

HANDBAG, in Plasticbeads, Metallic Lining.

SHUTTLE-CRAFT STYLES #1
Costume Accessory Series
by
The Shuttle-Craft Guild
Virginia City, Montana

Photograph on next page.

The Project

The handwoven bag presents three problems: handsome fabrics, smart styling, expert tailoring. This pattern provides the first two; the third is dependant upon the maker's skill. The pattern is simple and has no tailoring problems. It may be used as a Long-Warp-Project, in which classification many projects will be given -- articles to be woven on a long (30 to 60 yard) warp of fine, colored cotton, 30 inches wide, threaded to Summer and Winter.

The Materials

Warp: 20/2 cotton or 24/2 cotton, in color.

Weft: Tabby: same as warp. Texture: Bronze Plasticbeads (Metallic Guimp as substitute)(140 yards). Lining weft: Silk-supported metallic (1 ounce).

Extras: 4 11" basket reeds, steel stays, or folds of buckram for stiffening.

Sources of Materials

Cotton: Lily Mills Co, Handweaving Dept, Shelby, N C (Art 314).

Bronze Plasticbeads: The Shuttle-Craft Guild, sold in 50-yard skeins.

Metallic Guimp: Hughes Fawcett Inc, 115 Franklin St, New York 13, N Y.

Silk-supported Metallic The Shuttle-Craft Guild, Virginia City, Montana

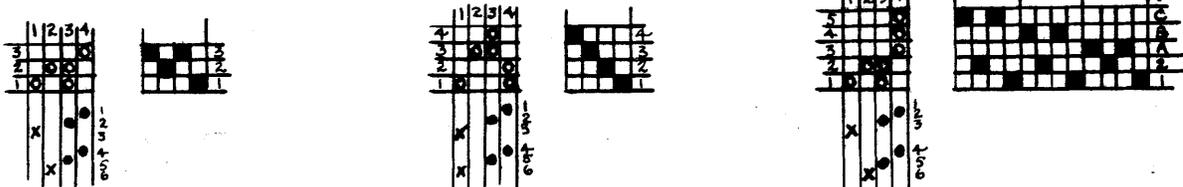
Warping Directions

Warp 330 ends of 20/2 cotton, set 30 per inch in a 15-dent reed. Or --

Warp 396 ends of 24/2 cotton, set 36 ends per inch in a 12 or an 18-dent reed.

If Long-Warp-Project, warp sectionally, 15, 2-inch bouts, set as above.

Draft: Tie-Up; Treading Directions



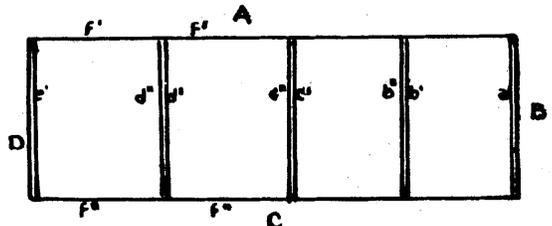
Identical effects may be woven on 4-harness Twill, 3-harness weave, or on any Summer and Winter threading. If Summer and Winter, weave the texture on harnesses 1 and 2 raised alone, with standard tabbys. Rising-shed tie-ups.

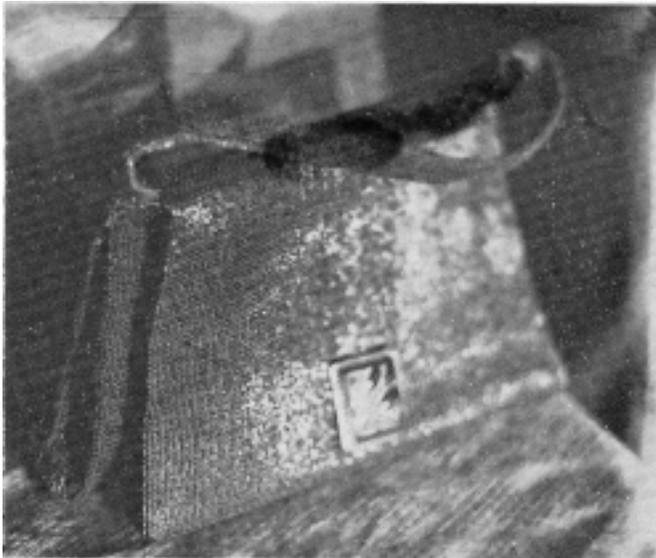
Weaving Directions

For 11-inch wide warp, weave 30 inches in texture for outside, 30 inches in tabby with metallic weft, for lining. For handle, weave 4 inches in texture, to be cut into 2 strips for 15 inch length. If Long-Warp-Project, weave 11 inches in texture, then 11 inches in metallic tabby, 2 inches texture.

Tailoring Directions

Fold lining to texture, right sides in, and hem so sides A, B, C are closed. Turn right side out. Insert the strip of stiffening at B and blind-stitch into place at a'. Blind-stitch at b', insert stiffening, and blind-stitch at b". Do same at c'c" and at d'd". Whip lining to surface at D. Fold at d'd" and at b'b" and whip sides together. Gussets may be added at f'f" as shown in photograph, and zipper closing for large pouch. Turn in the two sides of handle strip, fold lengthwise, and whip together. Sew large snap between pouches. Add metal ornament. Instead of four reeds for stiffening, a piece of buckram the size of the bag, may be inserted between outside and lining.





Photograph on next page.

The Project

On this table mat warp, mats and napkins of four different styles, in simple texture weaves, are given. The wider-than-ordinary warp setting gives a basic fabric somewhat like theatrical gauze, which is excellent for napkins. Body is added to the mats by the use of texture and heavy wefts. The crosswise woven mats, with wide hems, make the linens lie smoothly on the table. Oblong Lapkins, in simple tabby weave or with a stripe to match the body of the mat, are contemporary in spirit.

The Materials

Warp: 17/singles natural linen. (1 pound 5 ounces for a 15-yard warp)
Weft: Like warp. Also 7/s in a deep color (Conifer Green, Persian Blue, Cattail Brown, or Wild Cherry - 1 pound); Supported metallic (1 ounce); 7/s in a pale color (8 ounces); 17/s (11 ounces); 2-ply natural jute (1 pound). 12/singles may be substituted for the 17/singles throughout.

Source of Materials

All are available from the Shuttle-Craft Guild, and from other sources.

Warping Directions

For 16 mats and 16 lapkins, warp 408 threads, 15 yards long, and set 2 per dent in a 10-dent reed. Thread first and last 4 to Twill selvage (1,2,3,4

Draft, Tie-Up, Treading Directions



Weaving Directions

For all of the mats, weave 3½ inches tabby (a, b alternated) for hems at both ends; weave body of mat 12 inches in the textures given above. For the Lapkins, weave 1 inch tabby to match mat, about 1 inch of the texture, and 10 inches of tabby. Or Lapkins may be woven in 17/s like warp, woven to balance.

Style I (Honeycomb): For the texture, use 2-ply jute on all a and b shots. Use 7/s in a deep color for the Honeycomb shots.

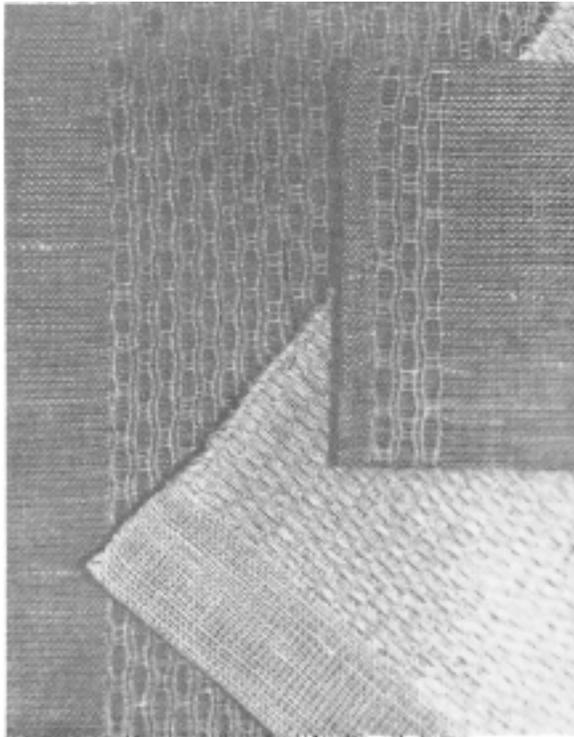
Style II (Texture Variation): Weave entirely of 7/s in the deep color, using a double strand for the shots indicated with "x".

Style III (A Formal Mat): Use a pale color of 7/s for hem and Lapkin. Weave shots indicated by "x" with a double strand of 7/s in the same color. Weave background shots in fine, silk-supported metallic.

Style IV (Barbecue Mat): Weave tabby hem and Lapkin of 17/s, like warp. Weave texture by alternating shots of natural jute with 17/s. Colored 7/s may be substituted for the 17/s.

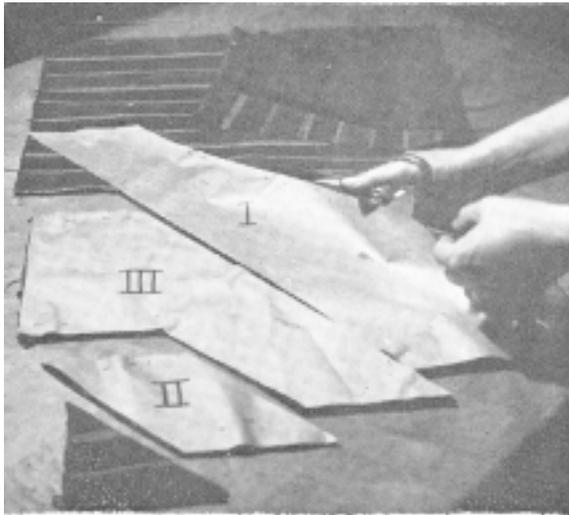
Finishing Directions

Turn hems of mats to edge of texture (about 1 3/8"). Turn hems on Lapkins about 3/8". Soak mats and Lapkins in generous quantity of hot, soapy water, then wash and rinse until none of the natural linen color runs into the water. The colored linens will not fade. Roll in towel; then iron until dry.



NICKTIE, of Light Weight Wool

SHUTTLE-CRAFT STYLES #3
Costume Accessory Series
by
The Shuttle-Craft Guild
Virginia City, Montana



The Problem

This pattern will make two nickties from a piece of fabric 20 by 27". It is best to thread the warp 21" wide to allow for take-in. The problem in a necktie is to weave a light weight, firm textile, with an exact warp-weft balance. It the tie is to hang and knot well, the cutting must be exact, so that the line of the tie from tip to tip is on an exact, balanced bias. The accompnying diagram may be enlarged on heavy paper for a pattern. Two or three lengths may be cut at one time, if the pattern is pinned to the material. Handle cut ties carefully. Steam press often while sewing.

The Materials

The weaving is done with identical warp and weft of Bernat Fabri wool. The warp is more versatile if it is of a solid color, and weft stripes of harmonizing colors are designed as desired. Good warp colors are Tartan or Colonial Blue, Cocoa, Burgundy. Bright, or dark colors combine best for weft stripes. Tartan plaids are popular. See SCOTCH TARTAN SETTS, S-C Guild pamphlet, \$1.35.

Source of Materials

Bernat Fabri in 22 colors is sold by the Shuttle-Craft Guild, and others.

Warping Directions

Warp 472 ends of Fabri; sley 1, 2, in 15-dent reed for 22½ per inch; or warp 420 ends for 20 per inch. 5 yards of warp will make 12 ties. Requires 8 ounces Fabri for warp, 1 pound for entire project.

Threading Directions

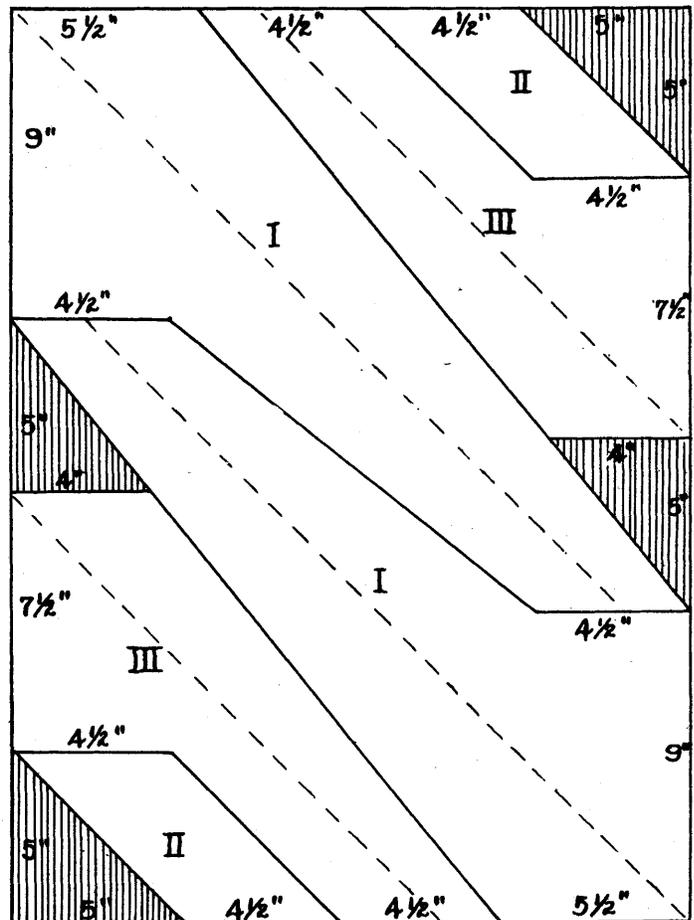
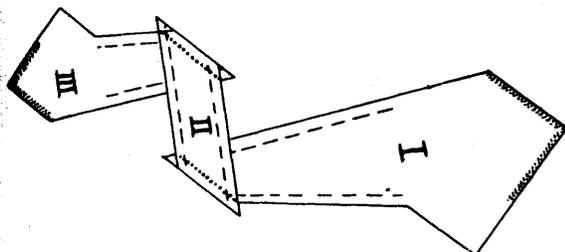
Use any threading which makes tabby.

Weaving Directions

Weave in balanced tabby. Color stripes as desired; wide stripes most effective. Novelty threads or texture shots may be added occasionally. Weave 27" per length.

Finishing Directions

Join three pieces as in diagram. Press seams flat. Seam lengthwise loosely with heavy thread. Press seams flat. Turn right side out. Tack inside seams. Fringe ends. Steam press carefully.



