

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Montana

March, 1942

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For this month I have an unusual weave that I have found fascinating, and that will, I hope, appeal to members of the Guild. It is a "Pre-Inca" weave from Peru, hence extremely ancient -- just how ancient apparently nobody is prepared to say. But like so many of the old "native" American weaves it lends itself to modern effects in a delightful and surprising way.

In the course of my experiments I tried this weave with many different materials and combinations of material. For best results, according to my findings, the warp should be a hard material, set closer than for tabby weaving but not as close as for warp-face weaves; and though wool and silk can be used effectively for weft, a coarse cotton seems to me to give the best results. For the fabric I like best I used ordinary carpet-warp set at 30 ends to the inch and threaded double, with Lily's "thrifty-knit" cotton for weft. The resulting fabric is, naturally, fairly stiff and heavy. It is a suitable fabric for chair-seats and upholstery, for square "utility" bags, for table squares, and the like. Done in finer, softer materials it is also handsome, and makes a fine fabric for pillow-tops and table-runners, for the more "dressy" bags, and for drapery. It will not do for scarves and filmy fabrics, and I think it unsuitable for large rugs, though it could be used for small bath-mats.

The weave is produced on the two tabby sheds by a special pick-up technique, so a two-harness loom can be used for it, and it lends itself nicely to belt-weaving on the inkle loom. However, when threaded twill-fashion on eight harnesses it is possible to produce some attractive small figures on the harnesses without the pick-up. The more elaborate figures could be woven readily enough on a draw-loom, of course, but few of us have this equipment and must resort to the pick-up stick.

The weave produced a system of skips that entirely cover the face of the fabric, giving a peculiarly rich effect. The "wrong" side of the fabric shows no skips at all and is in a solid plain weave. If the weave is used for portieres or other pieces in which both sides of the fabric are in evidence it would be a good plan to set the warp in stripes of color to lend interest. Some of the ancient Peruvian pieces show this treatment.

A single color can be used for weft, but as a rule two colors are used. It is also possible to use three colors, but more than three I found inadvisable. The colors are separated by an outline pattern picked up in the warp, as may be seen by the drawings on the diagram. The drawings give very little idea of the liveliness and richness of the woven effect, so I hope Guild members will at least try this weave in the form of a sample in order to see for themselves how interesting it is.

Fairly simple geometric patterns seem most suitable for this weave, and these must be developed along diagonal lines. The diagram shows a number of such patterns. Pattern (a) is one that can be woven on eight-harness twill without the pick-up technique. The drawing is sufficiently clear to be followed without difficulty, I believe, so the treadeling need not be given. Patterns (b) and (c) are effective all-over patterns and pattern (d) may also be used for an all-over fabric but was included especially for use on the inkle loom. It is an ancient Peruvian figure. Pattern (e) is a pre-Inca pattern that appears to have been "standard" for this weave as it appears in a good many of the ancient pieces. It is the "flying pelican" figure, also found in other Peruvian weaves, arranged so that the figure is interlocking -- the same figure in each of the two colors.

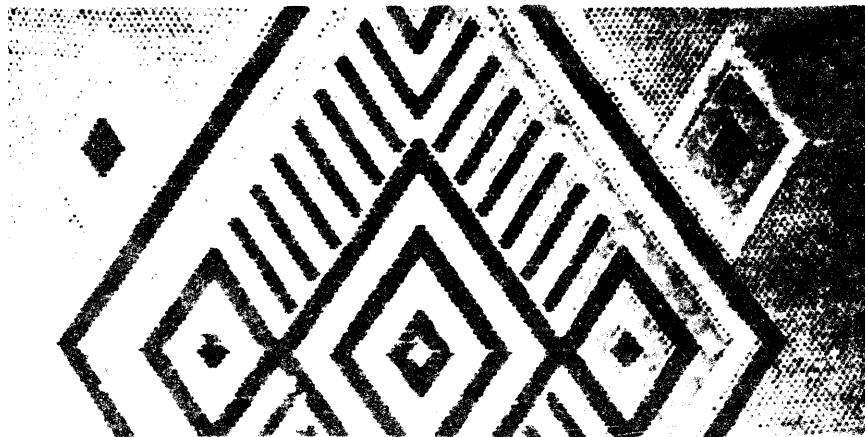
The pick-up is always made on an open tabby shed, and this may at first cause a little confusion in following the patterns from the drawings. Note that under each drawing the alternate threads for the first tabby shed are indicated. In detail, to weave pattern (d) as shown, open the first shed and weave plain with the ~~threads~~ of the two weft-colors to be used. With the shed still open, take up the first two threads at the right hand edge as a selvage, go over three of the raised threads and pick up the fourth. Then for the rest of the way across the warp skip seven and pick up the eighth. Through the shed resulting from setting the stick on edge weave the ~~light~~ color. Now open the opposite tabby shed and weave plain again with the ~~dark~~ weft. With the pick-up stick take up the two selvage threads, skip two and take up two. For the rest of the way skip six and take up two. Through this shed weave the ~~dark~~ weft. Open the first tabby shed again and take up the two selvage threads, and also the next three threads, skip one. For the rest of the way pick up seven and skip one all across. Weave the ~~light~~ weft through this shed. With the same tabby shed open, pick up for the light shot as follows: pick up the two selvage threads, skip two and pick up three. For the rest of the way across skip five and pick up three. Weave the ~~dark~~ weft through this shed. After weaving these first three sheds it should be simple enough to continue. As a result of weaving in this manner one color weaves tabby under the skips in the other color, and the picked up warp-threads make an outline for the figure between the changes of color.

In weaving the more elaborate figures I found it simpler to open the shed and pick up the outline threads on a small round pick-up stick. With this stick in place and the tabby shed still open, I then picked up the spaces to be woven in the light color and wove the dark weft, and then picked up the spaces just woven in dark and wove the light color, leaving the tabby shed open and the round stick still in place. Doing it this way it is, of course, impossible to beat the first shot till after the second shot has been woven and the sticks removed. But this does not matter as the two shots lie one above the other in the weave and they can be beaten up together without any difficulty.

