



SHUTTLE CRAFT

August - September

PORTFOLIO

1957

SHUTTLE CRAFT

THE MONTHLY BULLETIN OF THE SHUTTLE CRAFT GUILD
Volume XXXIV, Number 8-9 August-September 1957

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Cover: Summer and Winter trees by M. M. Atwater.
Photograph by Russell Heffler.

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

Associates

Harriet Tidball—Multiple-harness weaves	}	Coast Route, Monterey, California.
Boris Veren—Book reviews		

Photography

Martin Tidball—Coast Route, Monterey, California.
Russell Heffler—Bedford, Nova Scotia.

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(The Portfolio edition is the same as the regular edition but includes woven samples of some of the textiles for which directions are given in the text.)

From Weaver To Weaver

My dear Shuttle Craft Guild Member:

New blood brings new life, and September 1957 marks a big, new injection for the Shuttle Craft Guild. We have now expanded to an association of four individuals, each one with a special contribution to make. In addition to myself, Harriet Tidball, who took over as owner-director from Mary M. Atwater in September 1946, and Boris Veren who added his contribution starting January 1957, there are now Miss Mary E. Black and Miss Joyce Chown, both of Bedford, Nova Scotia, Canada. Miss Black, as the distinguished author of *KEY TO WEAVING* (1945) and the about-to-be-released *NEW KEY TO WEAVING*, needs no introduction, though an article on her appears in the March 1957 *SHUTTLE CRAFT*. What Miss Black brings through her maturity and long experience, Miss Chown complements with her youthful enthusiasm and brilliance. Along with the additions is a complete new organization set-up. The owner-director position is now in the hands of Miss Black and Miss Chown, while my efforts will be concentrated in weaving, designing and writing, and I shall be contributing the articles on advanced weaving to each issue of *SHUTTLE CRAFT*. Mr. Veren will continue his informative, entertaining articles on *Books for the Weaver*, but all of the business of the Shuttle Craft Guild—renewals, subscriptions, questions, correspondence—will be directed to Miss Black and Miss Chown. Mr. Veren remains U. S. agent for all Shuttle Craft Guild publications and for my personal publications, and will be the sole subscription agent in addition to Miss Black and Miss Chown.

A few words about my own activities, since I have found it necessary to restrict my efforts somewhat. It seems that my mind has always carried my promises a bit beyond the accomplishment limitations of the twenty-four-hour day and the seven-day week, so there are dangling obligations of which many of you are aware. This freedom from the routine jobs is already giving me time so that the *Wool Weaving and Tartan* book is almost ready for publication, there is progress on the completion of the Home Study Course, and the criticism of lesson work is up to date. Mr. Veren will continue to sell the Home Study Course as long as present copies last, but it will not be reprinted. The price of \$10.00 per Course remains, with a new “bargain package” price of \$25.00 for the first two courses, the *HANDWEAVER’S INSTRUCTION MANUAL*, and *FOUNDATIONS FOR HANDWEAVERS*, a saving of \$5.00. This study course was not originally designed as a “correspondence course”, though I have accepted a number of certificate students, and I can accept no further correspondence students. For those now enrolled and working toward either the Basic or

the Master Certificate of the Shuttle Craft Guild, I shall continue with criticisms for one year. This period, through August 1958, will allow ample time for everyone to finish the certificate work.

After that, Shuttle Craft Guild certificates will be issued by Miss Black. Since any teacher must work with her own material, Miss Black is now preparing a completely new Correspondence Course which will more adequately handle this very important part of the Shuttle Craft Guild work. The Shuttle Craft Guild was started as a Correspondence Course, and under Mrs. Atwater's leadership the Course was the Guild's foundation, with the monthly Bulletin intended to supplement it. During the eleven years of my leadership, this emphasis was reversed, and my courses were planned as a self-instruction medium which would not require criticism. This virtual elimination of the personal teacher-student relationship created an unfortunate gap, but one which Miss Black will now fill dynamically. As Miss Black's lessons are not yet ready for distribution, I shall leave further information about them to her.

One more announcement—about the PORTFOLIO ANNUAL I am preparing for mailing in October to all subscribers to the Portfolio edition, and for separate sale to others. This is an Index of Handloom Weaves which delineates in logical groupings all of the basic handloom techniques with their fundamental drafts, tie-ups, treadling orders, photographs, and a theoretical explanation of each. It will be rather lengthy and the price cannot be set until after printing, but will probably be about \$4.00 without samples and \$6.00 with samples (as Portfolio subscribers will get it).

We have great days ahead, with the richness that Miss Black and Miss Chown will bring. They will be anxious to get acquainted with the Shuttle Craft Guild members to know what weavers want in SHUTTLE CRAFT. So write to them and wish them well.

Harrist Tidball

Dear Guild Members:

A mantle has been cast upon us; this we have accepted with due reverence.

You are probably as surprised as we are that the Shuttle Craft Guild has, for the second time since its founding in 1923, passed into the hands of new owners.

Change is inevitable and we have no illusions that we can take the place of Mrs. Atwater or Mrs. Tidball, but the fact that Mrs. Tidball chose us to carry on the important work originated by Mrs. Atwater and later carried on so efficiently by herself, gives us courage and assurance that in

our way we can further develop their ideas and maintain their high standards.

We feel very happy that Mrs. Tidball will remain with us to give you the benefit of her vast knowledge of advanced and multiple harness weaves and their many variations. Another associate we welcome is Mr. Boris Veren whose inimitable book reviews will continue in each issue of SHUTTLE CRAFT, and please do not miss the one in this issue on the reprint of Mrs. Atwater's RECIPE BOOK.

Our present advertisers have been contacted and we trust they will remain with us as they represent the best in weaving supplies. A few others whose products we have used over the years and found satisfactory, we hope to introduce to you soon.

During the three years Miss Chown and I worked together as director and assistant director of the Province of Nova Scotia Handcrafts Division, we learned that our separate interests, activities and abilities supplemented one another, so that working together closely we should be able to present material of value to all our members. Miss Chown has an excellent foundation of weaving knowledge with special ability in the fields of tapestry and Scandinavian rug and finger weaving. As a young modern herself, she will be able to understand and meet the problems of our younger members and their approach to, and use of, handweaving.

I personally, and I know Miss Chown joins me in this, am looking forward to meeting the many weavers whose names we shall see for the first time on the mailing list. Some of you I have met and known during my years as an occupational therapist in the psychiatric hospitals of Michigan and Wisconsin; some of you I have met at Penland; others through the publication HANDCRAFTS which I edited and wrote for the Handcrafts Division of the Department of Trade and Industry of Nova Scotia while director of the division from 1943 to 1955. Many of you I have met across the pages of KEY TO WEAVING and it is on the NEW KEY TO WEAVING, completely rewritten and enlarged, that we shall base much of the theory used in our correspondence course and bulletin articles.

The change of the Guild locale from the United States to Canada will in no way affect its functions in the former country; it becomes in fact, an international rather than a national organization, whose more extensive contacts will bring you a greater variety of weaving knowledge. With the great upsurge of handweaving not only in this country but in Europe; down under in Australia and New Zealand; in India and other Asian countries, and, even in our own rapidly developing northern areas, we feel we have an obligation to give only the best and most accurate guidance and information to those who seek our help.

At this point it is not possible for us to even outline for you our proposed program. The acquisition of the Guild, coming suddenly as it did, caught us off balance in the midst of some uncompleted commitments.

It is also summer and we must store up sunshine to fortify us physically for the strenuous months of organization and work which lie ahead. We shall not depart drastically from Mrs. Tidball's policies but as we cannot be, nor think, as Mrs. Atwater and/or as Mrs. Tidball we must present our material in a slightly different form and manner.

Here are a few of the ideas which Miss Chown and I have discussed briefly. The bulletin, SHUTTLE CRAFT, will continue in its present form. The first part of a new correspondence course will be ready early in 1958. We plan some type of a clinic (though we understand this word should be used only in its medical connotation) or consolation mail service for the benefit of weavers who do not need a course and yet would like to have their weaving examined for errors and remedies suggested. We plan to carry a limited supply of hard to get articles such as thread counters, drafting pens, graph paper, record cards, etc. From time to time we shall prepare special leaflets and booklets and perhaps arrange for lectures and workshops. We might even consider a conducted tour some summer, if there is sufficient interest among members, to weaving centres in Nova Scotia including a visit to the colorful Gaelic Mod with its Scottish dancers and singers dressed in handwoven tartans.

Regardless of what our own dreams and ideas may be, won't you write and tell us what you would like your Guild to do for you.

And now I shall turn you over to Miss Chown who will tell you of herself and of some of the weaves we plan to discuss in the next few issues of SHUTTLE CRAFT.

Cordially yours,

Mary E. Black.

Dear Shuttlecrafters,

When I ventured to Sweden in 1950 to do some studying in hand-weaving, I had previously taught weaving in Canada for all of six months and therefore, knew everything there was to know about weaving. The first day in the Swedish weaving school, I made my warp very efficiently, rough sleyed it, and then proceeded to the loom. What I did then, is a mystery to me now, but the fact remains that the whole insides of the loom collapsed in a muddle of string heddles and sticks, on the floor in the middle of the loom. I was mortified when the Swedish girls—mere beginners I thought—had to come and put it all together again, and it

wasn't much help either when the only other English speaking student in the school just looked at it and remarked scathingly that "Pride cometh before a fall".

However, I trust that since then, I have grown a little in Wisdom. In any event we are starting this venture with a more humble attitude than when I started out in Sweden and as both Mrs. Tidball and Miss Black have said we will sincerely look forward to hearing comments, criticisms and ideas from you.