SCOTCH TARTANS

SHUTTLE-CRAFT STYLES #4
Suit and Coat Series

by
The Shuttle-Craft Guild
Virginia City, Montana



Always in good taste, Scotch Tartans have a way of cyclically reappearing as high fashion. They are widely used for costume accessory fabrics, as well as for suits, coats and dresses. Woven of fine wool in the authentic clan colors, the sizes of the plaids may vary, as long as the proportions remain intact. Following are several unusual Tartans of miniature size. Setts for 132 additional Tartans are contained in the pamphlet SCOTCH TARTAN SETTS by Harriet C Douglas, Shuttle-Craft Guild, \$1.35.

The Materials and Sources

Authentic Tartan colors are often difficult to secure, but are available in Bernat weaving wools. Bernat Fabri is correct in weight, and it makes a strong warp which is easy to weave; it is a processed yarn, mothproofed, which requires no finishing but steam pressing when fabrics are removed from the loom. Set at 30 ends per inch, it makes a firm, almost wrinkle-proof fabric, and as wide as 24 per inch makes a softer material. There are 4800 yards per pound, and a square yard of material set at 30 per inch requires 8 ounces of yarn. For most yardages a warp width of 32 inches, giving a finished width of 30 inches, is suitable. Allow about 2 inches per yard for loss in warp length. Bernat afghan is half the weight of Fabri and may be set at 45 to 48 ends per inch. It has the same characteristics and gives a fine, light-weight fabric. Bernat Fabri is available in 2-ounce skeins from the Shuttle-Craft Guild (see attached samples of Tartan colors) and from a few local sources. Afghan is sold by the Weavers' Workshop, Dodgeville, Wis

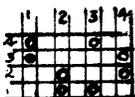
Threading and Weaving Directions

All genuine Tartans are threaded to the common 4-harness Twill (draft given below) and woven as a 2-2 balanced twill on the Standard Tie-Up, treading 1, 2, 3, 4. Twill is easier to weave if treadled 1, 3, 2, 4, on the tie-up given below. A perfect balance between warp and weft is essential.

The Color Setts

A color sett is the arrangement of colors in the warp, and for a Tartan, this must be reproduced exactly in the weft. Most Tartan setts are in two units, as indicated below by A and B. Thread A and B alternately. If a pattern balance is desired, as for a scarf, repeat A at the end.

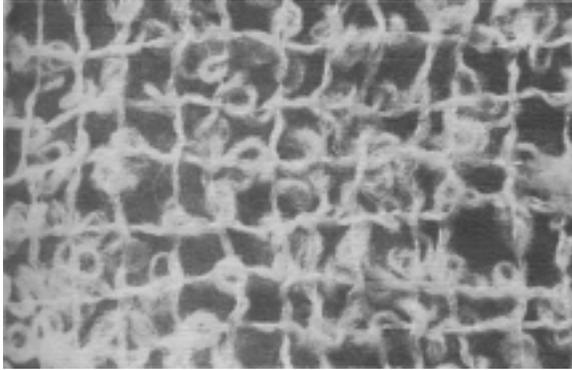
<u>Princess</u>	<u>Ross</u>	<u>McPherson</u>	<u>Lindsay:</u>	<u>MacBean:</u>
<u>Margaret Rose:</u>	<u>Hunting:</u>	<u>Hunting:</u>		
A 32 Green	A 8 black	A 32 grey	A 20 maroon	A 60 red
	6 green	2 red	2 navy	
B 14 red	8 black	4 navy	6 maroon	B 2 yellow
2 green		2 red	2 navy	4 black
8 red	B 32 green	32 grey	20 maroon	2 green
2 black	4 red			2 yellow
2 white	8 green	B 2 red	B 6 navy	2 green
2 black	4 red	4 navy	2 green	4 black
8 red	8 green	2 red	2 green	2 yellow
2 green	4 red	32 green	2 navy	2 black
14 red	32 green	2 red	14 green	12 green
86 ends.	114 ends.	4 navy	2 navy	10 red
		2 red	2 navy	2 black
		32 green	2 green	10 red
		2 red	2 green	2 yellow
		4 navy	6 navy	6 green (center)
		2 red	92 ends.	repeat B in reverse
		160 ends.		178 ends.





"SUNSET CLOUD" SHAWL AND SCARF

SHUTTLE-CRAFT STYLES #5
Costume Accessory Series
by
The Shuttle-Craft Guild
Virginia City, Montana



The Problem

"Sunset Cloud" Shawls, with their foamy texture and subtle color nuances, are one of the most charming articles a weaver has ever taken from a loom. The weaving is simple enough for the beginner, the project is a rapid one, and the cost is low. The distinction of the articles lies in the type of yarn used, and in the way colors are blended together. The yarn is soft curls of mohair spun on a strong rayon core. It is available in white and a range of soft colors. As the yarn dyes or tints easily in the skein, the weaver may find it most satisfactory to order white and do his own dyeing, as available colors are not fast, and are somewhat irregular.

The Materials and Source

The Mohair Curl yarn comes from The Loom House, 5020 S E 92nd, Portland, Ore. No other materials should be combined with it. A 10-yard warp, 30 inches wide, will make 3 shawls, and requires 12 ounces of white yarn. Weft requires 12 ounces in assorted colors. The scarves take 1 ounce total, each.

Warping and Threading Directions

Warp 180 ends of the mohair curl, 10 yards long, and sley at 6 ends per inch in a 6 or a 12-dent reed. Thread to tabby on harnesses 1 and 2 alternated.

Weaving Directions

Weave on the alternate tabby sheds, being sure to press the weft to exactly 6 shots per inch. Deviations from this balance are unpleasantly conspicuous. The curls on the rayon core hold the warp and weft to this wide setting. The strength of the warp makes the handling easy. In weaving color stripes, as far as possible use colors in spectrum order. Blend colors as follows: 4 shots color A; 6 shots colors A and B alternated; 4 shots color B; 6 shots colors B and C alternated; 4 shots color C; 6 shots colors C and D alternated; etc. Varying the widths of these stripes, informally, gives a more interesting effect. One delightful arrangement starts with 3 inches of blue, then a 24 inch band of delicate rainbow blendings, 48 inches of blue, the rainbow stripe and blue edge repeated. Or weave the blended areas and stripes very wide, throughout the entire length, with only 3 or 4 colors.

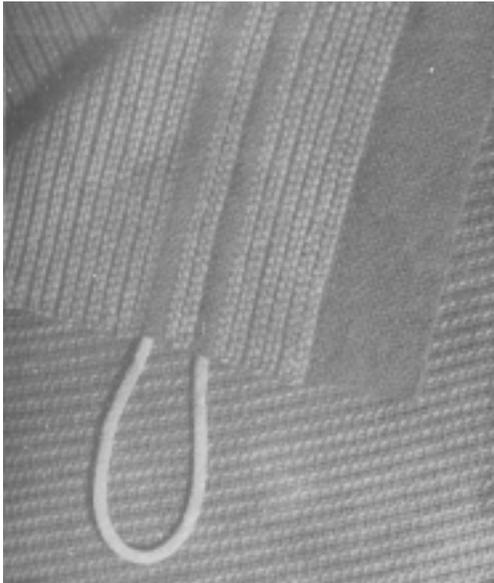
Style I -- The Shawl

Spread the warp and weave six shots, packing the weft material firmly. Weave three yards in blended stripes, at 6 shots per inch. Weave 3 shots without beating, and then beat all three of them together, pressing them firmly against the weaving edge. This method prevents the beater from distorting the loose weaving. Then beat three more shots firmly. To start the second shawl, weave three shots without beating, and press these three together to a line about six inches from the previous weaving line, to allow for fringe. Then beat in three more shots firmly and proceed as for the first shawl. When the shawls are woven, remove from loom and cut apart in center of fringe allowances. No further finishing is required. The six packed shots at the ends hold the fringes firmly. Steam pressing is not necessary, though it does no harm. The yarn washes beautifully, if handled with care, though the colors may fade if not fast-dyed.

Style II -- The Scarf

The Scarf is woven exactly like the Shawl, but on an 8 inch wide, 48 thread warp. A good length is 42 inches, and one inch is adequate for fringe.

BABY BLANKETS



SHUTTLE CRAFT STYLES #6 Weaving for the Baby Series by The Shuttle-Craft Guild Virginia City, Montana

A baby blanket fabric should be simple, serviceable, washable, and beautiful. The blanket design should be plain, with emphasis on the quality of the yarn, the interest of the texture, and the delicacy of color. The finish should be firm and neat, without satin bindings which are not washable and have no relation to handweaving. A practical size for an infant is 30 by 40 inches, while a more luxurious size is 36 by 48 inches. The handweaver finds it most practical to make four or six blankets at one time, to avoid excessive waste of warp and time. The Baby Blanket given here has two distinctive features: a double-woven hem which gives a strong, neat, self finish, and a continuous cord at each end, for pinning the blanket to the bed.

The Materials and Sources:

The Warp and Tabby used are Fabri wool in a delicate color: pink, light blue or green, yellow, or robins egg blue. One blanket requires a total of six ounces of Fabri, which is available from the Shuttle-Craft Guild. The second weft material is the 50% Angora in white, which the Shuttle-Craft Guild carries in 5-ounce skeins. One skein will make two blankets. A soft baby wool could be substituted, but the effect is not as beautiful. For loops, nylon parachute cord, with the stuffing removed, was used, but ribbon could be substituted.

Warping and Threading:

For six blankets warp 720 ends of Fabri, 8 yards long (1½ pounds Fabri). Sley 2 per dent in a 12-dent reed, and thread to plain 4-harness Twill. The treadling for Double Weave necessitates raising one harness alone for weaving the top surface, three together for the bottom surface. Combine two treadles for this.

	1	2	3	4	5	6
4				0	0	
3			0			0
2		0			0	
1	0					0

4			4
			3
	0		2
			1

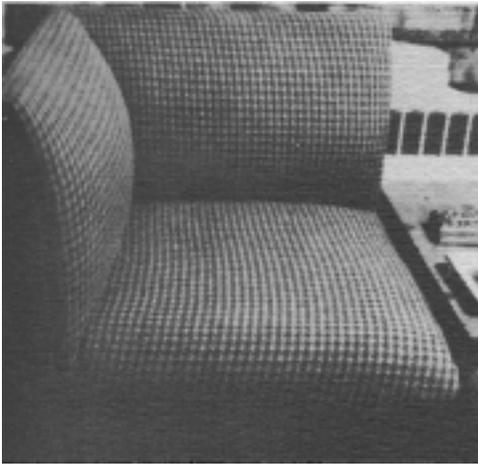
Weaving Directions:

Weave the double hem with a double strand of Fabri. This is easiest with a double shuttle which carries two bobbins, or two shuttles carrying identical material may be thrown in the same shed. The beadings for the cord require two shuttles carrying a double strand. The Angora is also used in a double strand, and the tabby weft is a double strand of Fabri. For the hem, weave 3½ inches in seamless tubing (Method 5 in the Double Weave book by the Shuttle-Craft Guild) by treadling with one shot on each of the following sheds: 1, 1-2-3, 2, 1-2-4, repeated continuously. (Or treadle 1, 2 and 6, 2, 1 and 5.) Press the weft in loosely but evenly. Weave 6 repeats of the texture succession. Weave 8 shots in double weave using one shuttle for the top surface (1 and 2) and a second shuttle for the under surface (1-2-3 and 1-2-4), to make the beading. Weave 2 repeats of the texture and weave a second beading. Weave 31 inches in the texture weave, then make the other end identical to the first with a double beading and 3½ inches of seamless tubing. Weave the texture with repeats of the following five shots: with double Fabri treadle 5 and 6 for two tabbys, with double Angora treadle 1, 1-4, 4. Both sides of this fabric have interesting textures.

Finishing Directions:

Cut from loom and turn double woven hems in, to give about a 2-inch hem, and whip firmly. String a 66-inch length of ribbon or cord into the beading at each end, fastening to make the cord continuous. This may be put in during the weaving. Steam press lightly. If desired, brush to raise Angora nap.

SHUTTLE-CRAFT STYLES #7
Weaving for the Home Series
by
The Shuttle-Craft Guild
Virginia City, Montana



The Problem

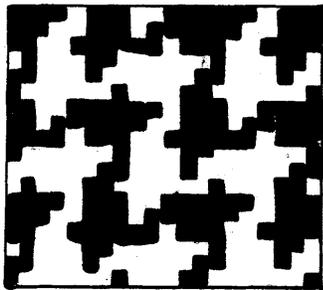
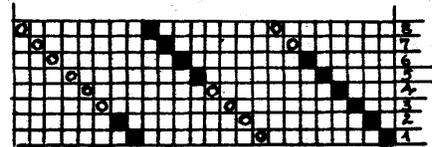
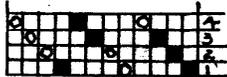
Practical and popular merge into one when tweed is used for upholstery. Good sense and an eye for beauty, along with time and cost economy, dictate the use of tweed for covering informal and modern chairs and sofas, as the fabric is long wearing, has a sympathetic surface, is resistant to soil. The thick, elastic quality makes it a material which can be handled by even the amateur upholsterer. The soft colors and heather mixtures in which tweed yarns come blend well with interior decorating schemes. More color and designing freedom are possible than for conservative suitings, and different weights and types of wool may be used, though avoid introducing worsteds.

The Materials and Sources

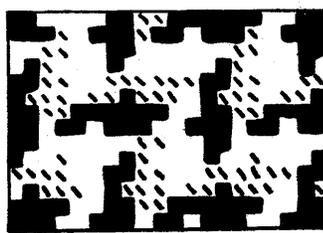
Light weight tweed which sets at 24 per inch may be purchased from Hand-weaving Yarn Co, P O Box 7145, Elkins Park, Pa, and requires about 10 ounces per yard, set 36 inches wide. Heavier tweed which sets at 20 ends per inch comes from Royal Society, Inc, 230 Fifth Ave, New York 1, N Y, and from St Stephen Woolen Mills, St Stephens, N B, Canada, and require about 12 ounces per square yard. In figuring, allow shrinkage of about 5 inches per yard, both warp and weft. These yarns are in fine color ranges.

Warping and Threading Directions

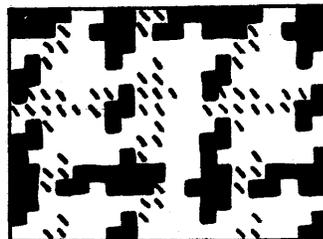
For long upholstery yardages, either sectional warping or direct beaming of chain warps are advisable. Two, three, four, and five-color arrangements are interesting, with two or three-color warps, and wefts of the same or different colors, to emphasize color-pattern in the weave. The drafts suggested are balanced twills with color interest in warp and weft.



