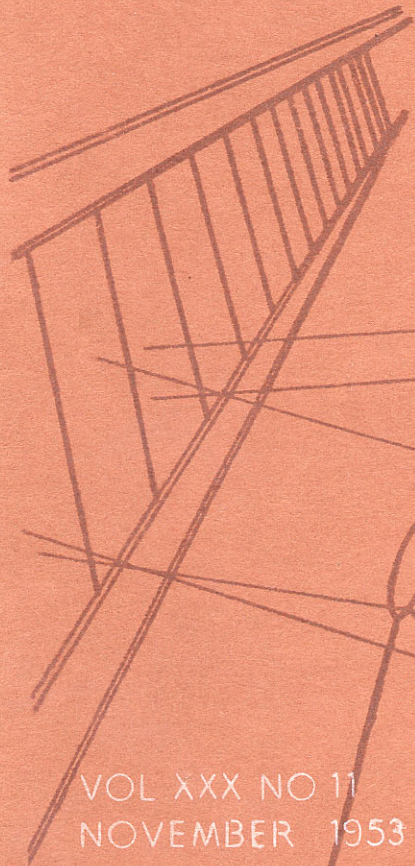
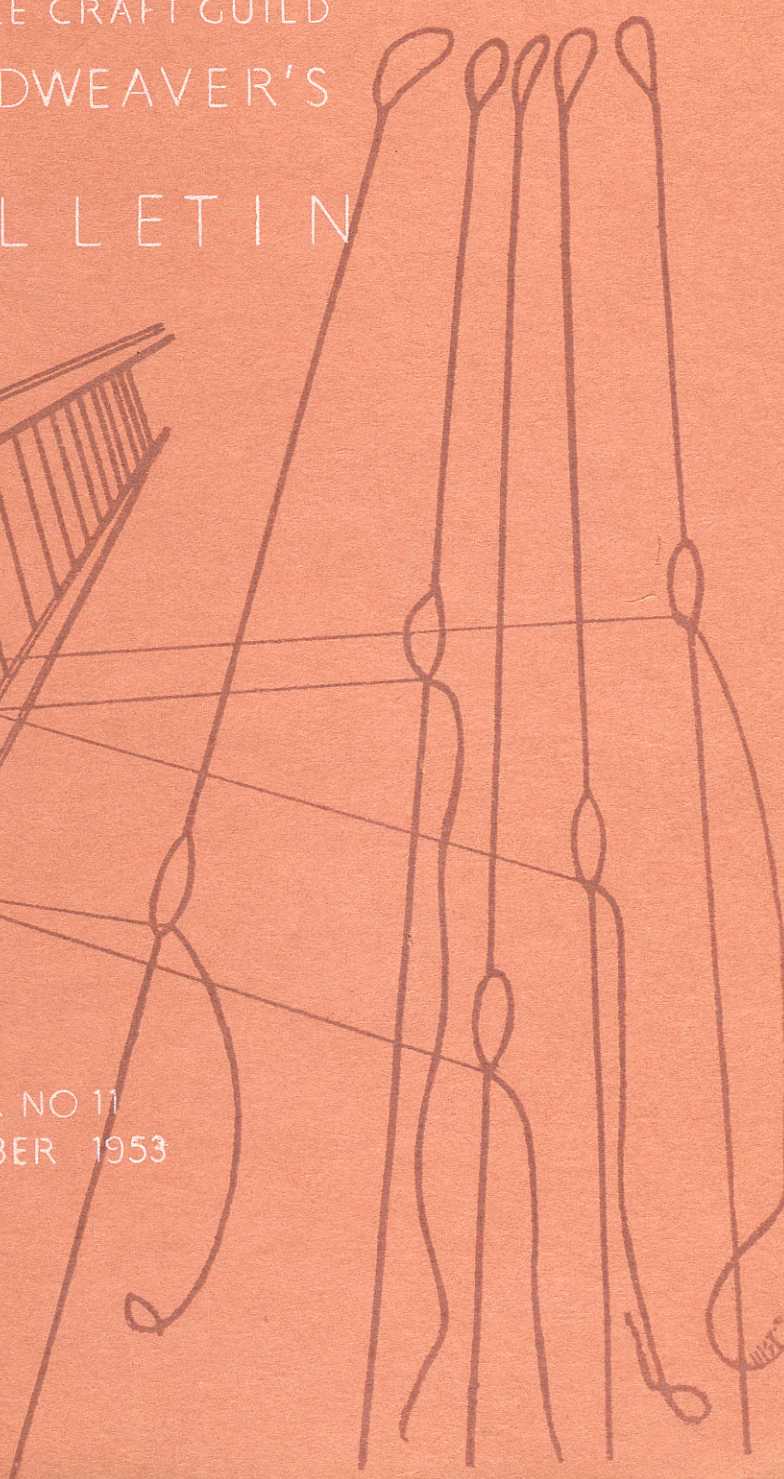


