



# **SHUTTLE CRAFT**

**AUGUST-SEPTEMBER**

**PORTFOLIO**

**1959**

# SHUTTLE CRAFT

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

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

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

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# *From Weaver To Weaver*

Dear Guild Members:

With this issue of SHUTTLE CRAFT we begin our third year of publication.

There have been many stormy passages and probably more to come, but we are much better sailors now than we were two years ago, and with calm seas around us at present we think we can weather successfully any gales which lie ahead.

With this issue we begin Mrs. Longard's series on the "Profile Draft", which will run through several issues. The profile draft is the common denominator of design between many of the better known weaves and it is well to know how to use it.

We hope that our inclusion of Christmas weaving ideas in this issue will not spoil your enjoyment of the rest of your summer vacation. Last year many members complained that our Christmas weaving suggestions reached them too late to be of value, thus our reason for giving them to you now while you still have leisure to think of gifts and threads and what you should weave for whom. Additional suggestions will follow in the October and November issues.

As usual the October issue will contain a fashion report with emphasis on wool. A mutual friend is arranging an appointment with her neighbor who has recently returned from Spain with a super-super idea which she doesn't in the least mind passing on to us. So watch for it. The November issue will again be a members number. We still have room to print and you still have time to send in a report on something new or interesting you may have done. Look back at last November's issue for ideas. In December, as a special feature we are having a plan made for a small, simple, foot loom which can be made easily and inexpensively in the home workshop.

Because we do not want SHUTTLE CRAFT to become one-sided, even to the point of being biased, we are inviting Guild members to send in manuscripts covering special weaves which they have done, either as part of Guild projects, as

personal experiments or covering pieces for exhibition. We would like to present as many fresh and different approaches to weaving to our members as possible. We know that much beautiful weaving and many excellent ideas lie "under a bushel". We are particularly interested in articles which will interest, (and challenge) advanced weavers. There is considerable interest in draw-loom weaving at the moment. The regulation draw-loom is too large and expensive for most homes and studios but we feel quite sure that some of our weavers with inventive minds (or husbands with same) and home workshops must have, or could design a small compact draw-loom. Even if it is operated by hand it would serve quite well to acquaint the weaver with draw-loom theory against the day when they could go to some centre where a full size loom is available. (Penland has an excellent one). Much time would be saved if the weaver had some familiarity with the processes before starting on the large loom. If anyone has a small draw-loom or intends designing one we'd be happy to print the plan and details in the December issue along with those for the loom we spoke of above.

Quite recently a Guild member wrote us asking if we knew what proportion of our members were beginning weavers, what proportion intermediates and what proportion advanced weavers. This is something we do not know, nor do we see any way of finding out. Judging from letters we have received from members who have taken time out to write us, we would suspect that about 75% are intermediates, 10% beginners and the remaining 15% advanced weavers. This is just a rash guess because there are many weavers who may be very experienced in one or two weaves, while others may have considerable knowledge of many weaves yet do not consider themselves expert in any one. In preparing articles for SHUTTLE CRAFT we try to print at least one article for each group and include other articles which will contain something of interest for all groups. We must also keep in mind that our subscribers live in many scattered parts of the globe -- from Alaska and Canada's North West Territories to the deep South with its tropical heat, and Hawaii, Korea,

with its tropical heat, and Hawaii, Korea, Australia, England and all over Canada and the U. S. A.

We regularly receive newsletters and reports from a number of Guilds. These we find most interesting and stimulating, giving us as they do a fine over-all picture of weaving not only on this continent but from abroad and from "down-under". One curious thing we have noticed is that quite often we find that groups in widely separated areas are discussing the same techniques or weaves; techniques, weaves and

problems which curiously enough are being discussed in SHUTTLE CRAFT. We cannot explain how or why this happens, perhaps we are psychic! Whatever the reason, we are glad that our discussion of the topic is timely. We have been able in some cases to answer their immediate problems by letter.

If you do not find our address on your bulletin mailing list would you let us know so we can get in touch with you and place our subscription. Frequently these newsletters contain very interesting information which we like to reprint in SHUTTLE CRAFT--with your permission of course.

For some time there has been a small matter nattering around in the back of our collective minds which we should like to discuss with you, not only for our own benefit, but for the benefit of others. Our suggestion is that each Guild have a permanent address and that this address be clearly printed somewhere on the bulletin. Some bulletins do not contain a single address to which a weaver from another section could write. Having a permanent address facilitates mailing. On some of the Shuttle Craft Guild index cards there are five or six changes of address for a Guild. Each time an address is changed a new address stencil must be made and this frequent changing of stencils can easily lead to confusion, error and delay.

Please watch for the October issue with an announcement of some new publications which will interest you for your own library or for gift giving.

Cordially,

Mary E. Slack.

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A member writes us: "I've just finished six rugs inspired by your sample. I had to use up some rug yarns which had come through a flood. The rugs are of vari-coloured stripes separated by rows of flossa. I had to measure many of the colors to be sure I'd be able to balance the colors in the rugs. Isn't weaving fun?"

Those of our members who have been through floods can appreciate the mess Miss Colson had to deal with and admire her for her courage and the efficient way in which she went about the salvage job.

# VARIATIONS ON A PROFILE DRAFT

*by Evelyn N. Longard*

Do you remember the favourite piano pieces of your mother's time? Variations on well-known songs such as "Home, Sweet Home", "Annie Laurie", and "Listen to the Mocking Bird" were played by every one, each variation a little more elaborate than the previous one, and each time a little more difficult to find the underlying theme until at last there was a grand finale. Well this series is something like that, only without the grand finale.

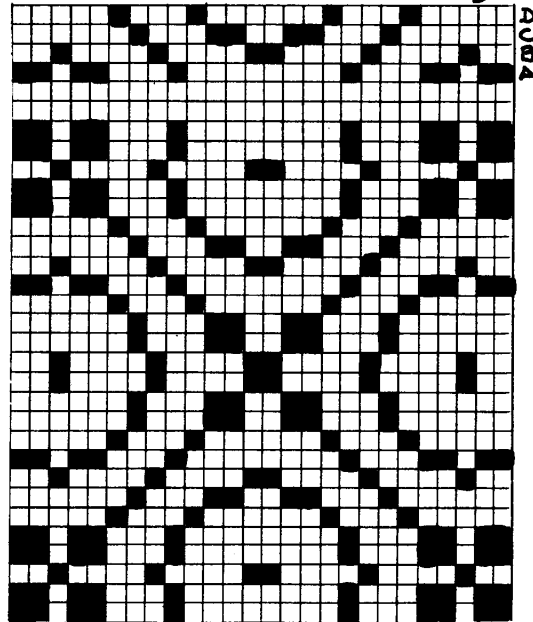
We started out with a simple profile draft, chosen by us, not for beauty especially, but because it would suit the purpose. A profile draft which has only to be converted into one or two weaves is an entirely different designing problem from one which can be changed into eleven weaves. The points to be considered are (1) to avoid having too many repeats of the same block and (2) to keep to a reasonable number of threads. By this (2) we mean that different weaves require different numbers of threads per block, so what may seem to be a good draft for summer and winter weave at four threads per block may turn out to be beyond the width of the loom for M's and O's with eight threads per block.

The idea behind this series of exercises, for that is what these samples really are, is to show what can be done with one profile draft and nothing else (except stacks of reference books) to work with. Again you might consider it a variation of, "If I were cast away on a desert island what one book, (or record or painting) would I take?" only in this case it would read, "If I were cast away on a desert island with a loom and plenty of weaving materials, what draft would I take?" We hope, by the end of this series, you will say, "Why, a profile draft like the one in SHUTTLE CRAFT."

The draft is as in Fig. 1. It is a four-block draft because that gives more scope--but adds to our difficulties a bit. Some weaves do not naturally want to be used with a four-block draft, so they need some adapting. However, all those we shall tell you about have been actually worked out as you will see from the samples. All samples were made

using the same warp,  $24/3$  Egyptian cotton in natural. The pattern thread was  $2/16$  Weavecraft in blue and the tabby was  $2/16$  in natural. The samples were all woven as drawn-in because it seemed to us that doing this would give us the best comparison. The sley was 30 threads to the inch. It should have been closer in some cases but again, we were trying to use the same materials, the same set and the same way of weaving throughout.

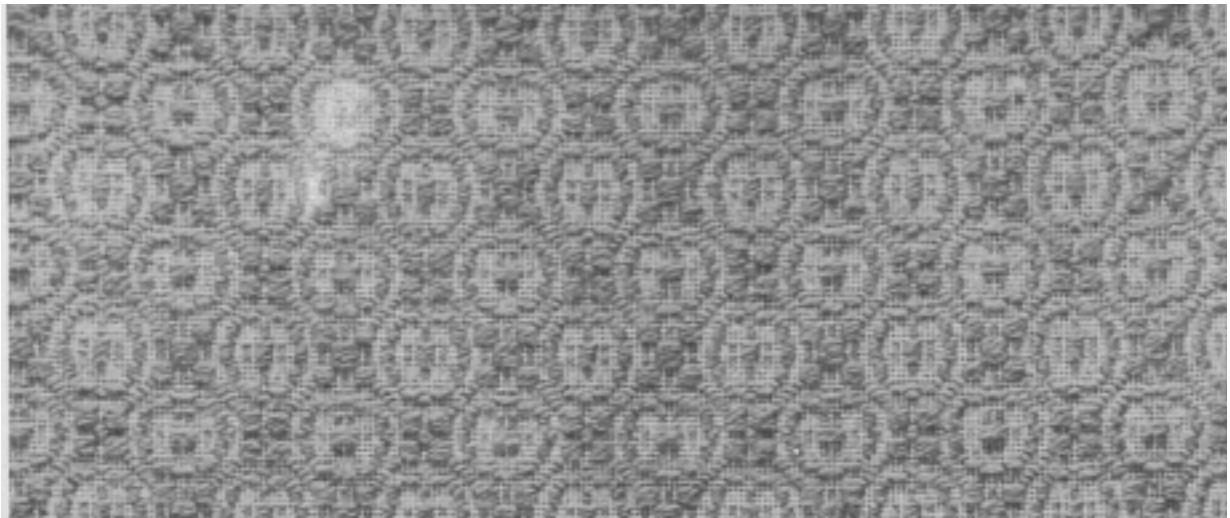
Fig. 1.



