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The January number of the Bulletin has usually been devoted to the great subject of coverlets, and this year we shall make no exception. Is there any member of the Guild who has not yet woven a coverlet? If such there be, now is the time for him or her to take thought about yarns and a pattern for the magnum opus. And for those who have made one or a dozen coverlets there is always something new and wonderful to be tried. What pleasanter undertaking is there for the next few weeks than the making of a big, gorgeous piece of weaving!

A coverlet should last and give good service for a hundred years. It is worth while to plan it carefully, so that it will be a joy in the making and a pleasure to the eye when made.

There are three things to be considered: pattern, color, materials. These things cannot be considered separately, because some patterns are beautiful in one set of colors and far less attractive in other colors, and the combination of materials that is best for one weave may be quite unsuitable for a different weave. Usually, however, some one thing about the coverlet settles itself - we have set our hearts on a particular pattern, or the coverlet is to grace the bed in a room of such and such size and shape with such and such colors on the walls, or we want to do something in Summer and Winter weave, or we want to try a modernistic effect. One point settled, all the other decisions must be made to conform with that.

If the coverlet is to be made for a particular place, we must consider not only the room but the size and shape of the bed, - and too the age, sex and temperament of the person who is to dream pleasant dreams under the proposed masterpiece!

Suppose we have a large, low room, furnished in antique Colonial pieces, with a woodwork painted white, and walls in the soft tan shades so often used in Colonial times. And suppose this is a rather formal room, used as a guest room and therefore designed not for one person but for the use of different people.

For such a room the coverlet should be planned strictly in accordance with Colonial tradition as to pattern and color. The pattern selected should be a large, serious, rather elaborate one - not too gay, not too familiar, but still not too solemn. For colors, the nut-brown and golden tan combination over a warp either oyster gray or cream - not bleached white - seems the ideal combination. If I myself were planning to make a four-harness overshot coverlet for this room my choice of pattern would - without a moment's hesitation - fall on the "Sunrise" pattern of the old

coverlet in the Boston Museum. Of course there are many other patterns that would be entirely suitable, and I might look at them and think about them, but I know I should come back to this. Nothing could be lovelier. For a border I should use a diamond threading with the returns on 1-4 and 3-4, if the draft used is the one given in the Shuttle-Craft book of weaving, and on 1-4 and 1-2 if the draft as given in the course at (d) diagram 10 is used instead. The diamond may to advantage be written quite large - with blocks of six threads (seven threads on the returns) to correspond with the diamond figures at the corners of the table. The width of the border depends on the architecture of the bed. If the bed is very high, - as so many of the old four-posters are - the border should not be as wide as the entire overhang for this would give a monotonous effect; it should, however, be wide enough to give a proper finish, - usually not less than eight inches.

For a Summer and Winter coverlet for the room described, I believe my choice would be either pattern No. 167 of the Weaving Book, or 209 which is similar; or - if I wanted a very large and showy pattern - I should choose 215 of the book, a pattern from the John Lande drawings, (given in the course at (d), diagram 25). This pattern, woven in orange and brown, in heavy yarn on a coarse warp, made the handsome coverlet that serves as a background for the lion picture on page 83 of the book.

For a small, less formal guest room a rather more intimate pattern would probably be more pleasing. The lovely "Lace & Compass" pattern might be my choice, but there are many others that would perhaps be as good, - "Pine Bloom", "Governor's Garden", "Lee's Surrender", "Velvet Rose", "Washington's Diamond Ring", the pattern of the "White Mountain Coverlet". Perhaps the very best would be "Dog Tracks" with the elaborate border given at draft 108 of the book. This is extremely handsome in two shades, and is especially good for a high, rather narrow bed. It would not do at all for a wide, low bed, however.

For a young girl's room what could be prettier than "Whig Rose"? For a man's room something robust and forceful - "Seven Stars" "Blooming Leaf", "Lasting Beauty" -; for Mother's room, the John Lande "Trellis", or the large "Maltese Cross", or "Eliza Ray", or one of the lovely snow-ball patterns in Summer and Winter weave, with a pine tree border.

Colors of coverlets, if one wishes to be strictly colonial, are limited. First, navy blue - so dark as to be almost black - second a soft, greyish blue of medium shade; third a combination of blue and a brownish rose, - for this the dark blue is usually the one chosen -; fourth, rose alone; fifth a rather dark, reddish brown, alone or in combination with a golden tan. And this is about all. The coverlets showing greens and yellows are usually of rather late date. So for rooms furnished in strict Colonial style one of the traditional color schemes should be selected. For a modern room, of course, one has free range among all the delightful colors now to be had. And many of the old patterns are charming in modern colors, but it is perhaps better to find a new way of weaving to go with the new color schemes. It is a matter of taste.

So much for pattern and color. What about materials? It is here that many inexperienced weavers come to grief. Almost any material is good if used in the best way, and there are no rules. To get exactly the effect one may have in mind often requires long experiment. However, the following suggestions may be helpful:

For a very warm, fluffy coverlet in overshot weave in which the figures stand up in relief from the background, select a pattern with fairly long skips; use a fine warp such as Egyptian cotton 24/3 at 30 threads to the inch, use thread like the warp for tabby, and weave the pattern of four-fold Germantown yarn, allowing the weft to lie very loose. I once made a coverlet in these materials in dove grey and peach color, on the eight-harness overshot pattern illustrated in the book on page 204. It was exquisite.

The fluffy effect is not strictly Colonial and it should therefore not be used for a "period" room. For a more conventional effect warp as above - in Egyptian 24/3 at 30 threads to the inch - and use homespun or Shetland yarn for pattern weft.

For Summer and Winter weave use a heavier Egyptian cotton set at 24 to the inch and use homespun or Shetland yarn for pattern weft - tabby of fine Egyptian.

One of the characteristic "modernistic" fabrics is made of silk or art silk over a linen foundation. This would make a handsome "new" coverlet for an ultra-modern room. The "Palm" pattern given in a Bulletin of some months ago could be used with tremendous effect, either woven as shown on the drawing or woven in squares, making large figures like the "Double Bow-Knot" pattern. I would suggest "natural" linen warp - fine - set at 32 threads to the inch and strand silk for both pattern and tabby. For colors there is the whole range to choose from. Black for pattern with golden tan for tabby is gorgeous beyond compare, and the weave softens the effect so that it is not harsh or unendurably striking. I have been using purple and turkey red with a tabby in an orangey yellow, and the effect was beautiful, but dangerous. Of this I would say "try it first".

Quantities of materials to order for a coverlet present a puzzle. It is easy enough to figure the quantity of warp, but it is not easy to guess at the weft - especially if several colors are used in different proportions. The only way to come even near the mark is to thread the pattern and weave a sample just as the coverlet is to be woven. By counting the weft threads of each color in a repeat and measuring the width of the repeat it is easy to calculate quite closely the quantities of weft. If one does not wish to do this, counting the weft threads in a similar fabric gives a fair approximation. It is always wise to figure generously and to allow for waste and shrinkage. It is far less expensive to have a skein or two of yarn left over - as this can always be used in other work - than to come a skein or so short and have all the trouble of trying to get a perfect match; and the delay involved is apt to be expensive as well as irritating.

Coverlets are sometimes finished with fringes, and as we have never before in the Bulletin considered this type of finish, we will do so here. It is quite often the case that a handsome fringe sets off a good coverlet and adds greatly to the decorative effect.

At (a) of the diagram is a sketch of a fringe such as found on many old coverlets. A similar fringe is shown on the coverlet illustrated at page 44 of the weaving book. Instead of ending with a simple tabby heading, turned under and hemmed, this coverlet has a heading made of two narrow strips of pattern weaving separated from the coverlet and from each other by unwoven spaces that have been treated with needle-work in a manner familiar in hem-stitching. This is the most usual type of fringe, and may be made as elaborate as one chooses. In order to obtain uniform width in the open spaces it is a good plan to weave in long flat sticks of the desired width. These sticks should have beveled edges and be sandpapered till they are smooth so that it will be easy to pull them out. About five inches of warp, tied in a pattern if one likes, hang below the last heading.

Each strip of the coverlet is finished in this way - but usually only across the bottom. Additional strips of fringe are woven and sewed along the sides of the coverlet. These strips, of course, have no selvage except at the ends and have to be turned under and hemmed. Five strips are required, for the sides and must be pieced together, for a coverlet is usually woven somewhat longer than twice the width of one breadth.

Sometimes, however, a different fringe is made, on a warp specially arranged for the purpose. As a rule two narrow warps are made, set wide enough apart in the loom so that the space between them equals twice the length of fringe desired. The warps should be of colored threads, arranged in any system of stripes desired, and set very close together, - the two headings need not be alike unless one chooses. Weaving is done with three shuttles - a shuttle carrying fine thread for wach of the two headings and one shuttle carrying a heavy strand of wool - say six strands of the yarn used for the pattern of the coverlet. The weave is plain tabby and is done on each of the warps, then on the "a" shed let us say, throw the heavy weft all the way across and through both warps, then on the "b" shed weave across each warp with fine weft. Continue weaving in this way till the desired length has been made. Cut the fringe half way between the two headings. To avoid confusion be careful to keep all the shuttles going the same way, as "a", right to left, heavy; "b" right to left, fine, - first on the right-hand warp and then on the left. "A" left to right, heavy; "b" left to right, fine, - first on the left hand warp and then on the right.

Fringes woven in this way have a selvage along each side of the heading and require no tyeing or needle-work to finish them. They can be stitched directly to the edges of the coverlet.

A simple fringe in, say, heavy linen, may be made as indicated at (c) of the diagram, one shuttle only being used. The manner of managing the shuttle is indicated on the sketch. Fringes woven in this manner have a selvage along the top edge of the heading, and have a stitch every sixth shot holding in the fringe edge, so that needle-work is unnecessary here, too.

At (c) of the diagram is shown a knotted fringe, occasionally seen on ancient bed-spreads. The simple "Solomon's Knot" of macrame is used, and the manner is sufficiently indicated on the sketch.

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We have received a notice to the effect that the exhibition of modernistic art scheduled to be held in Chicago in February has been postponed. This is good news to many of us who have been planning to exhibit, and finding the time short.

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And speaking of coverlets, I trust the notice in last month's Bulletin about the coverlet advertisement in House Beautiful did not escape the notice of Guild members. Quite a correspondence with House Beautiful has resulted from the protest made by two Guild members. A letter from the "Colonial Looms" to House Beautiful was forwarded to me with the request that I give my opinion. As the matter is of some importance to all hand-weavers, I am taking some space in the Bulletin for a part of Mr. Sargent's letter and for my reply to House Beautiful.

Similar advertisements, though not for the same firm, appeared in the Christmas number of Scribners and possibly in other magazines where they have not happened to come under my eye. I think the time has come when we shall have to take a decided stand in the matter of this unfair competition, and I ask every member of the Guild to be on the watch for such advertising. House Beautiful, for instance, is giving the matter very serious attention. Advertisements appearing in the less reputable magazines need not trouble us much. The ones we must watch are those that cater to people of taste. House Beautiful, House and Garden, Vogue, the Delineator, Good House-Keeping, Harpers, Scribners, - all the "Quality" magazines. Any Guild member living in the vicinity of an industry so advertised will be helping the good cause by making a visit of personal investigation and reporting to the Guild. It is a matter that will have to go before the National Trade Commission one of these days and we must collect all the evidence we can.

There is no reason on earth why fly-shuttle products should not be made and sold, - but they should not be advertised as "handwoven" and they should not compete with true hand-weaving. If we want to keep our art alive we must be energetic about this.

The letter from House Beautiful to Mrs. Atwater is as follows:
"We are enclosing a copy of the letter received from Colonial looms in reply to our request for information regarding the hand-woven bed-spreads advertised in our November issue.
"We should be glad to know what you think of the validity of their claims, since your opinion carries the weight of authority in the field of hand-weaving". Signed: N.J. Peck, Director.

The letter to House Beautiful from Mr. Sargent of "Colonial Looms" cannot be quoted entire, as it is very long and has a good deal to say about bringing suit for libel, and has also a good many repetitions. The gist of it is in this paragraph:

"Our looms are operated entirely by hand, there being nothing but human energy expended in their operation. They are not operated by power. The bed-spreads are woven seamless, the width being 96" in the reed. Fly-shuttles are used to carry the filling yarn from one side of the loom to the other. However, there is no mechanical motion attached to this operation. (This is, of course, nonsense). The fact that the loom operates with fly shuttles is not an indication that it is a power loom. Furthermore, we do not have hand looms for show with power looms to carry out our production, nor do we purchase power woven merchandise selling it as hand woven material. We have no desire to fool the public..... Our weavers can actually produce one spread in approximately twelve hours weaving time."

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It is something like having a man with a rifle turn up at an archery contest, isn't it? Well here is what I wrote House Beautiful:

Thank you for your letter in regard to the Colonial Looms matter, and for your courtesy in forwarding to me a copy of a letter written by W. A. Sargent of Colonial Looms.

"I feel that on his own showing Mr. Sargent's claim to be producing hand-woven coverlets is untenable. The chief difference in quality between a hand-woven fabric and one woven by machinery is a difference in texture due to the light, loose, and somewhat irregular lie the weft when the shuttle is thrown by hand. When the shuttle is mechanically thrown the fabric has not this quality, no matter whether or not the shedding and beating are done by hand.

"On a loom such as Mr. Sargent describes it is entirely possible to make a full-sized coverlet in twelve hours, and it is also true that on a hand-loom it takes a skilled weaver a week. The difference speaks for itself. Mr. Sargent might just as well add steam or electric power to his plant and do the thing faster still, his product would be about the same, except in name.

"No doubt his coverlets are handsome, and if they are made of good yarns they will give good service, Why should they not be sold for what they are? Why call them "hand-woven"?

"I feel very strongly about this. The modern revival of hand-weaving in America is an interesting movement, with much promise of value to the community. Our native art was almost destroyed in the nineteenth century, when mechanical looms such as Mr. Sargent's were introduced. This seems to be the old story over again! Mr. Sargent is, of course, not the only enterprise that has sprung up of late to take profit on the new interest in Colonial textiles. I feel that we who are interested in weaving as a handicraft must make a stand now or it will soon be too late - the country will be flooded with cheap machine-made reproductions of the old things, and our most popular art will be dead.

"Mr. Sargent may be entirely sincere in his position, and may not be deliberately perpetrating a fraud upon the public. But unless he discards his fly-shuttle mechanism - using, if he likes, two weavers at each loom as was the practise in early days for the weaving of broadcloth, - and has the shuttle thrown by hand, he cannot honestly market his product as hand-woven. If he makes this change he will find that from five to six days weaving time will go into a large coverlet and he will not be able to sell his product for the advertised price. The whole story is in that, isn't it?

"Thank you for your careful consideration of this matter."

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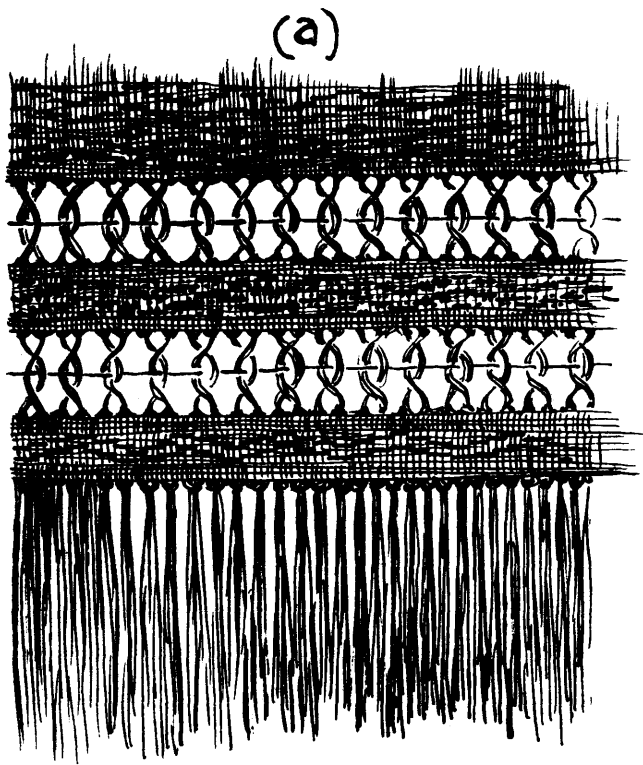
The special Guild section will have to be omitted this month for lack of space.

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We have lately received a number of letters asking us about the John Landes publication. For the benefit of new members, we should explain that our "John Landes" publication is a book of designs for weaving - published in four parts. The 77 drawings were made by a weaver of the Revolutionary era, - one John Landes by name - and are now among the treasures preserved in the Pennsylvania Museum. The Museum generously permitted Mrs. Atwater to reproduce these drawings, and she prepared weaving drafts to accompany them. The publication was partly financed by the subscriptions of Guild members. The complete set of four books sells to Guild members for \$8.00 plus postage - to non-members at \$10.00. Separate copies of each section may be had for \$2.15 a copy to Guild members, - \$3.15 a copy to non-members.

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Coverlet Fringes

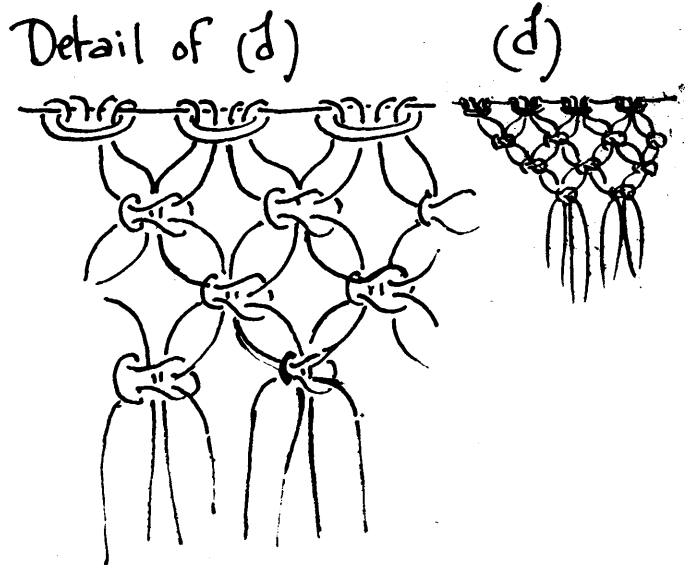
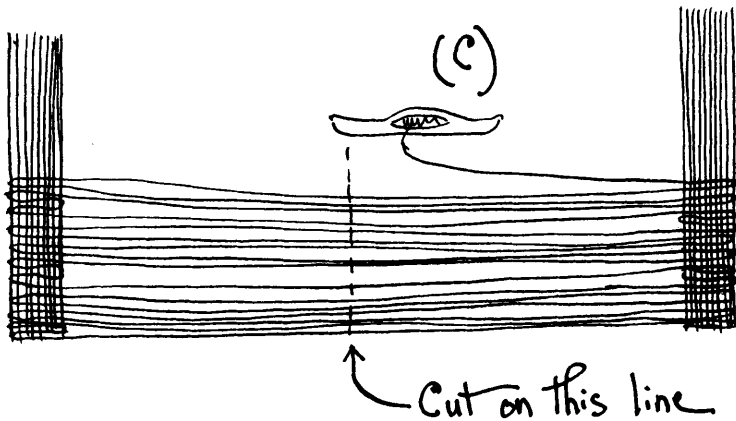
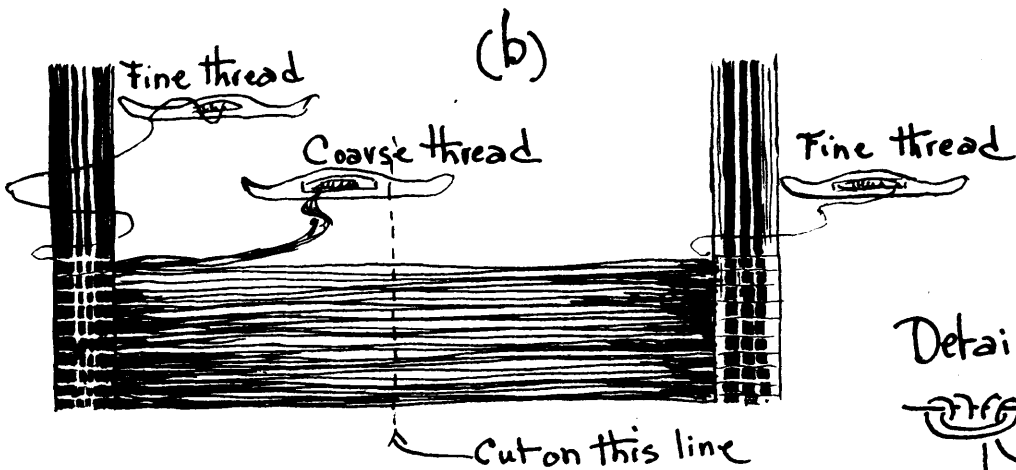


(a) Fringe with needle-work — worn horizontally

(b) Fringe with striped heading, — worn perpendicularly, with three shuttles

(c) Simple fringe worn with one shuttle

(d) Fringe in the "Solomon Knot"



M. M. Atwater

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Window-draperies are particularly charming when woven on a hand-loom, as to the hand-weaver it is possible to design a fabric to fit exactly the particular windows to be decorated.