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LESSONS for TWO-HARNESS WEAVING, Continued

LESSON XI -- Pot Holders in Log Cabin Weave

The Log Cabin weave is a color-arrangement technique by which two-block patterns may be woven on two harnesses. It may be woven with warp of the same weight throughout but in two colors, and weft identical to the warp, but pattern effects are heightened if one color yarn is heavier than the other and the colors and weights are reversed in the weft.

This technique introduces the weaver to the threading draft, the threading in this case being for tabby (harnesses 1, 2 threaded alternately) and the draft indicating the color arrangement. A draft is usually written on squared paper, 8 or 10 squares per inch. Two horizontal spaces are required for a 2-harness draft, the lower one indicating harness 1 which is toward the breast beam on the loom, the upper space indicating harness 2, toward the back beam. Each vertical space indicates one warp end. The placement of a symbol on the draft indicates on which harness a particular warp end is threaded. In this case two symbols are used, x indicating dark color and o indicating light color. Drafts are always read from right to left because a right-handed person threads the loom most easily in this direction.

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LESSON XII -- Wool Scarves in Scotch Tartans

The traditional Clan Tartans of the Scottish Highlands make beautiful wool scarves and are popular for many other purposes. Although the gay plaids have more sparkle when woven in twill, they may be woven in plain tabby. The chief problem in weaving Tartans is to secure the correct colors. The most important Tartan colors are: brilliant scarlet, dark mossy green, royal blue, yellow, black and white. Bernat Fabri and Weavecraft wool are available in true Tartan colors, and approximations are found in Tam O'Shanter and Lily Weaving Wool (Article 110). Any of these yarns may be set at 20 ends per inch, 2 per dent in a 10-dent reed, for a scarf, though closer settings are necessary for clothing textiles.

The color arrangement of a Tartan, which is a stripe in the warp but when crossed by the same color arrangement in the weft becomes a plaid, is called the "sett". Six authentic Tartan setts, arranged for scarves, are given below and the warp should be made in the color arrangement given. Most of the authentic Tartans are composed of two individual design units which are alternated to make the full plaid. These design units are indicated in the setts as A and B. To make a balanced arrangement the A unit is given at each side of the warp with the B unit in the center, but a different color emphasis could be achieved in each case by making the arrangement BAB. For a wide warp, the design units are simply A, B, repeated across the entire warp.

The important factor in weaving a Tartan, or any other plaid, is to beat so that an exact balance between warp and weft is formed -- that is, weave a perfect tabby. The plaid is formed by squaring each warp color stripe in order. The easiest way to follow the warp color stripe exactly is to square each color block in order along a 45 degree diagonal line, starting at the lower right hand corner of the warp. A diagonal guide is a useful tool to use in

checking the diagonal development as it progresses. To make a triangle, simply bisect a 5 or 6 inch square of cardboard from corner to corner. Or a transparent plastic triangle may be purchased at any school supply store. Hold the triangle with one straight edge exactly on the first weft shot, the other edge at the left and parallel to the warp, and the point with the diagonal on the right edge selvage thread. The 45 degree diagonal will cross the color stripes. Weave the first warp stripe at the right until it makes a perfect square which the triangle bisects. At the point where the diagonal line of the triangle touches the second color stripe, start weaving with the second color and continue until a perfect square is woven. Progress up the triangle diagonal, weaving each block in order until it is square. When one complete plaid pattern has been woven, place the triangle at the right hand edge again and repeat, continuing for the entire warp length. This method of weaving in diagonal development is one of the handweaver's most useful systems for weaving many techniques and it should be mastered at the outset. In time, the weaver develops a good eye for the 45 degree diagonal and does not need the extra help of the triangle.