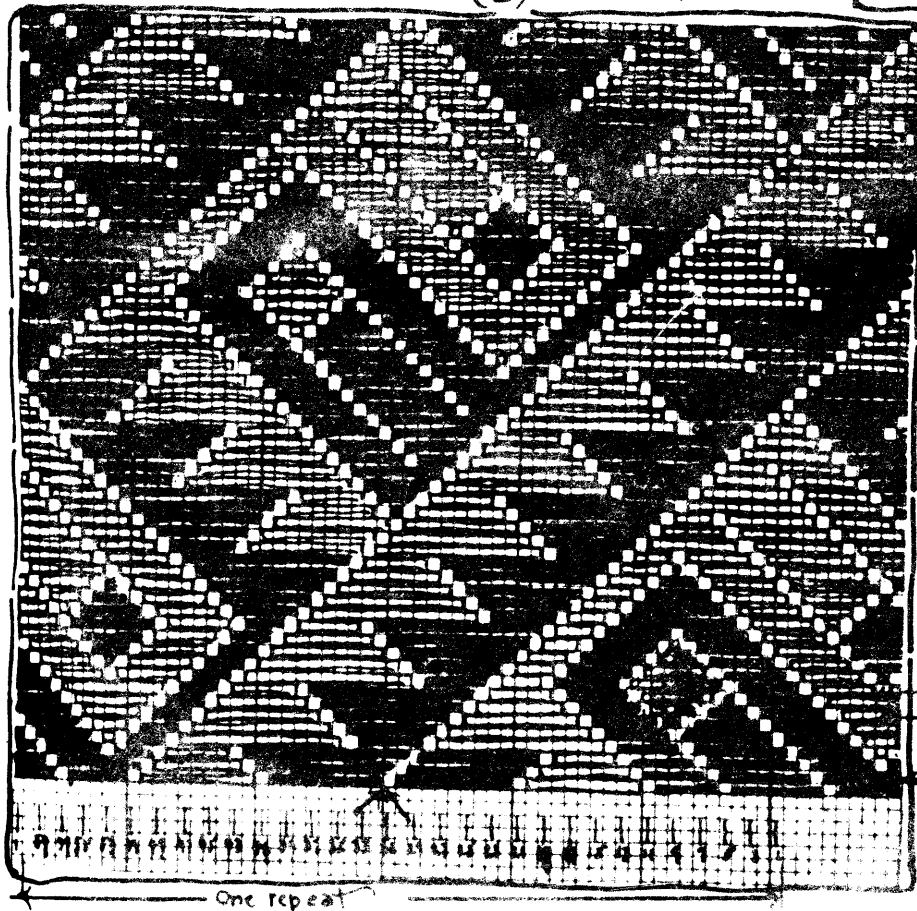
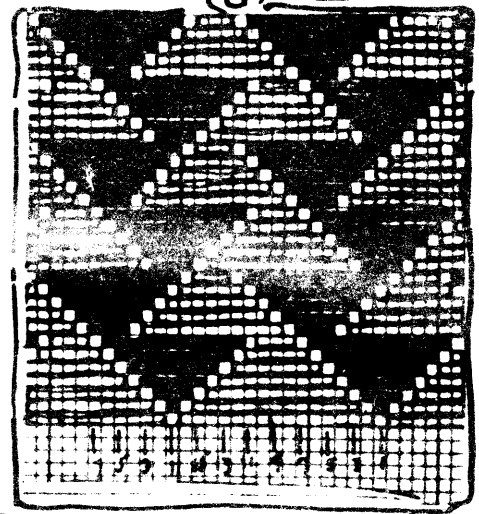
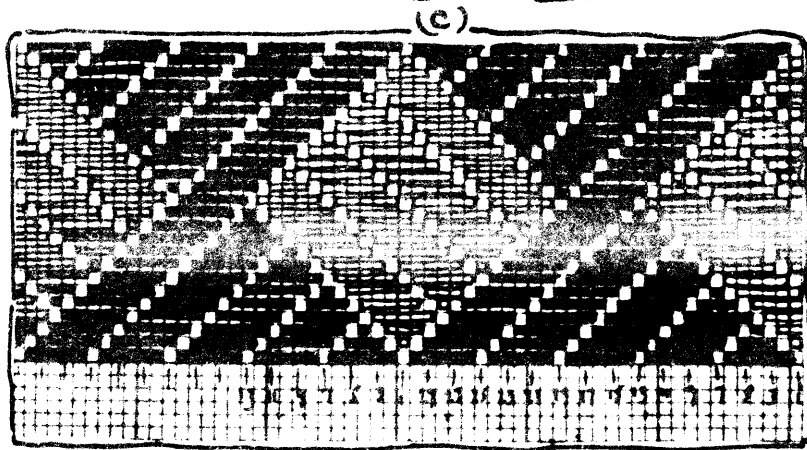
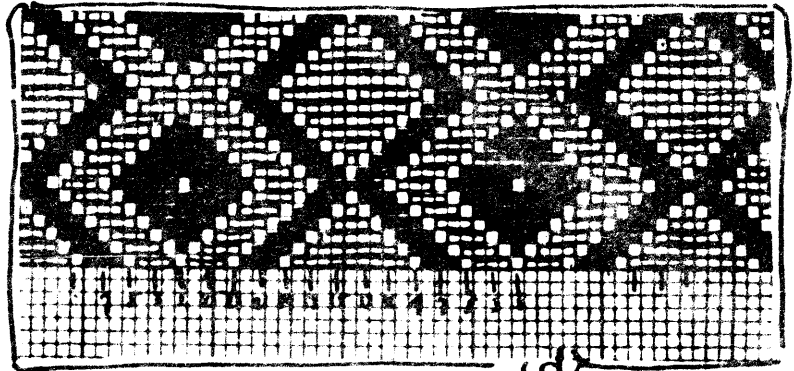
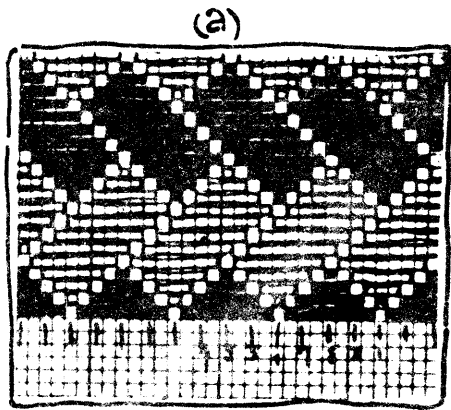
The process is really extremely simple though it may sound complicated in the description. Note, however, that when skips in the same color are woven all across as in the first sheds of pattern (d), and also of patterns (a) and (b) as shown on the drawings, the second color must be woven plain through the tabby shed.

As woven the patterns differ somewhat from the drawings, and become somewhat elongated. This is entirely correct, and results from the close setting of the warp and the heavy weft. The warp may, of course, be set further apart, and the figures woven square, but in my opinion the effect is not quite as interesting.

The photograph below shows part of an experimental piece I wove in three colors -- gold, very dark green and red -- which I plan to use for a bag. It is really very effective. In this piece as will be noted I picked up the pattern across the figure only, permitting the background to remain in tabby.



This makes an interesting variation. I wove a pillow-top in pattern (e) in gold and a deep plum color. It seems to me extremely sumptuous. This is a bold and dashing weave and does not lend itself to dainty effects and pale colors. It could be used with magnificent effect for borders in heavy drapery. Coarse colored linens would be wonderful in this weave, but it is useless to think of that at present.



(a) A simple all-over pattern that can be woven without pick-up on 8-harness twill

(b) and (c), simple all-over pick-up patterns

(d) an ancient Peruvian figure suitable for belt-wearing on the "inkle" loom.

(e) typical Peruvian Peruvian pattern of flying pelicans.

Warp pick-up skips of light colored weft

Skips of dark-colored weft

One repeat

The problem of weaving material promises to grow acute very soon. I have a letter from the Bernat Company that states: "The curtailments of yarns for civilian use are steadily becoming more severe and we cannot tell what yarns we shall have in the future. We are not opening any new accounts, and shall not be able to fill the very small orders we have accepted in the past." I pass the unpleasant word along.

In view of the situation I sent for a lot of material offered by one of the yarn jobbers at a very reasonable rate, and have it for distribution to the Guild. The lot contains a considerable quantity of very good mercerized warp cotton in white and natural. I enclose some samples. It also contains a good quantity of novelty "frill" in cotton, in rayon, and in mixed cotton and rayon -- and in a number of good colors. Many more colors than shown in the sample. This material makes very nice window-draperies in one or another of the curtain weaves given in a Bulletin of last year, or in the leno weave. The material can also be used for summer bags, scarves and dresses. In addition there are some beautiful bouclé yarns in good colors and white, and a small lot of wool yarns in several kinds and colors. It is impossible to send samples of all the different yarns. I shall be able to supply these materials, while they last, at 90¢ a pound for the cottons, or \$4.25 for five pounds -- either all one kind or assorted --, and at \$1.00 a pound and \$4.50 for five pounds in the rayons, bouclé and wool yarns. I decided some time ago not to handle yarns any more as it takes so much time, but in view of the present emergency I could not resist this opportunity. The quantities of each material are, of course, limited, and it will be "first come, first served." I do not expect the lot to last long, so please don't write me for some of it six months from now and be disappointed not to get what you want. In ordering please state a second choice if possible, and if you wish colors different from those in the samples state what you wish and I shall probably be able to supply it.

A word about the odd crinkly fine wool: I do not know for just what form of textile this material is made up. I have tried it on the loom and when lightly woven and washed it makes a fabric with a good deal of elasticity and a crêpe effect. I found, too, that if one washes a skein and then stretches it to dry, much of the crinkle can be taken out, making it easier to handle. It is a very pretty fine yarn and will make lovely scarves and light-weight dress-fabrics. There is also some uncrinkled rose-colored yarn of about the same weight that makes a pretty veft with this warp.

Those who are planning new curtains for summer will be glad over the frill materials. I expect to have a Bulletin on curtains for next month and shall have some special suggestions for the use of this material.

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The weaving institute will be held again in Fallbrook, California, next summer. The exact dates have not yet been set but the time will be about the same as last year -- the first part of July. Those who plan to attend should write Mrs. Mary Cornell, Fallbrook Union High School, Fallbrook, California as soon as their plans for the summer are complete. A good many people, I understand, have already made reservations, and it may not be possible to arrange for more than the attendance of fifty we had last year.

The weaving sessions will also be held again at Banff in connection with the summer School of Art conducted under the auspices of the Department of Extension of the University of Alberta, Edmonton, Alberta, Canada. The school opens this year on July 28 and the weaving sessions are scheduled for July 28 to August 22, so we shall have more time than last summer. Guild members who may wish to go to the Banff institute should write the University for the summer school booklet and for further information.

May M. Atwater

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July, 1942

When I am asked -- as frequently happens -- how to use "waste material" in hand-weaving, I feel like putting my advice into a single word: Don't. And this is why: It is impossible to make a good thing out of poor material. And to put hours of hand-work into something that will be of very little value or use when finished seems a pity. Especially in these days when time is of so much importance and should not be permitted to be "waste." And it takes ten times as much time to make a poor thing out of old stockings as to make a good thing out of proper material. In my opinion the best thing to do with waste material is to gather it up and deliver it to a commercial plant equipped to re-work it into something useful.

Time is one of the most important factors in our "all-out" effort to finish the war. It comes to each of us, fresh with every morning. Surely most normal adult persons can find something more useful to do with it than to cut old underwear into strips, sew, dye and weave the material into something that will be far from satisfactory when finished.

Let's put it another way: Your time costs you a certain amount. If you live well it costs a good deal, but say we set it at fifteen dollars a week to cover the necessities of existence. If you were to hire a weaver at fifteen dollars a week, and if in a week she produced a rug or bath-mat of old underwear -- a thing worth, at a generous estimate from two to three dollars -- you would probably feel you had not got your money's worth. If you use your own time to no better effect you are cheating yourself, and in a broader sense, cheating the community and your country.