Miss Black has given you a long-range view of Guild activities in the months ahead. For a closer look, we plan to follow Mrs. Tidball's lead and continue with articles on tapestry—the first of these to begin in the October bulletin. Variations on the gamp theme will follow in forthcoming bulletins and also an article on Nova Scotia drugget, and a bulletin for Christmas weaves. Mrs. Tidball's current series on Summer and Winter and the ANNUAL for Portfolio subscribers—on the "Classification of Weaves"—will round out the weaving projects for the next few months.

This "Weaver to Weaver" column will not be as long in forthcoming bulletins but we did want to introduce ourselves in this issue, send you our warmest greetings and let you know that we are delighted with this opportunity of working with you. And to complete this foursome, a word from Boris Veren.

Sincerely,

A handwritten signature in cursive script that reads "Joyce Chown". The signature is fluid and elegant, with a large initial 'J'.

Dear Faithful Readers,

I flatter myself that my book column has a fan or two, and to these faithful readers, let me say that the change from Kelseyville to Monterey to Bedford is only geographical; and that my comments on books, critical, satirical and pontifical shall continue in these pages. Mary Black and Joyce Chown had their opportunity to devote these two pages to some other form of entertainment. They chose not to, and invited me to make monthly visits. They may be sorry. I am not.

A handwritten signature in cursive script that reads "Boris Veren". The signature is written in a classic, flowing cursive style.

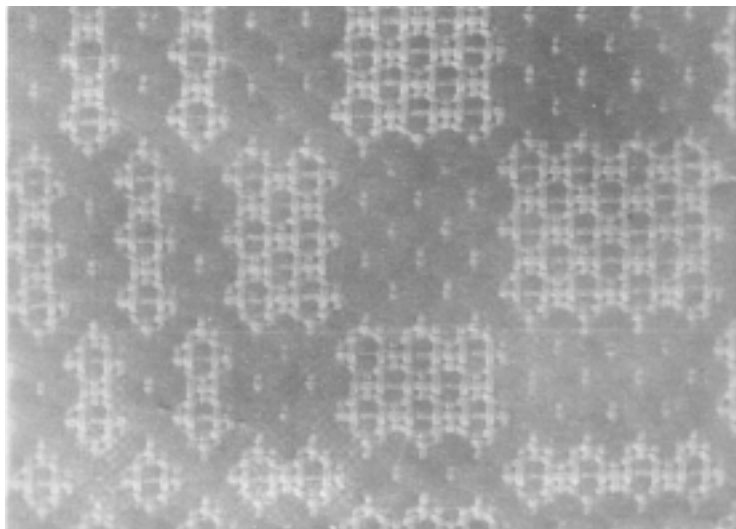
THE CLASSICAL SUMMER AND WINTER

By Harriet Tidball

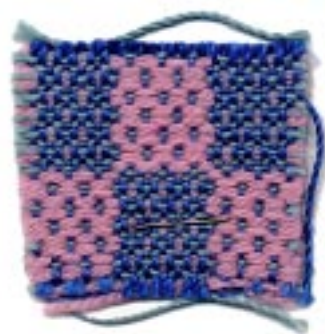
Time again for the Summer and Winter weave, the most useful weave in the entire scope of techniques. In its basic threading system, Summer and Winter provides the weaver of traditional design the most beautiful of classical textures and patterns, the weaver of contemporary effects the freest medium he can find for achieving rare textures, unusual pattern effects and coordinated polychromy.

There has been too little use of this marvelously versatile technique by contemporary weavers, perhaps because of a mistaken idea that it is difficult to understand, but also because most weavers have not explored its rich possibilities beyond the limits of the strict, symmetrical patterns of the classical Summer and Winter. These patterns are very beautiful in themselves, and the fact that they do not follow all paths of contemporary textile thought should not color one's evaluation of them for purposes for which they are suitable. Aside from a recognition of the inherent beauty of the classical Summer and Winter patterns and textures, and the historic significance they have as part of the American weaving tradition, these designs have an important use to the contemporary handweaver. They serve, as do classical examples in all fields, as the means for becoming familiar with the technique and learning more about thread interlacements. They provide exercises, like drawing to the painter or scales to the musician, for mastering the foundation of the technique. What one learns by mastering the formal, stylized, classical technique, one uses as the means for making interpretations and applications which extend far beyond these elementary limits, into modern, creative design.

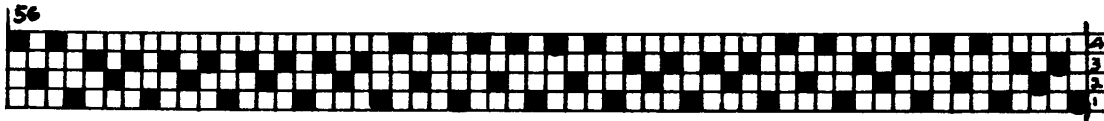
The study of Summer and Winter will therefore start with a study of the classical weave. Some weavers will find this study profitable for its own sake, others for the new, free, interpretative fields it leads them to. But regardless, one must start with the classical because it follows the rules which one must learn before one is free to break the rules.



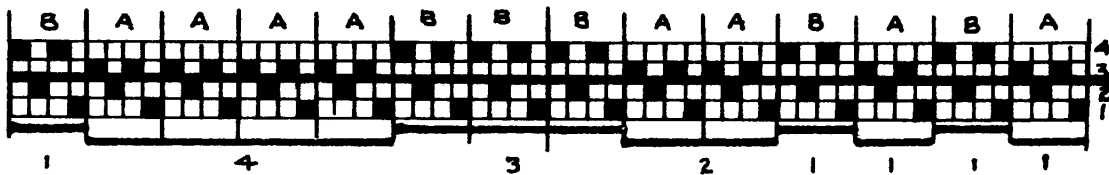
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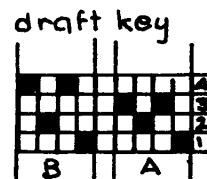
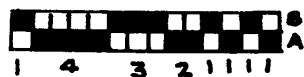
Photograph (1) is a detail of a two-block, four-harness Summer and Winter pattern woven in the classical manner, revealing the basic nature of the interlacement. Summer and Winter is a two-weft weave with a foundation of tabby, and a pattern weft floating over three warp ends and under one to form pattern areas, under three warp ends and over one to form background texture. The tabby weft is balanced with the warp (as many tabby shots per inch as warp ends) and the pattern weft which follows each tabby shot is an added decorative thread. Here is the thread-by-thread draft for this pattern-



-difficult to read because the eye cannot compose it well at a glance due to the scattered spots. Analysis of the draft shows that the first thread is on harness 1, and every fourth thread thereafter is on this harness; the third thread is on harness 2, and every fourth thread thereafter is on harness 2. These two harnesses, if blocked off from the rest of the draft with a heavy line, show a plain two-harness threading, but with an intervening thread between each. Therefore these two harnesses alone form a tabby, or together form one-half of the full tabby. Harnesses 1 and 2 are the foundation for the weave and are known as the tie-down harnesses, harness 1 designated as tie-down *x*, and harness 2 as tie-down *y*. Examination of the threading on harnesses 3 and 4 shows an arrangement in blocks with an even number of threads on each block. These two are known as pattern harnesses, the lower one controlling pattern block A, the fourth harness controlling block B, and as we shall see later, as many pattern harnesses can be added as one desires. If the entire draft is blocked off into four-thread groups, each group starting with a harness 1 thread, it becomes evident that it is composed of only two different threading units:

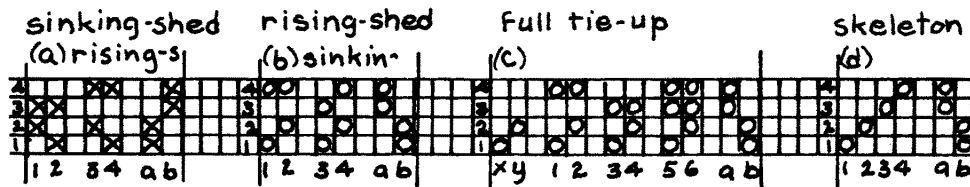


the one with pattern threads on harness 3, or A, which is 1, 3, 2, 3; and the one with pattern threads on harness 4, or B, which is 1, 4, 2, 4. These two units are repeated perfectly regularly and with no exceptions. Therefore we are able to simplify the draft into a representational type draft known as a Profile Draft which for two blocks requires only two horizontal spaces.



Each square on this draft represents one four-thread group instead of a single thread, the 1, 3, 2, 3, units being placed on the lower or "A" space, the 1, 4, 2, 4, units being placed on the second or "B" space. This draft is much easier to compose by eye, to understand, and to thread.