The old fashion of heavily draped windows has passed. We of today want all the light we can get into our homes, and use curtains only for the sake of privacy or to hide an ugly outlook, and to soften the hard outlines of the window-opening.

The openwork weave given, in several arrangements, in Bulletins of some months ago is excellent for thin curtains to hang against the glass. The material should be fine linen-40/2 - warped and woven at 20 to the inch. If desired the borders may be set at 30 for, say, a space of three or four inches. The main part of the curtain, too, may have stripes with the warp set as in the border, and the curtains may be woven in squares by beating lightly and then close, to match the warping. But a plain, loosely woven linen fabric varied by stripes or squares in open-work is very satisfactory.

Curtains in the openwork weave may also be made of heavy material. Heavy linen floss set at $7\frac{1}{2}$ threads to the inch (sleyed through every other dent of a fifteen dent reed) with borders set at fifteen to the inch, are extremely handsome for door-lights, or for windows requiring of screening. They cut off a good deal of light, however.

Curtains to be hung over a window, should not, as a rule, be decorated with borders in overshot weaving. Such borders are not handsome when seen with the light shining through them.

The overshot weave, however, is perfectly appropriate for side-draperies and valances. Charming curtains for bed-room windows, or for the windows of a sun-porch, morning room or breakfast nook may be made in this weave with Egyptian cotton scrim as a background. For these the warp -

Egyptian cotton 24/3 - should be set at 22 or 24 threads to the inch, and should be lightly woven. Almost any pattern, or variation of pattern may be used for the borders, which are usually woven in Fabri yarn but may if preferred be woven in strand cotton, strand silk, or even mercerized cotton. Rayon (or art-silk) does not, to my mind, combine happily with Egyptian cotton and is not recommended for this purpose. (Ordinary 20/2 warp should not be used for curtains of this sort as it is not handsome enough to look well in the loose mesh, and is not strong enough to wear well when loosely woven).

In arranging borders the shape of the window is the most important consideration. A border that is the wrong width for the particular window in question may be far more unsightly than no border at all. It is well to plan very carefully, and I know of no better way than to experiment. Hang a length of cheese-cloth or muselin in the window, and by pinning strips of colored material to this at different heights and observing the effect, it will be possible to find the most becoming arrangement. This can also be done on paper by making sketches to scale, but for most people the actual curtain means more than a drawing.

Windows that are too long and narrow may be made to seem wider by side-draperies woven in horizontal stripes, while short, wide windows usually look best in a pattern of lengthwise stripes. For windows very strongly divided by architectural lines it is usually best to make draperies in an all-over pattern, not striped in either direction.

Whether to choose a large or a small pattern, and what colors to select, depend on the room. For a small, bright room with walls in a plain color and not too much furniture the curtains may be as gorgeous as one pleases -- the bigger the pattern and the stronger the colors, why the better! For a room with a strongly patterned wall-paper and a patterned floor-covering, curtains in a subdued effect are to be preferred.

Many people find it difficult to weave a set of curtains that match exactly in length. The system I follow is this: I attach the end of a white cotton tape to the bottom of the curtain and mark the borders and changes in the weave on this as I go along. The tape winds up with the finished weaving. When one curtain is finished the tape may be detached and fastened to the bottom of the next and so on. It is not wise to take the first curtain finished as a measure for the others. A fabric - especially a loosely woven fabric like a curtain, -- shrinks and draws together for weeks after being taken off the loom and if used as a measure will prove unreliable.

The little threading of eight threads given on the diagram is suggested for window drapery in the following materials: heavy linen floss in natural or in colors for the warp, set at ten threads to the inch. The same material to be used for weft in the body of the curtain, and colored borders in Shetland or homespun yarn, or wool and rayon, wool and strand silk, strand silk and linen, art silk and linen, or linen alone as preferred.

To get the various sheds indicated in the border a large number of treadles would be required for the tie-up as shown on the diagram. Most four-harness looms have no more than six treadles, and the borders can be woven without much trouble by using the direct 1,2,3,4, tie-up, as is also indicated on the drawing. The treadelings as given are for the simple tie-up and require the use of both feet in weaving.

There is no one-and-one tabby shed in this threading, and the borders should be woven on opposites, using comparatively fine weft materials and beating up the weft so that in the border the warp does not show at all. This makes, of course, a heavy border. The shed indicated by the directions of the diagram are for the shots that make up the pattern, - with each of these shots the opposite shed, in a different color, should be woven instead of a tabby. Thus the squares with which the border begins are woven on the 1&4 shed: 1&4 dark, 2&3 light, alternately for the number of shots required to make the blocks square. The next figure of the pattern -- the large squares with light centers -- are woven: 1&2&3 dark, 4 alone, light; 2&3 dark, 1&4 light; 1&2&3 dark, 4 light, and so on. A great many different colors may be combined in this border if desired.

The threading may be woven in three different textures, as indicated on the diagram. Treadeling No. 1 produces an interesting type of basket weave, treadeling No. 2 is a closer weaver, treadeling No. 3 is a double plain tabby. Handsome curtains could be made by varying the texture through the use of these three weaves, without other decoration, and these weaves may, of course, be combined with the colored borders.

For instance a curtain might be woven as follows: Weave first a hem, in treadeling No. 3. Then the colored border exactly as illustrated (it should be about 11" deep), then 2" in treadeling 3, 2" in treadeling 1, 1" in treadeling 3, and above that make the body of the curtain in treadeling 1, with or without a narrow colored border at the top.

This fascinating subject might, of course, be carried much further, but must give way this month to our index -- prepared by one of our Guild members, Mrs. F.C. Stanton, - to whom we all owe thanks for her contribution, which she has made each year of the Bulletin's existence.

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GUILD NOTES

Dr. Mary Bell, - our London member - writes an interesting letter, in the course of which she has this to say about the "Palm" pattern in "crackle weave", given in the Bulletin some time ago. I feel sure she would not object to having this note quoted for the benefit of the Guild:

"I was struck by the moulding of the Palm in your illustration, and tried the effect of a shaded warp for curtains. The five sections (the narrow stripe at each side and three repeats of the wide stripe in the middle) I shaded, in the warp, from dark at the sides of each section to light in the center of each section, making the stripes between of a dull blue-purple for shadow. The first and second sections were mole brown up to cream and back, the middle section began with mole brown but ended with redder tones, the last two sections shaded from dull red to a beautiful salmon color instead of cream, so that each curtain tones from velvety brown on one side to a sunset glow on the other. They have been called beautiful -- I think they are. The weft was black wool."

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I want to say a few words to Guild members about the recently published "Shuttle-Craft Book" of hand-weaving. Those who have seen the book must, I think, realize that the collecting and preparation of the material was a "labor of love" on the part of the author. A book of this sort that appeals to a limited public only, is not apt to bring great financial returns. And the publishing house that brings out such a book - an expensive book on account of the many illustrations -- does so more from belief that the book is worth publishing than in the expectation of large profits.

In order to get the book published at all we engaged ourselves to sell a certain number of copies. As Guild members know we offered the book to the Guild at a special price, and many have taken advantage of the offer. However, we have so far disposed of barely half our quota and face a rather severe loss.

Frankly, I am appealing to the Guild to help me out. Perhaps some of you who already have the book will invest in another copy to be presented to the local library - as some Guild members have done. Perhaps some of you can think of a friend who is interested in the old things, if not specifically a weaver, and who will enjoy the book for its historical notes and its illus-

trations. Some of you who have not yet bought the book for yourselves probably mean to do so later, and will perhaps send for it now.

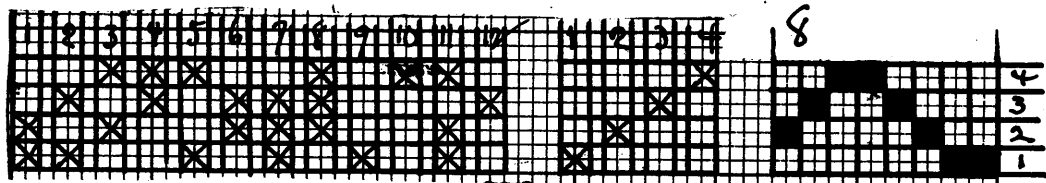
Buying the book from a book-seller or from the publishers will, of course, help the publishers, but only books ordered through our Cambridge office will help on our contract.

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Miss Emily Goodwin, 91 Cambridge Place, Brooklyn, N.Y., wishes to have her name added to the list of Guild members, which was sent out to the members signing the questionnaire "Yes" in the October Bulletin.

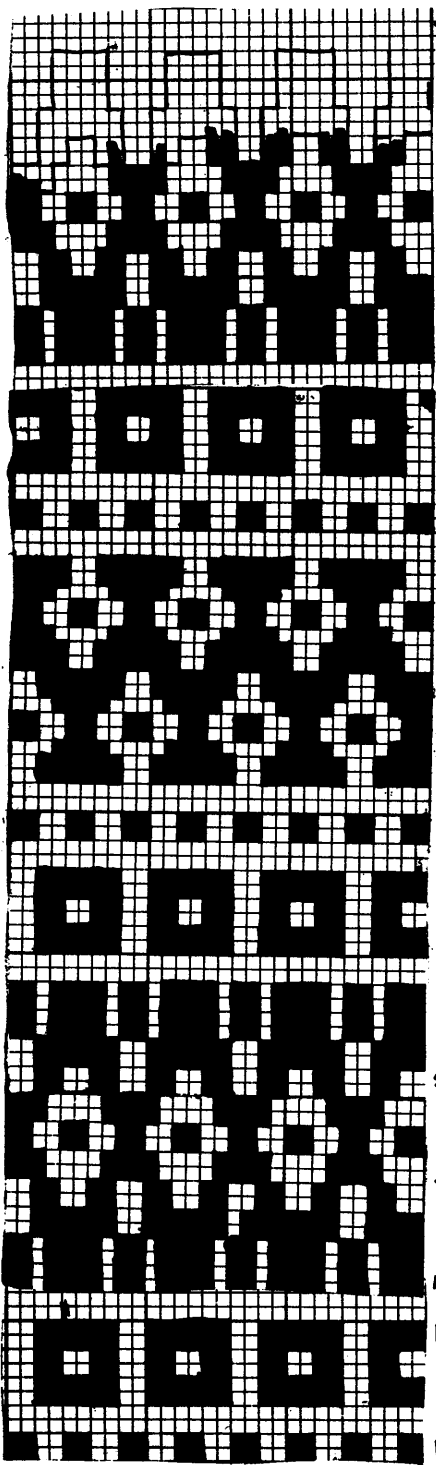
- - - - -

A Simple Weave for Draperies



Complete tie-up.

Simple tie-up



1-2-4

2-3-4

2-3

2-3-4

1-4

2-3-4

3-4

1-4

2-4

2-3-4

1-2-3

1-2

1-4

1-2

1-2-3

1-4

1-2-3

2-3

1-2-3

1-2-4

1-2-3

2-3

3-4

1-4

3-4

2-3

1-2-3

1-2-4

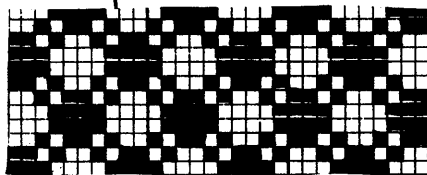
1-2-3

2-3

1-2-3

1-4

Center of Border



Treadelings No. 1

1-2, twice

1-3, once

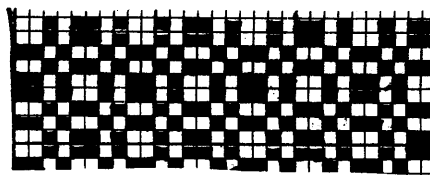
2-4, "

3-4, twice

2-4, once

1-3, "

Repeat



Treadelings No. 2

1-3, twice

2-4, once

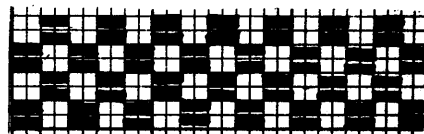
1-3, "

2-4, twice

1-3, once

2-4, "

Repeat



Treadelings No. 3

1-4, twice

2-3, "

Repeat

Note: Treadelings are given for simple tie-up.

To judge by the letters that come to us, the problem at present most on the collective mind of the Guild is how to weave dress-material, coat-material, suitings, sweaters -- the period of new clothes is with us.

It is no more difficult to weave these things than it is to make towels, coverlets or table-runners, but it requires an entirely different technique, and a technique not as familiar to most hand-weavers.

The important things about materials for clothing are texture and color, and pattern is quite subordinate. But the most important thing of all is "style" -- the fashion of the moment. A weaver who plans to make a specialty of dress-fabrics should have a reliable color-sense, and should also be gifted with the genius for clothes, for style, that -- alas! -- so few of us have. And even such a specially gifted person must experiment long and earnestly before getting something that is just exactly what she wants.

All this is no great encouragement to the Guild members who have no ambition to weave dresses or coats for sale, but would like to ~~make~~ make a summer suit or a nice fabric for a sports coat, on the loom in the back bedroom! The following notes are intended as helpful suggestions for this group of seekers after beauty.

In the first place if you are planning to weave a dress, coat, or suit, first find a dress-maker or tailor who has the skill to make up the garment properly. Unless you are skilled in this work -- I mean as a professional -- do not attempt to make up handwoven materials yourself, for the results are almost sure to be disappointing. Hand-woven fabrics, because of their light weave, are difficult to make up, and will look dowdy, no matter how well the weaving is done, if poorly tailored.

As you are weaving the material for a special person and a special garment, decide just what you want before starting to weave. The dress-maker or tailor can tell you exactly the width of material and the yardage required for the garment you want. This will mean a saving in yarns.

However, in putting the warp on the loom make a generous allowance for shrinkage -- two inches at least in width, and more if the fabric is to be woven quite wide, and allow at least six inches to the yard in length. It is ~~x~~ dismal to have just too little material.

Color, texture and pattern must next be decided. They must be considered together, of course, for patterns that would be very handsome in one material and set of colors would be very bad indeed in a different selection, but let us first take them up one by one, in a general way.

Pattern first, as this is the least important problem. In a general way, then, pattern, in the sense of design, if used in the making of fabrics for clothing should be of a very special kind. The overshot coverlet patterns may all be ruled out as inappropriate. It is true that some of these threadings can be used with special treadelings, but if woven in a straight-forward way they are far too "patterny" - too much like upholstery to be becoming even to the slimmest wearer. It is true that odd and curious arrangements of squares and diagonal lines are extremely "smart" at the moment. These modernistic effects when skillfully done are exciting and beautiful, but when poorly done are atrociously ugly. It is better, unless quite sure of oneself, to avoid these more extreme styles. Pattern in the sense of fabric-structure -- weave -- will be considered in speaking of texture.

Color is a question of fashion, and also a personal question. The present season gives wide latitude in the matter of color. We have very violent combinations of strong colors, and we have very subtle arrangements -- usually in light shades, sand, oyster-color, light tans and taupes, with a pale green quite prominent, and also a good deal of pale yellow. The effect to aim at appears to be either a dashing and witty effect or an effect of cool insolence, with the latter preferred. It depends on ones own temperament which effect should be stressed. The color combinations suggested in the following notes are simply given as being pleasing and fairly safe. Those who wish to get the best possible combinations for their own effects should lay in a stock of all the shades and do a bit of experimenting before beginning the serious job of weaving a suit.

Texture is a matter of weave and of choice of materials. And here fashion again plays a very important part. The fashion of the moment appears to be increasingly toward fine, soft, close textures for clothing, and away from the rough, hairy, wooly fabrics. Of weaves there are a great many that are suitable for clothing. The plain tabby weave is always good, and when woven evenly and lightly in a fine, smooth yarn, is really "hard to beat". Shaded effects in plain weaving -- wide stripes that begin dark and shade into very light and then begin over, -- are very handsome and quite in the present feeling.

The twill weave in its innumerable variations produces a heavier, softer fabric than the plain weave, and is therefore better than the plain weave for coats. It gives, of course, much greater possibilities for decorative treatment, a few of which are given in the following notes.

There are several "fancy" weaves that are also suitable for fabrics for clothing. The most interesting of these require more than four harnesses -- the double weave, for instance, and the various double twill arrangements, some of which are mentioned below, the quilted weave, and the more elaborate effects in "summer and winter" weave and in the "Bronson" or spot-weave. The four-harness weaver, however, can do delightful things with the "Ms and Os" threading, with the Summer and Winter weave in two-block arrangements, with the smaller patterns in Bronson weave or the little threading given in last month's Bulletin, and with the amusing "crackle" weave.

Let us think first of all-wool fabrics: Afghan yarn both for warp and weft at 30 to the inch in the plain tabby weave gives a beautiful light-weight wool fabric for dresses. This is not heavy enough, however, for a tailored suit. Fabri yarn at thirty to the inch both for warp and weft gives a firm, smooth cloth that can be used as suiting. Fabri at 24 to the inch produces a lighter, somewhat more open fabric, but still with a good deal of body. It tailors well. These materials and these settings can be used for twill and for some of the fancy weaves as well as for plain weaving. Fabri at thirty to the inch woven in homespun in a twill, broken twill or other very small weave makes a good fabric for men's suitings.

As a rule a much more beautiful effect is achieved in these fabrics if warp and weft are different in color, - and of course a number of colors can be used if desired. A very beautiful twilled sample I have seen was warped in two colors of tan -- alternate threads -- and woven in alternate shots of two different purplish shades. The colors were about like 137 and 835 for warp and 514 and 644 (to be had only in tapestry yarn or crewel yarn) for weft. The tapestry and crewel wools, by the way, offer a very wide range of the most exquisite shades of color, and can be used for weft over a fabri or afghan warp with excellent results. Another combination that would be good, especially in the eight-harness twill described below, would be warp of 113 and 524, with weft of 724 and 835, or -- for a very light effect, warp of 702 and 135 with weft in 753 and 612.

