

With Christmas disposed of for another year we can turn our minds to other matters again. This is the time of year when weavers like to plan and execute large pieces of work -- a coverlet, material for recovering the living-room couch, and big wing chair, a set of window-draperies, -- or perhaps, looking forward to the coming season wish to put on the loom material for a sports coat or a dress-fabric. There are so many lovely things one can make, and the next few months give the opportunity.

The person who has never made a coverlet has a great deal of pleasure ahead, -- a sustained bit of work and a great joy of accomplishment, and a lovely thing to use for many years. A coverlet in overshot weaving of fine materials -- from warping and threading, to scwing up the seam, and hemming the ends, -- is a fair week's work for an average weaver. This means 44 hours of actual work. If one has only one hour a day for weaving it is plain that the project will take nearly two months, -- a full two months, probably, as one cannot work to as good advantage when using scraps of time as when working straight ahead. The coverlet when finished will be worth from \$75.00 to \$100.00 in money, and many times that amount in satisfaction. One of the really worth while experiences of life. A weaver who has never made a coverlet has not quite reached the inner circle. A first coverlet is a sort of initiation into the ultimate "mysteries".

The pattern to choose for a coverlet depends chiefly on taste, and also in some degree on the materials that are to be used and on the size and character of the room and the bed the coverlet is to adorn. A pattern for a light-weight coverlet in Fabri yarn on a fine Egyptian warp should be a delicate and dainty pattern, though not necessarily a small or simple one. For a formal Colonial bedroom with a big four poster, a large, serious and logical pattern is best. If, however, the room has already much ornament a very restrained and simple pattern should be used -- a fine figure perhaps with a heavy border. For a young girl's room some gay, whimsical pattern is better. A medium sized room can stand a bolder pattern than either a very large or a tiny room. The "Summer and Winter" weave patterns are particularly good in fine materials and have a delicate charm even when the pattern is arranged in bold figures. Suppose, for a four-harness "Summer

and Winter" coverlet you select the pattern at (d) Diagram 22 of the course. This is a large and handsome pattern with a repeat of 648 threads. The warp if of fine cotton set at 30 threads to the inch and 43" wide, as is usual, would be a warp of 1260 threads. If you wish the right hand edge to be the seam edge of your half-coverlet strip (as most weavers find a convenient arrangement) begin threading in the middle of the block twelfth from the end of the draft. This is a six-unit block, the middle one of a series of five. I would advise threading four units rather than three for half of this block, as the work takes up somewhat in sewing. Thread from this point to the end of the draft. Then begin at the beginning, thread the entire repeat. Then begin at the beginning again and put in the first seven blocks of the draft, -- that is the entire upper line of the draft with the exception of the last two units. This will take 1144 threads of the warp. The remaining threads may be threaded for a narrow border in alternate one-unit blocks as shown at (a), Diagram 22. In weaving treadle the pattern exactly as it was threaded, beginning, of course, with the border. The figures come out very square when woven in pairs in Fabri with a tabby of Egyptian like the warp. The pattern at (k), Diagram 22 is a smaller repeat (260 threads) and is also effective and handsome. The seam should be through the eighth block of the draft, counting from the beginning.

For those who do six-harness weaving the pattern at (c), diagram 28, threaded for "Summer and Winter" weaving in the usual way, is particularly recommended. It is a very beautiful pattern. The seam must run through either one or the other of the six-unit blocks. For a border either a simple Diamond or a twill arrangement of one-unit blocks is appropriate. The border will join the pattern correctly if threaded immediately after the end of the draft; or the last two blocks of the draft as written may be omitted before the border.

For an overshot coverlet in Fabri, my choice from among the patterns published recently would be No. 70 of the "Wheel Patterns", sent with the last Bulletin. This is an unusual arrangement of a figure that is always charming.

For a fluffy, thick and warm coverlet No. 68 -- "Washington's Diamond Ring" -- would be a good choice, especially if woven in Germantown yarn over a fine warp. Zephyr yarn makes an excellent heavy coverlet, but should be woven over a heavier warp than the fine Egyptian, -- a 10/2 say, set at 24 threads to the inch, or a #5 perle cotton set at about 18 to the inch. Pattern 67 of the "Wheel Patterns" is handsome for this, especially if woven of two colors, like the handsome old coverlet from which the draft was made.

For upholstery material either No. 66 or Number 71 would be pleasing. The "Summer and Winter" weave is always good, too, for this on account of its weaving qualities, and Pattern F of the set of drafts sent with the October Bulletin is a good pattern to use. This draft was written, not in

the usual "short" method, but with each thread indicated in the draft as overshot drafts are written. Some may find this confusing, while to others it will seem plainer than the more usual method of writing these drafts. A reference to Diagram 21 of the course where it is given both ways will make this clear.

But before going on to suggestions for window drapery, coats and dress-materials, I want to tell about the wonderful "special" we have for this month. It is, I think, the most delightful bargain I have been able to offer Guild members. The material is a fine real silk -- manufactured especially for georgette crepe, and through failure of the mill or for some other cause unknown to me it is being sold at about half the production cost. It is a mixed lot, and large quantities are available in only a few of the colors, -- and there is not half as much of it as I wish there were -- however, let us be thankful for blessings. The thread is far too fine for our use in its present state so we are having it made into a six-strand thread. Some of these strands will be made up of two shades of the same or similar colors and some will be solid color. The colors are not guaranteed fast for washing, though I washed a number of them with complete success. It would be well to make one's own tests. However, fine silk fabrics are usually dry-cleaned anyway. The yardage, even of the six-strand material, is enormous -- 7,000 yards for the pound. A pound and a half is ample allowance for a coverlet. Three quarters of a pound makes a dress, a single spool is enough for a large scarf. And the price! We shall be able to sell it, on two-ounce spools, at \$2.75 a pound for solid colors and at \$2.50 a pound for assorted. The colors include rose, green (a lovely soft green) several shades of blue, turquoise, lavender, plum, old gold, red, tan -- all beautiful shades.

There is a fairly large quantity of one of the greens, of one of the blues, of the red (which is a wonderful full rich shade) and of the old gold.

The quantity of this material is limited, and when exhausted we shall not be able to get more -- or at any rate not at anywhere near these prices -- and can't of course fill orders after the supply is exhausted. We will fill orders as nearly as we can in the order of precedence, making allowance for the difference in time owing to distance. The material is at present being wound and will be ready for delivery by the end of the month.

I have been experimenting with the silk in various weaves and believe it is the loveliest material I have ever used. I made a warp of old gold spun silk set at 22 threads to the inch threaded in the pattern given at "C" of the October Bulletin diagram and wove with strand silk and a spun silk tabby. The fabric after it was washed and ironed was really admirable, especially good for scarves. It would be beautiful, too,

for window drapery, and for that use the warp might be set at 20 to the inch. For dress-fabrics a little closer setting would be desirable to give a firmer cloth, -- 24, 26 or even as close as 30 to the inch. A warp of Afghan or Kashmir yarn woven in the silk would be lovely for shawls, scarves and dresses.

On account of the low price at which we are offering this material we cannot handle single spools. Please order not less than two pounds. We suggest a good way would be to order one pound of a solid color and one pound of assorted. The material will be on two-ounce spools and one spool will make a scarf as noted above, in fact according to our calculations, one pound should make from ten to twelve scarves depending on size and weave. And one spool will be ample for borders in a dress or for several bags. In ordering, mention the shades you prefer to have included in the assorted; we will try as far as possible to follow this selection but will substitute if some of the colors desired are exhausted. In ordering solid colors, please state first and second choice.

I can think of hundreds of ways in which I should like to use this material. The coverlets suggested in the first part of this Bulletin may be woven in silk if desired, instead of in Fabri yarn. The cost will be a good deal less, too. For warp the very fine mercerized cotton might be used, though a spun silk warp is greatly to be preferred. A pound of spun silk is enough for the warp of a coverlet, for warp and tabby a pound and three quarters would be ample; a pound and a half might be made to suffice though the larger quantity is a safer allowance. This would make the cost for warp \$14.00. The weft silk would cost only \$4.15. A coverlet of these materials would be worth \$100.00 of anyone's money. If fine mercerized cotton is used for warp the complete material -- warp and weft -- for a gorgeous coverlet will cost only \$7.65 (for warp in "natural") to \$9.15 with a colored warp. Two pounds of the cotton will be enough for warp and tabby.

For scarves a silk warp should be used without question. A pound of silk warp and a pound of strand silk weft will make about ten scarves -- \$10.50 for materials, a little over \$1.00 per scarf. These should set at from \$12.00 to \$15.00. This is figured at setting the warp 22 to the inch as in my samples. This may be obtained very closely by sleying a 15 dent reed double and single, so no special reed will be required. The pattern already mentioned, -- C of the October patterns -- is particularly good and very unusual. "Ms and Os" would also make a good scarf. Scarves in stripes of color, woven perhaps in the way suggested by our English member in a recent Bulletin, would be lovely. Any of these suggestions would also be beautiful for window drapery, though fairly expensive if a silk warp is used -- and it does seem a pity to use anything else.

Dresses of this material may be woven exactly as those made of Fabri on an Egyptian cotton warp are made. Any of the little threadings can be used. "Goose-eye" is always good; "Rosengang" can be woven in many ways, the little Bronson

weave patterns given in the Bulletin and those on Diagram 30 of the course are good.

For a sweater the silk warp should be set at 45 or so to the inch -- three threads through each dent of a 15 dent reed, for instance. Three threads should be threaded through each heddle and a small weave such as the repeat given for a border with Pattern F of the October threadings or the first sixteen threads of draft B would be lovely. The weaving should be kept soft and light, done without a tabby, or with a strand material used for tabby. A wool warp might be used instead of a silk warp -- Afghan or Kashmir yarn set and threaded as above.

For a coat nothing could be lovelier than a simple pattern in double weaving, one fabric of silk and the other of fine wool. A simple draft and directions for this were given in a Bulletin of some months ago. A suitable pattern would be (c), Diagram 22 of the course, or a repeat using the last ten blocks only of pattern (k) at Diagram 22. Or pattern (2), Diagram 23. The silk warp and a fine warp of Afghan yarn should be used, each set at 20 or 24 threads to the inch. The method of weaving is described in the course. Eight harnesses are required, of course.

For bags the silk is ideal. Those who specialize in bag weaving will be well advised to lay in a supply of the assorted spools.

In order to make this sale entirely fair to all members, I shall, as mentioned above, take into consideration the distance from which the orders come. When ordering, please note the date on which the Bulletin was received.

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Mrs. Nellie S. Johnson who is in charge of the travelling exhibition project has asked us to include the following in this Bulletin:

"EVERY GUILD MEMBER WISHING TO CONTRIBUTE TO THE TRAVELLING EXHIBIT PLEASE GIVE YOUR MOST CAREFUL ATTENTION TO THE FOLLOWING DETAILS.

1. Send me as soon as possible a list of the articles you would like to contribute.
2. Please state whether the article is for loan or for sale.
3. Keep a duplicate list.
4. Number each article when you send it to me to correspond

pond with your list.

5. Put the price you wish to receive on the list you send to me, not on the article. This is necessary as there may be some price differences which may have to be adjusted between the different members. There will have to be a standard price for the same article.

6. Please send me your articles by the first of March.

7. I will assign a consignor's number to each person who contributes.

8. I will mark the selling price on your articles, and let you know if your net price is lower or higher than that of another member for the same thing. I shall try to be just as fair as I can, and shall try to make prices uniform, of course taking into consideration the cost of the raw material.

9. When you send me your list, please let me know if you wish to hold a sale, and if so when. Thus far the general opinion seems to be that it would work out better to hold a sale where the member can reach the largest number of people, rather than for each member to undertake it, especially if she is in a small place or if her acquaintances are more or less limited."

The expense in connection with the exhibit will probably not be very heavy, but to make a success of the thing a good deal of planning and hard work are necessary. It occurs to me that in a community where there is a group of Guild members it would be a good plan for the group to work together on the proposition as a group.

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Through some oversight the price of the wool chenille was omitted from last month's Bulletin. It is \$1.50 a lb.

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At the beginning of the New Year, it is interesting to observe that the general interest in hand-weaving is growing. We who are pioneers in this revival of our ancient art must feel a good deal of satisfaction at the really solid advance that has been made.

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I had planned to publish the weaving book myself as was done with the John Landes pattern book. However, it seemed for some reasons better to publish through a regular publishing house. It is being considered at the moment and that means the book will not appear as soon as at first intended. The delay, however, will probably be worth while.