The first sample uses the smallest number of threads -- see photograph below. We call this our twill-block sample and each block is threaded as follows:

- Block A threaded 1, 2
- Block B threaded 2, 3
- Block C threaded 3, 4
- Block D threaded 4, 1

This gives us a thread-by-thread draft and draw-down as in Fig. 2. This draft, woven as-drawn-in according to the tie-up and treading in Fig. 2 gives us a small overall pattern with no long skips. It is very suitable for upholstery, bags, etc., as it has a firm texture and there are no difficulties in weaving due to the balanced tie-up.



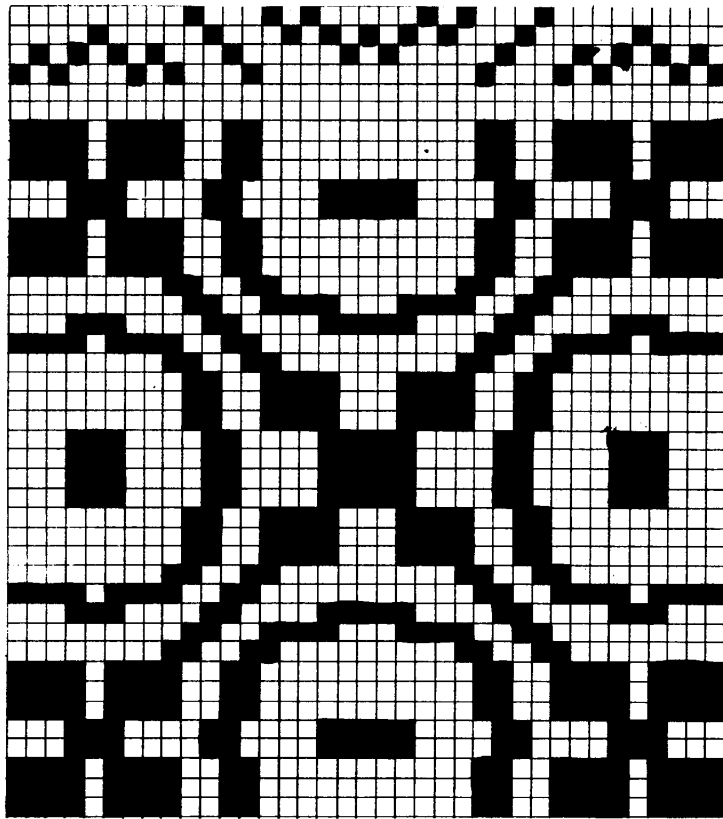


Fig. 2.

Treadle  
 1-3 times  
 2-2 times  
 1-3 times  
 4- once  
 3- once  
 2- once  
 1- once  
 4- once  
 3-3 times  
 2-4 times  
 3-3 times  
 4- once  
 1- once  
 2- once  
 3- once  
 4- once  
 1-3 times  
 2-2 times  
 1-3 times

Although some authorities state that an overshot block is like that we called our twill-block, we felt that an overshot requires more than two threads to make the required skip, so we used the repeated threads for our blocks thus:

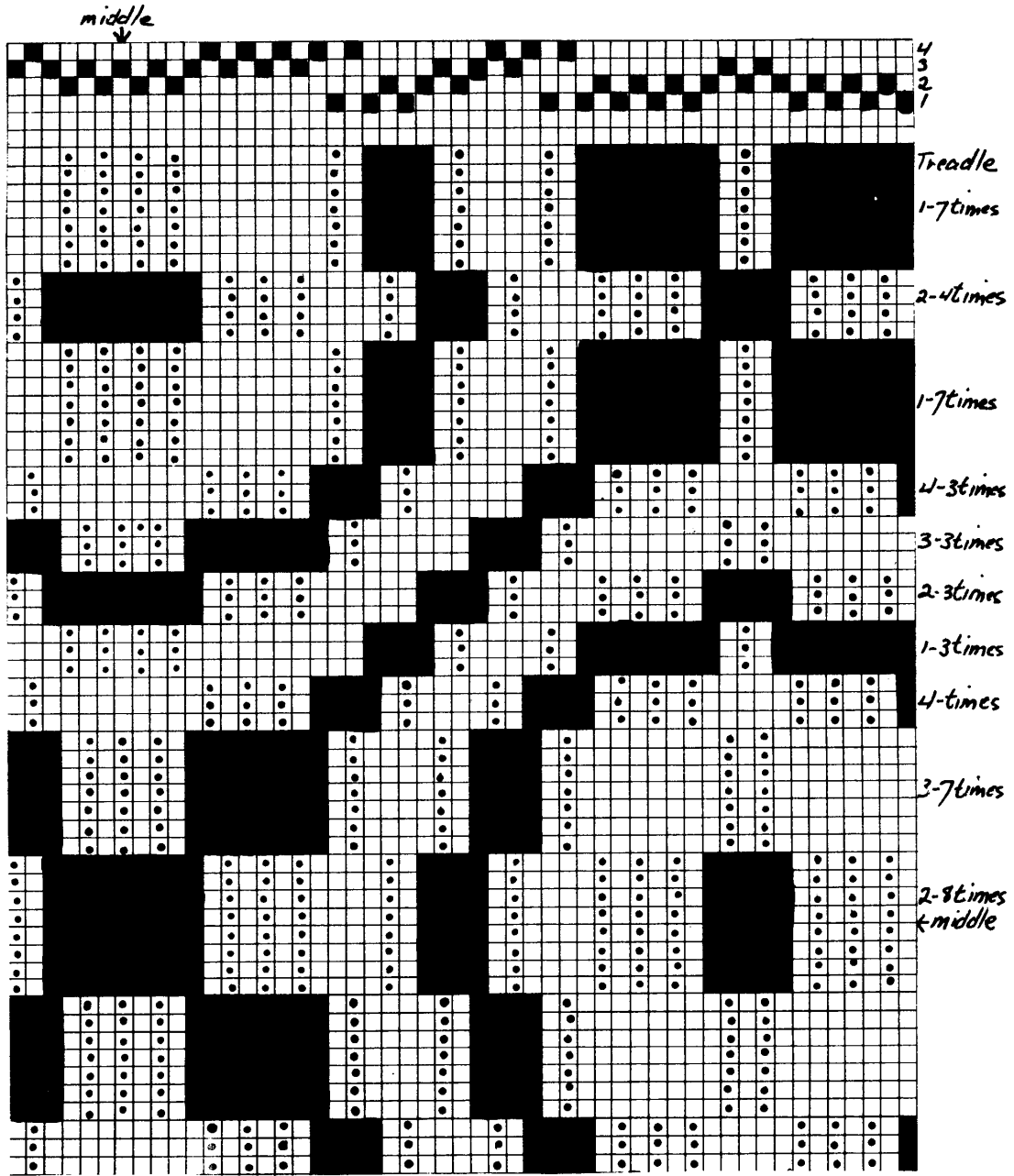
TIE-UP

		X	X		X	4
	X	X			X	3
X	X				X	2
X			X	X		1
1	2	3	4	tabby		

- Block A threaded 1, 2, 1, 2
- Block B threaded 2, 3, 2, 3
- Block C threaded 3, 4, 3, 4
- Block D threaded 4, 1, 4, 1

The chief thing to watch is the joining of the blocks. As you remember, the last thread of one block forms the first thread of the following block. This avoids the occurrence of two adjoining threads on the same harness. But, you must also watch to see that no two adjoining threads are on even harnesses, or odd harnesses, as that will upset the plain weave or tabby threads. To avoid this it is sometimes necessary to start a block in reverse, that is, instead of 1, 2, 1, 2, you might start it 2, 1, 2, 1 so that the next thread could be a 4 or a 2. One other point to remember is that the turning blocks always contain uneven numbers of threads. Our draft worked out as in Fig. 3 with the draw-down as shown.





The completed sample is Sample 2 as shown in the next photograph. Notice how much larger the pattern is than in Sample 1. Notice the half-tones in both Samples 1 and 2 which give a softened tone to the whole pattern. Sample 2 was woven with the draw-down, tie-up and treadling as in Fig. 3.

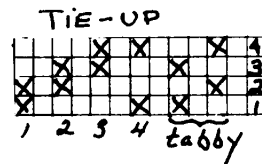


Fig. 3.