MACIVER Tartan

A	42 red
	6 yellow
	<u>42 red</u>
B	8 black
	8 red
	60 black
	8 red
	<u>8 black</u>
A	repeated
<hr/>	
	272 warp ends
	184 red
	76 black
	12 yellow.

BARCLAY Tartan

A	40 blue
	10 green
	<u>40 blue</u>
B	40 green
	10 red
	<u>40 green</u>
A	repeated
<hr/>	
	270 warp ends
	160 blue
	100 green
	10 red

RAMSEY Tartan

A 36 black
 2 white
 10 black
 2 white
36 black

B 36 red
 2 black
 10 red
 2 black
36 red

A repeated

258 warp ends
 168 black
 82 red
 8 white.

CAMERON Tartan

A 38 red
 2 yellow
38 red

B 12 green
 4 red
 12 green
 4 red
 12 green
 4 red

12 green

A repeated

216 warp ends:
 164 red
 48 green
 4 yellow.

DUNCAN Tartan

A 30 blue
 8 red
30 blue

B 30 green
 6 white
 30 green
 6 black
 30 green
 6 white
30 green

A repeated

274 warp ends:
 120 blue
 120 green
 16 red
 12 white
 6 black

MACINTYRE Tartan

A 20 blue
 4 red
 20 blue
 4 green
 20 blue
 4 red
20 blue

B 38 green
 6 white
38 green

A repeated

266 warp ends:
 160 blue
 84 green
 16 red
 6 white

Neck scarves may be made in any desired width, from 6 to 20 inches. Narrower than that they are neckties and wider, stoles. A popular width is from 12 to 14 inches and appropriate corresponding lengths are 44 to 48 inches, plus fringe which in most cases should be short -- one-half to two inches. Narrower scarves should be shorter -- 36 to 40 inches--- to serve as ascots, and wider scarves should be longer.

LESSON XIII -- Handwoven Christmas Cards with Inlay

"A Christmas Greeting
Handwoven
Especially for You
by

_____"

The handweaver who wishes to use his craft to produce Christmas Cards of distinction will find a heartwarming response from everyone who receives one. The three following designs are intended to be woven on a warp 4 inches wide and the individual swatches for the greeting cards cut apart, finished, and then mounted on the front of a piece of heavy note paper. Perfection of craftsmanship is of utmost importance in such a tiny article which will be examined closely and treasured for many years. In finishing, hems are hardly appropriate as they add bulk. A whipped edge crafted carefully with 2 threads over and 2 up for each stitch may be made to hold a 1/4" fringe. A quicker method, which obviates sewing but prevents raveling is to use a fixative. A good fixative is made by having the druggist put 1 1/2 oz acetone in a 3-ounce bottle and squeezing half a tube of duco cement into this, shaking thoroughly. This may be painted carefully onto the fabric with a small brush, about 4 weft ends wide at the place where it is to be cut. It prevents raveling without showing or disfiguring the fabric in any way. (This preparation is excellent for any sample material which is to be kept.)

Materials: Cotton is the best warp material for the Christmas Card project and almost any kind will be suitable. However, one of the best materials is 10/2 mercerized cotton of Pearl #10 (Lily Art 114, 4200 yards per pound) set at 24 ends per inch. Weft should be identical. The pattern inlays are best of wool and light weight knitting yarn is satisfactory, of the Lily nylkara, or a cotton stranded floss. Only small quantity is required. In colors, pale blue or green are effective, gold or white, with inlays in dark color. More striking effects may be made by using dark blue, green or purple, or bright red or green, with inlays in white. In addition, these designs require sequins, which are available in any dime store in wide variety: large and small, circles, stars, snowflakes, birds, and other exotic forms.

Warp: 24 ends per inch
 .4 inches wide
 96 warp ends, any desired length.

Sley: 2 per dent in a 12-dent reed.