As noted above, the twill threading and its many variations -- "Herring-bone" or "Goose-Eye", the little threading known to American weavers as "BirdsEye" and by its Scandinavian name of "Rosengang" or "Rosepath", and certain combinations of these weaves, a number of which have appeared in the Bulletin from time to time -- are all good. Unless cleverly handled, however, the effect may be very uninteresting.

The eight-harness weaver has a great advantage over the four-harness weaver in the fact that on eight harnesses it is possible to thread a four-harness twill in two blocks. If the colors used are not contrasting tones but are a fairly close harmony the blocks can be large -- six inches to a foot wide -- and the effect will not be too startling. Fabrics in this arrangement have been used for a season or two, but are still good. For instance warp eight inches -- 240 threads of fabri, let us say -- in color 622, and the next eight inches in color 808, and so on alternately for the desired width. Thread the first 240 threads: 1,2,3,4,1,2,3,4 and repeat; thread the second 240 threads 5,6,7,8, and repeat. The tie-up can be made to weave two and two twill over one block and plain tabby over the next, or three and three weft face twill over one block and warp-face twill over the next, or -- for a very heavy fabric -- a double three and three twill, using two colors for the alternating blocks, or twill and double tabby, or twill and broken twill. For the warp suggested colors 722 and 592 would be charming for weft, - weaving, not alternate shots, but 240 shots of one and 240 shots of the other. Home-spun or Shetland could be used for weft. The fabric would be charming for a sports coat, with a collar of fur.

For the "Ms and Os" weave, which has proved very good indeed, especially for coat-fabrics, the best warp to use is fabri at 30 to the inch. The simplest arrangement of the weave, 1,2,1,2,3,4,3,4,1,3,1,3,2,4,2,4 and repeat is good. For bolder effects any of the larger patterns in this weave can be used successfully. The warp should be threaded double through the heddles, and the weft should be Shetland. Shetland set at 15 to the inch can be used for warp, but is neither as strong for the purpose as Fabri double nor as easy to weave. Fabri, wound double on the shuttles, may be used for weft instead of Shetland. For a light-weight dress-fabric in this weave the warp should be set at 24 to the inch -- or even at 22 to the inch -- and threaded single, the weft being single also.

An odd fabric, suitable for coats, can be woven as follows: Thread the first twenty-four threads 1,2,1,2 and repeat; thread the next twenty-four threads 3,4,3,4 and repeat, and so on for the desired width.

Make a four-treadle tie-up as follows:

treadle 1 to harnesses 1 and 3
2 to harnesses 2 and 3
3 to harnesses 2 and 4
4 to harnesses 1 and 4

Treadle as follows: treads 1,2,1,3,1,3,4,3,1,3 and repeat, each treadle one shot. This is to be warped in fabri at thirty to the inch, threaded double through the heddles. The weft may be Shetland or a double strand of fabri. An amusing effect results from using a double strand of fabri composed of threads of different colors.

All all-wool fabrics should be lightly woven, and should be washed in warm soap-suds, then rinsed and pressed in order to finish them. The more lightly woven the greater the shrinkage will be. It is a good plan before weaving a piece for a dress or coat to make a sample and wash it, to make sure of the shrinkage and to make sure, also, that the beat used will make the weight of cloth desired.

I suppose most of the Guild members have woven "linsey-woolsey" dresses, using fine cotton warp and a weft of Fabri or homespun yarn. This has proved a very serviceable and handsome fabric for sports dresses. As a variation I should like to suggest a fine linen warp woven in Afghan yarn. The 40/2 warp set at about 34 to the inch is good. This warp could also be woven beautifully in the tapestry or crewel yarns. The many shades to be had in each color in this material are lovely for the graduated shaded stripes mentioned earlier in this letter. For pattern weaving as borders with this fabric, fabri yarn should be used.

I have been experimenting on this fine linen warp with a loose weave in fabri, done on a Summer and winter threading in a very novel manner. This can be done on four harnesses though it is much more attractive on six or eight harnesses. On four harnesses thread alternate blocks of any size desired -- say two inches or two and one half inches, the first block: 1,3,2,3, and repeat, and the second block 1,4,2,4, and repeat. The tie-up should be made to five treadles as follows:

tie treadle 1 to sink harnesses 2 and 3
2 to sink harnesses 2 and 4
3 to sink harnesses 2 alone
A to sink harnesses 1 and 2
B to sink harnesses 3 and 4

Treadles 1, 2 and 3 weave the pattern and treadles A and B are for the tabby. For weft use Fabri in three colors. One of my samples is in 627, 755, and 113 -- the last is used for tabby, Another good combination is 666 and 645 with a tabby of 833, or this: 614 and 634, tabby 111.

In weaving, a pattern shot of each of the two pattern colors is to be thrown between tabby shots. For instance to weave block No. 1 in the first combination suggested, treadle: treadle 1, color 627
3, color 755
tabby A, color 113
treadle 1, color 627
3, color 755
tabby B, color 113
Repeat as desired.

Treadle the second block using treadle 2 in color 755 and treadle 3 in color 627. If preferred, while weaving the first block with the dark color on treadle 1 the light color may be woven on treadle 3 for half the shots and for half the shots on treadle 2, or all the light pattern shots may be

on treadle 2. There are many variations. If one wishes a modernistic effect the treadeling should be as excentric as possible.

On eight harnesses six different blocks can be threaded: 1,3,2,3, -- 1,4,2,4 -- 1,5,3,5 -- 1,6,2,6 -- 1,7,3,7-- 1,8,2,3. The tie-up should be: 2&3, 2&4, 2&5, 2&6, 2&7; 2&8, and the tabby treadles, 1&2, and 3&4&5&6&7&8. A great variety of color changes is possible. Weave, say, any two blocks, as the first and fourth, in the darkest color, with one block, or two or three blocks in the other color. Or use three pattern colors, weaving three pattern shots between tabby shots. The effects are improbable and quite charming.

The beat should be light, which makes a soft, springy fabric with a good deal of body -- excellent for a coat and skirt.

A similar effect though less free and easy, can be woven on four harnesses on the modernistic "Smoke Wreath" threading given in the Bulletin for Dec. 1928. Thread the blocks of any size desired and use three colors for weft as described above. A rather livelier combination of colors is advisable than for the weave on "summer and winter" threading. However, this is, of course, a matter of taste. I suggest 854 and 614 for pattern with 111 for tabby. Weave as follows: For the first block: treadle 1, color 854

4, color 614

tabby

Repeat as desired.

For the second block, treadle 3, color 854
4, color 614

tabby.

Use any two overlapping blocks in this way, the more irregularly the better.

This weave is extremely modernistic and not perfectly safe. I suggest the advisability of making samples before embarking on a large project. These samples should be washed, of course before making a decision. My practise is to cut a sample in two before washing, keeping one piece as a check and washing the other. In this way one can get a good idea of the shrinkage.

I can supply samples of these novelty weaves -- at \$1.50 for a sample in one set of colors, and at \$5.00 for a larger sample showing a variety of arrangements.

Egyptian cotton can be used as warp instead of the fine linen as suggested. The effect is, however, not as handsome. Spun silk at 30 or 32 to the inch can also be used as warp, and this is very beautiful indeed. Or a fine wool warp could be used. Strand silk may be used as weft instead of wool, - or one color in strand silk and one in wool.

For a summer sports suit a fabric made of strand silk for weft over the fine linen warp with a linen tabby is very handsome indeed, and lends itself to modernistic effects.

In writing of coat-fabrics and dress-fabrics last month not much was said about the use of the twill weave - for the reason that there is so much to say. It seemed better to keep this subject for a special Bulletin, and even so no more can be attempted in the limits of one issue than to give a few of the simplest and most practical uses of the twill threading. A whole book could well be written on the subject. Those who are interested in pursuing the matter can obtain a good deal of information in the technical books in any public library, where they will find hundreds and thousands of small weaves and patterns based on the twill threading. Osler's "Dictionary of Weaves" is suggested.

The twill weave is undoubtedly the most desirable of all the ways of interlacing threads to make cloth. It produces a heavier, stronger and more pliable fabric than the plain tabby weave, and is besides the foundation for most of our pattern work.

The simplest forms of the twill are used particularly for all-wool and all-linen fabrics - fabrics in which warp and weft are the same or similar yarns - and are woven without a tabby. There are, however, many other methods of using the weave, a few of which are suggested below. The materials to use and the setting in the reed depend, of course, on the fabric desired. In a general way the warp should be set closer for twill weaving than for tabby weaving, - for instance, for a medium weight suiting a fabric warp should be set at about 32 threads to the inch, and may be set at 34 or 36 if a very firm cloth is desired.

The simplest form of twill is the three-harness twill shown on the diagram at (a). This is the weave used by the weavers of the old day for the fabric they called "jean". Nothing could be simpler and nothing could be more substantial. For a severely tailored suit or coat this weave worked out in grey and white or in brown and tan is extremely satisfactory. All sorts of variations may be introduced by setting a warp in two colors and weaving in two different colors, or daded effects may be introduced. The weave gives no plain tabby, and one side will show a weft effect and the other a warp-effect, so that the material will not be the same on both sides.

The little threading at (b) gives an entirely different effect and is not particularly good for coat-material. It could be used to advantage for dress-fabrics, woven in plain tabby on the A and B treadles with little borders in color on the other two treadles. A good deal of Scandinavian work is done on this threading, but it must be cleverly used to be effective. It is given here, not as particularly valuable but as part of the picture.

At (c) of the diagram is given the threading of the simple four-harness twill, and at (cl) to (v1) some of the methods of tie-up and weaving. The complete tie-up requires fourteen treadles as will be noticed, but as four-harness looms are rarely equipped with this number of treadles, various expedients may be adopted for the weaving. As a matter of fact, very few fabrics call for the use of all fourteen sheds in the same piece of weaving and one may tie simply the treadles used for the particular effect one wishes.

The twill threading may be woven in the following principle ways and in many variations:

- (1) over one and under three - a 3/1 twill with the effect chiefly in warp on the face and chiefly in weft on the reverse. This is made by treadling 1,2,3,4, and repeat on the (3 1) tie-up.
- (2) over two and under one, the 2/2 twill, which makes a cloth the same on both sides. This is woven on treadles 5,6,7, and 8 of the complete tie-up.
- (3) over three and under one, a 3/1 twill with most of the weft on the face and most of the warp on the reverse. This is exactly the same cloth as (1) but woven other side up. It is made on treadles 9, 10, 11, and 12 as shown on the complete tie-up.
- (4) a double twill, made by weaving (1) and (3) alternately. This produces a very heavy fabric with a weft-face effect on both sides of the fabric, the warp showing very little. It should be woven in two colors and treadled as follows:

treadle 9,	dark
" 2,	light
" 10,	dark
" 3,	light
" 11,	dark
" 4,	light
" 12,	dark
" 1,	light

and repeat.

(NOTE: Of course if all the weaving is to be according to plan (1) only the first four treadles need be tied, - if (2), only the next four, - if (3) only the next four. For plan (4), however, eight treadles are necessary. If the loom is equipped with only six treadles and one wishes to use all the sheds in making a fancy weave, it is best to tie the treadles 1,2,3,4 and the two tabby treadles. The other eight sheds can be made by bringing down two treadles at once for each shed 1&2, 2&3, 3&4, 4&1, for the 2/2 twill; 2&A, 3&B, 4&A, 1&B, for the 3/1 weft face twill. This is not difficult but requires strict attention).

- (5) A fancy weave, excellent for coat material, is made on a warp of two colors, - say brown and taupe, or blue and tan, or black and white, or green and white - threaded as follows 1,2,3,4, in the darker color 1,2,3,4, in the lighter and repeat. As a rule the weft should be the same color as the warp, and the treadling as follows: treadles 9, 12, 11, 10 dark; treadles 1,2,3,4, light and repeat. This works out well in Shetland yarn both for warp and weft, the warp set at 15 threads to the inch.

(The threading can, of course, be done on the six-treadle tie-up as suggested in the note to (4) above).

(6) The broken twill, for which several tie-ups are given under (C 11), are excellent for suitings. The treadles are arranged in the tie-up in the order in which they are to be woven: 1,2,3,4, and repeat.

(7) Double width cloth and seamless bags are woven on the twill threading, the fabric, however, being a plain tabby. The tie-up with order of treadeling, is given under C111). The warp for this weave must be set very much closer than for plain or twill weaving - twice as close, in fact, as for the plain tabby material desired.

(8) An interesting little weave for a baby blanket is illustrated at (C VI). There are a number of ways of working this out. For instance warp and weft may be of Germantown yarn and the treadles used in succession in weaving; or the warp and tabby may be fabri yarn and the pattern shots in Germantown - two tabby shots, or even four tabby shots, being thrown between pattern shots.

(9) The tie-up at (C IV) illustrates the method of using the twill threading for embroidery weaving.

(10) The tie-up at (C V) is useful for drapery material. Suppose, for instance, a warp of heavy linen floss set at 12 threads to the inch and woven in plain tabby, varied by stripes in double tabby made by weaving two shots first on the 1-2 shed and then on the 3-4 shed. Very effective colored borders may be introduced by weaving on opposites in two colors, - say dark blue and orange. Space is lacking to write out borders of this kind in detail but any weaver of experience and ingenuity will have no difficulty in finding them after a bit of experiment. These effects are in any case best designed at the loom. Many colors may be introduced into such a border. The material may be what one likes, - Shetland yarn is suggested, or Shetland yarn with art silk. The warp should be entirely covered.

(11) For an interesting effect for scarves use a fine, soft wool warp set quite far a part in the reed and weave in a slightly heavier yarn in a darker color, beating very lightly; treadle as follows: treadles (tie-up C 1) - 1,2,3,4, repeated three times; treadles 5,6,7,3, repeated three times; treadles 9,10,11,12, repeated three times; treadles 12, 11, 10, 9 repeated three times; treadles 8,7,6,5, repeated three times; treadles 4,3,2,1 repeated three times; repeat from the beginning. This gives an interesting shaded effect. Or the treadeling may be as follows, art-silk being used for the pattern shots and fine wool like the warp for tabby, pattern and tabby being woven alternately as in overshot weaving: treadles 1,2,3,4 two shots each with tabby between; treadles 9, 10, 11, 12, two shots each with tabby between, and reverse as above, back to the beginning and repeat. The same thing could be done in strand silk over a warp and tabby of Afghan yarn, or over warp and tabby of spun silk.

(12) A zig-zag effect may be woven on any of the plain twills by using the treadles in order from left to right for a certain number of repeats and then from right to left.

In fact there are an unlimited number of ways in which the simple four-harness twill threading may be woven. The above suggestions do not by any means exhaust the possibilities but are intended to offer practical and interesting methods for various uses.

* * * * *

The threading at (d) when loosely woven produces a twilled effect and when closely beaten up over a warp set wide apart makes a ribbed cloth. Drafts (e) and (f) are variations of the twill to be used for coat materials. They should be woven on the 2/2 twill tie-up as follows: treadle (e) - tie-up (c 1) - 5,6,7,8,6,5,8,7 and repeat; (f) 5,6,7,8,6,5,8,7,6,5,7,8 and repeat.

Threadings (g), (h) and (i) are familiar threadings of wide application. Space is lacking to discuss them in detail in this place, and they are included chiefly for the sake of completeness. A great many variations of (i) are possible, and combinations of (i) with (g) are extremely attractive. For instance, thread 1,2,3,4 repeating twelve times instead of three times as shown at (i) then 3,2,1 and 4,3,2,1, eleven times, (omitting, of course, the final 1 on the last repeat). Thread four repeats of (g) and begin over again. This makes an excellent pattern for coat-fabrics. As materials Shetland yarn may be used for both warp and weft, or - better - a fabri warp set at 30 threads to the inch and threaded double, with Shetland yarn for weft, or a double strand of fabri for weft. It could, too, be woven in silk with a wool tabby as suggested above for scarves. The same threading could be used for upholstery, or - woven in Zephyr yarn over a heavy cotton warp set at 12 or 15 threads to the inch - it would make a good couch blanket. The treadling should be done as a rule on the 2/2 twill.

Threading (j) is an interesting special threading that can be woven in stripes of herring-bone and plain or can be treadled in squares. The figure can be increased to any size desired. To weave stripes treadle, - on the (c 1) tie-up - as follows: 5,6,7,8 and repeat: or 5,6,7,8,6,6,7,8,5,6,7,8,7,6,5,8,7,6,5,8,7,6 and repeat. To weave squares of herring-bone and plain, weave the treadles as in the last suggestion and then weave treadles 5 and 7 alternately, two shots each, for five double shots, and repeat.

* * * * *

The threadings at (k) and at (L) are for the so-called "cork-screw twills". These cannot be woven on an even number of harnesses, but are very effective, especially when combined with plain twill in large square figures. For instance thread six, eight or ten repeats of (k) and then half the number of threads in a plain twill: 1,2,3,4,5 and repeat. These effects are very good when worked out in a number of colors. Make the warp, say, of taupe and a fairly dark grey - alternate threads - and weave in tan and brown, - alternate shots. Or the corkscrew twill part of the pattern may be threaded in one color and the plain twill part in another, and two different colors may be used as weft. The treadling should be done on the tie-up as given, weaving the treadles in succession and repeat.

Threading (m) is a combination of twill and plain which needs no explanation. The twilled part is woven on the first four treadles of the tie-up repeated three times, and the plain square on the two tabby treadles, repeated for twelve shots.

Threading (n) is the plain six-harness twill, and three tie-ups are given. A great many other tie-ups are possible, as the more harnesses the more varied the twill. Tie-up (p') is also good with this threading.

Threading (o) needs no description -- the method of treadling is given on the diagram.

The point-threading at (p) is excellent for baby blankets when worked out in Germantown yarn set at 8 or 10 to the inch. It is also good for upholstery. Fancy tie-ups can be made to weave hundreds of small patterns on this threading - it is a delightful field for experiment. One might have a point-threading in the loom for many months without tiring of it. In fine materials it is beautiful for bags. Threading (q) can be used for the same sort of thing.

Threading (r) is a fancy weave good for coat-fabrics.

What has been said above of the six-harness twill and point-patterns applies to the eight-harness group also. Greater variety is possible, of course, with the greater number of threads on which to build the pattern effects. The odd tie-up at (s III) will suggest other "fancy" effects. On (u), tie-up (u'), many beautiful pattern borders may be woven, - with a tabby as in overshot.

Threading (v) with its tie-up is the type of a very large number of patterns in the double-face twill, already known to Guild members through the diagrams of the course and the drafts in the weaving book. Any two-block pattern may be worked out in this technique on eight harnesses and the weave is particularly firm and beautiful. It is excellent for coat-fabrics and also for upholstery. The blocks, of course, may be of any size desired. For a coat it is handsome to make the squares very large indeed and the effect is not shocking if the color scheme is sufficiently subdued and harmonious. Threading (w) gives alternate herring-bone squares and is woven on the same tie-up as (v). These squares, too, may be of any size desired. Instead of the herring-bone, threading (g) may be used in this weave, any number of repeats, first on the four front harnesses and then on the four back harnesses. This will give alternate squares in a small diamond figure.

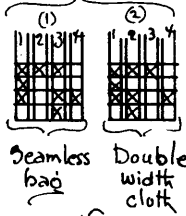
* * * *

There is so much material in this Bulletin that the special Guild notes for this month will have to be omitted. I wish, however, to thank the members of the Guild who have come to our rescue in the matter of book-sales. We still have a long way to go in order to "split even", but the goal is in sight.

