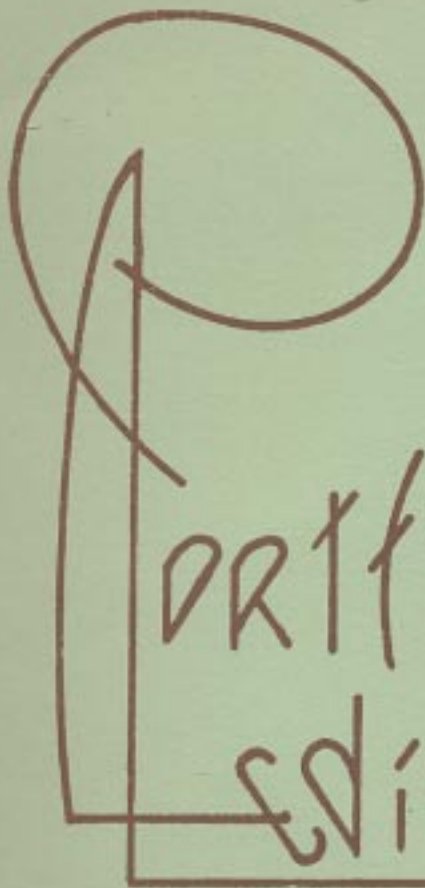

Shuttle Craft Guild
HANDWEAVER'S
BULLETIN



Portfolio
Edition

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The Shuttle Craft Guild
Handweaver's BULLETIN
Volume XXXII, Number 6
June 1955



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The Shuttle Craft Guild Handweaver's BULLETIN is published monthly by Mr and Mrs Martin Tidball (Harriet Douglas Tidball), The Shuttle Craft Guild, Kelseyville, Calif, and mailed to all members of the Shuttle Craft Guild throughout the world. Annual membership, \$7.50, PORTFOLIO-edition, \$17.50.

It may sound trite, but like all banalities it is so true -- that the handweaving field is so large it would require several lifetimes of concentration to cover it adequately. The writing of this BULLETIN freshens this knowledge. It was planned for short articles on the Spot Weave and UNDERSTANDING DRAFTS, and the major space devoted to a number of special subjects which have been neglected in the recent serious articles. But subjects develop too seriously. With but one page left for "Threadbenders" even this had to be abandoned when it was discovered that the Dress Fabric article had been omitted. Well --- to be trite again --- it is not worth while doing a thing unless it is well done. We feel that these articles are important. But for the balance of the summer, the concentration will be on shorter subjects. We have 33 such articles written or listed, so it is plain that we shall continue to run out of space.

Harriet Tidball

THE SPOT WEAVE for LINENS

The Spot Weave or Spot Bronson Weave is one of the simple, ever useful techniques. It comes to mind for many a problem for which one needs texture relief to break a plain surface, or needs to soften a tabby surface to make a fabric drape better and give it greater absorbancy. Because of its simplicity, the Spot Weave may be infinitely varied. Because of its close interweaving, it is useful for almost any fiber: cotton, wool, linen, silk, man-made fibers, even grasses, wooden slats and other unconventional materials. Because of its tabby base, it gives a high quality fabric which is dependable.

A technical study of the Spot Bronson weave was made as part of the series of articles on Spot and Lace weaves in the February and March 1953 Bulletins and since these are still available (35¢ to Guild members, 50¢ general) there is no necessity for repeating the ground-work here.

Widely used by our Colonial American ancestors for household linens, the Spot Weave is adaptable to the four-harness loom, though it may be threaded on three, up to as many harnesses as are desired. Collectors of old linens find many examples of Spot weave among the purely utilitarian household fabrics. One such example was recently added to the Shuttle Craft Guild collection through the generosity of Mrs Myrta Blackman, an example of particular interest because there are two pieces; one, a width of the harsh, dark-colored fabric just as it came from the loom, the other a crystal white piece, soft, absorbant, polished, and well worn from long use.