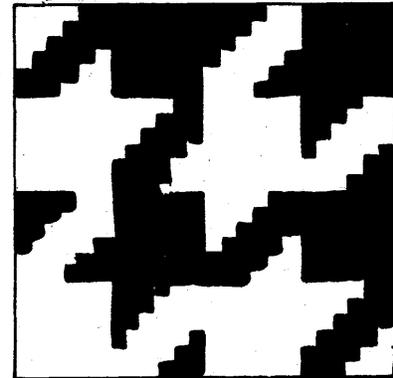
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3-4 X X X X X X X X X X
4-1 X X X X X X X X X X
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3-4 X X X X X X X X X X
4-1 X X X X X X X X X X



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3-4 X X X X X X X X X X
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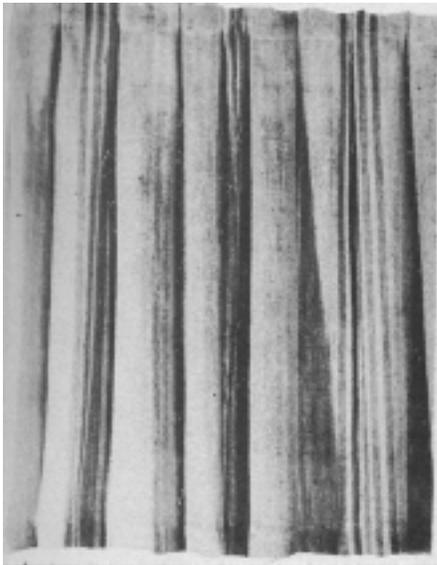
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2-3 X X X X X X X X X X
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■ or x = Dark threads
o = Light threads
v = Medium threads

Finishing Directions

Wash in Bendix 12 to 20 minutes (longer than for suiting) in mild soap. Or tread in bathtub about 1 hour, press out washing and rinse water, and extract by rolling yardage in wool blankets. Professional steam press is advisable. The lengthened processing raises more nap than is usual.

TRANSLUCENT LINEN DRAPERIES



SHUTTLE CRAFT STYLES #8
 Weaving for the Home Series
 by
 The Shuttle Craft Guild
 Virginia City, Montana

The Problem

Simple designs, strong textures, and harmonized colors are the fashion for modern window draperies. No longer are windows elaborately decorated with blinds, glass curtains, overdraperies, and valences. One drapery, on a rod extending beyond the window frame, wide enough to pull across the glass expanse, serves all of these purposes. Thus the new style drapery must have good color and texture interest, should be translucent to let strong sunlight through while it cuts off glare and outside view, must be generous in size and simple in pattern because of this generosity. The material must drape well in any position. These draperies are in broad blended stripes of four harmonized colors.

Materials and Sources

The warp for these draperies requires 1½/1 linen in three colors of similar value and 7/1 in the same three colors and one heavier color. Weft is 7/s of the most neutral of the colors. For a 6 yard warp, 40" wide allow 10 ounces 1½/1 of each color, 8 ounces of each of the three 7/1 colors and 4 ounces of the fourth. Allow 1 pound of the most neutral color for weft. Sold by Shuttle Craft Guild.

Warping, Threading, and Weaving Directions

Warp in the order given below, repeating the entire succession to the desired width. Do not try to balance stripes. Sley in 7-dent reed, 2 7/1 ends per dent for 8 ends, and 3 1½/1 ends sleyed single, repeated throughout. A 6-dent reed may be used for a more open fabric. Thread to plain tabby. Weave in tabby. Place 7/1 at both warp selvages. Warp and weft take-up about 2" per yard. No perceptible shrinkage on washing. Five different color combinations are given, and many others may be made to suit the color scheme desired. One color should be neutral, one strong, and two light.

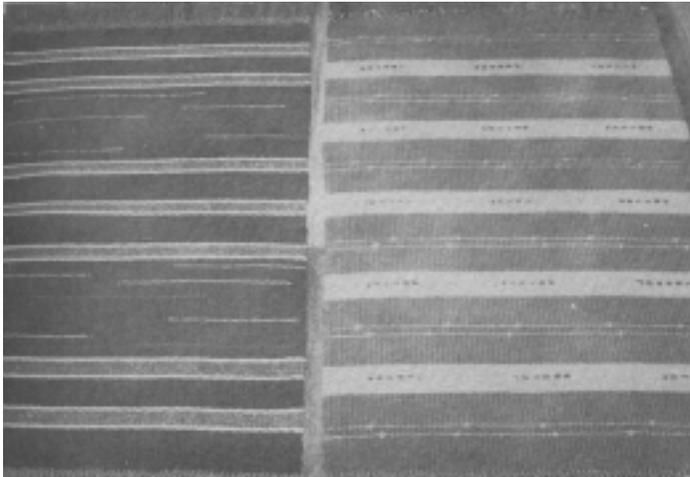
	(1)	(2)	(3)	(4)	(5)
8 ends 7/1	Conifer	Cattail Brown	Cattail Brown	Conifer	Persian Blue
3 " 1½/1	Aqua	Tawny Tan	Tawny Tan	Grey	Grey
8 " 7/1	Conifer	Cattail Brown	Cattail Brown	Conifer	Persian Blue
3 " 1½/1	Grey	Wild Cherry	Peach	Chartreuse	Infinity "
	Repeat the last two colors once more,				
8 " 7/1	Grey	Wild Cherry	Peach	Chartreuse	Infinity "
3 " 1½/1	"	"	"	"	"
	Repeat these two twice more,				
8 " 7/1	Tawny Tan	Dawn	Oh-Kelley	Yellow	Aqua
3 " 1½/1	Grey	Wild Cherry	Peach	Chartreuse	Infinity
	Repeat these two once more,				
8 " 7/1	Tawny Tan	Dawn	Oh-Kelley	Yellow	Aqua
3 " 1½/1	"	"	"	"	"
	Repeat these two three more times,				
8 " 7/1	Tawny Tan	Dawn	O-Kelley	Yellow	Aqua
3 " 1½/1	Aqua	Tawny Tan	Tawny Tan	Grey	Grey
	Repeat these two twice more,				
8 " 7/1	Aqua	Tawny Tan	Tawny Tan	Grey	Grey
3 " 1½/1	"	"	"	"	"

Start again at the beginning and repeat for desired width.

Finishing Directions

The 20-inch loom weaver may make 20-inch panels and catch selvages together inconspicuously. Figure total drapery width as twice the width to be covered. Wash, iron as for linens, turn 3" hems. Drapery stiffening for the top gives a professional finish, with box pleats.

SCATTER RUGS



SHUTTLE CRAFT STYLES #9
Weaving for the Home Series
by
The Shuttle Craft Guild
Virginia City, Montana

The Problem

A scatter rug should have a heavy, thick body to make a good cushioning which clings flatly to the floor. A weft-faced weave, which completely covers the warp, gives these qualities but requires a strong warp of linen or jute and a light weight rug yarn. Two-ply natural jute or 7/3 natural linen are recommended, with a strongly twisted 4-ply rug wool for weft. The illustrated rugs are 26" by 40" finished size, woven on a 28" warp set at 6 ends per inch.

The Materials and Sources

All materials are available from The Shuttle Craft Guild, Virginia City, Mont. A 168-end, 8 yard long warp of 2-ply jute requires 2½ Pounds (½ pound balls, 600 yards per pound). The same warp of 7/3 linen (1 pound tubes, 700 yards per pound) requires 2 pounds. One rug requires 1 pound 12 ounces wool rug yarn. Wool rug yarn is available in 12 colors. Send for samples.

Threading Directions

The warp may be threaded on two harnesses: 1,1,2,2, repeated; or on four harnesses: 1,2,3,4, repeated, the latter treadled 1-2 and 3-4 alternately. Sley 1 per dent in a 6-dent reed, or in alternating dents of a 12-dent reed.

Weaving Directions

All weaving is done on the alternating plain-weave harnesses with alternating pairs of warp ends raised and lowered. Beat the weft very firmly to produce a thick warp coverage. Use extreme caution with the edges, to avoid narrowing, as the warp has no elasticity and edge threads break when strained. The two inches final narrowing is due to weft elasticity, and occurs when the warp tension is removed. Allow 5" for fringe at each end of each rug.

First Rug

Colors: crimson, natural, and grey. Weave: 2½" crimson, then make stripe of 6 shots of natural, 1" grey, 6 shots natural; 2" crimson, repeat stripe, 7½" crimson, casually laying in short pieces of grey or white yarn on top of crimson weft, in two successive sheds, to produce long dashes; repeat stripe, 2½" crimson, repeat stripe; repeat entire succession in reverse.

Second Rug

Colors: Dark turquoise, yellow, dark green. This rug has a decorative detail in the turquoise stripe made with a line of yellow containing five knots spaced irregularly. Make these knots by opening the first shed and carrying the yellow weft to the point where the first knot is desired and removing the shuttle from the shed; close shed and carry weft six times around two pairs of warp ends; open shed and carry shuttle to point where second knot is desired; repeat knot. A second decorative detail is made of regularly spaced dark green dashes in the yellow stripes. Make these by inserting a 12" length of green yarn 9 double warp ends from edge, carry green in shed to cover 6 double warp ends, skip 17 double warp ends and insert second length of green in same manner, skip 17 double warp ends and insert third green length, leaving 9 double warp ends at the other edge; weave 2 shots yellow weft; carry long green ends into second shed to reproduce first green dashes; weave 2 shots yellow, and repeat green weft dashes. Weave: 2¼" dark green turquoise, 1 row of knots, returning yellow weft in second shed after completing row of knots, ¼" turquoise, second row of knots, 2¼" turquoise; 1" yellow, dark green dashes as above, 1" yellow; repeat for five yellow stripes and finish with turquoise stripe. Knot frings in pairs of warp ends, two or three rows of knots, splitting pairs between rows.

Harris Taylor Tidball-1951

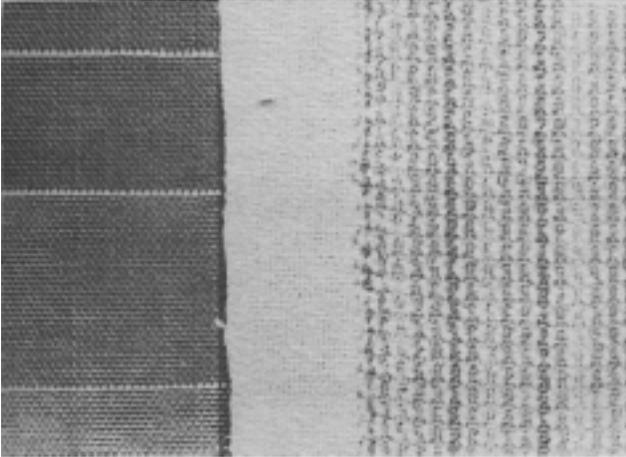
SPRING DRESS YARDAGES

SHUTTLE CRAFT STYLES #10

Weaving for the Costume

by

The Shuttle Craft Guild
Virginia City, Montana



The Problem

In planning yardage requirements for any dress or suit project, select the pattern first and follow the directions thereon. Often patterns will cut economically on a 30" or narrower width, so the weaver may lay out the pattern judiciously to determine the yardage requirement in advance. If in doubt about the suitability of a fabric to a particular pattern, weave a sample swatch and consult with your dressmaker or tailor. Allow two inches width for take-up, and keep in mind that cottons shrink. Be sure to pre-shrink all materials before cutting.

Materials and Sources

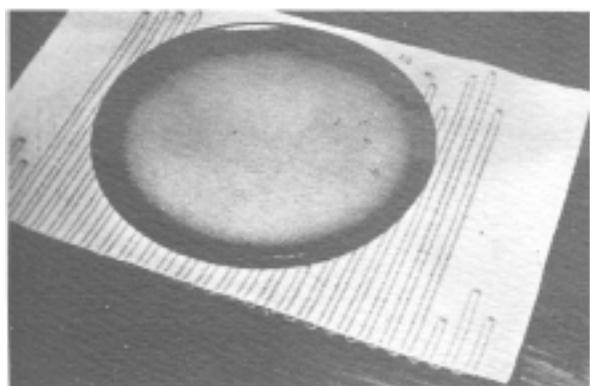
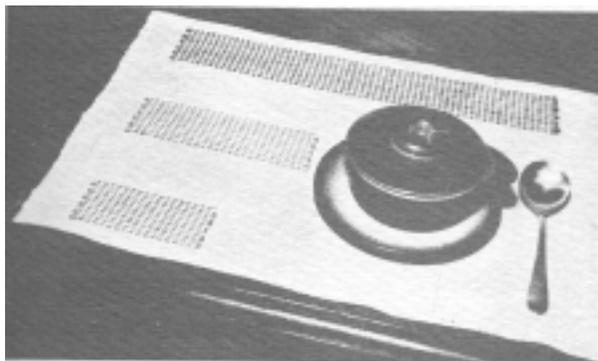
The cottons are Lily Mills 24/2 (Art 314) in colors, and 20/6 (Art 914), Shelby, N Car. The silk and rayon-puff yarn, The Weavers' Workshop, Dodgeville, Wisc.

Fabric I - Colored cotton warp stripe with rayon puff yarn. The warp uses 5 colors of cotton, yellow, light green, dark jade, grey, topaz, in that order, 3 ends of each, across the entire warp. Between each color stripe is one strand of rayon puff yarn, with yellow supporting strand. Sley in 15-dent reed, 3 ends of cotton (one color group) per dent, 1 rayon puff per dent, across the entire width. A 30" wide warp requires 225 ends of rayon puff and 675 ends of 24/2, 135 ends of each of the 5 colors. One pound of the rayon puff will make an 8 yard warp. If the loom has two beams, beam the two materials separately, though this is not necessary. Thread the cotton 1, 2, 1 and the rayon puff on harness 3, repeating this draft. Weave with grey 24/2 weft, beating to about 26 ends per inch. Treadle in the following order: raise harness 1, raise harnesses 2 and 3, raise harness 1, raise harness 2; and continue these four shots throughout. This weaves the wrong side of the fabric on top, which is advisable as it places less friction on the rayon puff yarn. The material is enchanting, cool, and practical, and many other color combinations are equally delightful.

