress-fabrics, or small articles for adornment—each type of work has its possibilities. Which to select depends first on what one likes best to do—whether large, effective things or small, exquisite things—and next on saleability. It is not nearly as much fun to sell things as to make them, but in weaving for profit it is just as important.

A Three-Harness Portiere





Various Articles

Teaching Weaving

The teaching of weaving offers an interesting and agreeable profession. The interest in weaving is steadily increasing—schools and colleges all over the country are introducing courses in weaving in connection with manual training and "household arts" or "home economics" courses. The demand for qualified instructors is greater than the supply.

Weaving in Occupational Therapy

Occupational Therapy practice recognizes hand-weaving as one of the major crafts. Few modern hospitals or correctional institutions today are without weaving equipment of some sort—so that for the occupational aide a thorough knowledge of weaving from the technical side is not only desirable but really essential.

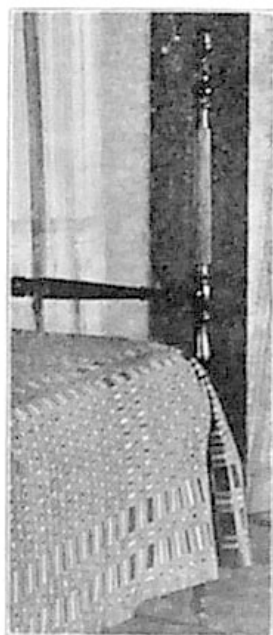
The directions and diagrams of the Shuttle-Craft Courses are in use by many occupational therapists as a shop-manual and reference book.

Hand-Woven House-hold Textiles

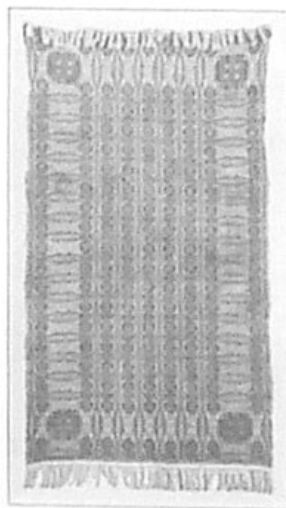
To the woman who loves her house and prizes her household gear, nothing is more delightful than to weave her own draperies, rugs, table-runners, household linens and the thousand and one things needed for the comfort and adornment of her home.

The Coverlet

The crowning achievement of the Colonial weavers was the cov-

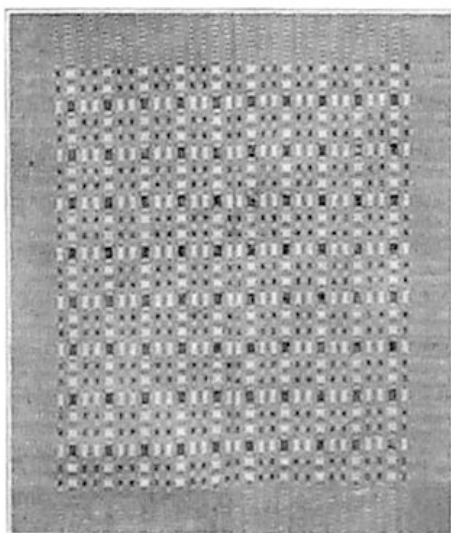


The "Sugar-Loaf Pattern"



A "Wreath-Rose Rug"

erlet or "coverlid"—usually of blue wool on a white cotton or linen base, woven in an intricate pattern. Such a bed-covering is warm and light, easily washable, never looks "mussed", and lasts indefinitely. Why, there are many old ones in use today that have served for a hundred years and more! Those we make will last as long.



A Student's First Coverlet

Rugs

The old coverlet patterns with their infinite variety, their quaint names and geometrical charm may be used for many things besides coverlets. Woven in heavy materials they make delightful rugs — especially attractive for bedrooms and for use as bath-mats.

Draperies

A pattern used for a coverlet may be re-arranged not only for the rugs to lie beside the bed, but may also be introduced as borders in scrim curtains for the windows, side-drapery and valances, may reappear in the borders of towels and dresser scarves, in pillows for the day-bed—in fact for all the textile fabrics of the room, with a delightful effect of harmony.