The unused strip has a warp of single-ply, homespun, boiled linen, set firmly at 36 ends per inch. The selvage to selvage measurement is $34\frac{1}{2}$ inches, indicating an original warp width of 36

inches. The weft is of natural tow linen, rougher and spun more loosely than the warp thread. The four-harness threading is without error and the weaving is perfectly done, with an exactly balanced tabby background. An interesting side-light, revealing that warp troubles are not peculiar to the modern handweaver, is two troublesome warp ends which evidently freyed and pulled and consequently did not interweave perfectly. The weaver brought one of these under control after a few inches, but the other one snapped and the dangling ends, with a warp knot, give evidence of the accident. Probably the weaver would have darned these in before making up the piece for use. There is a pleasant lack of self-consciousness in the selvages. They are neat and well woven, but no artificial means, and certainly no fingering, have been used to make them perfectly straight and machined looking. It is plain that this was a purely utilitarian fabric, woven to adapt to a number of household uses such as towels of all kinds, bed ticking, table cloths, and perhaps even shirts, so the focus of attention was on the producing of a good fabric, rather than on weaving handsome selvages -- a proper attitude. The used piece has the bleached white, highly lustrous quality which develops in time in all linens which are subjected to many washings, sun-drying on dewey grass, and ironings with a hot, heavy iron. A perfectly matched joining of two selvages, and a hem at one end of the piece, indicate that this was a scrap from a table cloth. The information Mrs Blackman sent with her generously sized samples is that yardages in this design were woven by slaves in the household of Dr Blackman's family, near Keyser, West Virginia.

This old linen was threaded to the simplest of designs, a four-spot Diamond, and woven as-drawn-in to give it a pleasant texture of diagonal lattice-spaced diamonds with a spot in the center of each.

The draft is:

24												
		4	4			4	4					4
3	3							3	3			3
				2	2					2	2	2

The Standard tie-up for the four-harness Spot Weave is used and is given here for the rising-shed because the tabbys are off balance. At the right is the sinking-shed tie-up which will serve the counter-balanced loom weaver, using a forced shed for the tabby.

4	4	4		4		4			4	4	
3	3			3	3	3	3			3	
2			2	2	2	2	2			2	
	1	2	3	a	b		1	2	3	a	b

The treadling order, with one shot on each shed, is;

b, 1, b, 1;
 b, 2, b, 2;
 b, 3, b, 3;
 b, 1, b, 1;
 b, 3, b, 3;
 b, 2, b, 2;
 repeated throughout.

Nothing could be simpler -- nor more charming.

From among my own family linens is a similar piece of well-worn homespun which expands this draft to the more commonly used five-harness threading. This piece is 22 inches wide, 48 ends per inch, 46 inches long, and hemmed at both ends with a cross-stitch initial at one end and a loop of tape sewed to the other -- obviously a towel. The frequency of the unconventional number of harnesses, particularly in a period when almost all home looms had but four

harnesses (multiple-harness work was usually the product of the journeyman weaver) may be mystifying. But the commonness of the 5-harness draft is testified by the preponderate number of such drafts in the 1817 Bronson book and also in the collection of old linen drafts by Edward Worst, HOW TO WEAVE LINENS. No mention is made of the system for handling the extra harness, but for the Spot Weave, this would not be difficult. An extra draw harness could be hung behind the harnesses and operated by a cord suspended over the top castle. This was probably the system used, but there is an easier way the modern 4-harness weaver can arrange this for occasional weaving. This is by using the doup or heddle stick (described in the HANDWEAVER'S INSTRUCTION MANUAL, page 22) for threading the warp ends drafted on harness 5. For convenience, the doup stick is placed just back of the beater, in front of the first harness. Whenever the tie-up indicates that harness 5 must be raised, the weaver reaches over the beater and lifts the doup stick high enough to incorporate its warp ends with the remainder of the top shed.

The draft for the 5-harness Diamond is as follows:
56 ends

			5 5				5 5				5 5				
		4 4				4 4			4 4				4 4		
3 3					3 3				3 3				3 3		
			2 2						2 2				2 2		2 2

The rising-shed tie-up, Standard for 5-harness Spot:

5	5	5	5	5
4	4	4	4	4
3	3	3	3	3
2	2	2	2	2
1				1
	1	2	4	a b

As is usual with all the old pieces, the warp and weft are identical in grist and color. The warp and weft are perfectly balanced with exactly

as many weft shots per inch as warp ends.