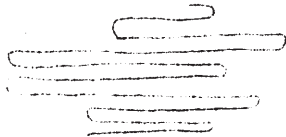
Thread: Harnesses 1, 2, alternately.

Weave: In tabby, with the inlays used in tabby sheds as superficial decorative threads.

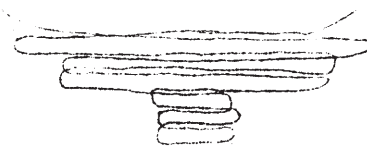
TABBY INLAY: Weave a tabby heading. Beat the last tabby shot into place and leave the shed open. Insert with the fingers, into the shed, the end of a length of pattern weft, fastening the short end into place in the customary manner. Draw the long end through the top shed. Beat, and weave 2 or 4 tabby shots, leaving the last shed open for the next inlay. Carry the free end of the inlay weft in the shed directly above the place where it emerged and carry it through the shed as far as the design requires, and bring it to the surface. Beat, and weave 2 or 4 tabby shots, and continue thus. Be consistent in the

number of shots thrown between each inlay row. That is, throw either 2 shots or 4 shots, but do not mix them. For certain free effects they may be mixed, and even 6 and 8 shots used between, but not in weaving patterns. Some weavers like to use a netting needle for working inlays, instead of the fingers. Patterns may be built up freely or designs drawn on squared paper may be used as the pattern. For squared paper designs, 2 shots are usually thrown between each inlay row and 2 pattern shots and 2 top warp ends will compose one square of the pattern. As the pattern weft must be inserted in the shed exactly above the place where it emerged the outline of the design can be controlled only when the weft is traveling forward. The same shed is used for all inlay shots.

CALABRIAN or ITALIAN INLAY: This method is a variation of the simple Tabby Inlay and is usually used for symmetrical designs only. Use a long inlay weft and center the weft in the first inlay shed so that a long piece of weft hangs free at each side of the design area. Weave 2 or 4 tabby shots as in Tabby Inlay. In making the second inlay, carry the thread at the right in the shed to the point where the design line ends and bring it through the top warp; carry the thread from the left in the same shed, from left to right to the point where it emerges. In this way two ends of pattern weft lie in each shed except where the design is extended, and the design is continuously outlined on both sides.



Tabby Inlay



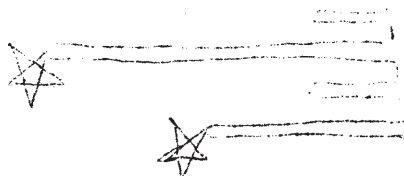
Calabrian Inlay

Christmas Card 1, in Tabby Inlay with Snowflakes

This design is most effective with a colored warp and tabby and white pattern weft. If the warp is white, use a colored tabby weft. It requires three of the snowflake sequins which are about $\frac{3}{4}$ inch across. The design may be varied for convalescent cards by using the sequin bird or leaf forms.

Weave: $\frac{3}{4}$ " tabby
 Enter inlay weft 5 top warp ends in from the right selvage and carry long end under 12 top warp ends toward the left;
 2 tabby shots;
 Thread snowflake sequin (have a needle threaded at end of pattern weft) then carry weft left to right to starting point;
 4 tabby shots;
 Weft right to left, under 6 warp ends;
 2 tabby shots;
 Weft left to right, under 6 to starting point;
 4 tabby shots;
 Weft right to left, under 24;
 2 tabby shots and thread snowflake sequin;
 Weft left to right, under 24;
 4 tabby shots;
 Weft right to left, under 6;
 2 tabby shots;
 Weft left to right, under 6;
 4 tabby shots;
 Weft right to left, under 30;
 2 tabby shots and thread snowflake sequin;
 Weft left to right, under 30, and fasten;
 $\frac{3}{4}$ " tabby.

This will make a piece about $2\frac{1}{2}$ to 3" wide. Finish edges and mount on card or a fold of note paper with the right hand selvage up.



Christmas Card II, Calabrian Inlay with Sequins

This is a design for a small, sequin hung tree placed slightly off center in a 4" square of tabby woven fabric. Use small, flat, multicolored sequins, about 15 or 18, for tree decorations.