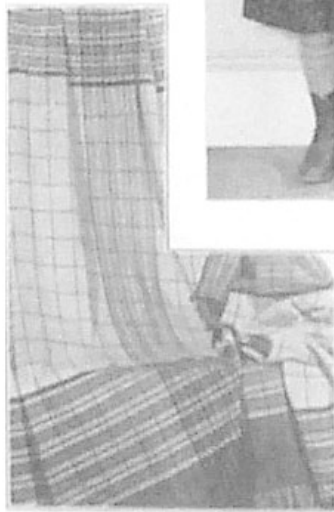
Living room portieres are very beautiful in one of the bold weaves. Upholstery material for chair-covering—screens and wall panels—table-covers—hall carpet or a stair-runner—all these things and many others can be woven on a good loom by anyone who wishes.

Hand-Woven Dress-Fabrics and Dress-Accessories

There is probably more pleasure -- and more money, too—in the weaving of dress materials, and bits of trimming, of bags and scarves, sashes, etc. than in any other kind of hand-weaving.



Scarves
and a "Linsey-Woolsey Dress"



Dress Fabrics

Scarves

No one has had as much pleasure out of the scarf-fad as the woman with a loom! Scarves are so easy and pleasant to make, they are so pretty and becoming, so useful, and make such attractive gifts.



Bags

Girdles, sashes, sleeveless jackets, bits of trimming for collars and cuffs, bags!—I remember once on starting on a journey discovering the need of a knitting bag. In part of an afternoon I made one, which I carried all over the world and which stood by me through many adventures—it was, and still is—a sightly and useful thing.

Hand-woven dress fabrics have a comfort and a charm all their own. "Linsey-woolsey" is easy to make, washes perfectly and wears like iron. For children's play-clothes, for golf or hiking skirts, etc., it is ideal. Fine cottons or silks, with borders as elaborate as one chooses make the attractive smocks that are so much the mode; soft all-wool fabrics of very fine yarns are charming for the straight dresses that are so easy to make up and so delightful to wear.

You can weave your dress just as thick or as thin as you like, —put in the colors you want, decorate it with patterns or make it plain. You can make it exactly as a dress for you should be made.

And the men of the family take great pride and pleasure in hand-woven vests and golfing tweeds!

How to Become a Hand-Weaver

Three things are required in order to become a hand-weaver—a loom, weaving materials, instruction.

Looms

No one can weave well without a good loom—that is, a loom fitted for the kind of weaving undertaken by the weaver. Some looms—like the automatic rug-looms—are excellent for weaving plain carpets or rugs, but useless for handicraft. The very small looms and the simple wooden frames or notched card-board sometimes called looms are, of course, hardly more than toys and real weaving is impossible on them. Two-harness looms, or the so-called “non-harness” looms can be used for weaving plain material but are not equipped for pattern weaving.

For all kinds of hand-weaving, the best loom to select is a large treadle loom equipped with at least four “harnesses” or heddle frames. The plain weave may be produced on such a loom when desired, and it may also be used for pattern weaving.

Old Looms

An old time Colonial loom, if such is obtainable, can usually be put into working condition quite easily and will give great satisfaction. The accompanying illustration shows such a loom set up for plain rug-weaving on two harnesses.

Modern looms, however—even the largest—are less clumsy and take up less space than the old looms, and for most people are more satisfactory, even if less picturesque and lacking in historic associations. The most important thing about a loom is after all that it should weave comfortably and well.

A Good Modern Loom



A good loom should weave 44" wide. There is no advantage in a hand-loom wider than this as the hand-shuttle cannot be thrown readily for greater widths. A narrower loom is inadvisable unless specifically for the making of small articles, as for coverlets, rugs and many other things the full width of the loom is required.

A good loom should be equipped, as noted above, with at least four harnesses for pattern weaving; it should have a heavy batten and a wide shuttle-race; for ease in warping it should be equipped with a sectional warp-beam, and for comfort in weaving it should have four "lamms" and six treadles; finally—most important of all—the frame should be of hard wood, well braced and very solid to withstand the strain of the stretched warp.

The loom shown in the illustration on the front page of this booklet fulfills all these conditions. It is a factory-built loom built especially for the Shuttle-Craft Co.

Looms built to order can be more picturesque in appearance and may, of course, work just as well, but are costly.