The weaving order, one shot per shed, is:

b, 1, b, 1;	b, 4, b, 4;
b, 2, b, 2;	b, 3, b, 3;
b, 3, b, 3;;	b, 2, b, 2;
b, 4, b, 4;	b, 1, b, 1;
b, 1, b, 1;	b, 4, b, 4;
b, 2, b, 2;;	b, 3, b, 3;
b, 3, b, 3;	b, 2, b, 2;

repeated throughout.

Notice the close correspondence between the treading order and the draft, in all cases. The treadles are operated in unvarying units of four shots, just as the threading is in units of four. The b tabby, which lifts harness 1 alone, weaves every alternate shot just as harness 1 is thread with every alternate warp end. The a and b treadles, when alternated, weave tabby. However, stripes, borders or bands of tabby do not seem to be included in any of the Colonial Spot-Weave pieces. This may be because the tabbys are unbalanced sheds and it is difficult to force a counter-balanced loom into the 3 harnesses up shed. It may also be due to the fact that the linen pieces were purely utilitarian and the fabric was taken off by the bolt instead of in individually designed articles.

Another old piece from my family collection was a dresser scarf, threaded on five harnesses, but much finer and more elegantly designed than the other pieces. It was set at 60 ends per inch and perfectly woven, but it is interesting to note one threading error -- one unit of four threads skipped once -- which again shows that the early weavers too were only human. The pattern for this piece is unusual and very beautiful, and would make lovely table cloths even with coarse yarns. In fact, I suspect that the dresser scarf was originally made, with New England thriftiness, from the unworn part of a table cloth, as it had 1½ inch hems all around, carefully mitered

corners, and no sign of a selvage.

I have used the past tense in speaking of this lovely, old piece of linen, since it has now graduated to a third stage in its long history. It is cut into $1\frac{1}{2} \times 2$ inch samples which may be found in the Portfolio edition. In the Portfolio also is a one inch square of the unwashed piece sent by Mrs Blackman, giving a fine comparison of the textures and colors of linens when they are taken off the loom and after they have had many washings and ironings. Cutting these old pieces into tiny samples involved a serious mental debate before I aroused courage to put scissors to them. But my own small collection of valuable old linen samples has had an important source in the generosity of Guild members who have wished to share bits from their precious heirlooms, so it seemed only fitting to share further by including these rare bits in the Portfolio. I am sure that Mrs Blackman will be happy about the sharing, even though the decision to use it came too late for me to write for her permission to cut the piece.

This pattern introduces into the Spot Weave design the large square known as a Table -- in fact, one large table with a small one at each corner -- which is unconventional in this technique but creates an unusually pleasant design because of the contrast of large areas with the delicately traced diamond and spot. There are two ways of introducing a table in this weave. The first method is the common one found in many old linen drafts: the alternating between two adjacent spots for the desired distance in the manner, 1,2,1,2; 1,3,1,3; repeated as desired. The second method is the one used here: a single-thread alternation in the manner of, 1,2,1,3, repeated, or 1,5,1,4, repeated. This system gives a charming effect through introducing a second pattern texture which harmonizes with the other, but emphasizes it.

UNDERSTANDING DRAFTS -- (Continued)THE PROFILE DRAFT

A profile is the distinctive outline of any object or pattern. When the word is applied to a draft, as Profile draft, it becomes a technical term with a specific meaning which is: the proportional outline, reduced to its simplest form, of a pattern which may be threaded and woven. Thus, it is the pattern reduced to its minimum design elements, with the threading detail for any specific technique omitted. Therefore, through a system of substitutions, the Profile draft may be used as the designing and threading guide for any of a considerable number of weaving techniques which fall within specified technical boundaries.

The Profile draft is the easiest draft form to design from because it is reduced and the pattern blocks have uncomplicated outlines; it is the easiest to understand because it always indicates a threading technique which has no exceptions such as overlapping blocks, common threads, incidental threads, accidentals, or odd-and-even progressions.