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Another suggestion for coats: Besides the strand silk we shall have a small quantity of a beautiful rough silk material, something like a homespun yarn -- heavy in spots and fine in spots. This woven in an ordinary twill or Goose-eye -- or indeed any small weave -- over a spun silk warp set at 40 or more to the inch and threaded double -- would make a wonderful coat. We have this material in two colors only, -- a soft blue similar to our Colonial blue, and a good shade of reddish brown. The material will sell for \$2.00 a pound. We will sell it only in lots of three pounds -- two pounds of blue and one pound of brown. The material is in skeins. It is a tremendous bargain.

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We now have the heavy linen floss in stock in half-bleach and will soon have it in the full color line shown on the linen card.

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We are also glad to announce that we can now supply the fine Afghan yarn in the full color-line.

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This number of the Bulletin is going to be of more interest to those of the Guild members who are using six-harness and eight-harness looms than to the four-harness weavers, but it is some time since we have given anything but four-harness patterns.

First, though, I want to say something about the silks, and also something about the book. The silks will be ready for shipment this week and should be received soon after receipt of the Bulletin. No further orders can be received as we are all sold out. Possibly some day we shall be able to get more silk of a similar kind, but probably never again at such a wonderful price.

And the book! A prominent publishing house is interested in it and will probably bring it out. This change of plan has made it possible to include a good deal of interesting matter in the book that would have had to be omitted if we had published it ourselves as at first planned. There are over three hundred drafts with a very large number of illustrations. Of course this change of plan has entailed some changes in text that have taken much time, and the printing will also take more time than if we did it ourselves, but I dare say we can wait in view of the added advantages. The book will not appear officially till Fall but we shall have advance copies for our own group by Spring.

A few months ago we sent out with the Bulletin one of the diagrams from the weaving book in answer to a question by one of our Guild members, and this month we are sending out another in answer to a special request. Those who wish other special patterns, however, will after this have to wait for the book itself.

The patterns this month are all for fairly elaborate weaving, and require seven harnesses for the Summer and Winter weave. Four-harness weavers will not be able to use them, unfortunately.

The pattern asked for is No. 241, not illustrated on the diagram but to be found opposite page 244 of Eliza Calvert Hall's Coverlet book. The main figure is similar to the main figure of No. 240, though more open. The Pine Tree Border is particularly handsome with

both these patterns, and indeed with any pattern on this sheet except 243. Weavers whose looms are equipped with six harnesses only can use patterns 237, 238, and 242 by threading the main figure as written and threading the secondary figure on one harness. This will weave a square block instead of the rose as illustrated, and as this makes a rather plain spot, it should be made smaller than the space on the draft occupied by the rose figure. It is wise to try a draft of this sort on paper before putting it on the loom in order to determine the most pleasing proportion.

No. 237 was taken from a draft in an old notebook kept in the Pennsylvania Museum. This is not the famous John Landes book of drawings, but a book kept by another weaver of about the same period. It contains besides a number of drafts, an interesting set of accounts giving charges for work done -- ten cents a yard was the charge for weaving flannel! "fancy" cost 18 cents a yard and anyone who ordered "diaper" had to pay the extravagant price of 20 cents a yard. These charges were apparently for the labor involved, the yarns probably being spun and dyed by the customer and supplied the weaver. I was greatly interested to receive from a Guild member who lives in New Jersey a photograph of a handsome old double woven coverlet in this pattern, though with a slightly different treadling, and with a very odd arrangement of pine trees as a border.

The tie-up and draft are written the "short" way so that they may be used for double weaving as well as for the Summer & Winter weave. The tie-up represents blocks instead of treadles and the tie-up may be made by either the conventional method to twelve treadles or by the "X-Y" method to nine treadles -- eight treadles if the "A" tabby is omitted.

Pattern 238 is one of the most famous patterns of this family. It is built on the same plan as "Whig Rose" though greatly elaborated, and is often woven with the Pine Tree Border.

No. 239 is similar to pattern (F) Diagram 28 of the course.

No. 240 is illustrated.

No. 241 has already been discussed.

No. 242 has a large rose figure similar to the large figure in 238 but has small three-block diamond figures where the other pattern has roses, and has no circles.

No. 243 is an interesting small pattern good for upholstery and hangings. It is from an old German book of patterns used by a Pennsylvania Dutch weaver of 1750 or thereabouts. Treadeling is as follows:

C, 2 units
 B-C, 2 units
 A,-B,-C, 2 units
 D,-E,-F, 1 unit
 A,-B,-C, 2 units
 B,-C 2 units
 C, 2 units
 D,-E,-F, 2 units
 E,-F 2 units
 F 2 units
 C 1 units
 F 2 units
 E,-F 2 units
 D,-E,-F 2 units

Treadeling for the other patterns is unnecessary as illustrations are given for most of them and all are woven rose-fashion.

What I intended to do this month was to set down some notes on the Summer & Winter weave, for patterns on four harnesses as well as for the more elaborate patterns. I have mentioned several times the manner of weaving this weave "on opposites", but I get many inquiries which seem to indicate that the matter is not yet altogether clear.

Suppose you want to weave a small, very thick rug to lie in front of a door. Warp 330 threads, thread double through the heddles. For border thread 1,3,2,3,1,4,2,4, repeated twice. 1,3,2,3, repeat 44 times
 1,4,2,4, " 44 "
 1,3,2,3, " 44 "
 1,4,2,4,1,3,2,3, twice. Sley twelve to the inch.
 This will make a rug about 27 $\frac{1}{2}$ " wide.

For weft use either double strands of Zephyr yarn or else ordinary rug-yarn, in white and black, brown and tan or any other color combination desired.

The weaving may be done on the ordinary four-harness tie-up but it is rather better to re-arrange the treadles as given at (a) Diagram 21 of the course. Put in a tabby heading of suitable width using the darker of your two colors in the plain tabby weave, and the light for the pattern treadle as follows:

Treadle 1, dark) As required
 3, light) Block 1
 2, dark)
 4, light)

Border

Treadle 1, light) as required
 3, dark) Block 2
 2, light)
 4, dark)

Weave four small blocks, 3 large blocks, four small blocks.

CAUTION: In this weave it is unusually difficult to avoid narrowing in, and special care must be taken to avoid this. The warp should be stretched very tight and the weft allowed to lie very loose. Sometimes it is a good thing to put in a tabby shot in warp-thread after every fourth shot in wool. This tends to keep the fabric out the proper width.

Structo weavers are not advised to make rugs, even small ones, as the cloth beam on the Structo loom is not adapted to taking a thick fabric like this. They can use the same technique however, for the making of thick table mats or chair seats. Thread the ordinary 20/2 or Egyptian cotton warp double through the heddles.

(1,3,2,3,1,4,2,4) 4 times
 (1,3,2,3,) Repeat 77 times
 (1,4,2,4,) Repeat 77 times
 (1,3,2,3,) Repeat 77 times
 (1,3,2,3,1,4,2,4) 4 times.

Treadle as above, except that for the border there are eight small blocks instead of four and the large blocks have more shots over them. Fabri yarn should be used for weft.

Transpose treadeling for "1" Read 2&4 - Tabby
 2 " 1&4 - A, 1&2
 3 " 2&3 - B, 3&4
 4 " 1&3

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I have lately come upon a bit of weaving lore that will be of interest to those who have looms with "Jacks" and who are weaving linens. By the usual method of threading and treadeling damask patterns, a very large number of harnesses and treadles are required -- four harnesses and four treadles for each block of the pattern. This puts four-block and five-block patterns in this weave beyond the reach of most of us. Now I have come upon a system by which a four-block pattern in damask or double-face twill can be woven on eight harnesses. I have not yet tried the thing out myself but it is simple enough and I feel sure will work. Two sets of harnesses are used -- a back set of four harnesses for the pattern, -- one harness for each block -- and a set

of four front harnesses strung with long-eyed heddles, for producing the weave. Each warp thread is taken through a heddle on one of the pattern harnesses and also through a heddle on one of the front harnesses. The threads on the front harnesses are threaded 1,2,3,4,1,2,3,4, etc., like an ordinary twill. The weave in either damask or double face twill consists as we know of a warp-face satin or twill over part of the blocks and a weft-face satin or twill over the others, according to the pattern. Now in the loom set up as described, suppose the first blocks of the pattern are a sequence of eight-thread blocks -- eight threads on harness A of the pattern set, eight on each of the other pattern harnesses, which we can call B, C and D. Each set of eight threads is threaded also through the front four harnesses, 1,2,3,4, 1,2,3,4. Suppose you want to weave the first block in weft-face twill and the other three blocks as ground in warp-face twill. Raise harnesses B, C and D, leaving harness A, down. Raise also harness 1 of the front set and sink harness 2, allowing the other two harnesses to remain stationary. This will have the effect of bringing down every fourth thread over the ground harnesses and raising every fourth thread of the threads on harness A. With the pattern harnesses in the same position, raise the second of the front harnesses and sink the 3rd. For the third shot raise harness 3 and sink harness 4, and for the fourth shot raise harness four and sink harness 1. Repeat these four shots and the first block of the pattern will be complete. For the second block raise harnesses, A, C and D and operate the front harnesses exactly as for the first block. How lovely! It can, however, only be done on a loom operated by Jacks.

This special bit of information is not going into the book, as I found it in a Scandinavian book on weaving and it does not seem to have been early American practise. When I think what I can do on my twelve-harness Swedish loom I can hardly wait to get at it!

Speaking of looms with Jacks: I have just received from the manufacturer the first loom of a new type I am having made to meet the needs of a group of our members. It is a small treadle loom, operated by jacks. Next month I shall have a picture of it for the Bulletin. The loom is a pretty little loom -- a "parlor loom" as the Swedish books say. It is sturdily built but pretty in design and nicely finished so that it would be an ornamental piece of furniture in a handsome room. It is of a height to suit the use of an ordinary chair, and is just small enough to be carried easily through doors. It weaves only a little wider than the Structo -- the reed is 22" wide -- and I am having an adapter made so that the Structo ready wound warps can be used on it. I am also making ar-

rangements to have the looms warped, if desired, with from 20 yards to 35 yards of warp in any material desired. The charge for warping will be \$2.75 for 20 yards exclusive of the cost of material. I know many Guild members will like this feature. It will also be possible when the warp is exhausted to take the beam out of the loom and ship it back to be re-warped. By having two beams, one could have a choice of warps at hand. This first loom has only four harnesses, but the loom can be ordered with six or eight harnesses if desired, - the additional cost will be \$2.50 per harness, including lamms, levers, treadles, and so on.

The four harness loom costs \$45.00 including reed and heddles but without warping. It will be shipped crated or boxed either by freight or express, from Lowell, Massachusetts -- shipping weight about 75 lbs. There will be a crating charge of \$2.50 in addition to the price of the loom.

I am delighted with this little loom and am having one with eight harnesses built for my own use. I can't think of anything more fun to work on. Strange how long it takes, sometimes, to get what one wants! I have been wanting a loom like this for a long time, but have never before been able to get anyone to build it for me, and build it right.

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We have a communication from the Camp Directors Association, Placement Bureau, asking us to send them names of qualified weavers who wish camp positions next Summer. We suggest that Guild members desiring such positions communicate with the Bureau, addressing Laura I. Mattoon, Sec., Wolfboro, N.H. Guild members may use us as a reference, of course.

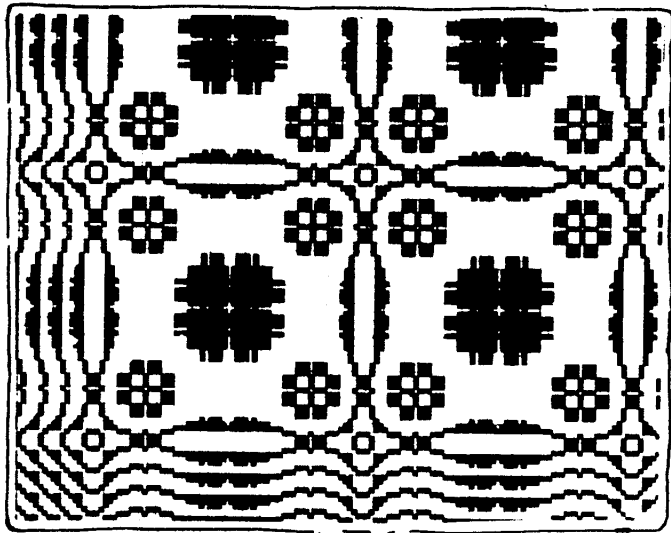
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The National Arts Club announces an exhibition of Decorative Arts to be held at their galleries 119 East 19th St., New York City, from March 7 to 31st. Articles for this exhibit must be received at the galleries on Friday, March 2nd, between 10 a.m. and 6 p.m. Those who are interested in exhibiting should send for blanks and further details to The National Arts Club, Gramercy Park, N.Y. Rodney Wilcox Jones.