Fabric II - Rough Silk dress or suit material. This is a simple fabric, using the 2-ply rough silk noil yarn, a material of amazing strength and beauty, which is easy to weave and to warp. The silk is set at 24 ends per inch, threaded to twill (1, 2, 3, 4) and woven in perfectly balanced tabby (24 shots per inch on harnesses 1-3 and 2-4 alternately). If a heavier, firmer suit fabric is desired, a setting of from 25 to 27 per inch may be used. A 768 end, 32" wide warp, 5 yards long, requires about one pound of silk yarn, with the same for weft, or 2 pounds in all. The result is about 4½ yards of 30" material, after washing.

Fabric III - Cottons with weft stripes of graded widths are popular for summer dresses. Weft-stripe fabrics are ideal for a long-warp project if the warp is of 24/2 colored cotton set at 36 ends per inch. Weave in balanced tabby throughout, regardless of the threading. For weft, use 24/2 cotton of the same color as the warp, with three other colors for stripes. To select colors, experiment by weaving three inches in tabby of each available color and then select the three which give the desired effect. One shot of 20/6 cotton in a contrasting color, between each stripe, adds texture and color interest. The photographed sample was woven on navy blue 24/2 warp with stripes of steele grey, red, and maroon, and dividing shots of 20/6 in orange. Arrange stripes to suit the dress pattern -- wide at the skirt hem, grading to narrow at the waist, or the reverse, and proportion the blouse and sleeve stripes as desired. Design carefully, with the dress pattern as a guide to lengths, arrangements, and proportions.

Harriet Douglas Tidball - 1951



The Problem

The outstanding work being done by young American ceramists in providing beautifully designed and high quality tableware presents an enticing problem to the handweaver. The new potteries are so functionally excellent in design, glazes, and high-fired quality that they deserve a dramatic use which will enhance their beauty rather than overpower their simple lines and earth colors. Linen is the material --- substantial, beautifully colored linen, rather than the delicate, dignified linens appropriate for fine china. Use restraint in decoration, but be bold and free, making decorative details interesting but not distracting, textural in nature, colors selected to harmonize or contrast with the glaze tones. Mat sizes should be generous, as there is nothing stingy about the new pottery. A finished size of 14 by 20 means a warp width of 15 inches and 24 inches woven for each mat, or a warp width of 21 inches with 18 inches woven per mat. Hems should be deep, and integrated with the design. The pottery selected here is Heath, Sand and Water, from the brown-flecked beige center and dark brown edge grading into water green.

The Materials and Sources

For warp and tabby use Davis linens 7/1, 14/2, or 12/1, these linens being particularly desirable because of their 18 nature tones which harmonize with exotic mineral glazes. For 7/1 at 15 per inch or 12/1 at 24 per inch, 6 yards which makes 8 mats (15 inch wide) requires 1¼ pounds for warp and weft; 14/2 at 18 per inch requires 1½ pounds. For decorative texture and color use 1½/1. These Oregon linens are available from the Shuttle Craft Guild and others.

Threading Directions

Since simple textures with contrasts between flat and raised surfaces are desired, the mats are woven in balanced tabby. They may be threaded on a two-harness loom and decorative threads placed on a tabby shed. Or they may be threaded to a Point Twill (1,2,3,4,3,2, repeated) and the decorative threads laid-in on the 1-2 or the 2-3 shed. Set 7/1 at 15 to 18 ends per inch (this makes a rather fuzzy warp which presents some problems but is well worth the effort), 14/2 at 18 or 20 ends per inch, or 12/1 at 24 to 30 ends per inch.

Weaving Directions

For 15 inch warps weave 3½ inches tabby at each end for hems and 18 inches for the body; for 21 inch warps weave hems the same and 12 inches for body. This gives a 1½ inch hem and allows 1 inch for shrinkage and take-up. There are three ways to use the heavy decorative thread: carry it in a tabby or texture shed across the entire warp to give a weft cord effect; carry it back and forth from one edge to a point within the body; carry it altogether within the body to make simple rectangular designs. In each case throw a few base tabby shots between each heavy weft, and carry the decorative weft on the surface to incorporate the decorative effect of the loops. Mat I was Morning Mist Grey 7/1 warp set at 18, with Peach tabby and insets of Just Brown and Oh Kelley. Mat II was 12/1 set at 24, with Oh Kelley decoration. Mat III was Oh Kelley 7/1 at 15, tabby the same, 5 shots of Conifer Green 1½ inside each hem, 3 tabbys between, and body repeats of ¾ inch tabby, 1 shot Conifer 1½, ¼ inch tabby, 1 shot Oh Kelley 1½.

Harris Douglas Tidball - 1951



The Problem

A gay afghan or throw for the sofa, a knee robe for the car, or a shawl if the material is light weight, ultimately useful and a bright spot for any livingroom. The model for this one was woven by the great grandmother of Guild member Dorothy Dodge Duncan, in Henniker New Hampshire, 1830. Although the raw wool for the original was washed, carded, dyed with walnut husks in varying strengths, and spun by the weaver, the blanket is quite different from the usual Colonial style. Warp and weft are five shades of mellowed browns and golds, the weaving was squared to give an unusual plaid, and the beat very firm. Our interpretation of this model was woven by Natalie White with the same weft color throughout to give chain-like stripes, and the arrangement of warp colors is slightly asymmetrical.

The Materials and Sources

The model, suitable for afghan or shawl, was woven of five colors of Fabri (sold by the Shuttle Craft Guild), set at 24 ends per inch. The 36 inch by 2 1/4 yard shawl weighed 18 ounces finished. Ideal for a heavier afghan is Persian yarn from Paternayan Brothers, Inc, 10 W 33rd St, New York, which comes in about 200 colors at \$6.00 per pound. Set at 15 ends per inch, a square yard will require about one pound. For an automobile robe, Beehive Tweed from Royal Society, Inc, 230 Fifth Ave, New York, should be set at 24 per inch and requires one pound per square yard. Or use Lily wool at 20 ends per inch or Tam 'O Shanter at 28.

Planning the Warp and Arrangement

For a single width Throw, thread 36 or 40 inches wide and weave 2 to 2 1/2 yards in length. For a 54 inch afghan, thread 32 inches wide and weave two 2-yard strips. Cut one strip in half (warp stripes must be planned to match) and catch selvage edges on each side of full strip; then ravel the sides 3 inches and tie fringe all the way around. A hem is rather bulky, if fringe is not desired, but the edges might be crocheted all the way around. The color stripes must be planned in multiples of 4 warp ends. The color arrangement shown here has: 12 grey-green, 8 lacquer red, 32 crimson, 8 lacquer red, 20 grey-green, 4 gold, 8 grey-green, 12 lime green, 8 lacquer red, 4 gold, 16 lime green, repeated across the warp. The threading was arranged to start and end in the center of the crimson stripe.

Threading Directions

The threading is on four harnesses, 8-thread groups repeated throughout, and the project is good for a counter-balanced loom. Thread: 1,2,2,1; 4,3,3,4, coordinating the 4-thread units with the color stripes. For 24 ends per inch, sley 2 per dent in a 12-dent reed, always placing the 2,2 and the 3,3 in the same dent. For 15 per inch in a 15-dent reed, sley the first thread alone, the two 2s together, 1 alone, and skip a dent; 4 alone, the two 3s together, 4 alone, and skip a dent.

Tie-up and Weaving Directions

This is a 2-block effect and the two treading rotations are: 1-4, 1-2, 2-3, 1-2, for unit A; 1-4, 3-4, 2-3, 3-4, for unit B. A good tie-up arrangement is: treadle 1, 1-2; treadle 2, 3-4; treadle 3, 2-3; treadle 4, 4-1. The model was woven with a double strand of gold Fabri on the 1-2 and 3-4 sheds and a single strand on the 2-3 and 4-1 sheds. For the heavier yarn, the double weft would not be necessary. Beat to give a strong warp-weft color contrast. The treading order used here was: 3 A units, 5 B units, 7 A units, 3 B units, 5 A units, 7 B units, repeated throughout. Many variations are possible.

1951- *Nanist Dodge Tibbels*

"DIRNDL" BLOUSE

SHUTTLE CRAFT STYLES #13

Costume Weaving

By

The Shuttle Craft Guild
Virginia City, Montana



The Problem

While the dirndl skirt has long been one of the most popular articles of clothing which can come from the handloom, the problem of a suitable blouse to accompany the handwoven dirndl persists. The simple, round-necked, puffed-sleeved blouse popularized by square dancers proves ultimately desirable and suitable. Aside from its charming effect, the "dirndl" blouse will appeal to handweavers because of the simple pattern and the small amount of sewing required. Make it in gay colors for vacation wear, in fine linen for afternoon occasions, in silk, rayon, and metallics for evening. It may be worn as illustrated, or off the shoulders.

The Materials and Sources

The warp and tabby weft should be of fine cotton, linen, or silk. For a gay cotton, suggested material is 24/2 cotton, in colors, from Lily Mills, Shelby, NC.

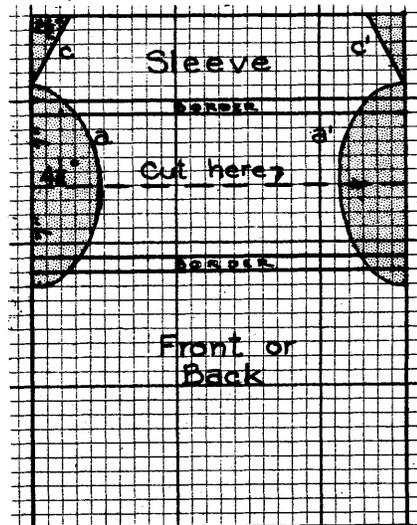
Warping, Threading and Weaving Directions

For this project the style is more important than the threading. A fine warp is required, 26 to 30 inches wide. A narrower warp could be used, with insets under the arms, to give sufficient fullness. Use any threading which will produce a tabby (Overshot, Summer & Winter, Bronson, Twill, Crackle) as most of the weaving is in tabby. A pattern border, to form a yoke and emphasize the deep, neckline curve, adds charm, but use borders with restraint. The pattern requires two identical, yard long, pieces of material. The photographed blouse was made on a 30" wide red 24/2 cotton warp, set at 36 per inch. It was woven: 18" in tabby with maroon 24/2, 3/4" pattern border with red tabby and white pattern weft, 8 1/2" tabby with light green 24/2, 3/4" pattern, 8" tabby with topaz 24/2. Weave two identical pieces. The yoke will be in light green, the sleeve puffs in topaz, and the lower part of blouse maroon. Of course any color arrangement may be used. A delicate blouse may be made of 40/2 white linen warp set at 30 per inch, with a slightly heavier, pastel singles linen weft (16/s or 14/s) for the body, then the pattern border in open work and the yoke tabby of 40/2. A two to three inch band of open work (pick-up leno, Spanish eyelet, or Brooks Bouquet) is particularly attractive. For evening wear, the blouse may be made on the same cotton warp, with fine, supported metallic weft. Or the warp may be of linen or fine silk, with silk, rayon, or metallic, or novelty weft.

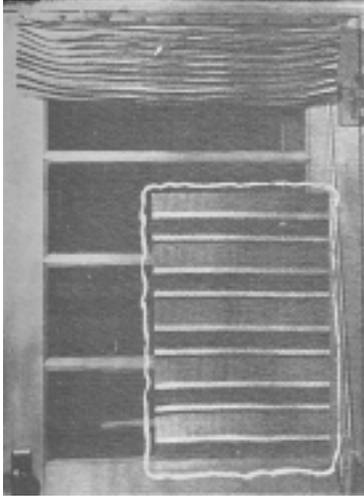
Directions for Making

The blouse has only four pieces, and front and back are identical. Front and back are 24" long, and each sleeve is 12". Armhole curves are 7" deep and 4 1/2" wide, all identical. a 2 1/2" by 5" triangle is cut for the sleeve underarm. French seam the four pieces together, circular fashion, matching yoke stripes, and French seam the sleeves underarm. Seam the side selvages. Turn hem, 1/3 to 1/2" around neck and sleeves (the hemming will all be on the straight of the material), and run narrow elastic through hems, about 30" of elastic for neck, and sleeves to fit arm. This is medium, all-purpose, size.

Harris Douglas Tidball - 1951



HANDWOVEN WINDOW BLINDS



SHUTTLE CRAFT STYLES #14
Weaving for the Home
by
The Shuttle Craft Guild
Virginia City, Montana

The Project

Handwoven window blinds provide a decorative window treatment which, in the proper setting and a well designed textile, eliminate the necessity for glass curtains or draperies. The decorative possibilities of window blinds are often overlooked because of the mechanical problem of hanging them so that they may be raised and lowered with ease. The method for easily managing this problem is described below. The material for a window blind must be strong and closely interwoven since the constant raising and lowering of a blind adds an element of wear to which a drapery is not subjected. The fabric must be firm and somewhat stiff, to avoid sag. Color and all-over designing should be carefully planned to harmonize with the decorating scheme of the room.

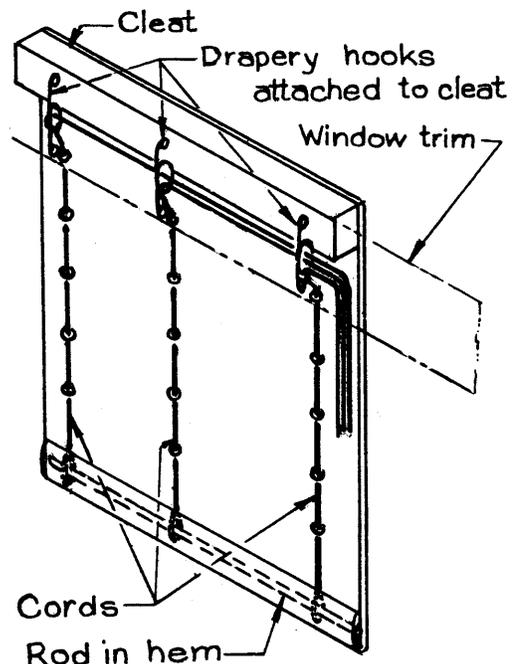
The Textile

Blinds may be woven to be opaque or translucent, as desired. In most cases, blinds are most attractive if planned to cover the entire window frame. Illustrated is an opaque blind, used for protection against the western setting sun. Dimensions are 32 by 48 inches. Warp is $7/3$ natural linen, beamed at 6 ends per inch and threaded double: 1,1, 2,2, woven on the two tabby sheds with weft beaten to give a complete warp coverage. Weft stripes are: $1/4$ " red wool, $1/2$ " bleached 2-ply jute, $1 1/2$ " natural 2-ply jute, $1/2$ " bleached jute, $2 1/2$ " natural $7/3$ linen, repeated throughout. If desired, translucent blinds may be woven using split bamboo, match-stick bamboo, or rattan reeds. These should be woven on a finer warp, for instance $7/s$ linen set at 8 to 12 ends per inch, and warp color stripes may be introduced, and are strengthened if the stripes are set closer in the reed than the base warp. Weave several shots of linen tabby between each stick, to act as a gripper and a stiffener. Interesting effects may be secured through using novelty yarns, rayons, spun glass, metallics, beaten in firmly. The incorporation of native plants such as cattail or willow wands is interesting.