The BULLETIN for April 1955, page 11, contains the graphic explanation of the Profile draft. At the bottom right is a simple, two-block Profile. Below this is the symmetrical diagram (the draft development) from this draft, with a partial repeat. Below it are given the threading substitution units or the KEYS, for the two most commonly used Unit Weaves: Summer and Winter, and Atwater (Bronson) Lace. At the left are the Graphic or thread-by-thread drafts for threading this same profile in both of these techniques by substituting the units. A comparison of these drafts with the Profile draft indicates more vividly than words the reason why the profile draft is more satisfactory than the thread-by-thread draft, wherever it is practicable to use it.

The conventions and symbols of the Profile draft are as follows:

- The Profile draft may be used only for the Unit-type techniques -- those threadings built up on specific, unvarying harness order groups, which have no exceptions or limitations.
- The Profile draft is read, like other drafts, from right to left.
- The horizontal spaces of the Profile draft represent harness-controlled pattern blocks, not harnesses. These are differentiated by the pattern-block symbols A, B, C, D, E, F, etc, since the actual harnesses which will produce any one block differ for each technique.
- The vertical spaces are not necessarily drawn in Profiles, but they are understood to make exact squares with the horizontal spaces. They represent specific groups of threads, or threading units, rather than individual warp ends.
- Each filled square on the Profile draft indicates the threading of a single unit or group of warp ends, threaded to form the pattern block, or a part of the pattern block, on the particular space indicated.
- The substitution units are complete, without exceptions, and may be repeated any number of times to give pattern blocks of any desired size. The units may be used alone, indicated by a single square; but when repeated several times they form a continuous line on the draft space.
- Figures above the draft indicate the number of unit repeats which form individual pattern blocks. This convention is merely a convenience, as the same figure may be arrived at by counting the number of squares in the block.
- Blocks may be arranged in any manner on the draft, not having to follow any rules such as odds-and-evens, though they are usually arranged to give the most vivid representation of the actual pattern they will form.

The substitution unit for each technique is indicated by a thread-by-thread or Graphic Draft of each block unit. This is called the KEY.

It is often desirable to abbreviate the KEY to a single, generally applicable substitution unit. This is done by using the numbers for harnesses in the unit which are not variable, and the symbols X, Y, and Z for the variables. Most techniques have only one variable and use the "X" only, a few have two and require "Y" also, but only rare techniques have three variables requiring the use of "Z".

For convenience, a further, cursive simplification of the draft unit is often used.

As an example of the three methods for presenting the technique substitution KEY, the Summer and Winter unit serves well. Only three blocks are shown below, and the 4-harness weaver can use but two of these, but the system may be extended to 6, 8, 12, or as many harnesses as the designer wishes.

Block A:	Block B:	Block C																																																												
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The abbreviated KEY is ---

X	X	any pattern harness
2	2	

Which is simplified in the cursive manner to:

1, X, 2, X.

This is still perfectly clear to the person familiar with the use of the Profile draft.

SUBSTITUTION UNITS for PROFILE DRAFTS

Under the classification of the UNIT WEAVES (See the BULLETINS for August and September 1952 for the Classification of Weaves) there are fifteen techniques which comply with the rules which make it possible to draft them in Profile rather than thread-by-thread. It is possible that there are further techniques which could be drafted in profile, but they are uncommon techniques, or their classification is debatable. The only debatable one given here is the first one, the Opposites Overshot, which has a limitation explained below. These weaves are presented here in a definite order -- five types of threading units, the simplest of each type given first, those following, progressively complex. The first five have units based on the Twill. Numbers 6 through 10, Summer and Winter and related techniques, Atwater Lace, misleadingly called Bronson Two, is 11 and a derivative of it 12. Warp Pattern arrangements are 13 and 14. The multiple-harness, Patterned Huck is 15.

(1) The Opposites Overshot Weave. A 2-thread unit. Requires 2 harnesses for each pattern block. Has one technical limitation: since weft floats the entire distance of a pattern block, the unit can be repeated to only the practical length of a float. The KEY is:

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

Which is simplified: Block A - 1,2; Block B - 3,4; Block C - 5,6; Block D - 7,8.