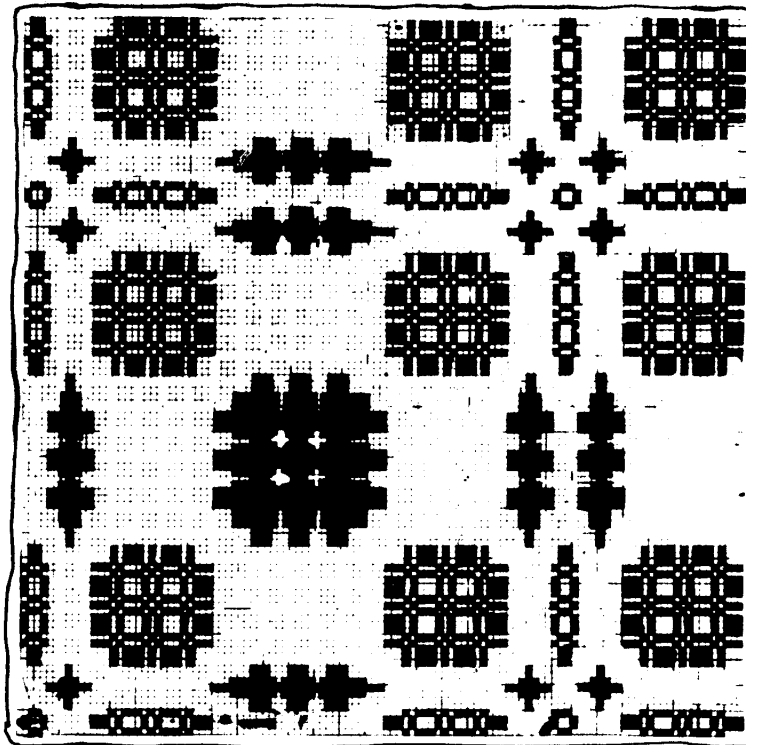
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The Bernat Co. has printed a limited edition of an interesting pamphlet with information and patterns for hooked rugs and wool work on net, as well as several weaving articles by members of the Guild. Thinking Guild members might find this interesting and valuable, we have secured a number of copies which are supplied for the large sum of 25¢. Send a quarter and three cents for mailing.

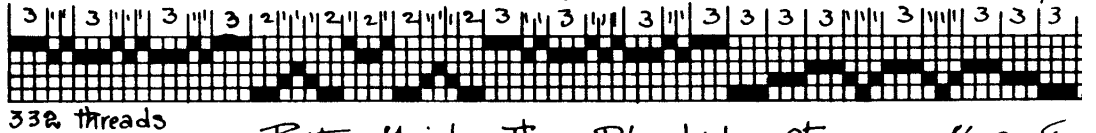
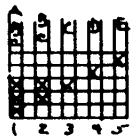
Series VII. Group (d)
 Patterns of the "Lisbon Star" type —
 on five or more blocks



No. 238



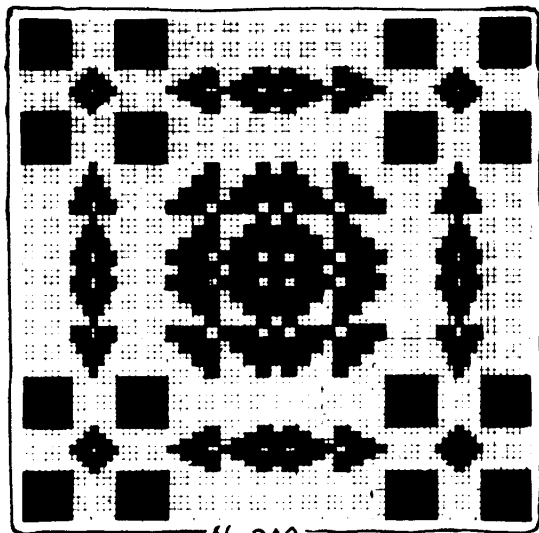
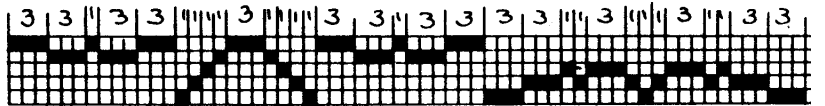
Washington Beauty, from Old Note-Book No. 237



332 threads

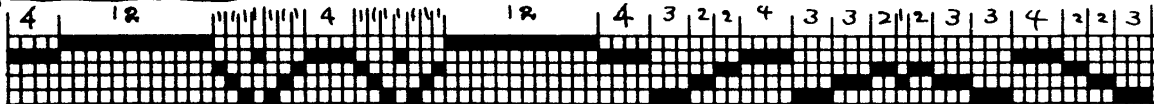
Puritan Maiden, Flower-Pot, or Lisbon Star. No. 238

248 threads

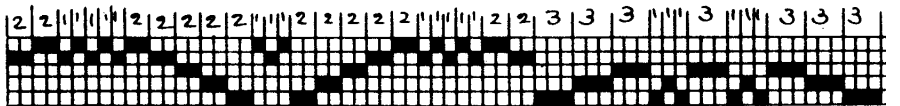


No. 240

350 threads

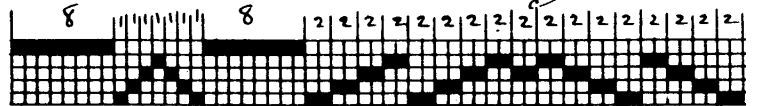
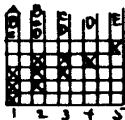


Unusual Form, — From an Old Coverlet No. 239



272 threads

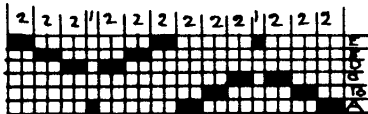
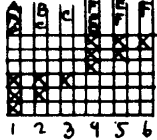
Virginia Beauty. No. 241



228 threads

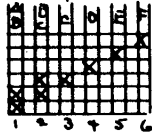
Bird's Nest. No. 241

No. 243 An All Over Pattern

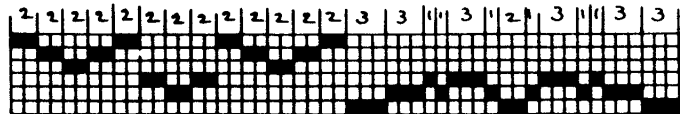


104 threads

tie-up, 242



The Warner Coverlet No. 242



208 threads

M.M. Atwater

MARCH

- - -

1928

PATTERNS

The pattern this month is a simple little pattern but will prove useful for many purposes. It was sent in by one of our Guild members who lives not far from Boston; a neighbor hearing about her weaving brought her some old papers found in an ancient garret which he supposed were weaving "draughts". And indeed they were! Among them this.

The original draft, like almost all old drafts, had a mistake in it, but when made symmetrical it appeared as at (a) of the accompanying diagram. The figure is a small figure with short overshots and can be used for upholstery and for bags, linen and such things.

In working out this pattern for use in the Bulletin it seemed to me interesting to try a number of modifications, and as some of these were attractive they are included. To Guild members it may be of interest to study these variations with an eye to the method -- for any small pattern may be similarly modified.

The diagram gives at (a') a Bronson weave threading for the pattern in its original form. This takes five harnesses as do all four-block patterns in Bronson weave. Pattern (f) and pattern (g) might also be woven in Bronson weave. Drafts are omitted for lack of space. These are especially good for linen.

The pattern at (b) was produced, as will be clear from a study of the draft, by increasing two blocks in each figure. The pattern has a much bolder effect and would -- for some uses -- be more attractive than (a).

Pattern (c) is also made by increasing two blocks of each figure. The effect of this modification is particularly good. (The illustration will be found at the bottom of the sheet to the right).

Pattern (d) -- not illustrated for lack of space -- was made by increasing the 1-4 blocks on which the pattern turns. Pattern (e) is similar, made by omitting two blocks out of the center of each figure as given at (d).

Pattern (f) is the pattern reduced to lowest terms, making a small compact figure with a good deal of character. This may be doubled and arranged in various ways as suggested below in detail for the use of pattern (g).

For upholstery weaving pattern (g) as written would prove, I believe, very attractive. It would look well done in two colors, as henna and black or dark brown on a tan warp. All the 1-2 and 3-4 shots should be in one color and all the 2-3 and 1-4 shots in the other.

Pattern (g) was produced by doubling each figure of pattern (a). The effect is excellent. And this draft may be further modified as follows:

(1) Use the first 106 threads of the draft as a repeat. This doubles one figure and leaves the other single.

(2) Thread the draft to 106 as above and then from the beginning through to the end; then from the beginning to thread 72 of the draft. Then from the beginning to thread 36 of the draft. This makes a repeat of 356 threads. The effect will be alternating groups of two doubled figures with a single figure between. As the pattern is small and fine, a long repeat like this will not make too startling an effect for furniture covering.

(3) Thread one complete repeat of the draft as written; then beginning at thread 73 of the draft thread to the end; then from the beginning to thread 72. This gives a repeat of 284 threads and produces a pattern of alternating double figures with a single figure on each side. If I were planning covering for a Colonial couch I believe this is the arrangement of pattern I should choose.

In selecting a pattern for upholstery the question of pattern is chiefly a matter of taste. A pattern with a very long overshoot is unsuitable, of course, for practical reasons, but any pattern using small blocks can be used. It is, in my opinion, a pity to select too small a pattern because the effect from a distance is simply the effect of a plain fabric. On the other hand a very large and obvious pattern -- though handsome on some types of

furniture -- is apt to detract from the architectural lines of the piece. Too "patterny" an effect is tiresome, and in rooms containing many objects is distinctly bad. In a room with plain walls and plain draperies a good deal more pattern may be used than in a room with figured floor coverings and varigated walls and hangings.

A large pattern, however, need not be staring or over-obvious. By using color tones that blend instead of using contrasting colors, very soft effects can be produced, so that the pattern merely shades the fabric. Very small patterns when correctly woven are apt to look mechanical and when poorly woven are distressing, so that for many reasons a fairly large pattern is safest. Of course for a very small piece of furniture a little tight prim pattern may look better than a large indefinite pattern, so that no hard and fast rules can be set down.

Pattern (a) is small enough for the smallest pieces and would, in my opinion, usually be better than pattern (f) for upholstery. Pattern (f), however, would be excellent for bags. Pattern (g), the longest repeat on the diagram, covers only 142 threads; at 30 threads to the inch this makes less than five inches in the reed -- probably about $4\frac{1}{2}$ " when finished. Each figure would be about $2\frac{1}{4}$ " across, made up of a number of small blocks. This would not be too large a pattern for even a small chair.

COLOR

The question of color appears very difficult to many weavers, and it is in fact difficult. No one can formulate rules that are of any assistance. In a general way any colors may be put together with good results, but some combinations are more apt to give distress than pleasure. There is no law except the effect. As a head of a great art school once told his pupils: "what looks right is right, and what looks wrong is wrong," -- and there is no other rule.

Color combinations in weaving are more difficult than in other work with color because of the way in which the threads interweave and produce intermediate shades. A weaver should have a stock of colored material in as many shades as possible and before embarking on a large piece of work should experiment till the most satisfactory combination is found. Be it noted that a color combination that has been found delightful for one pattern will not necessarily do as well with another pattern, and experiment is the only safe method.

My own practise is as follows: I first select a pattern for a particular piece of weaving and then determine on the color of the warp. When the pattern is on the loom I get out all the odds and ends of yarns and colored

threads in the place and try everything till I hit upon a combination that is so delightful that it is irresistible. I know of no other way of getting the best effects. Of course there are a number of sure-fire combinations that one may always resort to, and when in doubt it is wise to play safe by falling back on one of them. Thus for coverlets the classic navy blue and white is handsome in any pattern. For patterns adapted to weaving in two colors brown and tan on an ecru base is always good. Black and white is startling and produces sometimes rather shocking results but black against a background in tan or old gold is usually "rich" and handsome for dark pieces.

To be entirely practical and definite: suppose the plan is to make upholstery for the covering of a couch and a wing chair. My own preference would be one of the modifications of pattern (g), though (a) could be used for a smaller figure. If the wood-work is mahogany or walnut or other dark wood, a colored warp should be selected. Black warp is always good as a background for dark colors, brown is handsome in some combinations, tan of an "old gold" tinge goes well with almost everything. For special effects blue or grey could be used, but the effect -- of grey especially -- is apt to be cold and these colors are not advised for warp unless for some special effect.

The warp may be colored unmercerized cotton, mercerized cotton, linen or fabri wool. The wool makes a very handsome fabric but the cottons wear just as well and are less expensive. Linen is perhaps the best warp for very heavy wear but it presents quite special difficulties, and a good cotton will last a lifetime -- which is really long enough.