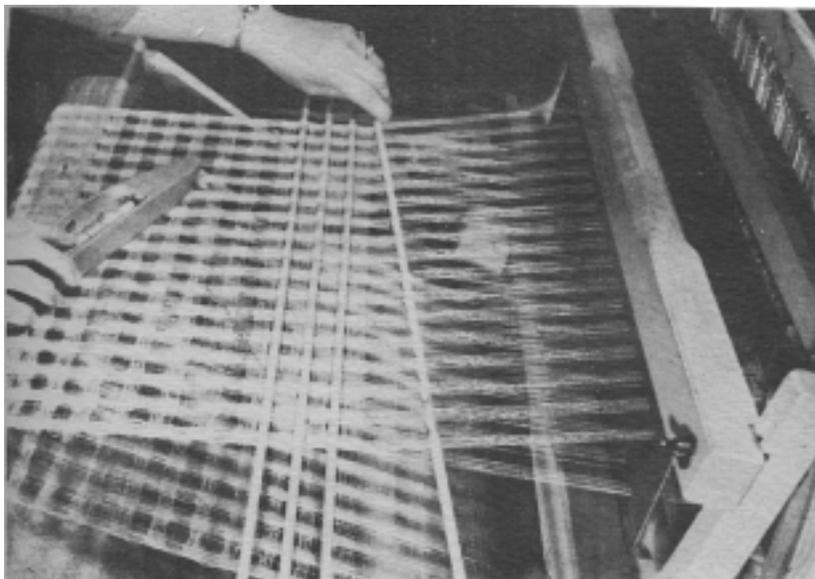
Directions for Hanging

Turn a one-inch hem at top and bottom. Insert a small dowel stick in bottom hem. Sew a row of small brass rings one inch from each side, and two rows evenly spaced in the center (diagram shows only one, which is adequate for blind not wider than 24 inches), spacing the rings 4 to 6 inches apart on exact horizontal and vertical lines. If blind has stripes, coordinate rings with stripe repeat. Cut 4 pieces of venetian blind cord or linen loom cord, the length of the blind, plus the width, plus 16 to 20 inches. Fasten cords around dowel at bottom of shade (slit hem and re-hem tightly around cords) and run each cord up through the rings. Secure 4 drapery hooks () to the top of the window frame. Nail a 1" square strip of wood over these. Tack window blind to this. Run each cord through the drapery slide directly above and carry all cords to the side. Pull up the four cords together and secure with an awning fastener. Molding may be tacked over top blind hem.

Harriet Douglas Tidball - 1951



TRANSPARENT WINDOW CURTAINS



SHUTTLE CRAFT STYLES #15
Weaving for the Home
by
The Shuttle Craft Guild
Virginia City, Montana

The Problem

There are always some windows in a home which require a slight screen as protection against strong sun or outside view. Good light penetration, in such cases, may be obtained by weaving a mesh (or scrim) through spacing the warp or the weft or both. Singles linen is the most satisfactory material because of its luster, long wearing and washability and because it holds shape without sag, and always drapes well. Always wash before hanging. The edge thread of each group will become displaced and adds to the interest of the weave.

The Materials and Sources

The range of linen sizes between 12/1 and 18/1 are all suitable for this project. Yardages are: 12/1, 3600 yards per pound; 14/1, 4200 yards per pound; 17/1, 5100 yards per pound; 18/1, 5400 yards per pound. To compute requirements, determine the curtain yardage required, allow generously for hems, allow one yard extra for tie-in and waste, and an extra yard for safety is always wise. (There is little shrinkage in linen.) Multiply this yardage by the number of warp ends per inch, and multiply this by the width of the curtain in inches; this gives the warp requirement. Then multiply by 2 to add the weft requirement. It is advisable to order 1/5 more material than the indicated yardage. Natural boiled linen is creamy colored and usually more attractive for curtains than natural grey. Colors add a sophistication, but should be pale, such as grey, peach, infinity blue, or yellow if the room needs added sunshine feeling. The Shuttle Craft Guild carries 12/1 in natural boiled, and 14/1 in pale colors. In handling fine singles linen, it is wise to dip warp chains in a starch solution before beaming, and plastic starch usually prevents all fuzzing and warp breakage and adds a desirable crispness to the curtains. Width should be twice window width.

Threading and Weaving Directions

Beam any of these warps at 12 ends per inch. Thread to tabby, alternating 1 and 2 or use a twill threading: 1,2,3,4, and weave on the 1-3 and 2-4 tabby sheds only. Use a 12-dent reed and sley 7 dents with 2 ends per dent, then skip 7 dents, and continue thus across the warp. To weave mesh, 14 shots of weft must be beaten very closely to exactly balance the warp set, and then a square left unwoven. The safest way to accomplish this is to weave dowels or wires between tabby, as illustrated, about 4 being sufficient, always pulling out the first one and placing it in the last shed, as the weaving progresses. 1/4 inch dowels are the correct size for this warp spacing. In inserting dowels, always place the dowel in the shed in which the 14th weft shot has been thrown and beaten, to retain the correct tabby order throughout. Curtains with slightly more body may be woven by spacing the warp evenly across the entire width, and weaving with spaced weft. For this, 12/1 or 14/1 may be warped at 18 to 20 ends per inch and 17/1 or 18/1 at 20 to 24. Curtains with spaced warp but woven plain do not hang as well because the weft is stiffer than the warp. Curtains may be woven with borders of spaced warp and weft and a plain body, and interesting arrangements may be made by introducing stripes of heavier linen, lines of a thread or two of 1 1/2/singles, or stripes sleyed more closely, at 3 per dent.

Harriet Douglas Tidball - 1951

COCKTAIL APRONS

SHUTTLE CRAFT STYLES #16
Weaving for Costume Accessories
by
The Shuttle Craft Guild
Virginia City, Montana



The Problem

The Cocktail Apron is an opportunity for the handweaver to adventure in pure fancy. Costume aprons, swish and splashy, are always high fashion, and the more sophisticated the better. In planning sophisticated costume aprons, use color lavishly, secure design emphasis through the incorporation of unusual, exotic materials, even such things as are not ordinarily thought of as handweaving yarns: silk, metallic and straw braids, guimpes, ribbons, strings of beads, millinery accessories, fancy rayons and straws, spun glass, rick-rack, and always metallics -- any out of the ordinary material may be used if carefully planned. Durability and washability of fabric need not be considered. If the materials and colors are lavish, the all-over design must be restrained. For a

soft, draping fabric, make a skirt length apron; for a glittery or stiff fabric, make the apron short. Instead of the customary apron strings or ties, weave a wide, handsome girdle which will snap or hook around the waste. Hems should be 2 to 3 inches wide, and end at a pattern band or design unit.

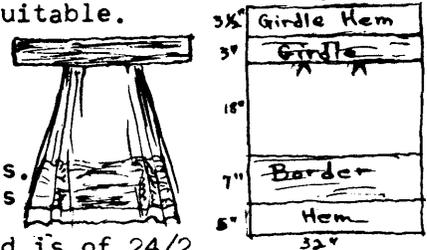
The Materials and Sources:

Cottons are the most satisfactory warps for even the most dressy cocktail aprons, cottons in colors. Avoid white, as being cold, harsh, and not adaptable to free combinations. Colored warps may be 24/2 set at 36 per inch, 20/2 at 30, #20 perle or 20/2 mercerized at 32, #10 perle or 10/2 mercerized at 20 to 24. Warp sectionally for fine cottons, if possible, and secure 2-ounce tubes for this purpose. Lily Mills Co, Shelby, N C, has the widest selection of colored cotton warps, and also nubby cottons (Art 105) and lurex and metallic guimpes (Art 305) for wefts. For unusual rayons, silks and novelties, good sources are: Weavers' Workshop, Dodgeville, Wisc; Contessa Yarns, Ridgefield, Conn; Home Yarns Corp, 42 Lexington Ave, New York 10, N Y.

Threading and Weaving Directions:

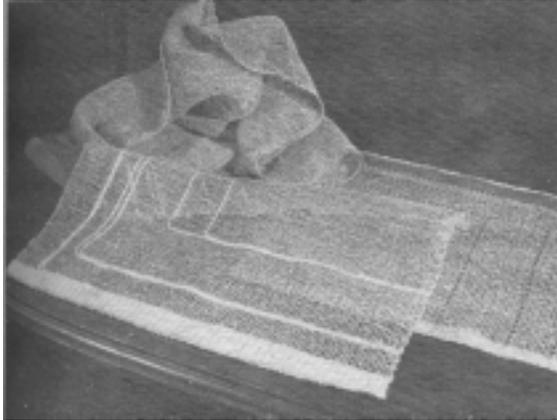
For sophisticated effects, avoid the blatancy of Overshot patterns, or the naivete of plain twills, though these threadings may be adapted. Sophistication comes through restraint in the weave and the use of plain tabby mainly, with emphasis on unusual materials and fine color blendings. Unusual materials are emphasized by throwing them on a tie-down shed (one harness raised if the threading is twill, harness 1 or 2 raised if it is Summer and Winter, harness 2 raised if it is Bronson). If the threading is for a pattern, whether Overshot, Crackle, Bronson, or Summer and Winter, select only one of the pattern sheds and throw all pattern weft on this. Any threading which gives a tabby is suitable.

A simple pattern is sketched at the right, for making a skirt-length apron by weaving 1 yard on a 32" wide warp: 5" for hem (tabby), 7" of border, 18" tabby for the body, 3" border for girdle, 3 1/2" tabby for backing the girdle. Turn hem to border. Cut in 8" on each side, 1/4" under girdle border, and gather sides. Seam gathered sides to girdle and continue seam across the entire width. Hem the girdle facing under and sew hooks or snaps at end. The left apron illustrated is of 24/2



dark jade cotton set at 36 per inch, with tabby of grey and pattern weft of nubby rayon in chartreuse, pink, rose and wine, thrown on 1 S & W shed. Apron at right is on rust 24/2, with fine metallic tabby throughout, strips of gold braid on a tie-down shed, edged with a string of small coral colored beads on tabby shed.

1951 - *Harrist Douglas Tidball*



The Problem

Transparent table linens, always charming, entail especial care in designing. Warp and weft threads which are widely spaced must hold their positions through washings and when on the table, as a distorted thread will deface the appearance. The mats must have sufficient body so that they will lie smoothly on the table, and serve their intended function. These mats are made of wide spaced linen boucle, the pleasant roughness of the boucle serving to hold the wide mesh in place. The body is added to the mat by the use of supplemental warp and weft ends of heavy 1½/singles colored linen, which also gives delightful texture and color contrast and strong design interest.

Materials and Sources

The basic material is Irish linen boucle, natural color, available from Contessa Yarns, 3-5 Bailey Street, Ridgefield, Conn, in half-pound tubes containing about 600 yards, at \$2.00 per tube. The decorative thread is 1½/1 linen, available in 17 colors from the Shuttle Craft Guild, Virginia City, Mont, or from any dealer who handles Davis linens.

Planning and Threading Directions

The warp was set up at 6 ends per inch, 20 inches wide, a total of 120 warp ends, and threaded for tabby on harnesses 1 and 2 alternately. Mats were woven 15 inches wide and eight mats require about a 4-yard warp. Warp and weft for a 5-yard warp require one pound of boucle, and 1 tube (½ pound) of 1½/1 linen.

Weaving Directions

Weave an edge about ½ inch wide by throwing 8 shots of boucle on the tabby sheds and packing firmly. Then weave 1½ inches, about 14 shots, with 1½/1 linen, beating firmly. The body of the mat is woven with the boucle balanced, throwing the boucle across the entire warp and pressing carefully to give 6 evenly spaced shots per inch. To start the supplemental thread design, cut three 5-yard pieces of 1½/1 linen. Thread one end of a supplemental length from back to front, through the heddle carrying the 14th warp end from the left, and carry it through the reed dent. Open the shed and carry this thread to the right hand selvage, in the shed, pulling it so that half the length hangs at the right hand side. One shot of boucle is thrown in the same shed, the shed is changed and a second shot of boucle thrown. In the same shed, carry the long end of 1½/1 from right to left and turn it through the reed dent and heddle which carry the 16th warp end from the left edge. Attach weights to the two long supplemental warp threads which hang over the back beam and continue weaving with these threads as warp. Heavy washers make good supplemental thread weights, but most satisfactory are the clip-on thread weights sold by Mrs George Hayes, 30 Goodwill St, Rochester 15, N Y. Weave 5 shots of boucle and insert a double supplemental thread in the same manner in the 22nd and 30th heddles. Weave 7 shots of boucle and insert the third double supplemental thread in the dents and heddles with the 42nd and 65th warp ends. Of course this is a very free technique, and supplemental weft-warp thread designs may be made as desired, but this arrangement is illustrated. Continue the weaving with plain boucle until the mat is 14 inches, then finish with one inch of boucle tightly beaten. For finish, ½ inch ends of boucle warp were left and these were whipped very firmly into the edge weaving. Wash and iron with care. This same style is beautiful for full size table cloths and for window curtains.

Harris D Tidball - 1951

HEAD SCARF VARIATIONS

SHUTTLE CRAFT STYLES #18
Costume Accessory Weaving
by
The Shuttle Craft Guild
Virginia City, Montana



The Glengarry Stole

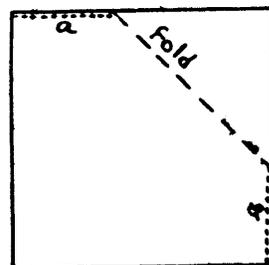
Illustrated at the left, this bonnet-stole is an adaptation of the traditional Scotch Glengarry Bonnet. It is made of a two-yard length of 16 inch wide Buchanan Tartan, woven of Bernat Fabri set at 24 ends per inch, in balanced Twill. A setting of $22\frac{1}{2}$ ends per inch (sleyed 2, 1, in a 15-dent reed) gives a lighter weight fabric but is more difficult to square perfectly in the weaving. Directions for weaving the Tartans are given in the Shuttle Craft pamphlet SCOTCH TARTAN SETTS (\$1.35).