The tie-up starts with the tabby foundation on the *a* and *b* treadles at the right. The shed formed by combining the two tie-downs is placed at the outside and called *b*; the shed formed by the remaining or pattern harnesses is placed in the *a* position. Four pattern treadles are required for forming the pattern blocks, two for weaving each block. On one treadle the desired pattern harness is tied along with tie-down *x* (harness 1), and the other treadle combines the same pattern harness with tie-down *y* (harness 2). One important point must always be remembered in making pattern-treadle tie-ups for weft patterns: a pattern harness *down* makes the areas controlled by that harness weave as pattern texture, since pattern weft will float over the warp threads; conversely, a pattern harness *up* makes the areas controlled by that harness weave as background texture. Therefore, to make the first two treadles weave block A as pattern, harness 3 must be left down and the other pattern harness (or harnesses, if there are more than two pattern blocks) raised. This means that with a sinking-shed loom (counter-balanced) harness 3 is tied to lower, with a rising-shed (jack) harness 4 is tied to lift. The sinking-shed tie-up is



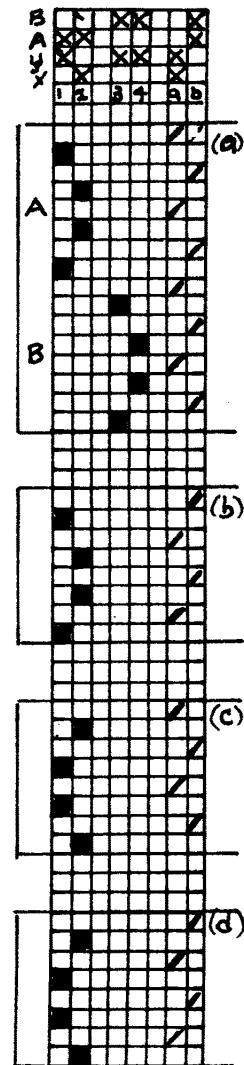
shown at tie-up draft (a) with the sinking-shed symbol "x", and the rising-shed is shown at tie-up (b) with the rising-shed symbol "o". The tie-up, however, may be extended farther than this to give more pattern variation if the loom is jack-type and unbalanced sheds can be woven. If a tie-down harness is raised alone, and both pattern harnesses are down, it is plain that both blocks will weave as pattern texture, giving solid pattern texture across the entire warp. Therefore the treadle at the far left is tied to *x* alone and the next treadle to *y* alone, on the full tie-up at (c). The opposite of this pattern arrangement, which would form background texture across the entire warp, requires that one raise both pattern harnesses plus a tie-down, as shown on treadles 5 and 6 of (c). From the practical point of view this full tie-up is seldom feasible merely because

few four-harness jack looms have ten treadles, so the adjustment known as the skeleton tie-up shown at (d) is used. The skeleton tie-up requires that two treadles be depressed simultaneously for forming each pattern shed: the left foot operating the correct tie-down and the right foot the desired pattern. The full pattern texture is formed by operating the tie-downs alone and the full background texture formed by depressing tabby *a* plus the correct tie-down.

The texture shown in the photograph is the classical shedding or treading sequence which is as regular and stylized as the threading unit sequence. It is formed on the basis of the tabby, and there are four tabby shots in each treading sequence exactly balancing the four threads of the draft unit. Since each tabby shot is followed by a shot of pattern weft, eight shots are required for weaving a single sequence. The same pattern harness is raised (or lowered) for each of the four pattern shots in the sequence, and the characteristic texture is developed by the order in which the tie-downs are used, and the tabby relationship to the tie-downs. The classical tie-down order may be either *x*, *y*, *y*, *x*, or *y*, *x*, *x*, *y*. Thus there are four possible treading sequences for a single unit in classical manner:

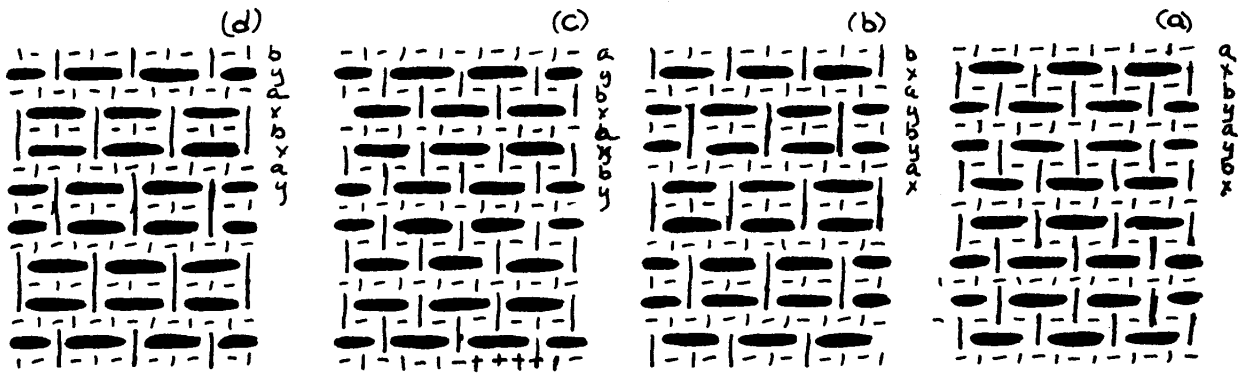
- | | |
|--|--|
| (a) a, x-plus-pattern
b, y-plus-pattern
a, y-plus-pattern
b, x-plus-pattern | (b) b, x-plus-pattern
a, y-plus-pattern
b, y-plus-pattern
a, x-plus-pattern |
| (c) a, y-plus-pattern
b, x-plus-pattern
a, x-plus-pattern
b, y-plus-pattern | (d) b, y-plus-pattern
a, x-plus-pattern
b, x-plus-pattern
a, y-plus-pattern |

These four related textures are shown on the diagrams: (a) and (b) form O-shaped units sometimes known as the *needlepoint* texture, (c) and (d) form X-shaped units sometimes known as the *cross-stitch* texture. In (a) and (c)

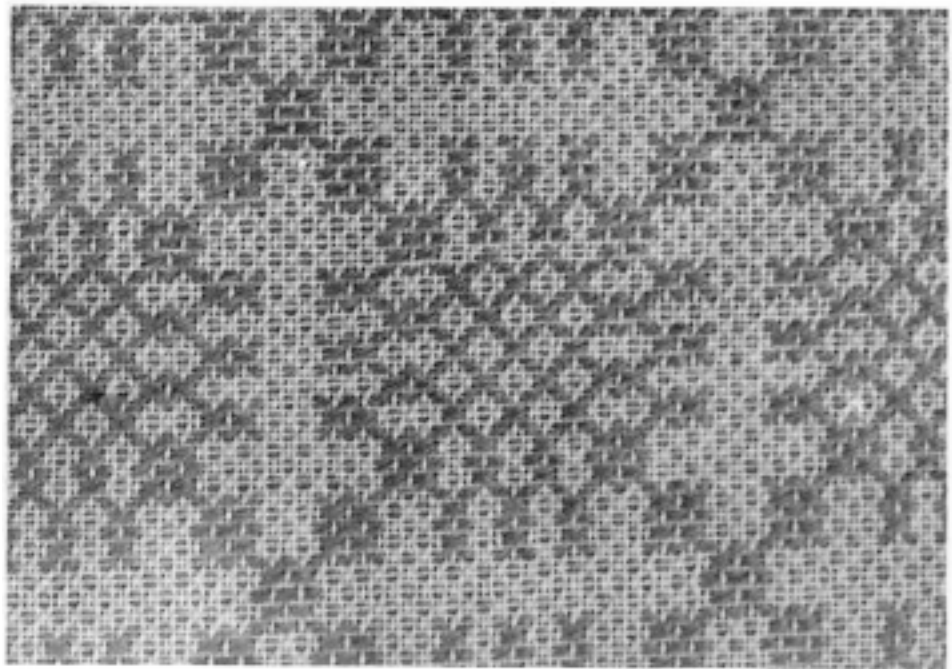


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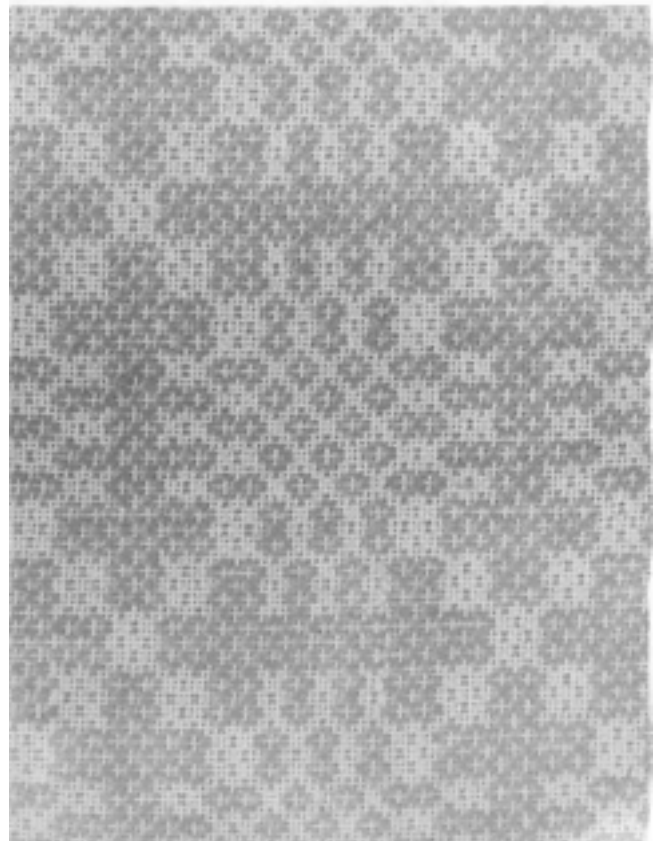
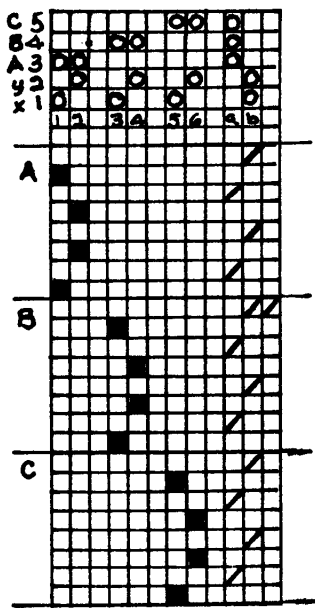
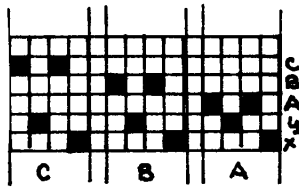
the paired shots are separated by tabby *a*, while in (b) and (d) the paired shots are bundled together by tabby *b*. The diagrams are made with a vertical exaggeration to make the tabby relationships clear, while in actual practice the shots should lie twice this close together. Photograph (1) shows the (c) texture, but the (b) texture occurs on the reverse side. If the (a) texture is woven on top, (d) will occur on the other side, or vice versa. So, in classical Summer and Winter, one side of the fabric is always in *needlepoint* texture, the other side in *cross-stitch* texture. One could debate endlessly which of these textures is the correct one, and which is the most beautiful, but such discussions are fruitless as they are all correct and all extraordinarily beautiful.