Mercerized No. 20 set at thirty threads to the inch, or unmercerized 20/2 cotton in colors set at 30, or Egyptian cotton 24/3 (which is the strongest cotton warp but comes, alas, only in "natural") set likewise at thirty, mercerized No. 10 or Egyptian ~~24/3~~ 16/3 set at 24 threads to the inch, or fabri wool set at thirty are all satisfactory. Suppose the warp to be black. Wool for weft in No. 527 and 16 would make a handsome combination, with a tabby in wool, color 111 or 113. For an effect in blues on a black warp combine color 597 and 854 with a tabby in 835 wool or a similar shade in cotton. Another good combination on a black warp would be 627 and 757 for pattern and 16 for tabby.

The most difficult color to manage in combinations is of course, red. For a room in which red is required, it is necessary to match the shade. No suggestions can be

given off-hand for the use of red. There is, however, a lovely dull shade of plum not given on the color card and not regularly a part of our color line that combines wonderfully with dull rose and with old gold. To my mind nothing is as satisfactory for old mahogany furniture than one of these combinations.

We do, as you know, dye special colors to order in quantities of three pounds and over so that in planning an upholstery project the limitations of the color card may be ignored.

TREADLING

The patterns in this group are all to be woven as drawn in. As they are very simple and as most of them are illustrated, treadling directions are not given/ Here, however, is a variation in treadling that is amusing. When weaving material for upholstery it might give a better effect to treadle the material for a sofa in the regulation way and for a wing-chair to go with it in this manner -- using the same colors, of course.

Treadle 4, 3 times
 2, 3 "
 2, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 4, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "
 3, 3 "

For rose-diamond pattern.

One of our Guild members contributes two interesting notes: She has found a method for spooling wool warp that does not injure the yarn, no matter how long it happens to remain on the spools. She uses spools with wooden heads, and saws two slots through these heads on opposite sides of the spool; in these slots she lays strips of metal or a stiff fibre material and winds over these. After winding some of the yarn over these strips she withdraws them, replaces them and continues. As she says, "this is just like winding a ball of yarn over your fingers". It takes her six minutes to wind off a two-oz. skein of Fabri in this manner.

Her other suggestion is a device for measuring yarn as it is spooled. This is a wood disk about $\frac{3}{4}$ " thick and a yard in circumference, mounted to turn freely. It is equipped with a counter made by the Veeder Mfg. Co., of Hartford, Conn. Such a device as the click on an ancient reel would serve the same purpose, - counting the revolutions. The thread to be spooled is taken around the disk between the swift and the spool, and is, of course, measured as wound.

The stiff fibre material of which a sample was enclosed in her interesting letter is a product of the Wilmington Fibre Co., Wilmington, Del. Here is what she says of it: "It is fine for the tops of bags - does not break, does not discolor in water. We even boiled one lot in dye for an hour without effecting it. It can be painted on; it is easily cut with small tin-shears or a knife; easily drilled, etc. It can be had in small quantities cut any shape desired." This note may be of interest in several ways.

We were delayed in getting out the silk orders by the fact that the winding company failed to perform as agreed. A quantity of the silk was spoiled in winding so that we were short in the quantity we had counted on, and we had many more orders than we could have filled in any case -- which is not surprising as the material was such a wonderful bargain. We apportioned the material as well as we were able, and that is all we could do.

We have had offered us a large bargain lot of silk in "natural" color that we can have dyed, and shall be glad to do this if Guild members wish. The prices, however, will not be as low as on the first lot -- it will be \$3.50 a lb. We do not plan a full line of colors but will have two blues, black, rose, a good green, burnt orange, and old gold, plum and brown. We have also secured a lot of warp-silk in the following colors: black, blue, natural, brown and old gold. This is an all-silk warp similar to the regular silk-warp ~~xx~~ we have carried in stock for some time, -- a trifle finer, perhaps, but very close to the same size. This we can sell, while the stock lasts, at \$4.50 a pound, which is just a little more than half price. The yardage is so enormous that at the price it costs less than a wool warp.

This silk warp can be put on the beam of the new "Parlor" loom if desired. I had my own little new loom warped in brown silk, and I am enjoying it greatly.

The new little loom is a great success. As stated in a previous Bulletin, our production is still small. All the first lot of looms have been sold, with several orders booked ahead for the next lot. However, we are getting them out fairly fast and no one will be kept waiting very long. The enclosed leaflet shows the little loom equipped with four harnesses only. Most of the orders received have been for the eight-harness loom. This fills a very real need -- the need for a small loom on which to do elaborate weaving. It is, after all, for the small things that the more elaborate weaves are particularly desired.

* * * *

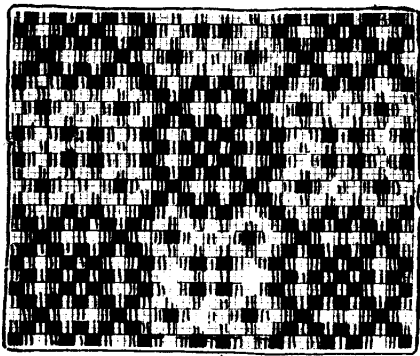
The annual "Craftsman at Work" exhibition in Boston, sponsored by the Women's Educational and Industrial Union, is drawing to a close. As in previous years, hand-weaving is the most prominent feature. The Fireside Industries of Berea, Kentucky, with Mrs. Ernberg in charge, are showing as usual a lot of excellent work, well executed, but in a few patterns only and not in any out of the common. In the other booths -- work from the Grenfell Mission in Labrador, from the Boston Arts & Crafts Society, the Board of Public Works of Vermont, the various organizations for providing occupation for the blind and otherwise disabled, all feature work by our Guild members, and it is gratifying to see so many of our Shuttle-Craft patterns in use. The most unusual and interesting work in the exhibition is the work of "one of us".

* * * *

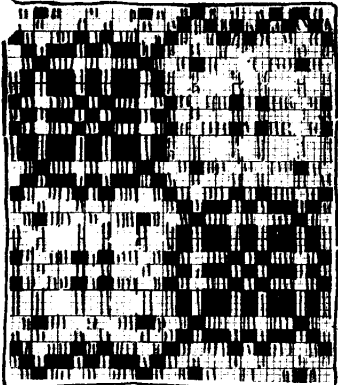
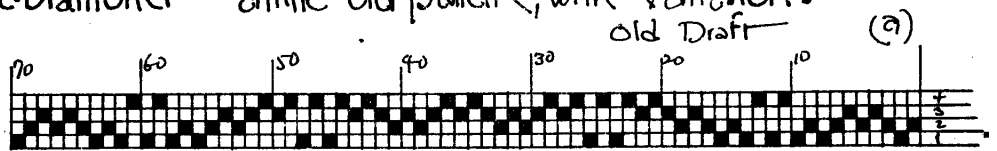
We are enclosing the new price-list of weaving materials. There are a few changes and additions as will be noted. Before long we shall have new color-cards also. We are adding several colors to the regular line, -- notably two shades of rose in the true madder tone, a lovely almond green and the dull plum color of which I myself am so fond.

* * * *

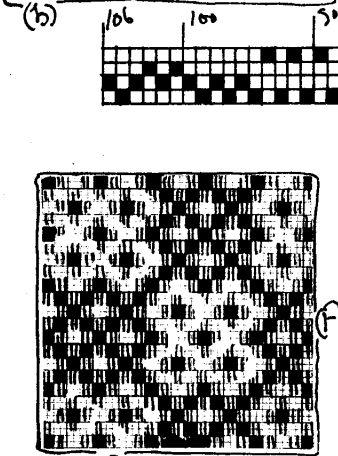
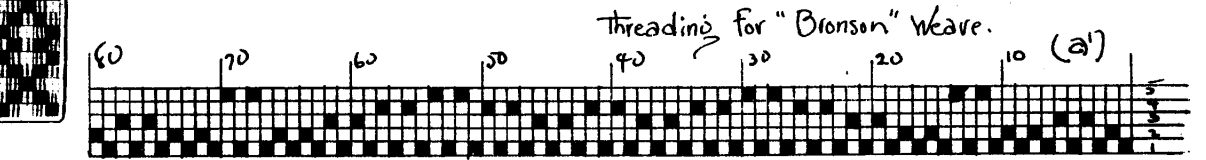
the "Rose-Diamond" — a little old pattern, with variations
old Draft



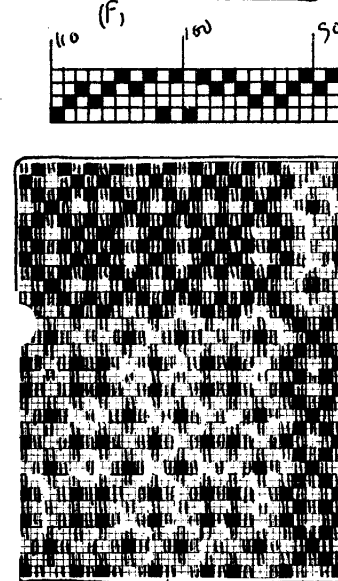
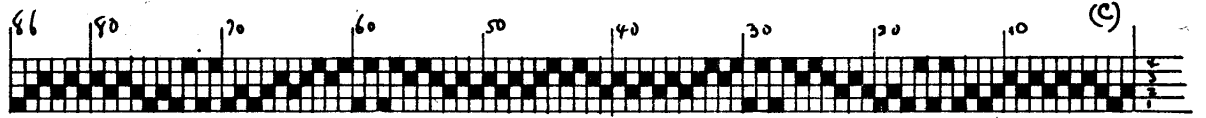
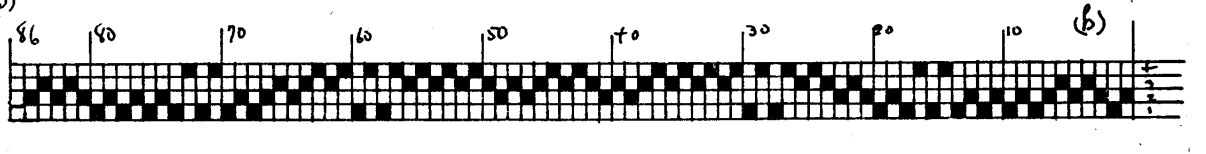
(a)



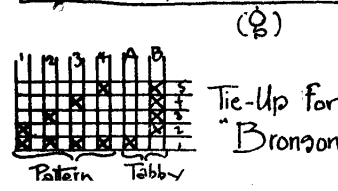
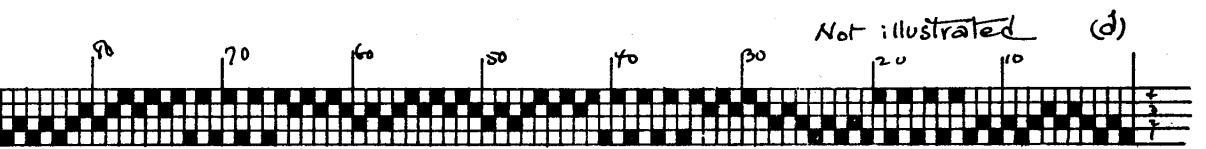
(b)



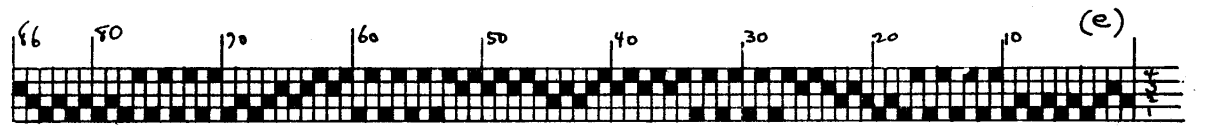
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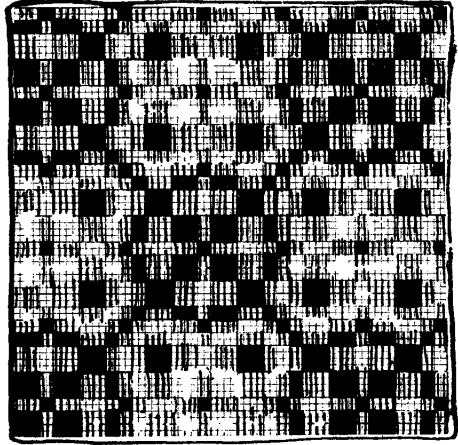
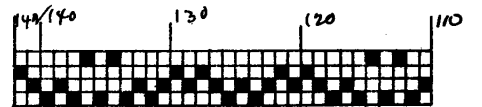
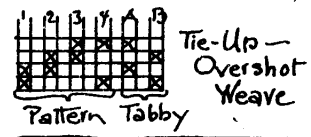
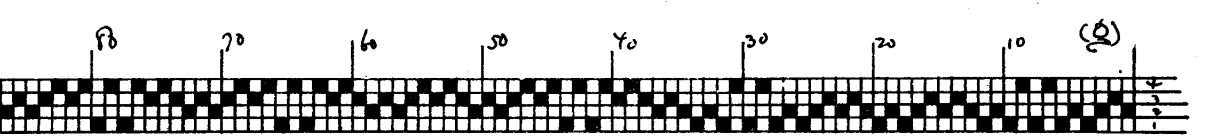
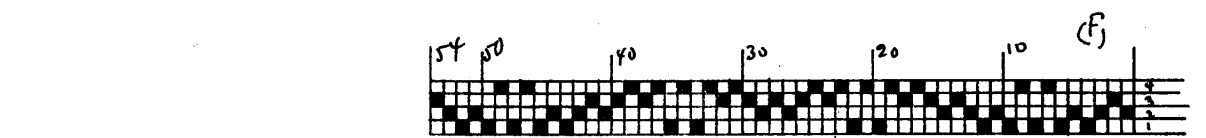
(d)