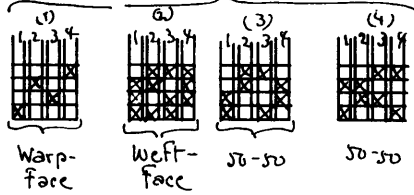
Twills and Twills

April, 1929

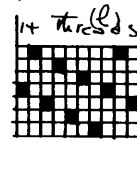
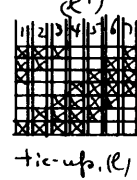
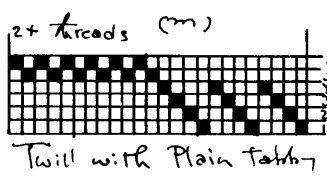
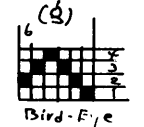
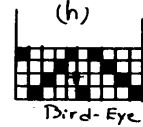
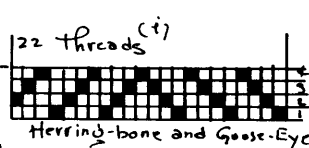
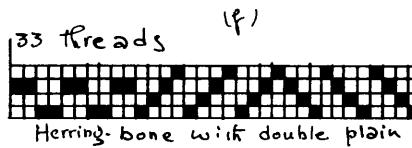
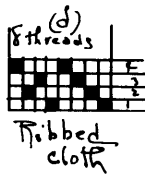
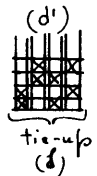
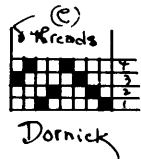
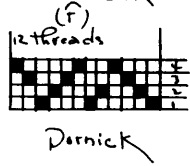
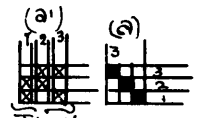
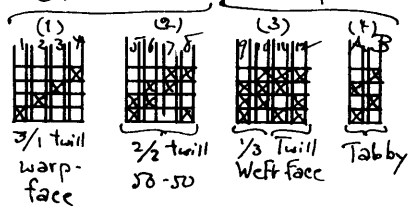
(CIII) Double Plain



(CIV) Broken Twills

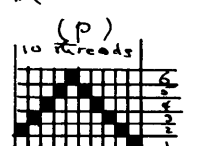
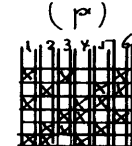
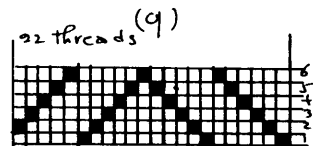
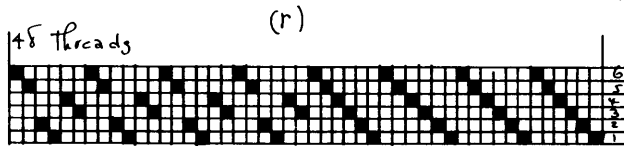
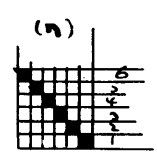
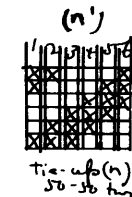
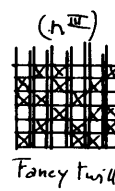
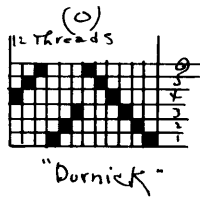


(CI) 14-treadle tie-up

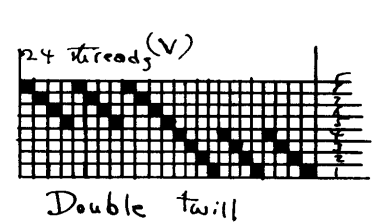
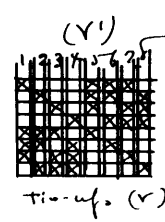
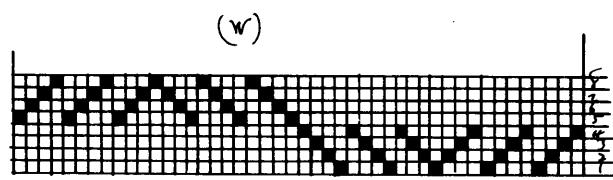
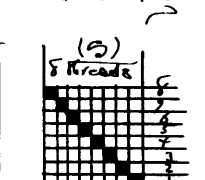
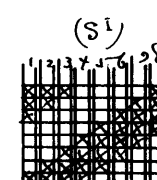
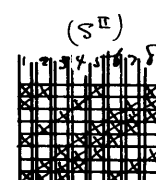
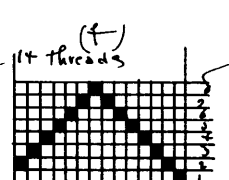
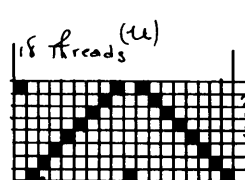
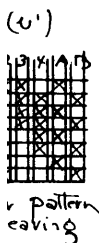


Corkscrew twills

Weave Dornick on tie-up (m')
1, 2, 3, 4, 5, 6, 3, 2, 1, 6, 5, 4
Repeat



Point threading



JUNE

1929.

For some years we have made a practise of devoting the June number of the Bulletin to Summer-camp weaving, and shall make no exception this year. The material will, naturally, be more interesting to those of our circle who are teaching weaving than to those who are practising the craft in some other phase, still it is hoped that some of the suggestions will prove interesting to all.

The camp season is short, and in my opinion the work should be very definitely and carefully planned. It is usually impractical to provide campers a complete education in weaving, and the aim is to allow as many people as possible to use the equipment for the making of something useful and attractive. If the looms are not only put into good working order but are warped and threaded as well before the opening of the season, much time will be saved. Materials should also be on hand in sufficient quantities so that the work will not be delayed by long waits for "another skein of the blue wool like the last order". We all know how trying that can be!

In making a plan for the summer's weaving, equipment is the first consideration. If new looms are to be bought these can, of course, be the type of loom fitted to the kind of weaving one wishes to do, but usually the question is how to fit the work to looms already on hand, which may or may not be the best kinds for the purpose.

In my opinion the best looms for camp-weaving are four harness treadle looms, and 20" table looms. The new "Mackay" loom just put on the market is an excellent loom for camp weaving. A good two-harness loom is also valuable, but if one loom only is to be purchased this should by all means be a four-harness.

Equipment on the ground will need complete overhauling. If reeds and heddles are rusty they should be washed in kerosene and scrubbed with a stiff brush, then carefully wiped off. (Rusting can be avoided by greasing metal parts before putting the equipment into storage at the end of the season). Ropes should be tested, and any that are worn or frayed should be replaced. Make sure that the adjustment is correct on each loom so that it will weave positively and correctly.

Materials next. How is it possible to determine before hand what materials to order and how to order? The campers will probably want to make scarves, small rugs, linen towels and runners, pillow-tops and bags, and for this work suppose we have the following looms: one two-harness treadle loom, two four-harness treadle looms and two Structo Artercraft looms. We can plan somewhat as follows:

Loom No. 1 - the two harness loom - will be the best loom for light-weight woolen scarves. In a camp-season of thirty working days at least fifteen scarves can be made on this loom. These scarves weigh as a rule about a quarter of a pound each so four pounds of fine wool, such as "Afghan" yarn, will probably be sufficient. A safer allowance would be four pounds and a half. Of this material a little more than half will be required for warp, and as suggested above it is wise to have the loom warped and threaded before the campers arrive. The warp may be in white or a plain color or may be arranged in stripes, as one chooses, - and a variety of colors should be provided, in the same yarn, to be used as weft.

Loom No. 2 - one of the four-harness treadle looms - may be set up for rug weaving. Small rugs can be woven very quickly indeed, and it is well to figure on the making of twenty rugs during the season. Fifteen pounds of carpet warp will make about fifty yards of warp on the loom, set 30" wide in the reed and at 15 ends to the inch. This warp may be either "natural" white, ecru or a light tan. Other colors interfere too much with the desired variety in the choice of weft. Weft materials should be provided for, say, ten rugs in cotton roving and five rugs each in wool and in cotton chenille. Of course to simplify matters all rugs may if desired be made of the same material. Rugs 30" wide and about 54" long will take about three pounds of cotton roving each, -- or 2½ lbs. of either wool or cotton chenille. For use with cotton roving several spools of carpet warp in colors should be provided for tabby. In weaving wool and chenille rugs the material is used double for the pattern shots and single for tabby. Most people prefer blue and white to any other color combination for rugs, but a selection of other colors is advisable, too.

There are many good threadings for small rugs, and a number ~~of these~~ have been given in the Bulletin from time to time. An interesting group of rug-patterns will be found in the second number of the Handicrafter - the issue for December-January. The small rug-threading in this issue of the Bulletin might be used.

Loom No. 3 - also a four-harness treadle loom - may be set aside for linen weaving. Towels are excellent projects for campers, especially when made of quite heavy materials. The very heavy linen floss makes ideal towels, -- set at fifteen ends

to the inch and seventeen or eighteen inches wide in the reed. One may reasonably expect the capers to weave twenty towels in the course of the season, and the warp, to allow for wastage and take-up, should be made twenty-five yards long. Such a warp will require 5 lbs. of material. The natural or bleached white should be used for warp. An almost equal quantity of material will be required for weft. Of this the largest part should be white or natural like the warp, with a few spools of colored coarse linen for borders.

The best threadings to use in this heavy material are "Bird-eye", sometimes called "Rosengang", - "Goose-Eye" and "Herring-bone" and the plain twill. "Solomon's Delight" (draft 34 in the weaving book), and "Buttemut", (draft 8), are also good.

Fine linen, can, of course, be used for towels instead of the coarse material suggested, but it is much more difficult for a beginner at weaving. (For detailed directions for different kinds of linen weaving see the Handicrafter for April and also the June number).

Loom No. 4 - a 20" Strueto - can be used for pillow-tops. One of the ready-beamed 20 yard warps will probably suffice for the season's work on this loom. The 24/3 Egyptian cotton warp is the best to use.

A good weft material for pillow-tops is the unmercerized strand cotton - similar to Italian cottons - that comes on four ounce spools in a variety of good colors. This is an inexpensive material and very attractive. Woolen yarns may also be used for pillow-tops but are more expensive. Strand silks are lovely; "art silk" is sometimes used, and so is perle cotton. Quantities of weft materials are here difficult to determine, as so much depends on the firmness with which the work is beaten up. I would suggest ten spools of strand cotton in a selection of colors, and two pounds of and a half of woolen yarns - Shetland or horespun -- in quantities of not less than four ounces of a color. A pound of thread like the warp should also be provided - to be used for tabby.

loom

The pattern to select for this ~~xxxxxx~~ should, in my opinion, be a large and showy one. "The Palm" given in a Bulletin of some months ago is particularly handsome and may be woven in a variety of ways. "Lee's Surrender" makes a good pillow, and so do "Double China", and the composite pattern given at draft 109 of the weaving book.

Loom No. 5 - another Strueto - remains for the weaving of bags. The ready wound Egyptian warp can be used for this as suggested for Loom No. 4, or a special warp of spun silk or of #20 mercerized cotton may be used instead. If a colored warp is used, a color should be selected that will harmonize well with a great many different color schemes. Black is al-

ways handsome, but a golden tan is probably the most generally attractive.

The pattern for this work should be one with very short overshots, so that the fabric will be firm and close. Any pattern in either the Summer and Winter weave or the crackle weave will serve. "Guess #e" (draft No. 66 in the weaving book), "Solomon's Seal" (draft 35), "Diamond Squares" (draft 7), "Turkey-Foot" (Draft 3) all give interesting possibilities.

Bags should be lined and mounted, or made flat and provided with woven handles. In shape they should be made nearly square when finished.

The materials to order for bag-weaving should be extremely varied - fine wools, strand silks, art silks, metal threads and so on. Perle cotton #20 or spun silk should be provided for tabby. Three pounds of material, all told, will probably prove sufficient.

The above is an "ideal" scheme, and in practise would need modification to meet special conditions. Suppose, for instance, that the camp at which one plans to conduct weaving activities is equipped with three two-harness treadle looms, and with no other equipment. What then? One of these looms can be used for scarves, like loom No. 1 in our scheme. Another can be used for small rugs, - plain with colored borders. These rugs are very attractive when made in cotton chenille for use as bath-mats. The third loom can be set up in heavy linen for towels. In this way a considerable variety can be provided even with the simplest equipment.

Any member of the Guild who is troubled with a special problem is invited to write for what help and suggestions we can supply. In writing please state conditions in detail so that it will be possible to give specific ~~at~~ advice.

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Here are the threading and treadling for an unusual rug in the "crackle weave", which we shall call the "Medalion" pattern.

Selvage, 1,2,3,4,	twice	3	threads
1,2,3,2	8 times	5	"
1,2			"
3,4,3,2	8 times	3	"
3,4			"
1,4,3,4	8 "	5	"
1,2,1,4	8 "	5	"
1,2,3,2	32 "	12	"
1,4,1,2	8 "	3	"
1,4,3,4	8 "	3	"
1,4			"
3,2,3,4	8 "	3	"
3,2			"
1,2,3,2	8 "	3	"
1,4,3,2	twice	3	"
1			"

At twelve to the inch this will make a rug about 52" wide, finished. At 15 to the inch, a rug about 26" wide, finished. Treadleing (on the standrad six-treadle tie-up) is as follows:

Treadle 1, twelve or fifteen shots - to square the blocks in the corners.

- Treadle 4, twelve or fifteen shots
 3, " " "
 2, " " "
 1, about 150 shots for center of rug
 2, twelve or fifteen shots
 3, twelve or fifteen shots
 4, twelve or fifteen shots
 1, twelve or fifteen shots.

- - - - -

And here is another "crackleweave" threading that will prove useful in many ways - for upholstery and bags, for borders on towels, curtains and dresses, and even for rugs.

Thread a selvage as usual, then Thread the first figure:

1,2,3,2 - repeated three times	12 threads	"
1,2	6	"
3,4,3,2 repeated three times	12	"
1,2,3,2, repeated twice	6	"
1,2	6	"
3,4,3,2 repeated three times	12	"
1,2,3,2 repeated twice	6	"
1,2	6	"
	<hr style="width: 100px; margin-left: 0;"/>	
	54	

thread second figure:

3,4,1,4 - repeated three times	12	"
3,4	6	"
1,2,1,4 - repeated three times	12	"
3,4, 1,4 repeated twice	6	"
3,4	6	"
1,2,1,4 - repeated three times	12	"
3,4,1,4 - repeated twice	6	"
3,4	6	"
	<hr style="width: 100px; margin-left: 0;"/>	
	54	

Entire repeat 116 threads.

The pattern may be increased in multiples of 4 threads - four more in each of the five blocks in each figure.

A number of different methods of treadleing are possible. For instance, treadle as follows: treadle 1, 9 or 11 shots, treadle 3, 9 or 11 shots.

2, " "
 1, " "
 2, " "

 4, " "
 3, " "
 4, " "
 3, " "
 4, " " and repeat.

Or this: treadle 3, nine shots
 2, " "
 3, " "
 2, " "
 3, " "

1, nine shots
 4, " "
 1, " "
 4, " "
 1, " " and repeat.

This pattern makes the same effect on both sides of the fabric. I suggest that we call it the "Gaufrette" pattern, for reasons that will be plain to anyone who weaves it.

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Work sent in for criticism and letters concerning the instruction or asking technical questions should be addressed to Mrs. Mary M. Atwater, Basin Montana, for the next few months.

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We have been asked to dispose of a four-harness Practical loom for a weaver who is unable to use her large loom any longer. If any of the Guild members are interested, will they kindly write to the Cambridge office for further particulars.

- - - - -

Modern Priscilla the other day in declining a weaving article submitted to them stated that very few of their readers wrote asking for articles on weaving and for that reason they did not feel it advisable to take up space in the magazine with this material. Many of our Guild members have written to us asking why no more weaving articles appear in Priscilla - perhaps if they would also address the magazine more weaving articles might be forthcoming.

- - - - -

JULY

1929.

It appears to me that the time has come to consider "modernistic art, and to question very seriously how the new forms of expression can be translated into the technique of hand-weaving.

Modernism has apparently come to stay, and it is no use any longer to say that we do not like it. I think we shall have to like it, with reservations, of course, - and what we need is to study the way of it. The high class magazines of art show little else, the important art exhibitions are full of it, and the shops are full of "arty" objects done -- more or less successfully -- in the modern manner. If our art is a live art, not merely an empty gesture, we must somehow find ourselves in this picture.

At its best modernistic art is extraordinarily stimulating, and - yes - beautiful. At its worst it is a cheap striving after the bizarre, quite without meaning and usually hideous. The game is new and there are no laws by which to separate the good from the bad, and how is one to find one's way about in this "Never-Never Land" of nightmareish forms and bland flat tones!

Not easy! I have been working for more than a year, studying and comparing, trying this and trying that, and now at last I feel ready to make a few definite suggestions.

What are the fundamental characteristics of the new art? First, motion -- patterns are rarely equally balanced and at best, but all are "going somewhere", and usually at top speed. Second, variation. There must be as little obvious repetition as possible this side of chaos. We are sometimes tempted to think that there is in modern art no underlying geometry at all, and that the whole thing is confusion. This may indeed be true of unsuccessful attempts, but it will be found that any fine piece of modernistic design is based on a sound geometric plan. This plan must, however, never be obvious. It is here that beginners will find their greatest difficulties. Sound taste and a lot of experiment are the only things that will help, for rules there are none. Third: exaggeration. This is the use of enormously large forms and very fine and delicate forms together in the same design. The old conventions of proportion to which our eyes are trained through

long habit are outraged, and it is this quality of the modern work that most greatly shocks us. One comes to find a keen delight in it, however. It is so clever and so exciting. Fourth, finish. A hard finish, smooth and evenly-rounded contours, very fine, close textures, sometimes combined with extremely coarse textures. There must be nothing sloppy or clumsy, and the effect must be extremely knowing, and as the French say "voulu".

Fifth, conventionalization - of the most daring sort, with natural forms reduced to almost symbolic simplicity. This is, of course, a characteristic that does not closely affect our particular art. Sixth, unusual forms, -- broken lines, incomplete curves, lines that intersect at queer angles, one form unfolding out of another, but no easy and flowing lines.

The decorative forms in modern art are often quite similar to the motifs of primitive art, -- zig-zag forms such as ornament ancient Indian baskets and Navajo blankets, traceries such as those used by the African saga ges, but used not in a simple and primitive manner but with great subtlety. Ancient Egyptian forms, too, are often used, and there are certain borrowings from ancient Chinese decoration -- but there must be nothing Greek, nothing Roman, and especially nothing with the Renaissance flavor. It is as though the world had lived too long on the Renaissance and is suffering a violent reaction.

A good many of the forms appear to have an entirely modern inspiration -- suggesting the spidery framework of aeroplanes, the fly-wheels of intricate machinery, the soaring pyramidal shapes of modern sky-scrapers, cross-reflections, etc., etc. Seventh, unusual color-combinations. These are sometimes very obvious. The color-inspiration in modernism appears quite definitely Chinese. Instead of the simple primary shades of color, modernism uses the Chinese scale -- instead of red either an orange red or a purplish red, never plain red; for blue either (or both) a greenish blue and a purplish blue; for green a yellow-green and a blue-green; for yellow a pinkish yellow and a greenish yellow, and so on. Red is used a great deal, and in general the warm tones are much more prominent than the cold colors.