The bonnet-stole is made by folding the material near the center, where the plaid will match, and catching the selvages of one side together, for about 8 inches from the fold. It is worn folded back about two inches around the face, the scarf ends carried over the shoulders without a twist. Made in generous length ($2\frac{1}{2}$ to 3 yards) with fringes about 4 inches long, the Glengarry Stole is a handsome accompaniment for a matching Tartan skirt. For evening wear, the stole may be made of Fabri or other light weight wool set at 18 or 20 per inch, black, white, or a suitable color (with rayon or wool novelty yarns or metallic combination yarns added to the warp if desired). It may be 18 to 20 inches wide, to wear rolled or softly folded at the face, and about 3 yards long with 8 or 10 inch fringe. Weave in tabby for a light weight scarf, with weft like the warp, and deep borders of novelty materials or metallics (use lurex or supported lurex, and throw in same shed with the basic weft) or of open work. Directions for suitable Open Work Techniques are in the Bulletins for November and December 1951. The Glengarry Stole is also suitable and smart when made, deeply fringed, of tweed, to match a tweed skirt, suit or coat. Ultimately practical as a child's head scarf, it should be 12 to 14 inches wide and 60 to 72 inches long.

The Sports Helmet

This is a flattering and highly practical variation of the common square head scarf. It is made as illustrated, with one corner folded in, and "a" seamed to "b". The folded edge fits around the face, and the seam fits under the chin and down over the wearer's chest. It may be made of a square of from 22 to 30 inches, of any desired woven fabric. About 26 inches is a good size, and 30 inches is good for a soft, light weight fabric which will drape gracefully over the shoulder. The illustrated helmet is made of one of the 22 inch square Color Gamps sold as weaver's color charts, by the Shuttle Craft Guild, for \$3.50.

Warped in 2 inch wide stripes of 11 different colors, of $24\frac{1}{2}$ cotton set at 36 ends per inch, the weaving is balanced tabby, with each color squared. The use of this fabric illustrates the adaptability of the style to different types of textiles. The helmet is charming in a Scotch Tartan, and may be made from a square left from a Tartan skirt length. It may be made to match a cotton or soft wool dirndl skirt. Woven of all angora, or of angora weft on a Fabri warp, the helmet has a fluffy, fur-like texture, and is very warm -- ideal for skiing, skating, or winter sports.



Materials and References

Both of these head scarfs may be woven of a wide diversity of materials, but the fabrics, especially for the helmet, should be light weight and not irritating to the skin. If wool is used, Bernat Fabri, sold by the Shuttle Craft Guild, is suggested as ideal warp, but any light weight wool may be used. Worsted is more irritating. Soft novelty materials and spun nylon may be used as weft.

Harrist Douglas Tidball - 1951

BABY BLANKETS

SHUTTLE CRAFT STYLES #19

Weaving for the Baby

by

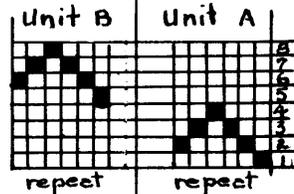
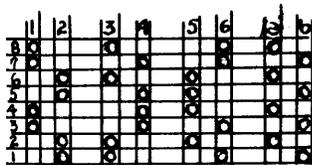
The Shuttle Craft Guild
Virginia City, Montana



The Baby Blanket problem was discussed on STYLES sheet #6. Here are some additional designs. The infant shown here is wrapped in the Point Texture Blanket, which has an unusual firm delicacy, and a fluffy light weight. Though the woven texture does not reproduce photographically, woven samples are available at 50¢ each. This is the prize blanket, suitable even for that extra-special baby, the first grandchild. It is woven on a warp of white Fabri, and the weft may be the same, or of a high-quality baby wool. The weave is particularly good when weft is of a pale color. The second blanket suggestion is an arrangement of simple squares of Lace Bronson, which requires warp and weft of

identical color for best effect. For a light weight blanket, this may be woven of all Fabri. For a project which requires only a short time, baby wool (available at all department stores) may be used for warp and weft, but the blanket is heavier, coarser, and more costly. Fabri is available from the Shuttle Craft Guild.

POINT TEXTURE BLANKET 30 by 40 inches.
Warp: Fabri at 20 per inch, 630 ends.
4½ yd warp, 3 blankets, requires 9 oz.
Weft: Fabri requires 4 oz per blanket,
Baby wool 5 oz per blanket.



Thread: Unit A repeated 7 times,
Unit B repeated 7 times, repeat
across warp ending on Unit A 7 times.

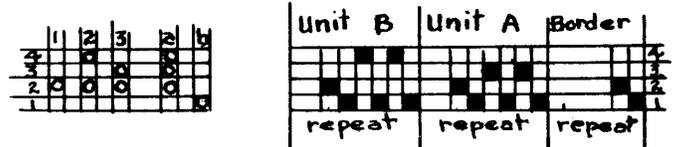
Treadle Tie-Up: as diagrammed.

Suggested Weave ---- Treadle:
a, b, alternated 3 inches for hem;
1,a,1; 2,b,2; repeated for 2 inches,
end with 1,a,1, for border;
for the body of the blanket,
3,b,3; 4,a,4; twice; 3,b,3;
1,a,1; 2,b,2; 1,a,a;
5,b,5; 6,a,6; twice; 5,b,5;
1,a,1; 2,b,2; 1,a,1; repeat these 4
rotations for 34 inches;
repeat border and hem.

Beat so that the ovals of plain weave
will be in balanced tabby, and the tex-
ture will automatically press closer.

Several different arrangements of the suggested arrangement of pattern blocks may be made for each blanket. Hem blankets deeply, to the border. The blankets are washable, and a gentle washing in light suds is suggested. Finish by steaming, without pressing, if possible.

LACE BRONSON, BABY WOOL BLANKET, 36 by 48.
Warp: Baby Wool at 12 per inch, 432 ends.
5½ yd warp, 3 blankets, requires 12 oz.
Weft: Baby wool, 3½ to 4 oz per blanket.



Thread: Tabby border for 22 ends.

Unit A repeated 5 times,

Unit B repeated 5 times, repeat these 2
6 times and add Unit A repeated 5 times.
tabby border for 20 ends.

Treadle Tie-Up: as diagrammed.

Suggested Weave ---- Treadle:

a, b, alternated 4 inches for hem
b,1,b,1,b,a, repeated 5 times for border;
for the body of the blanket,
b,2,b,2,b,a, repeated 3 times,
b,1,b,1,b,a,
b,3,b,3,b,a, repeated 3 times
b,1,b,1,b,a, repeat these rotations for
41 inches (approximately);
repeat border and hem. Beat to balance.

LACE BRONSON in FABRI, 30 by 40 inches.

Warp: Fabri set at 24 ends per inch, 768.

4½ yard warp requires 11 oz, weft 9 oz.

Thread: Tabby border for 24 ends on each
side, 8 repeats of the unit for each block.

Marrist Douglas Tidball - 1952

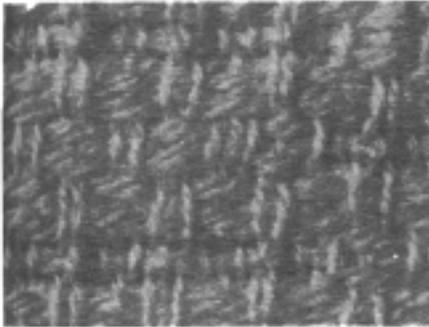
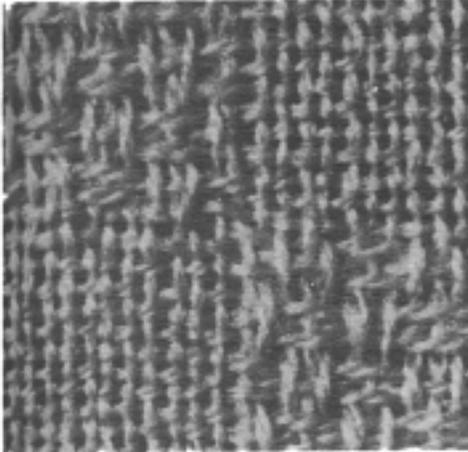
More BABY BLANKETS

SHUTTLE CRAFT STYLES #20

Weaving for the Baby

by

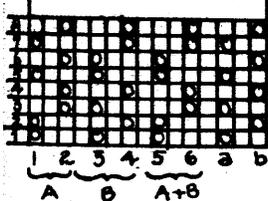
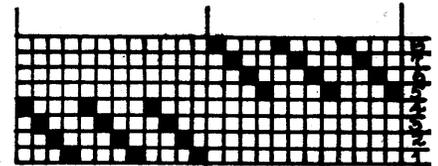
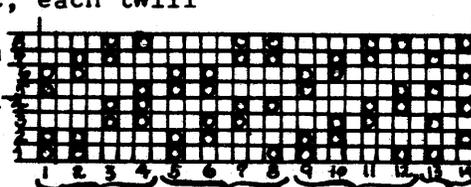
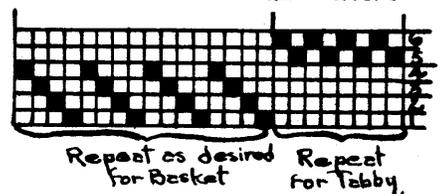
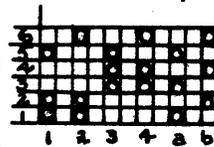
The Shuttle Craft Guild
Virginia City, Montana



Requests from weavers indicate the Baby Blanket as one of the most popular handloom projects. Several questions deserve answers made available to all baby blanket weavers. One, "What Overshot or Summer and Winter pattern is good for baby blankets?" The answer is negative. Although these pattern weaves can be used creditably for crib coverlets, preferably with a silk warp and tabby, the two-shuttle pattern weaves produce a textile which is too stiff and heavy in most cases for the best baby blanket. Summer and Winter, if woven with one shuttle for texture only with wool warp and weft, may be very good however. On any standard 4-harness Summer and Winter threading treadle 1-3, 2-3, 1-4, 2-4, repeated throughout for the Summer and Winter texture, weaving as many weft shots per inch as there are warp ends. Tabby borders or tabby stripes may be added by threading the desired areas 1, 2, alternately, though this makes it impossible to weave tabby across the width. Without this, tabby is woven 1-2, 3-4, alternately.

The 2-thread basket weave with a tabby border is often requested for baby blankets, or squares of tabby and basket alternated. This last is a more practical weave, since the take-up of the two weaves is different and tabby bordering basket is apt to pucker. Basket is woven on two harnesses threaded 1,1, 2,2, repeated, with two shots thrown in each shed carrying weft like the warp, and beaten individually

usually from two shuttles both to an exact warp-weft balance. On 4 harnesses the threading is twill (1,2,3,4) and the weave is 2 shots on 1-2, 2 shots on 3-4, repeated. Plain weave borders or stripes may be added by threading repeats of 1,3,2,4, as shown on the draft at right, but these areas will have 2 shots in each shed. Tabby borders or stripes combined with basket stripes require 6 harnesses and are threaded as at the right, the twill repeated for the basket areas and 5,6 repeated for tabby areas. The treadling is 1,2,3,4 on the tie-up shown. If alternating squares of basket and tabby are desired, the threading must be on 8 harnesses as shown at the right, each twill repeated as desired. However, with this threading, a much more satisfactory texture may be woven by combining basket with twill, as shown on the tie-up. Weave each group of 4 treadles in order, repeated as desired.



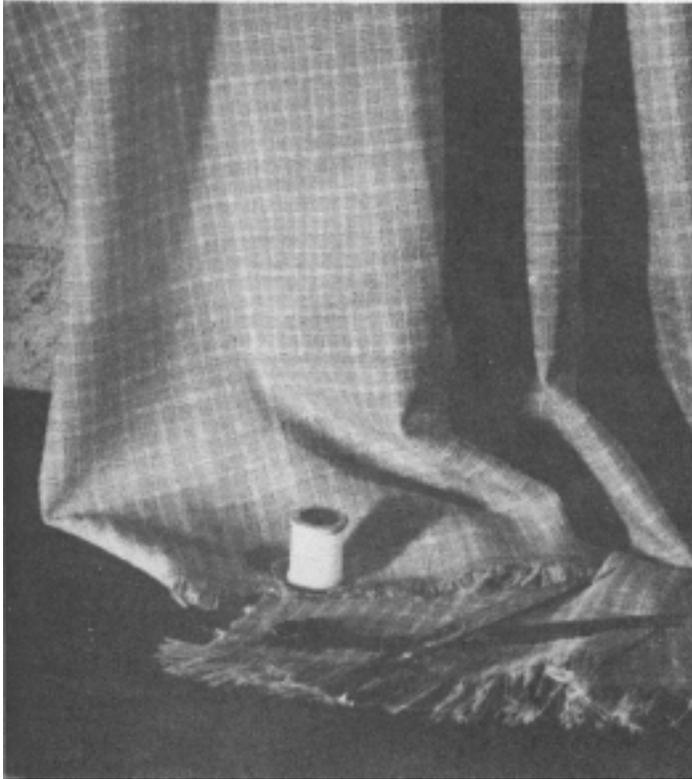
The tie-up at the left is a variation for the Point Texture blanket given in styles #19. The upper illustration shows this treadled: 1,2,1; 2,a,2; repeated; 3,b,3; 4,a,4; repeated. 5,b,5; 6,a,6; repeated, may also be used. The lower texture was treadled: 6,a,6; 1,b,1; 6,a,6; 3,b,3; repeated throughout. This last all-over texture may be woven with color stripes, and is excellent for a rather heavy blanket, woven on a Fabri warp with a weft of much

heavier baby yarn or knitting worsted.