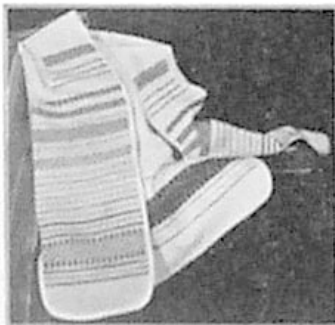


Weaving in the Garden

Small Articles and the Little Looms

For all kinds of weaving a large four-harness or eight-harness treadle loom is the best loom to have. A middle-sized loom is not desirable, as it takes up almost as much space as a large loom and cannot be used for the weaving of large things like coverlets, dress materials and rugs.

However, there is a very real value in the little looms that may be set on a table, carried about, put away when not in use, and which do not take up more space than even the smallest city apartment can afford.



Sleeveless Jacket

Invalids can work on such a loom.

The very smallest looms of the table-loom variety are mere toys and are impractical. A table-loom weaving 20" wide however, can be used for the making of many delightful and useful things—pillow-tops, table-runners, window-drapery, scarves, chair-covering—even sleeveless jackets and vests.

It is Easy to Learn on a Table Loom

Many experienced weavers find a little loom of this order a convenience even if they use a large loom for most of their work, while beginners find it easy and pleasant to learn to weave on a little loom first before progressing to the larger work.

Of course, such a little loom must be solidly built, and must be equipped with at least four harnesses for pattern-weaving. When so constructed, just



Linens

as good work can be done on it as on a large loom, though it is not possible to work quite as fast, owing to the fact that the hands instead of the feet are used in changing the "sheds".

Warped and Threaded

The great advantage for beginners is that these small looms can be supplied all warped and threaded, so that it is possible to sit right down and weave. This is the ideal way to begin, as the work of setting up the loom is much more clearly understood and is much easier after a bit of actual weaving experience.



Instructions in Weaving

The Shuttle-Craft Courses and Service to weavers

The Shuttle-Craft Co. was organized with the idea of giving to hand-weavers, and those who wished to become hand-weavers, as complete a service as possible.

We give instruction in weaving by personal lessons at our studio in Cambridge or by mail through our correspondence courses. We supply equipment and materials, and also conduct a sales-service for the marketing of hand-woven articles made by Shuttle-Craft weavers.

A subscription to either the beginners course or the complete course brings with it the privilege of special instruction by mail for the period of a year, with criticism of work sent in, special suggestions and assistance, etc., also eligibility to the visits of the "Round Robbin" travelling collections of samples, to our sales-service, and to membership in the Shuttle-Craft Guild.

The Beginners Course

The beginner's course covers four-harness pattern weaving and rug weaving only. It comprises Section I of the complete course as outlined below with eight additional four-harness patterns and directions for the making of a large number of articles—with the special privileges of correspondence, etc., as noted above.

The Complete Course

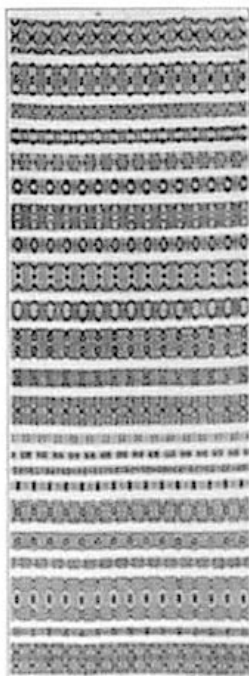
The complete course covers the subject of American Colonial Pattern Weaving, from the simplest four-harness overshot weaving up to and including the elaborate "double" weaves made with a large number of harnesses. The course is divided into three sections and 8 lessons, as outlined below.

Section I. "Overshot" Pattern Weaving

Lesson 1 of the first section of the course describes the loom and explains how it works, with directions for hanging the harnesses, tying up the treadles and warping. The directions are given in detail and are easy to follow, so that even a person who has never before seen a hand-loom can do successfully this preliminary work. One of the diagrams furnished with Lesson 1 shows sketches of the loom, various equipment, the "tie-up draft", etc. The second diagram illustrates the various knots used by hand-weavers.

Lesson 2 gives three patterns for four-harness overshot weaving—"Honeysuckle", "Monk's Belt" and "The Diamond". It describes in detail how to "draw in" a pattern, how to "sley", how to attach the warp-ends to the cloth-beam, and finally how to weave—that is, in what order to depress the treadles and how to throw the shuttles in order to produce these patterns and some of their many variations.