These are general observations on the style, by which we may recognize it when we see it. But how shall we get these effects on an hand-loom?

The technical limitations in weaving on a simple loom, such as most of us use, are very rigid. Most of the modernistic textiles seen in the exhibitions are of one or the other of two types, -- either they are plain weaving ornamented with inset figures done in embroidery or tapestry technique or else they are elaborate draw-loom or Jacquard work like the celebrated Rodier textiles from abroad. To educate a four-harness loom to modernism is not easy, but it can be done.

A few modernistic threadings have appeared in the Bulletin, -- all in the crackle weave. There is, as far as I know, no other weave that gives the four-harness weaver a fine close texture together with the possibility of making blockas as large as desired.

The patterns that have appeared hitherto have been fairly simple and stright-forward -- "The Palm", which though adapted from an ancient design is quite in the modern manner, and the "Smoke-Wreath" in the Bulletin for October 1922, - a very interesting pattern for rug-weaving, - may be mentioned particularly. In the June number of the "Handicrafter", which so many of our Guild members see, appears a threading I call "The Three Twills" which is an elaboration on "Smoke-Wreath". In the illustrations in the Handicrafter some of the possibilities of this threading are shown.

The pattern supplied with this Bulletin is a good deal more subtle than these, and has more strangeness about it. At first glance it may appear displeasing to many. I believe, however, that anyone who puts it on the loom and experiments with it a little will find it interesting and capable of a large number of unusual effects. It is suggested for bags, for upholstery, for sports coats and for sweaters. It could, too, be used for rugs.

The repeat is fairly long, but the figure is actually a small one, as each repeat consists of four similar figures. The pattern gives the effect of great variety, and it is not at first plain that it is based on a geometrical plan as definite as that of a "Sun, Moon, and Stars" coverlet, though this is actually the case.

A great many variations are possible in the weavings. The illustration shows four of these, photographed from a part of my experimental sampler.

The top section is woven as a two-block figure, treadles 1 and three being used to produce it. It is woven on the diagonal in the way familiar to all of us, each block in succession being woven square. A similar pattern may be woven on treadles 2 and 4.

The second section is woven along the diagonal, using all four treadles, as for an ordinary pattern, but as it may appear somewhat confusing, I am writing it out in full.

Treadle 1, 3 shots	Continued: Treadle 2,	shots
2, 3 "	3, "	"
3, 7 "	4, "	"
4, 11 "	1, "	"
1, 3 "	2, "	"
2, 3 "	3, "	"
3, 3 "	4, "	"
4, 3 "	1, "	"
1, 3 "	2, "	"
3, 3 "	3, "	"
4, 3 "	4, "	"
1, 7 "	1, "	"
3, 3 "	2, "	"
4, 7 "	3, "	"
1, 11 "	4, "	"

Continued on next page

Treadle 3; 3 shots
 1, 3 "
 2, 3 "
 4, 3 "
 1, 3 "
 2, 7 "
 3, 11 "
 4, 3 "
 1, 3 "
 2, 3 "
 3, 3 "
 4, 3 "
 2, 3 "
 3, 3 "

Section three is woven in an odd manner, the blocks, -- in the will succession -- being woven, seven blocks to the right, and two to the left, three shots to each block:

Treadle 4, 3 shots; 3, 3; 2,3; 1,3; 4,3; 3,3; 2,4; (the reverse block) 3,3; 4,4 (reverse) 3,3; 2,3; 1,3; 4,3; 3,3; 2,3; 1,4(reverse) 2,3; 3,4; (reverse) 2,3; 1,3; 4,3; 3,3; 2,3; 1,3; 4,4;(reverse) and so on.

The pattern may just as well be woven with five or seven or more shots under each block. The very fine little figure under this section indicates the effect when this succession of blocks is woven with one shot instead of three.

Section four is a simple method of treadling, the blocks being woven strictly in the twill succession -- treadles 1,2,3, and 4, and repeat - each with eleven shots.

Another way to treadle is to weave four blocks as above, each with eleven shots, then seven small blocks each with three shots following the same order; then four large blocks, followed by seven small blocks, and so on indefinitely.

Still another interesting way of weaving this pattern is to weave without a tabby using three shuttles, as follows. The three shuttles should carry each a different color, but the material should be the same or similar in grist for all. Strand silk weaves well in this manner and so does strand cotton, or fine wool.

We will call the shuttles, X, Y and Z respectively, -- shuttle X carrying the color that is intended for the most prominent part in the effect.

Treadle: first block, 1, x; 2, y, 1,x; 4, z; 1, x.
 second " , 2, x; 3, y; 2, x; 1, z; 2, x.
 third " , 3, x; 4, y; 3, x; 2, z; 3, x.
 fourth " , 4, x; 1, y; 4, x; 3, z; 4, x.
 No tabby between shots.

These blocks may be repeated over and over in the twill order as given, or may be woven in the order of pattern 3, or may be varied by weaving an occasional larger block of 13 shots made by repeating the first four shots of the block three times over. The following arrangement is suggested: Block 1, large: (1, x; 2, y; 1, x; 4, z; 1, x; 2, y; 1, x; 4, z; 1, x; 2, y; 1, x; 4, z; 1, x) blocks 2, 3, 4; 1, small as shown above; block 2, large, blocks 3, 4, 1, 2, 3, 4, 1, 2, 3 small; block 4, large; blocks 1, 2, 3, 4, 1, 2 small; block 3, large; blocks 4, 1, 2, 3, 4, 1, 2, 3, 4, small. And repeat from the beginning.

Black on a rich brown might be used for "x", with "y" in orange and "z" in golden tan. For a more shocking effect use a strong purple for x, Chinese red for y and golden yellow for z.

When woven in this manner, without a tabby, the texture of the fabric is more open and the effect is richer and bolder than when woven tabby-fashion.

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Draft B is an eight-harness threading, to be threaded in the familiar "Summer and Winter" manner. The tie-up, however, differs from that used in Summer and Winter weaving. It will be noted that only one of the tie harnesses, harness 2, is used with the pattern harnesses, harness 1 being tied to sink only on one shed, the B tabby. The pattern might be woven in the summer and winter technique, but the use of one of the tie harnesses only gives the odd ribbed effect which is pleasing with the modernistic patterns.

In weaving on my small parlor loom I have found the tie-up as shown quite convenient, the weaving being done by holding down several treadles at the same time. On a large loom this is hardly practical, and one may have to rig up a system of cords for raising the harnesses in groups, such as may be seen on the more elaborate Scandinavian looms.

The pattern is capable of the widest possible variety in the weaving. The illustration, a photograph of one of my experimental pieces, was treadled as follows:

4-5-6, 8 shots
 1-2-3, 6 "
 4-5-6, 6 shots
 1-2-3, 6 "
 4-5-6, 24 shots
 1-2-3, 6 "
 4-5-6, 6 "
 1-2-3, 6 "

Top two-block figure, woven on 3-4-5 and 1-2-6 in a manner similar to the bottom two-block figure.

Twill figure, bottom

1-2-4-5-6, 3 shots
1-2-3-5-6, 3 "
1-2-3-4-6, 3 shots
1-2-3-4-5, 3 "
2-3-4-5, 3 "
3-4-5, 3 "
4-5, 3 "
5, 3 "
Twill figure center
6, 3 shots
1-6, 3 "
1-2-6, 3 "
1-2-3-6, 3 "
1-2-3-4-6, 3 "
1-2-3-4-5, 3 "
2-3-4-5-6, 3 "
3-4-5-6, 3 "
2-5-6, 3 "
2-6, 3 "
2, 3 "
Top twill figure
3, 3 "
3-4, 3 "
3-4-5, 3 "
3-4-5-6, 3 "
1-3-4-5-6, 3 "
1-2-4-5-6, 3 "
1-2-3-5-6, 3 "
1-2-3-4-6, 3 "
1-2-3-4-5, 3 "

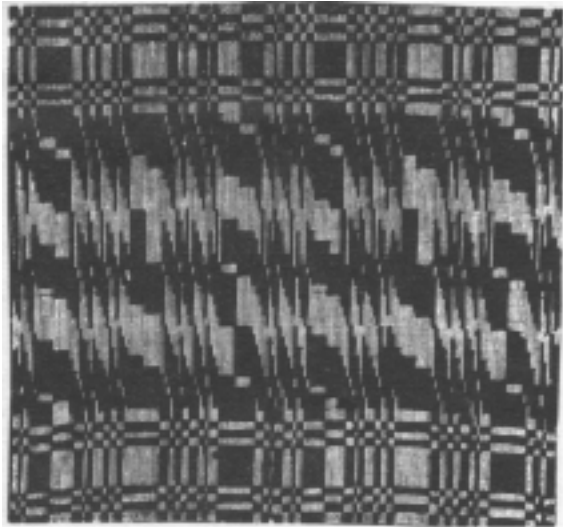
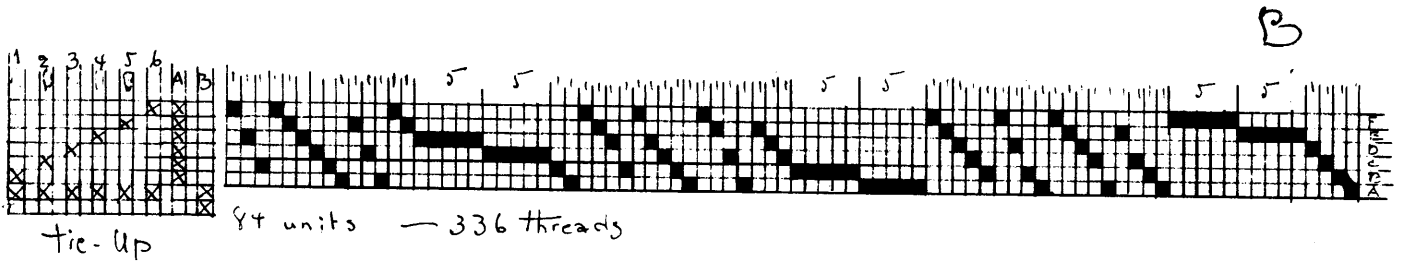
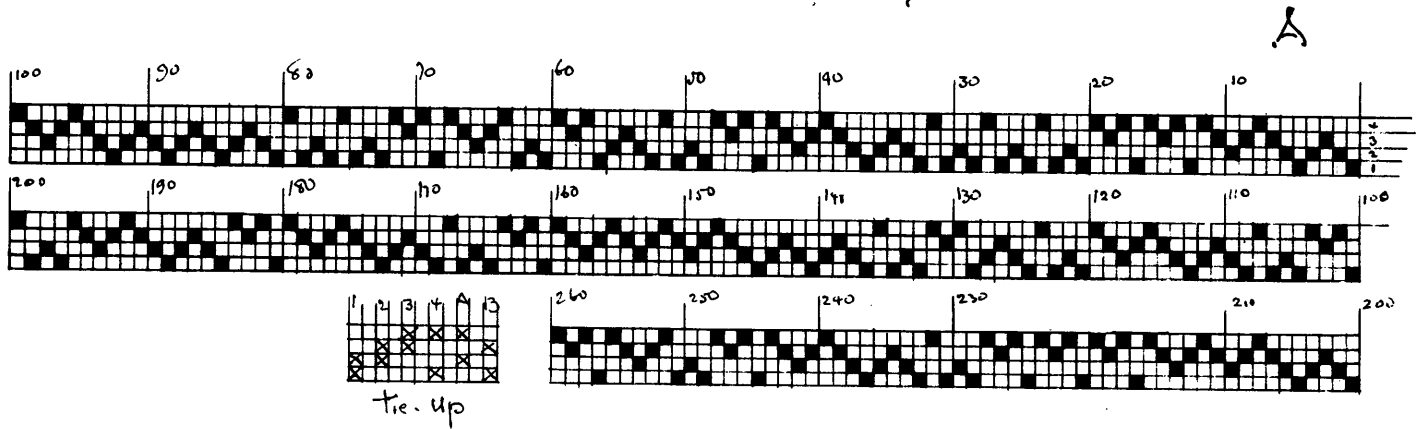
Many other threadings could be devised on the order of the two given, and Guild members may enjoy experimenting.

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I believe a travelling collection of modernistic pieces would be of interest to many of our members, and I shall be glad to arrange for this if enough weavers wish it. Each person to receive the collection will be expected to contribute one or more pieces. These should be sent to me. I will add some of my own pieces and will arrange the itinerary. Please write as soon as convenient if you are interested, agreeing to set up a modernistic pattern and send me a piece of work in this style before the end of August.

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"Drifting Shadows" A - Four-Harness, B - Eight-Harness
 Designs for "Modernistic" Weavings



AUGUST

1929.

To judge by the inquiries coming in, a good many members of the Guild are planning to weave window-drapery in the near future, and some remarks on this particular problem in weaving may be of general interest to the circle.

Of course to design drapery for a room one must know the size and shape of the room, as well as the size and shape and number of the windows. One must take into consideration, too, the amount of light to be admitted or excluded and whether or not fairly opaque glass-curtains are required for privacy. The general color-scheme of the room and the other furnishings is also of great importance in the problem.

It is true that nothing adds more to the charm and comfort of a room than suitable window drapery, but on the other hand nothing detracts more from the harmony of a room than poorly designed or arranged curtains. Perhaps the following suggestions will be helpful.

The purpose of window drapery are to soften the uncompromising rectangular outlines of window-openings, to soften and diffuse the entering light, to insure privacy and the pleasant enclosed feeling that is part of a room's attraction, and to add a desired color-note to the decorative scheme.

Modern windows, with their carefully arranged spacing and small panes, usually require very little drapery, as they are decorative in themselves. Any drapery used must be carefully selected and so arranged as not to injure the architectural lines. Very fine curtains to keep out the public, and a narrow panel on either side for color, usually are all that one should use.

But many of us live in houses built many years ago and have the problem of very long and narrow windows, or of huge square undivided sheets of plate glass to consider. Curtaining for these is difficult indeed.

The long, narrow windows of the Victorian era were in their prime hung with many layers of silk and velvet or plush, with heavy fringes, and curtain cords, and tassels as big as feather dusters. All this has gone by. Our age wants more light and air and sunshine than the past age. We are impatient too, of furnishings that gather dust, and hate above all things

a "stuffy" effect. If our windows are of the ancient shape, what shall we do about it?

If all the furnishings are of the period of the architecture we must resign ourselves to the old style of drapery, of course, but few of us carry purism so far, and most of us prefer comfort.

Windows that come to the floor let in a making cross-light on the legs of chairs, and on the feet and ankles of visitors. This seems to most of us ugly. It can be modified quite easily by the use of fine glass-curtains with a deep hem -- say 18" or even two feet -- in a heavier weave that excludes light.

Side-draperies for windows that are too high and narrow should be of quite heavy material. They should never have an up and down striped effect but may be arranged in horizontal bands or in a fairly large and pronounced all-over pattern. They should hang against the wall on either side of the window, encroaching as little as possible on the window-opening. A simple valance across the top of the window should also be used. Curtained in this manner the window will appear much wider than it is.

The most difficult problem in curtaining is the huge square of plate glass that it was the fashion a few years ago to let into the sides of houses. There is really not much one can do with this except to call in an architect and have the space divided. However, this is not always possible. If privacy requires a glass-curtain over the entire window, this should be in a fine material with pronounced up-and-down stripes. Side drapery should be in a small all-over pattern. A valance is usually no improvement.

The ordinary window, composed of two moderately sized panes divided by a sash, lends itself to treatment more easily, perhaps than any other. In some rooms sash-curtains can take the place of a glass-curtain over the entire window. Whether the side drapery should give an effect of up-and-down stripes, or of horizontal stripes, or of no stripes at all, depends on the shape of the room, and on whether one wishes to make it appear higher or wider than it is. In designing the decoration, however, the line of the sash should be kept in mind -- borders should not stop just below, or just above, or exactly on, this line.

If the general color-effect of the room is too neutral, brilliantly colored curtains will add wonderfully to the happiness and even to the health of the people who spend their time there. Color is a potent medicine as well as one of the most wonderful things for pleasure that the world gives us. If the room contains many highly colored objects the curtains should be more restrained. It is well to select some one color

from the general color-scheme and to make that dominant in the curtains. Modern practise is often to use Chinese red for the color to hold together all the other colors of a varied color-scheme. This color combined with black and ecru or a golden tan might serve very well -- especially if the room is large. But it is almost impossible to give general suggestions in the matter of color. What would be beautiful in one room would be hideous in another. The main thing is not to be afraid of color. It is, of the whole, better, I believe to live with jangling colors than with no color at all.

As to weave and pattern:

For glass-curtains, the openwork weave mentioned in more than one of the old Bulletins, is extremely good. Fine linen -- #20 single or 40/2 -- set about twenty ends to the inch and woven in this weave makes a very attractive fabric for the purpose. The openwork figures may be arranged in various ways, to compose borders and so on, as suggested for fine wool weaving in an old Bulletin. This weave was also given in an early issue of the Handicrafter, and does not need to be repeated here.

Another attractive way to make these fine curtains is to use the same material and the same setting suggested above and to make open-work borders or openwork horizontal stripes for the entire length. These are made by weaving in narrow strips of wood or cardboard, that are later withdrawn leaving unwoven spaces. These spaces may be enriched and re-enforced with needle-work if desired, but for curtain material the fabric stands very well without this.

For some windows a plain linen scrim such as the ordinary "theatrical gauze", makes excellent glass-curtains, and has the "hand-woven" texture so that it can be used with hand-woven over-drapery.

Cross-barred curtain material may be made by sleying stripes twice as close as the rest of the fabric. These stripes may be outlined by warping a very heavy thread on each side of the stripes. The weaving is done in the same order as the warping, the plain tabby weave being used, and the cross-stripes being beaten more closely than the rest.

There are, of course, hundreds of ways of making these curtains, and the suggestions above merely serve to indicate the manner of making them.

The over-drapery is the most interesting part of curtain-weaving, of course, and often the choice among weaves and patterns is extremely difficult -- there are so many possibilities. For a strictly American Colonial room the draperies of all kinds must be of the period, but in the living room of the average home strict adherence to style is unnecessary.

It will be found that good pieces of many periods live happily together in the same room, and that a touch of modernism is often excellent to tone up the effect of the ensemble.

The threadings given in last month's Bulletin could be used for window drapery with splendid effect, and would be found not too shocking or extreme for even a very conventional room.

There are, too, a number of Scandinavian weaves, little used among us, that are interesting and effective for drapery. The accompanying diagram shows the threading for several of these.

Pattern (a) on the diagram is a weave that gives the effect of lace-like tracery over a different fabric. I have never seen it used for curtains, but believe it would be handsome if carried out in well-chosen colors and materials. It should be noted, however, that this fabric is not attractive on the wrong side, being covered with long, loose skips of material. Curtains made on this weave should hang against a wall, or should be backed with some other fabric.

For materials I suggest warp and weft of #10 perle cotton in a good color -- say orange for warp, and black or burnt orange or golden brown for fine weft -- with art silk in old gold for coarse weft. The warp should be set at 24 ends to the inch. Treadle as follows, on the tie-up indicated on the diagram:

Treadles 1 and 2 alternately for ten shots, in fine weft.

Treadle A, treadle B, one shot each, coarse weft.

Treadles 2 and 3 alternately for ten shots, fine

Treadle A, treadle B, coarse weft

Treadles 3 and 4 alternately for ten shots, fine

Treadle A, treadle B, coarse.