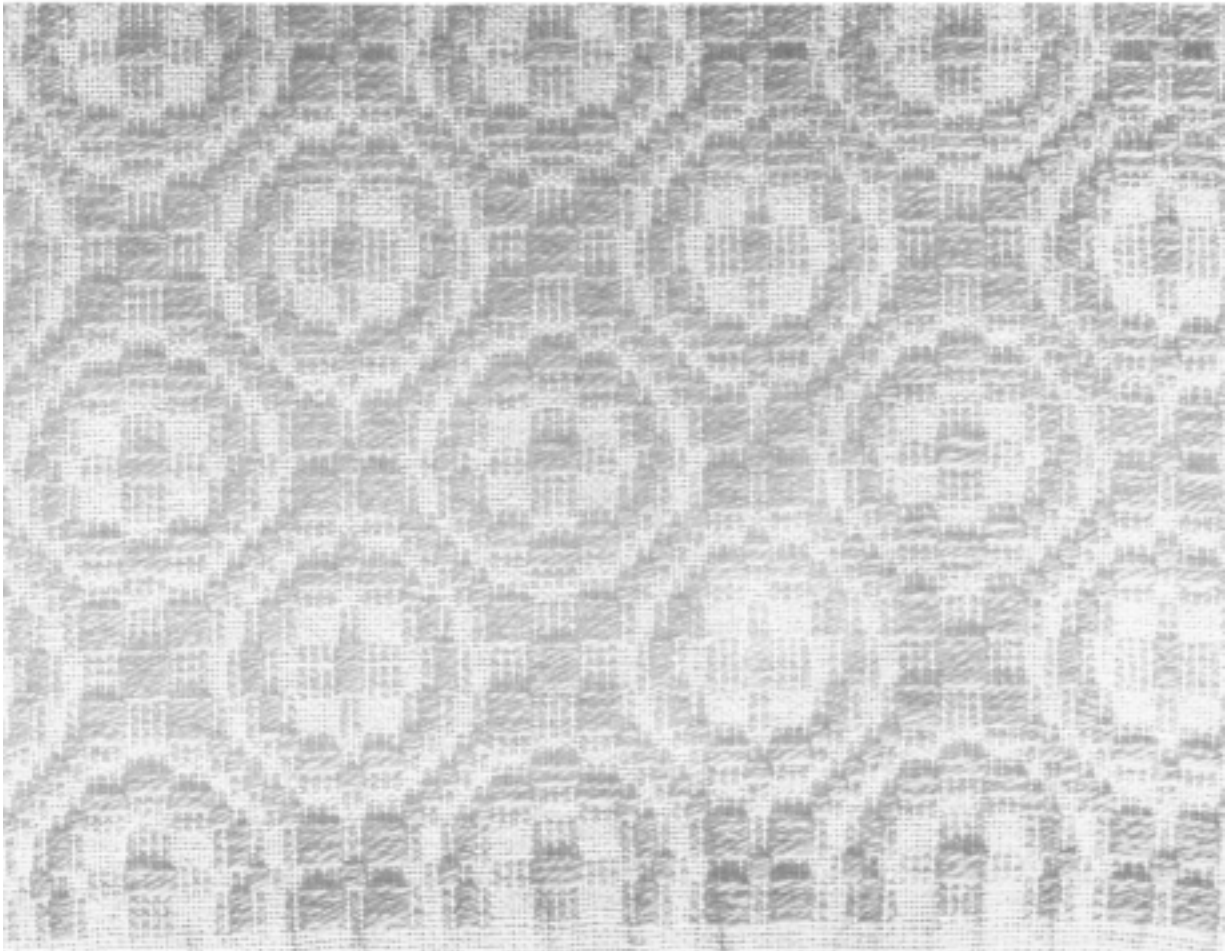
Sample 3 is threaded "on opposites". This type of weaving is sometimes called "patch pattern" weaving. In this weave there is no overlapping of the blocks so we have no half-tones. Sometimes, in using both sets of opposites in a four-harness pattern, accidentals occur which do give small skips which look like half-tones but in this case we kept to clear blocks, by using more harnesses. Our blocks were threaded in this way:

Block A threaded 1, 2, 1, 2  
Block B threaded 3, 4, 3, 4  
Block C threaded 5, 6, 5, 6  
Block D threaded 7, 8, 7, 8

This resulted in two pairs of blocks on opposites.

We threaded as in Fig. 4 and wove it as-drawn-in using the tie-up as in Fig. 4. We used a tabby just as we had used in the two previous samples and the finished product was Sample 3. The chief difference between Samples 2 and 3 is the presence or absence of half-tones. Sample 3 has a clear-cut

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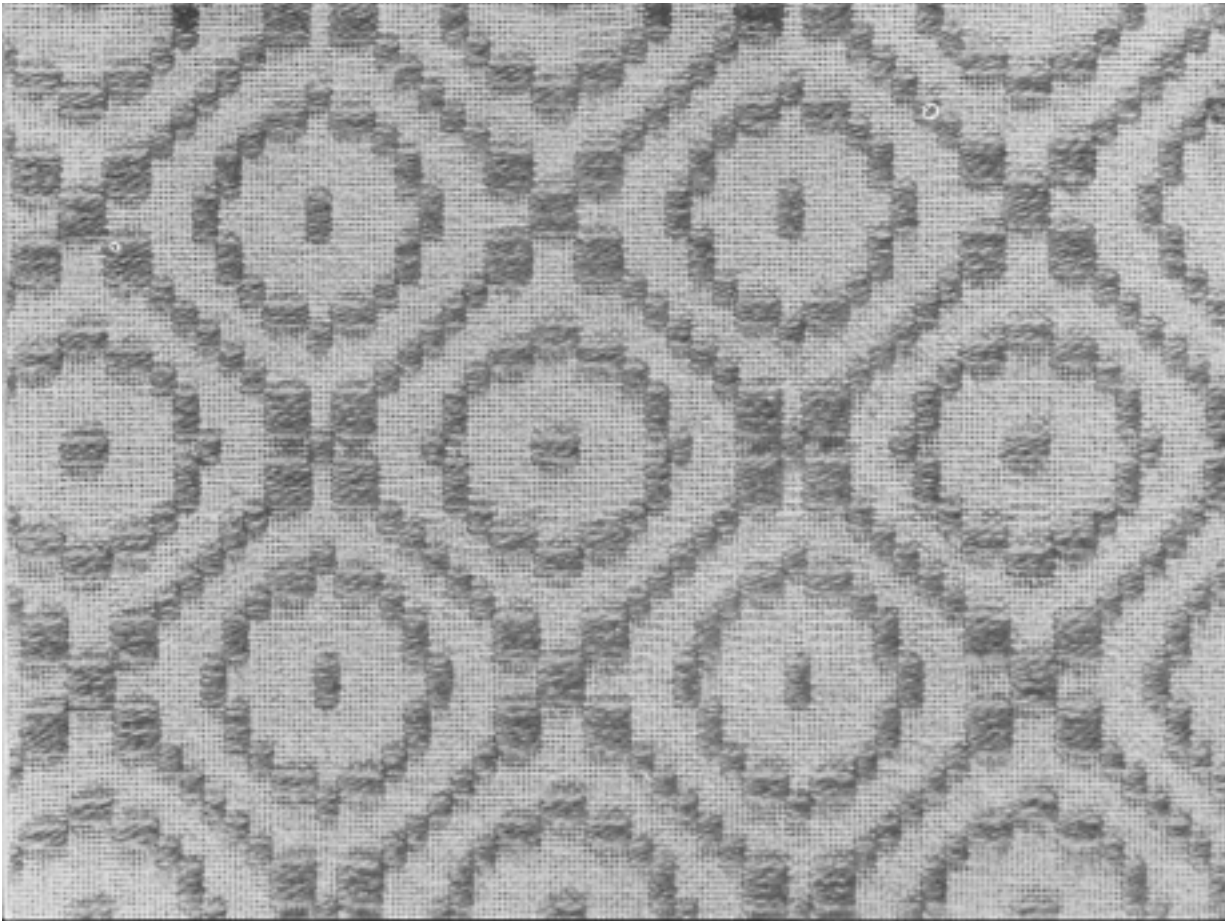




look which is very striking and can be used to good advantage in lined draperies, cushion covers, wall hangings, etc. It has, however, long skips on the underside which make it undesirable for table linens, towels and other uses.

In comparing these three samples, one can easily see the value of using the same profile draft, with the same materials and the same slewing. Sample 1 looks like a miniature. In fact, one way to produce a miniature pattern is to turn an overshot pattern draft into a profile draft and then reconvert it into a twill-block draft as we did. Sample 2 is like any number of overshot patterns woven as-drawn-in, which also means that the pattern blocks must be squared with the correct number of shots. In each case we tried to do that, even if in some cases the result might have been better with more shots, (or a closer sley). Sample 3 has a clarity of pattern which makes it look quite different in appearance and the long threads on the back seem to pad it giving the finished sample a different "feel", almost as if it had been quilted.

These are the first three of the series. Next time we shall show you the results of other types of threading, still from the same profile draft.



# EXPLORING THE SHADOW WEAVE

*by Mary E. Black*

Mrs. Atwater originated the shadow weave during the second world war.

That this weave is not better known is doubtless due to Mrs. Atwater's desire at the time she originated it to keep it secret. ". . . as these weaves seem to be something quite novel and as they were especially developed for the Guild, I shall not publish them elsewhere. We can have a bit of fun with them if we choose. I have an idea that even skilled weavers might find them quite a puzzle without the directions."

To the best of our knowledge these drafts have not been published elsewhere with the exception of Mrs. Tidball's review of them in SHUTTLE CRAFT, June 1953 and her classification of them in HANDLOOM WEAVES published in 1957. The reproduction of two of Mrs. Atwater's original drafts appears in the October 1952 issue of the Southern California Handweaver's Guild Bulletin. There may have been other reproductions but if so they do not come to mind at the moment.

It is our purpose in this article to review Mrs. Atwater's original drafts, print photographs of the original samples woven for the Guild by Mrs. Gano, referred to by Mrs. Atwater as "our official Guild sample-maker", to photograph our reproductions of some of Mrs. Atwater's original drafts and then show how we have used her ideas.

We are most enthusiastic over the weave's many possibilities for interesting color and thread combinations and its adaptation to many varied fabrics and uses.