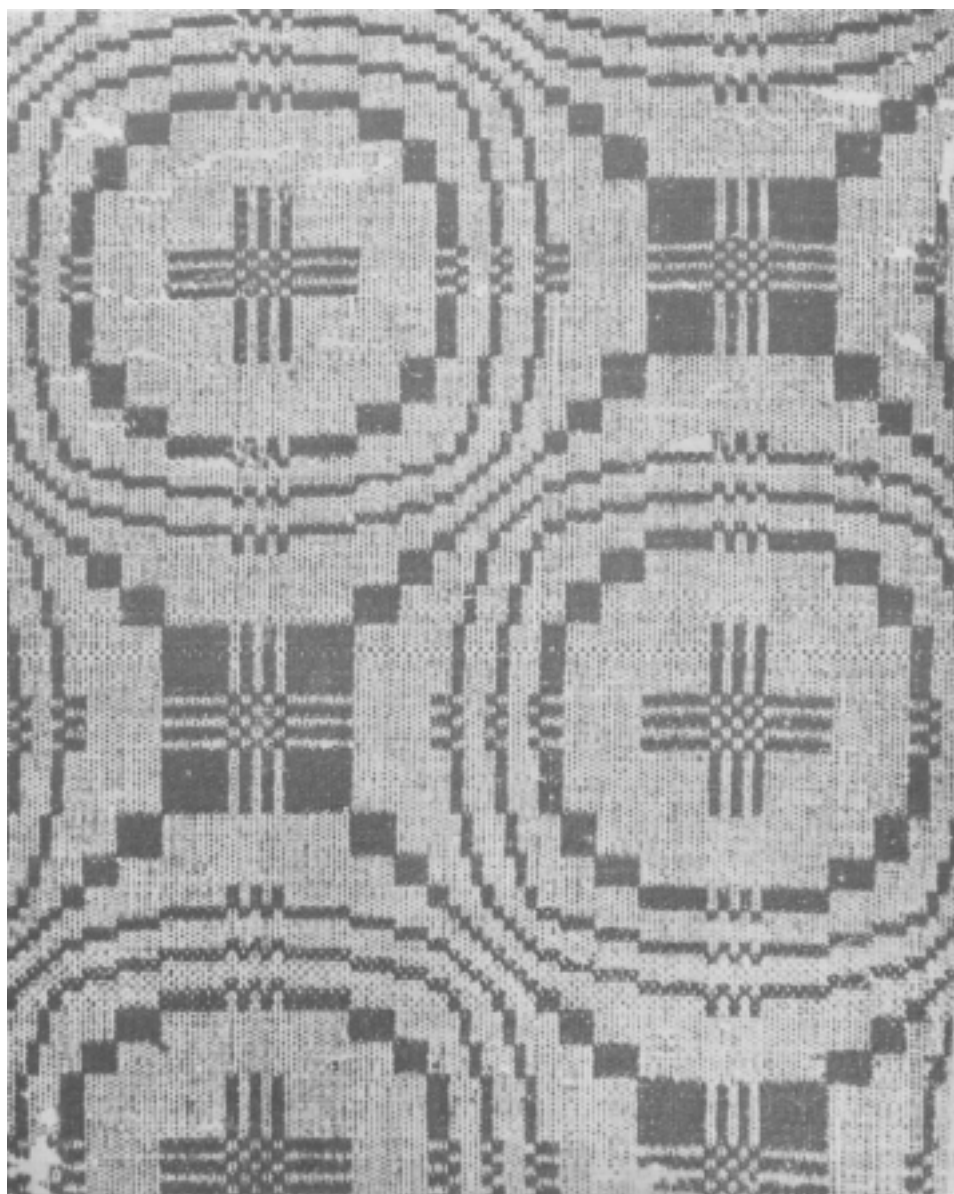
Photograph (1) and the diagram and drafts from it shown an asymmetrical pattern, whereas one characteristic of the Colonial patterns is their symmetry. This study has been taken from the symmetrical Colonial draft shown below in its entirety. It was abbreviated to simplify the study, and also to indicate the potential of the asymmetrical draft.



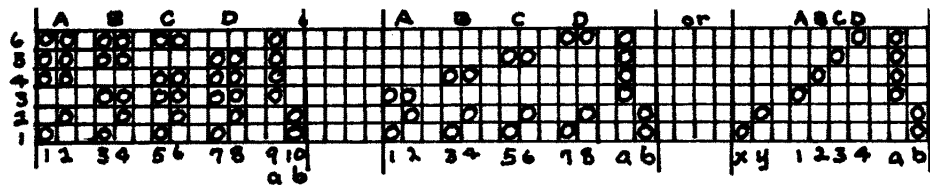
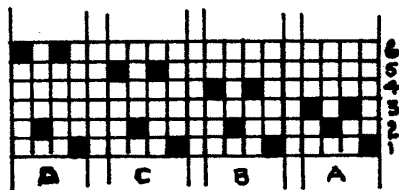
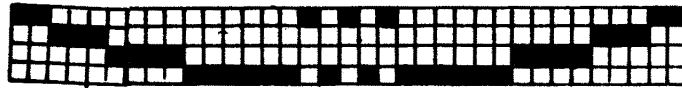
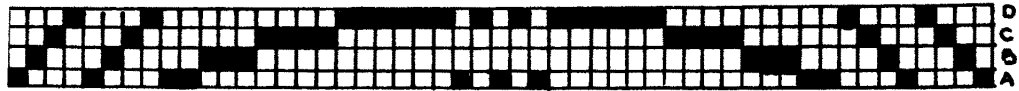
In photograph (2) we progress to a three-block, five-harness pattern which shows the needlepoint texture (b). Texture (c) is on the obverse side. The draft units, profile pattern draft, tie-up, and unit treadingling sequences are shown by the diagrams. The method for producing from these the symmetrical pattern, is to treadle the draft. In Summer and Winter this means: use the profile and substitute the correct full eight-shot sequence for each draft square.



This pattern introduces another characteristic of the Summer and Winter weave—the one which leads to the great interpretative pattern versatility of the technique—that two or more pattern blocks may be combined to weave simultaneously. Blocks B and C combine to form the strong horizontal bars of the pattern, through raising A (harness 3) alone, to form background; block A and B are combined to form the cross-bars on the vertical bar, through raising C (harness 5) alone. Notice here that a 45° diagonal line of blocks forms through the background, which, in the Overshot technique, would indicate that this is a “wrong side” photograph. This is the eternal Summer and Winter argument—which is the right side and which is the wrong? The name itself suggests the answer. There is no right or wrong side; let one be up in summer and the other up in winter. It is altogether a matter of preference.

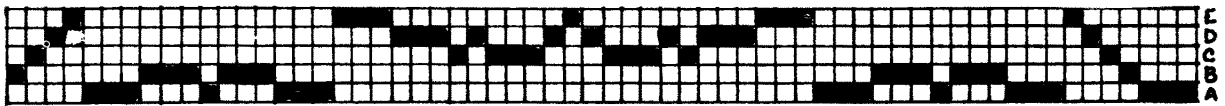
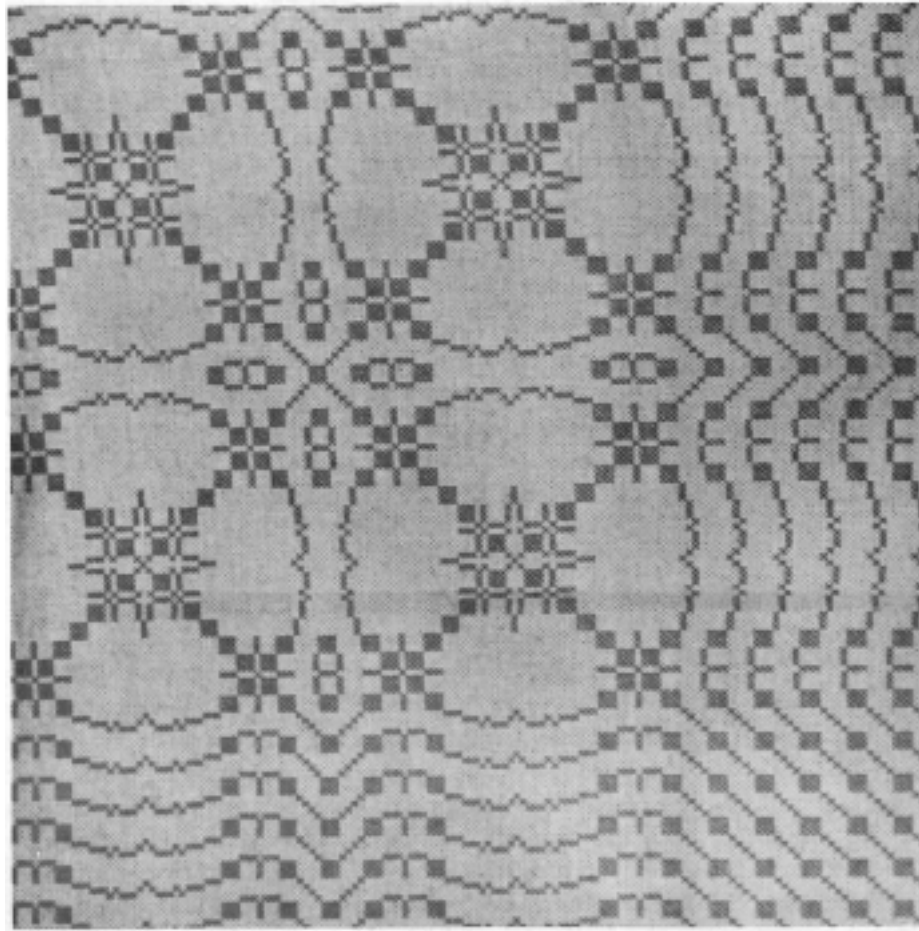