Treadles 1 and 2 alternately for 4 shots, fine

A and B, coarse

3 and 4 alternately, four shots, fine

A and B, coarse

1 and 2 alternately, 4 shots.

A and B coarse

3 and 4 alternately, ten shots, fine

A and B, coarse

2 and 3 alternately, ten shots, fine

A and B coarse

1 and 2 alternately, ten shots, fine

A and B coarse

3 and 4 alternately, 4 shots fine

A and B coarse

1 and 2 alternately, 4 shots, fine

A and B coarse

3 and 4 alternately, 4 shots, fine.

Repeat.

This may be woven as an all-over pattern, the same treadeling being repeated throughout, or it may be woven in bands of plain and pattern weaving. If done in the latter manner the coarse weft should be used in tabby weave for the plain parts, or alternate shots of coarse and fine might be woven.

The pattern may, of course, be made much larger by making the blocks larger, while for a finer effect perle cotton #20 can be used for warp and fine weft, with strand silk for coarse weft. In this case the warp should be set about 32 ends to the inch.

Patterns (b) and (c) are also Scandinavian. They may be woven "as-drawn-in" when they will have a perfectly Colonial effect, but the Scandinavian treadeling as given below is interesting and unusual.

Two colors are used in the tabby, a light color and a medium shade, and the pattern weft is also in two colors, one very light and one very dark. For the tabby say orange and brown, and for the pattern weft cream or tan and black.

Stripe: Treadle 1, treadle 2, light weft, light tabby.
 (treadle 2, six or seven shots, dark weft, light tabby
 Figure 1: " 1, " " " " " " " "
 (" 2, " " " " " " " "
 Stripe: Treadle 3, treadle 4, light weft, light tabby.
 (" 3, six or seven shots, dark weft, light tabby
 Figure 2: " 4, " " " " " " " "
 (" 3, " " " " " " " "

Repeat figure 1, figure 2, figure 1 again, using dark tabby instead of light, but using the same dark weft for the pattern shots of the figure, and the same light weft for two shots between the figures as in the first two stripes.

Weave figure 2, figure 1, using dark tabby, always weaving two light shots between figures. Then repeat from the beginning. The effect is of narrow horizontal stripes separated by light lines, -- two stripes in light tabby and three in dark tabby. There is also a broken perpendicular line in dark weft. The effect is very good indeed.

Pattern (c) is a similar but larger pattern. It might be woven in four colors in just the same arrangement as pattern (b) above. It consists of three pattern stripes treadled as follows: on the regular four-harness tie-up as indicated for pattern (b) above:

Stripe 1 - two tabby shots in pattern thread
 treadle 2, once; treadl 1, once, 2, once.
 Treadles 4 and 1 together (bringing down harnesses
 (1,2, and 4) - six shots.
 treadle 2, once; 1, once; 2, once.
 Two tabby shots in pattern weft.
 Stripe 2 - Two plain tabby shots.
 Treadle 2, 3 times; 1, 3 times; -- repeat for nine

blocks, ending on 1, 3 times.
Treadle 3, 3 times; 4, 3 times; 3, 3 times.
Treadle 2, 3 times; 1, 3 times. Repeat for nine blocks as above.
Two plain tabby shots.

Repeat Stripe 1.

Stripe 3 - Two plain tabby shots.
Treadle 3, 6 times; treadle 4, 6 times; 3, 6 times;
" 4, 6 times; treadle 3, 6 times.
" 2, 3 times, 1, 3 times; 2, 3 times.
" 3, 6 " , 4, 6 " ; 3, 6 " .
" 4, 6 " , 3, 6 " ;
Two plain tabby shots.

Repeat from beginning.

If it is desired to use several colors, I suggest that all shots on treadles 3 and 4 be in one color and all shots on 1 and 2 be in another, while all shots of stripe 1 may be in a third color. The tabby of each stripe may also be different in color from the other two, so many color effects are possible.

For curtains it would be interesting with this pattern to weave a deep border using stripe 1 as written, alternated with the following:

Treadle 2, once; 1, once; 2, once; treadles 2 & 3 together, 6 shots; 2, once; 1, once; 2, once.

Pattern (d) is the familiar "Monk's Belt" with seven small blocks between the large ones. The threading was used for a very handsome hanging pictured in a rare book of colored prints of ancient Scandinavian weavings. The warp was apparently set far enough apart so that it was entirely covered by the weft, and the fabric resulting was no doubt a heavy material suitable for portieres. For window-curtains a lighter fabric would be better. The tabby in the piece illustrated is in several colors: white, yellow, a rather dark bluish green, and a dark prune-color. The pattern weft is in turkey red and prune color. The fabric is woven in a series of horizontal stripes as follows:

Stripe 1, - Plain tabby weave: two shots, yellow; about 16 shots green; two shots white; two red; two white; 16 green; two yellow.

Stripe 2, - Two tabby shots in red.
Treadle 1, 8 shots; treadle 2, 8 shots, red. Tabby white.

Two tabby shots green, two shots yellow.

Middle section: Treadle 1, 3 shots; treadle 2, 8 shots; treadle 1, 2 shots; 2, 8; 1, 2, - pattern shots in red, tabby green.

Two tabby shots yellow, 2 green.

Treadle 2, 8 shots; 1, 8 shots, in red -- tabby white, two tabby shots in red.

Repeat Stripe 1.

Stripe 3 is the same as stripe 2 except that the tabby for the middle section is yellow instead of green.

Repeat Stripe 1.

Stripe 4 is the same as stripe 2 except that the tabby of the middle section is prune instead of green.

Repeat Stripe 1.

Repeat Stripe 2.

Repeat Stripe 1.

Stripe 5 is woven as follows:

Treadle 1, 8; 2, 8; - red with white tabby.

Two tabby shots green; two tabby shots yellow.

Treadle 1, 8; 2, 8; 1, 2; 2, 8; 1, 8; -- prune weft yellow tabby.

2 tabby shots yellow, 2 green.

Treadle 1, 8; 2, 8; red with tabby.

Stripe 1.

" 2.

" 4.

" 1.

" 3.

" 1.

" 4.

" 1.

" 2.

" 1.

" 5 and so on. The effect is very handsome.

My plan is to continue this subject in next month's Bulletin, as there are several more ancient Scandinavian pieces pictured in the book mentioned that are simple in construction and both beautiful and unusual. I believe they will prove of interest to the Guild.

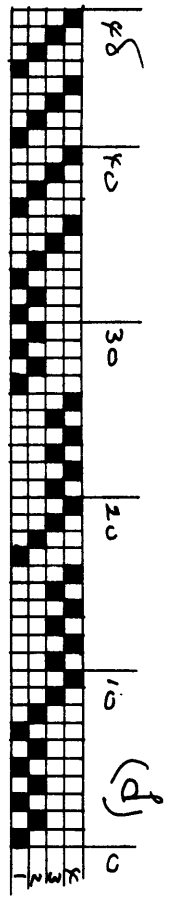
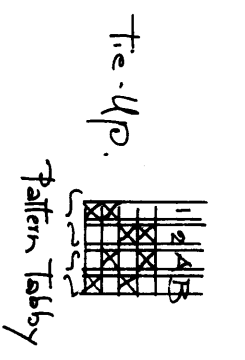
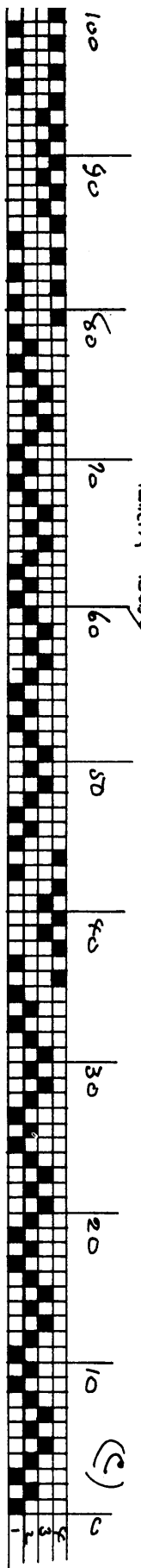
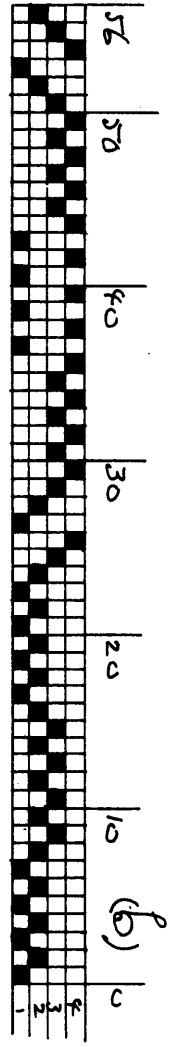
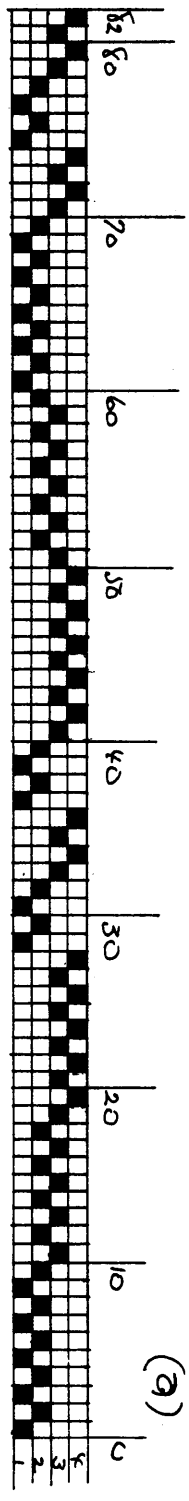
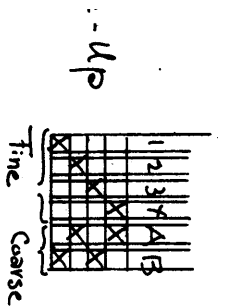
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The new linen sample card shows the newest of the Bernat yarns and is known as "Linen Special". All the colors are fast and as you will notice there are a number of new shades. It comes on 2 ounce tubes, 5100 yds. to the lb.

Natural white 30¢ a tube - - - - - \$2.00 a lb.
Colors - 42½¢ a tube - - - - - \$3.00 a lb.
in one color; \$3.40 a lb. assorted.

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Threading Drafts



M. Atrekar, '29

* * * * *

It will be remembered by readers of the Bulletin that we planned to continue this month with the study of some unusual Scandinavian weaves, begun last month.

Our American weaves are in construction more similar to Scandinavian weaving than to the work of any other country, but the effect of the work is often so very different that only a weaver would recognize the similarities. The chief cause of difference between American and Scandinavian weaving is in the spacing of the warp. Almost all our overshot pattern weaving is done on a rather fine warp, set quite close, so that a plain tabby weave in warp and weft of the same material produces a fairly firm fabric that is half warp and half weft. This tabby fabric is the foundation under the pattern. But a great deal of Swedish weaving is done in fine weft over a fairly coarse warp set quite far apart. The result is that the warp is entirely covered and a close, heavy fabric results. The effect is entirely different.

These heavy fabrics are excellent for many purposes -- for wall-panels, for chair-sets, for large bags, for table covers, etc., etc. Guild members who wish to adventure into new fields will find some of these effects interesting to try.

In Scandinavian four-harness weaving a very large proportion of all work is based on either the "Monk's Belt" or the "Rosengang" threadings. These patterns appear in an amazing variety of weavings. Even the more elaborate work on looms of eight and ten harnesses, or on the draw-loom used for the still more complicated effects, often exhibits one or the other of these basic patterns.

"Rosengang" is for most American weavers a surprise and a disappointment when first put on the loom. It appears insignificant and uninteresting. But this is entirely because our weavers have never learned to use it. One could write an entire book about the "Rosengang" threading, and an interesting book it would be. In this place it is impossible to give more than a few typical examples of different and suggestive uses, but these will -- it is hoped -- lead to experiment and to new effects.

One of our members once wove a particularly beautiful woolen scarf on this "Rosengang" threading:-- 1,2,3,4,3,1,4 and repeat. The warp was of Iceland yarn set at 15 to the inch, (A lighter weight scarf of similar kind could be warped in Afghan yarn at about 24 to the inch). The warp was a dull greyish blue in color. Pattern borders at each end were in the same yarn in burnt orange and black. Orange and black on a white warp would be very good, also - or two shades of blue on a white warp, - or brown and tan on an ecru warp. The borders might be in strand silk on a fine wool warp, or the entire scarf might be in silk.

The border was woven entirely on opposites, treadled as follows: (our regular six-treadle tie-up -- for table looms transpose as usual.

Treadles 3, black; treadle 1, blue, alternately -- repeat for six shots of each color.

Treadle 3, black, treadle 1, black -- three shots of each.

Treadles 1,2,3,4,1,2,3,4,1,2,3,4, one shot each, all in orange.

Treadle 3 black; treadle 1, black, -- three each.

Treadle 3 black; treadle 1, blue - 4 shots.

Treadle 2, black; treadle 4, blue -- 4 shots each.

Treadle 1, black; treadle 3 blue -- 4 shots each.

Treadle 4 black; treadle 2 blue -- 4 shots each.

Treadle 3 black; 1 black --- 4 each.

Treadle 3, blue; 1, blue -- six shots each

Treadle 3, orange; treadle 1, blue -- four each

Treadles 2 and 3, orange; treadle 1, blue -- four each.

treadle 1, orange; treadle 3, blue -- four each.

treadle 4, black; treadle 2 blue -- four each.

Treadle 3 black; treadle 1, blue -- four each.

The last block is the center of the border, which should be repeated in inverse order back to the beginning. No tabby is used in the border and the weft is beaten up closely enough to cover the warp.

This same weaving would make a very handsome trimming for a sports coat or border for a sweater. Worked out in suitable materials it would be excellent for a large bag. It might even be used for borders for wool rugs. I once made some very handsome ones in a similar design, using "natural" white for the ground -- in place of the blue in the border described above, -- black and burnt orange being used for the pattern. For a rug of this sort, set ordinary carpet warp at 12 ends to the inch and thread two threads through each heddle. Weave in rug-wool.

Here is a very different effect on the same threading, to be woven in fine yarn over a coarse warp set far apart. It is a suitable fabric for chair-seats, large bags and so on.

The colors used in the border from which this was taken are: brown, dark green, light green, turkey red, black and lavender. Other colors could, of course, be substituted. The loom should be tied in 1,2,3,4 order - that is, one harness only tied to each treadle. The treadles are used in succession for the entire weaving, as follows: First weave a tabby heading, then:

4, dark green; 3,2,1, brown -- repeat 12 times
 4,3, " " ; 2, 1, " -- " 4 "
 4, light green; 3, red; 2, dark green; 1, brown -- 4 times
 4, light green; 3, 2 red; 1, dark green -- 4 times
 4, 3, light green; 2, red; 1, dark green -- 4 times.
 4, light green; 3, 2, red; 1, dark green -- 4 times.
 4, light green; 3 ~~xxxx~~ red; 2, dark green; 1 brown -- 4 times.
 4, 3 dark green; 2,1, brown -- 4 times.
 4, dark green; 3,2,1, brown -- 12 times.
 4, lavender; 3, dark green; 2, 1 brown -- 4 times.
 4, 3 lavender; 2, dark green; 1 brown -- 4 times.
 4, lavender; 3 dark green; 2, 1 brown -- 4 times.
 4, dark green; 3,2,1, brown -- 12 times.
 4, 3 dark green, 2,1, brown -- 4 "
 4, black; 3,2, dark green; 1, brown -- 4 times.
 4,3, black; 2, dark green; 1, brown -- 3 times.
 4, black; 3, 2 dark green; 1, brown -- 4 times.
 4, 3, dark green; 2,1, brown -- four times.
 4, dark green; 3,2,1, brown -- 12 times.
 4, lavender; 3 dark green; 2,1, brown -- four times.
 4, 3, lavender; 2 dark green; 1 brown -- four times.
 4, lavender; 3 dark green; 2, 1 brown -- four times.
 Repeat from beginning.

Three harnesses can be used in a similar weave, the threading being: 1,2,3,2, and repeat. This is excellent for a rug, warped at 12 to the inch and threaded double as suggested above. For colors suppose we use tan for a ground and orange, brown and black for the decoration. Three pattern treadles should be tied, each to one of the harnesses, and a tabby treadle may be added if desired, -- tied to 1 and 3.

A tabby heading should be woven on treadle 2 alternated with the tabby treadle or with treadles 1 and 3 together. The pattern is woven by using the three treadles in succession: 3,2,1, -- as follows.

Treadles 3,2,1, and repeat all in tan, for fifteen or twenty repeats, then:

3, black; 2,1, tan -- 10 times.
 3,2, black; 1 tan -- 10 "
 3, black; 2, 1 tan -- 10 "
 3, black; 2 tan; 1, orange -- four times.
 3, 2, tan; 1 orange -- 6 times.
 3, tan; 2, 1 orange -- 6 times.
 3, tan; 2, orange; 1, brown -- 4 times.
 3, 2 orange; 1 brown -- 6 times.
 3, orange; 2, 1, brown -- 6 times.
 3, orange; 2, brown; 1, black -- four times.

3,2, brown: 1, black -- six times.
3, brown; 2,1, black -- ten times.
3,2, black, 1 orange -- 10 times.

This last block is the center of the border, -- repeat in inverse order back to the beginning. The center of the rug may be all in tan, or in stripes of color as desired.

And here is another, in red, green, orange and black.

3,2,1, black, repeat 10 times.
3,2,1, red, " 6 times.
3,2,1, orange, four times.
3,2,1, red - 6 times.
3,2, green; 1, orange -- 6 times.
3, orange; 2,1, green -- 6 times.
3,2,1, red -- 6 times.
3,2,1, orange; 4 times.
3,2,1, red -- 6 times.
3,2,1, black -- 6 times.
3,2, red; 1, black -- 6 times.
3, red; 2,1, black -- 6 times.
3, green; 2,1, black -- 6 times.
3,2, green; 1, black -- 6 times.

This last is the center of the border, -- repeat in inverse order back to the beginning. The center of the rug may be all in orange or all in black as preferred, or may be in stripes of color.

A "Monk's Belt" hanging illustrated in a book on ancient Swedish weaving may have been woven on a draw-loom but was probably woven by the embroidery process. It is very handsome indeed and consists of pattern stripes in Monk's Belt, tabby stripes, and stripes consisting of rose-figures on a solid ground. The illustration is not in color, but indicates the use of six different tones, of which (1) is probably white and (6) black. We may assume that (2) is yellow, (3) red; (4) green and (5) blue, as other illustrations in full color show this combination.

The roses are woven by using of the pattern only the five blocks that compose the large figure -- the four large blocks and the small central block. The pattern thread is taken back and forth across these blocks only. It is, of course, necessary to have a small shuttle for each rose of the design.

MONK'S
BELT
Figure The work begins with a heading apparantly in red, followed by four narrow tabby stripes: light, dark, light, dark. Then follows the six shots tabby white; treadle 1, black; 6 tabby shots in red; treadle 1, black, 6 shots; tabby white; six tabby shots black; four narrow stripes; light dark, light, dark, about two tabby shots each, Treadle 1, black, about ten shots (~~XXXXXXXXXXXX~~) (square large block) tabby white. Treadle 2, black, about 4 shots, tabby white.

{Treadle 1, black about 10 shots; tabby white.
{Four narrow tabby stripes; dark, light, dark, light.