Of course the case is sometimes different. Some time is really "waste" as there is no way of using it to advantage. In insane asylums, for instance, most of the time of the patients is waste time. The patients who are capable of useful work are employed in the institution, -- in the laundry, the kitchens, the tailor shop, the farm and gardens. But there are many patients whose condition makes any such employment impossible. If a week of this waste time is occupied in revelling old burlap bags it is a sound idea, even though the jute yarn reclaimed is worth only a few cents. Those few cents are pure economic profit as the time involved would otherwise be a complete loss.

And for a "farm wife" who needs a rug for the kitchen floor and who has no money to buy material, the making of a rug out of old rags is an entirely worthy project, even though the rug when finished will hardly be a thing of beauty and will not wear as long as one made of good material.

Most of us, however, fall into neither of these classes, and for us there are better ways of using the time than fussing with rags and waste.. If we can't think of something better to do it might be well to overhaul the thinking machinery.

The above, of course, is merely my personal opinion. To some people there may be pleasure in cutting old stockings and underwear into strips. And what one does for amusement, in legitimate spare time, is ones own affair. However, we should be honest about it and disabuse ourselves of the idea that there is anything praiseworthy in the effort.

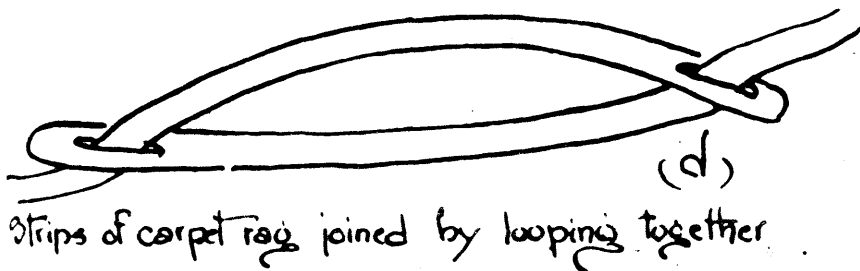
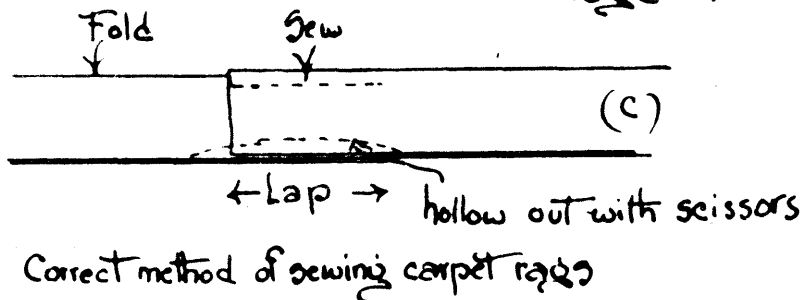
To be sure, the rag rug is a time-honored American tradition. In the old day time was of very little value, and cloth was cloth. Even a suit that had been handed down from father to son for three generations still had some body and serviceability after it could no longer be worn. There were no plants to take it and make it into yarn again, or to chew it up into paper or gun-wadding. So at the last it went into patch-work to cover a bed or into a rug to cover the floor. Honestly and bravely enough.

Our conditions of life are different. Most of the fabrics we use for clothing are flimsy and have little substance left when we are through wearing them. Useless for rug-making. It is, of course, possible to make a good rug of strips of fabric, but it should be new fabric cut in strips several yards long. Sometimes one can obtain mill-ends and remnants, or long selvages cut from material in some forms of industry. This type of "waste" is useable -- though whether it costs less, when one counts the time required to strip and prepare it, than a good rug-yarn -- well, figure it yourself. I feel that the use of this type of material might well be left to the "Lighthouse" projects for the blind, the homes for old people, the asylums and WPA, -- agencies that make use of time that must be considered partly "waste" also. Useable waste time and useable waste material. Old sheets, old draperies, old blankets, also provide useable waste material when properly stripped, dyed and conditioned. But it is absolutely impossible to make a satisfactory rug out of odd bits of fabric sewed together "hit and miss", cut 'round and 'round instead of straight, or otherwise mishandled.

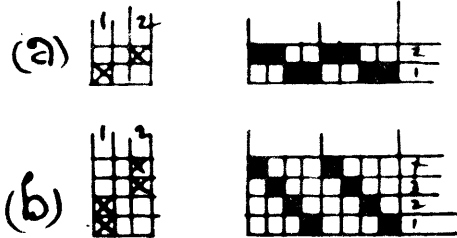
If you want to make a rag rug, proceed as follows: cut the material into strips lengthwise of the fabric. Do not tear unless you want a fuzzy, stringy effect. If new material is used, buy a firm cotton fabric in five yard lengths, and do not cut the strips too wide. The exact width depends on the weight of the fabric; a heavy fabric should be cut narrower than a thin, flimsy fabric. But a very thin fabric even when cut into wide strips, is not satisfactory as it tends to make a bumpy effect. If the strips are from two to five yards long they should not be sewed. Taper the ends and lap them under a few warp-ends in weaving. If you feel you must sew them -- it is a tradition to sew carpet rags -- do not sew them across and across. Lay the two ends one over the other, lapping them for two inches or so. Fold the lap lengthwise of the strip and sew on the machine, lengthwise, as close to the fold as possible. With the scissors, hollow out the edge a bit over the lap so it will not make a lump in the weaving. A quicker way to join two ends is as follows: cut a lengthwise slot, like a button-hole, in the ends of each strip and thread the strips together as shown on the diagram. If the square ends of the strips are cut down with the scissors after this is done the joining shows very little in the weaving.

One of the best weaves to use for rag rugs is the two-warp technique described in a Bulletin of some time ago. Another practical technique for the purpose is the "twice-woven" method, and for this weave small pieces of fabric may be used, though at a great cost of time and trouble. I am told that some Swedish "flossa" rugs are woven with the foundation in stripped burlap with the tufting in wool. Though I confess this does not appeal to me, it might be one way to use waste material. Rags may be used for the weft filler in rugs of the Swedish "matta" type. In this weave the surface of the piece is in a close-set warp of good material and the rag filler does not show. Another weave that can be used for rag-weaving is the picked up tufting shown on the diagram. This weave, of course, is better done in wool rug-yarn or in the light-weight rug-cotton supplied by the Lily Mills Company, but rags can be used if preferred.

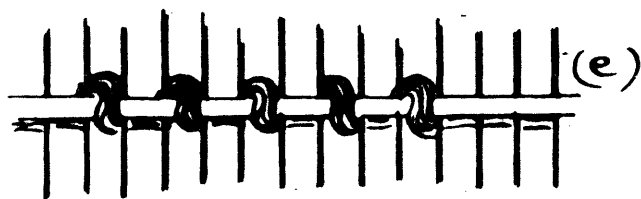
This is really a two-harness weave and can be carried out on the simplest type of loom. Warp at 12 ends to the inch and thread double: 1,1,2,2, 1,1,2,2, and so on. However, if four harnesses are available, set the warp at 12 to the inch and thread a 1,2,3,4 twill. Weave using treadles 1 and 3 alternately, to make a double tabby. Weave as follows: Open one of the sheds and weave a strand of background tabby; open the second shed and weave another tabby shot. Now with the second shed still open, weave a heavy strand of pattern material through the same shed, passing the shuttle from right to left. Pick up loops of the pattern material on a wire. I use the wire from my spool-rack. Be careful to take up all the loops in the same direction. They may be picked up between the raised warp-threads, either in each space or in every other space, according to the pattern figure desired. Now with the shed still open, take



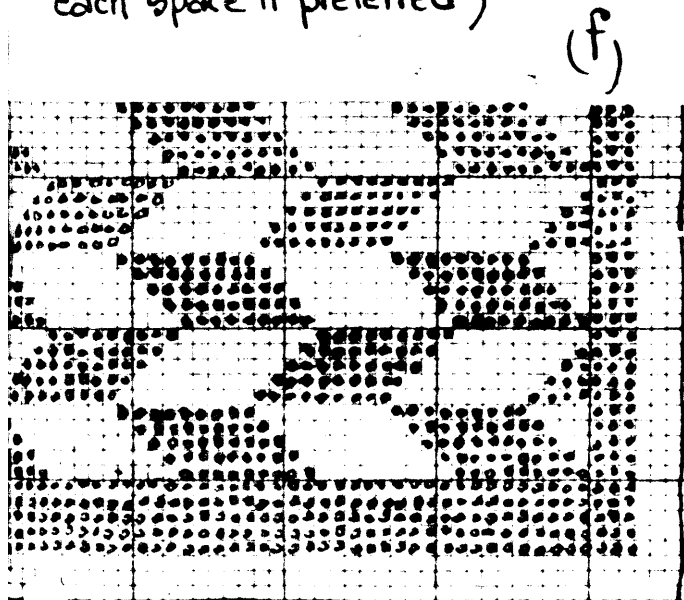
Threading for looped weaving



Treadle: 1, tabby, 2, tabby
 2, pattern strand,
 right to left, - pick
 up loops.
 2, pattern strand,
 left to right, - plain.
 Repeat.