The shadow weave was developed by Mrs. Atwater when weaving materials, with the exception of not-too-satisfactory cottons, were hard to obtain. Regarding the use of cotton threads she wrote in the SHUTTLE CRAFT GUILD bulletin of February 1942, when she introduced the weave, that, "I am really glad of the necessity to turn to cotton. We have never used cotton very cleverly, and now is a good time to improve our cotton techniques." With her usual cleverness she originated some intricate weaves well adapted to cotton upholstery and drapery materials.

She continues, "These weaves are definitely of the 'texture' type, and it is impossible to give an adequate idea of the effect in the drawing." (In spite of this assertion Mrs. Atwater did some marvellous drawings of the weave). "It is essentially a plain weave without any skips except the little two-thread skips that make the light and dark outlines between the changes of hatching. As a consequence, the fabric is extremely firm and durable and will prove excellent for furniture covering and also for bags and similar articles. Another desirable feature is that the weave is almost exactly the same on both sides, so that it can be used for hangings. The weave could also be used for blankets and afghans made of Germantown or other coarse yarns."

To emphasize the importance of color in this weave Mrs. Atwater continues, "Color is essential to this weave. The warp should be in two colors, one darker than the other and the weft used should not be too different in 'grist' from the warp. By choosing shades not too far apart in 'value' a very subtle effect of shading may be produced, and for a pronounced pattern use strongly contrasting shades."

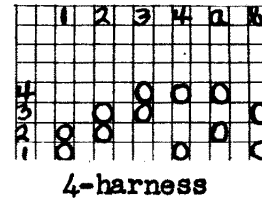
Mrs. Tidball, discussing the weave in SHUTTLE CRAFT of June 1953, writes "this is a technique which is based on the 2-harness, 2-color log cabin, but is extended to multiple-harnesses with increased pattern potentialities and very unusual texture. It resembles in some ways the Scandinavian warp-faced weave used for rugs and sometimes known as 'mattor' from the Swedish word for rugs." Mrs. Tidball classifies the weave as the Shadow Weave System, under the broader, general classification of The Rhythmic Weave Class.

To quote Mrs. Atwater again: "the shadow weave is among the more occult of our weaves and cannot be worked out successfully on paper in the ordinary way. It is really necessary 'to see it to believe it' and the correct treadlings are somewhat confusing, so I am giving treadlings in detail. Of course, each of the treadlings may be woven in a variety of ways, but those given may be considered 'normal'."

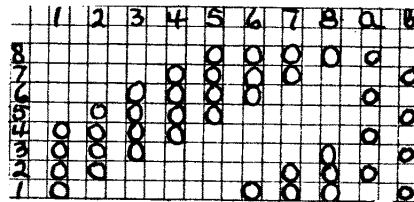
As a challenge to some of our advanced weavers who like to experiment, we shall publish photos of several of Mrs. Atwater's early samples without benefit of threading draft or treadling. We would be interested in the results of your experiments.

Regardless of the number of harnesses on which the shadow weave is threaded, standard twill tie-ups are used.

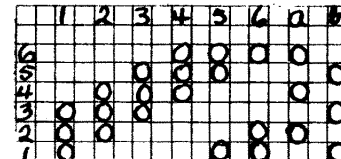
For a rising shed loom these are--



4-harness



8-harness



6-harness

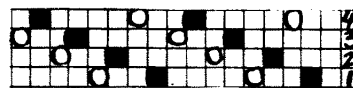
For a sinking shed loom, tie the empty spaces instead of those with the circles.

So that thread interlacement would show clearly for study purposes, and for photographing, 4/8 Lily cotton in dark brown and white was used for warp with a medium shade of brown and cream for weft. The contrast between the dark and light colors, used in equal proportions produced samples which tended to "run and blur" and were hard on the eyes. Based on this experience it is suggested that careful thought be given to choice of colors before proceeding with any project.

While more elaborate and striking designs can be set and woven on multiple-harnesses, pleasing and interesting results can be obtained on four-harness threadings.

During our initial study of the drafts the first factor that impressed us was that two rows of twill succession threading, one in light colored threads, the other in dark threads, ran concurrently across the draft. Working from this principle we originated a four-harness draft as none was given among either Mrs. Atwater's nor Mrs. Tidball's drafts.

Experiment #1



Throughout this article the dark threads will be designated by black squares on the drafts with circles indicating the light colored threads.

Treadling - from Mrs. Tidball's article in the June'53 SHUTTLE CRAFT.

Treadle 1 dark } 3 times or any number of times as  
3 light } desired.

Treadle 2 dark } 3 times or any number  
 4 light } of times as desired.  
 This treadling closely resembles the log  
 cabin weave.

Experiment # 2

Treadle - 1 dark }  
 2 light } Repeat as desired.  
 3 dark }  
 4 light }

Treadling produces a very firm, heavy  
 fabric.

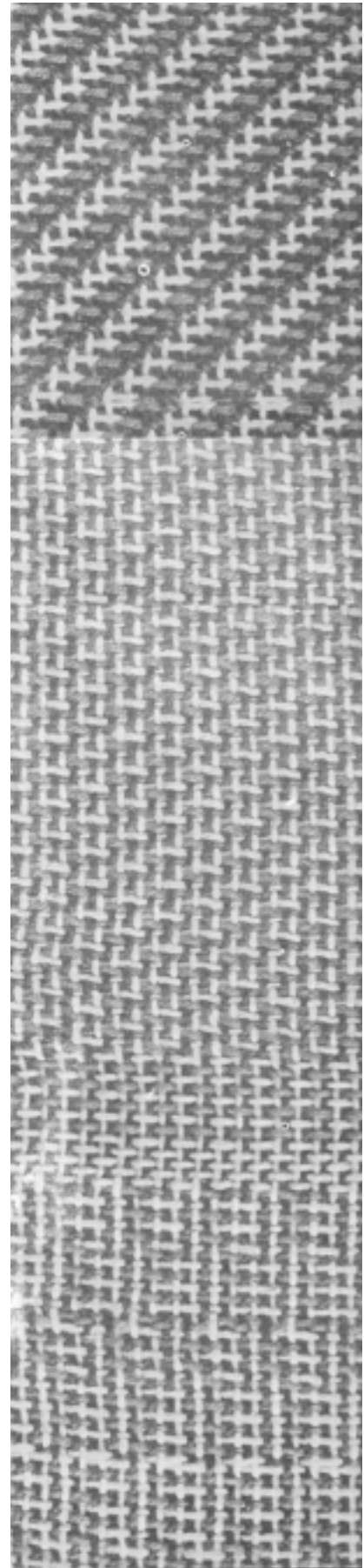
Experiment #3

Treadle - 1 dark      3 dark  
 4 light      2 light  
 2 dark      4 dark  
 1 light      3 light

Repeat desired number of times.

Study this treadling for a moment and  
 note that (1) the dark threads are woven  
 on the twill succession 1, 2, 3, 4, and  
 (2) the light threads are woven on the  
 twill succession 4, 1, 2, 3, the two sets  
 weaving their own twill succession yet in-  
 terlacing one set with the other.

The resulting weave was quite unusual,  
 one which we had never seen before. It  
 ran on a 45° twill angle with a distinct  
 dark row alternating with a distinct light  
 row, the threads crossing each other in a  
 manner suggestive of feather stitching.  
 Neither Mrs. Atwater nor Mrs. Tidball men-  
 tioned this feature in particular, so we  
 would feel that we have stumbled onto some-  
 thing new which can be developed further.  
 This peculiar crossing of the threads shows  
 up in some of the Gano samples but  
 not to the extent that it does when a twill  
 succession threading is used. This weave  
 should be especially suitable for wools --  
 particularly blankets, afghans, baby blank-  
 ets, car robes, housecoats and bed jackets,







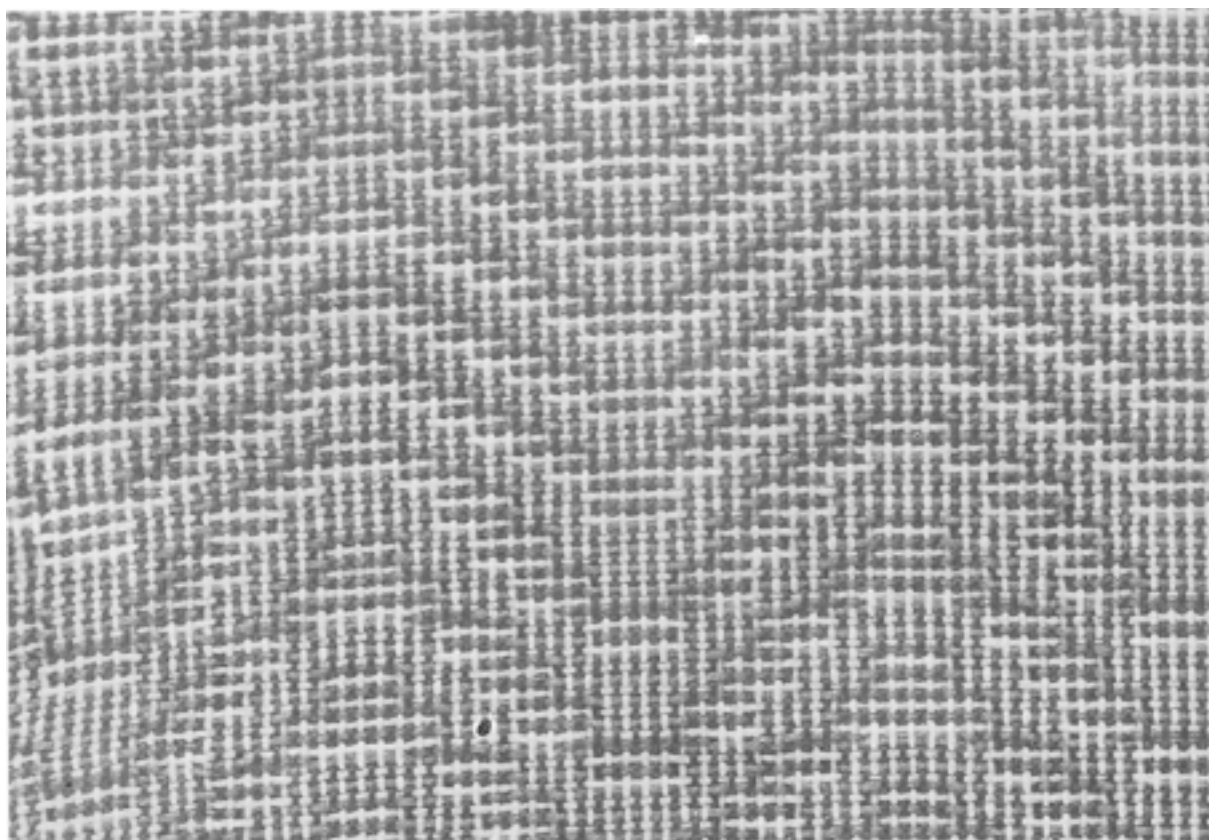
using wool of a size suitable for the use of the material, e.g. very fine wool (2/32 Weavecraft from Searle) for bed jackets set at 30 to 32 threads per inch, and for afghans 3-ply wool set rather loosely in the reed. Our experimental sample, woven of the 4/8 cotton has a bias or diagonal pull, but returns to shape immediately the strain is released. It is firm, though not hard fabric, with a cellular quality.