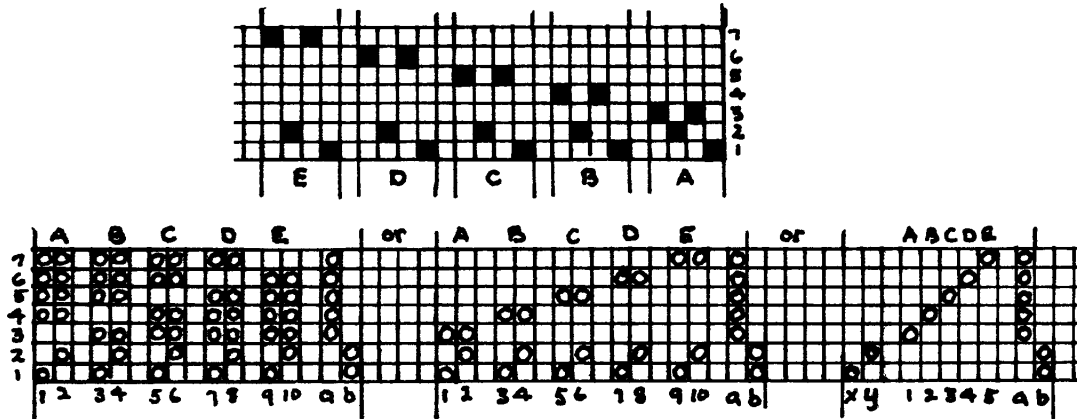
Photograph (3) is made from an ancient coverlet and shows a four-block, six-harness pattern given on the accompanying draft and tie-up.



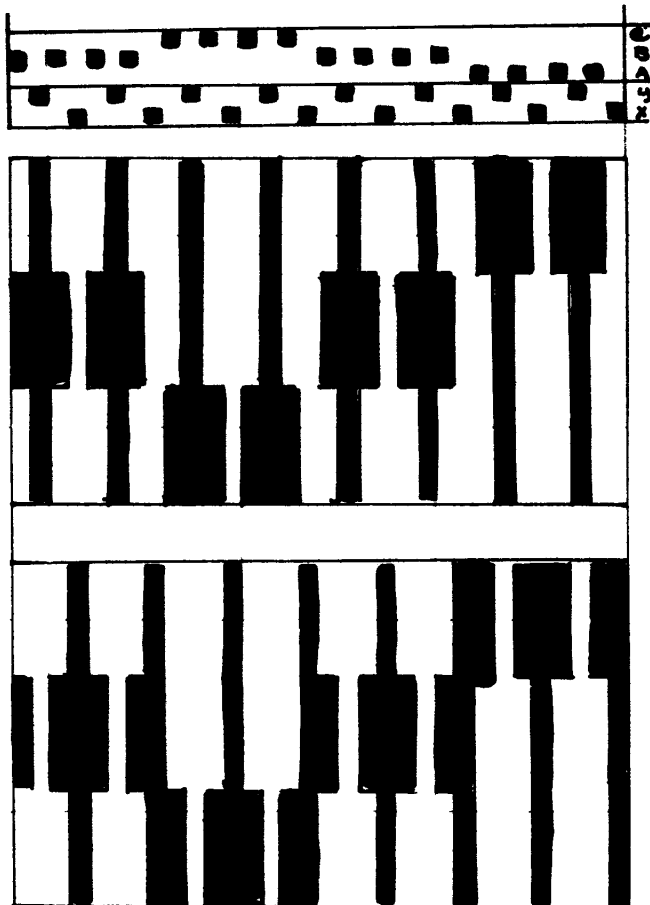
This is perfectly woven-as-drawn-in as far as pattern is concerned, with all blocks perfectly squared and an exact 45° diagonal. It illustrates, however, a different texture produced by a different treading sequence. This is the much simpler sequence in which the x and y tie-downs are alternated throughout. That is, they are alternated throughout if the weaving is perfect. As with most old coverlets, this one shows many errors in the treading, errors which distort the texture in both pattern and background areas but do not disturb the pattern. (Such errors occur most commonly if the weaver is following written directions for treading instead of learning the sequences and keeping the eyes on the weaving as it develops.) Notice a section near the bottom in which the classical texture of paired tie-downs was woven, producing a somewhat blurred effect; and in the center are two rows in which the tie-downs were paired in error. In Colonial days as now, there were good craftsmen and careless weavers, and this illustrates the careless weaver who was deeply concerned with pattern perfection but overlooked texture perfection.

Photograph (4) is a modern coverlet woven on a Colonial pattern threading. The five-block, seven-harness pattern is perfectly woven in the classical manner, with the cross-stitch texture (d) shown here. This coverlet illustrates the way the finest, most harmonious borders are designed: an exact repeat of one small motif from the pattern. In this case, the border is the first five pattern blocks repeated over and over for the desired width.





A discussion of the Classical Summer and Winter weave would be incomplete without mention of a third fundamental texture which may be woven, even though this texture was rarely if ever used in Colonial weaving. This is the simplest texture of all, produced when one uses a single tie-down throughout. This tie-down may be either x or y , but it cannot be both in the same design. The tie-down forms vertical single-thread warp lines down all pattern blocks, and lines of single-float pattern weft down background areas, as indicated by the diagram. This is known as the single-tie-down texture, or the *dukagang* texture because the pattern blocks resemble those formed in the Swedish *dukagang* weave.



When the x tie-down is used, blocks are self-contained and all pattern weft floats extend over three warp ends; when the y tie-down is used, the blocks overlap by one thread and floats at the edges of blocks are over two warp threads.

There will be further articles on the Summer and Winter Weave in the forthcoming issues of SHUTTLE CRAFT, with this classical presentation serving as the foundation. These articles will take up modern, asymmetrical patterns, interpretative and free weaving methods for producing contemporary effects, and polychrome weaving.

DISCOVERING COLOR

By Joyce Chown

Now is a very good time to think about and look for color ideas for fall and winter weaving. It is the time to forget color charts and diagrams and really look at flowers or plants or birds or indeed anything from nature as a source of color inspiration.

This summer, one of the striking examples of color—and design—I saw, was on a flying trip over Manitoba in July. I was coming from the east where the earth below was a series of hills, evergreen forests and lakes and as the Laurentian Shield began to flatten out into the Great Plain a very definite pattern took shape. It was like a great patchwork quilt stretching in all directions to cover the prairies.

Here was a design made up of squares and rectangles of varying proportions and sizes. The colors were in light greens, dark greens, yellow-greens and blue-greens—broken up with patches of black. The light greens were fields in which the crop was not thickly sown or as far advanced as the dark green fields. The yellow-greens were probably fields of grain with some bright yellow wild mustard blown in—though what prairie farmer would like to admit it—and the blue-greens were fields of oats. The black was the rich black earth of the fields freshly ploughed or lying fallow this year.

And coming down to earth and getting away from the city was another chance to get a closer look at nature. Summer gardens and especially the delphiniums were at their best and here I found a range of colors from the palest blues to the darkest blues and from the palest mauve to a vibrant purple, with an accent of white or black in the “bee”. And don’t forget the green in the leaves and stems, this too is a part of the color and design.

Another small splash of color was the bright plumage of the Baltimore oriole. The male, a brilliant orange and black, and the female, a soft yellow sat quietly against the feathery green foliage of the native tamarac tree.

Now one doesn’t have to live in the country or have access to an aeroplane to find first hand ready-made color schemes. The city dweller can find at least half a dozen shades or colors in the leaf of a humble house plant; or, he can take a trip to the natural history museum and with his watercolors, paint some of the colors he sees in a butterfly collection; or, what is better than the green grocer’s counter full of fresh fruit and vegetables. The possibilities go on and on.

Now you have some color schemes, what are you going to weave? If you’re a rug enthusiast, the “prairies” scheme is a natural for flossa, rya or rolakan. You have a design of squares and rectangles and in an anal-

agous color scheme of yellow-green, green (light and dark) and blue-green with an accent of black or very dark brown. The greens can be varied from color area to color area by mixing greater or smaller amounts of blues in some areas and yellows in others. And instead of using one color or one mixture of colors, straight or curved lines (or lightning weave in rolakan) could be used in the color areas to simulate lines made by ploughing or sowing. For other color areas, add spots of color to represent patches of flowers blown into the fields—white daisies, dandelion, clover and so on.

This color scheme of greens and black or dark brown could be used in other projects too—in place mats, bags, aprons, skirts and in drapes and upholstery. Or try it in Finnweave using an informally balanced geometric design with stripes of greens and black in the warp and weft.

The black, orange, soft yellow and soft green could be used for bright place mats, summer bags or gay skirts. And perhaps the delphinium blues would lend themselves best to softly draping stoles or light weight woolen dress material. These ideas will come to you as you take note of the colors and you will come up with some wonderfully fresh ideas for color in this winter's weaving. And of course, you have a never-ending fountain of inspiration from which to draw.