Method of picking up loops
 (Loops may be picked up in
 each space if preferred)



Simple pattern for a small rug

Make the loops in each row directly above the loops in the row below -- not staggered. Do not make the loops too long; they should be tight and hard so that they will not pull out. Do not cut the loops.

At twelve warp-ends to the inch, threaded or woven double, there will be three spaces to the inch. Leave three spaces on each side as selvage. If a loop is made in each space, each repeat of the figure sketched at (f) will take six inches in width of warp. If picked up in every other space as shown at (e) each repeat will require twelve inches. Allow nine spaces each for the borders if looped in alternate spaces, or six spaces if looped in each space. This is a simple figure, but effective. For emphasis a complete row of loops in a contrasting color -- say black -- may be made between the rows of lozenges. And each row of figures may be in a different color if one chooses.

Additional patterns suggested: from the Guild Recipe Book, Series I, No. 9; Series II, No. 4; Series III, No. 22, and -- for an elaborate piece, Series I, No. 20. Many of the figures on the "Step Pattern" sheet are also suitable for this technique and original arrangements will no doubt suggest themselves. But patterns with too much fine detail will not prove effective. Also, do not crowd the figures. For best results there should be about equal parts of tufting and untufted background.

the strand of pattern material around a left hand selvage thread and weave back through the same shed. You then have three shots through the same shed -- a tabby shot and two shots of the pattern material. Open the other shed and weave a shot of tabby. Beat very firmly. Weave the second tabby shot, and with the shed still open, proceed with the next pattern shot and the second pick-up.

When using the cotton filler for this weave, use the material single for the tabby shots and doubled for the pattern shots.

This weave makes a handsome rug, and if it is firmly beaten up it will also be sufficiently durable, -- though of course not as deathless as tufting tied in the Ghiordes knot.

Simple, rather bold figures should be used for this weave, and the figures should not be set too close together or the effect will be fussy instead of striking. It is a technique that lends itself well to modern and modernistic designs. The sketches on the diagram will give an idea of some of the possibilities. Do not, of course, cut the loops, as this would make the rug far from durable.

The waste material that appears to be a fad of the moment is made by cutting into strips old silk stockings and underwear. This material might be used for the pattern strand in the rug described, but it would be advisable to use something more solid for the tabby shots. One woman wrote me recently that she had spent many hours during the last year preparing and dyeing a quantity of material of this type. She engaged a weaver to weave it into hangings for the living room windows. When finished the things appeared to her so very unpleasant that she could not use them. She blamed the weaver, and wished the address of a weaver who would ravel them out and make them over. I did not feel that I knew of anybody who would care for the job. I doubt if Penelope herself could make a success of this. By now that underwear might be doing war-duty and so might all the wasted hours put into the project. What has been saved? Nothing, as far as I can see. The woman hasn't even got curtains for her windows. She could no doubt have curtained her room for less than she paid the weaver to weave her old stockings. This sort of thing seems to me supremely silly, from a practical point of view; and from a craftsman's point of view, quite inexcusable. Of course I am simply stating my own opinions on the subject.

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As noted recently in the Bulletin, the Lily Mills Co., Shelby, N.C., has just put on the market a quite delightful new cotton -- "soft-twist" 20/6. I have prepared a leaflet showing some uses for this material, and I understand this will be sent with sample cards to all names on the Lily Mills "Handweavers" list. If you are not on this list, or do not receive your leaflet, I suggest that you write for it as you may find it interesting. The new material seems to me "tops," and is particularly welcome in this time when so many materials are becoming scarce or unobtainable. For myself, I could weave very happily "for the duration" in this new cotton. It has a delightful "handle" and though soft and agreeable in texture it is strong enough and smooth enough to be used as warp if one wishes.

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Due to Canadian government restrictions on gasoline and on exchange I have, regretfully, cancelled my engagement for a weaving institute at Banff in August. I am informed that visitors to Canada will not be permitted to purchase more than a total of twenty gallons of gasoline, no matter where they wish to go or how long they plan to remain. And due to the cancellation of plane, rail and bus schedules, travel is crowded and uncomfortable in Canada at present. Under the circumstances it seemed advisable to give up the trip to Banff, for this year.

May M. Otwell

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(Copyright, 1942, Mary M. Atwater)

As no doubt most of us know, the fabric known as "rep" is one of the most serviceable and practical fabrics for chair-covering and upholstery in general. It is a warp-face, ribbed fabric, extremely firm and rather hard. We think of it usually in terms of worsted, but it can also be made of cotton, -- and for the duration we shall probably make it of cotton.

A plain rep, though a thoroughly worthy fabric, is not particularly interesting or decorative. It can be made on a two-harness loom. The warp should be quite fine and set close enough to cover the weft completely. The weft should be a coarse material or a coarse strand of several ends of fine material. The ribs, of course, run crosswise of the fabric. The reverse of this -- with a coarse warp set fairly far apart and a fine weft that covers the warp completely -- is usually called a "cord" fabric. This also, of course, makes excellent chair-covering.

A plain rep can be made more interesting by setting stripes of color in the warp, and if the use of color is bold and striking, this may be very effective, and the fabric would serve well for porch furniture, camp-chairs and the like.

There are also a number of figured rep weaves -- weaves that vary the texture enough to relieve the unmitigated ribbiness of a plain rep. A Swedish figured rep threading is given at (a) on the diagram. The warp for this should be in a solid color as stripes would detract from the effect.

A "Bronson" rep threading is given at (b). This was given in the Bulletin for September, 1940, but as it may have been overlooked it is repeated here. This is an attractive weave and provides wider possibilities than the Swedish weave. Of course the same method of threading might be used for a Bronson rep of more than four harnesses if desired.

An interesting Peruvian rep-type fabric will be found at draft (c) of the Bulletin for July, 1940.

So much as a review of material already published on the subject of this valuable fabric. But I have something new and interesting to offer. For some time I have been experimenting with cotton rep, using the new "soft-twist" cottons recently put on the market by the Lily Mills Company. This material makes a beautiful rep fabric, and though other cottons might be used instead this seems to me ideal for the purpose. I set my warp at 45 ends to the inch, -- sleying three threads through each dent of a 15-dent reed. For a somewhat lighter fabric a setting of 40 to the inch would be practical. This setting, of course, applies to any of the rep threadings given above as well for the threading at (c) on the diagram, which is something new.

This new weave seems to me a real find and I am very enthusiastic over its possibilities. Unfortunately it cannot be developed in a four-harness form, but those who have eight-harness looms will, I am sure, enjoy it. I am calling it the "Two-way Rep", though it would be more correct, perhaps, to call it "Rep-cord." Guild members would be amused if they could know how many hours of threading, re-threading, sleying, resleying and so on that have gone into my experiments with this weave, and of course I have not yet tried all the things that might be tried. However, what results I have obtained seem to me very interesting and I am passing them on. I hope Guild members of an experimental turn of mind will try other and different variations of this weave and will share their results with the rest of us.

The draft at (c) may be warped in a single color and woven in the same color or in a different shade. If treadled as indicated the result will be alternating squares of rep and cord. But many variations are possible. For instance weave a plain rep using treadles 11 and 12 alternately, and a six-thread strand as weft. Then when desired, introduce a cord figure in a different color, treadled as indicated on the draft. Weave plain rep for eight shots, and weave the other figure in color. The pattern figures may be woven in stripes of several colors if preferred.

A large cross-barred effect may be woven by weaving the cord rib all across, using treadles 9 and 10 alternately for 48 shots. Then weave one or the other of the pattern figures as indicated, and repeat. Caution: in weaving cord all across allow the weft to lie very loose. Otherwise the fabric will narrow in over these sections. Broad lengthwise stripes, alternately rep and cord, may be woven by repeating the treadling for one or the other of the figures as desired.

Many interesting effects result from the use of two or more colors in the warp. For instance thread the first figure with the 1,2 groups of threads in a dark color and the 3,4 groups in a lighter shade. Thread the second figure with the 5,6 groups in the light color and the 7,8 groups in a dark color. If woven in the same order of shots, in the two colors, a "Log Cabin" pattern will result.

Moreover, any two-block pattern may be produced in this weave by considering the first twelve threads of the draft as a "unit" of the first block, and the second set of twelve threads as a unit of the second block. Take, for instance, draft No. 150, page 218 of the Shuttle-Craft Book: Thread the draft as written, without repeats, three times. Repeat the first twelve threads. Then thread the last twelve threads for ten repeats. When desired for a pattern of this order the warp should be all one color and the weft all in the same color or a different shade.