Experiment #4

For this experiment we used Mrs. Tidball's threading No. 1 given in the June 1953 SHUTTLE CRAFT bulletin. We repeat it here for the benefit of those who do not have this bulletin.



Note that this block pattern is set on a return twill threading. One of our weavers stated that she had woven shadow weave on an overshot threading. This is quite possible and to convince ourselves whether or not it can be done we shall experiment with it later.



The first treadling we tried for this experiment was twill fashion.

Treadle 1 dark	3 dark
3 light	1 light
2 dark	4 dark
4 light	2 light

Repeat and repeat.

Experiment #5

On the same threading.

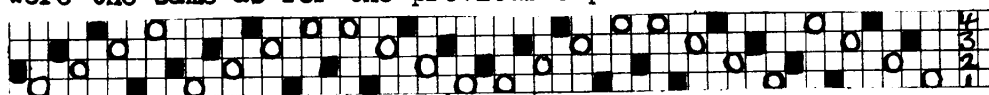
Treadle 1 dark	4 light
3 light	3 dark
1 dark	1 light
3 light	3 dark
2 dark	1 light
4 light	4 dark
2 dark	

The sequence is the same as for Experiment #4 except that each change is repeated twice. The allover effect resembles log cabin treadling.

Experiment #6

Mrs. Atwater's reverse twill threading #E, SHUTTLE CRAFT bulletin for Feb. 1942 was used for this experiment.

Mrs. Atwater says of this draft that it "can be woven as a true double weave, although the eight-harness weave is a bit neater and sharper in design". The eight-harness version will be discussed later. Threads and sleying used were the same as for the previous experiments.



Mrs. Atwater's treadling for this draft-

<u>Treadle</u>		<u>Treadle</u>		<u>Treadle</u>		<u>Treadle</u>
3 light	} Twice	2 light	} Twice	3 light	} Once	2 light
1 dark		3 dark		1 dark		3 dark
4 light		1 light		4 light		1 light
2 dark		2 dark		2 dark		2 dark
1 light		4 light		1 light		4 light
3 dark		1 dark		3 dark		1 dark
2 light		3 light		2 light		3 light
4 dark		4 dark		4 dark		4 dark

Repeat for allover design.



The "feather-stitch" crossing of the threads mentioned in Experiment #3 is plainly visible along the diagonal lines of this design.

It is not possible to weave a true tabby on this threading but treadles 1 and 3, and 2 and 4 in alternating succession weave suitable material for hems or borders. This may be done with a single color with the light and dark threads alternating. See cover photograph.

At this point the adventurous weaver should be ready to draft an original draft and weave a sample. For this we suggest using 4/8 cotton in two contrasting colors, strong enough in coloring to show the interlacing of the threads, yet not strong enough to bother the eyes.

Experiment even farther using 4 colors, or shades of a single color. Throughout your experimenting keep constantly in mind the purpose for which the material is to be used.

## *LOOM LANGUAGE*

Overshot blocks:--can be made up of 2 or more threads. However, if all the skips are small, the finished textile will not show the well defined pattern, characteristic of the overshot weave.

Pattern block:--The smallest unit of a pattern. Pattern blocks are created by floats of weft on the surface of a textile, a minimum float of 3 ends in most cases. Pattern blocks are controlled by individual harnesses in some techniques such as the unit weaves, or by pairs of harnesses as in the twill derivative weaves, or by groups of harnesses as in the double twills, damask, etc.

Profile draft:--A short-form draft which may be used for the class of weaves known as the unit weaves, in which each square on the draft represents a static group or unit of threads rather than a single thread. Only harnesses which control pattern blocks are indicated on a profile draft; harnesses which control bound weave or tie-downs only are omitted.

Short draft:--An abbreviated draft form in any system, including the profile draft.

## *CHRISTMAS, EVERYBODY!*

Start your Christmas weaving with a gay table cloth, for yourself, for a gift or for sale.

Weave bright red, or green trees, on a white-white background.

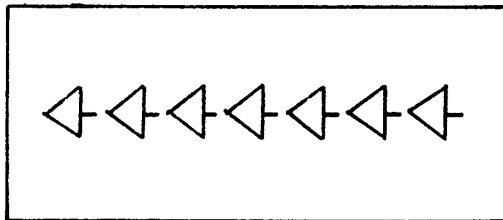
As you will only use this cloth a dozen times or so during the Christmas season, use inexpensive materials, bleached white cotton or silvery white rayon with red or green in the same material for pattern. Or use a rough pattern thread against a smooth background, a dull pattern thread on a shiny background or vice versa. Be sure to test the color fastness of your pattern thread. If you prefer modern decor for your Christmas festivities by all means use your favorite colors with pattern in metallics.

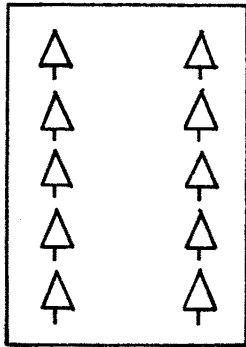
Strive for general "conversation piece" effect rather than detail by avoiding fine threads--2/8 is easy to handle, weaves up quickly and is effective with pottery or bone china. Do not combine coarse materials with fine china--its like wearing sport shoes with your party dress.

There are many techniques which could be used for Christmas table cloths but as we recently have been discussing warp pattern weaving, why not experiment with it for a change from other more familiar techniques. If you have an 8-harness loom with 2 warp beams these cloths can be woven up very quickly.

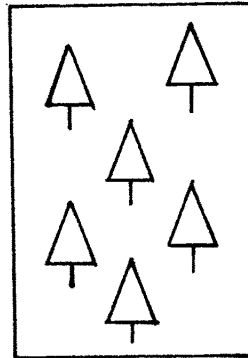
The warp pattern method of threading was adequately explained by Mrs. Longard in the June-July 1959 issue of SHUTTLE CRAFT. The March and May issues of the same year also contain references to it.

Following Mrs. Longard's directions closely, you will have no difficulty in working out your cloth designed to your own taste. Perhaps you would prefer a single, double or triple row of trees down the center of the cloth--





or perhaps borders,



or the trees could be scattered over the cloth.

This last design entails more work in threading but the end result is perhaps more interesting than the others. There is one thing to keep in mind--the pattern thread should not be too heavy or the dishes will slide off the pattern areas.

In her article Mrs. Longard explained how to keep the tension on the pattern threads if you do not have two warp beams. (Incidentally, a second warp beam would make a most useful gift, why not put a request for one on your Christmas list! LeClere has them and all the necessary accessories to fasten them to the loom.) An 8,10, or 12 harness point twill would lend itself well to your Christmas tree design.

We could work out the design, threading, tie-up and treading for you, but if we did you wouldn't learn a thing about applying techniques to your various needs in weaving. And, oh yes!--allow enough extra warp to weave yourself an apron.

## *AFGHAN OR SLUMBER RUG*

For your gift afghan use any loosely twisted wool, preferably Lily's Knitting Worsted art. 130 sleyed 12 to the inch.

Use shades of one color, or colors which will blend well. Colors which contrast strongly are to be avoided.

Be among the first to use one of the shadow weave drafts shown in this issue. They are particularly good for afghans, throws and baby carriage blankets. Approximately 42"x60" is a good size for an afghan. Bind it around the edge and across the ends if you wish, but if woven carefully, the edges will not need it.

## CHRISTMAS CARDS

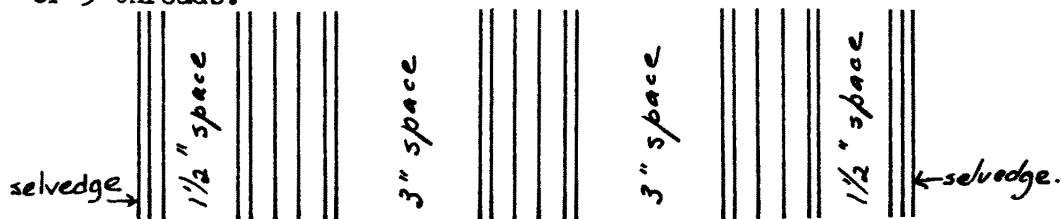
To Mrs. Martha Jones, a member of the Omaha Weaver's Guild, we are indebted for the directions which follow for a

### WOVEN TREE CHRISTMAS CARD

"Warp: -4 threads of red metallic wrapped crochet cotton.  
-2 threads of white novelty.