A more mechanical but very useful weaver's color source is the colored gamp. If you're not familiar with a "gamp" it is, to use Mrs. Tidball's definition, "a color-combination sampler in which the warp is made of wide stripes of different colors and the weft arrangement reproduces the warp exactly, to indicate color effects when each color is woven with each of the others." (See also SHUTTLE CRAFT September 1951 and November 1952).

Not only is this color source useful but it is also decorative. Gamp weaving is also an insidious business because as you start out to weave one, you're no more than nicely started when all sorts of new ideas come to you and you begin to realize that you could go on and on making gamps and color schemes.

But to be more practical. The simplest gamp to make is in cotton, woven in tabby or twill. We used a 2/8 cotton sleyed 24 threads per inch, but any of your favorite or most used weights of cotton would work equally as well such as a 2/16 sleyed 30 threads per inch; a 24/2, 36 threads per inch; a 20/2, 30 threads per inch. This warp was wound on a 4-harness loom and threaded 1,2,3,4 across the width of the warp.

We had a fairly wide color range of cotton which we lined up on the floor to try and decide which would be the most effective arrangement. We played leap-frog with the cones for some time trying out several arrangements and finally ended up with a dark, a light, a dark, a light sequence, with the darkest or brightest darks on the outside stripes and the lightest darks on the inside stripes. In this sequence, we also tried, as far as possible, to keep all shades of one color close together or separated by

one color stripe. By using the dark-light arrangement, each color shows up to its best advantage.

Depending on the color range with which you have to work, various other color arrangements are possible. You could start with the darkest colors on one side of the warp and work toward the light colors on the other side; or you could start with the dark colors on both sides and work towards the light colors in the centre; or, with a limited color palette you could work with two or three colors plus two or three shades of each, such as: orange, gold, yellow; royal blue, medium blue, light blue; rust, beige, natural; or, you could use an analogous color scheme such as yellow, yellow-green, green, blue-green, and blue. And no doubt you can think of other possibilities. To avoid disappointments, do not place two colors of equal value beside one another because they will not show any contrast in the finished gamp. (We made this mistake once.)

We made our warp stripes 1½" wide, though we must admit a 2" or 3" stripe would have been better, and we warped enough for two gamps. The weft colors were woven in the same order as they were warped—and the whole woven in plain weave. The second gamp was woven in a 50-50 twill treadled 12,23,34,41.

When cut from the loom you have a basic color palette. Study it carefully and note for example, the difference between weaving yellow on green, or green on yellow and which is better. In some comparisons there is little difference while in others there are definite combinations which are more interesting. The colors of the twill gamp are naturally brighter than the tabby gamp. Compare both gamps and you will find that some uninteresting combinations in the tabby sampler will sparkle when woven in twill. One more thing to observe and develop is the groups of colors which come together within the gamp. These have potentialities for plaids—for use in skirts, scarves, placemats and so on. Besides plaids, the color gamp provides ideas for stripe combinations, and for plain colors. All plain colors will have more sparkle when woven of two colors than when woven of one flat color.

Gamps can also combine color *and* threading effectively or threadings only, or textures. We had planned to say more on this subject but space has run out for this issue of SHUTTLE CRAFT so we will review and elaborate on some of these possibilities in future bulletins—probably every alternate month. In the meantime, between now and November there will be more summer flowers and autumn leaves from which to find some new and different color schemes for winter weaving—and now is the time too, to look through your stock of weaving materials and plan a color gamp.

UTILIZING BITS AND PIECES OF LINEN

By Mary E. Black

Now that the golden days of summer have passed us by we find ourselves taking stock of our ideas and materials and making plans for our fall and winter weaving.

The first question we should ask ourselves is "What do I need?" and the second, "What materials have I on hand?"

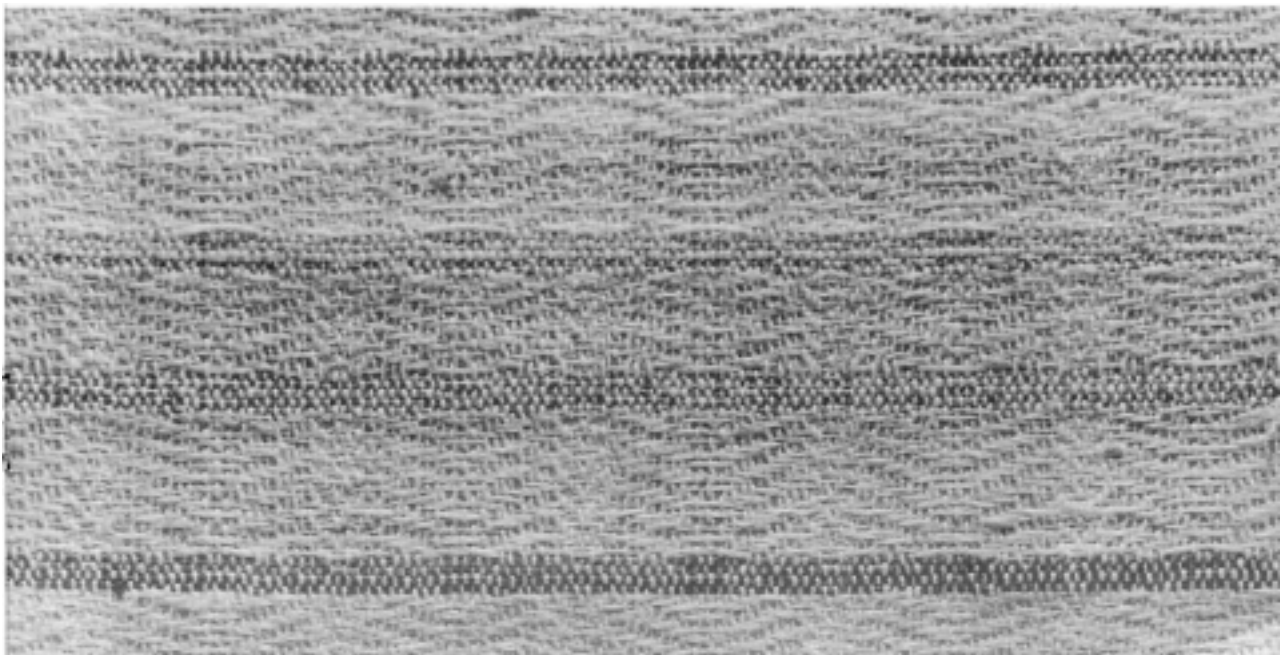
For some reason every weaver's cupboard seems to hold a collection of broken tubes, balls and skeins of assorted sizes and colors of linen threads with seemingly not enough of any one kind to weave a useful article. Linen is expensive, so, with new place mats, hand and cup towels needed what better way to utilize these oddments of linen than to replenish our stock.

Because the threads are of varying sizes and colors the weaver's imagination and ability is challenged much more than it would be if the project was to be woven of new material.

No two weavers will have the same assortment to work with, so the following directions can serve only to stimulate the creative ability with which each successful weaver is endowed. Until we try, we do not know what fine piece of weaving may develop from our efforts. Sample #1 illustrates one use for a variety of sizes of natural, semi-bleached and bleached linen singles.

The towel was woven on a 2/16 natural cotton warp that had lain on a loom for over six months awaiting an inspiration. This warp was threaded with a Maltese Cross variation with twill borders and was double sleyed in a 15 dent reed.

19



Odds and ends of linen warp of similar size or grist but of different color and texture could have been used but in this case they were not available. For the purpose for which the towel was to be used, at camp, the cotton warp was quite acceptable.

The size of the towel can be "weaver's choice". The warp used here was set 16" wide in the loom and was long enough to weave two 27" towels plus loom waste. The size when removed from the loom was 27 $\frac{1}{4}$ " long (less hems) x 15 $\frac{1}{4}$ " wide. When washed and pressed the measurements were 27" x 15". The towels were a bit stiff when removed from the loom but after washing and ironing were soft and pliant.

The weaving started with a plain weave hem (treadles 1 & 3—2 & 4) $\frac{3}{4}$ " wide. A standard twill treadling (treadles 12; 23; 34; 41) was used throughout the length of the towel ending with the $\frac{3}{4}$ " plain weave hem.

The mixture of various sizes and shades of the single ply linen threads resulted in a pleasing textured effect with twill borders. The result of the straight twill treadling on the overshot threading was much more effective than the straight or herringbone twill which we so often use for towels. However, in using an overshot for this purpose be sure to choose one with short overskips. The longest weft skip in the sample shown is a 4-thread one.

Sample #2 was woven on the same warp as the first sample but with random width rows of the twill treadling in the natural linen, alternating with narrow rows of the colored linen in plain weave. The result was very pleasing, the soft shades of the colored linens bringing life and sparkle to the tan and brownish shades of the natural linens. Twisting the different colored threads together produced a more subtle effect than laying them in flat. Any effort to plan a color arrangement should be avoided as a hit-a-miss arrangement is far more interesting. However, it is as well to lay out all the colors and make a rough arrangement so that the article will not end up with all the dark shades at one end and all the light at the other.

The heavier threads were used singly for weft, the fine ones combined with threads of the same grist but of a different shade or color, so that throughout the weft threads were practically the same size. The weaving does not proceed too quickly as the shorter ends of threads must be inserted with the fingers. No particular attention needs to be paid to the ends, they lie in place in the shed, and are locked in when the shed is changed.

In Sample #3 the interest is centered in the arrangement of the warp. Threads of three different sizes were available, a 6-cord shoemakers' linen, a 25/2 mercerized linen and a 40/2 unbleached linen.

Each weaver will have his own selection of threads to deal with but this arrangement, to utilize waste threads, was so successful that new material was purchased to weave a set of place mats.