(2) The Patterned Jeans Twill. A 3-thread unit. Requires three harnesses for each block. The KEY:

Block A:		Block B:		Block C:																																																						
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Which is simplified: Block A - 1,2,3; Block B - 4,5,6; Block C - 7,8,9, etc.

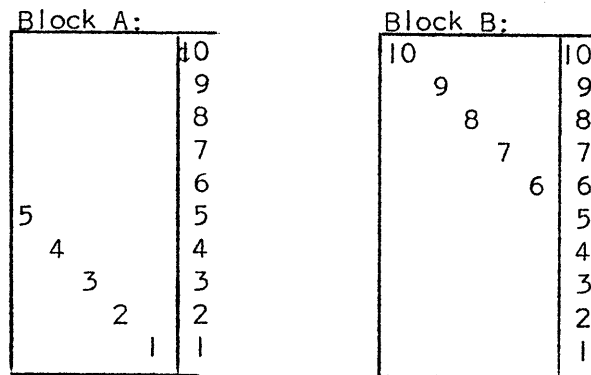
(3) The Patterned Double Weave: A 4-thread unit. Each unit is a 4-harness twill. Three blocks may be woven on 12 harnesses, four on 16, though there is a method (given in FOOT POWER LOOM WEAVING by Worst and a few other places) of double threading with long-eyed heddles which reduces the harness requirement. The KEY is ---

Block A:		Block B:																																
<table style="border-collapse: collapse; width: 100%; height: 100%;"> <tr><td style="border-right: 1px solid black; width: 50%;"></td><td style="width: 50%; text-align: right;">8</td></tr> <tr><td style="border-right: 1px solid black;"></td><td style="text-align: right;">7</td></tr> <tr><td style="border-right: 1px solid black;"></td><td style="text-align: right;">6</td></tr> <tr><td style="border-right: 1px solid black;"></td><td style="text-align: right;">5</td></tr> <tr><td style="border-right: 1px solid black; text-align: right;">4</td><td style="text-align: right;">4</td></tr> <tr><td style="border-right: 1px solid black; text-align: right;">3</td><td style="text-align: right;">3</td></tr> <tr><td style="border-right: 1px solid black; text-align: right;">2</td><td style="text-align: right;">2</td></tr> <tr><td style="border-right: 1px solid black; text-align: right;">1</td><td style="text-align: right;">1</td></tr> </table>		8		7		6		5	4	4	3	3	2	2	1	1		<table style="border-collapse: collapse; width: 100%; height: 100%;"> <tr><td style="border-right: 1px solid black; width: 50%; text-align: right;">8</td><td style="width: 50%; text-align: right;">8</td></tr> <tr><td style="border-right: 1px solid black; text-align: right;">7</td><td style="text-align: right;">7</td></tr> <tr><td style="border-right: 1px solid black; text-align: right;">6</td><td style="text-align: right;">6</td></tr> <tr><td style="border-right: 1px solid black; text-align: right;">5</td><td style="text-align: right;">5</td></tr> <tr><td style="border-right: 1px solid black;"></td><td style="text-align: right;">4</td></tr> <tr><td style="border-right: 1px solid black;"></td><td style="text-align: right;">3</td></tr> <tr><td style="border-right: 1px solid black;"></td><td style="text-align: right;">2</td></tr> <tr><td style="border-right: 1px solid black;"></td><td style="text-align: right;">1</td></tr> </table>	8	8	7	7	6	6	5	5		4		3		2		1
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Which is simplified: Block A - 1,2,3,4; Block B - 5,6,7,8; etc.

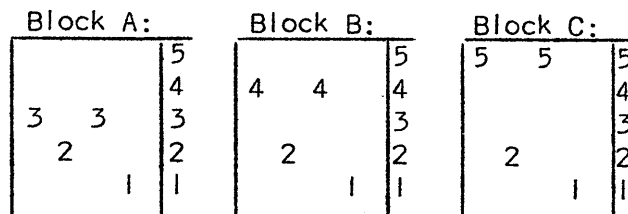
(4) The Patterned Double Twill. The draft units for this weave are identical to those for the Patterned Double Weave.

