



SHUTTLE CRAFT

January

PORTFOLIO

1958

SHUTTLE CRAFT

THE MONTHLY BULLETIN OF THE SHUTTLE CRAFT GUILD

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Portfolio samples —Bound Weaving and Luxury Fabrics

Cover: Bound Weaving woven by Joyce Chown

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

Miss Mary E. Black and **Miss Joyce Chown**

Bedford, Nova Scotia, Canada

Associates

Harriet Tidball—Multiple-harness weaves—Kelseyville, California.

Boris Veren—Book reviews — Coast Route, Monterey, California.

Photography

All photographs except those for Mrs. Tidball's articles are by Russell Heffler—Bedford, Nova Scotia.

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From Weaver To Weaver

What are our plans for 1958?

Firstly—Mrs. Tidball will continue and conclude her series on Summer and Winter weaving. For the benefit of new subscribers, these articles began in the August-September 1957 issue of SHUTTLE CRAFT and give we think, the most thorough and comprehensive coverage of this weave printed anywhere. The theory of Summer and Winter with numerous drafts, draw-downs and photographs accompany each article. Information is given for the four-harness weaver and the multiple-harness weaver; for weavers interested in rug weaves, double weaves, Christmas weaves, upholsteries and draperies to name a few. This month, Mrs. Tidball clears up a “Mystery” in Summer and Winter. Look at the clues she had to work with—and see how she has worked them out.

This current Summer and Winter series will be concluded in one of the summer issues of SHUTTLE CRAFT when Mrs. Tidball will begin another story of another equally interesting weave. We'll tell you more about that story in a forthcoming “Weaver to Weaver”—though we assure you now, it will be as complete a coverage of a weave as are the Summer and Winter articles. We feel the information in these articles is of great value now—and will be for years. So don't miss any of them.

Secondly—Mr. Boris Veren will continue his book reviews on weaving books. Again—for new subscribers who have not yet met Mr. Veren—he is the energetic owner-operator of the Craft & Hobby Book Service in Monterey, California. He has, we say without reservation, the finest collection of weaving books (for sale) on this continent. If you want proof, he has a list of books available to handweavers and will send it—the list—to you on request. Besides the stock books listed in his catalogue, he is always on the lookout for new books, foreign books and out-of-print books which he makes available to weavers. And he brings you up-to-date on books old, new or out-of-print in his “Weaver's Book Shelf” found in each issue of SHUTTLE CRAFT. Read it. It's always enjoyable as well as informative.

From Bedford, Nova Scotia, we bring this month a Fashion Report on luxury dress fabrics and a second and concluding article on Bound weaving—and swatches of materials for both these articles for portfolio subscribers. I'm almost afraid to make promises of this kind, but February will continue the series of tapestry articles. This series was begun last year, and we will continue it with a brief history and directions for French tapestry weaving. This aspect of tapestry weaving was inspired by Mrs. Albertine Durand Kelz of Scarsdale, New York, a long-time SHUTTLE CRAFT subscriber—and tapestry weaver par excellence. But more of this next month.

March will be a special monograph issue. This we can and do promise.

As a postscript to the September article on the subject of "Discovering Color" we would like to tell you about some of the ideas presented at a lecture recently by Mr. Ellis Roulston, Professor of Applied Arts at Mount Allison University in New Brunswick.

He felt that many weavers take up weaving, learn plain weave, twill and a few other weaves and techniques and then settle into a happy sort of rut where they do not progress to any new techniques, color arrangements or designs. When the weaver gets to this stage it is high time he learned something else, or he'll stay in the same rut and continue to weave the same sort of techniques, in the same sort of threads, in the same sort of colors.

True, he can copy new drafts and techniques out of the latest books, but is he really progressing? Mr. Roulston thinks not. The weaver is pretty much at a standstill until he takes time out to study color and design as applied to his weaving. An understanding of color and design being as basic to the weaver as an understanding of drafts and weaves.

From his own teaching experience, Mr. Roulston has found that weavers may say "but I can't design a new piece of weaving or plan a color scheme, I never took a course." "This may have been a legitimate excuse a few years ago," he says, "but today it is merely an overworked crutch upon which to lean."

He does feel that if you have taken some instruction in color and design, it is of course of great value to you; and if you haven't had the opportunity for such instruction in the past, but have now—then by all means take advantage of it. There are a great many more opportunities for instruction of this kind now than there were even 10 years ago, though it is still not always easy to find.

But for the person who hasn't access to a formal training in color, Mr. Roulston makes some suggestions. First, he says, study the color schemes found in good interior decorating or architectural books and periodicals. Remember, that these magazines employ trained artists and decorators to plan their color schemes. Now, colored page by colored page, note the colors used in the room, their intensities, and the percentage of each color in the whole scheme. Or, go to your nearest drapery and upholstery yard goods counter and buy $\frac{1}{4}$ yard each of half a dozen or so pieces of chintz which appeal to you most. Again remember, that these have been planned by trained artists, who know their colors. And again note the colors (including the background color), their intensities and the percentage of each color.

You can make this same study in stage sets taking into consideration both the backdrop or scenery and the costume colors. You can also study some of the colors used in movie sets—but of course you'll have to be quick about it.

Now that you have these color schemes, they are most easily applied to stripes, checks and plaids. Try using them in the same proportions and

intensities as you found them in your original, though very different source.

Another color source which Mr. Roulston suggested, was what turned out to be, a sort of extension of our September cotton color gamp theme. He had done a series of samples on a one color theme. For example, he made a warp of 2/8 turquoise cotton, 1½ to 2 yards long, 10" wide, sleyed 24 threads per inch and threaded 4, 3, 2, 1 throughout. The weft, instead of the same 2/8 cotton, was two threads of 2/16 cotton double on the shuttle. The treadling was for plain weave in all samples.

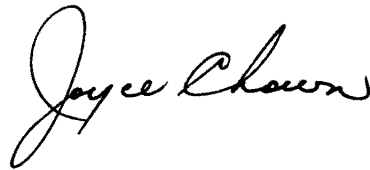
Weave the first 10" sample with 1 thread turquoise and 1 thread beige; the next 10" with 1 thread turquoise and one thread blue; the next with 1 thread turquoise and 1 yellow; and so on to the limit of your stock of colors. When you have used as many combinations as your stock of materials and your warp will allow, cut them off your loom and see just how many variations it is possible to get on one theme.

Do this experimenting with strips of other colors too—with a peach base, or a blue base or a beige base, or whatever you fancy. Whatever you do, these experiments will broaden your color palette to give you subtle or bright shadings you didn't think you had in your stock colors.

These are only two suggestions to help in understanding color as applied to weaving. They do not cover all the possibilities by a long way, but as Mr. Roulston expressed it: "I would like to think I am the pin that gets weavers out of their groove and thinking in terms of color as part of their weaving."

I don't think Mr. Roulston told us something we didn't know but I do think it was something we're inclined to forget: a timely reminder to take an objective look at our own weaving and freshen it with new color ideas.

And the January issue cannot go by without our sincerest wishes to subscribers for a Happy New Year.

A handwritten signature in cursive script that reads "Joyce Chown". The signature is written in black ink and is positioned to the right of the main text block.

My Dear Shuttle Crafter:

Mary and Joyce have asked me to contribute an occasional "Weaver to Weaver." To me, this request can be nothing but a generous gift, because I cannot easily or happily let drift away the feeling of direct, personal contact with Shuttle Craft Guild members which has had such an important place in my life during the past dozen years. I am grateful for this opportunity to go on talking with you a bit.

The first thing I want to say is really an open letter to Mary and Joyce. And first of all is, "Thank you." A few hours ago your airmail envelope with the Portfolio SHUTTLE CRAFTS for October and Novem-

ber arrived. After these months of torturous interlude, I am able now to look on these two issues objectively. They are good. But to say just that is inadequate. From the onset of my idea of passing the Shuttle Craft Guild on to someone else, you two were my first choice as successor, and had I had any doubt as to whether or not my judgment was correct, these two issues would have erased it. There have been no such doubts. But to actually see now, in concrete form, the dreams which I have always had for SHUTTLE CRAFT and which I could not alone materialize, is the finest "Christmas gift" any one could ever have. The first reason here is the *substance* of your articles on weaving. I've learned a few things from Winter Wools, and you have broken down a prejudice or two I have been stubbornly clinging to. For instance, one thing I've known but wouldn't acknowledge to myself is that many of our new tweeds are not the unfinished yarns we have traditionally expected tweeds to be, and require but light finishing after weaving. Your article on the two-color gamp brings out a project which we did here many times, with great value, but somehow I never got around to presenting adequately. I'm grateful to you for doing it, and for your paragraphs of suggestions in connection with the practical use of the gamp; these stimulate my mind as it will others, to not just learn the subject, but to take what is given and then extend it in my own mind to something useful and personal. The article on Druggets I find downright exciting. You have opened up another new channel for me, as this is a subject I have never thought of.

I'm glad you have believed me right in the idea that SHUTTLE CRAFT needed to be somewhat a group effort so it would have the variety of different personalities as well as the wider scope of technical experience this would bring. I'm glad therefore that you wanted Boris to stay, and he wanted to. I wish you knew Boris, and that all weavers knew him, though in his book pages he brings you a lot of himself. I wish you knew Filippa, Mrs. Veren, too. They are not weavers, though their interest in weaver's problems is real and without pretense. They have a lot to give and I'm happy they are with us.

Except for this one thing—that I feel that SHUTTLE CRAFT is now taking on a universality, and that instead of twelve or fifteen hundred readers it will soon have thousands, because it has so much for so many—that is all I am going to say now to Mary and Joyce.

I want to add one personal note of a different nature. Next summer, from August 17 to 30, I shall be co-host with one of Mr. Thurman Hewitt's weavers' tours to Mexico. I'm terribly excited about this because of the thrilled and thrilling letters I've had from weavers the past few years who have accompanied Mr. Hewitt. And I'm hoping that for me, this trip will also bring the opportunity for spending two memorable weeks with some of you whom I have known only by name, and old weaving friends whom I have not seen for a long time, and with new weaving friends whom I want to know. Perhaps some of you who have inquired about studying with me (as I no longer take students) will be able to come to Mexico instead of to Clear Lake. If this tour interests you, write to me.

I'm pleased that Mary and Joyce have stressed the woolen yarns from Tranquility Studio. Knowledge of these yarns came too late for me to pass it along last year, but I was mighty impressed with them. They are something different. Among this wide range of woolen yarns are several types I have longed for for years but have never found, most especially in the rug yarn sizes. You will do well to investigate them.

Sincerely yours,

Harrist Tidball

A month or so ago, in the course of correspondence with Mrs. Tidball she asked if we would send her a copy of Miss Black's WEAVING FOR BEGINNERS. This we did and very shortly received the following letter from her—which we pass on to you.

"WEAVING FOR BEGINNERS", by Mary E. Black, published by the Department of National Health and Welfare, is a remarkable little book. I've often felt that a true "picture book" showing all the steps of the loom processes would be a fine thing. And here we have it. The photographs and diagrams are of such excellent quality and so clear that even a person who had never seen weaving done could make and beam a warp, thread the loom, and do simple weaving without even reading the text accompanying the pictures. Though the text too is exceptionally clear. Not one step or one pitfall seems to be overlooked. I think of the hours, weeks, months, which I could have saved had I had such clear representation of the loom skills when I was learning to weave.