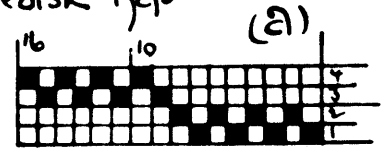
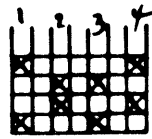
These are all rather conventional methods of using the weave, but it also lends itself to extremely interesting modernistic effects. The one that in my experiments I found most remarkable was warped and woven as follows: Two repeats of the first figure (24 warp-ends) in black; two repeats of the same figure in taupe or ecru; two repeats of the second figure in wine; two repeats of the same figure in tan. This arrangement of colors may then be repeated as desired, the warp being made of bands of color, dark and light alternately, with 24 ends of each color. Of course as many more colors as desired may be introduced. The third figure -- figure one again, of course -- might be in brown and orange; the fourth figure in dark green and yellow, and so on. All the colors being used also in the weft. However the repeat of four warp-colors as indicated gives an excellent effect. For weft I used black and wine like the warp, but orange and yellow for the light colors. This gave an added liveliness to the effect, though of course the same light colors used in the warp might be used in the weft if preferred. I wove figure one with 24 shots in wine followed by twenty-four shots in orange. Then figure two with twenty-four shots in black followed by twenty-four shots in yellow. As might not be expected, the result is a diagonal pattern in steps or jogs, and the color effect is very lively and amusing. This would make interesting chair-seats for a sun-room or breakfast room. I have sketched the pattern at (f) on the diagram, but of course this -- without the color -- gives little idea of the total result.

Another interesting effect results from threading the first twelve and the last twelve threads of each figure in black or a dark color, and the middle 24 threads in a light color, or in two different light colors. Weave in the same order: twelve shots black; 24 shots light; 12 shots black, first for one figure and then for the other.

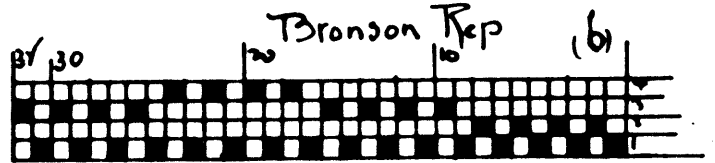
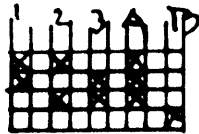
With a warp-setting of 45 ends to the inch, and threading with 12 threads to the unit of the weave, a quite heavy fabric results. For a lighter weight rep, set the warp at 40 to the inch and thread with eight threads to the unit: 1,2,1,2,3,4,3,4, and so on. Weave with four weft shots instead of six to each change in weaving. The fabric made in this manner is not too stiff and heavy for a bag.

Page three

Swedish Rep



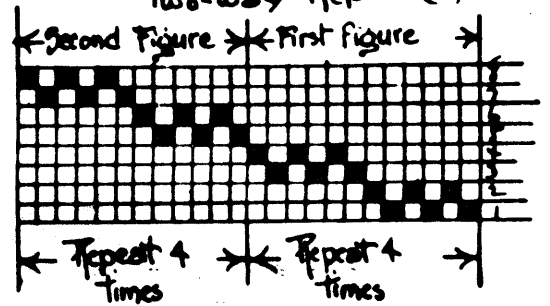
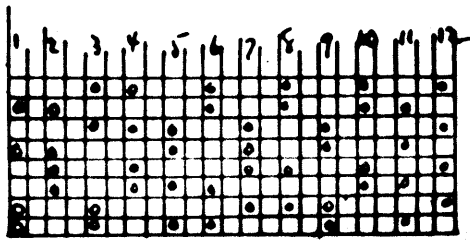
Weave: 1, 2, 3, 2, 1, 2, 4, 2. Repeat. (Coarse weft)



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

Two-Way Rep (c)

tie-up - rising shed



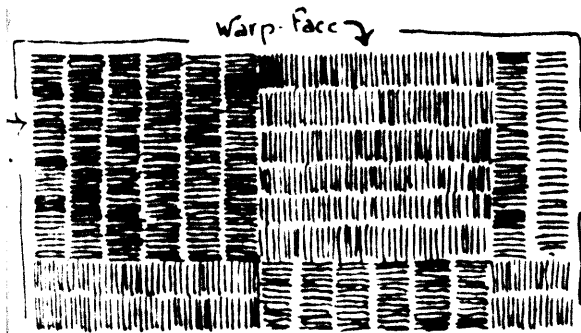
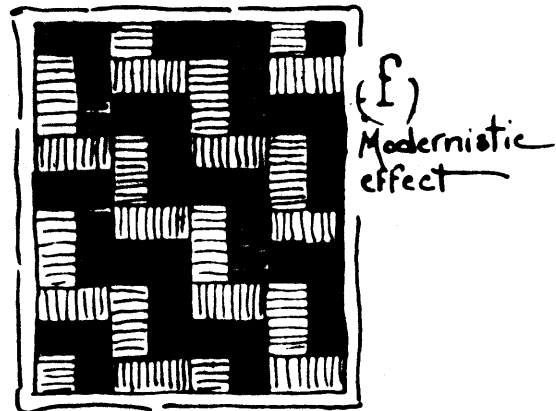
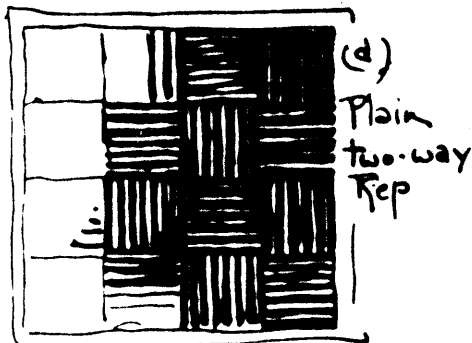
Weave:

First Figure: 1, 2, 1, 2, 1, 2, 3, 4, 3, 4, 3, 4. Repeat 4 times

Second " 5, 6, 5, 6, 5, 6, 7, 8, 7, 8, 7, 8. " " "

For "cord" all across, weave: 9, 10, 9, 10, 9, 10. Repeat as required.

For rep - plain - weave: 11, 12, 11, 12. Repeat as desired. (coarse weft.)



Detail, illustrating the structure of the Two-Way Rep weave

For Rep set the warp - of any kind - close enough to cover the weft. Weave (a) or (b) with a coarse weft or a strand of several ends. Weave (c) as indicated, with weft like the warp. Beat close.

Some of the warp-face weaves in pick-up weaving are also "rep" of course. For instance the Bolivian weave given for April, 1940. But this is slow work and hardly practical for upholstery. It is useful chiefly for narrow textiles such as belts, or for small bags.

The two-way rep, by the way, makes an excellent weave for belts, and a belt done in the modernistic arrangement described would add an interesting touch to a sober war-time costume.

Table mats and runners -- of the type used on library tables -- could also be made in this weave with satisfactory results.

I tried the weave also in a light-weight jute, setting the warp at 18 ends to the inch and threading eight threads to the unit as described above. This made a firm, substantial mat, not thick enough however for a large rug. Carpet warp might be used, at a setting of 30 to the inch, and would make a practical covering for porch pillows and porch seats.

But as I have said before, there are many things I have not tried and I hope some of our members will feel the urge to carry this new weave further.

Mr. Roger Millen, of Bedford, Pa., who supplied hand-woven tweeds and also supplied many of our weavers with his "Waterside" tweed yarns, asks me to pass along to the Guild the sad news that for the duration he cannot supply either the yarns or the fabrics, due to the war priorities on virgin wool. He has made several trips to Washington in the effort to convince the War Production Board that handweavers should be considered, but was not successful in getting a favorable ruling.

There may, later, be some synthetic yarns we can use for something, he says, though of course nothing can take the place of a good homespun yarn for tweeds, and that will simply have to wait till the end of the present emergency.

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Montana

October, 1942

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In spite of sugar-cards, gas-rationing, and all the rest of it, Christmas will soon be here again, and it is time to begin making Christmas plans. In the midst of the most hideous war in all history it may seem inconsistent to celebrate the day dedicated to "Peace on Earth and Goodwill to Men," but of course that is not true. What this day stands for are the things for which we are fighting, so the day and its meaning should be more precious to us than in happier years.

The custom of Christmas giving is one we cannot afford to suppress, but it does seem, -- this year more than in other years -- that our gifts should not be costly or elaborate, as our time and our spare dollars are needed for the war effort through which we shall reach peace once more in the only way possible -- through victory. And our gifts should be things that serve some useful purpose, for in these times we have no place in our lives for a clutter of useless trifles. However, we want our gifts to be attractive and gay, not drably utilitarian. The problem of available material also enters into the picture in a very definite way.

With these ideas in mind, I have been doing a lot of experimenting with some rather unusual materials I got in Berkeley at the time of our weaving "work shop" last summer. Some of my results seem to me worth passing along in the hope that they will be of use in planning our Christmas weaving.

At (a) on the diagram is the draft of an unusual and attractive -- at least I think it so -- belt or girdle. The warp consists of 24 ends of 10/2 perle cotton in a leno set-up with wide spaces between the groups of warp-ends as shown on the draft. A fine, strong crochet cotton may be used for warp if preferred, but a coarse warp will not serve. For weft I used a light-weight jute material, beating the weft-shots as close together as possible. Over the ladder-like foundation thus produced I made a bold decoration in colored raffia, in the Maori manner. Along each edge I made a roll in the Maori style in two colors -- as explained in a previous Bulletin. Across the three wider spaces of the piece I made a jig-sag ornament as shown on the sketch. For this I used three strands of raffia in yellow for each of the outer spaces and three strands of red raffia for the center strip.