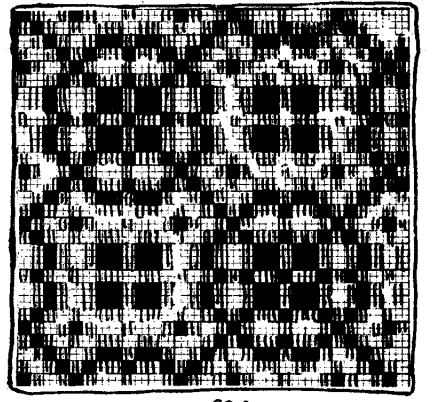
(e)



(f)

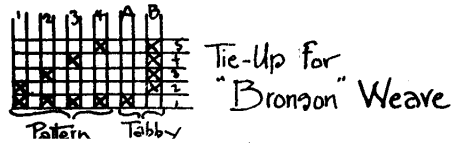


(g)



(h)

M.M. Atwater



APRIL

1928

* * *

The very modernistic pattern - (a) - for this month is not as young as it appears. In fact it was adopted from a design in an old German pattern book published in 1730. The pattern as given in the book would require ten harnesses for "Summer and Winter" weaving, but with a few small changes can be woven as shown on our eight-harness looms. I believe it will be particularly good for linen. It will also be extremely handsome for portieres or curtains, and for a couch-cover, or for furniture covering. The repeat covers 248 threads, -- this is, of course, two complete figures, each of two leaves, so that the figure is not large in detail. It could, be made as large as desired by increasing the number of units under the different blocks.

The tie-ups given are "X-Y" tie-ups, one for the counterbalanced loom and one for the loom with the "jacks" mounting. In making the tie-up the two tabby treadles may be omitted if desired and the tabby woven by using the X and Y treadles together for the "A" tabby shot and treadles 5 and 6 together for the "B" tabby. In this way the pattern may be tied to eight treadles. However it is a convenience to have special treadles for the tabby, and it is advised to make the complete tie-up as indicated.

One of the sheds -- the #6 treadle, -- will be difficult to open on the counterbalanced loom, as one pattern harness only is to be drawn down and the other five raised. It will be necessary to make some false ties in order to weave this shed. On the X-Y tie-up the false ties must be made on the X and Y treadles. This has been described elsewhere, but for convenience is repeated here. When X and 6 or Y and 6 are drawn down together to open the shed for the #6 block of the pattern it will be found that though X and 6 come down the five pattern harnesses rise only a little way, and that the Y harness rises far too high. To make the correcting tie have an assistant hold down the two treadles, and make a tie to the offending Y harness, drawing the knot just tight enough to bring the harness down level with the pattern harnesses. It will be found that as the Y harness is drawn down the pattern harnesses will rise. In a similar way hold open the Y-6 shed and make a false tie to the X harness. These false ties will of course be looser than the ties that bring down the harnesses.

On the new little parlor loom no false ties are required, of course. If the cross-marks of the tie-up draft are taken for the knots to be tied, as we are accustomed to read them, the tie-up draft for the parlor loom should be written as in the right hand diagram. It will be noticed that this is just the reverse of the other. In other words, if in tying up the parlor loom one ties the blanks of an ordinary draft instead of tying the cross-marks the effect on the warp will be the same on the parlor loom. One ties the harnesses to rise instead of to sink.

Pattern (a) may be changed in many ways by varying the tie-up a little. For instance the #6 treadle may be tied to harnesses 6 and 8 as well as to 3. If this is done two more pattern treadles will be required, one tied: 3,4,5,6 and the other tied 3,4,7,8. (On the parlor loom the reverse of this, treadle 6 tied 7,5,4, and the two additional treadles tied one, 7,8 and the other 5,6.)

Treadeling for the pattern as illustrated should not be required as it may be followed readily enough from the drawing, however, for convenience it is added:

Black: 6, 6 units (treadle X&6, Y&6)

5, 1 unit (X&5, Y&5)

4, 3 units

3, 1 unit

4, 3 units

5, 4 "

6, 1 unit

5, 4 units

2, 3 "

1, 1 unit

2, 3 units

5, 1 unit

6, 6 units

5, 1 unit

2, 3 units

1, 1 unit

2, 3 units

5, 4 units

6, 1 unit

5, 4 units

4, 3 units

3, 1 unit

4, 3 units

5, 1 unit

(See directions for "Summer
and "Winter" weaving in the course)

* * * *

The (b) pattern is something new for four-harness weavers. It is a little pattern of a type not possible in ordinary overshot weaving and is only possible on four harnesses when arranged on the order of the Scandinavian pattern published in the Bulletin for last October. I have been experimenting with this technique and find that many

patterns of the Summer and Winter type may be persuaded to weave in this manner with very novel and attractive results. I am preparing several more that will appear in succeeding Bulletins. This one is a small pattern that will be good for bags, for linens and also for scarves. This weave is particularly good in a loosely woven fabric. I made a small sample of fine silk warp, using strand silk for pattern shots and warp silk for tabby, beating very lightly, and the effect is charming. A scarf might be woven with the ends in either of the pattern treadelings as shown and with the body of the scarf in a stripe made by using one or another of the pattern treadles all the way. Treadle 3 will give stripes in pair, treadle 1 will give alternate wide and narrow stripes, treadles 2 and 4 will give broad stripes in pairs with a narrow stripe between. Which system of stripes to choose is a question of taste. The same method of weaving would be good for runners or for curtains. Portieres would be handsome woven in this manner but the pattern for such use should be made about twice as large, -- as can be done readily enough by doubling each block of the pattern. The first block of the draft, for instance, is written: 1,2,3,2,1,2,3,2,1,2, -- increase it by adding 3,2,1,2,3,2,1,2.

The beauty of this weave is that blocks may be as large as one chooses without weakening the fabric by making very long overshot skips. Blocks overlap, too, which makes the effect richer. The wrong side of the fabric will be the exact opposite to the right side, as in Summer and Winter or double weaving.

I have never seen an ancient Colonial fabric woven in this manner, so the application of this technique to our American patterns is, I believe, entirely new -- something exclusively with the Guild. I hope it will be found interesting and valuable by our members.

* * * *

We have an interesting letter from one of our New York Guild members that gives news of an exhibition of modern French decorative art, and that also contains suggestions that should prove useful. She writes: "I painted my Practical Loom with Chinese red and black lacquer. All the inside hanging pieces, the breast beam and back rail, the warp beam and the inside frame -- Chinese red. The pegs on the warp beam, treadles, lamms and outside of frame -- black. Very attractive and easily done, and the loom now becomes a parlor piece which before it was not".

She writes about her work: "I seem to be unable to get anything ahead, and have now orders which figure to several hundred dollars, still to be woven. My clientele is gradually growing. One order invariably means a duplicate from a friend of the person to whom the original was sold."

"Lord and Taylor's", she writes, "has an exhibit of modern French decorative art, among which are a number of hand woven pieces that I made special note of.

"A drapery fabric I saw was in three shades of tan, or rather ranging from cream to a light golden brown. The fabric was heavy silk of the art silk type (rayon) set 20 threads to the inch and threaded in a twill -- 1,2,3,4 and repeat. The medium shade of tan was used for warp and the weaving was done as follows:

"Using tabby treadles weave 10" with the same color as the warp; treadles 1,2,3,4, one shot each, repeat for 10" with the darker color. Treadles 4,3,2,1, one each and repeat for 10" with the cream. Repeat in the same order and coloring. The material was beautiful!"

NOTE: (A large number of weavings for the twill threading were given in the Bulletin of June 1925).

"Another fabric was unique. The warp was a five-strand cotton set at 15 to the inch. The weft was of alternate shots of rough jute and a lovely rose-colored raffia. The material seemed to be of a "Summer & Winter" texture -- that is the jute and raffia were tied in every fourth warp thread. It was striking. I noticed a number of chairs upholstered with this material, as well as draperies used of it.

"An exquisite silk coverlet was woven with a brown silk warp and tan weft, no tabby. The pattern was a combination of "Goose-eye" and "Resengang"."

(This threading will be illustrated with the June Bulletin).

"The charm of it to me was the lack of tabby and the daintiness of the design -- a large "goose-eye" figure with a small table in a little diamond surrounded by wavy lines."

* * * *

A good deal of modernistic French drapery material is being sold in the better shops. That that I have seen has for the most part been a rough "natural" linen fabric with patterns in shades of tan and purplish brown -- our favorite plum and tan combination in many cases. The cream and reddish brown shades are also used a great deal. The weave is a quite elaborate brocade tie, impossible on our simple

harness looms in the designs used, but similar effects are possible to us in the "Summer and Winter" weave. The patterns given with this Bulletin, both the eight-harness pattern and the new four-harness suggestion, could be worked out in a similar fabric with excellent results. The general effect of these textiles is rather austere but very clever and "knowing". The patterns are often very large and strange, but so soft in color that they are not at all shocking. Long lines intersecting each other at strange angles, broken curved figures and radiating effects are characteristic of the style. A good deal of the ornament appears to be vaguely Egyptian in form, but not of course, worked out in the characteristic Egyptian colors.

These imported drapery fabrics are made about 40" to 50" wide and sell at about \$7.50 a yard. The warp, as noted above, is a fairly coarse natural linen of the greyish shade and the weft is often a very rough yellowish tow with some mixture of tan and brown in the pattern.

A rough linen colored cotton is also used.

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Many fabrics for sports wear again show horizontal stripes, which is good news for the hand-weaver. The new bags are often woven in stripes and show a new type of mounting that will be illustrated in the Bulletin for June.

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We can now supply German knitting cotton in sizes 8, 10, (etc., etc.) at 40¢ a hank. This is a beautiful yarn and would be very handsome for an all-white coverlet but is expensive. It would take from ten to sixteen hanks for a coverlet, the number depending on grist of yarn used.

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We have been using fine woven window-sash cord for tie-ups on the large looms but as a cotton cord stretches and does not last indefinitely, we have been looking for something better. We can now supply a specially made Belgian linen cord that will not stretch and is extremely strong. It is, naturally, a good deal more expensive than ordinary sash-cord but is fully worth the difference in price. It comes in one pound hanks at \$2.00 a pound. We have also a fine linen cord for tie-up on the new little parlor loom. This sells at 2¢ a yard. Twenty or twenty-five yarnds will make the treadle ties on the parlor loom.

* * * * *

We have a notice from George Pickering and Co., Elmira, New York, that will be of interest to those among us who like to dabble with dye-pots. This company puts up aniline dye-stuffs and stains in one pound packages, for the use of craftsmen. A list of colors and prices may be obtained by writing to them.

There is in many minds a prejudice against aniline dye-stuffs. Aniline colors are supposed to be harsh and fugitive. As a matter of fact the most permanent dye-stuffs known to chemistry are the modern German vat dyes, and these are aniline dyes. The "direct" dyes though not as permanent as the vat dyes are far more permanent than some of the vegetable dyes. Each line of colors is a law to itself in this respect.

How good the colors are that are offered by the Pickering Company I do not know as I have not tested them, but as they are specially prepared for craft work they should be fairly reliable. I think I have several times mentioned that there is a reliable book on dyeing to be had: "Dyes and Dyeing" by Pellew. It is a book that in my mind should be in the library of every worker in handicraft.