Such a booklet can be offered at this price only because its preparation and publication is financed by a government department, which is willing to "sell" it for a token fee. The price could not cover even the printer's bill for as large an issue as 5,000 copies.

I'm really impressed with this. The writing is not only lucid, it's interesting. And the whole thing is logically and comprehensively organized."

H T

CORRECTION

Mrs. Tidball writes us that: "Two very obvious but serious errors turn up in my tie-ups in the September article. Page 9, treadle 4 should be 1-4 instead of 2-4; page 8, treadle 4 in (b) should be 2-3 instead of 2-4."

FASHION REPORT:

Luxury Fabrics

by Mary E. Black

The criterion of good dressing is simplicity.

As we all know, the simple dress, coat or suit is the most expensive as it requires a beautiful fabric. Such materials are beyond the potentialities of most of our pocket books, yet we who weave have an advantage over those who do not as it lies within our power to create and weave for ourselves our own luxury fabrics.

For your interest, and to stimulate your imagination and initiative we present, herewith, four samples of beautiful fabrics, not to be copied but to serve as a guide in creating your own.

In each case an overshot draft has been used, but other techniques, summer and winter, crackle or Bronson may appeal more strongly to you, and if so do use them.

No threading drafts are given here but any of the small overshot patterns from the Atwater or Davison books are suitable. The Bertha Hayes miniatures are also good.

Choice of materials is unlimited, but thread texture, and the subtle contrast of dull against shiny thread is to be preferred over color contrast. The commercially woven metallics are heavy, and obvious. The hand-woven ones have grace and subtleness, and a richness that the others lack.

Once a decision as to the type of garment for which the material is desired has been made, the next question to be asked is a very important one, because on the reply rests the ultimate success of the venture. Is a good dressmaker available or can you do justice to the material yourself? Many a fine piece of handwoven material has been ruined in the making. You know the Aunt Agatha type of thing.

As yards and yards of material will be needed it is wise to weave a generous swatch before purchasing your threads in quantity, winding your 1200 to 1500 thread warp and threading your loom. An 8" or 10" square will give you an idea of "hand", color, and "drape", and as you hold it near the light and slowly turn it so the light will strike from different angles, you can determine its adaptability for your use and its becomingness.

When you are quite satisfied, and let your decision cool for a day or so to be sure, open up your dress pattern and lay it on the table, arranging it as shown on the cutting guide on the pattern envelope. From this the length and width of material needed can be determined. If you prefer to weave a wider width than the pattern calls for, rearrange your pattern to take advantage of the full width of your loom. If however, you find you

make better time and find it easier to weave a narrow width, rearrange your pattern to suit—then calculate your thread needs.

Plan your warp carefully, making the usual allowance for loom waste, shrinkage and if the design is to be matched at the side seams or back allow enough to take care of this. It is far, far better to have a piece left over than to have to rethread the loom for an additional piece. The excess piece can be used for an evening bag, for a scarf or vestee to wear with a dressmaker suit on special occasions or used as gift for a non-weaving friend.

After the web is completed and pressed, and keep in mind the right heat for the materials used to prevent scorching, cut it carefully and before sewing up any seams, stitch around all cut edges. This will hold the pieces in shape, prevent ravelling and do away with the need of overcasting seams. And once more, the old admonition—never allow machine stitching to show on articles fashioned of handwoven materials.

Sample #1

This is a beautiful “cloth of gold”, but a “cloth of gold” varying so greatly from the average commercially woven material that there is little resemblance. It drapes beautifully, therefore lends itself well to a formal evening gown, simply made or, for a full, gored skirt for cocktail dress with self blouse.

A full, black velvet skirt with a blouse of this material is richness itself, however, the true beauty of the material is brought out by the movement of the wearer, so a skirt shows it to the best advantage. In certain lights this material takes on a brocaded effect, the roses and other figures seeming to recede into the background rather than stand out from it.

The draft used was Marguerite Davison's “Ancient Rose”.

Warp—white mercerized cotton, Lily article #214 size 40/2, triple-sleyed in a 16-dent reed.

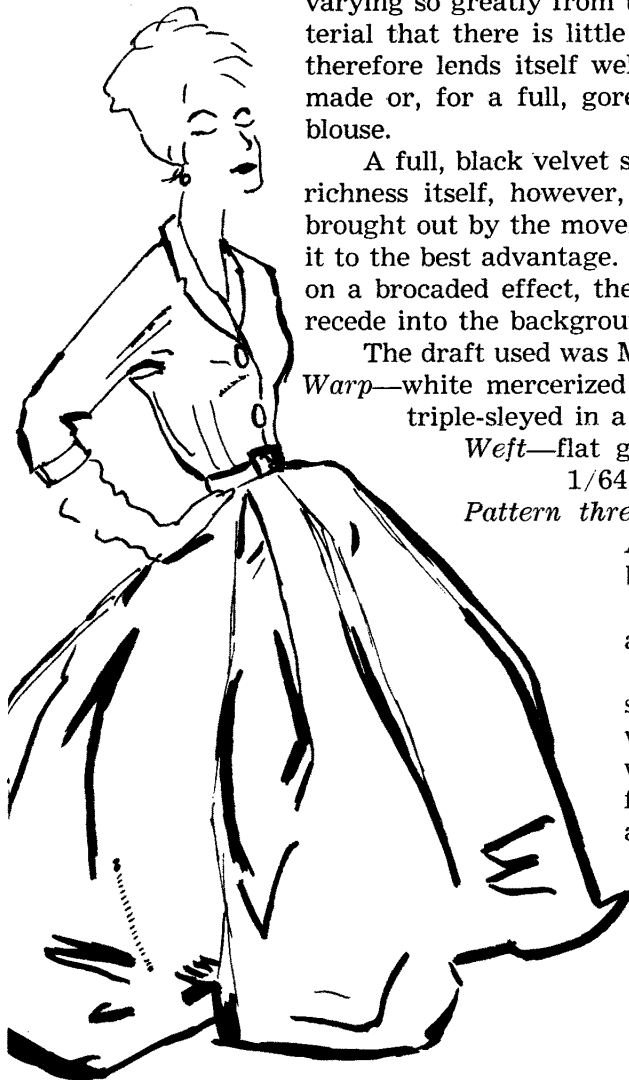
Weft—flat gold metallic, Lily article #305, size 1/64, or Searle Grain's Lurex.

Pattern thread—white silk floss, single strand.

A very fine white nylon thread can be substituted for the silk.

The cost for the materials was approximately \$2.50 per yard.

Because of the fineness and sheen of the materials it was somewhat difficult to follow the pattern while weaving. A soft dull light, from a north window proved preferable to a brighter light.



Sample #2

Though similar materials, with the exception of the warp, were used for this material as for sample #1, a quite different material emerged.

It lacked the elegance of the "cloth of gold" and seemed designed for a quite different type of person and garment than the first.

This second fabric seems better suited to a young, vivacious, auburn-haired person, the copper pattern threads picking up the copper in her hair. The dress itself should be cut on much less formal lines, with plenty of fullness, using straight, rather than gored lines. If a sheath dress is desired use a draft with short overshorts and a small compact design, otherwise it will look spotty.

Warp—white cotton, Lily article #314, size 20/2, or Searle Grain 2/16, double-sleyed in a 15 dent reed.

Weft—white rayon, fine, single ply.

Pattern thread—flat metallic, copper, size 1/64 Lily article #305 or Searle Grain copper Lurex

Approximate cost per yard for materials \$2.25.

If your coloring doesn't happen to be that of a red head, substitute any metallic which will flatter your particular coloring.

Sample #3

A tall statuesque bride to whom the pure white of the usual wedding dress would not prove flattering can be really sensational in off-white material obtained by combining a very pale blue tabby thread with white warp and pattern threads. The material, woven of the threads suggested below is heavy and perfect for a dress in classical style. It should be simply cut, with close-fitting bodice, long sleeves and no gathers.

One thought that must be uppermost in mind when choosing and weaving these luxury materials is the personality of the wearer. The above described material is suited to the tall, well-developed figure while it would be a complete loss for a vivacious debutant type.

In passing we wonder if we would be thought sacreligious if we queried, "what becomes of wedding dresses?" It's quite obvious they are never worn twice by the same person but are they discarded, kept in trunks to yellow or are they, as we should like to suggest be done with one of this material, made over into a useful, usable summer sheath dress? The material is easily laundered, has excellen body and could live a happy useful life well beyond that of the "one day."



Warp—white Egyptian cotton, 60/6 from Searle Grain or white mercerized cotton 40/2 from Lily Mills, article #214, triple-sleyed in a 15 dent reed.

Weft—light blue, Egyptian cotton, size 40/3 from Searle Grain.

Pattern thread—white satin from Searle Grain.

The threading draft used was “John Murphy” from the M. Davison book.

Approximate cost per yard for materials, \$2.25.

Sample #4

The material desired here was one suggesting a heavy, rough-textured brocade.

After considerable experimentation a rather stiff, formal material emerged which seemed eminently suited for the gracious, dignified older woman wishing a change from the inevitable smooth satins and laces.

Though the sample was woven in whites, the material could as well be woven in pastels, but whatever the color choice a generous sample should first be woven. The crossing of threads in weaving does unexpected things to color, so it is well to check the resulting color carefully before reaching a decision.

Either sheath, or formal of this fabric would be equally suitable for home, winter cruise or for summer wear.

Warp—white cotton, size 50/3, triple sley in a 16 dent reed.

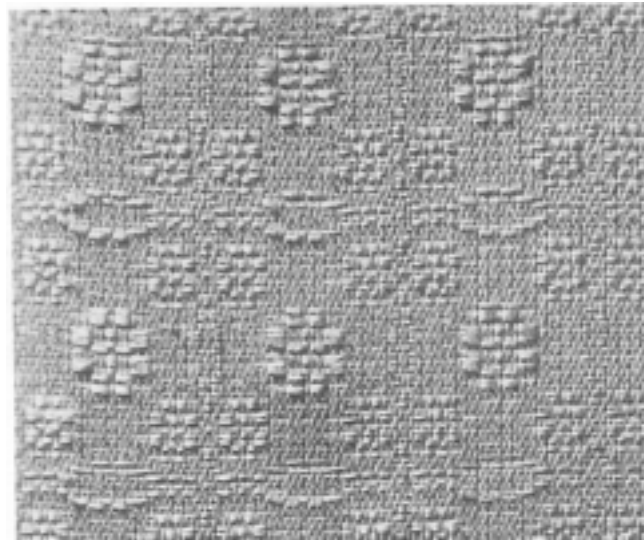
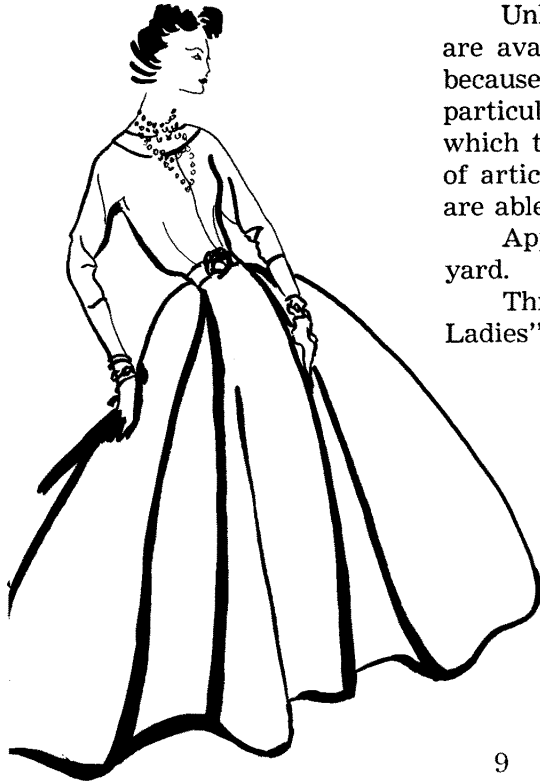
Weft—white nylon floss.