Harrist Douglas Tidball - 1952

A LIGHT WEIGHT SPRING WORSTED

SHUTTLE CRAFT STYLES #21
Weaving Wool Yardages
by
The Shuttle Craft Guild
Virginia City, Montana

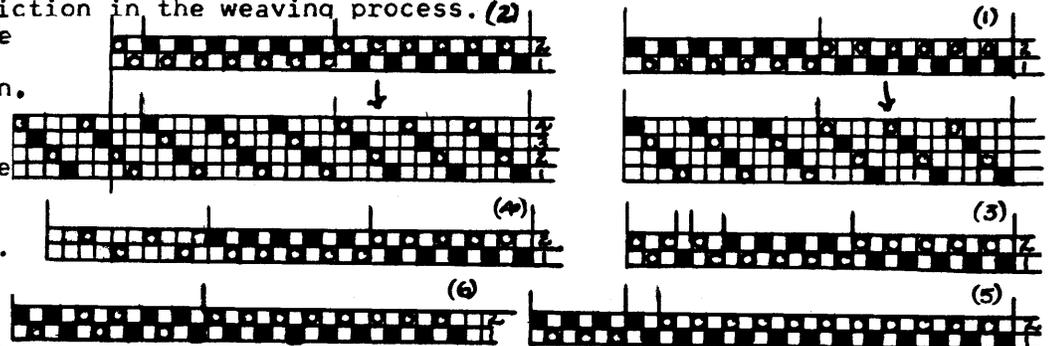


A light weight but firm and practically crease-proof worsted fabric, just the thing for spring and summer wear, sounds like the handweaver's dream. It is a dream easily materialized. The illustrated fabric, 30½ inches wide, weighs only 5 ounces per yard. It was woven of the 2/18 worsted yarn sold by Hughes Fawcett, Inc, 115 Franklin Street, New York 13, N Y for \$6.00 per pound, and the same weight worsted is available elsewhere. With a warp set and weft count of 24 ends per inch, the fabric has the advantage of being quickly woven, as well as inexpensive. And also it requires little finishing, as worsted fabrics need not be fulled. Some weavers prefer to wash a worsted yardage quickly in a mild soap suds, but this is not necessary. The photographed yardage was taken directly from the loom to the dry cleaner for a thorough steaming. Loss in both width and length is negligible from both loom take-up and shrinkage, 1½ inches lost from the 32" warp width, and an average is strong and relatively easy to handle

loss of 3" per yard in length. A worsted warp for both the warping and weaving.

The secret, if any, of producing a fine, light weight, but hard-surfaced, inelastic fabric is weaving throughout in a perfectly balanced tabby. The warp may be set wider than for a twill weave, and the weft must be beaten to exactly as many shots per inch as there are warp ends, to give a balanced or 50-50 fabric. The weaver who finds a tabby fabric uninteresting need only adventure into the two-color tabby arrangements known as "Log Cabin" to find a new field of interest. Log Cabin may be threaded on two harnesses, as was the illustrated yardage, as the drafts are given. But if a 4-harness loom is available, it is well to thread to a 4-harness twill so there will be less friction in the weaving process. (2)

Draft (1) shows simple ½" squares with light and dark lines between. Draft (2) shows this with light only, by adding 2 threads. The dark squares indicate dark threads and the circles light threads. Below are the same drafts arranged for 4 harnesses. Draft (3)



was threaded with light and medium green, 24 ends per inch, 12-dent reed, for a wool shirt. A dress yardage with an interesting texture was made by rearranging this to draft (4), sleaying in a 15-dent reed at 2 per dent for the blocks, 1 per dent for the light stripe, and weaving to balance both color and texture (see illustration). Drafts (5) and (6) are variations, and further pattern arrangements are easily devised.

The weaving is tabby: harnesses 1, 2 raised alternately, 1-3 and 2-4 if threaded on 4 harnesses. Duplicate the warp color arrangement exactly with the weft to make the patterns. Patterns are parallel horizontal or vertical lines.

Harrist Douglas Tibbels-1952

BARBECUE APRON for a Man

SHUTTLE CRAFT STYLES #22
Costume Accessories Series

by
The Shuttle Craft Guild
Virginia City, Montana

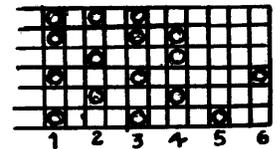


Hardly a man who doesn't enjoy an occasional fling as the "Wolf in Chef's Clothing" mixing an omelet or a salad or broiling a steak. And of course the male reigns supreme over the barbecue. Weavers, why not see that the male cooks of your family are properly costumed for the kitchen occasion. A man wants a large apron of good, substantial material, and one which will provoke as much comment as his cooking. The apron pictured here, directions for which are below, is lacquer red with a black overplaid. Another sure success is an apron of cotton carpet warp, set at 15 ends per inch, woven in tabby, with colors arranged in a Scotch Tartan plaid.

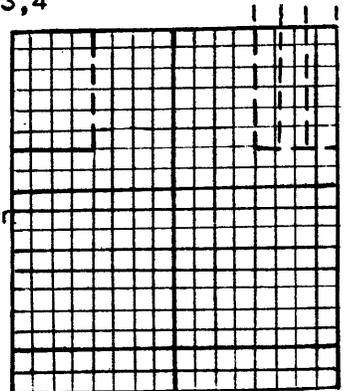
Materials, Sources, Arrangements: The illustrated apron was made of 10/2 mercerized cotton, set at 24 ends per inch. Any 10/2 cotton, plain or mercerized, or #10 perle cotton, will serve. The black overplaid was Lily Mills (Shelby, N C) Article 614 stranded filler, and Article 914, 20/6 soft twist. Three strands made up the black stripe, one of the heavy stranded filler, with one 20/6 set at either side, the stripe arranged at 4-inch intervals.

Threading: The apron may be woven on 2 or 4 harnesses but a 6-harness arrangement is handsomer. Thread 2 harnesses to tabby (1, 2, alternately) or 4 harnesses to twill (1,2,3,4,repeated). Thread 47 ends of red 10/2, 1 of black 20/6, 1 of heavy stranded filler, 1 of 20/6; then thread 4 inches of 10/2 and repeat the black stripe, across the entire warp. If the 6-harness

threading is used, thread the entire 10/2 warp, 768 ends, to 4-harness twill set at 24 ends per inch, and carry the black as supplemental threads. The black may be beamed separately, in this case, or may be carried on 8 weighted tubes at the back of the loom. Measure 2 ends of 20/6 and one of stranded filler and tie these 3 threads to an empty thread tube, and wind these onto the tube; 1 1/2 yards from the end half-hitch the end to hold the threads, and weight the tube with a group of washers. Prepare 8 of these. The supplemental threads are carried on harnesses 5, 6, 5, the first one placed 2 inches from the selvage and then arranged at 4 inch intervals. Heddles may be left for these following 3 base warp ends, or they may be threaded in string or in clip-on wire heddles. Sley on top of the base warp ends, and tie in.



Weaving: Weave the 2 or 4-harness threading as tabby, making 3 shots to match the warp stripes at 4-inch intervals. For the 6-harness threading make the tie-up shown at right. Weave 1,2,3,4 repeated, with 10/2 weft, for 4 inches, then weave 5,6,5 with the two blacks. The black overplaid will stand out strongly.



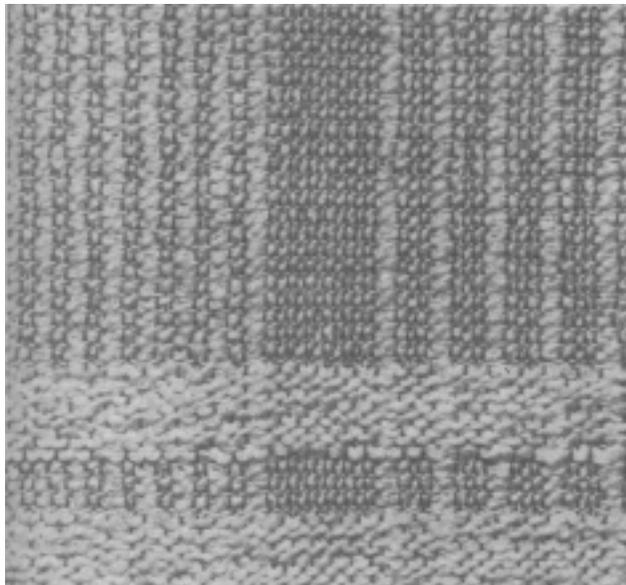
Finishing: One apron requires one yard of 32 inch wide fabric (finished width 30 inches). On the diagram, one square equals 2 inches. Turn under and hem around top and sides of the bib and the top of the apron. Attach 1 inch wide ties, 24 inches long, doubled and stitched along the turn in side. An identical 24 inch band finishes the neck. Hem one inch deep at the bottom. If two aprons are cut top to top, two 8 by 24 inch pieces are left, sufficient for three strips for each apron.

Harriet D Tidball - 1952

THE BEACH STOLE

SHUTTLE CRAFT STYLES #23
Costume Accessory Series

by
The Shuttle Craft Guild
Virginia City, Montana



The Project

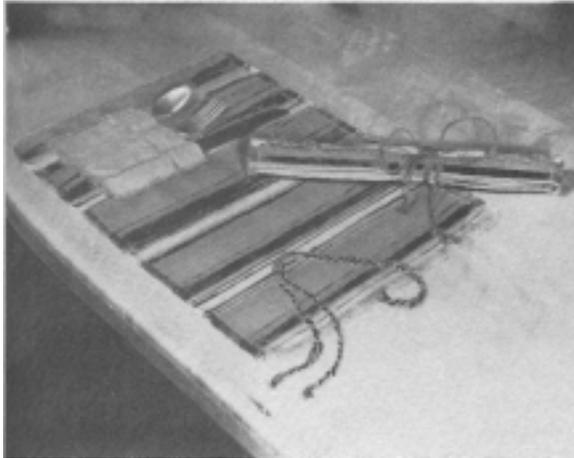
The beach stole, a decorative interpretation of the beach towel, has a duality of purpose: it is a handsome handwoven stole which may be worn with pleasure at beach or pool, and it is also a softly absorbant towel which does not lose its decorative quality even when damp. The size is generous, to serve as a sun and wind protection and to drape gracefully: 30 to 32 inches wide and 2½ yards long. The side which is worn out is in pastel colors, with or without stripes, as desired, and the under side has a pebbly, white, absorbant surface. The ends may be finished with a hem or with long fringes added, or with bands of Inkle fringe (See THE INKLE WEAVE booklet).

The Materials: The warp is of 20/2 or 24/2 cotton and may be beamed at any setting from 15 to 24 ends per inch. Light colors should be used, as bright colors such as red, blue, green, are apt to sun fade. Weft for tabby should be the same as the warp. The cotton warps from Lily Mills, Shelby, North Carolina are suggested because of their color-fastness. The pattern weft must be of a soft, light weight novelty cotton which is absorbant. The Lily novelty cotton (Art 105) is suggested and is available in colors. The cotton boucle from the Shuttle Craft Guild (temporary stock) is ideal as it is lighter weight and gives a soft drape. Contessa Yarns, 3-5 Bailey Street, Ridgefield, Conn, usually have a suitable material.

Warping and Threading Directions: A great deal of freedom is possible in the warp setting, the color selection, and the color arrangement. The warp may be one color, it may be several colors blended in narrow stripes, or it may be arranged in broad color stripes. If the warp is beamed sectionally, use one of the first two suggestions. One suggested color arrangement (for a warp set of 20 ends per inch) is 4 orange, 4 yellow, 4 light green, 4 dark jade, 4 grey. The colors have more vitality when arranged in definite sequences, and with related colors adjacent, than when they are in miscellaneous order. Thread the entire warp to 4-harness Twill (1,2,3,4). A major design element enters into the sleying, as an irregular sleying adds to the absorbancy, the draping quality and to the surface interest of the fabric. At 20 per inch the sley may be in a 10-dent reed: 4 per dent and skip a dent. At 24 per inch the sley in a 12-dent reed may be 2, 4, 2, 0, or it may be 2, 4, 0. At 18 per inch in a 12-dent reed it may be 2, 2, 0. In a 15-dent reed, set at 22½ per inch it may be 3, 0; at 20 per inch it may be 2, 2, 0; at 15 per inch it may be 2, 2, 0, 0, or 3, 0, 0. Or the sley may be arranged in an irregular pattern. The illustration, which shows both top and bottom surfaces shows two different arrangements. The warp was 24/2 light green, tabby 24/2 yellow and white cotton boucle weft. In an 18-dent reed the set at the left was 18 per inch sleyed 2, 2, 0, 0. At the right the set was 24 per inch sleyed 2, 2, 2, 2, 0, 0. Between the two is a stripe set at 36 per inch, sleyed 2 per dent.

Weaving Directions: Weave with two wefts, the absorbant novelty cotton as pattern weft and cotton like the warp for tabby. If the warp is of a single color, use tabby of a different color, if the warp is multiple-color, select one for tabby. On Twill threading the tabbys are 1-3 and 2-4. These are woven alternately, with a novelty shot following each tabby. The novelty weft is thrown on sheds made first by raising harness 1 alone, second by raising harness 3 alone. The treadling order is: harness 1-3 raised with tabby, harness 1 raised with novelty, 2-4 raised with tabby, 3 raised with novelty. This throws the warp and tabby dominantly on one side, the absorbant weft on the other. Reverse these for stripes by throwing the novelty with harnesses 2-3-4, and 1-2-4 raised.

Harriet Tibball - 1952



Why the Buffet Roll has not always been a standard part of the table linen cupboard is a bit of a mystery when one considers how useful and attractive it is. The Buffet Roll is a lapkin of gaily colored, rather heavy material, with a pocket stitched to the lower left hand corner and a pair of ties fastened to the right hand edge. Its combination is as a napkin and silver holder. Table silver is placed in the pocket, one service for each, and the lapkin is then rolled up and tied, ready to carry from the buffet table without fuss or bother. It is ideal for barbecues, patio meals, beach suppers, picnics of all kinds, as well as for all types of lap meals. It may be used as a table mat for the outdoor table, in which case a napkin too is tucked into the pocket.

Materials: This is a cotton project, and a wide range of cottons may be used. Almost any gay cotton warp which has been put on the loom for some other project may be adapted. The model illustrated was woven on a warp of burnt orange 24/2 cotton set at 36 ends per inch, which had been set up for weaving aprons and skirts. Weft was 20/6 soft twist, Lily Article 914. The weave was on tabby sheds only, beaten firmly. Blended stripes in 4 colors were made by weaving 12 shots orange, 1 brown, 3 orange, 1 brown, 2 orange, 1 brown, 1 orange; then a new rotation was started with 12 shots of brown, and blue-green was blended as above; next followed 12 shots of blue-green with green blended; and the entire cycle was repeated. The pocket is tabby, of material like the warp. Another set was made using rust 20/6 as the weft throughout. The pocket was a wide band of pattern weave with rust and blue-green 20/6 pattern weft, and tabby like the warp, the technique threaded being a 2-block Summer and Winter. Another set was maroon warp threaded to Rosepath (1,2,3,4,1,4,3,2, repeated) and woven with red 20/6 weft on the 1-2 and 3-4 sheds throughout. Pocket was tabby of plain maroon. Another good warp material would be 10/2 cotton set at 24 ends per inch and woven in balanced tabby. This is a fine medium for a gay plaid or original design, or for a Scotch Tartan. Two inch checks in red and white, blue and white, or some other combination would be in the barbecue spirit. A suitable warp material is 20/6 cotton set at 20 ends per inch, or at 22½ (sleyed 2, 1, in a 15-dent reed) and this too lends itself well to plaids or tartans in tabby. For these heavier warp materials, the pockets might be made of 20/2 cotton set at 30 per inch, or of 24/2 set at 36 ends per inch. Especially designed effects could be made with novelty yarns, but keep in mind that these pieces are napkins, and they should therefore be soft, not too thick, and fairly smooth.