"Weft: -cellophane cut in 1" strips.  
-heavy foil, cut in  $\frac{1}{4}$ " strips or cellophane-backed gift ribbon.

"The group of 6 warp threads were set 2-1-1-2 in a 16 dent reed; the groups spaced 3" apart in the reed except for the two outside edges of the last trees which need only  $1\frac{1}{2}$ ". The cellophane beats up better if there is a selvedge of 2 or 3 threads.



"Alternate 3 shots of cellophane to one of foil 3 times, ending with 3 shots of cellophane for a total of 15 shots.

"To keep the warp from slipping until knots are tied, a small thread was tied around the warp group and first shot of cellophane. As these threads matched the cellophane they were left on.

"Allow 9" unwoven warp between trees for top loop and bottom knot.

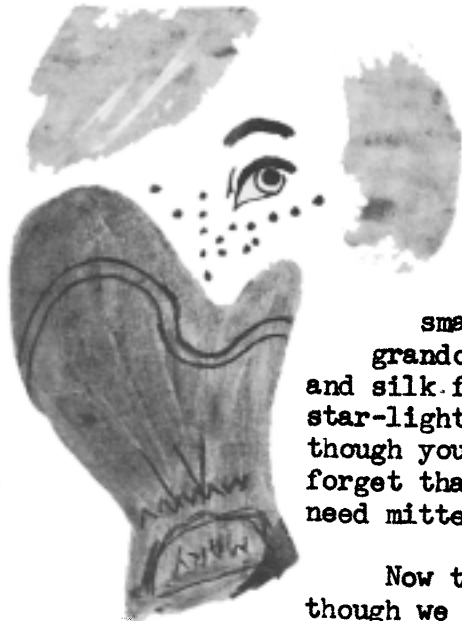
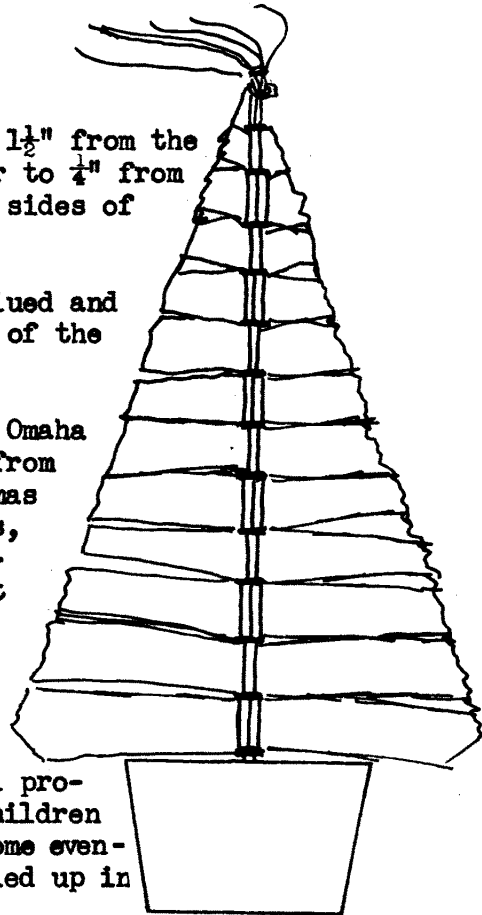
"When weaving is completed, cut the strips apart so there are 6" at the top. Tie a square knot at both top and bottom tightly against the tree, and another, tying all ends together at the top to form a hanging loop.



"To form trees, start a cut  $1\frac{1}{2}$ " from the warp group at the bottom and taper to  $\frac{1}{4}$ " from the warp group at the top on both sides of each group."

"A gilt cardboard base was glued and stapled to the warp at the bottom of the tree."

Mrs. Evelyn Jenkins, also of Omaha used the cellophane wrappings from candles for the church's Christmas Candlelight service, for her trees, producing a somewhat different effect. A half turn of the tree at every other tie-down brings it up into a three-dimensional effect. Use your trees to tie on top of gift packages. Odds and ends of bright threads and metallics plus imagination in their use will produce exciting effects. Let the children weave these or do them yourself some evening when your world seems to be tied up in knots.



## MITTENS

Weave some mittens for the small fry, nieces and nephews and grandchildren and of fine, fine wool and silk for friends to slip on for their star-light walk on frosty nights. Even though you may live in a citrus belt don't forget that children in the snow belt still need mittens.

Now there are mittens and mittens and though we instinctively think of "knit" when mittens come to mind there is absolutely no reason why they can't successfully be made of cloth, if correctly woven. The chief requirement is that the

woven material should be firm, yet pliable. "How can this be?" you ask in astonishment. The cloth you weave can well be both firm and pliable by using one of the shadow weave drafts discussed in this issue of SHUTTLE CRAFT. By cutting the mitten on the bias of the material it will have sufficient pliability to be quite comfortable.

Mittens should be warm, therefore wool is indicated. Heavy wool will make a warmer, as well as a bulkier, mitten than medium or fine wool. Or the mitten may be lined with fine wool cloth or flannelette.

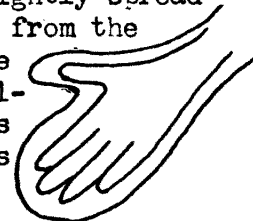
You've doubtless been fighting with moths for years over the possession of your odds and ends of wool. Now here is your chance to get it away from them for good and all. A slightly hard twisted wool is better than a soft wool which will not wear well and becomes matted and hard after wetting and drying. If preferred, of course, nylon or other man-made yarns can be used.

Choose two shades of wool which will go nicely together, one somewhat darker than the other; or if your wool collection does not provide two shades of one color use two colors which contrast -- no harm in having Johnny's mittens bright and gay -- it is easier to keep track of them in school or snow if they are bright.

The draft for experiment #1, page 13, will give the criss-cross or feather-stitch design, while the draft for experiment #6, page 16 (cover photo) will give a design resembling somewhat the traditional Scandinavian pattern which we have so long considered the tops in mitten pattern.

Sley the wool so it will produce a 50/50 fabric.

To determine how much material you will need for one pair, place the hand on a paper with fingers slightly spread and with the tip of the thumb approximately  $1\frac{1}{2}$ " from the knuckle of the forefinger. Now draw the outline of the hand, with the top curved rather than follow the outline of the fingers. 1" outside this sketch, draw another line. Cut the paper on this line; this is your pattern.



Four pieces of material will be required, two for the backs of the mittens and two for the under sides or palms.

To determine the amount of material needed, draw four repeats of the pattern on a piece of paper, so that each mitten will be cut out on the straight of goods--this so that the strain on the material, between the thumb and forefinger, will come on the bias of the goods.

Should you prefer plain material for the palms perhaps some left over pieces of plain tweed or wool dress material of a blending color may be used. But be sure to cut it on the straight of goods as well. If Johnny likes leather palms purchase some scraps from your leather shop.

After you have figured the amount of material needed for 1 pair it is quite simple to figure the amount needed for any number of pairs.

Before cutting out the mittens, machine-stitch around each mitten just inside the cutting line to prevent raveling and for extra strength. Cut out mittens. Machine-stitch together. Hand stitch hems at cuff. Line if desired, making lining in the same way as the mitten proper. And if you live in a really snowy place, follow the habit of the woodsman's wife. She always puts two or three rows of wool fringe inside the top of the cuff to prevent the snow getting inside.

## *BED JACKET*



What nicer gift for friend or relative, either sick or well, than a bed jacket!

Use a fine, fine wool--Weavecraft 2/32 from Searle Grain set at 30 per inch; or Lily weaving wool art. 110 set at 18 or 20 ends per inch.

For the warp combine white and a medium shade of blue or pink, and for weft, a darker shade of the blue or pink and either white or the medium shade. Allow enough to try out a sample before deciding which combination looks best. Pink is usually more flattering to a sick person than blue, but don't restrict yourself to these colors.

And for threading use the shadow weave Experiment #3, shown on page 14 of this issue.



This weave will produce a soft, warm material excellent for the purpose. Before cutting, to prevent raveling, mark and stitch around the edge of the pattern. Steam press after making up.



## CHRISTMAS SKIRT

Last year when we removed the web from the loom for our "Three Crowns" Christmas card, we exclaimed, "What a beautiful skirt that would make!" There was no time to weave one last year, so we have checked our notes and herewith give you directions for a Christmas skirt.

Vary the directions if you wish, to suit some left over materials you may have on hand. While especially suited for the Christmas season there is no reason why the skirt could not be worn for special occasions through the year.

Warp: -- 2/8 rayon from Searle Grain, or  
-- 20/2 cotton from Lily's. Which-  
ever you choose, use a bright  
Christmas red color

Weft: -- 1/64 flat gold supported metallic  
-- dark mauve 2/8 cotton  
-- light mauve 2/8 cotton  
-- skipper blue #10 perle cotton  
-- red 20/2 cotton or #10 or #20 perle,  
or 2/16 cotton -- single or double on  
shuttle as desired.

Reed: -- 15

Sley: -- 2/8 rayon, 1 per heddle, 2 per dent; or  
20/2 cotton, 2 per heddle, 4 per dent

Threading: -- Twill

Treadling: See the gauge, showing the proportions of

our original sample, on this page.