Pattern thread—white rayon wrinkle 2/6 “mill ends.”

Unless considerable quantity of “mill ends” are available it is not wise to plan to use them because it is impossible to duplicate them. This particular rayon wrinkle is beautiful material with which to weave and is suitable for a wide range of articles about which we will tell you once we are able to locate a source for it.

Approximate cost for materials, \$1.95 per yard.

Threading draft used, M. Davidson’s “Quaker Ladies”.



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The words in *Loom Language* this month are all taken from Harriet Tidball's WEAVER'S WORD FINDER. We find this book indispensable, and recommend it to you highly. It is obtainable from the Craft & Hobby Book Service, Coast Route, Monterey, California for \$2.50.

Hand—A word used to refer to the feel or the handling quality of any textile.

Diaper—Any small, symmetrical, all-over pattern. Or a cloth, usually cotton or linen, woven with a diaper figure. There are two disputed derivations of the name: from *diaspros* the Greek for small figured; from *d'Ypres*, or cloth made in Ypres, a Belgian town famous for weaving silk in small figured cloth.

Brocade—A large group of weaves which have raised patterns on a plain-weave background, usually tabby. In true brocades the pattern weft is restricted to the limits of the design and does not pass from selvage to selvage, but the name is commonly interpreted loosely to mean any pattern which is raised over a plain background. Brocade weaves are variously known as embroidery weaves, inlay, laid-in, finger weaves, pick-up weaves.

Metallic Threads—Threads made of metals. In early days tapestries and other elegant fabrics sometimes contained strands of real gold and silver and the precious metals are used occasionally even today. Available to modern handweavers are metallic threads in a wide color range which are made of aluminum and coated with a transparent plastic to make them tarnish proof, stronger and resistant to heat. Often metallics are plyed with another fiber strand to make them stronger and easier to handle and to take away the flat, ribbon-like appearance. The expensive French metallics are not tarnish-proof.

While working on the weave reconstruction of Mrs. George's sample we questioned the words *coverlid*, *coverlet*, and *counterpane*.

From Webster's dictionary we learn that *coverlet* and *coverlid* are synonymous. Both describe the cover of a bed, or of any piece of furniture.

These words are of French origin but have become corrupt through use. The original came from *cowir*, the French word for cover, plus *lit* a bed. *Counterpane* is a corruption of the French *counterpoint coverlet*.

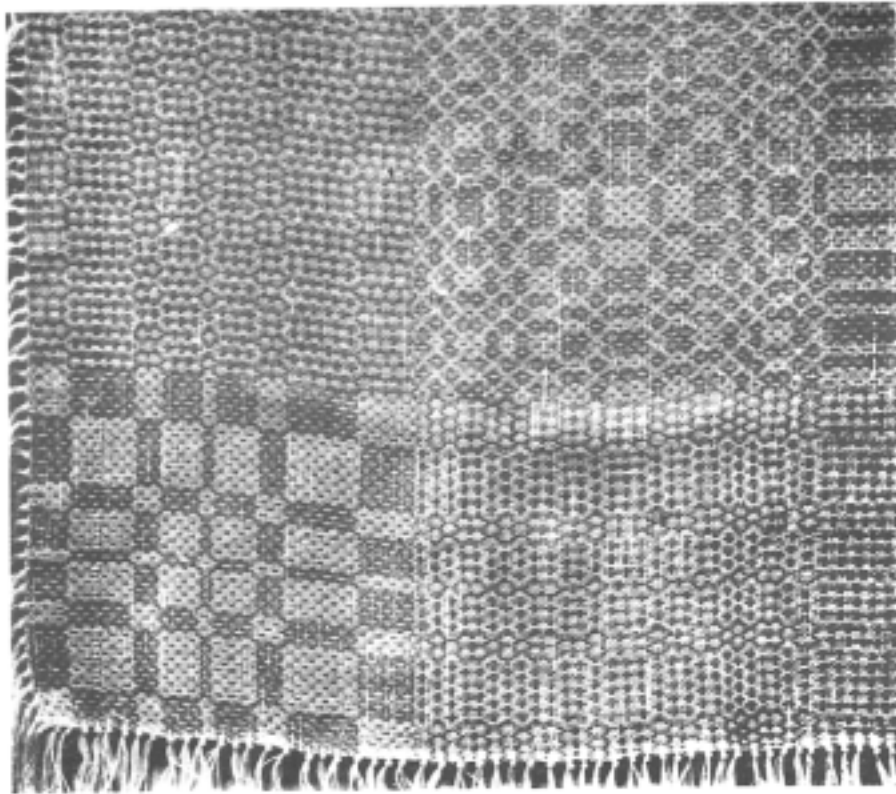
Mrs. Atwater uses both counterpane and coverlet in her articles.

SUMMER AND WINTER

Four Block, Four Harness

By
Harriet Tidball

“Who has ever been able to weave four blocks of Summer and Winter on a four-harness loom?” is a line in the Fall 1957 *HANDWEAVER AND CRAFTSMAN* which caught my eye. That, along with a fascinating photograph on page 20 of that issue. The article is a continuation of a discussion on the interpretation of an ancient draft presented in the Summer 1952 issue and continue in the Fall 1953. This series of three articles forms a drafting symposium to which many weavers have contributed, and on reviewing the three I find that most of the contributors are from Shuttle Craft Guild members, so I conclude that the subject has had particular interest to Shuttle Crafters. The subject—an attempt to determine a coverlet draft from what seems to be a list of treadling orders,—has been quite thoroughly investigated, and it is not this point which concerns me here.

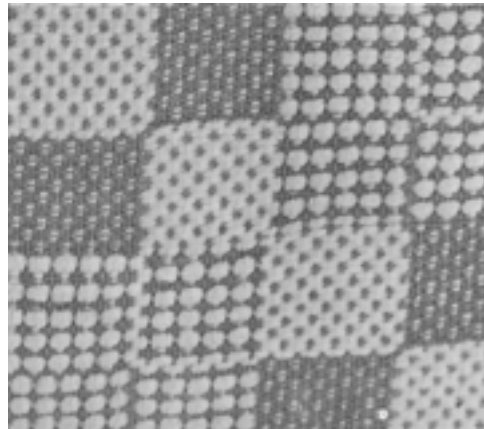


Photograph courtesy of “Handweaver and Craftsman”

The photograph of a table cloth woven from a draft interpretation of these old directions, by Ilsa von Randow of Auckland, New Zealand, presented a new line of thought. The draft for the photographed textile has the form of an elaborate Extended Point Twill, but the photograph shows a distinct Summer and Winter weave of two separate squares, each in a different two-block (four-harness) pattern, with the intermediate or secondary areas weaving in the Extended Point Twill. Mrs. von Randow is quoted as saying, "I believe that the draft depicted on page 20 of the Summer 1952 Handweaver and Craftsmen is a variation of the Summer and Winter weave and that the figures are meant for a four-shaft loom." The unnamed author of the current article was startled as one might well be by this statement, but discarded the idea as an impossibility. He has looked at the Point Twills of the draft which roughly resemble the Crackle Weave units and concluded that it is written in Crackle; though he concedes that by transposing harnesses 2 and 3 one would get a draft somewhat similar to Summer and Winter.

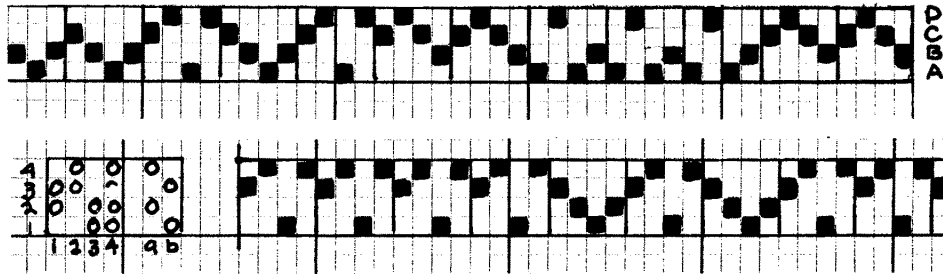
This is an interpretation challenge which a drafter or theoretician cannot pass by. One knows that harnesses can be transposed in ways which quite effectively shroud the basic appearance of any draft system, and when the same transpositions are made in the tie-up, the woven result is identical to the original draft. Examples of this kind of transposition are common, as shown in many Overshot drafts in Worst's FOOT POWER LOOM WEAVING which tabby on 1-2 and 3-4 instead of on 1-3 and 2-4, and in many other of the older books. Therefore the suggested transposition of this draft was made, to start the investigation.

The draft under discussion presents a difference of opinion as to whether it is in Summer and Winter or in Crackle system. Because these are both weave systems having very rigid draft conventions, the argument should be easily settled. The systems have in common that both have four-thread units on three harnesses with two threads on a single harness. But they differ in that the Summer and Winter unit is unchangeable and complete in itself, whereas the Crackle unit requires the addition of an incidental thread at the end of each pattern block to retain the tabby base; and there are two harnesses in Summer and Winter used identically in both blocks to form the foundation, whereas there is no such foundation for the Crackle blocks. Analysis of the draft under discussion shows that it divides into four different four-thread units, and that there are no incidental threads, so the Crackle interpretation is immediately eliminated. Each of these four-thread units has a pair of threads on one harness—a different harness for each of the four pattern units; and two harnesses form the identical foundation for two blocks, while the two opposite harnesses are the foundation for the other two blocks.



Now why should the author have supposed that this draft was Crackle? First, it tabbys on harnesses 1-3 and 2-4 as Crackle does, whereas Summer and Winter tabbys on harnesses 1-2 and 3-4. Second, the Point Twills of the draft superficially resemble the three-harness Point Twills which compose the four Crackle Units. Draft (1) is the draft as it was drawn by Mrs. von Randow, and illustrates these conclusions.