The sketch is perhaps clear enough to indicate the process, but in detail the procedure is as follows: After weaving a shot of jute, and with the shed stipp open, insert a strand of yellow raffia under the raised threads of group (5) of the warp, and in the same manner a strand of red under the raised threads of group (4) and a yellow strand under (3). Weave another shot of jute, and insert second strands of raffia above the first in each group. Weave again in jute and insert third strands in each group. Weave in jute. Now carry the lowest strand under (3) toward the right and under the raised ends of group (2). In the same way take the lowest strand from (4) toward the right and through (3) and the lowest strand from (5) to the right through (4). Repeat on the next shot with the middle strands and on the following shot with the third strands. Now after the next shot of jute turn back the top strand of each group -- not across the wide space this time but simply through the leno. Do the same on the next shot with the middle strands, and follow with the lowest strands which are now the top strands. Following the next shot of jute take the lowest strand of each group across the space to the left and through the leno. Follow with the middle strands and then the top strands. This completes the process. It may sound complicated as described, but it is very simple and easy to do and as the work is coarse it goes rapidly. One can make such a belt in an evening, and when set into a wooden buckle it makes a handsome and unusual bit of wearing apparel that would appeal to most people, I think. The effect is definitely "South-Sea-Island" and may appear "summersy" for Christmas, -- but we do not all spend

the holidays among the northern snows. Besides, if we wish, the ornamentation may be carried out in some other material than raffia. The flat strips of cellophane sometimes used in weaving would be excellent for the purpose -- if one happens to have the cellophane -- or one might use the soft wool or cotton braids sometimes to be found in the shops, or narrow ribbons if not too stiff. For the foundation an extremely coarse, stiff linen might be used -- if one has the linen -- but a soft material of any kind would not be suitable.

Somewhat similar in weave was the large shopping bag for which the draft is given at (b) on the diagram. I call this a "basket-bag" as it has some of the qualities of a basket though lighter and more pliable. A nice thing to take to market in these war-days. I used an eight-harness double leno for this in order to get the pairing effect found in much Maori weaving. The thing might be done in a single leno in the manner of the belt, or even in plain tabby, using the four-harness threading as given on the draft, treadled as follows: 1-3, 1-4, 2-4, 2-3 and repeat. If possible, however, the eight-harness double leno is advised as it is handsomer and makes a stronger fabric.

For warp in the basket-bag I used a coarse cotton in two colors -- the "thrifty-knit" cotton supplied by the Lily Mills Company, to be exact. A NO 3 Perle cotton might be used if preferred, and of course more than two colors might be introduced if one wished. For weft I used a stiff, coarse Mexican "maguey" that may be had in natural or in colors. The zig-zag decoration in raffia was made in the same manner as described for the belt.

It will be noted that this bag was woven with the two selvages for the top of the bag and the handles were made in the following manner: After weaving about six inches of the bag, I cut nine strands of the maguey long enough to weave twice across the bag with an allowance for the handle on each side. I wove in these strands one after the other, allowing the free ends to extend on either side of the work. Then I wove six inches in the ordinary manner. I then braided the nine free strands on either side for as far as I wished to form the handles and then wove them in from either side, lapping the ends under several lenos near the center. After that I wove six more inches and the bag was done.

To make up the bag, fold lengthwise through the center, inside out, and tie the warp strands together. The bag may be lined if one wishes, but I prefer the unlined effect. It might if one wished be lined half way up, with the top left open. That is a matter of taste.

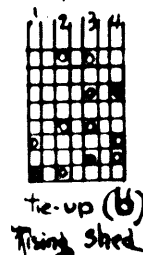
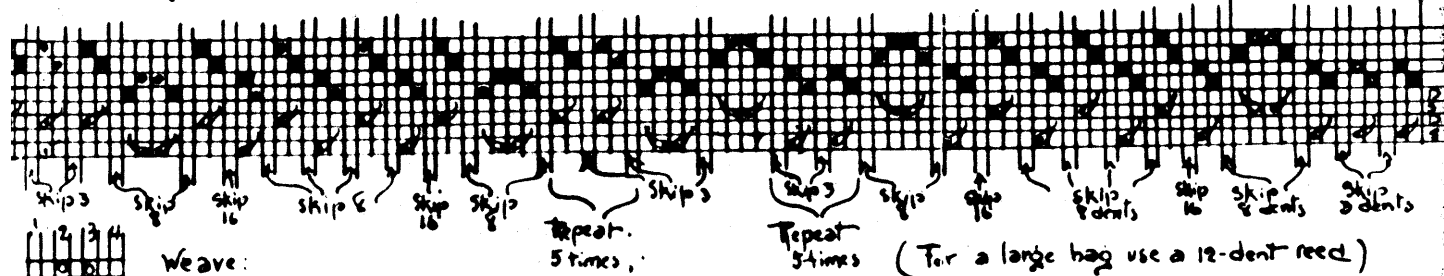
The material in this bag is very inexpensive, and as the work is coarse it goes very rapidly. The bag does not take much longer than the belt. Of course it might be made without the Maori roll along the edge and without the other decoration in raffia, and could then be woven in less than an hour, but it would not be as attractive.

At (c) on the diagram is the threading for an interesting fabric for ties. It was taken from an English tie sent me by one of our Guild members, and proved very popular on one of the looms at the Berkeley meeting last summer. In the English tie the warp was an extremely fine hard-twisted worsted yarn. We have nothing exactly like this, and at Berkeley we used a #20 perle cotton for warp. This warp I do not think entirely satisfactory for the purpose. A less slippery cotton, or a fine tussah silk would be better. The weft in the English piece was a rough homespun yarn such as is used for tweeds. This sounds like an improbable combination of material but the effect is excellent and out of the ordinary. As will be noted, the threading is a simple 16-thread "dornik," but the trick of the weave lies in the odd method of sleying, which is noted on the draft.

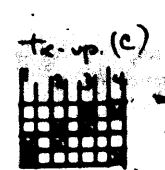
The weave might, of course, be carried out in other materials, -- a warp of fine silk with a coarse rough silk for weft, for instance, would be handsome. It makes an attractive weave also for scarves. Do not beat this too heavily.

Shawls, baby blankets and afghans always make delightful and useful Christmas gifts. Of course we are somewhat restricted in the use of wool and worsted yarns but some are still available. Light blankets made in the new "shadow weave" given recently in the Bulletin are extremely attractive and eminently practical, as the weave is so close. An unusual and handsome shawl

Basket - Bag in Double Leno Weave



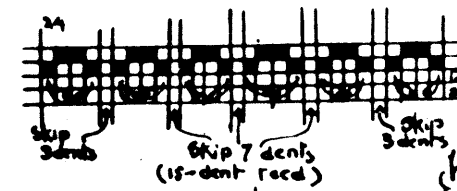
Weave: treadles 1, 2, 3, 4. Repeat (Make first shot from right to left)



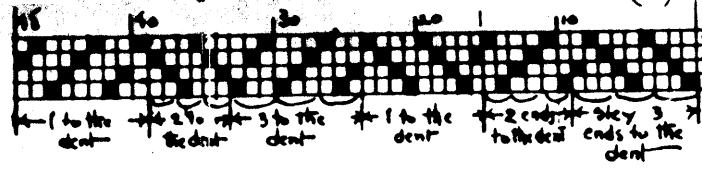
Weave: 1, 2, 3, 4. Repeat

(a)

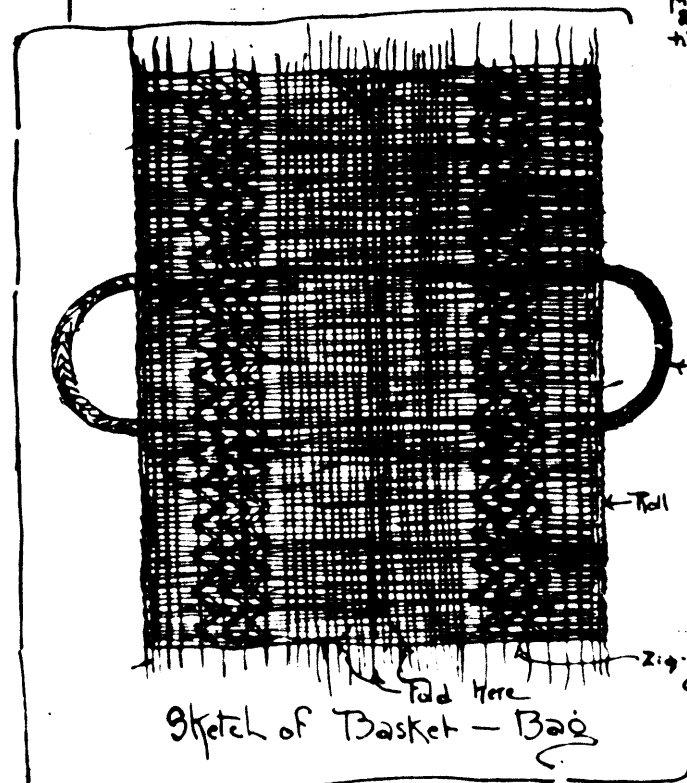
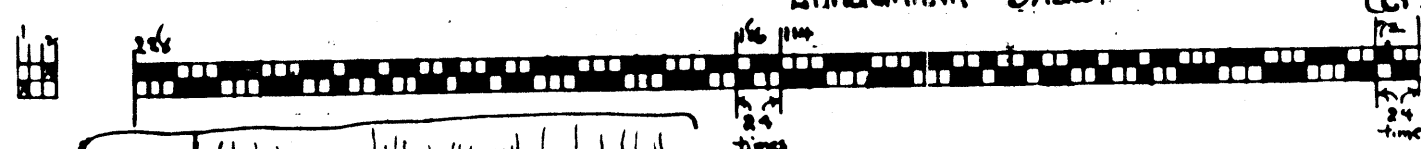
Leno Belt



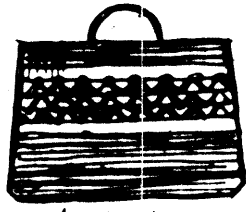
English Tie-Fabric



Lithuanian Shawl



Sketch of Basket - Bag



As made up.