First stripe of roses: tabby background black
rose (a), red; (b) white; (c), blue; (d) white; (e) yellow;
(f) (g) yellow; (h) white; (i) blue.
(green)

Entire Monk's Belt figure, repeated in inverse order.

Second row of roses: tabby, green.
Rose, (a) red; (b) white; (c) black; (d) yellow; (e) blue;
(f) black; (g) white; (h) yellow; (i) black.

Monk's Belt figure as written.

Third row of roses: tabby black.
(a) green, (b) red, (c) blue, (d) white, (e) red, (f) yellow;
(g) blue; (h) red, (i) white.

These three stripes of roses with the intervening Monk's Belt figures, constitute a ~~wide~~ deep border, that is repeated at the other end. The body of the piece consists of five stripes of roses, separated by the Monk's Belt figure as described, all these five stripes of roses having a red background. The Monk's Belt figure all the way through is in black and white, and no two stripes of roses show the ~~xxx~~ same arrangement of colors. The effect is extremely gorgeous.

A simpler piece, but also very gorgeous, shows stripes of roses and tabby stripes, without any regular Monk's Belt figures at all, though it was apparently woven on the Monk's Belt threading. The roses in each stripe are in two colors only, and it would be possible to weave this pattern on a six-harness loom without using the embroidery method. To do so, equip the two front harnesses with long-eyed heddles. These harnesses carry a plain tabby weave. The four back harnesses are used for the pattern. The first ten threads should be threaded through the two front harnesses, as for tabby weaving. The next eight should be threaded first through the third harness -- the first pattern harness -- and then through the two front harnesses, first and second alternately, each thread passing through two heddles. The next eight threads through the fourth harness and then alternately through one and two; next two threads through harnesses three, and then the tabby harnesses; next eight through four and the tabby harnesses, next eight through three and the tabby harnesses. This completes the first rose. Then ten threads threaded only through the tabby harnesses. Then the second rose, threaded through pattern harnesses five and six and through the tabby harnesses just as described for the first rose. In tying up this

weave each harness should be tied separately to a single treadle. To weave a row of roses in two colors proceed as follows:

Treadle 4, color 1; treadle 6, color 2; tabby -- repeat till large block is square.

Treadle 3, color 1; treadle 5, color 2; tabby -- repeat till large block is square.

Treadle 4, color 1; treadle 6, color 2; tabby -- repeat for small central block.

Treadle 3, color 1; treadle 5, color 2, tabby -- repeat till large blocks are square.

Treadle 4, color 1; treadle 6, color 2; tabby -- repeat till large block is square.

The same effect can, of course, be produced by the embroidery method, though this takes more time.

The piece consists of nine sections, separated by narrow tabby stripes in all the colors. Each section consists of three stripes of roses.

The piece begins and ends with narrow tabby stripes.

Section 1: Rose (a); green; rose (b) red; tabby yellow. Rose 2(a) white; rose (b) blue; tabby red.
3 Like stripe (1).

Tabby stripes.

Section 2 (1) Rose (a) yellow; rose (b) red; tabby green
(2) Rose (a) red; rose (b) black; tabby white.
(3) Stripe (1)

Tabby stripes.

Section 3

(1) Rose (a), black; rose (b) green; tabby blue.
(2) Rose (a), red; rose (b) green; tabby yellow.
(3) Like Stripe (1).

Tabby stripes.

Section 4

Stripe (1) Rose (a), white; rose (b) red; tabby black
" (2) rose (a), red; rose (b) green; tabby white.
" (3) Like Stripe (1)

Tabby Stripes.

Section 5

Stripe (1) Rose (a), green; rose (b) white; tabby red.
" (2) Rose (a), yellow; rose (b) red; tabby blue.
" (3) ~~Rose~~ Like stripe (1)

Tabby stripes.

Section 5 is the center of the piece, and is followed by sections 4,3,2, and 1 back to the beginning.

In this piece the warp is set far apart and the weft beaten up so that the warp is completely hidden.

There are in the publication mentioned several other very handsome pieces suitable for reproduction on simple looms, but space is lacking to describe them further this month.

* * * *

A few words more about the modernistic travelling exhibit suggested in the July Bulletin: a number of Guild members have expressed an interest, and willingness to enter into this project, but almost everyone has asked that the time be extended. We will therefore set the time as the middle to the end of October for receiving the pieces to be included in this exhibit, -- the entire collection, including some pieces of my own, to be sent to contributing members only. Pieces may be bags, pillow-tops, rugs, scarves, or simply large samplers, woven on one or another of the modernistic threadings that have been given in the Bulletin from time to time, or in a modernistic threading devised by the contributor.

I hope many of our Guild members will join in this. I believe very sincerely that it is well worth while to adventure into the new manner.

* * * *

As has been our custom, the next number -- October -- of the Bulletin will be devoted to suggestions for Christmas weaving.

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The latest price list is enclosed with this copy of the Bulletin. Please discard all previous price lists.

* * * *

There are almost as many reasons for learning to weave as there are weavers, but in a general way most of us have entered the craft either for pleasure or for profit. Of course one may get both pleasure and profit from the work, - but there is a difference in attitude toward the craft and in judgement of the product according as to whether profit or pleasure is the more important consideration. The proof of success in weaving for profit is in the making of money, while the proof of success in weaving for pleasure is first in the artistic excellence of the product itself and secondly in the enrichment of the craftsman's life through the joy of creative work.

The article that sells readily is not always beautiful, alas! -- though the effort should be to make it so if possible -- and a truly beautiful thing does not always find a ready purchaser.

I think that in order to work to advantage we must choose between these aims, - either we must be prepared to sacrifice our ideals of beauty -- when necessary -- to considerations of saleability and profit, or we must be prepared to devote much time and effort to work that may never bring us any return except in the satisfaction of beauty created and a good job done.

I have several times detailed in the Bulletin the procedure that seems to me essential in order to make a profitable business of hand-weaving. This month I want to deal with the craft from the other side.

What are the dangers to be avoided, and what are the special satisfactions, in weaving purely for pleasure?

The chief danger is the danger of being too easily pleased with ones achievement. A thing one makes for pleasure should be far more beautiful than a thing made for sale -- because it is not necessary to count the time and labor expended. As a matter of fact the reverse is often the case, and this has led to the scorn of the professional for amateurishness and diletantism in art.

You can determine very easily whether or not you are an artist or a dilitante: If you ask for criticism and resent anything but unqualified praise, or if you find honest criticism discouraging, or suffer with injured feelings when criticised, then you are a dilitante; but if you thrill to criticism, and can see through the faulty work to something much finer that you are inspired to strive for, then you have the artist's attitude.

The most important thing for the weaver who weaves for pleasure is to cultivate the artist's point of view, and to forswear amateurishness.

There is the ~~erratic~~ danger -- the danger of a too relentless search for perfection, that when pushed to extremes makes accomplishment of any kind impossible -- but this is a very rare danger and most of us are not likely to fall into it. We must, however, keep in mind that a woven fabric must be adapted to some human use, or it has failed of its aim. Simply to weave a bit of something, without any idea of future use, can never produce a complete work of art, no matter how charming the thing may be in color and design.

The weaver who weaves for profit must, as I have said, before, develop a definite product that can be made at the lowest possible in time and materials, and that will sell at a profit. The weaver who weaves for pleasure may ignore practical considerations like this and is free to make experiments, to work and work over a piece till it is as nearly perfect as possible, to go back and start over as often as he chooses, and to discard unsuccessful work without a qualm. This is his great privilege.

I feel that a weaver who weaves for pleasure has a responsibility toward the craft. The craft is in his hands, for him to carry along to new achievement. The standards of workmanship and beauty that he establishes will be followed by those who weave for profit. He is the leader.

The aim of all art must be the creation of beauty. But what -- exactly -- is beauty? Webster defines beauty as: "an assemblage of graces or properties pleasing to the sight, or to any of the senses of the mind." This seems vague and unsatisfying as a description of beauty, and I doubt if it would convey much idea to a person unfamiliar with the conception of beauty. The appreciation of beauty is an emotional response in which it seems to me that the feeling of "rightness" is, somehow, the most important element.

There is no such thing as abstract beauty -- any more than there is such a thing as abstract goodness. What was beautiful a hundred years ago or even a week ago may be very ugly indeed to the eyes of today, and what is beautiful in the heart of Africa is quite the reverse in Kalamazoo. Some beauties, of course, last longer and reach further than others, because they go deeper into the nature of man than the fancies of the moment. But there are no unchangeable laws for the creation or the appreciation of beauty. If on looking at a work of art the heart of the observer does not thrill with the sense of "rightness", that object is not beautiful to that person, and that is the last word on the matter. It is possible, of course, to cultivate ones taste by looking for beauty where those who are supposed to know have indicated that beauty is to be found, and one may train oneself to appreciate special beauties that may be invisible to the untrained eye, but in the end there is no answer to a negative emotional response.

The Victorian eye saw beauty in black walnut furniture with trefoil forms gouged out of the surface and insets of blue tiles; modern eyes are pleased with furniture built up of rectangular forms, somewhat resembling a collection of empty packing

boxes; the Greeks liked "egg and dart" mouldings, and the builders of the middle ages dealt in soaring curves. Beauty lived for a time in all these things and still lives in some of them. Why? It is impossible to say.

So beauty is no matter of ancient and immutable law but is a thing dependent on the emotional responses of you and me and the next person. It is a very present and personal thing, and to seek for beauty means to work and to observe with open mind and heart. The crime against beauty is to tolerate anything that fails to give us that sense of "rightness", or to make anything that falls short of the best we can do.

So much for the general attitude toward art -- now for some practical considerations.

A textile fabric may be beautiful or unbeautiful in three different ways -- in regard to color, texture and design. It is design that I want to discuss this month, and by design I do not mean simply the pattern woven into the fabric but also the arrangement of the decoration and the proportions of articles. In making a small article such as a bag or a towel the proportions are more important than the pattern -- any one of hundreds of patterns could usually be used successfully, but if the shape of the article and the arrangement of borders or other decoration are displeasing the effect will be ugly no matter how good the pattern is in itself.

The shape of a bag is so entirely a matter of the fashion that it cannot be considered from any other point of view. Some years ago we had large bags that were deeper than they were wide and that were mounted on rings. They were convenient and attractive but would look dowdy today. A little later we had very shallow, very wide bags that looked well enough at the time but would seem almost grotesque today. Now we have stocky, square bags with heavy mountings, and what we shall have next it is difficult to say.

The only general law I know of for the designing of bags is the rule that a bag should always look like a bag, and not like anything else, such as a tea-cozy, or the end of a scarf, or a sofa-pillow. At (a) of the diagram is a sketch of a bag with a stripe of decoration across the middle. This is a poor arrangement because it does not suggest the "baggy" qualities of a bag but might be the border of a scarf. The arrangements at (b), (c) and (d) are --- from this point of view -- all to be preferred to (a).

Towels are usually made twice as long, finished, as they are wide. The outlines at (e), and (g) show the effect of other proportions.

Many weavers appear to have a good deal of trouble in arranging borders for towels. Sometimes the borders are too narrow for the size of the article so that they have a stingy look -- as at (i) of the diagram. Sometimes they are much too heavy, or are set too high or too low for agreeable effect. The sketch at (h) shows an arrangement of this sort. It should be observed that while (h) would be very bad for a towel it would not be bad at all for a small table-cover, but imagine (h) folded and hung over a towel-rail and it is immediately apparant that this arrangement will not

do for a towel.

It is good practise, before weaving a towel or other article, to make a scale sketch showing width and arrangement of decoration. This can be done very easily on cross-section paper, allowing the small squares of the paper to represent inches. It is well to make a number of these sketches, simply shading in the part that is to be in color or in pattern weaving and ignoring the pattern, then to hang the drawings on the wall and to look at them from a distance. It is then quite easy to select the effect one wishes and to scale off the various borders from the sketch. Eight sketches of this sort are shown on the diagram. They represent towels 20" wide and 40" long.

The one at (j) shows probably about the least amount of decoration that is suitable for a towel of this size. As sketched it had a 4" hem ($8\frac{1}{2}$ " of plain weaving), 2 tabby shots in color, 4 tabby shots in white, two tabby shots in color, one inch white tabby, a stripe of pattern weaving two inches wide, one inch white tabby, two tabby shots, in color, four tabby shots white, two tabby shots in color, twenty-four inches of plain weave, and the border again and the hem. To allow for shrinkage the center should be woven an inch and a half longer than indicated. This arrangement is suitable for weaving in a strong color.

The sketch at (k) indicates a wider border and the proportions are as follows: two inch hem ($4\frac{1}{2}$ " of plain weaving), two tabby shots in color, $\frac{3}{4}$ " white tabby, five inches of pattern weaving, $\frac{3}{4}$ " white tabby, two tabby shots in color, 24" of tabby weaving for the center, borders and hem repeated. A pattern with a five inch repeat is indicated.

At (l) is indicated a towel with white hems, a colored tabby for the body of the towel and a narrow border in pattern weaving. The five inch white hem need not be double all the way but the proportions as indicated are: five inches plain white tabby three shots of colored tabby, two inch border in a pattern, 24" in colored tabby, border, tabby shots in color and plain white hem. For an arrangement of this sort two colors may be used -- a light yellow, for instance for the colored tabby shots and tan or orange for the little borders.

(M) shows a four-inch border set above a four-inch hem. It is included to illustrate the rather bald effect of a wide border in pattern weaving unrelieved by narrow borders or colored tabby shots on each side. It would be handsomer if arranged in a manner similar to (o).

At (n) is a design that should be woven all in white or in a very light color, one of the small linen weaves such as "goose-eye" being used. If woven in a strong color the effect would be too heavy. The proportions indicated are: four inch plain tabby hem, three pattern shots, one inch plain tabby, two inches of pattern weaving, one inch plain tabby, three pattern shots, one inch plain tabby, 22" pattern weaving, repeat border and hem.

(o) shows a design with a colored hem: four inch hem in colored tabby weaving, one inch white tabby, two inches colored pattern, one inch white tabby, one inch

(o) shows a design with a colored hem: four inch hem in colored tabby weaving, one inch white tabby, two inches colored pattern, one inch white tabby, one inch colored tabby, 22" plain white tabby for the center. (p) is similar to (o) but indicates a light tabby and a darker border in pattern weaving.

At (q) is sketched a towel with a deep border in one of our modernistic pattern -- the Three Twills. The border shown is eight inches wide on each end and there is no hem. The ends may be finished with a rolled hem cross-stitched in color, close to the pattern weaving, or else with a very narrow plain hem. The ends may be finished with a rolled hem cross-stitched in color, close to the pattern weaving, or else with a very narrow plain hem. This is a larger border -- probably the widest that it is advisable to use for a towel, -- and looks best, perhaps, when woven all in white.

The sketch at (r) shows a modernistic book-case with a woven curtain over part of it. A book-case such as this can be made by any capable cabinet-maker. I have seen one recently in the house of a very artistic friend; it was painted in glossy black on the outside and in Chinese red lacquer on the inside. The curtain for such a piece should show neither horizontal nor perpendicular straight lines. The bold zig-zag effect is good. For a book-case painted as above the curtain might be in natural linen color for the ground, the pattern in black and red, with -- possibly -- touches of blue and prune-color. The cushion on the end of the book-case should be in the same colors but in different proportions. The compartment next to the cushioned end would be convenient for a telephone.

* * * * *

We are closing out our present stock of strand cotton and are offering the following colors at the reduced price of \$1.50 a lb. Turkey red; black; navy; brown; yellow. Limited amount of rose, green, and plum.

* * * * *

The Guild members who are planning on sending in samples of modernistic weaving for the travelling exhibit are asked to mail their work direct to Mary M. Atwater, Basin, Montana.

* * * * *

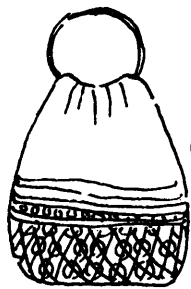
GUILD NOTES

Articles for the modernistic travelling collection are slowly coming in. As soon as there are enough pieces to make an interesting exhibit I shall start the thing along. There is still time to send in work and be included in the itinerary, provided you hurry. I believe this exhibit will have in it much material of interest to all who are actively weaving, and I hope as many as possible will contribute. Pieces sent in for the exhibit should be marked with the name and address of the contributor and should be accompanied by the draft, or a note to say what draft has been used, if the draft is one that has appeared in the Bulletin or elsewhere. Notes on material used and the setting in the reed are also to be desired. Weavers can, of course, figure these things from the sample, but it is a convenience to have them supplied by the weaver. Treadelings need not be given.

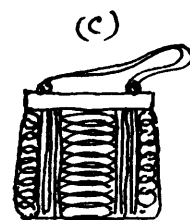
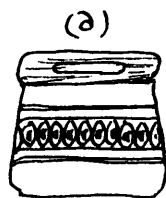
Samples, even small bits, are acceptable, but nothing commonplace should be sent. We are on the trail of the new and unusual. Do not be afraid of being too "wild". The difficulty is in allowing ourselves to be wild enough. The only thing to be rigorously avoided is the conventional. Send in your results even if they appear to you supremely ugly, -- do not forget that what was ugliness a few years ago is beauty today. "Weak" curves, broken lines, asymmetry, exaggeration, a feeling of movement -- these things were taboo and are now keynotes of the new order. I am more and more strongly of the opinion that we must get into the swing of this new thing if we want to keep our craft a living art.

And I feel very strongly that we as a solid group of active weavers have a responsibility in the matter -- we owe it to the old craftsmen from whom the art has been handed down, and to the new weavers who will come after us to whom we shall pass it on some day, to make our art expressive of our times. A craft that looks backward only is a dead art, no matter how actively it is revived. We cannot live altogether in the past -- it is the present that is the affair.

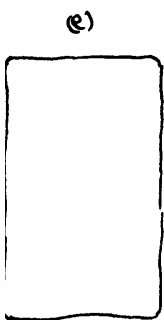
Mary M. Atwater.



Bags of Yesterday



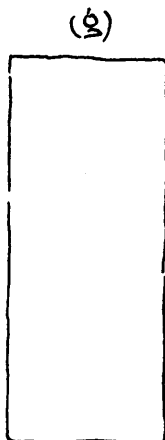
Bags of Today



Too short for a towel

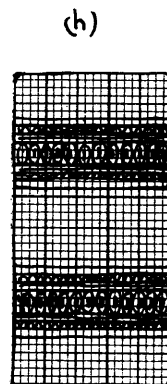


Correct proportion

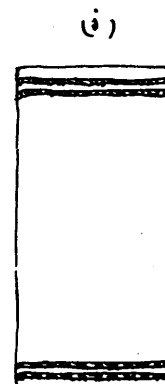


Too long for towel

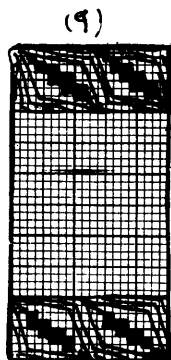
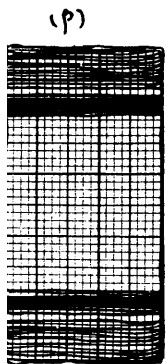
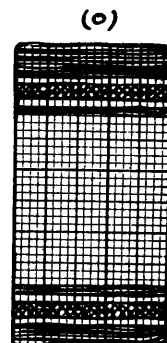
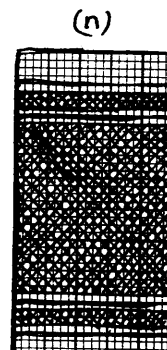
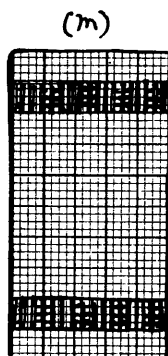
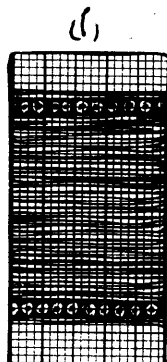
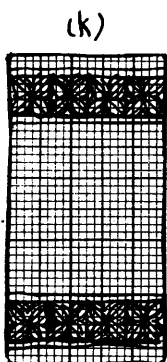
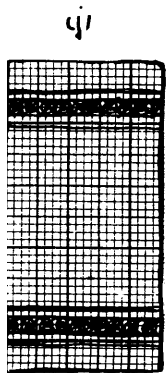
Towels



too much border



too little border



Modernistic book-case with hand-woven curtain



DECEMBER

1929.