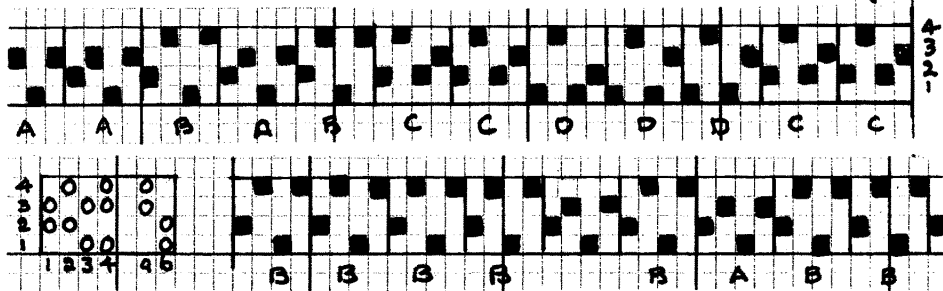
(1)



The author had the key to the situation in the transposition of harnesses 2 and 3 and this transposition has been made in Draft (2). The draft emerges with the following four units:

- A is 3, 1, 3, 2;
- B is 4, 1, 4, 2;
- C is 3, 2, 4, 2;
- D is 3, 1, 4, 1.

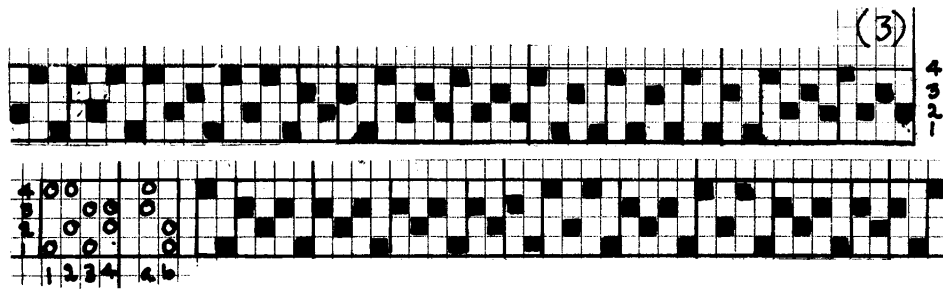
(2)



Without altering the basic character of these units, they may be re-arranged to:

- A is 1, 3, 2, 3;
- B is 1, 4, 2, 4;
- C is 2, 3, 2, 4;
- D is 1, 3, 1, 4.

This rearrangement has been made in Draft (3). Units A and B are standard Summer and Winter units. But what of the two surprise units called C and D? If one turns the draft upside-down and reads left to right, these two units are identical to A and B. So our surprise is two additional Summer and Winter blocks on four harnesses, with the tie-downs for the conventional blocks serving as pattern harnesses and the conventional pattern harnesses becoming the x and y tie-downs.

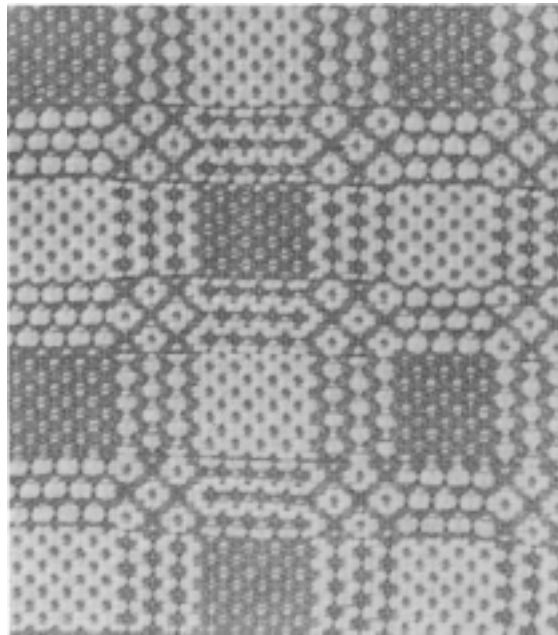
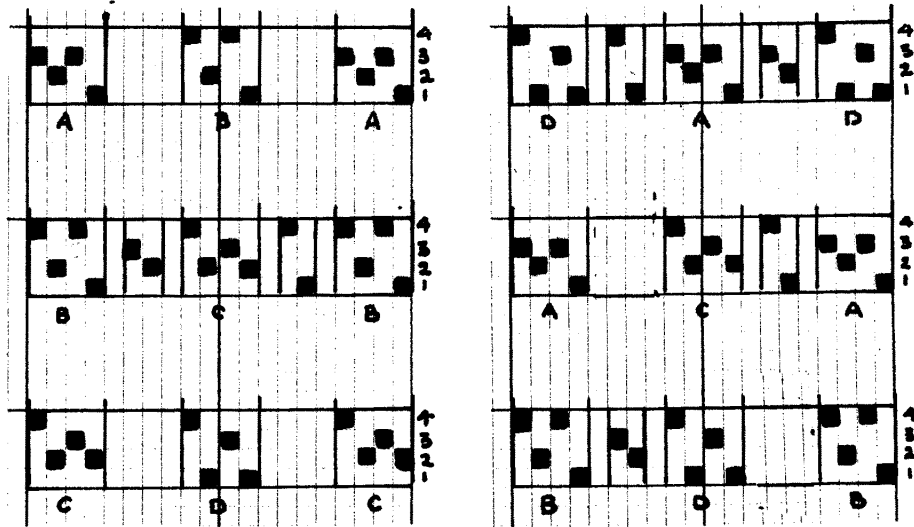


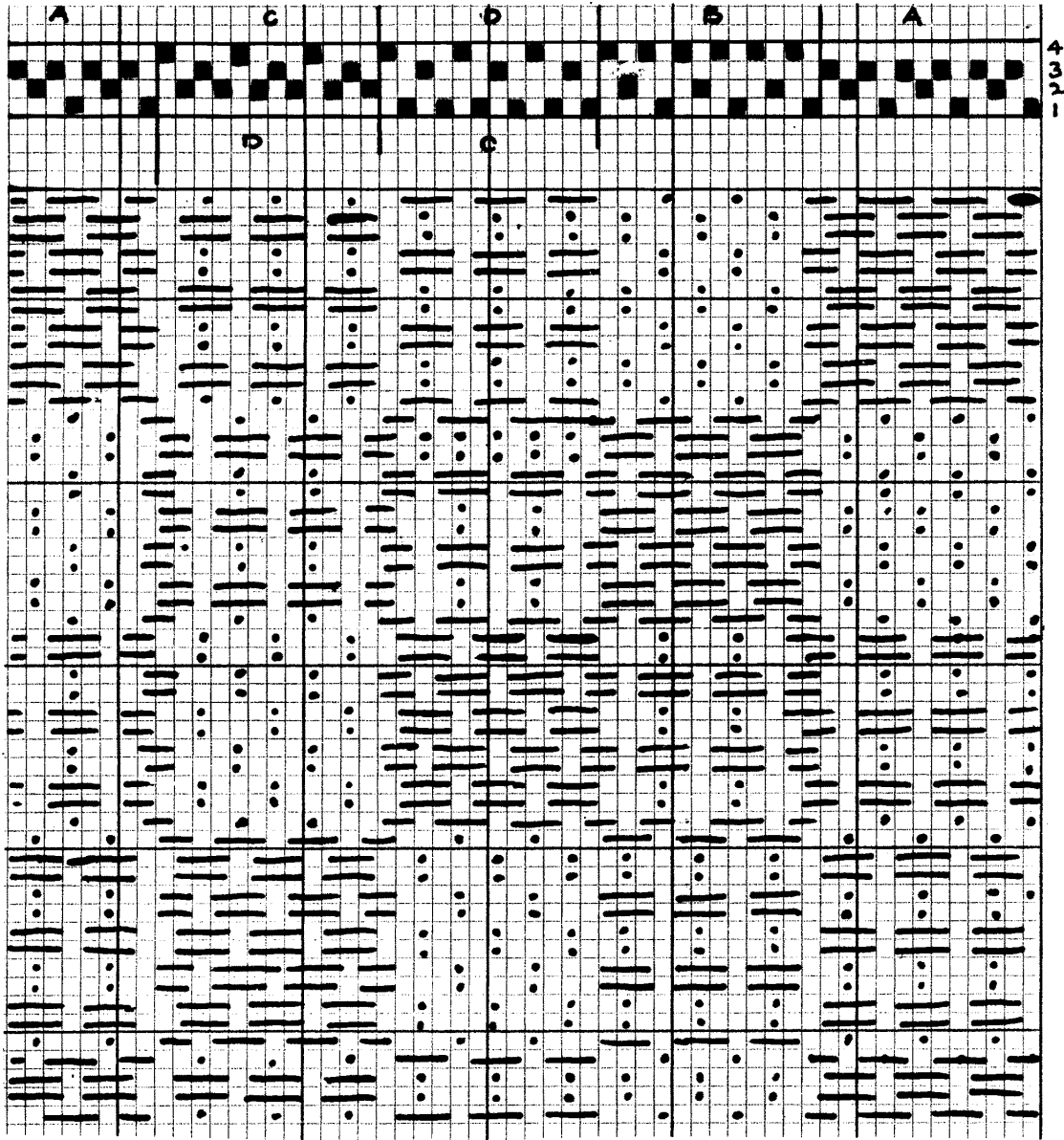
This is as far as Mrs. von Randow carried the problem in her draft, though she recognizes the two weaknesses which occur when the threading is woven. One of these is a four-thread block appearing at the point where the draft shifts from the pair of new blocks to the pair of conventional ones. The other is the irregularity in the weaving occurring at the same point due to the reversed tabby relationships between the two pairs of blocks. The first irregularity she simply overlooked. For the second one she attempted an adjustment by throwing two tabby shots in the same shed at the point of shift. But if the texture of the Summer and Winter is to be maintained throughout (and Summer and Winter is a mighty poor weave when its texture is not flawless) these two points must be reconciled.

First of all, one must consider the A and B blocks as one pair and the C and D blocks as a second pair. Although drafting and thread-by-thread developments from several of the four-block Profiles in the Shuttle Craft Book worked out logically on paper, when these drafts which pass freely between the two pairs of blocks were threaded on the loom, the weaving had certain undesirable irregularities. Therefore the type of pattern used by Mrs. von Randow is most successful—the pattern which composes two different motifs, each on a separate pair of harnesses, with only a few passages between the two pairs. The problem which Mrs. von Randow did not face was the manner for making the passage between the two pairs. The requirements of this passage are determined by an examination of the manner of passage from one block to another in standard 4-harness Summer and Winter. There is a four-thread transition composed of the last two threads of the last unit and the first two threads of the new unit. In all cases these four threads are spread one on each of the four harnesses. Therefore a four-thread four-harness transition must be made when the draft passes between blocks of the first motif and blocks of the second motif. This can be accomplished through the introduction of another thread (though in some cases it may be done through subtraction if this seems more desirable), but since one thread added would break the Summer and Winter tabby sequence, it is necessary to add a pair of threads. These threads are known as “incidentals” and are similar to the threads added when one converts a standard Overshot draft to an Opposites Overshot draft, or the transition thread added in Crackle Weave and in certain other weave systems.

The accompanying Unit Chart shows every possible transition from block to block, where incidental threads are required, and what those incidental threads are. Several thread-by-thread drafts are given, incorporating these incidentals. These are tested drafts which weave well. The aim in drafting is to arrange blocks so that as many of the incidentals as possible are eliminated.