(5) The Damask Weave. A 5-thread unit. This too is a twill, but since Damask is a satin weave and the minimum number of harnesses on which a satin interval can be woven is 5, 10 harnesses are required for two blocks. Longer satin intervals, on 7, 8, or more harnesses, may be woven but seldom are by handweavers. The KEY is ---

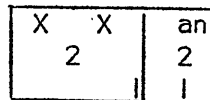


Which is simplified: Block A - 1,2,3,4,5; Block B - 6,7,8,9,10; etc.

(6) The Summer and Winter Weave. A 4-thread unit. The first thread is on harness 1, the third on harness 2, and the second and fourth on a pattern harness. Thus, 1 and 2 are the foundation harnesses and all harnesses above these are pattern harnesses. The KEY is ---

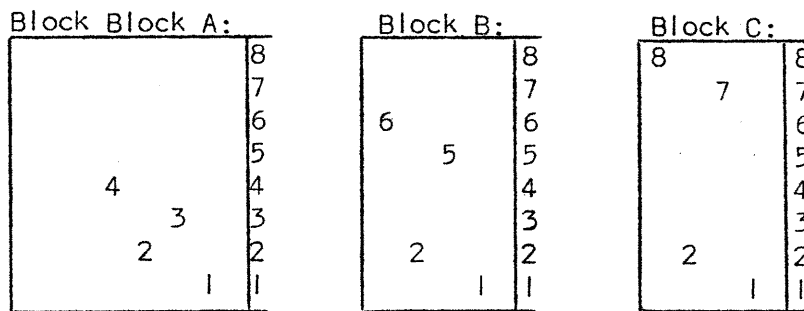


The abbreviation is: X X any pattern harness.



This is simplified: 1,X,2,X.

(7) The Combination Weave. A 4-thread unit. Harnesses 1 and 2 are foundation harnesses; all others control pattern blocks, but two pattern harnesses are required for each unit. The first thread is on harness 1, the third on 2, the second and fourth on two different but adjacent pattern harnesses. The KEY is:

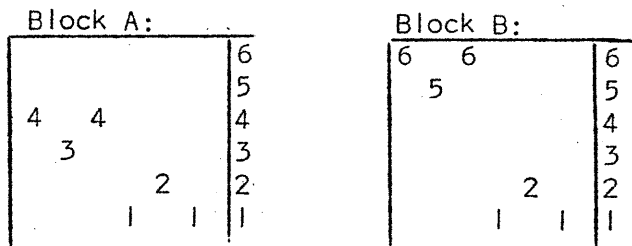


The abbreviation is:

Y	an even numbered har.
X	an odd numbered har.
2	2

This is simplified: 1,X,2,Y.

(8) The Boulevard Weave (from Bateman). The first two harnesses carry foundation; all other harnesses control pattern, but two pattern harnesses are required for each unit. A 6-thread unit. The KEY is ---



This too may be abbreviated, then simplified to: 1,2,1,X,Y,X.

(9) The Tag Weaves (by Bateman). An 8-thread unit. (There are many possible variations of this weave in which the groups of threads on the pattern harnesses may be enlarged, within the 3-harness limitation, to give greater texture complexity.) The first two harnesses carry foundation; all other harnesses control pattern. The first and third threads are on harness 2, the second on harness 1; the balance are on pattern harnesses, each grouping requiring three harnesses but one is common with an adjacent block. Each pattern group must start on an odd-numbered harness, and within the unit must follow the Circle Diagram (see twills) conventions. The KEY is:

Block A:	Block B:	Block C:
		8 8
	7	7 7
	6 6	6 6
5	5 5	5 5
4 4		4 4
3 3		3 3
	2 2	2 2
	1 1	1 1

Which is abbreviated:

Z	Z	For 10 harness
Y Y	Y	4-block drafts,
X X	X	Block C is:
2 2	2 2	7,8,9,8,7 plus
1 1	1 1	2,1,2; Block D
		9,10,3,10,9.

Then simplified: 2,1,2,X,Y,Z,Y,X.

(10) The Bergman Weave. A 16-thread unit, though the unit may be split so the first 8 threads are on one pattern block, the second 8 on another. The first three harnesses carry foundation; all other harnesses control pattern. The KEY is on the next page.