Use a 15 or 16 dent reed sleying the threads as follows:

6-cord linen—single sley

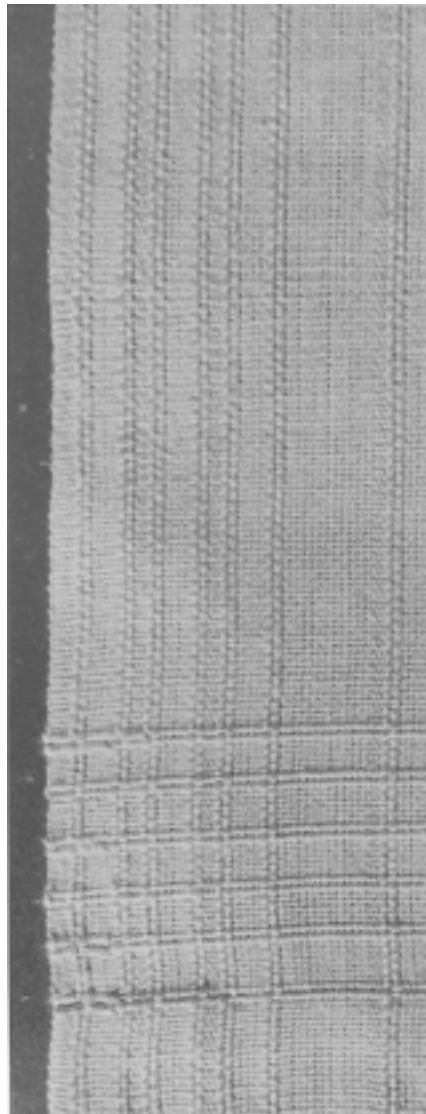
25/2 mercerized linen—double sley

40/2 linen—triple sley

This sleying produces a firm-bodied fabric.

It is not advisable to wind a long warp, unless the loom is equipped with two warp beams, because of the difference in the sizes of the threads. However, sufficient warp for two towels or four place mats can be safely set on a large loom.

A twill threading (1, 2, 3, 4) was used, winding the warp as follows:



right border—6 threads	40/2
4 “	25/2
centre —2 “	6-cord
12 “	40/2
2 “	6-cord
4 “	25/2
2 “	6-cord
12 “	40/2
2 “	6-cord
4 “	25/2
2 “	6-cord
12 “	25/2
2 “	6-cord
4 “	25/2
48 “	40/2

Start at the top and repeat required number of times to thread towel desired width. For the sample, seven repeats were used.

left border—4 threads 25/2

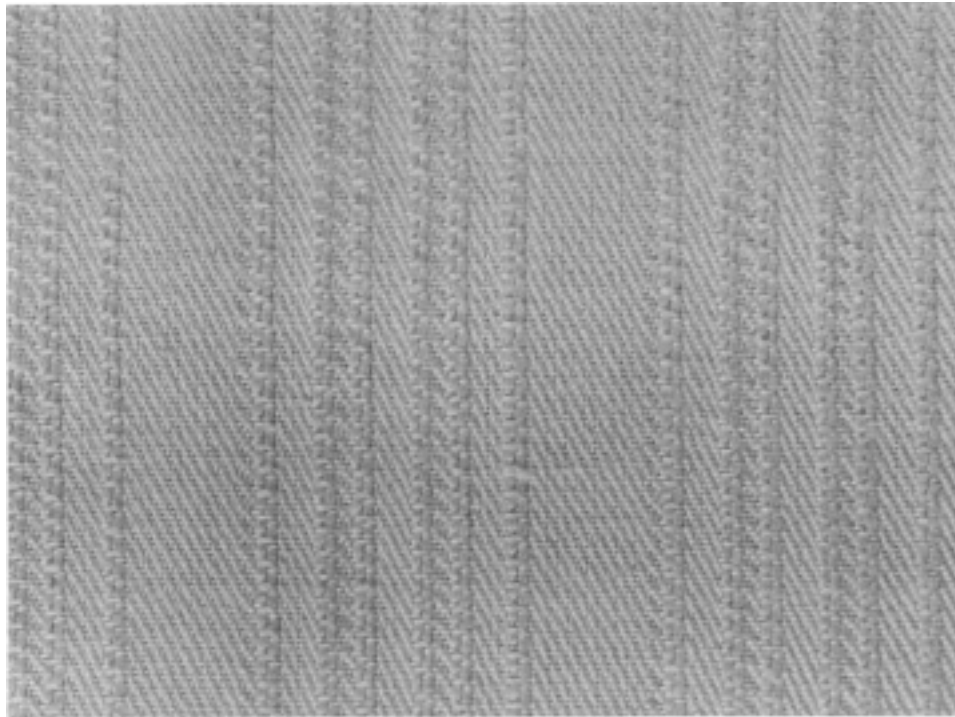
6 “ 40/2

This sample was treadled plain weave (1 & 3; 2 & 4) throughout the entire length with 40/2 linen. For the border two threads of the 6-cord linen were woven in, about every ½ inches for an over all space of 3”.

Sample #4 was woven on the same warp as sample #3 in twill with the 40/2 linen. The border, woven in a combination of twill and plain weave is approximately 3” wide.

There is a pleasant contrast between the sizes and sheen of the threads.

The foregoing suggestions are only a few of many that can be worked out by the ingenious weaver. Stripes, checks and plaids of pastel colours are suitable for guest towels. Warps of various colors or neutral shades, wound at random, provide background for experimentation in treadling and color arrangements. Certain motifs in the lace weaves can be thread- ed and treadled with odd bits of colored linen threads and many of these oddments of thread can be utilized for colorful samplers or gamps.



THE WEAVER'S BOOK SHELF

By Boris Veren

This month is certainly a most appropriate time to review two "old timers" now back into print in a new dress: one is the completely revised and enlarged edition of Mary M. Atwater's *RECIPE BOOK*; and the other a complete revision of Mary E. Black's comprehensive *KEY TO WEAVING* under the new title of *NEW KEY TO WEAVING*. Two valuable contributions to the weaving craft by the first editor and the present editor of *SHUTTLE CRAFT*.

Mrs. Atwater's daughter, Elizabeth Atwater Biehl, who has written an introduction to the edition of the *RECIPE BOOK* writes: "This book is a revised edition of the book my mother considered her most useful contribution to the art of weaving. The original has been out of print for a long time. . . . This revision was the work she had just completed before her death in September of 1956. It is a collection of recipes for the weaving of definite products in a definite pattern. Some of these patterns have been contributed by, or suggested by other weavers; some are her own work from start to finish. She turned the problems of publication over to the only weavers' guild which bears her name—The Mary M. Atwater Weavers' Guild of Salt Lake City—and it is through their efforts that it has been published. . . . When Mother said it was the most useful book she had ever published, she meant that it could be used to advantage by weavers of all types and interests, whether they weave for fun or profit. . . . The first *RECIPE BOOK* was printed, assembled, placed in loose-leaf binders, wrapped and mailed by Mother. No publisher cared for the format or the material, yet it was in constant demand. . . . It has been reissued as a memorial, and one that would have delighted her. . . . The first *RECIPE BOOK* has been enjoyed and used by many weavers. I hope that they, and many new weavers will take as much pleasure and profit from this last finished effort of the greatest of them all."

I had heard about the possible reprinting of this *RECIPE BOOK*, and I was pleasantly surprised the other week to be visited by Mrs. Joel Priest, Jr., a member of the Mary M. Atwater Weavers' Guild, with a copy of this new edition for me! In going through its pages I noticed that some of the unique handlettering—almost a calligraphy—which was a trade mark of Mrs. Atwater's writings, showed slight waverings and giving these pages a second look, I saw the date 1956. Mrs. Priest explained that Mrs. Atwater had added 18 new plates to this edition, and I see that one of them, Series VI, No. 17 is called "Recipe For a Carriage Blanket from an heirloom piece lent by Mrs. Priest". This is dia-

grammed, and drafted by Mrs. Atwater as a four-harness double weave, and a short draft for 8-harness double weave, double twill, damask, or summer and winter weave. The book is a large sized collection, and deals with recipes for coverlets, rugs, drapery, upholstery, clothing fabrics, towelling, table-pieces, bags and blankets, and miscellaneous items, all with drafts, tie-ups and detailed weaving instructions—a total of 129 recipes.

I should tell you that the publication has been financed by the members of the Atwater Weavers' Guild, and considering there are only some 25 members, it seems to me a brave and gallant, besides worthwhile, project. I understand that 1,000 copies were printed. The price is a low \$8.00, and copies of course may be ordered through the writer of this column at Craft & Hobby Book Service, Coast Route, Monterey, California. I would hate to see these members lose their shirts — or skirts—in this publishing venture. I would like to close this review with one of my favorite Mary Atwater stories, which I think is appropriate to this bookselling venture. When I first thought of setting up as a dealer in weaving books, Mary Atwater was one of the first weavers I approached with my idea. She encouraged it, and to test me, furnished me with a list of old and out of print weaving books she had been searching for for years. One of them was *WEAVES OF HAND LOOM FABRICS* by Nancy Reath of the Pennsylvania Museum. Through diligent searching and advertising a copy of this book was offered to me by a British bookseller. When I ordered this book, I wrote this bookseller to ship me any additional copies he might possibly have. To my surprise the U. S. customs notified me one day that I owed them duty for 250 copies of the book they were holding in San Francisco!! I immediately wrote Mrs. Atwater offering her ONE copy which I know she needed and asking her how I could possibly dispose of 250 more copies. She replied in something like these words: "Mr. Veren, just find yourself 249 more weavers!!" That started Craft & Hobby Book Service. In time I did find those 249 weavers, and not a copy of *WEAVES OF HANDLOOM FABRICS* is on my shelves. So, now to see if I can find around 1,000 weavers to purchase the new *RECIPE BOOK*.