Unit Chart

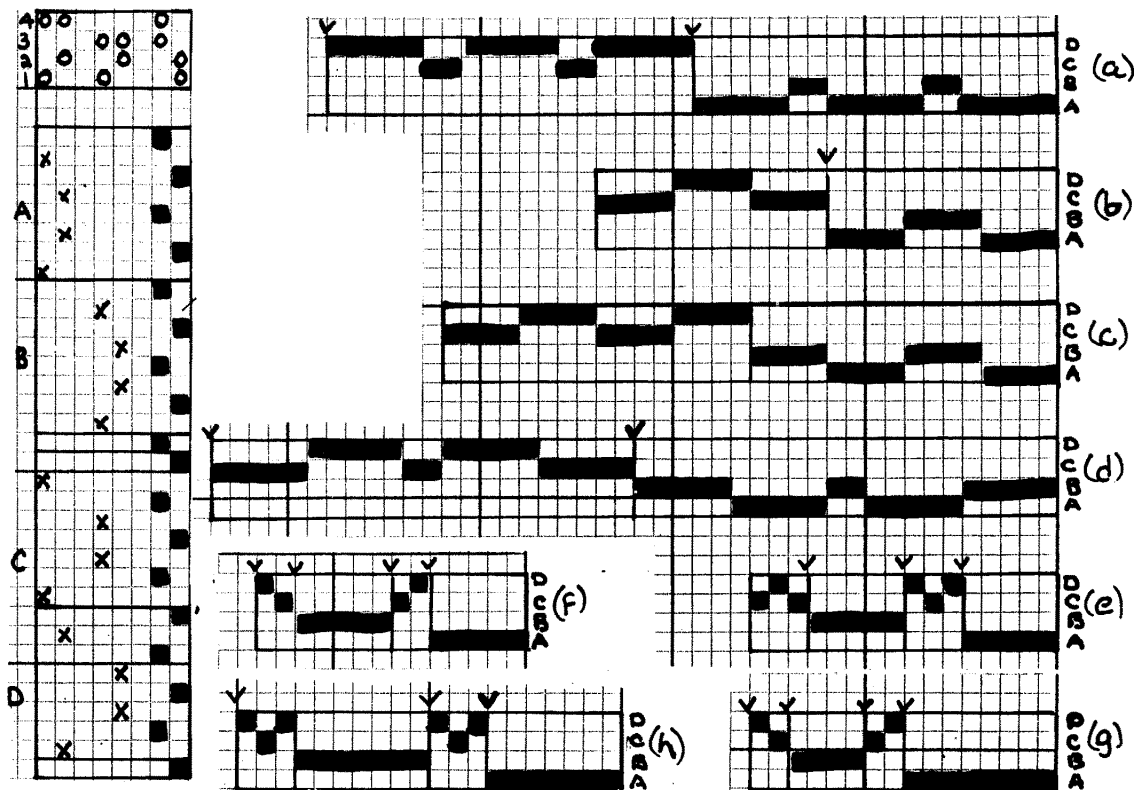




The second problem that must be reconciled is that of maintaining a perfectly regular Summer and Winter texture throughout. It is plain that the shift of tabby relationships between the two motif groups necessitates an adjustment in the tabby rather than in the pattern shed. The problem is partly met by Mrs. von Randow's throwing of two tabby shots in the same shed, though this raises the error hazard in an already complex weave sequence, since it breaks the left-*a*—right-*b* tabby habit. But the careful observer of the photograph from Handweaver and Craftsman will note that

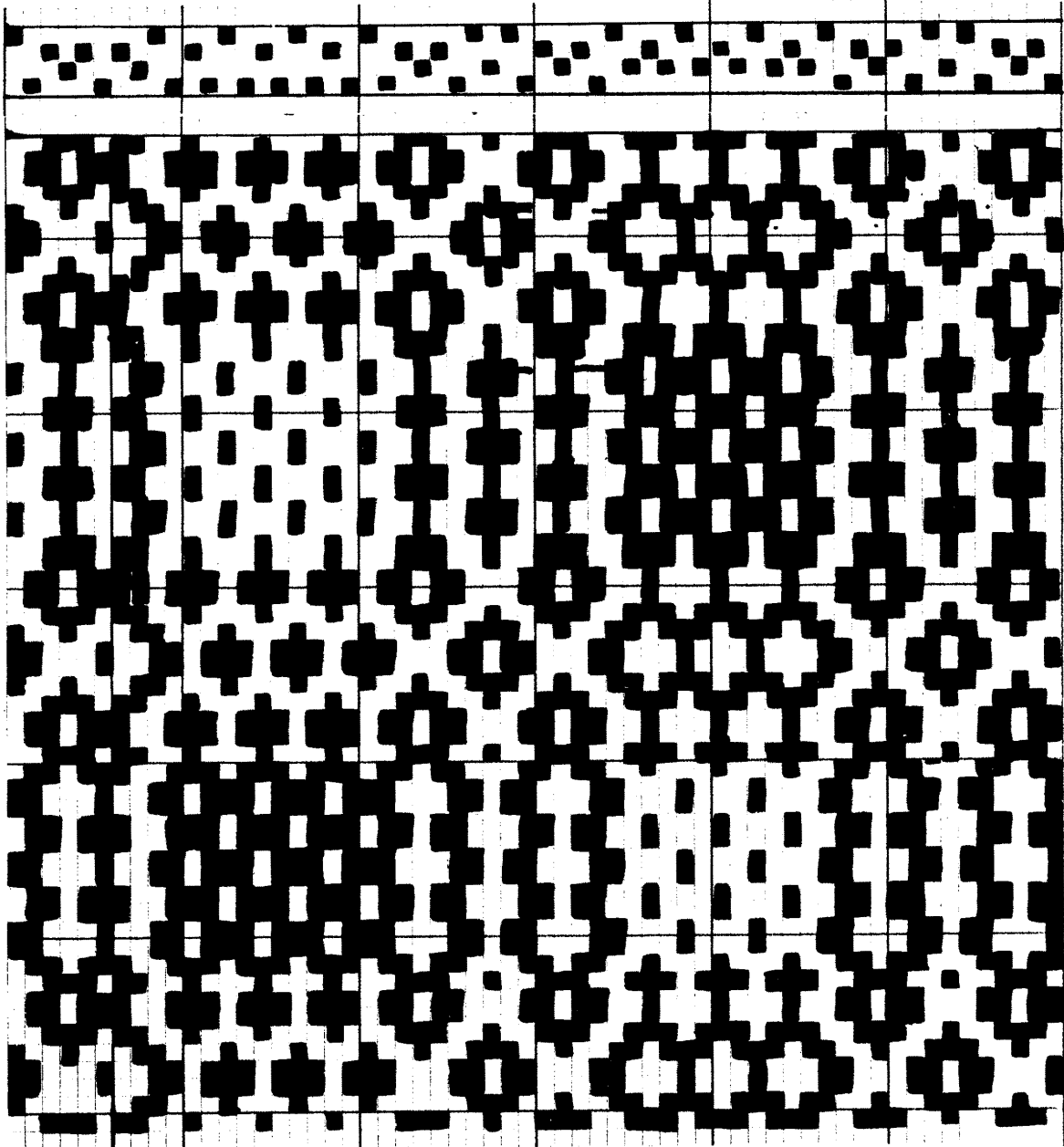
this textile has a grave Summer and Winter error. One motif is woven in the typical Cross-stitch texture and the other in the Needlepoint texture. The way to avoid this and maintain the habitual tabby rhythm is to throw two tabby shots at the point where the shift from one motif to another occurs. This means that the pattern weft follows the tabby in the conventional manner for the A and B units, but the tabby follows the pattern weft for the C and D blocks.

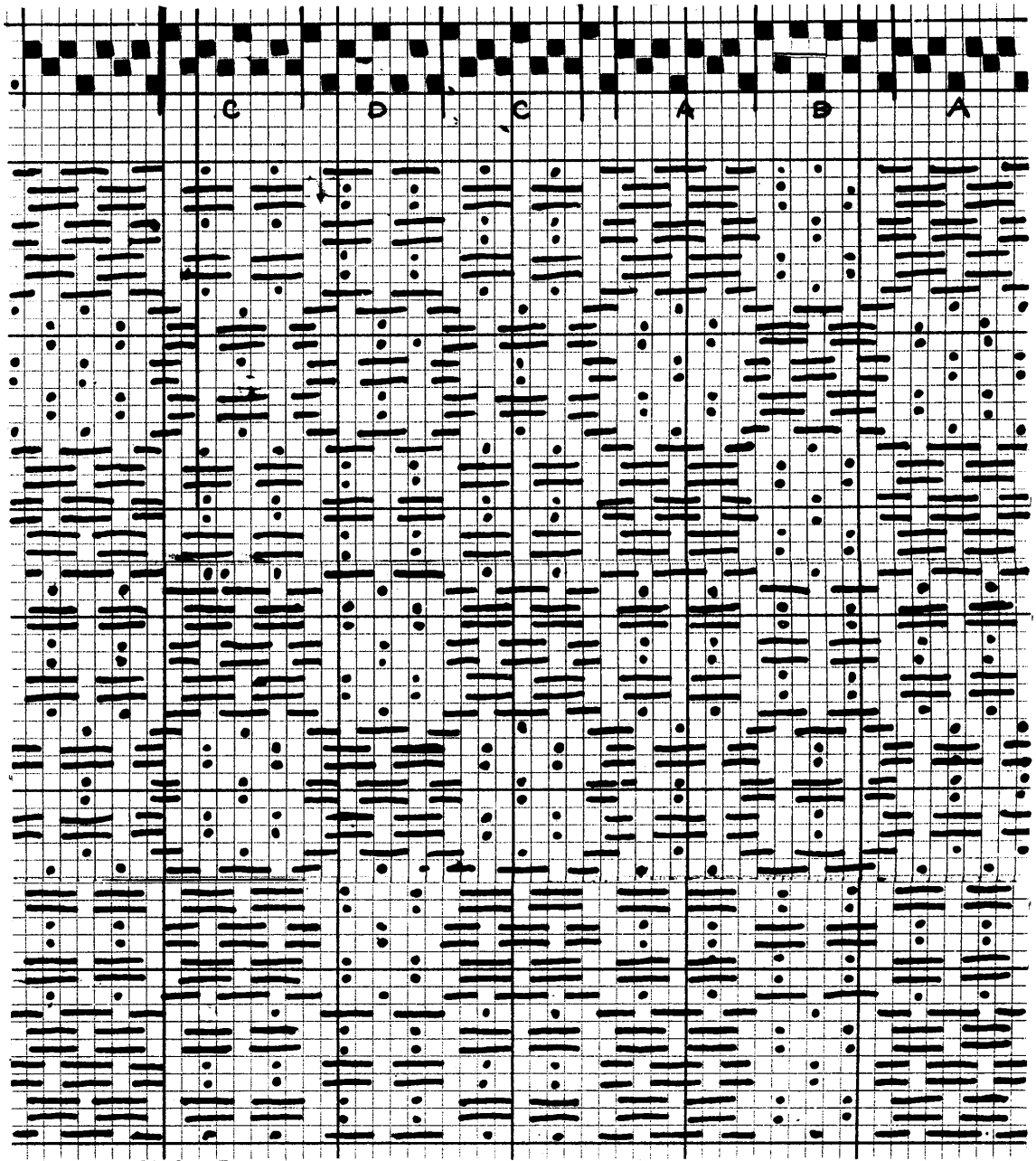
A word is needed about the weaving of this unusual draft. All of the standard Summer and Winter textures may be woven, since the weaver has full control over the x and y tie-downs for both sets of motifs. In this respect too the system differs from Crackle Weave which allows the weaver no control over the tie-downs. But the weaver cannot control both the pattern tie-downs *and* the manner in which the half-tone areas compose themselves. A little sampling shows that when the pattern areas are woven with paired floats, the half-tone floats become very conspicuous and detract from the pattern-block interest. When the weft pairing is broken by the tabby, the half-tone areas become less important and also more handsome. Therefore the a tabby should precede the first shot of the shedding sequence for the A and B blocks, which means that the weft should be entered at the left. The a tabby follows the first shot for the C and D blocks. This treading method is shown in the shed-order diagram which accompanies the suggested pattern Profiles and the standard tie-up.