Detail of Belt

from Lithuania was recently shown me by one of our Guild members. It was done in very fine worsted in two colors over a warp of fine linen in a two-harness weave as shown on the diagram at (d). The effect is a two-block pattern, light and dark. The large blocks were woven: treadle 1, dark; treadle 2, light, alternately for some 72 shots of each color -- enough to make the blocks square. Ten: treadle 1 light; treadle 2 dark, for six shots of each; treadle 1 dark; treadle 2 light, for six shots of each, and these two small blocks repeated. Then: treadle 1 dark; treadle 2 light, for nine shots of each color, and the reverse for nine shots. Then the group of four small blocks again, followed by the second large block woven like the first but with the colors reversed, and so on. The warp was set far enough apart -- at .25 ends to the inch -- and the weft was fine enough and closely woven enough to cover the warp completely. This same weave done in other materials might be used for chair-seats and similar purposes. And, of course, other two-block patterns might be arranged to weave in the same manner. It would make a good weave for bath-mats and small rugs, woven in light-weight cotton rug-yarn.

The jute, raffia and maguey materials I used in my experimental work were procured from "Weavers' Alley", 2640 Ashby Avenue, Berkeley, California. All may be had in a variety of good colors. As these special weaves are somewhat unusual, some of us may hesitate to try them without seeing what they look like, and making samples takes time. I wish to remind the membership that our official sample-maker, Mrs. Maybelle Gano, 2016 Castillo Street, Santa Barbara, California, will be able to supply samples, as usual.

There is renewed interest in spinning, now that our sources of wool yarns are pretty well dried up. Many people have written asking where good wheels may be obtained. Miss Marjorie Hill, one of our Canadian members, supplies the following address: Ludger Ouellet, R.R.#2, Ste. Anne de la Pocatiere, County Kamouraska, P.Q., Canada. The price is \$8.00. Another address comes from Mrs. Stronach: Desjardins Limitée, St. André de Kamouraska, P.Q., Canada. This wheel is listed at \$8.85. Miss Hill sent me a photograph of the Ouellet wheel, which looks like an excellent piece of equipment. Miss Hill has one of these wheels and finds it very satisfactory. The transportation charges and the duty -- if any -- might amount to as much as the price of the wheel, I dare say, but even so the price is less than the usual price of a good wheel in the United States.

Miss Hill writes that she spins her wool "in the grease," -- as, of course, is the correct practise. She writes: "In washing my yarn I use a good soap and trisodium phosphate -- one tablespoon to the gallon of water-- and get excellent results. "TSP" as the trisodium is known to the trade, is a wonderfully good detergent."

Any soap used in scouring yarn must, of course, be free of lye, as lye dissolves wool and weakens or destroys the yarn.

Miss Hill asks for information on the sorting of wool, and the following notes are given here as they may be of interest to others. The information is from "Woolen and Worsted" by Roberts Beaumont. "The necessity for sorting arises from the fact that wool varies in quality in different sections of the fleece. A fleece until sorted is unsuitable for textile purposes. About thirteen or fourteen sorts may be obtained from one fleece, but usually not more than five or seven are made.

- (1) the shoulders, (2) the sides. -- the wool from these parts are usually the finest wools found in the fleece, distinguished by length and strength of staple, softness, and uniformity.
- (3) lower part of the back -- also a wool of good sound quality, but less soft.
- (4) loin and back -- staple shorter and in some cases rather tender
- (5) upper parts of the legs -- moderate length but coarse in fibre
- (6) upper portion of the neck -- inferior in quality, faulty and irregular
- (7) central part of back -- similar to that from loins and back, rather tender
- (8) the belly -- short, dirty and poor in quality, frequently very tender
- (9) root of tail -- coarse, short and glossy, often runs with kemps of bright hair.
- (10) lower part of legs -- inferior, coarse and lacks curl
- (11), (12), (13) the head, the throat, the chest -- fibre is stiff, straight, coarse, dirty and kempy
- (14) the shins -- short, thick, straight, shinny-fibred wool, called "shanks."

Maym. Abrah

THE SHUTTLE-CRAFT GUILD

BULLETIN



for

Basin, Montana

November, 1942

No doubt most of us have been feeling for some time, as I have, that we hand-weavers should be finding a place in war-production. There are probably more than ten thousand hand-loom in operation in this country -- more than there were at the time of the Revolutionary war when all the fabrics used by the army for uniforms, blankets, flags and so on, were woven by hand. Surely there is something we could produce in quantity and quality sufficient for present requirements.

I have been conducting an active correspondence with various government agencies in the effort to find out just where we might fit into the war program, and find that there are at least three things we could probably supply. These are: wool bunting, for the flags used by the army; cotton bunting as used in the navy for signal flags; and a scarf designed as part of the WAAF uniform. I have received the government specifications for these fabrics and they seem well within the capacity of our looms.

The wool bunting, according to the specifications, is a light weight tabby fabric made of fine worsted yarns warped and woven at 32 ends to the inch. It is ordered in widths of 19", 20", 22", 24" and 36", and in bolts of 35 yards or over. The cotton bunting is also warped and woven at 32 ends to the inch and is also in plain tabby weave, done in mercerized cotton, made in two grades -- light weight and heavy weight -- and in bolts of not less than 35 yards. The WAAF scarves are to be made of a wool and rayon yarn, warped at 40 ends to the inch and woven at 20 weft-shots to the inch. They are to be 11" wide and 38" long, done in a pattern of alternating checks in 2-2 twill and tabby. For this weave of course an eight-harness loom is required.

No individual hand-weaver could very well go about getting a government contract for this weaving, but if a number of our Guild members want to undertake this kind of war work we could no doubt organize a sufficient output to warrant going after a contract. The government, of course, pays for these fabrics, but we could hardly expect to get "handwoven" prices for our work. We would have to do it chiefly for the satisfaction of adding our effort to the business of war-production. Do we want to do it?

I want to make it clear that this would be no go-as-you-please pass-time, like much of the weaving we do. It would be a serious "job of work," and the weaving would have to be commercially exact to pass a rigid inspection. But if we really want real war work, here it is. I am willing to go farther with this project and make a plication for contracts, provided enough members of the Guild wish to participate. But I want it clearly understood that anyone offering to supply say a bolt of bunting or a dozen WAAF scarves by a given date will realize this would be a serious obligation. I should hate to be awarded a contract and be put in the position of supplying all the material myself. For instance I wouldn't care to get a letter from Weaver So-and-So to say that she is very sorry but she has had so much company that she just hasn't been able to do a bit of weaving, so she won't be able to send her dozen scarves or what-not. I could not afford to be left holding the bag. So unless you really want to do this thing please do not volunteer. And don't volunteer, either, unless you are a capable weaver, able to turn out a well-woven tabby fabric. As we all know, that is more difficult than to weave a quite elaborate looking fabric in pattern. The scarves will be easier to make than the bunting, provided one has an eight-harness loom.

I have had several requests for new blanket patterns, so some among us must still be able to get wool and worsted yarns or have a stock on hand. For such lucky people, here are two weaves that may prove interesting.

At (a) on the diagram is the draft for a three-harness warp-face blanket weave taken from an interesting Indian piece from Mexico. The original was in hard-twisted hand-spun wool yarns in three colors: a dark, yellow ochre with a greenish cast which in itself is a very ugly color; a strong, harsh blue like the shade sometimes called "royal blue;" and a rich red. Though two of the colors are quite wicked colors when used alone, the combination in this piece was -- in my opinion -- extremely handsome. Of course other colors might be used if preferred. This weave makes a quite firm, solid fabric and it might be made of coarse cottons for use as upholstery. I set it up in a coarse knitting yarn for a wide ski-belt, using the dark stripe, two repeats of the light stripe, and the dark stripe again. For weft I used a coarse soft cotton about the weight of the yarn. I did not take the warp through a reed but controlled the width with the weft, but one might use the sley if one wished. It wears the wool, of course, and for a narrow piece it is probably best to dispense with it. For a wide piece it is advisable to sley through the reed -- in this coarse knitting yarn about 24 ends to the inch. This material and this setting would make an excellent automobile blanket. (Some of us will still be driving this winter, I suppose.) In finer material, set closer, it would make a good couch-blanket.