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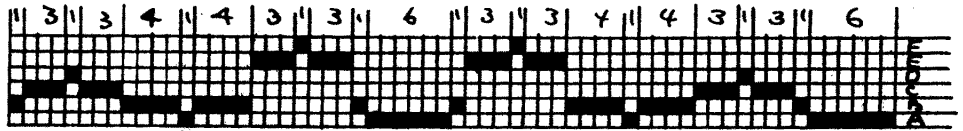
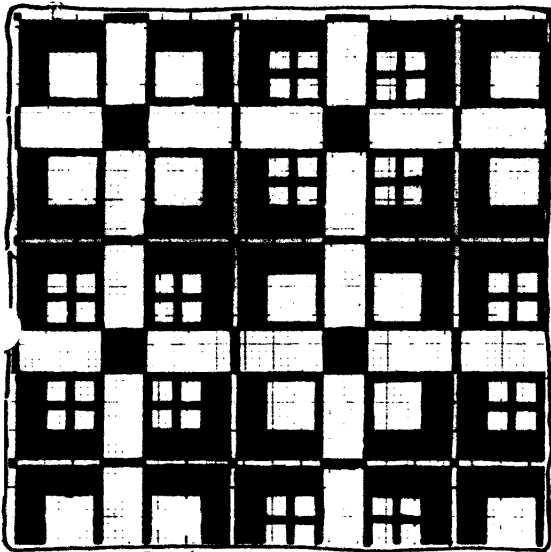
May I remind new Guild members -- and perhaps some who are not "new" -- that return postage should be inclosed with work sent in for criticism?

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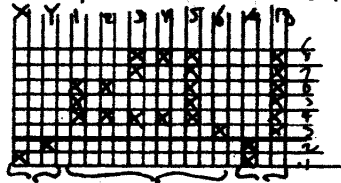
We now have the Strand cotton in stock again.

* * * *

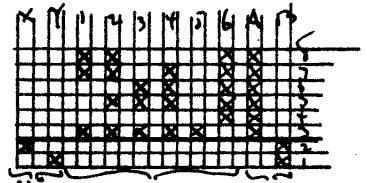
An Eight-Harness Pattern for the Summer & Winter Weave (a)



Each repeat 248 threads.



ties Pattern Tabby
X-Y tie-up for counterbalanced loom



ties Pattern Tabby
X-Y tie-up for loom with Jacks

(b) An Unusual Pattern for Four-Harness Overshot Weaving

Pattern (a)

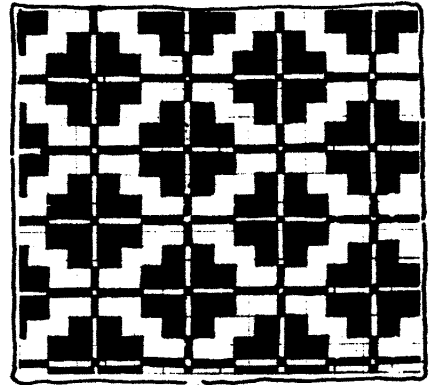


Pattern Tabby



(b) Treadling

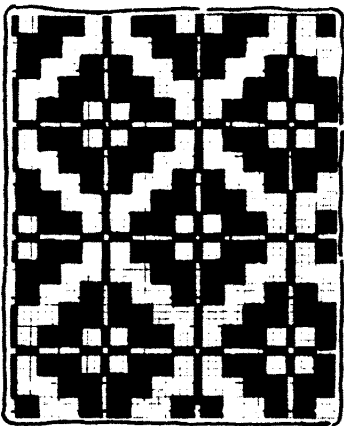
Treadle	3	10 times
"	2	10 "
"	4	4 "
"	2	10 "
"	3	10 "
"	4	10 "
"	2	4 "
"	4	10 "



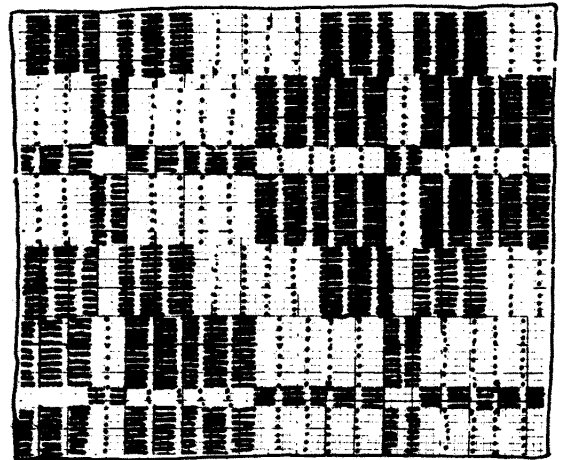
(b)

(b')

Treadle,	3	10 times
"	2	10 "
"	1	10 "
"	3	4 "
"	1	10 "
"	2	10 "
"	3	10 "
"	4	10 "
"	1	10 "
"	3	4 "
"	1	10 "
"	4	10 "



(b')



Large scale detail, showing the effect of the weave.

BULLETIN NO.

SHUTTLE-CRAFT BULLETIN NO. 44

MAY

1928

This month's pattern is intended to illustrate the possibilities offered by a simple threading for eight-harness "Summer & Winter" weave. The eight designs shown are only a few of the many different ways in which the tie-up and treadeling may be varied, and are intended simply as suggestions. It will be interesting to Guild members to work out other patterns, and we hope they will send these in -- either in the form of drawings or as woven samples that can be photographed -- and we shall enjoy showing them in one of the Summer Bulletins.

In four-harness weaving patterns may be varied by changing the treadeling, but no such radical variations as shown on the "Shuttlecock" draft are possible. With the added harnesses comes the power to change the pattern in a very striking way simply by changing a knot or two of the tie-up. It is not necessary to rethread in order to get a new pattern.

This threading may, of course, be made larger or smaller as desired for special purposes. As written it is not too large a pattern for upholstery and hangings. As the repeat covers 200 threads and consists of two similar "staggared" figures, each figure will measure a little more than 3" across when woven on warp set at 30 threads to the inch. For a coverlet the pattern should be increased by writing five or even six units under each of the large blocks; or it may be doubled by writing eight units under large blocks and two units under the small blocks.

For linens and for bags and other small articles, the pattern may be reduced by putting three units instead of four under the large blocks. If decreased in this way, each repeat will cover 152 threads, and each figure, -- such as each of the squares in pattern (e) -- will measure about $2\frac{1}{2}$ " across, when woven on a warp set at 30 threads to the inch.

The tie-ups shown are "X-Y" tie-ups, on account of the number of treadles involved, but on a loom equipped with fourteen treadles the other system of tie-up, as described in the course, is to be preferred. The tie-ups are written as for the ordinary counterbalanced loom -- each X-mark indicating a knot that brings down the harness indicated. On the new little parlor loom the tie-up must be made not to the X-marks but to the blanks of the draft, because the Jack mounting works in a manner opposite to the counterbalanced loom. For instance tie-up (a) should be made

as follows on the parlor loom:

Treadle X,	tied to harness	2
Y,	" "	1
1,	" "	4, 5 & 6
2,	" "	5, 6 & 7
3,	" "	4, 6, & 7
4,	" "	7
5,	" "	3, 4, 5, & 7
6,	need not be tied at all	
A, tabby,	tied to harnesses	1 and 2
B,	" "	3, 4, 5, 6, 7, 8.

In weaving the sixth block on the parlor loom the X and Y treadles should be used alternately without any other treadle. In other respects the treadeling is the same as on a counter-balanced loom. It will be noted that treadle 6 as shown is the same as Tabby A. Of course it is unnecessary to tie two treadles alike, they are both shown on the drawing simply to indicate the use of this shed both for pattern and tabby.

In making an X-Y tie-up the tabby treadles may be omitted if desired. In that case the tabby sheds are produced by bringing down the X and Y treadles together for "B" shed, and for the "A" shed any two of the pattern treadles that bring down all the pattern harnesses. It is usually, however, more convenient to tie the tabby treadles as shown.

The patterns are illustrated and the method of producing the "Summer and Winter" weave on the X-Y tie-up is explained in detail on the course so that it seems unnecessary to write out the treadelings. In a general way, the treadles have been arranged in the order in which the blocks should be woven. Pattern (a), for instance, is woven as follows:

Block 1,	four units	(X-1, Y-1)
" 2,	" "	(X-2, Y-2)
" 3,	" "	" "
" 4,	" "	" "
" 5,	one unit	" "
" 6,	four units	" "
" 7,	" "	" "
" 8,	" "	" "
" 9,	" "	" "
" 10,	" "	" "
" 11,	one unit	" "
" 12,	four units	" "
" 13,	" "	" "

This is a handsome and serious locking pattern. It would be excellent for a couch cover, or it could be used for hangings. An interesting way to arrange it for this use would be to weave a deep space at the bottom in the pattern as illustrated and to weave the body of the curtain in a stripe. Five different stripes may be woven on this tie-up, or by using treadle 6 -- which is the same as the "A" tabby -- with X and Y a solid effect

may be had. Which shed to select is a matter of taste. My choice would be the tripe woven on block #3, made by repeating X-3, Y-5, over and over.

Pattern (b) is a simple figure but would be very effective for either hangings or upholstery. In silks or fine wool it would be handsome for a scarf. More open figures would result if treadle 3, were tied to harnesses 4 and 5 only, and treadle 4 to harnesses 6 and 7 only.

Pattern (c) illustrates a method of weaving two figures of different color at the same time -- a thing I have just been doing on my parlor loom. It will be noted that the figures are tied separately. The weaving is done as follows:

- (1) X & 1, in dark color; X & 6, in light color; tabby A
 Y & 1, in dark color; Y & 6, in light color; tabby B
 Repeat 8 times or to square the block.
- (2) X & 2, in dark color; X & 5, in light color; tabby A
 Y & 2, in dark color; Y & 5, in light color; tabby B
 Repeat to square the block.
- (3) X & 3, dark; X & 4, light; tabby A
 Y & 3, " ; Y & 4, " ; " B
 Once or twice to square small block.

Repeat (3) as above

Repeat (1) as above

(3) as above, repeated 8 times, or to square the block

(3) as above, colors reversed, 8 times or to square.

Then repeat from the beginning with the colors reversed.

Two pattern shots, it will be noted, are thrown between tabby shots. This therefore, makes a heavy fabric. It is fine for chair-seats.

Pattern (d) is perfectly simple. It gives a rich effect because so much of the pattern thread is thrown to the front of the fabric. It will be noted that treadles 1 and 6 are alike. One of them should be omitted. If tabby treadles are omitted the A tabby shed may be made by using treadles 5 and 6 together, or treadles 3 and 4. The tie-up may in this way be made to seven treadles.

Pattern (e) is suggested for linens. It may also be used for bags, purses and the like.

Pattern (f) and (g) are also attractive for linen and are good in upholstery. Treadles 3 and 4 together will produce the A tabby on tie-up (e) and also on tie-up (f) and (g).

Pattern (g) requires only four pattern treadles. As shown on the draft treadles 2 and 4, and treadles 3 and 6 are the same. One of each pair may be omitted. For this pattern the more conventional tie-up -- with two treadles for each block of the pattern and two for tabby -- would take only ten treadles and should be used rather than the "X-Y" tie-up shown.

Pattern (h) is similar to pattern (d) but not quite so heavy. A diamond pattern with a smaller figure at the centres of the diamonds could, of course, be arranged.

It is hoped that the few variations given will serve as suggestion for many others.

* * * *

In New York the other day I saw and examined with interest some very interesting Spanish tufted weaving done in two or three colors. The foundation was linen and the weft a fairly heavy wool. The pieces were used as bed-coverings and also for wall-hangings. Some a little heavier were used on the floor. The colors were in most cases red and black. Sometimes red, black and yellow. The patterns were more or less elaborate figures after the style of cross-stitch patterns.

There is nothing difficult or complicated about this type of work, though it takes a good deal of time. Some of the Guild members might like to experiment with it for small pieces such as square table mats or chair-seats.

The warp to use depends on the fabric to be made, of course. It should be set about as usual, -- a fine warp at 30 to the inch and a heavy warp set further apart. The heavy linen floss we have would make a splendid foundation for a piece for the floor and should be set at about twelve threads to the inch.

The method of weaving is to weave several tabby shots -- two, four or six -- and then to open a tufting shed as shown on diagram 6 of the course. Through the tufting shed throw a shot of wool of each color, then pick up on wires loops of the color desired for each part of the design. Weave four tabby shots and repeat the tufting shed.

Some of the pieces were solid tufting, having the appearance of a hooked rug, though more attractive, -- other pieces showed spaces of ground weaving between the tufted figures. These were the lighter and finer pieces used for bed-coverings and table runners.

I think the same method could be used effectively for bags; the materials, however, should be fine or the result would be a fabric too coarse and thick for the purpose.

The usual arrangement of pattern in the pieces seen in New York was a series of narrow borders around a large central figure. For instance, a narrow border in solid black, a border about once and a half as wide in red in a zig-zag figure, a second black border; a fairly wide border in yellow in an elaborate running figure; the first three borders repeated and then the large central figure.