On these Profiles, the arrows above the drafts indicate the places where incidental threads must be added. These are all practical Profiles which will weave attractively. They may be varied by increasing or decreasing block sizes, or adding more blocks within the individual motifs.

This presentation can be considered only an introduction to a fascinating new weave system which enlarges the potential of the four-harness loom. Much work is needed, actual weaving in the four-harness four-block Summer and Winter, before we shall thoroughly understand it and its potentials.



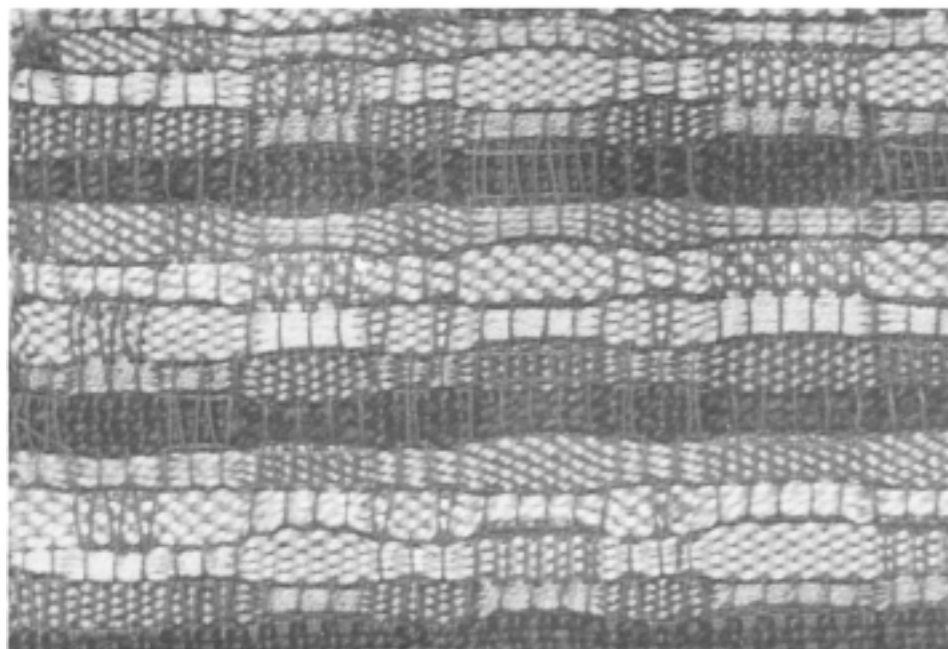


It is hoped that many SHUTTLE CRAFT subscribers will be challenged to try this new weave. And that they will report their discoveries, their successes and failures, so that the knowledge of the system and its usefulness may be extended. Everyone who uses this weave will be indebted to Mrs. von Randow for her imaginative pioneering.

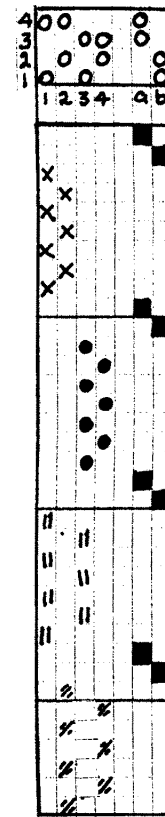
A JEWEL - TONE SKIRT

By Harriet Tidball

While investigating the new four-block four-harness Summer and Winter in various unconventional shedding sequences, one design of particular interest emerged. The warp was of 20/2 cotton, Skipper Blue (Lily Art 314), set at 30 ends per inch—the standard warp for skirts, aprons, blouses, and a hundred other practical projects. The shedding sequence was a variation of the Honeycomb weave, but with fine and heavy threads reversed. The photograph shows the weave using five colors of pattern weft in 20/6 Pearl Floss and 3/2 Pearl (Lily Article 114), with tabby like the warp. Treadling order is shown on the treadling diagram, in four different units which are woven in the order given and repeated over and over. The very special effect is achieved through the selection of five strong colors which combine into a daring color harmony, and through the fact that the five colors are used in the same order throughout on the four-unit sequence, so the color areas move rhythmically. The same rhythmic movement, but a more conservative effect results if three colors are used instead of five. The value of the weave lies in the fact that each color occurs in its full, vital value in lozenge-shaped spots, and it also occurs in two shades, modified through limited warp coverage. Very important, all color lines are curvey rather than banded.



The unusual color vitality and clear jewel tones which result from this weave make it supremely suitable for meeting an ever-present problem—that of creating a handwoven skirt harmoniously appropriate for wearing with a hand knitted skirt. Knitting yarns are especially appropriate for pattern weft since this yarn must be quite heavy. So with the use of a selection of three or five colors of sweater yarn for weaving very deep borders in this sequence, for a skirt, any or each of the colors may be used for a beautifully harmonizing hand knitted sweater. Fine worsted such as Bernat Fabri makes the most suitable tabby for this interpretation.



LEARNED at the LOOM

Contributed by Ruth Leslie Barret, San Antonio, Texas

I shall buy no more dish cloths. I'll weave them from now on. Last year I had twelve or more inches available at the end of an Egyptian cotton warp. To give a friend who is learning to weave a little practice until she got her own loom, I wound bobbins with Lily's novelty cotton (Article 105, Size 1) and put her to work. We cut and finished 33 inch width into three pieces and hemmed them to make what have proved to be wonderful dish cloths. The texture is just right; the color is undimmed by laundry bleach, and the cloths promise to last forever.



by Mary E. Black, O.T.R.

Beater warped?

Purchase an ordinary screen door, coil spring.

Attach one end, with a screw eye, to the back of the beater frame, and the other end to the loom. As looms differ it is not possible to give explicit directions but your own ingenuity will help you find a place to attach it.

This has straightened my own beater considerably and as an extra precaution, I leave it on when not using the loom. O. T.'s take note—if you want extra resistance for muscle development try one, or two springs applied as above.

THE BOUND WEAVE

by
Joyce Chown

“Bound weaving is given in the Swedish books as a method for weaving the Rosepath threading”—and we shall treat it as such here. The Scandinavian bound weaving was probably the fore-runner of our North American adaptation (see December 1957 SHUTTLE CRAFT) though the latter is more widely woven on this continent.

As was seen from the December article, the weft skips on the right and wrong side of the material were of varying lengths. In the Scandinavian weave, the weft skips on the right side of the material are over only one thread, while on the wrong side of the material, the skips are all very long.

This then, is the difference produced by the two methods. The advantage of the Scandinavian method being that it produces a neater looking fabric; the disadvantage being the long weft skips on the wrong side of the fabric. However, since this material is used for runners, wall-hangings, cushion covers and such—the impractical long skips do not matter.

Drafts

Bound weaving—or Swedish “bunden rosenang”—is traditionally woven on 3 or 4 harness rosepath.

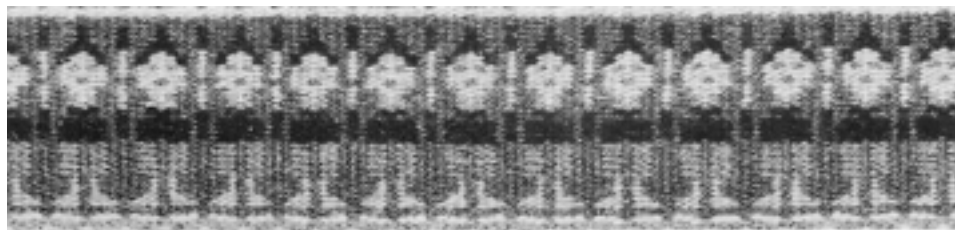
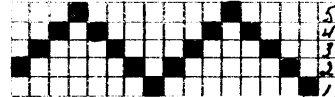
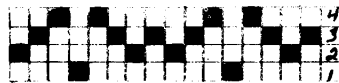


3-harness rosepath



4-harness rosepath

So many patterns can be woven on these simple threadings that different threadings are seldom used for bound weaving in Sweden. This is not to say, of course, that we cannot use any other threadings for this method of weaving. For example, Berta Frey suggests bound weaving on a huck threading (SHUTTLE CRAFT, May 1957). Or you might simplify the December bound weaving drafts as follows:



Whatever draft you choose, the rules given by Mrs. Tidball for the selection of drafts, hold good here too.

Tie-up and Treadling

One treadle is tied directly to each harness in twill succession, that is, for a sinking shed loom with four harnesses:

- tie treadle 1 to harness 1;
- tie treadle 2 to harness 2;
- tie treadle 3 to harness 3; and
- tie treadle 4 to harness 4.

For a rising shed loom the tie-up would of course be the opposite:

- tie treadle 1 to harnesses 2, 3, and 4;
- tie treadle 2 to harnesses 1, 3, and 4;
- tie treadle 3 to harnesses 1, 2, and 4; and
- tie treadle 4 to harnesses 1, 2, and 3.

The treadling is also in twill succession and never varies, that is: treadle 1, treadle 2, treadle 3, treadle 4 and repeat throughout.

Since this tie-up and treadling produces unbalanced sheds, we recommend that a rising or jack-type loom be used for better shed openings. And don't attempt to weave the fabric wrong side up—because *all* the pattern is on the right side—and the wrong side is meaningless.

Weaving, Warp and Warp Setting, Weft

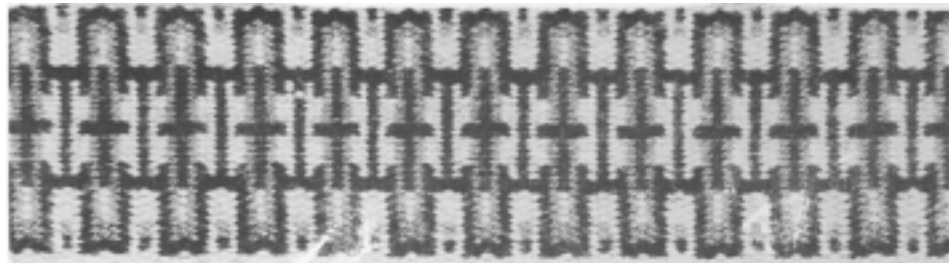
The rules and information given in the December bulletin are all applicable here.

Traditionally, the warp is a strong heavy linen with the weft of wool or a combination of wool and linen. The colors used in the runner in the photograph were dark brown, a rosy rust, gold, soft green and white. The white was not a stark white, but a fine single-ply homespun white combined with a single ply of very light yellow to give a warmer effect.

If a very fine wool is used, two different colored threads are often twisted together for added sparkle. For example, instead of using two white threads, one white and one very light cream are used; or for red, one scarlet and one maroon are used. This method of blending colors has been used for years in Scandinavian weaving and gives that added sparkle or subtle color to their weaving which is so pleasing to the eye.