The weave at (b) on the diagram is from a sample sent me by one of our Guild members, Miss Clara Breeze. It was, she wrote, from a shawl or scarf of the Colonial period. The material used was a hard-twisted wool yarn similar to the yarn we used to be able to get under the name of "Chimayo" yarn. Some of us may still have yarn of this type in stock. It is not a good weave for a soft material. And as a scarf I think it must have been a bit harsh and scratchy. However the effect of the weave is very striking and unusual. I have an idea -- though I have not tried it -- that this would make very handsome hangings, worked out in the coarse rough silks we used to be able to get, or even in the light weight jute yarns mentioned in last month's Bulletin. I am sorry that I am unable to show the effect of this weave on paper, but like many weaves of the "texture" type, any attempt at sketching the effect is somewhat inadequate. Samples, of course, may be obtained from Mrs. Gano if one does not care to take the time to make a sample for oneself.

Guild members who attended the Berkeley "work shop" meeting may recall both these weaves. The Indian weave, arranged as for a ski-girdle, was on one of the looms, and we used the Colonial sample as a problem for the draft-writing class. A group of the draft-writers worked it out and put it on one of the looms toward the end of the session.

The (b) weave is quite open and would be unsuitable for upholstery or for similar purposes, no matter in what material it might be developed. In a yarn like Germantown it would, I believe, make a handsome couch-blanket or a baby-blanket -- though of course for this purpose hardly in the colors of the original. It has a sort of spider-web effect that is quite remarkable.

I offer drafts (c), (d) and (e) with an explanation -- and an apology. Draft (c) was given in the Bulletin for February 1941, which dealt with some aspects of the leno weave. It was draft (e) in that issue. Somehow in copying my notes for the Bulletin an error was made in the tie-up, and I should have published a correction long ago. However I wished to experiment further with this form of leno before doing so -- it is one of the more occult leno weaves done in commercial weaving on what is known as a "slotted doupe." Other matters came up and somehow I never did this bit of experiment till recently. The request from new members for information about leno brought it again to mind.

I find that this leno should be set up as follows: Use the double-doupe set-up, with a single knot, as explained in the Bulletin for February 1941, at (c). But instead of threading the doupes as suggested, take the thread from harness 5 through the doupe each time -- in front of the knot -- and permit the following thread to come through free between the standards. Start at the right, and set the standard on harness 3 further to the right than the standard on harness 2. Use the tie-up as shown here on page three. I suggest that those who have a copy of the Bulletin for February 1941 cut a bit of 10 X 10 cross-section paper eight squares high and eleven squares wide and paste it over the tie-up

draft as given in that issue. It will fit exactly and the corrected tie-up may then be put in.

This is an extremely attractive weave for curtain fabrics, scarves in fine wool and so on. It makes a pattern of leno and tabby. Of course many variations in treadling are possible on the drafts as given on the diagram. For instance draft (c) may be woven this way: 2,3,2,3,2,3; 2,4,2,4,2,4; 2,3,2,3,2,3; 2,5,2,5,2,5;; 2,4,2,4,2,4; 2,5,2,5,2,5; and repeat. This will make little detached figures instead of a diamond. Draft (d) might be woven: 2,4,2,4,2,4, 2,3,2,3,2,3; 2,4,2,4,2,4; 2,5,2,5,2,5; and repeat. Many other variations should suggest themselves. The draft at (e) gives a simple ten-harness pattern that gives a great many interesting variations. Two or more of the pattern blocks may be woven together if one chooses, to make a more solid figure. The treadling given, of course, is the simple "as drawn in" version of the threading.

This type of leno is not the one used for the bags described in the October Bulletin, of course. As indicated on the draft, the leno used for the bag is done with two sets of half-heddle douces instead of the slotted douce set-up used for these pattern weaves.

One of our Guild members, Mrs. J.C. Fulleylove, The Island Weavers, 101 Bayview Avenue, Port Washington, L.I., New York, has prepared an index for the Bulletins from 1932 to the present. I think a good many of our "old members" would find this index useful, as most people, I find, keep their Bulletins on file for reference. Mrs. Fulleylove writes that she will have her index printed if enough people wish to subscribe for it to pay the cost. The price will be \$1.00, and it will be a sixteen-page booklet with the pages stapled together. Will those who wish this index please write Mrs. Fulleylove direct, instead of sending their orders through this office.

The Lily Mills Company are adding a new soft cotton to their line of materials for weaving and have sent me some of the material to experiment with. So far I have not had time to use it on the loom, but I am quite sure it will prove a desirable material for many purposes. It is to be supplied in a nice line of colors, put up in 100-yd skeins. I suggest that Guild members write the Handweaving Department, The Lily Mills Co., Shelby, N.C. for sample cards showing this new material. It is listed as Art. 600.

Last year at this season we offered Guild members a special rate of \$4.00 on Christmas gift subscriptions to the Bulletin, and a special Christmas gift rate of \$10.00 instead of \$12.50 on the Bulletin and Guild Recipe Book in combination. This offer is made again this year. Kindly let me have Christmas orders as early as possible and let me know whether you wish the material held till Christmas and sent direct to the person for whom the gift is intended or whether it should be sent at once to you. If the former, kindly send a card to be enclosed with the book or Bulletin.

For smaller gifts to weaving friends, I suggest our "inkle" pamphlet at \$1.00 or the Finnweave leaflet and patterns at \$1.50. No special price can be made on these items, however.

And I ask again that those interested in war-weaving let me know as soon as possible. It will take time to get contracts approved and to get such a project into operation. We can hardly get it going before January at the earliest, I fancy. However I cannot take any further action in the matter without knowing the wishes of our members.

Mary M. Atwater

THE SHUTTLE-CRAFT GUILD

BULLETIN

for

Basin, Montana

December, 1942

We are indebted to one of our Guild members, Dr. Florence Johnston, for the following index for the 1942 Bulletins. Many Guild members appear to keep the back-numbers on file, and it is often troublesome to find the special pattern or bit of information one may wish to use, so this index will no doubt be found useful:

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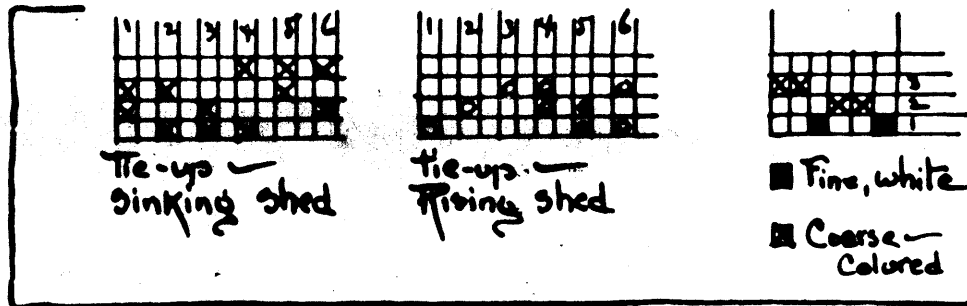
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Several of the belt-weaving techniques developed for narrow weaving on primitive belt-looms give interesting effects when translated to use on a harness loom. I have recently been experimenting with the Mexican and Navajo technique shown on Diagram No. Five in the "inkle" pamphlet. I used the system of threading shown in the draft given below, and sleyed the warp: a single fine thread and a double coarse thread to each dent of a 15-dent reed. This gives a nice fabric for cotton

towelling. For the fine warp I used Egyptian cotton 24/3, and for the colored threads, the new "soft-twist" cotton supplied by the Lily Mills Co.. To weave the background effect all across, treadle as follows: 1,2,1,3 and repeat. To weave the



pattern effect all across, treadle: 4,5,4,6, and repeat. For the pick-up patterns weave this way: treadle on 2 and take up on a pick-up stick the threads desired for the pattern. Then treadle on 3 and weave. With the pick-up stick still in place, treadle on 1 and weave. Then treadle on 3 and make the second pick-up. Treadle on 2 and weave. With the pick-up stick still in place, treadle on 1 and weave. This is the complete process. It is a simple and effective form of pick-up weaving and has, I think, many interesting possibilities,-- for bags, runners, pillow-tops and so on. If one likes, the extra harness (on a four-harness loom) may be used for tabby edges, or for tabby strips between the pattern sections. Of course if this is done the tie-up must be modified to suit. The texture and structure of the fabric are similar to a warp-face summer and winter weave. The patterns shown on Diagram No. Five of the "inkle" leaflet may be used for this weave on the loom, and many of the Guatemalan figures given in recent Bulletins may be reproduced in this technique.

Due to war priorities on metal, the Reed-Macomber loom -- which is largely constructed of metal parts -- is no longer being manufactured. For a time it seemed possible that the Gilmore looms might also be discontinued "for the duration." But Mr. Gilmore informs me that he was not accepted for army service and will continue manufacture and distribution of his looms, and other weaving equipment.

At the time this Bulletin goes to press I have nothing further to say about the war-weaving project suggested last month. I have heard from a number of Guild members who are interested, but until I have further response I shall not make any attempt to secure a government contract for the Guild and can give no further details.

Mary M. Atwell