The pattern illustrated at (a) of the diagram might be used as a suggestion for a small piece such as a bag in fine materials -- the "Shuttlecock" figure being done in red and the rest in black, with the background either tufted in yellow or else left in foundation fabric. This could, of course, be done on a four-harness loom.

The red of the Spanish pieces was a dark rich red, similar to the red in good Navajo rugs and the yellow was an ochery yellow, neither eggy nor orange.

This technique lends itself very well indeed to rugs and other pieces in free modernistic design. It is clear enough that any arrangement of radiating lines, or queer intersections, even circular figures and broken curves, is entirely possible. We are here in an entirely new world that will, I am sure, prove fascinating and exciting to many of our more expert designers. Whether or not enough of our circle are interested to make it desirable to publish a group of designs of the sort, I do not know. Will those who are interested let me hear from them, and will those who happen to have suggestions along these lines, or who have patterns they are willing to share with the Guild, let me hear from them also.

* * * *

We have a very interesting "special" in linen for this month. The material is a lovely fine linen, that is just the thing for linen dresses or for warp in linsey woolsey dresses with Afghan weft, such as some of our members are making. It comes in a large line of colors. These colors are "fast" to light and ordinary washing but are not guaranteed boil-fast. As few people have occasion to boil colored things this is not important.

The material is in 2 oz. skeins and sells at the bargain price of \$1.50 a pound. We cannot sell less than 3 lbs. at this price, but the three pounds need not be all the same color. The colors we have are yellow; gold; rose; red; terra cotta; greenish blue; colonial blue; wood brown; dark and light taupe; tan; cream; light and dark green; light and dark plum.

* * * *

We get a good many inquiries from Guild members who wish to know what the profession of occupational therapy has to offer and also how to enter the profession.

In my opinion it is one of the most interesting ways in which a handicraft worker may use her knowledge and ability. It is a new profession with a great future, and the demand for workers is very active.

One of the hurdles has been the difficulty of getting professional training, as there are only a few accredited schools in the country.

There is, however, another method of entering the profession that, though not perhaps as pleasant as going to school, pays expenses as one goes along. This is to enter hospital work as an attendant aide in the Occupational Therapy Department with the intention to study and qualify for the civil service examinations that are held from time to time. Passing these examinations will give professional rating.

One of our Guild members -- Miss Gertrude Vink, -- is in charge of the Occupational Therapy department at one of the largest and best equipped state hospitals in the country -- the King's Park State Hospital, King's Park, Long Island, New York. She has offered to consider applications from Guild members for positions of this sort in her department, and will give the opportunities for study and advancement. Those who are interested should write to her in the matter.

The pay of attendants is \$54.00 a month with full maintenance -- board, lodging, laundry, etc.

I spent my vacation one summer at King's Park helping to start a new weave-shop. It is an immense institution with handsome grounds running down to the Sound. The living conditions are pleasant. Nearness to New York also offers the opportunity to see and hear so much that is new and interesting.

This offer is only for those with a real working knowledge of weaving, and additional handicraft experience is desirable. Beginners in handicraft should not apply.

* * * * *

One of our Guild members writes us as follows: "I am very much interested in the twill weave you told about recently. I would like to suggest that a special article, elaborating on the subject, might prove very attractive to some of us. A detailed explanation, and the tie-up for patterns, and suitable patterns, etc. I make this suggestion, as I would gladly pay for such an article, and believe others would".

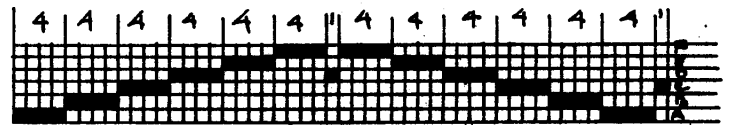
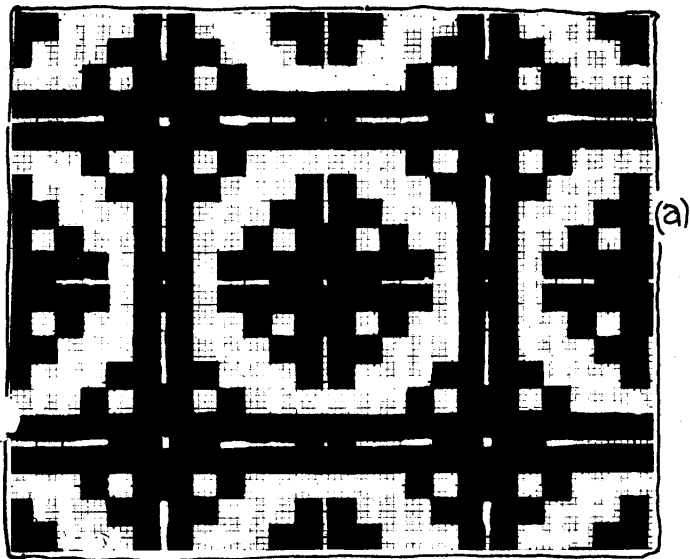
We shall be happy to prepare such an article if a sufficient number of guild members are interested in it. The cost of such a special sheet would be \$5.00. Those who are interested please send in their names but do not send money now.

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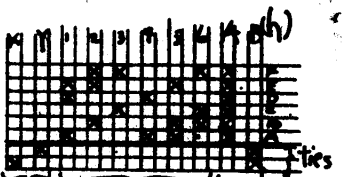
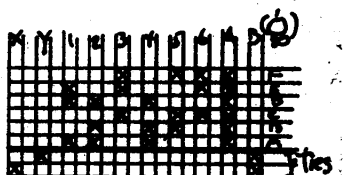
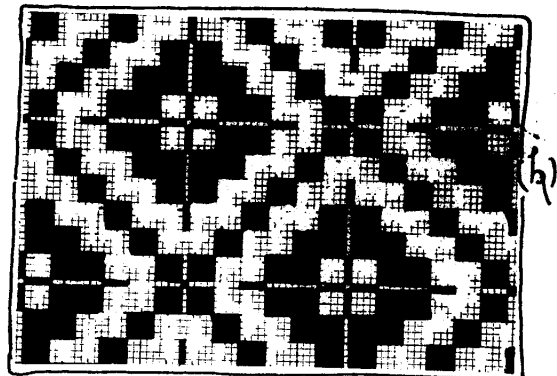
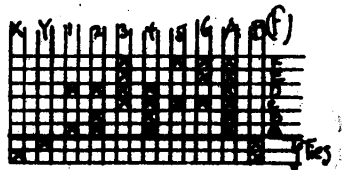
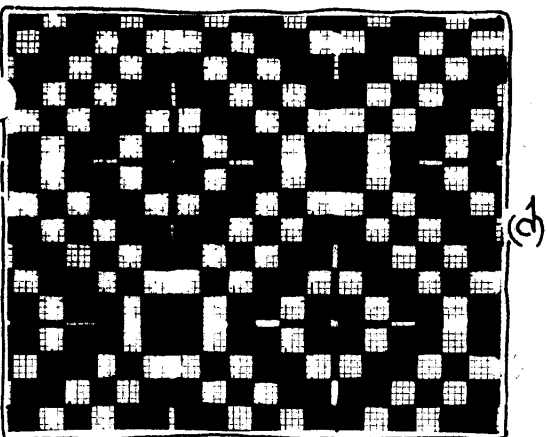
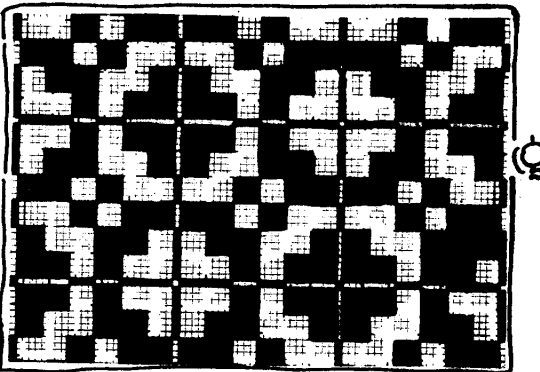
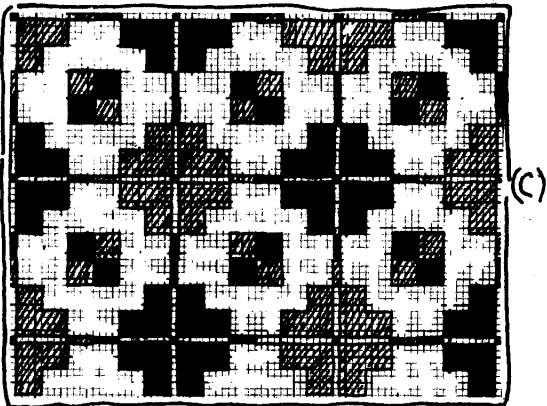
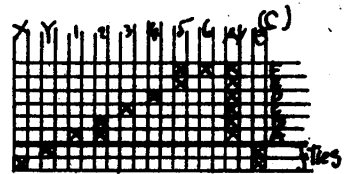
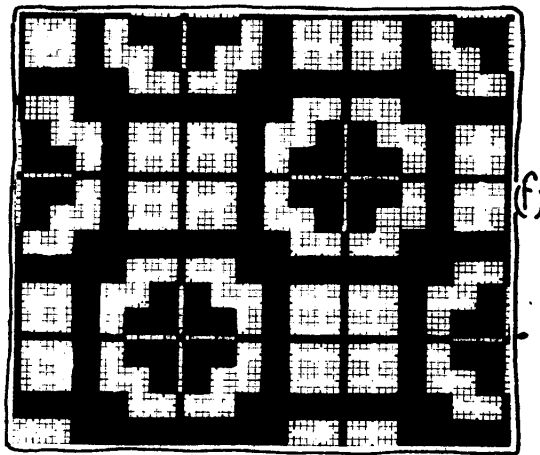
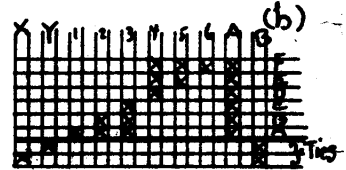
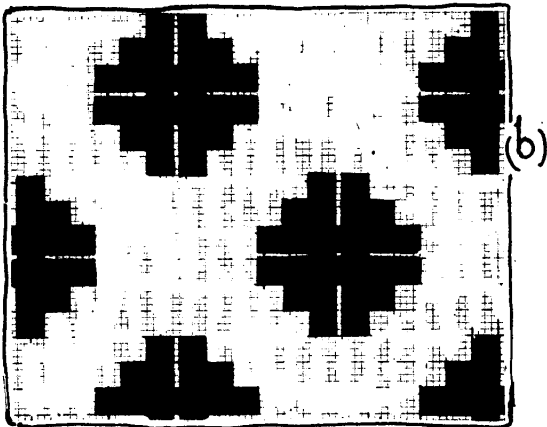
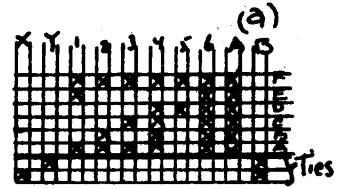
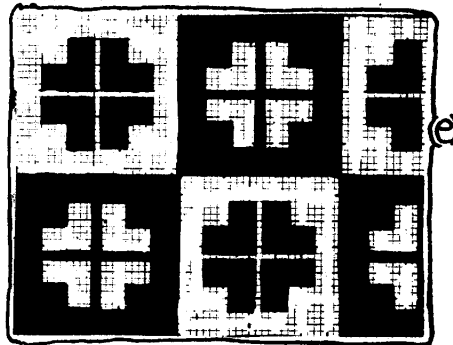
ANNOUNCEMENT

The offices of the Shuttle-Craft Co., Inc., have been moved from the old house at 14 Ash Street to rooms in the Abbott Building, 30 Brattle Street, Cambridge -- just below Harvard Square. The Post-Office box number will remain the same.

The Shuttlecock.



Each repeat 800 threads.



These are "X-Y" tie-ups for "Summer & Winter" Weave.

SHUTTLE-CRAFT BULLETIN NO. 45

SUMMER CAMP NUMBER

JUNE

- -

1928

Many of our circle are interested in summer camps and we plan each year to arrange a number of the Bulletin with special reference to summer camp weaving. The suggestions and patterns, however, will be useful for summer work whether done at camp or at home.