For a runner or cushion cover we used Lily's carpet warp for warp. Better still—if you can find it—would be a tightly twisted linen of the same weight.

The warp was set one per dent in a 9 dent reed.





For weft we used a 1-ply tweed yarn (in a weft twist from Tranquillity Studios).

The beat must be firm. This may take some practice, since it must be beaten hard enough to completely cover the warp, but not hard enough to make the weaving “boardy”. We also found that a stretcher or temple was helpful in weaving this material.

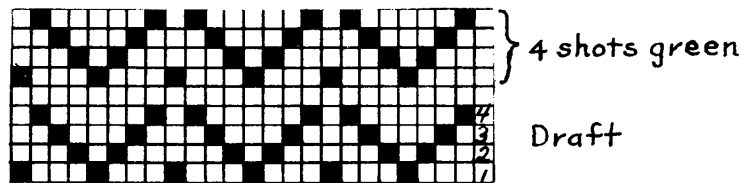
Designs

You can plan your designs on cross-section paper before you begin weaving, or you can make your designs as you go along right on the loom. However, if you haven’t done bound weaving before and can’t imagine in your mind’s eye how the finished design is going to look, perhaps it is easier to plan on squared paper first.

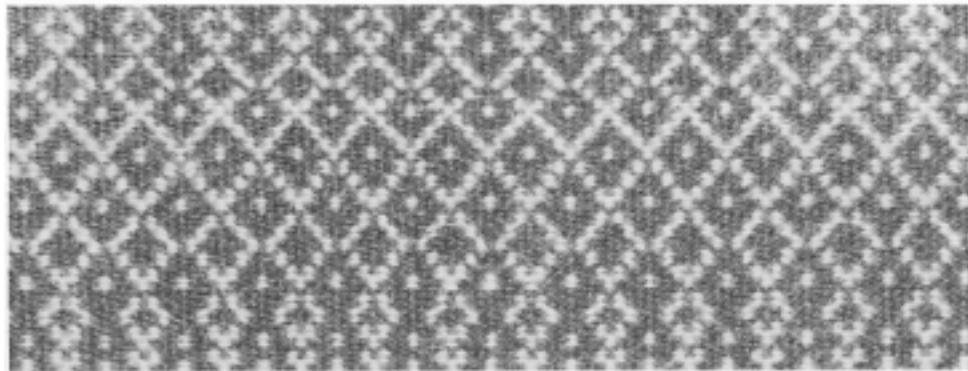
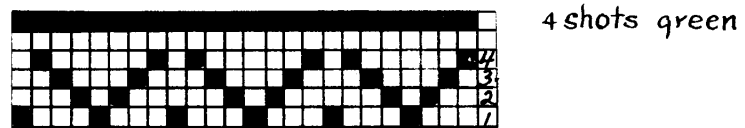
The easiest way to do this, is to write three or four repeats of the draft at the bottom of the page and then work the design up the page—just as you would weave up the warp.

Remember that your treading sequence is always 1, 2, 3, 4. Therefore, different designs are made by the order in which the colors are woven.

For example, treadle 1, 2, 3, 4 with dark green. The draft and draw-down would ordinarily be as follows:

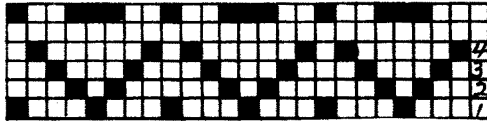


However, since this is a weft-face fabric, with the warp threads completely covered, the four weft shots will appear as only one weft row. The draw-down then, is written, for speed and convenience as shown:



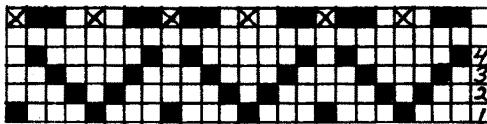
Similarly, if you treadled with 2, 3 or 4 colors, the shortened draw-downs would be as follows:

Short draw-down



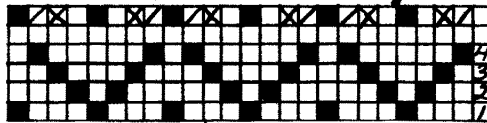
Treadle 1 green
Treadle 2 green
Treadle 3 white
Treadle 4 white

Short draw-down



Treadle 1 yellow
Treadle 2 white
Treadle 3 green
Treadle 4 green

Short draw-down



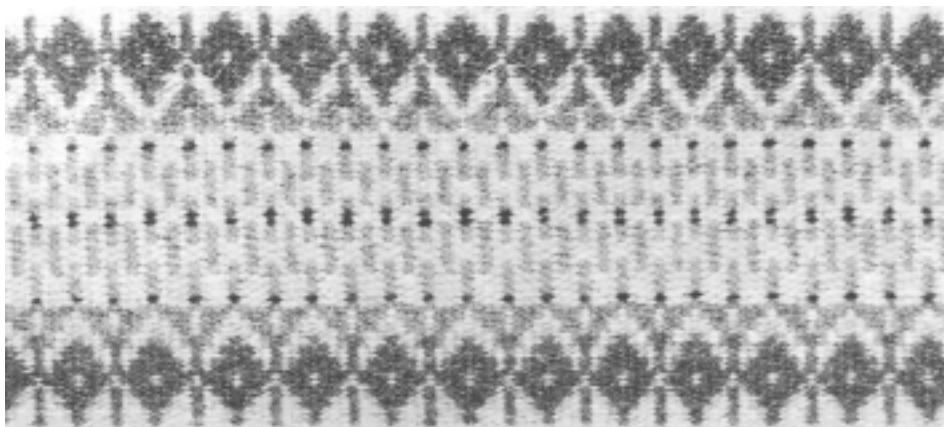
Treadle 1 green
Treadle 2 white
Treadle 3 yellow
Treadle 4 rust

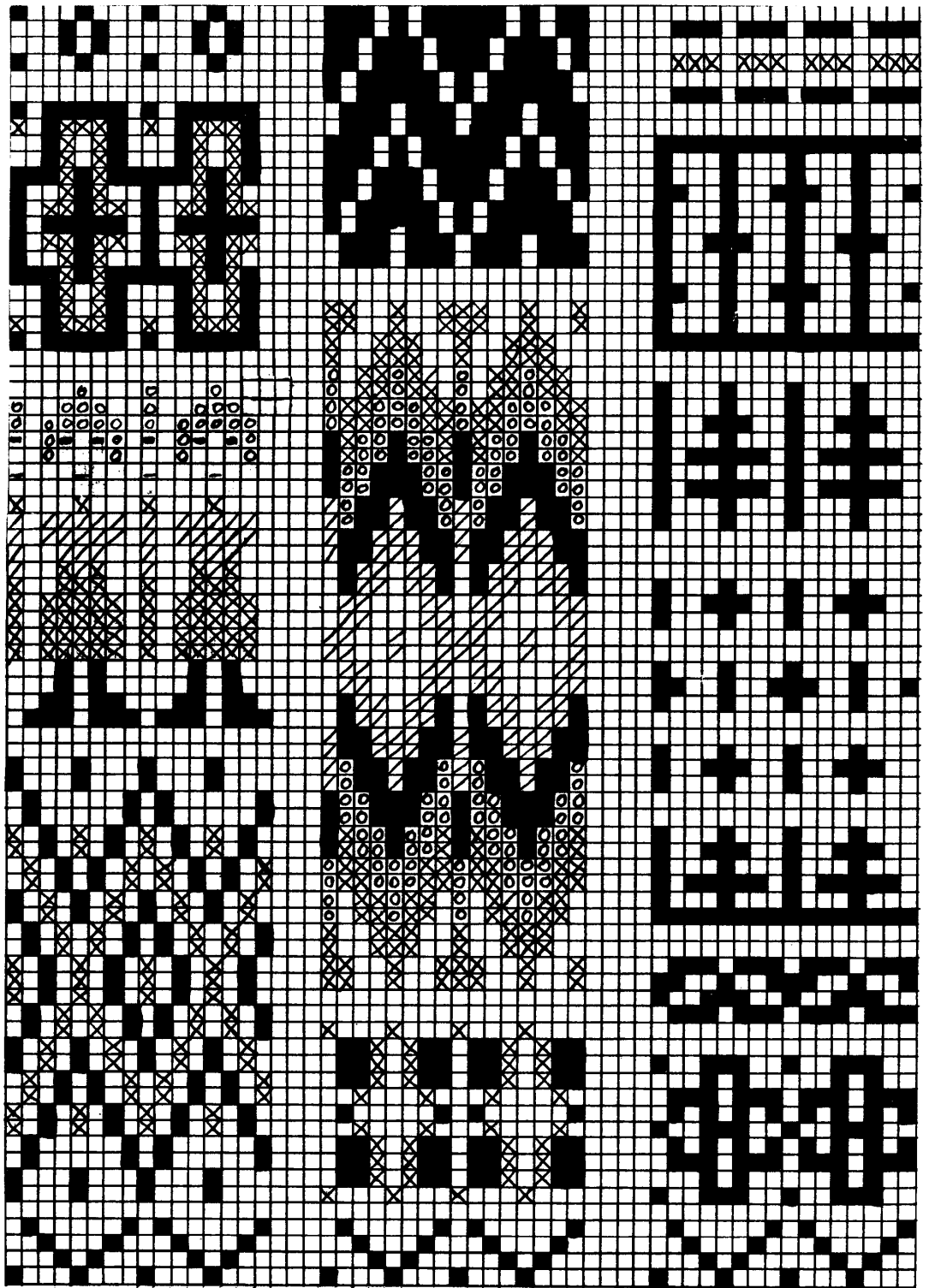
□ - white
■ - green
⊗ - yellow
▧ - rust

And when the shortened drawn-downs are extended to more than one row—you have your designs.

When making your own designs on paper, it is easier to use colored pencils or water colors rather than the system of x's and o's we have had to use here.

Try weaving one or two of the designs on the next page. Then once you see how and why they work, try making your own designs on the loom as you go along.





THE WEAVER'S BOOK SHELF



By Boris Veren

Good news for weavers this week, for I have just received a copy of another charming and exciting Swedish hand weaving pattern book published by the same firm that gave us the series VI VAVER TILL HEMMET, HANDDUKAR OCH DUKTYG, TRASMATTOR, and YLLEVAVER. This one is in a larger sized format and is edited by Maja Lundback and Marta Rinde-Ramsback. You will recall that Maja Lundback (who is a teacher of textiles in the Konstfackskolan in Stockholm) gathered together the beautiful weaving in VI VAVER TILL HEMMET, and her taste is well exhibited in this volume, called in Swedish: SMAVAVER. This title would be translated roughly as "Small Weaves". And by that I can only gather it means small objects, for there is nothing small about this book.