Lesson 3 is devoted to rug-weaving, tells how plain rugs are made, and how to introduce borders of various sorts in a plain rug—a herring-bone or "arrow-head" stripe, etc. Also how to put in patterns in "overlay" weaving and in a simple form of tapestry weave. Also how to make rugs in "overshot" pattern weaving. A diagram showing a variety of "overlay" and other effects for the plain weave and a diagram giving the "Wreath Rose" overshot pattern as used for rug-work are supplied with this lesson.



Student's sampler
"Honeysuckle" Pattern

Section II. Draft Writing for Overshot Weaving

Lesson 4—Section II—covers the most technical part of the course in weaving. Draft writing is often neglected, but without a thorough understanding of the drafts it is impossible to do really original work in weaving, or to teach successfully. The instruction shows how to test a draft by "weaving" it on paper, to correct errors; how to arrange borders for various patterns; how to arrange patterns on the loom; how to increase or diminish patterns; what is meant by patterns written wholly or in part "on opposites"; how to transpose drafts; various methods of writing drafts and how to reduce them all to the same system; how to write drafts from samples or from photographs of woven fabrics.

The diagrams furnished with this lesson include a large number of four-harness "overshot" patterns and also a description of six-harness and eight-harness overshot weaving, and the method of writing this type of pattern.

For the student of the subject and for the craftsman who wishes to be more than a dabbler this is the most important part of the study of weaving.

The work of this section is done on cross-section paper with a lettering-pen. No previous knowledge of drawing is required.

Section III. Unusual Weaves and Elaborate Weaves.

Lesson 5 of Section III explains the method of hanging 3, 5, 6, 7 and 8 harnesses in the loom. It gives the three-harness weave—a truly wonderful weave for drapery material and for small articles, bags, runners and the like—a large number of small special weaves for various purposes—linen weaves,—old blanket-weaves that are delightful for baby blankets, and couch-blankets, etc., etc. For the weaver who is weaving for profit and is looking for novel ways of making various articles this material is invaluable.

Lesson 6 describes in detail the method of producing the famous old "Doubleface" or "Summer and Winter" weave, which is perhaps the most beautiful and is certainly the most distinctive of the old Colonial coverlet weaves. A great many interesting patterns in this weave may be produced on four harnesses, though the more elaborate patterns require 5, 6, 7 or 8, harnesses.

The diagrams that accompany this lesson give a large number of drafts, both of the simpler and the more elaborate kind.

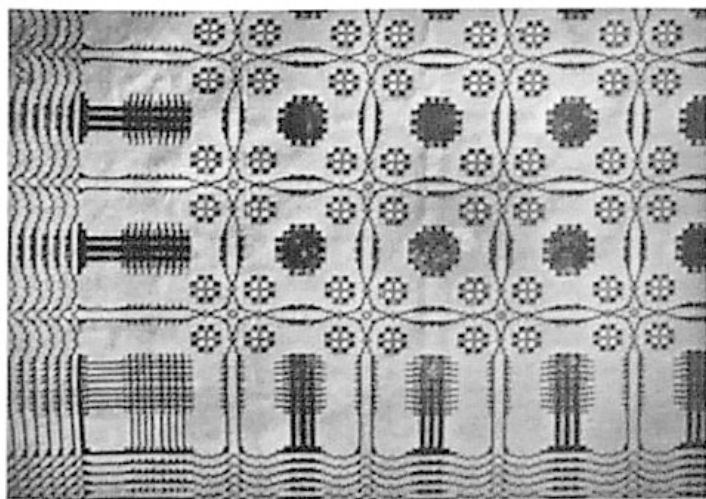
The Summer and Winter weave may be used for rugs and bath-mats, for portieres, couch-covers, coverlets, table linen

and for many other purposes. It differs from overshot weaving in that there are no long skips—the pattern thread passes over three and under one warp ends across the blocks of the pattern and under three over one across the ground. For this reason it is sometimes called the "over three under one" weave and also sometimes the "six-harness" weave,—but the latter is a misnomer as more than six and less than six harnesses may be used as noted above.

The fabric is more closely woven than is possible in the overshot weave, and is reversible, as the pattern appears the same on both sides except that the colors are reversed.