The summer camp problem is to use equipment in such a way that a large number of not very expert weavers may have the pleasure and education of making at least one attractive and useful piece of hand-weaving. Rugs, scarves, bags, pillow-tops and table-runners are the things usually attempted. If the weavers are all beginners, it may be well to have one medium sized two-harness loom set up with white carpet warp for the making of small rugs in tabby weave. A rug less than 24" wide is not of much use so this should, in my opinion, be the limit. For a rug of this width, finished, the warp should be set about 26" wide in the reed. Ordinary 4-ply carpet warp set at 15 threads to the inch is advised. The best weft material for small rugs -- which are usually used for bath-mats, -- is cotton chenille. The rugs should be woven about 42" or a little longer. First a heading not less than $\frac{3}{4}$ " wide using carpet warp for weft; then about 3" of weaving in the main color of the rug; a 5" border in contrasting colors; 26" in ground color; 5" border; 3" border and heading. These small rugs may be made with fringes. If to be hemmed on the ends a deeper heading should be put in and no space need be allowed between rugs for fringes.

Another attractive way: Heading 6" of say, green; 4" of white, then 2" with, 4 shots green, 2" white; etc., for the center of the rug; end with 4" white; 6" green; heading. Many other ways will suggest themselves.

A rug of this size if solidly beaten up, will take about 2 lbs. of chenille and may take a little more.

Even a very inexperienced weaver should be able to make such a rug in four or five hours at the loom. An experienced weaver can do it in two hours.

The cost of warp in such a rug amounts to about 20 to 25¢, the weft to \$3.00.

For those who know a little more of weaving, simple pattern work is more interesting and instructive. If there are several looms with four harnesses or more, one may be warped in fine wool or silk for scarves, one in cotton for table runners and towels, pillow-tops and the like, and one in carpet warp for pattern rugs.

The wool warp to use should -- for most purposes -- be either fabri or afghan. Fabri set at 24 threads to the inch is best for Scotch tartan plaid scarves or light weight dress materials. Afghan yarn at the same setting gives a very light-weight, soft scarf. Iceland yarn set at 15 to the inch may also be used. Fine warp-silk set at 30 to the inch and woven either in silk or in fine wool makes a very beautiful scarf. For pattern a plain twill threading gives a great variety of delightful effects, as does also the "goose-eye" threading. The pattern given on the diagram is a pattern of this order and may be used for scarves, with excellent effect.

A linen warp is more difficult to manage than a cotton warp, but, of course, is beautiful and may be worth while for the more expert campers. However, very beautiful table runners, towels and so on may be made by weaving a linen weft over a good cotton warp. The heavy linen floss in half bleach with a fine linen tabby, either bleached white or in the grey, weave well over either an ordinary 20/2 warp, Egyptian cotton, or #20 perle cotton.

Towels and table runners in strand cotton woven after the charming manner of the imported Italian pieces are also excellent and are less expensive for materials than all-linen pieces. They are also a good deal easier for inexperienced weavers. The strand cotton comes in "natural" and in a number of good colors -- black, navy, Colonial blue; brown; purple; turkey red, rose; green; orange and burnt orange. These colors have been tested and are fast to light and to ordinary washing, though they will not stand boiling. If boil-proof colored material is desired for borders, the D. M. C. strand cottons should be used. These are expensive but reliable. The strand material comes only in small skeins at \$1.00 a box of 24 skeins.

There are many patterns suitable for this type of weaving. The Italian pieces are sometimes done in quite large patterns, but the small patterns such as Honeysuckle, Monk's Belt, Russian Diaper, Butternut, Solomon's Delight, the small figure from the Wreath Rose pattern, etc., etc., are safer and give delightful results. For a small towel, weave four inches in plain tabby for a hem, put in two tabby shots in color, four

tabby shots in white; two tabby shots in color; a border in color to suit the taste; two tabby shots in color; four tabby shots in white; two tabby shots in color; two inches plain tabby, white. Then weave the middle of the towel in white in the pattern or a variation of the pattern, making this part at least as long as the towel is wide. Weave the top borders to match the bottom borders. The width of colored border to put in is a matter of taste. An interesting effect, out of the ordinary, is to make the hem and the plain tabby parts in color, as well as the pattern border, with the rest in white. Many other variations will suggest themselves.

Small towels of this sort do not take long to make. Even a beginner should be able to weave one in three or four hours.

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Small patterns are best for bags. The newest bags have a more rounded shape than the bags of last year, and are often of striped material, the stripes being either horizontal or perpendicular. The sketches on the diagram will serve to illustrate what appears to be the most popular arrangements. The threading given on the diagram can very well be used for bags of this sort.

The handsomest warp to use for bags is, of course, a fine real silk warp. We are still able to supply some colors in the specially priced warp-silk offered in the April Bulletin at \$4.50 a pound. We also, of course, supply the regular line of warp-silk at \$8.00 a pound.

The yardage in a pound of this silk is enormous so that the actual cost of a silk warp for bags is not excessive. One pound of silk will make about 20 yards of warp 14" wide, 30 threads to the inch. This will make about 30 bags if used with discretion.

White warp, of course, may be used, but most people prefer a colored warp for bags. The favorite color appears to be old gold, as this is a color that harmonizes beautifully with many color combinations -- blue and green combinations, brown-orange-black combinations, etcetera, etcetera. A grey warp, too is good, but colder, and less adaptable. A black warp or a dark brown warp are also handsome.

An excellent and unusual pattern for bags is the pattern at (b) on the diagram sent out with the April Bulletin, though this is an all-over pattern. It may, of course, be woven in stripes of pattern weaving separated by tabby spaces if one so desires. The (a) pattern on the

same diagram is charming for bags if one has an eight-harness loom.

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The new little parlor loom is well adapted to camp weaving of the better kind. It is small enough and light enough to be carried about and does not take up too much space to be used on porches. It requires a little more knowledge of weaving than the ordinary four-harness loom, but offers a much wider choice of patterns and weaves.

Those who have summer gift shops will find the parlor loom a great addition to the attractiveness of the studio and will be able to put in many spare minutes in the making of charming small pieces. People are always interested in seeing a loom in operation and enjoy buying a piece "right off the loom". The parlor loom is so small that it will not occupy too much valuable space.

Many patterns besides those shown may, of course, be used for bags. Seamless bags, woven "round and round" are attractive and interesting. On four harnesses, of course, no pattern weaving is possible and decoration must be limited to stripes of color and variation of texture may be made by using different materials, but many attractive effects are possible with this simple method. On eight harnesses a seamless bag in any four-harness pattern may be made.

One of the best threadings for bags will always be the three-harness threading given on Diagram 17 of the course in weaving. If it is desired to use many colors in combination, nothing could be better than this weave.

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Our pattern this month is the threading of a charming silk bed-spread shown in the exhibition of modern French decorative art held recently in New York. It is a simple threading similar to "goose-eye" and "herring-bone" but has a particular charm. The pattern may, of course, be written larger or smaller if desired.

The bed-spread from which this was taken was described in the April Bulletin. It was of fairly heavy rayon in soft shades of tan and was woven without a tabby.

Warp and weft were about the same weight. The threading might be used for a more closely woven fabric by using a tabby between pattern shots, but this would change the character of the fabric. If woven in fine silks, the effect would be very small and perhaps too delicate to be effective. The fine silk warp could, however, be set at 40 threads to the inch and threaded double through the heddles and a weft of strand silk used over this. A warp of perle cotton #5 set at about 26 to the inch could be woven in art silk. This would give a rather stiff and slippery fabric. Art silk over a wool warp would be more attractive.

For an effective and inexpensive bed-spread a heavy mercerized cotton -- #3 perle cotton -- in white or in colors could be used in this months threading, both for warp and weft. It should be set at 12 to the inch for a fairly loose fabric or at 15 to the inch for a firmer weave. Such a piece could be woven very rapidly. Handsomer would be the heavy linen floss, used in the same way, either in natural or colors. This would make a heavy fabric but much more beautiful, to my mind, than even the imported rayon piece seen at the exhibition. To get a color-effect similar to the imported piece, the warp might be color L220 with weft in L250.

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One of our Guild members writes the following:
"Maybe some of the Guild members may be interested in my scheme for tying the warp ends of silk to the ropes at the front of the loom; I had great trouble with the warp ends slipping; trying waxing them with beeswax."

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Another member writes: "I have been doing some very delightful table-napkins - about 24" x 17" - natural colored linen, with colored pine-tree borders 3" deep - hemstitched. The borders in Summer and Winter weave.

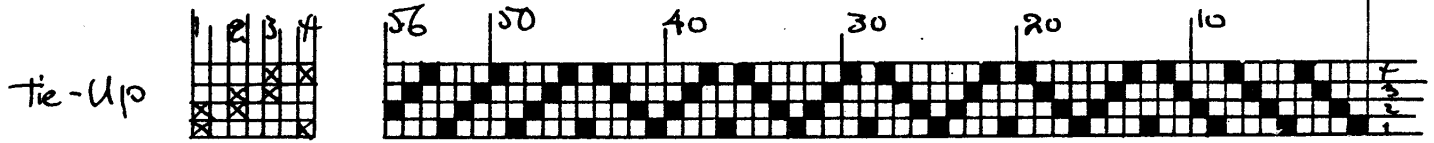
"The pine trees were in groups."

Some of our Guild members may be interested in the above suggestions.

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May M. Atwater

A Pattern of the "Goose-Eye" Variety, from an Exhibition of Modern French Decorative Art.

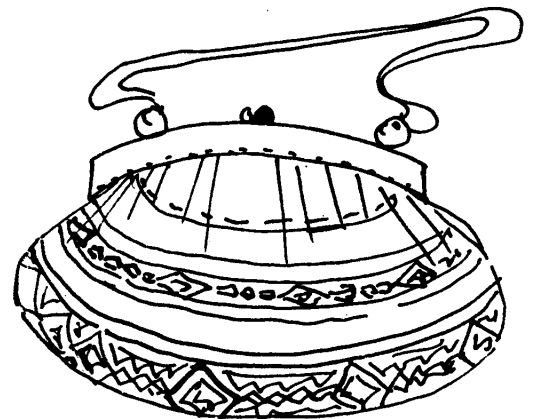
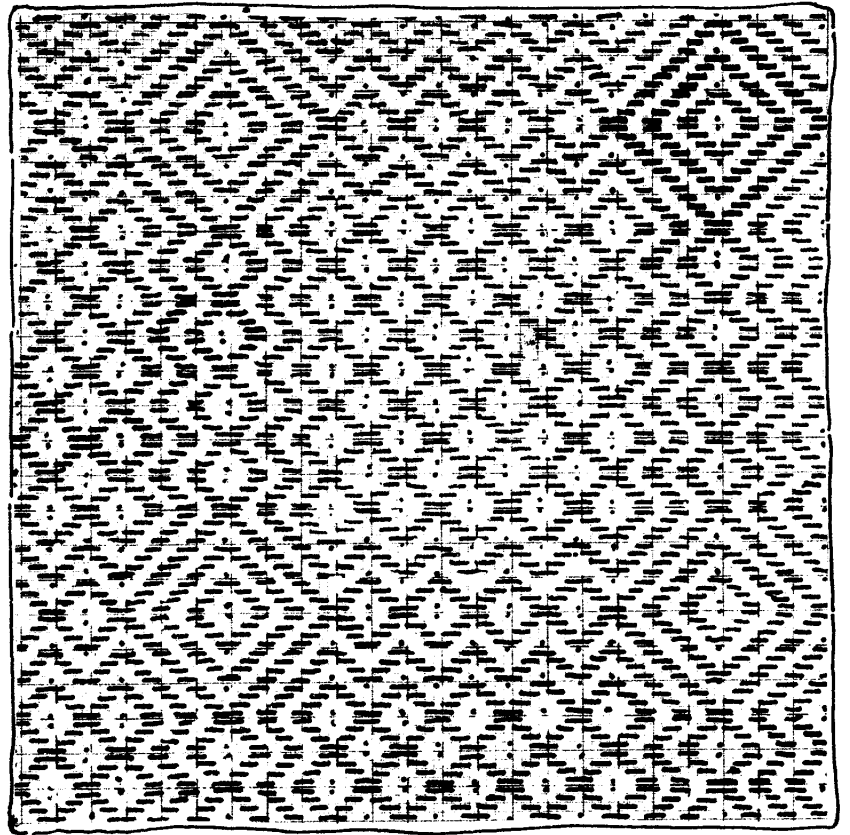


Treadle:

- 4, 3, 2, 1
- 4, 3, 2, 1
- 4, 3, 2, 1
- 1, 2, 3, 4
- 4, 3, 2, 1
- 1, 2, 3, 4
- 4, 3, 2, 1
- 1, 2, 3, 4
- 4, 3, 2, 1
- 1, 2, 3, 4
- 4, 3, 2, 1
- 1, 2, 3, 4
- 1, 2, 3, 4
- 1, 2, 3, 4

Repeat

Weave each treadle once, — no tabby



Suggestions for bags in this pattern