SMAVAVER is a weaving pattern book of a new type. Through its many remarkably fine illustrations, it shows how to use patterns gracefully. Its drafts are for simple four-harness patterns in Overshot, Opposites, M's and O's, Twills, Hybrid and Warp Pattern, but their significance lies in the imaginative use of the patterns through space relationships and carefully placed colors. The emphasis except in the Warp Pattern threadings, is on weft control, and in most cases dramatized by unconventionally wide warp sets which place a strong dominance on weft. The first 45 textiles shown in the book require conventional threadings. This is followed by a group of interpretations on simple pattern threadings in which motif arrangements are developed through the coordination of pattern treading with inlay and pick-up techniques. The balance of the 74 designs show the pattern threadings secondary to tapestry-like interpretations. All of the designing, I would say, is excellent, and because of its simplicity, has a universal rather than a strictly Scandinavian aspect. For most handweavers, this will be an IDEA BOOK, and a book which will teach many lessons in design and color harmony.

The first thing that struck my eye when I opened the pages of this book was a magnificent color plate, opposite page 13 with 5 handsome neck-ties in wool, and in life size. I who gave up wearing ties when I left Chicago 12 years ago, thinking of them merely as a symbol of servitude, would most willingly girdle my neck with one of these beautiful neck-ties. I could not find any Swedish hand woven ties locally, but I did purchase a Japanese hand woven tie, as a first step . . . not to working again, but to adornment!

I think weavers should be stimulated by these woven neck-ties to weave them, for I have not seen any at the recent weaving conferences I've attended. Then there is another magnificent plate opposite page 77—a black, gold and green textile in a "krabba" technique and a simple 8-har-

ness threading. (There are a few 6-harness weaves too). Now, all the objects certainly cannot be considered small, for there is another beautiful color plate opposite page 92 of some curtains. Altogether there are 16 FULL COLOR PLATES and magnificent ones!

There are a total of 74 weaving patterns, and each pattern has its draft, tie-up and treadlings. Need I remind you that the text of instructions can be easily deciphered by any experienced weaver, and that we still have some copies left of our own "Swedish-English Weaving Glossary" to make the job even easier. Just ask for your free copy when you order this from us. The objects to be woven include ties, place-mats, table runners, cushion covers, towels, a purse and some pleasing napkin rings. (Do diners still use them? I haven't seen any for ages and it is regrettable that the paper industry has taken over with its clinical paper towels. Back to the woven napkin ring!) And a few unusual draperies—I mean curtains. I have read Harriet's LOOM LANGUAGE article in the November issue. The Swedish word is *draperi* for what it is worth.

The techniques include rosepath, tabby, M's and O's, lace weaves, inlay, open pattern stick weaves, rolakan, monksbelt and other art weaves. The price is \$3.85, and need I tell you that they can be ordered from Craft & Hobby Book Service, Coast Route, Monterey, California. As excited as I am about this book and knowing weavers have welcomed handsomely the previous weaving books in this series, I should make it clear to those who do not already know, that any weaving book ordered from us may be returned for refund if found not suitable. This then is a safe way to browse through my shelves. For those who must see the book "in person" and who will be in California in March and in May of 1958, please come in to see me and my books at the first annual conference of the Southern California Handweavers to be held in the Long Beach Municipal Auditorium March 22 and 23. I shall have a book display there. And I will also set up shop at the sixth annual Northern California Handweavers' Conference to be held May 3rd and 4th, 1958 at the Veterans' Memorial Building in Santa Rosa, California.

I admit that both my private and commercial correspondence with the firm of Bruce Publishing Co. has been severe, mean, chastising and simply impatient. All over "I'affair NEW KEY TO WEAVING". In France, a cabinet and its minister would fall and dissolve over this publishing procrastination. One loses one's temper, then after reflection, one becomes if not forgiving, at least understanding. For Bruce does occupy a warm part of this cold bookseller's heart. When I think of the criminal negligence on the part of American publishers, their bland refusal to even consider a weaving book, I salute Bruce, for they have carried on their active list, Edward Worst's HOW TO WEAVE LINENS; Worst's FOOT POWER LOOM WEAVING; Mary Black's KEY TO WEAVING; and, now they have added another author to the field of weaving literature: Osma Gallinger's RUG WEAVING FOR EVERYONE.

I will begin this report of the book by stating: It is published, and on our shelves! This new 1957 book is one of the few available works devoted exclusively to rug weaving methods and designs and was co-written by

Mrs. Gallinger's daughter Josephine Couch Del Deo, with illustrations by Dorothy McCloud and Carolyn Fiedler. I always look at the illustrations in a book first, and I find in this, reproductions of rugs woven by Dorothy Liebes, Robert Sailors, Sara Mattson Anliot, Sigvard Bernadotte, Elsa Gulberg, Kamma Zethraus, Viola Anderson, Thurman Hewitt, Lili BlumenEAU, Clem Smith, Dorothea Engleman, Marta Maas Fjetterstrom, Elvira Ponkey and others, many known intimately by Shuttle Craft readers, and some being subscribers themselves. This book then uses as examples some of the finest rug weaving in both contemporary and traditional forms. The text supplies clear and simple directions for very different rug techniques.

The 130 figures which accompany the text are splendidly drawn. The only bit of carping I will make is that the publisher evidently omitted to include at the end of the book what was promised at the beginning in respect of a bibliography, for Mrs. Gallinger writes in her introduction: "Many books have been written explaining the weaving process, and you will find at the end of this book a list of these, any one of which will give you a working background." The end of the book does have a valuable index, but no list of weaving books. Shuttle Craft readers of course have the comprehensive bibliography: **BOOKS FOR THE WEAVER**, but other purchasers of **RUG WEAVING FOR EVERYONE** should have a list of weaving books. I trust that Bruce Publishing Co. will put such a list in subsequent printings of this book. Copies of **RUG WEAVING FOR EVERYONE** can be ordered from Craft & Hobby Book Service, Coast Route, Monterey, California. Price \$6.50.

This reminds me of the time when I made my debut as a lecturer when I addressed the membership of the Southern California Handweavers' Guild in Los Angeles a couple of years ago. I was to review some weaving books, and to introduce a book on rag rugs. I said that I had always found rag rugs distressing to look at, even in the homes of weavers who had good taste and wove fine upholstery material, or linens, or clothing materials, and that I could only surmise that since all the good taste had gone into these decorative fabrics, that all the bad taste necessarily had been left to rag rugs. I then slyly, thought I, snuck in a plug for a new Swedish book on rag rugs in excellent and pleasing taste, which many of you may now have, called: **TRASMATTOR OCH ANDRA MATTOR** (Rag Rugs and Other Rugs) written by Marta Broden and Gertrud Ingers, which had around 100 rug patterns, newly woven by Ingrid Dessau and other prize winners. Price \$3.50 which included a copy of **SWEDISH-ENGLISH WEAVING GLOSSARY**. After the lecture was over we were invited to a delightful and delicious buffet supper by the president of the guild. I remember walking down a long cool hall from her weaving studio to a vista of cold sliced baked ham and salad, and walking down miles and miles of her woven rag rug!

Boris Veren

The LOOM-SIDE MARKET

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We would like to call the particular attention of our readers to the goods and services offered by our advertisers in this issue of SHUTTLE CRAFT. Here you will find some new sources of materials and equipment which we can heartily recommend to you.

You will miss some advertisers who have been with SHUTTLE CRAFT since it came out in its new form in January 1957. We hope they will return to us as the months go by because we appreciate that they have excellent merchandise that you as weavers will be looking for at the beginning of this new weaving season.

In working out the samples which we will be writing up for you in future issues of SHUTTLE CRAFT we will be using a great variety of threads from many sources and shall mention the names of the vendors insofar as we have them.

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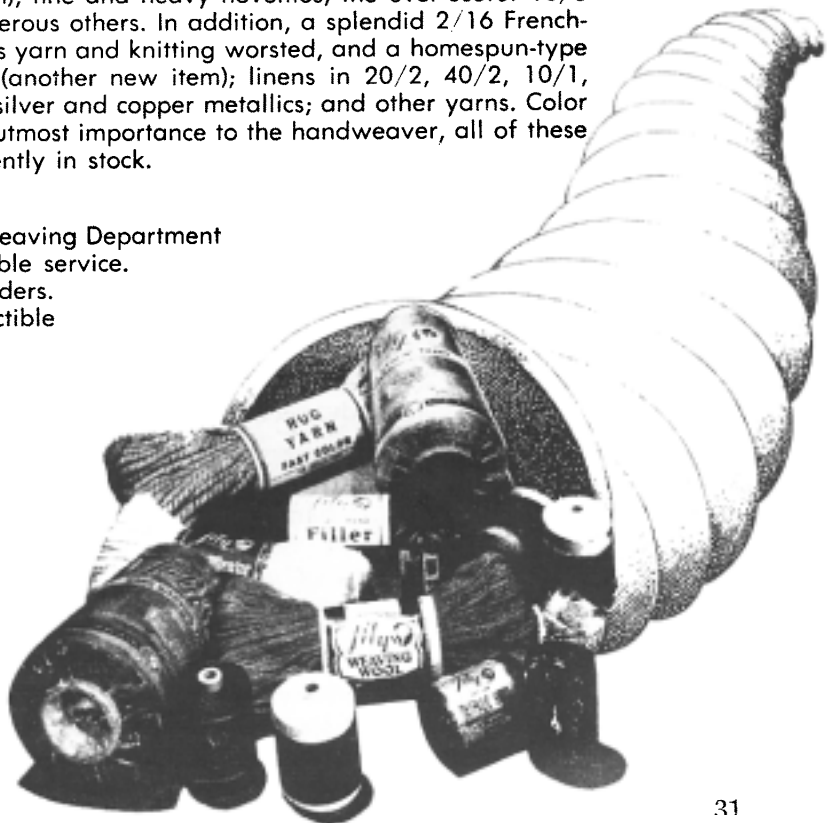
Instruction in Handweaving from July 9 to
August 13, 1958.
Ethel Henderson and Mary Sandin,
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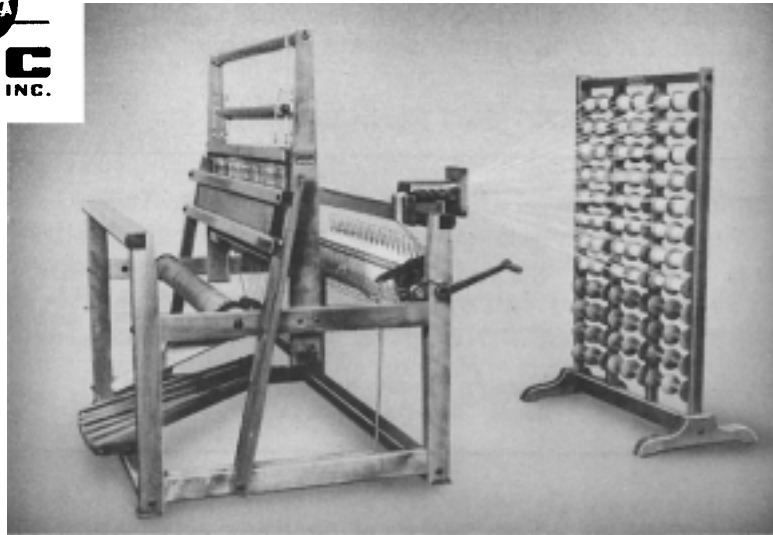
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In the October 1957 issue of SHUTTLE CRAFT, is an announcement by the editors of Harriet Tidball's new book THE HANDLOOM WEAVES, the Portfolio subscribers' Annual. And so I did not review the book. I have been receiving this week many enthusiastic comments on it and I'd like to quote some of them here:

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