Lesson 7 gives directions for "Double" weaving, for "Double-face Twill" and for "Four-heddle Damask"—all of which are woven on the same threading. It also describes how to set a pattern in the warp, and gives "Monk's belt" arranged both in the warp and weft, so that it will weave "all around". Lesson 7 also describes an interesting little weave adapted from an old book, long out of print. This little weave is proving immensely useful for the making of scarves and dress materials and also for upholstery fabrics.

Lesson 8 is a thesis subject for students who are working for our diploma, which is awarded on satisfactory completion of the work.



An old "Snowball" Coverlet with
"Pinetree" Border, in "Summer and Winter" Weave



A Loom with "Jacks"

How I Became a Weaver

Weaving has meant a great deal to me, which is perhaps one reason I enjoy passing on to others what I have learned.

Everyone likes to weave, from the very young to the very aged. Men enjoy weaving as much as women, and much of the constructive work that is being done at

the present time is due to their interest, while the most famous of the old-time weavers were almost all men.

However, I believe that to no class does hand-weaving bring so much delight as to the women of the middle years, whose lives have settled down into a routine and who hunger for creative work—something with the thrill of adventure, of accomplishment. The middle years of life are the best years of all if filled with progressive work. If not so used, they are dull years, full of unsatisfied longings and the sense of frustration.

I am a decorative designer by training—eight years of art education at the Chicago Art Institute and in the French studios—two years shop experience, besides a year's experience in the teaching of design.

Marriage took me out of my profession and carried me to many strange parts of the world. It was while living in a little mining camp in Montana, near the top of the Continental Divide that I became interested in weaving.

I had heard of the village industries in the East and the South and thought something similar would be interesting to

my little community. I sent away for an instructor, and filled a weaving house with looms and equipment. Anyone who wished came to the Shuttle-Craft Shop and wove. We exhibited at the New York and Chicago exhibitions and took many prizes.

I devoted my own time to the technical side of the work and visited the museums and libraries and studied the old patterns and the old methods anywhere where information could be obtained.

Then came the war.

When the government called for skilled workers in handicraft for hospital occupational therapy service, I enlisted. I did not have the fortune to be called overseas, but served at Camp Lewis Base Hospital, and at Letterman General Hospital in San Francisco for a year.

Later I went into state hospital work in Illinois and have had experience in the treatment privately of psychiatric cases.

I received so many letters requesting information about hand-weaving that my correspondence became a burden. I wished to reply to all these letters as I knew by experience the difficulty of getting reliable information and I finally decided to make a business of teaching weaving by correspondence.

The head of the department of textiles at the University of Washington kindly assisted me by allowing me to test my material through a class of her students. A number were selected who had never before seen a hand-loom. They were given the written directions for the first part of my course, a loom was turned over to them, and no further assistance or suggestion given them. The work they turned out was excellent, which proved to me that learning to weave in this way was entirely practicable.

Recent experience has amply confirmed this experiment. Hundreds of people in all parts of the country have learned to weave—and to weave well—through my courses.

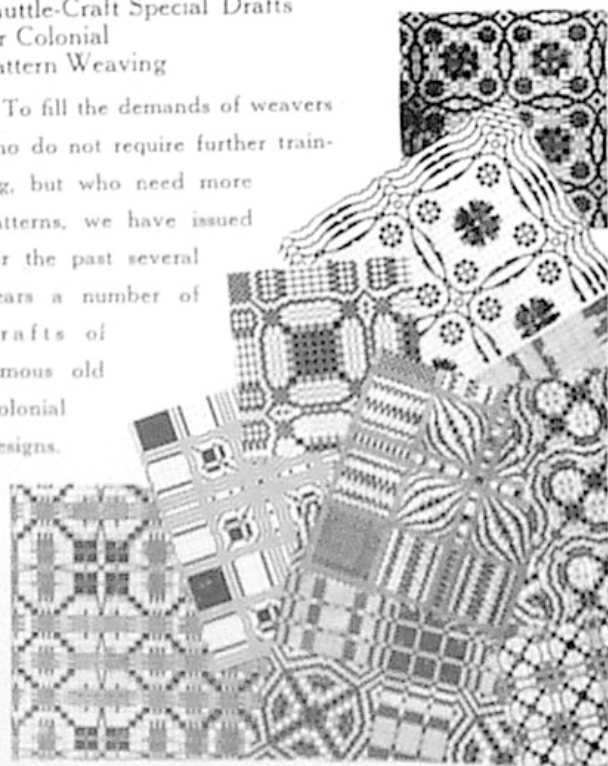
The Shuttle-Craft Company was incorporated in Montana, and when I removed to Cambridge in 1923 was registered in Massachusetts.