For tabby, treadle 1, 3 and 2, 4 alternately.

Basket, treadle 1, 2 and 3, 4 alternately.

Twill on a direct tie-up, treadle combinations of 234, 134, 124 and 123 for a sinking shed loom, or 1, 2, 3, 4, for a rising shed loom.

We found that the proportions and color combinations used were pleasing, but do not feel that we are being dogmatic about the choice of threads and sleying. A finer thread for the warp would undoubtedly make for a material that would drape more pleasingly in a full skirt than the warp and sleying we have suggested.

Also if you are using predominantly dull-finish threads in the weft (with the exception of the metallic) then use a shiny-finish red in the warp --or vice versa.

We varied some of our samples by using a very fine red rayon boucle (don't ask us where we got it, it was just something we had on hand) for weft. This added a richness--almost a velvety effect--to the fabric, which would be very pleasing on a fine warp.

As mentioned at the beginning we felt that we would like this skirt with the borders repeated and repeated for the length of the skirt. But vary this too, if you wish -- you may feel that the all-over color bands would be too much of a muchness.

And to compliment the skirt, weave a piece of plain red fabric, on the same warp, for a blouse.

When you're doing your Christmas weaving, don't bypass the overshot weaves -- especially ones with a name like STAR OF BETHLEHEM.



Gold tabby	
Red tabby	
Lt. mauve tabby	
Red tabby	
Blue tabby	← Gold twill
Red tabby	
Dk. mauve-twill direct tie-up	
Red tabby	
Gold-2 tabby, 2 twill on direct tie-up, 2 tabby	
Red tabby	
Lt. mauve tabby	
Dk. mauve basket	
Dk. mauve tabby	
Light mauve-double on shuttle-2 shots basket, 2 tabby, 2 basket	
Dark mauve tabby	
Red tabby	

## *BELTS*

*by Mary M. Atwater*

From time to time we have had several requests from weavers who do not have copies of old Shuttle Craft Guild BULLETINS, asking us if we would please reprint information from some of the older ones.

Here then, from the October 1941 BULLETIN, are Mrs. Atwater's directions for a "girdle" which she worked out from a sample she had seen. "As it is simple and effective, some of our Christmas weavers may enjoy using it. The threading is given at (b) on the diagram.

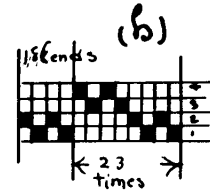
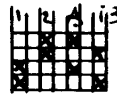
"The warp in this girdle is a rather fine silk in a vivid green shade. Spun silk at 30 ends to the inch would give much the same effect. Instead of silk a mercerized cotton might be used. The weft in the piece was also silk,-- tabby like the warp, and for the pattern figures double strands of silk in dull red and gold, with stripes of several other colors in the border.

"As indicated on the diagram, the stripes, and also the motif separating the figured sections, are woven without a tabby, on treadles 1 and 2, the weft being beaten close to cover the warp. For the pattern motifs a tabby is used and the figures are laid in, in a very simple manner on treadles 1 and 2 alternately, as indicated on the diagram. Part of the piece appears to have been woven using two small shuttles, each carrying a single strand of colored weft, for each part of the pattern. These shuttles were carried through the same shed in opposite directions. The result of weaving in this manner is a clearly outlined figure on both sides of the fabric. Part of the work, however, seems to have been done with shuttles carrying double strands. The effect on the right side of the fabric is precisely the same, but the wrong side shows an irregular outline.

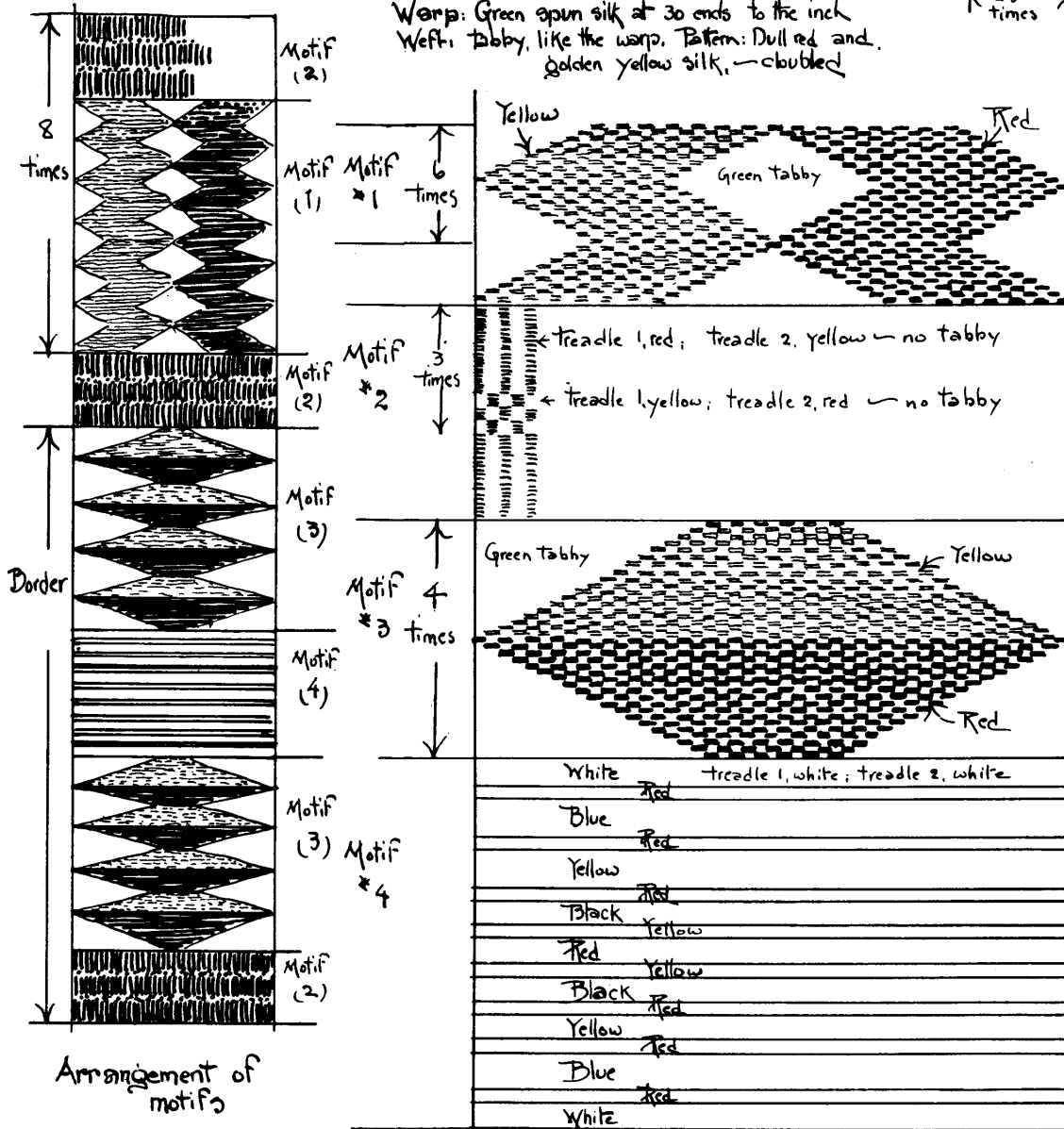
"This is an extremely simple weave, and might be used for wider pieces--for bags, runners, pillow-tops and so on--without difficulty. Other patterns of course may also be developed in this technique. Rayon might be used instead of silk, and the weave is also interesting when developed in wool over a cotton warp. It is one of the simplest and most rapidly executed of the 'inset' techniques, and should appeal to weavers who like the freedom in design and use of color presented by weaves of this order."

# Girdle

tie-ups



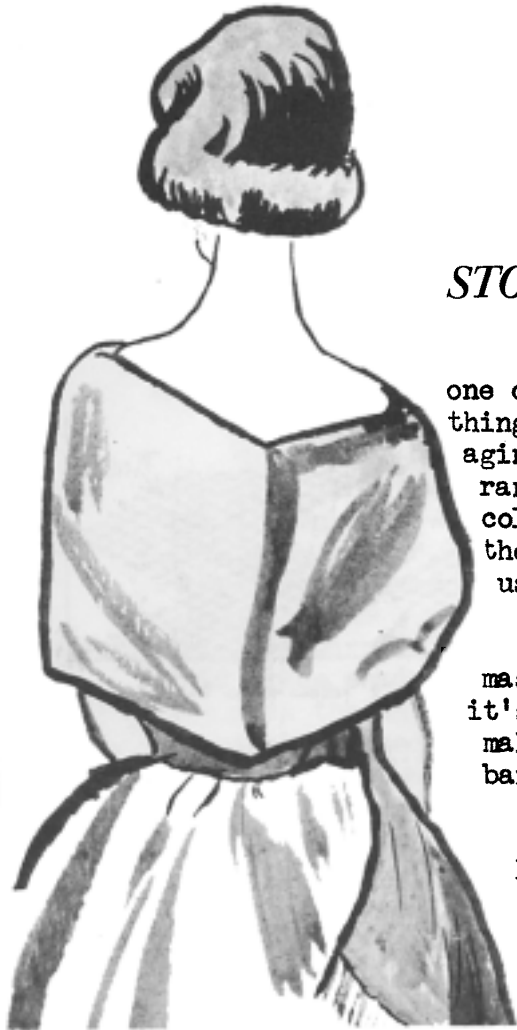
Warp: Green spun silk at 30 ends to the inch  
 Weft: Tabby, like the warp. Pattern: Dull red and Golden yellow silk, —clubbed



Arrangement of motifs

Motifs \*1 and \*3 are woven with a tabby background, the figures being laid in on treadles 1 and 2 alternately. Motif \*2 is woven in red and yellow, alternate shots, on treadles 1 and 2, —no tabby. Motif \*4 consists of a series of stripes in solid color, woven on treadles 1 and 2 alternately —no tabby.