Block A:

4								5
4	4	4	4	4	4	4	4	4
	3			3		3		3
		2				2		2

Block B:

5	5	5	5	5	5	5	5	5
	3			3		3		3
		2				2		2

The abbreviation is:

X	X	X	X	X	X	X	X	X
	3			3		3		3
		2				2		2

Or simply: 1,X,2,X,3,X,1,X,3,X,2,X,1,X,3,X.

(II) The Atwater (Bronson) Lace Weave: A 6-thread unit. The first harness forms a tabby, the second a tie-down; all other harnesses control pattern blocks. The KEY is ---

Block A:

			5
			4
	3	3	3
2			2

Block B:

	4	4	4
			3
2			2

Block C:

	5	5	5
			4
			3
2			2

Which is abbreviated:

	X	X	any pattern harness.
2			2

Then simplified: 1,X,1,X,1,2.

(12) The Bateman Blend Weave. A 6-thread unit. Harnesses 1, 2 and 3 are foundation harnesses, with 2 and 3 forming tie-downs; the remaining harnesses form pattern blocks. The KEY is ---

Block A:				Block B:			
			5		5	5	5
	4	4	4				4
3			3	3			3
		2	2		2		2

Which is abbreviated:

	X	X	Any pattern harness.
3			3
	2		2

	X	X	Any pattern harness.
3			3
	2		2

Then simplified: 1,X,2,X,1,3.

(13) The Warp Pattern Weave, Method 1. A 3-thread unit. The first two harnesses are the foundation; the others controlling pattern blocks. This weave requires a double warp (preferably double beamed) with the foundation warp making a complete fabric, and pattern threads on the pattern harnesses. It is sleyed 2 foundation threads and a pattern thread in a single dent. Plain background threads merely the foundation harnesses and is indicated by blank spaces in the Profile. The KEY is:

Background:	Block A:	Block B:	Block C:
2	3	4	5
	2	2	2

Which is abbreviated:

X	any pattern harness. Or
2	2 X may mean no warp
	thread at all.

Then simplified: 1, 2, X.

(14) The Warp Pattern Weave, Method II. A 4-thread unit. Similar to the Method I Weave except that it has a pattern thread following each foundation end. The KEY is ---

Block A:				Block B:				Block C:			
			5				5	<u>5</u>	<u>5</u>		5
			4	<u>4</u>	<u>4</u>		4				4
<u>3</u>		<u>3</u>	3				3				3
	2		2		2		2		2		2
			1				1				1

Which is abbreviated:

<u>X</u>	<u>X</u>	any	pattern	harness.
2		2		Then simplified:
				1; <u>X</u> ; 2; <u>X</u> .

(15) Patterned Multiple-harness Huck. A 10-thread unit. Harnesses 1 and 2 are foundation; all others control pattern, with 2 harnesses required for each pattern block. Each unit divides into two 5-thread sub-units which have three ends on a foundation harness, harness 1 combining with odd numbered harnesses and 2 combining with even numbered harnesses. The KEY is: Blo

Block A:						Block B:					
					6						6
					5	6	6				5
	4	4			4			5	5		4
				3	3						3
2	2	2			2	2	2	2			2
					1						1

This is abbreviated:

Y	Y			even	har.	
			X	X	odd	har.
2	2	2			2	
					1	

(16)- The Double Stuffer Rug Weave. This, like the Warp Pattern II (14), uses the Summer and Winter (6) unit. But the pattern harnesses carry the stuffer warp and the "X" means a group of stuffer threads which varies according to the desired rug thickness.

A MODERN, LINEN DRESS FABRIC - four-harness

An unconventional interpretation of the Spot Weave to give a rough texture but no pattern.

Material: 20/2 linen, cattail brown, from Davis

Cordage Co, 564 Sixth St, San Francisco 3, Calif.

Set: 24 ends per inch, 2 per dent in a 12-dent reed.

Warp width: 30", 720 warp ends, for shrunk width 27".

Material requirement: 3,000 yards per pound, give 2 yards of finished fabric per pound of linen.