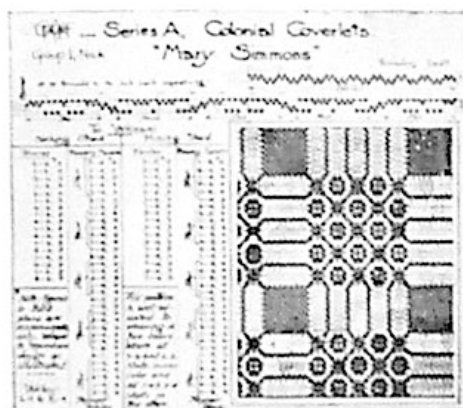
I came East on account of the growth of the business, which made it necessary to be nearer the source of supplies—yarns and warps—and to keep in touch with the markets. This will be my permanent headquarters.

Mary McArthur

Shuttle-Craft Special Drafts for Colonial Pattern Weaving

To fill the demands of weavers who do not require further training, but who need more patterns, we have issued for the past several years a number of drafts of famous old Colonial designs.





A Shuttle-Craft Draft

Below is a partial list of the "Shuttle-Craft" copyrighted special drafts for Colonial Pattern Weaving. They are written in the graphic manner, have complete threading and treadling directions—and are accurate in every detail. They are intended for those who already know something about 4-harness weaving.

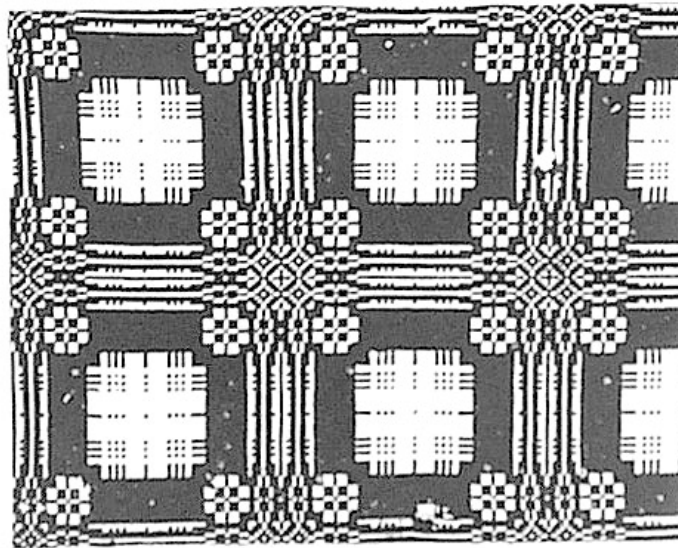
For Four-Harness Weaving

The Whig Rose	Double Chariot Wheels
The Cross	Missouri Trouble
Mary Simmons	Double Bow Knot
Pine Bloom	Dog Tracks
Snail Trail	Single Chariot Wheel
Blazing Star	Nine Snow Balls
Irish Chain	Young Man's Fancy
Sun, Moon and Stars	Wheel of Fortune
Whig Rose (variation)	Wind Flowers
The Oak Grove	The Trellis
Twenty-One and Dazy Chain	Grandmother's Garden
Spider Webs	Water Meadows

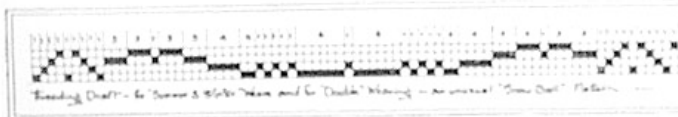
For "Summer and Winter" weave on more than four harnesses.

- "Lisbon Star"—A simple Snow Ball pattern.
- "Pine-Tree" border in Summer and Winter Weave.
- "Blooming Leaf" in Summer and Winter Weave.
- "Lover's Knot" or "Philadelphia Pavement".
- "Windows and Doors" or "Sugarloaf".

An Unusual "Snow-Ball" Pattern



Threading Draft



The Shuttle-Craft Co., Inc.
MARY M. ATWATER
Cambridge, Mass.