## STOLES

are still in fashion--and they're one of the easiest and most satisfying things to weave. You can give your imagination complete freedom in the arrangement of warp and weft stripes--colored or textured; in the sleying; in the colors used; and in the materials used.

If you're weaving them for Christmas, make a bright red stole, or if it's to be used for more formal occasions, make one of fine white or black wool with bands of colored metallics.

And this year, with the beautiful light-weight loop mohair in vogue--and the yarn available to hand-weavers--do try at least one mohair stole. There is enough interest in the yarn itself, that it is not necessary to use a texture weave,

so weave them in tabby and if you want added interest, achieve it through the use of colors or in the sleying and beating of your warp and weft. (We personally prefer this material sleyed fairly loosely but not too loosely that it's sleazy.)

Colors this fall, say fashion reports, are "brown, taupe, greyed-green, stained-glass blues and reds, antique gold and amber"; and last spring's checks have expanded with the summer heat and humidity, to big and bold plaids. So plan your mohair stoles either in plain colors--same color in warp and weft, or one color in warp and a different color in the weft--or in a gamp effect of blocks of color.

Finishing notes. Hemstitch each end--on or off the loom as you prefer--or knot the fringe after the stole comes off the loom. And take a tip from the makers of fur stoles who make their stoles to fit the shoulders--and try taking a seam in the centre back of the stole, wide at the top, tapering to nothing at the bottom. And lastly, carefully steam press.

# THE WEAVER'S BOOK SHELF



by Boris Veren

Too often, a bookseller and a publisher crow to the literate world about the sales of their best sellers, thus thinking that this will stimulate new readers to increase the ranks, and their figures. This month, I should like to talk, or have some objective spokesman do this job for me, on a worthy weaving book which I have not been selling! My right hand man this month is Mr. S. Zielinski, who has often, not so gently, raked me over the coals on the merits and more often the demerits of some weaving books. In writing to me of some old out-of-print, scarce, and rare weaving classics, such as Gilroy's ART OF WEAVING BY HAND AND POWER, and Murphy's TREATISE ON THE ART OF WEAVING BY HAND AND POWER he wrote: "As to Luther Hooper's HAND LOOM WEAVING, it really belongs in the same class even if the latest edition was quite recent." When I confessed to Mr. Zielinski that my sales of Hooper's book did not run to 6 copies a year, he wrote me, "Yet Hooper should sell several hundred a year. Where else can you get any information about tissue weaves?" So, I appealed to him to contribute to my book column and to tell me, and you, why the book merits serious attention. So, here is what Mr. Zielinski has to tell you about HAND LOOM WEAVING PLAIN AND ORNAMENTAL, by Luther Hooper.

"It should be self-evident that a good book about hand-weaving can be written only by a professional handweaver, i. e. a weaver who spent years at the loom, who designed not only his own textiles, but also his own looms. Only this gives a guarantee that the author knows what he is talking about.

"We have very few authors who fulfill these requirements and the reason is obvious: professional handweavers are a thing of the past, at least in North America.

"An amateur can write a book which is eminently readable, he can give a lot of information, but because of his approach to the craft the work will have many limitations. He will always have a tendency to be satisfied with mediocre equipment, and with rather unsophisticated weaving methods. He will also take for granted that the yarns, weaves and looms used during his time and in his country are the right ones. And, of course, he is not to be blamed, because such an attitude is very natural.

"Unfortunately an ambitious handweaver who is not satisfied with constant repetition of the same techniques whether traditional or 'modern', finds little inspiration in contemporary books about weaving, for the simple reason that the author comes from the same circles as the reader and they both share about the same amount of weaving knowledge.

"Thus for real inspiration a serious reader must turn to works written by a different class of weavers: by the professionals. If Scandinavian books are so popular it is not because Scandinavian weaving is so good, but because there are still professional handweavers in Scandinavian countries.

"From this point of view the best book on handweaving ever written in English is John Murphy's THE ART OF WEAVING. Unfortunately the book is not only out of print, but is written in a quaint language to say the least. If anybody ever intended to make a reprint, he would have to start by translating it into modern English. Yet, perhaps it would be worthwhile.

"The successor of Murphy, C. G. Gilroy, knew probably as much as the former but he was living a little later and was obsessed with improving the power loom. His book, or rather the early edition, contains a lot of material copied from Murphy (this did not prevent him from calling Murphy an ignoramus), but a lot about power weaving as well. In any case this work (also ART OF WEAVING) is nearly as hard to get as Murphy.

"This does not apply to Luther Hooper who lived much later, wrote in contemporary English, and what it more remained a handweaver to the last. His book, HAND LOOM WEAVING PLAIN AND ORNAMENTAL, has been reprinted several times and is still easily available. This is a book for a serious weaver. He won't find any 'drafts' there, but he will find detailed descriptions of most unusual techniques and equipment, and also a completely new (or rather so old that it has become new again) approach to weaving itself. Of many basic facts which are not so well known now, he will find for instance that 'fine' weaving has about 200 ends per inch, and exceptionally may run into 600; that a weaver can hold two shuttles in the same hand when weaving; that selvages have a separate warp wound on small bobbins; that brocading is done with long-eye heddles hung in front and so on.

"But information which Hooper gives on higher techniques is still more important. In the class of multi-shaft weav-

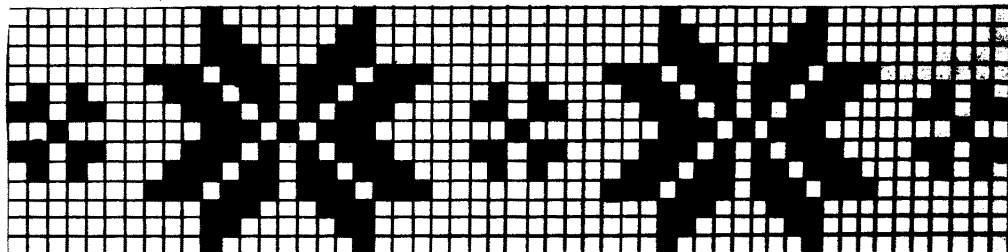
ing he gives solutions to the problem of how to operate a large number of shafts with only two treadles, and yet without getting into the too difficult machinery of Jacquard. (The simple machinery he describes can be built in a home work shop.) He also gives a short description of the Two-Harness method (called 'draw-loom' by some weavers), and discusses the real draw-loom in all details. This is, of course, the traditional draw-loom, which requires a helper. And, this is the best and the only source of information about Tissue-Weaves which can be made only on a draw-loom. This part of his work becomes of interest again because of the increasing demand for draw-looms in this country. Many new owners of this type of weaving loom are at a loss as to what to do with their equipment, and Hooper's book should give them enough inspiration to last a few generations. For those who are interested in the draw-loom, Hooper wrote another book, THE NEW DRAW-LOOM, a modernized version of the traditional loom, and often called HOOPER'S DRAW LOOM.

"Hooper was in England what Mary Atwater was in the United States. He created a school, and had many followers. One of them published recently another work on draw-looms: DESIGNER'S DRAWLOOM, by Alice Hindson. It describes in detail one type of a modernized (i. e. operated by one weaver only) loom, and refers shortly to other types. One may not agree that this is the loom, but surely it is one of many practical variations, and is described with such an amount of detail, drawings and plates (more than 100) that even a beginner should be able to follow, and if he is mechanically minded he can also build the loom at home.

"The fact that the draw-loom is coming back proves that the North American handweaving is finally overcoming the regression into the childishness of 'texture' weaving, and that it is growing again. Here Hooper's HAND LOOM WEAVING will have its place, and will certainly inspire the next generation of handweavers."

S. A. Zielinski.

Luther Hooper's HAND LOOM WEAVING: PLAIN AND ORNAMENTAL may be ordered from Craft & Hobby Book Service, Coast Route, Monterey, California. \$5.00 plus 10 cents postage.



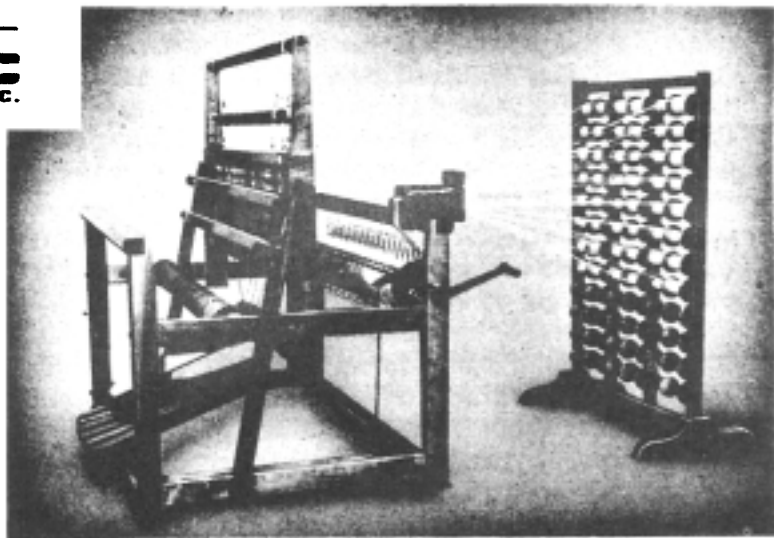
*From an old Swedish draw-loom weave sampler.*

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