Finishing: Soak over night; starch; extract without wringing, in towels; iron with hot iron from wet to dry and polish when dry.

Draft:

	4	4	4	4							4	4	4									4	
																							3
	2	2	2	2	2				2														2
																							1

Tie-Up (rising shed):

4					4					4
3					3					3
2	2									2
	1	2	3	a	b					

Treading Order, one shot per shed:

- a, b, 1, b;
- a, b, 2, b;
- a, b, 3, b;
- repeat throughout.

72 ends													
4											4	4	4
													3

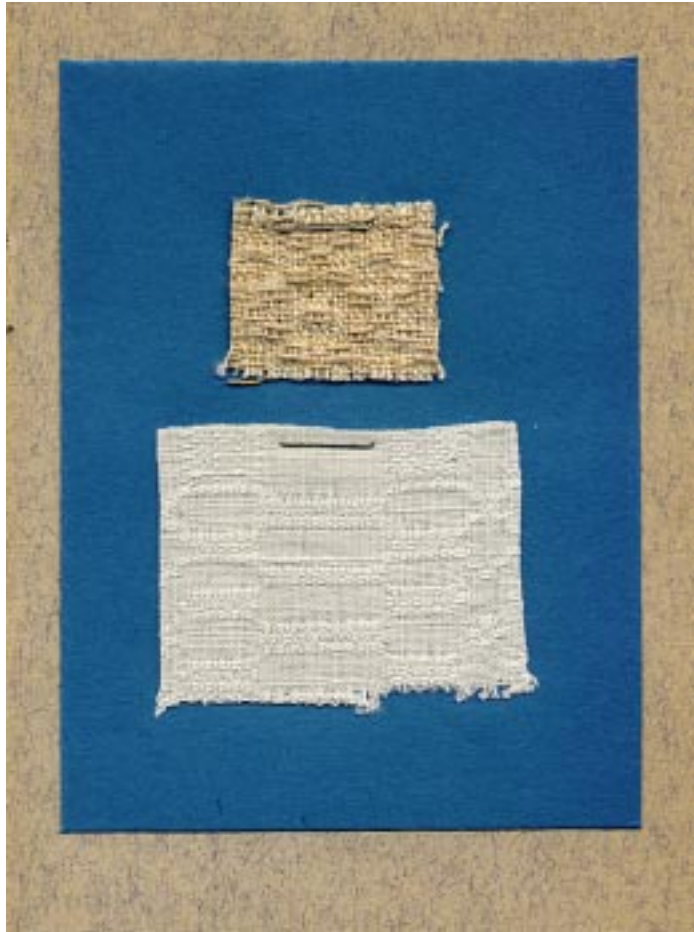
The normal right-side for the Spot Weave is the one with weft floats. However, the irregular block lengths and the unconventional treading order, make impractical weft floats, but a rich texture on the under side. The tie-up is therefore reversed to weave top side up.

This pattern could be drafted in Profile with 2-thread units; Block A - 1,2; Block B - 1,3; Block C - 1,4. But this would not logically be considered as one of The Unit Weaves for general application of the Profile draft, as it is simply an obscure variation of the Spot Weave, though the Profile draft is suggested for the threading and designing. (See PORTFOLIO sample.)

COLONIAL
HERITAGE



DISTAFF



Home grown, hand spun flax was the basis for many of the household fabrics woven in the homes of our ancestors. In the days of the self-sufficient farm, the loom was as important a household appliance as is the modern vacuum cleaner now.

The century old linen sample at the top is included through the generosity of Mrs Myrta Blackman. Woven near Keyser, West Virginia, by slave labor, it remains in the original condition in which it was removed from the loom. It is the four-harness weave given first in the Bulletin.

The much used and often washed sample was woven in a Central Ohio home. A comparison of the two samples lends strength to the old saying that, "Linens and wines improve with age."

This sample is from a modern, linen dress fabric, woven in a free interpretation of the early American Spot Weave. Although a pleasing texture for these days of comparatively ephemeral fabrics, such an interpretation would never have been made by our grandmothers because the long, wrong-side floats would reduce the durability of the goods.