Now, I wish that Bill Connolly of Bruce Publishing Co. would climb my treacherous hill to present me with a copy of the long waited for *NEW KEY TO WEAVING* of Mary E. Black, so that I could refresh my memory through a perusal of its pages. The book should have been here this week. With deadlines for copy of my "column" staring me in the face, I cannot wait any longer, and must call this to your attention. The book, I feel, will be ready by the time this issue is in your hands. In the meantime I

must rely on some of the information supplied to me by Miss Black's good editors. First, and as this seems to be "old memory week", Mary Black was another of my early customers, and her purchases especially delighted me as she always ordered TWO copies of each weaving book purchased from me. This she continued to do throughout the years, a habit which sorry to report, is not shared by more weavers. True, Mary Atwater would purchase a duplicate, or even a triplicate. Either, Mrs. Atwater had forgotten she had a copy, or she could not locate her copy, or someone had walked away with a copy. Well, I had originally written Miss Black, to see if I could purchase from her copies of her KEY TO WEAVING which was out of print when I started my book business. She had no copies, but a few years after, Bruce Publishing Co. brought it back into print, and the book has gone into six printings and one previous revision, testifying to it being a standard and worthy text book. The new volume, has been almost entirely rewritten, re-arranged and enlarged, better suited to the needs of the present day student who not only wants to know the "how" of weaving, but the very rich background of theory that will enable them to devise their own patterns and variations. The well-presented directions will proceed logically from the basic techniques and weaves to the more involved. To avoid confusion, no attempt is made to bring in the variations and extensions possible with some of the weaves, but frequent reference is made to other publications (which we stock!) for the benefit of the student who wishes more detailed information. Each weave is placed logically as it seems to evolve naturally from the techniques of preceding weaves and each weave is broken down into its various operations and the tie-up is explained in its relation to the draft structure. There are more than 100 weaving patterns, including information on the tapestry weaves. There is a complete chapter on the Scandinavian flossa, rya, dukagang and other weaves. Methods, errors and their corrections are fully illustrated with drawings. Many samples of weaving are reproduced with their structures, tie-ups, threading and treadling for both sinking and rising shed looms. Besides the text, there is a valuable bibliography of weaving books and other publications useful to the handweaver, a glossary of weaving terms, weaving terms in foreign languages, and a complete detailed index. There are more than 650 photographs and drawings. The book in its previous editions has been recognized and respected by weavers and weaving teachers all over the country. As to the price of the new edition, the publishers say: "About \$10.00". Orders can be sent to me and if remittance of \$10.00 is too much or too little, I will take care of proper accounting.

WHAT IS BEAUTY?

By Mary Meigs Atwater

From the Shuttle Craft Bulletin for November 1929

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

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

The Victorian eye saw beauty in black walnut furniture with trefoil forms gouged out of the surface and insets of blue tiles; modern (1929) eyes are pleased with furniture built up of rectangular forms, somewhat resembling a collection of empty packing boxes; the Greeks liked "egg and dart" mouldings; and the builders of the middle ages dealt in soaring curves. Beauty lived for a time in all those things and still lives in some of them. Why? It is impossible to say.

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

The LOOM-SIDE MARKET

Recommended Sources

All of the items and sources included in these advertising pages have been tested by the Shuttle Craft Guild and found completely satisfactory. To help the prospective purchaser better evaluate any single item with relation to his own needs, most of the advertising notes have been written by the Shuttle Craft Guild rather than by the manufacturer or dealer. Questions about anything listed are invited, if further help is needed in making appropriate selections, and should be directed to the Shuttle Craft Guild

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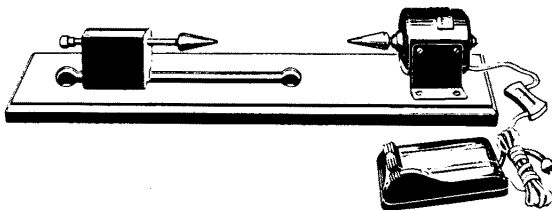
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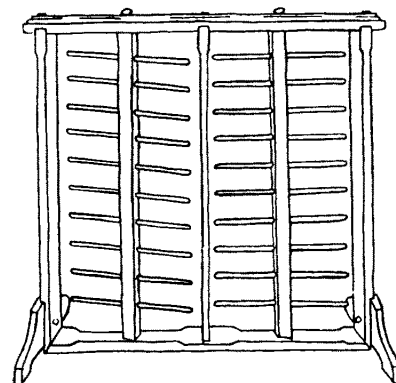
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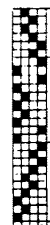
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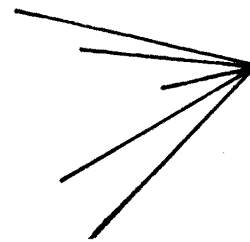
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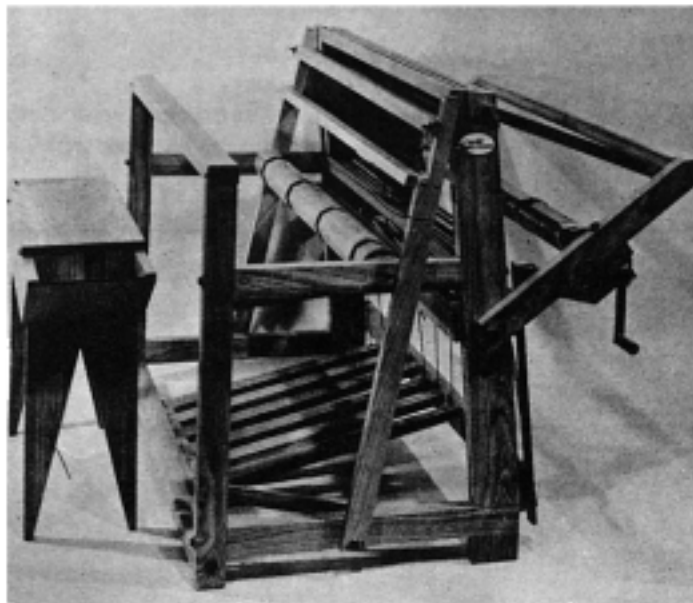
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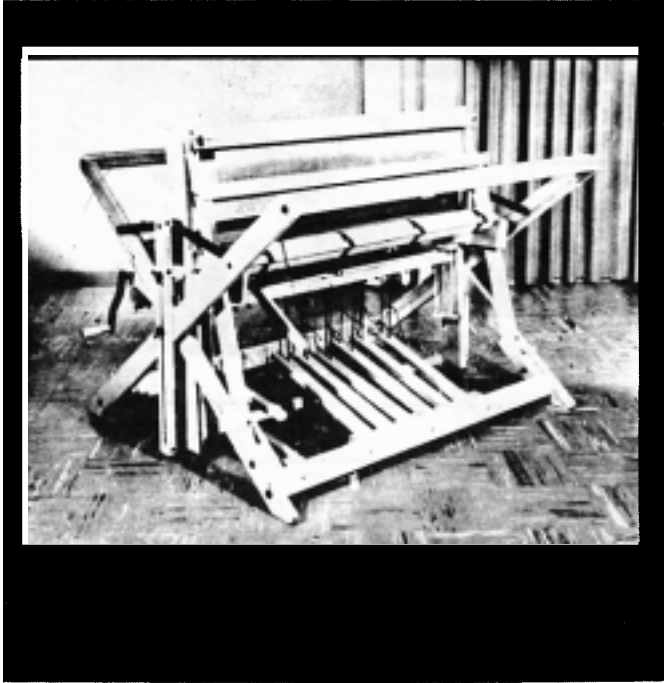


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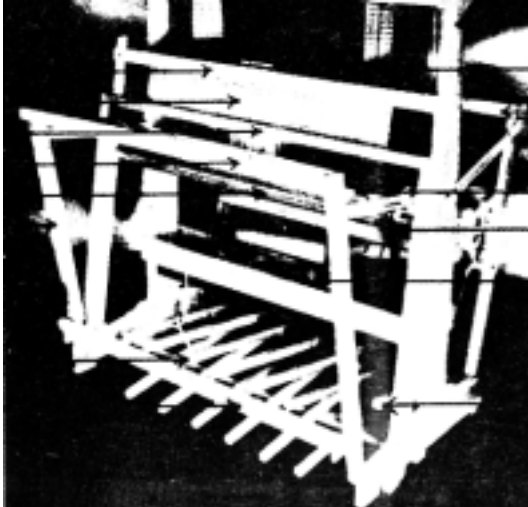
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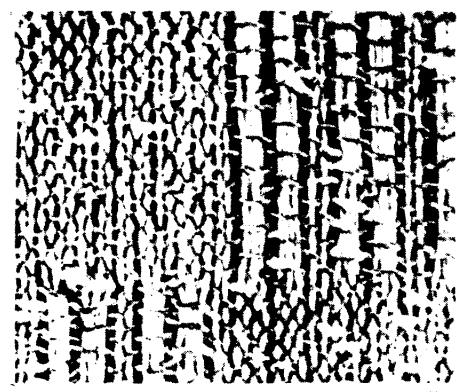
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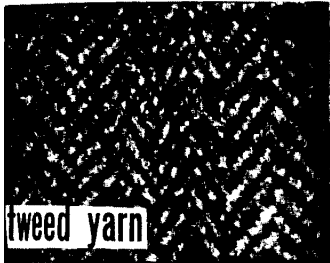


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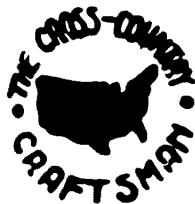


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