Weave: $3/4$ " tabby;

Enter a length of pattern weft to which a needle is threaded to either end, about $1\frac{1}{2}$ " in from the right selvage, and carry to the left, under 4 top warp ends, and center the weft;

4 tabby shots;

Carry both ends under 4;

4 tabby shots;

Carry both ends under 4;

4 tabby shots;

Carry each end under 11, but interrupt 2 or 3 times by bringing the weft out and stringing a sequin on it;

4 tabby shots, string sequin on each end;

Carry each end under 18, stringing sequins as desired;

4 tabby shots, string sequin on each end;

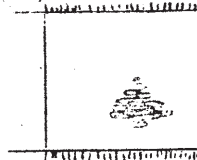
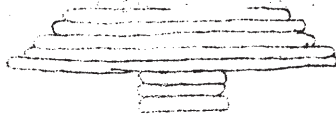
Carry each end under 16, adding sequins;

4 tabby shots;

Continue in this manner, reducing by 2 on each pattern row, until point is reached;

String a sequin at point, carry both weft ends to under side. These weft ends may be knotted in finishing.

Less time and effort is involved if one strings the sequins individually, whenever and wherever they are desired than if they are all threaded onto the weft at the outset.

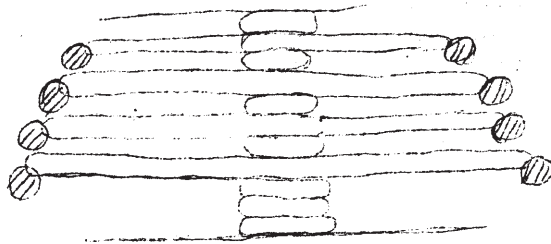


Christmas Card III, Calabrian Inlay with Sequins

This is a formal, balanced Christmas Tree design with a sequin hanging at the tip of each branch. The design is a variation of the Calabrian technique in which an interrupted outline is formed and a secondary line indicating the tree trunk is formed up the center of the tree.

- Weave: $1/2''$ tabby;
- Center a $2\frac{1}{4}''$ double strand of weft yarn in the shed;
 - Enter a 2-yard length of weft yarn with a needle threaded at each end under 4 top warp ends in the exact center;
 - 4 tabby shots;
 - Carry both ends under the same 4 warp ends and repeat this 4 times to form trunk;
 - 4 tabby shots;
 - Carry each weft end under 18 top warp ends;
 - 4 tabby shots, thread sequin on each end;
 - Carry each weft back, under 13 top warp ends;
 - 4 tabby shots;
 - Carry each weft toward selvages, under 16;
 - 4 tabby shots; thread sequins;
 - Carry each weft inward, under 16;
 - 4 tabby shots;
 - Carry each weft toward selvages, under 14;
 - Continue in this manner, narrowing 2 each time until a point is reached, and finish as in Christmas Card II.

This tree is particularly handsome and well worth the effort. It may be woven without the sequins.



The Inlay weaves, like the Open Work weaves, are a broad field for self expression in handweaving. If the handweaver starts with a few simple designs, like the Christmas Card designs given here, for perfecting technique, a world of design potentialities will soon open. The inlays may be used for designs of many types, including free designing on the loom. There is no limit to the range of materials which may be used for inlays -- fine and delicate or very coarse and striking. The technique is suitable for working monograms, as well as designs and patterns of stylized or naturalistic nature. Compound designs, worked with many pattern weft strands in various colors, are within the range of the handweaver who wishes to develop skill in the technique.

GENERALITIES on TWO-HARNESS WEAVING

May no one underestimate the importance of the two-harness weaves, nor the dignity of the two-harness weaver who is a sincere craftsman. As is true in so many other art forms, in the use of the handloom the greater the complication of the specific threading, the more harness there are involved in producing a certain texture or pattern, the less free play there is for the imagination of the artist. It is safe to make the dogmatic statement that there is no limit to the potentialities of the two-harness threading. Although poorly constructed equipment brings an almost insurmountable barrier to any craftsman, simple, well crafted equipment, though lacking in complication and gadgets, is the basis for the fullest creative efforts of any artist-craftsman.

Harriet Tidball