I get a great many letters asking questions about color and color-combinations. It is difficult to answer such inquiries because, as I have said before, there is no rule about color -- there is nothing to go by but taste and the fashion of the moment. All the elaborate books dealing with color and color-combining have only this of value - that they give many plates among which the eye may roam in search of what is pleasing.

Fashion plays an enormous part in our appreciation of color. At present we like bizarre color-effects that would have seemed hideous to us a few years ago. We have swung from the exaggerated admiration of things Japanese to a pleasure in things Chinese -- a change from greys and dull shades to rather violent color-effects. We like clashes of color rather than harmonious. We like, too, at the moment, very "low" color-effects in enormous patterns, like something in a strange dream.

Some people love color. It affects them like an intoxicant. They can wallow in color as a cat wallows in catnip. Color says something to them. There are others among us who have no such feeling for color, but who select and combine by taking thought. There are others who lack entirely an appreciation of color and will cheerfully commit the most horrible crimes, not knowing that anything is wrong. This unfortunate condition is probably associated with more or less actual color-blindness, though I am not convinced that this is always the case.

The people who feel color tingle in their finger-tips and make their hearts beat faster need often to hold themselves in, reminding themselves at frequent intervals that form is after all the foundation of beauty and that though a mist of color without form may be pleasing, it is too one-sided a form of beauty to satisfy. After all form can stand alone and color cannot.

The people of the third group should, if they suspect their difficulty, take tests to determine whether or not they are color-blind, and if so to what extent. Color-blindness is not curable or in any way remediable. It is not a disease but is a peculiarity of the structure of the eye. Color is appreciated by what are known by the "reds and cones", -- highly specialized nerve-endings in the eye. There appear to be two sets of these, one set that distinguishes red and green and the other set that distinguishes blue and yellow. One may be color-blind to red and green and see blue and yellow perfectly. This is the commonest form of color-blindness. Or one may see the reds and greens and be color-blind to the blue and yellow groups. Or one may be color-blind in both ranges to a greater or lesser degree. A very

small amount of color blindness is enough to make the combining of color-harmonies almost impossible. The reason I suggest testing the matter is that if you know you have this defect you will be able to make allowance for it. For instance, if you have red and green color-blindness, even in a very slight degree, but are safe on the other scale, avoid the reds and greens and play with the other colors. If you have general color-blindness, even slightly, play safe always and concentrate on form. There are plenty of combinations that are safe. Some of these have been listed in previous Bulletins.

The majority of us belong, I think, in the middle class -- those who have no color-blindness but who are a little afraid of color and try to select colors with our minds rather than by eye. It is no use trying that, it can't be done. That is why it is impossible -- unless one selects some harmless and perfectly safe combination - to decide beforehand what colors to use for a particular piece of weaving. You may decide that this and that color together will be just the thing for a piece of upholstery, and when you get your yarns and start weaving the effect may be insipid or harsh or commonplace, and what can you do about it? Nothing except try again.

Perhaps it will be a help if I describe my own course of action in designing some upholstery materials recently. I first selected a threading that seemed to me capable of many variations. I made on paper some fifty or sixty designs for this threading. I then put it on the loom and experimented with materials till I decided on a fine linen warp woven in homespun, with occasional blocks in silk or art-silk. Then I sent for a skein of homespun yarn in each of the following shades: black, natural, (634), (666) 113, 622, 654, 614, 111, 15, 325, 623, 620, 757, 594, 527, 722, and 775. It seems to me an ideal selection. A collection of colors like this is to the weaver what a set of paints is to a painter. It is really impossible to do anything without, but with such a collection it is possible to try what you have in mind and see how it will look. And don't be content with making a minute sample. Some things that look very well indeed in a small piece look hideous when multiplied. Make a piece at least twenty inches square and take this off the loom, wash and iron it, and put it up where you can see it now and then for a day or two before you decide whether or not you have what you want. This method may seem laborious, but it is in fact a great saving of time and labor, as when you actually embark on a large piece of work you know exactly what you are going to do and how you are going to do it. There is really no other way.

When you write and ask me what colors to use for a certain piece of work I cannot answer explicitly unless I have woven the pattern you wish to use, in the materials you intend using, for many times a color-combination that seems to the mind delightful will turn out quite the reverse when interwoven with a warp and when arranged in the blocks of a pattern. The reason for this is that proportion plays an enormous part in the matter. Any two colors can, as a matter of fact, be combined with agreeable results to the eye if the proportions are right. The thing is very subtle, and very slight variations

in shade or in size of blocks will throw it off. So that if you have woven a certain pattern successfully in certain colors you can never argue from that that a different pattern will be pleasing in the same colors. Some patterns demand certain colors and will not tolerate any others, while some patterns lend themselves pleasantly to many color schemes. There is no rule but the eye, and the eye to be able to judge must be constructed with more than the average allowance of "reds and cones", and must be in tune with the times.

- - - - -

It is some time since we have had any special word for rug-makers, and as many of our members are actively engaged in rug-weaving it seems as though some new patterns might be desirable.

One of our members complains of too much business -- over fifty orders ahead and no time for anything but rug-making. It is pleasant, of course, to have variety in ones work, but there is no reason rug-making cannot be made as various and interesting as possible. In weaving for profit it is very important to establish a "line" and stick to it.

Rag rugs are still being made, and -- I am glad to say -- made a good deal better than in the past. Rags can be woven in patterns, but the material must be either specially dyed or carefully assorted, and the joining of ends must be carefully done. Old sheets and old blankets are fine for rug-making.

One of our members writes of using the bundles of remnants supplied by the "Union Specialty Works, 218 - 256 Grove Street, Boonville, New York". This address may be of interest to some of our group. The remnants are offered in several different assorted lots, as silks, flannelette, cotton remnants, and so on.

The only difficulty with materials of this sort is the question of fastness of dyeing. One should really wash and test each piece that goes into a good rug, and this of course adds to the labor and so to the cost of a rug.

The patterns given in this Bulletin may be woven in rags very satisfactorily. Of course woolen rug-yarns are better and make a handsomer rug. The "Mudejara" six-ply material is in my opinion the best for the purpose, though "craft" and "rug-yarn" may be used also, -- and cotton chenille, too. Heavy cotton roving would not make a satisfactory rug in this weave, though the finer grades of cotton roving might be used.

Pattern (a)

This is a large pattern in the "crackle" weave, that has proven so very satisfactory for rugs. The warp should be set at 12 to the inch. For a heavy rug the weft material if of wool should be used double for pattern shots and single for tabby. For a small rug the pattern weft need not be doubled.

The threading as given on the diagram covers 441 threads -- It is well, however, to add eight threads, threaded: 1,2,3,4,1,2,3,4, to each side for selvage. This will make a warp of 457 threads and will make a rug 36" wide, finished. The pattern may be made larger or smaller simply by repeating each unit of the pattern more times or fewer times.

A pattern as large as this should not be woven in colors that contrast too violently or the effect will be shocking. In cream and tan, or in brown and burnt orange or in brown and gold or in blue and tan the effect would be good. Or a shaded effect might be made.

Treadle as follows: Tabby leading, $\frac{3}{4}$ ".
Four shots plain tabby in weft material of rug.
2-3 (treadle 2) about 20 shots.
1-2 (treadle 1) about 20 shots.
1-4 (treadle 4) about 20 shots.
3-4 (treadle 3) about 20 shots.
2-3 (treadle 2) about 56 shots.
3-4 about 20 shots.
1-4 about 20 shots.
1-2 about 20 shots.

Repeat.

End: 2-3, about 20 shots.

Tabby shots and leading.

These

These weaving directions are for rug-yarn, woven in single strands and will make a rug approximately 60" long, finished. If heavier material is used the number of shots over each block must be diminished.

Pattern (a) is not a "modernistic" figure, of course, being nothing but our familiar diamond in a gigantic form. The effect and treatment though, are modern in a conservative way.

Pattern (b) and Pattern (c) are frankly modernistic. The threadings are both in two-block summer and winter weave as shown on the diagram, but may be woven in the "crackle" weave effect if preferred. Tie-up (1) with pattern (b) is the regular summer and winter tie-up for the pattern, and tie-up (2) is for the crackle effect. The treadling given is for tie-up (2). Two weft colors in wool or rags are to be used, with a tabby in carpet warp. As the pattern is distinctly modernistic, a modernistic color-combination should be selected. Black and "natural" would probably be the best, though brick red and tan would be good, too.

Pattern (b) consists of five large blocks -- two and a half repeats of the draft as written. This covers 440 threads. A selvage of eight threads may be added to each side. This selvage should be threaded: 1,3,2,4,1,3,2,4, and the reverse.

The pattern may be woven in a great many different ways. The effect shown on the sketch should be treadled as follows using double strands in two different colors with a tabby in carpet warp.

Treadeling, Pattern (b)

Weave 8" in the dark color on treadle 3, tie-up no. 2, putting in two tabby shots, A and B, between pattern shots.

X-

Weave three inches as follows: treadle 2, dark, treadle 1, light tabby A, B; treadle 3, dark, tabby A, B. Repeat as required.
Weave four inches: treadle 2, dark, treadle 1, light; tabby A, B. Repeat as required.

Y - Weave three inches, treadle 3, dark.
Weave three inches as follows: treadle 1, dark; treadle 2, light; tabby A, B; treadle 3, dark; tabby A, B. Repeat as required.
Weave four inches: treadle 1, dark; treadle 2, light; tabby A, B. Repeat as required.

Weave three inches, treadle 3, dark.
Repeat from X, and then repeat from X to Y, and finish with eight inches on treadle 3, in dark.

If desired, the squares woven in light may be in two colors, both different from the dark color used for the main part of the design, and if desired these figures may be shaded in a manner similar to that used for rug (c). Many variations are possible. Rug (c) is woven in a manner similar to rug (b) above. The draft shows the complete figure, which covers 440 threads and should have an eight-thread selvage added to each side as suggested for (b). Treadle as follows:

Tabby heading.

Weave six inches in the lighter of the two weft-colors, on treadle 3, tie-up No. 2, double strand of material and putting in two tabby shots between pattern shots. This makes the bottom border.

Weave six inches as follows: treadle 1, light; treadle 2, dark; tabby A, B. Repeat as required.

Treadle 1, dark; treadle 2, light; A, B.
Five inches: 1, light; 2 dark; A, B. Repeat as required.
Treadle 1, dark; treadle 2, light; A, B. Twice.
Four inches: 1, light; 2, dark; A, B.
Treadle 1, dark; 2 light; A, B. Repeat twice.
Three inches: 1, light; 2, dark; A, B.
Treadle 1, dark; 2 light; A, B. Repeat 3 times.
Two inches: 1, light; 2 dark; A, B.
Treadle 1, dark; 2 light; A, B. Repeat three times.
Treadle 1, light; treadle 2, dark; A, B. Repeat four times.
Treadle 1, dark; treadle 2, light; A, B. Repeat four times.

Repeat the last two lines for the center of the rug -- as many times as may be necessary. From this point reverse the colors in the treadeling as given. The top border is woven on treadle 3 in dark weft.

This rug will be just the same on the two sides --
sometimes an advantage.

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Those who use the Structo loom only can use these patterns for upholstery fabrics and table mats and such things. Pattern (a) would be very handsome woven in "natural" linen floss over a fine warp with a tabby in fine linen -- #20 singles. To make the pattern cover the 590 threads of a Structo warp put in fourteen threads of selvage on each side and thread the ten unit blocks with thirteen repeats and the big central block with 34 repeats. In treadeling remember that the treadeling as given is for a treadle loom and must be transposed to fit the Structo loom. The same is true, of course, also for looms operated by jacks.

Pattern (b) can be used for upholstery. To fit the pattern to the Structo loom make each unit of 22 repeats instead of 22. This leaves only six threads for selvage -- three for each side -- but this is enough to keep the weft from running back into the shed and will be found satisfactory. The treadeling, of course, must be transposed for use on the Structo loom.

Treadle "1", tie-up No. 2 should be change to levers 1 and 4,
"2", to levers 1 and 3
"3", to lever 1, alone.
Tabby A, "levers 3 and 4.
B, levers 1 and 2.

Pattern (c) is hardly suitable for use on the Structo loom. -- it is distinctively a rug-pattern. It could, of course, be put on the loom and woven for small mats, but this is not recommended.

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GUILD NOTES

In further experimenting with the special eight-harness draft offered in a recent Bulletin I have made thirty or forty more designs, some of which are very interesting. Those who bought this draft can have fifteen of these designs - in addition to the seventeen sent with the draft -- for \$2.00. I shall not publish this draft or sell it to any but Guild members. It seems to me such a very valuable thing that I want to keep it "in the family".

Guild members who visit the exhibition in Boston, December 9th, to 13th inclusive, in the Imperial Ballroom, Hotel Statler, will see a collection of samples woven on this pattern.

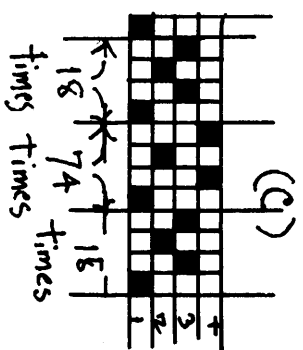
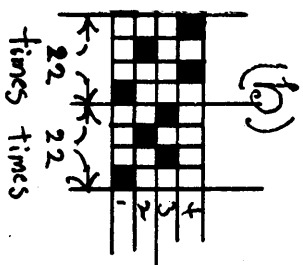
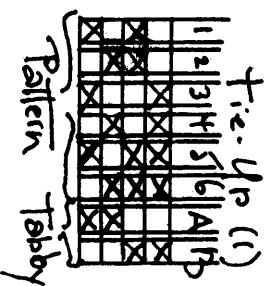
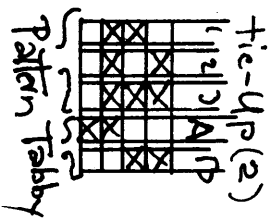
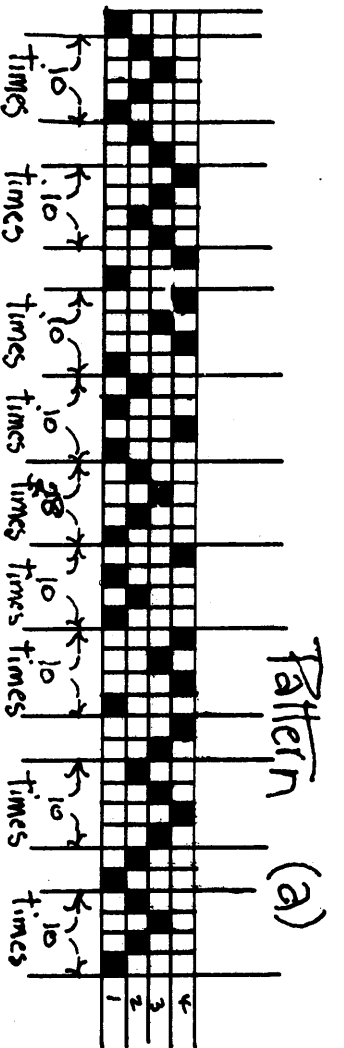
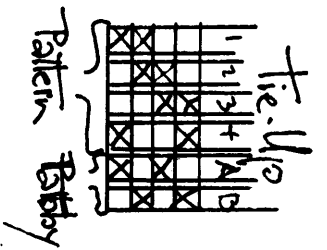
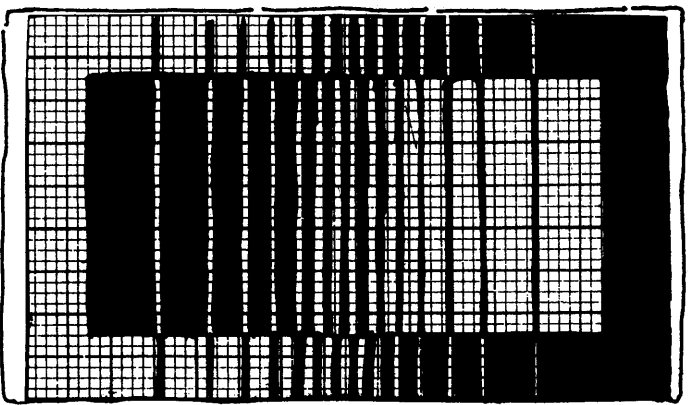
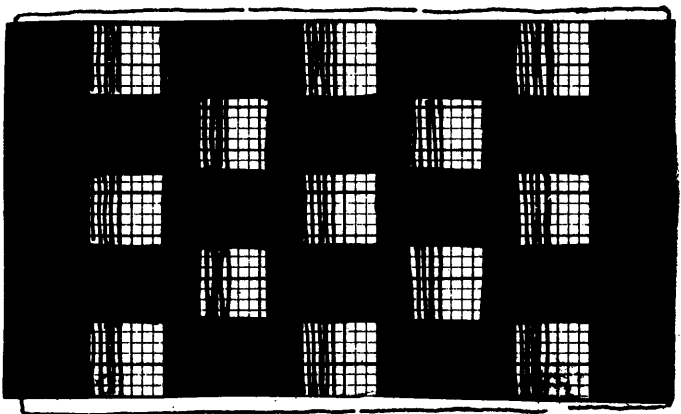
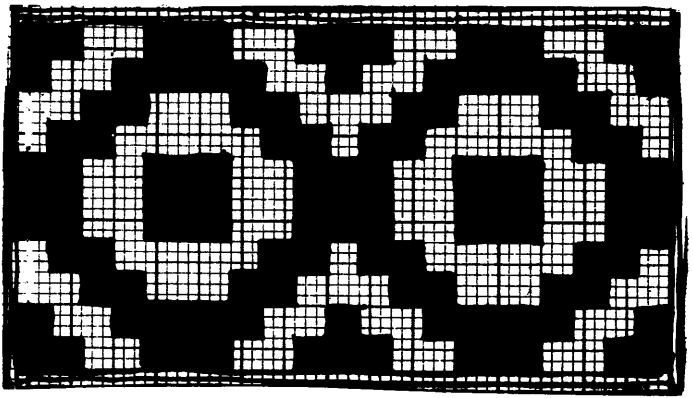
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One Guild member writes: "I know I shall want this pattern on my loom for the next year."

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The "Modernistic" travelling collection has started on its rounds. Things received late will be added to it whenever they come in and the names of late contributors will be added to the itinerary. The collection is scheduled already for a considerable trip and will be some time in making the rounds, as each contributor is entitled to keep it a week. It will - unavoidably - be some time before it reaches everyone, but I believe it will be found worth waiting for.

MARY M. AEWATER.



Three New
Patterns for Rug-Weaving

Mary M. Sturtevant 1929