The pattern: The Buffet Roll consists of a gay piece of cotton 12 to 14 inches wide and about 18 inches long. It may be hemmed on two or four sides, though for an informal piece of this nature a one-half inch fringe all the way around seems appropriate. One inch from the left hand corner is placed a 5 by 5 inch pocket. This too may be hemmed and turned under but on the piece illustrated the 5 inch square was simply ravel-fringed one-fourth inch all around and stitched to the lapkin. This was further stitched into four vertical pockets for holding silver, an optional detail. Five inches up from the lower right hand corner the center of a 24 inch long twisted cord was tacked, to serve as the ties. If the lapkin is in pattern, stripe or plaid, make the pocket plain; for a plain mat, use a highly ornamental pocket. Make the twisted cord of two 120 inch lengths of 20/6. Hook the center of these cords over a nail and hold the 4 ends taut, twisting tightly. Double in the center, holding the ends in one hand and allow the doubled strands to twist freely together. Knot the ragged end and trim.

Harris D Tibball-1952

The GYPSY SKIRT



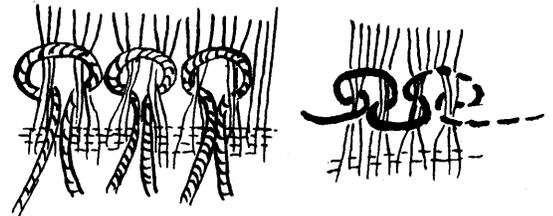
SHUTTLE CRAFT STYLES #25
Weaving for the Costume
by
The Shuttle Craft Guild
Virginia City, Montana

The gypsy skirt is a handwoven skirt which may be worn with aplomb by women or girls of all ages for informal occasions. Deep, unpressed pleats over the hips give it a sophistication which cannot be achieved in the gathered dirndl. An adjustable waist band adds to the skirt's practicalness, as all that is needed to change the waist measurement is the moving of two buttons in the back. Because of the popularity of fringes of all kinds, the skirt is designed with a band of 6 inch Flossa fringe which extends from the knee to the hem. The skirt is made of two lengths which may be woven on a warp from 30 to 40 inches wide. For general wear, the narrower width is suggested; for square or round dancing, make it as wide as possible.

The Materials: A fabric of good body is desirable for this skirt, and one which has greater weight in the warp than in the weft. The illustrated skirt was made on a warp of 10/2 lacquer red, mercerized cotton. (The same warp used for the Barbecue Apron, STYLES #22). Perle cotton #10 is suitable, and the warp setting is 24 ends per inch. The tabby fabric was woven with weft of tartan red Fabri, a combination of different threads and slightly different colors which added depth to the fabric and gave exactly the right texture. The Flossa fringe was made of 4-ply knitting worsted in chartreuse and the outline thread was the same, in rust brown.

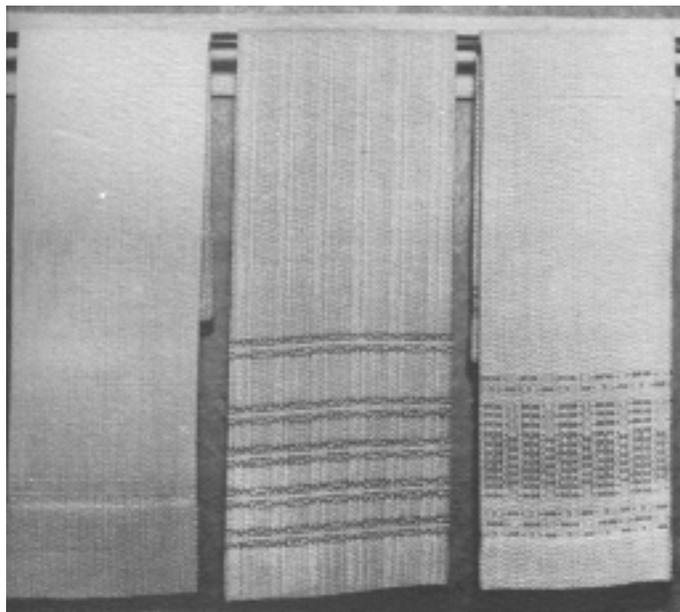
Weaving Directions: Weave 9 inches in tabby, then make the row of Flossa fringe; weave 23 inches in tabby. Two identical pieces must be thus woven to make a 29 inch long skirt with a 2½ inch hem. Then weave 8 inches in tabby for two waist bands. The diagram indicates the method for making the Flossa fringe. First cut the fringe material into 12 inch lengths. Each fringe knot is made of 4 strands of knitting worsted.

Open a tabby shed and place the center of a group of fringe strands across the warp. (Start tying knots one-half inch from the left selvage if the gap in the illustrated skirt is to be avoided). Carry each end of the strands down through the warp with 6 top warp ends between. Carry the ends in the shed, toward each other, and up through the warp in the center, so that each half of the fringe strands encircle 3 top warp ends. Then take a long, double strand of dark knitting worsted, hold the end at the left selvage, take the long end through the warp at the point where the fringes emerge; carry it to the left in the shed, under 3 top warp ends and bring it to the surface; carry it to the right, over 6 top warp ends and insert it in the shed again; carry it to the left under 3 top warp ends, and bring it out of the shed at the point where it first went into it. Pull this double strand so it makes a neat, firm outline just under the fringe knot, and pull the fringe until the knot is firm and neat. Skip 3 top warp threads and repeat the fringe knot and the outline. Continue thus across the entire warp width.

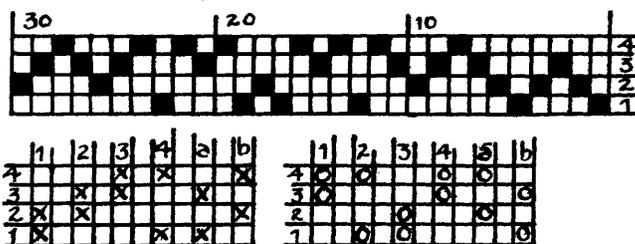


Styling the Skirt: Seam the two skirt lengths together to within 6 inches of the waist. Baste three pleats at each side of the front and two or three at each side of the back, according to the waist measurement and the width of the fabric. The third front pleat is merely a deep turn-under of the selvage edges. Attach an inch and three-quarter wide waist band to the back half, making it exactly to the top width. On the front waist band extend 3 or 4 inch tabs. Make button holes in these tabs and sew large buttons to back waist band to fit waist.

Harriet D Tibbels



Linen, a thread of great beauty, durability and absorbency, is a highly resistant fiber which does not adapt easily to the weaver's will. The linen weaves are balanced, single-color weaves, and may lead to disappointment for the weaver who wishes to make colorful towels with flower-like borders. The Chromatic Textures pattern, an Extended Point Twill, breaks all the rules for traditional linens, and permits the introduction of many colors and striking borders. It is suitable for table mats, luncheon cloths, and curtains, as well as for towels.



Materials: Since Chromatic Textures is not a balanced weave, differing materials may be used in warp and weft, and the warp may even be cotton. Suggested warps are 12/1 linen set at 24 to 30 ends per inch, 40/2 linen at 24 to 30, 24/3 cotton at 20 to 24, 20/2 cotton at 24 to 30. Natural or boiled color is best. Weft should be single linen, somewhat heavier than the warp, in colors: 7/1, 10/1, 12/1, or 14/1.

General Directions: A towel, regardless of the type, should be twice as long as it is wide, when finished. Hems may be wide or narrow, as preferred, and must be added to the length. Hand towels are woven on 14 to 16 inch wide warps, guest towels usually on a 12 inch wide warp, and dainty finger-tip towels on 8 to 10 inch wide warps. There will be some take-up and shrinkage in width. Make small towels in harmonizing sets of three. The smaller the towel, the finer the material should be; for instance, finger-tip towels of 40/2 linen, set at 30, with 14/1 weft. The wider the warp setting, the more the weft will pack in for thicker weights and stronger colors. For highest absorbency, avoid the tabby weave. The three illustrated towels are woven on pattern-treadle rotations, and tabby treadles were not used. However, many charming borders may be designed in the two-shuttle weave, with tabby. Weave mainly in light colors, as dark colors give unpleasant salt-and-pepper effects on light warp; but use bright, heavy colors for accents in borders. The aim in designing borders is curved outlines instead of straight bands, and color blendings.

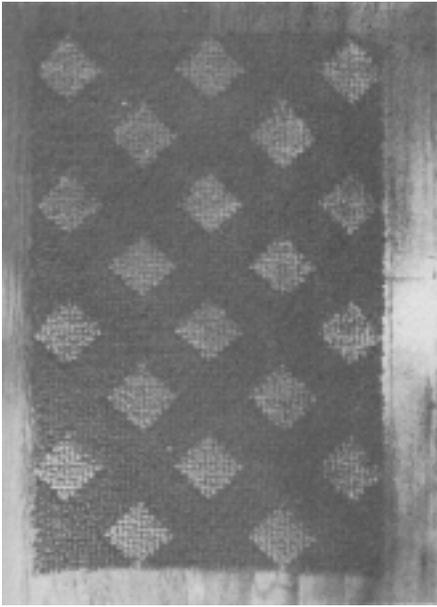
1st Towel: A subtle color blending of meadow green, chartreuse and yellow. The treadling order, repeated throughout, is: 1,2,3,4,3,2. Weave 4" with green; then enter chartreuse with 1 shot on treadle 4; on next round weave 3,4,3 with chartreuse on next round 2,3,4,3,2 with chartreuse; then 1" with chartreuse alone. Enter and blend yellow in the same manner, and continue for the body of the towel.

2nd Towel: Light blue, with borders in dark blue and chartreuse. The body is in repeats of treadles 1,2,3,2; Borders are 1,2,3,4,1 with dark blue; 2,3,2 with chartreuse; 1,4,3,2,1 with blue. Each border may be of different colors.

3rd Towel: Tawny tan with borders of cattail brown and conifer green. Body is treadled 1,2,3,4, repeated; borders treadled 2,1,2; 3,4,3; repeated. Weave border: 2,1,2 brown; 3,4,3,2,1,2 tan; 3,4,3 brown; 2,1,2,3,4,3, twice, tan; 2,1,2 brown; 3,4,3 tan; 2,1,2 brown, 3,4,3 conifer, 6 times; 2,1,2 brown, 3,4,3 tan, 4 times; 2,1,2 tan; 3,4,3 conifer; 2,1,2,3,4,3 tan; 2,1,2 cattail brown. Tawny tan body.

Harrist D. Tibball-1952

A LOOP PILE RUG



SHUTTLE CRAFT STYLES #27

Weaving for the Home

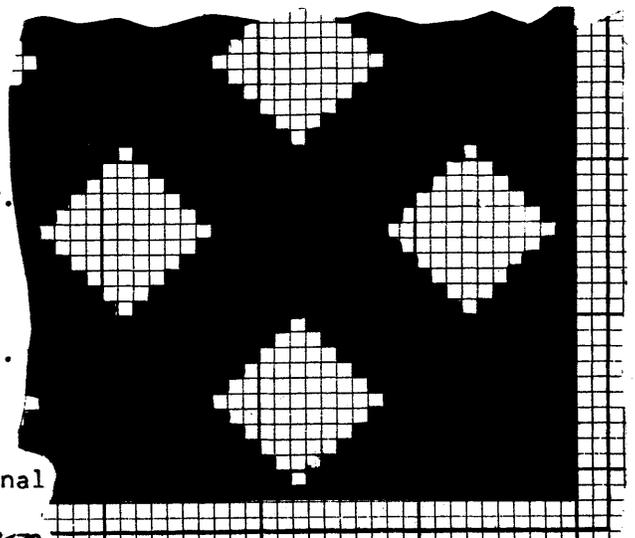
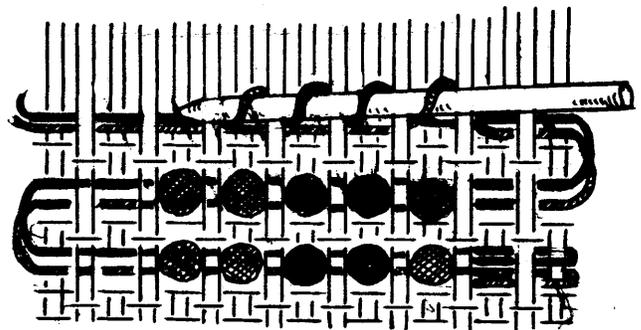
by

The Shuttle Craft Guild
Virginia City, Montana

The Loop technique is a rapid method for making a low, uncut-pile rug which resembles a hooked rug, but is far more rapid to work than any of the knotted piles, or than hooking. Designs may be in two colors, and as simple or as ornamental as desired, though a simple geometric, similar to the illustrated rug, is wise for the first project. Designs should be worked out in full on cross-section paper (a corner of the full design is shown below). More elaborate designs may be adapted from illustrations in magazines or books. The eight-pointed stars shown on Plate VIII of THE DOUBLE WEAVE (Shuttle Craft Guild, \$1.65) or the borders on Plates VI and IX, will adapt beautifully. The illustrated small door mat is 18 by 26 inches. The 127-end warp is of 7/3 linen carpet warp (Shuttle Craft Guild, \$3.00 a pound) set at 6 ends per inch. Tabby weft is the same as the warp. This rug requires about 1/3 pound of carpet warp, 1 1/2 pounds of wool rug yarn. The loop weft is Shuttle Craft wool rug yarn, three strands

used together for each color. Equally suitable would be double strands of the Bartlett rug yarn (Bartlett Yarns, Harmony, Maine) or five strands of knitting worsted, or, for highest quality, four strands of Oriental rug yarn (Paternayan Bros, Inc, 10 West 33rd St, New York 1, N Y).

All weaving is on plain-weave sheds, so thread for tabby (1, 2, alternated, or 1, 2, 3, 4, weaving on the 1-3 and 2-4 sheds). Cotton carpet warp beamed at 12 ends per inch may be substituted for the 7/3 linen at the sacrifice of quality. Weave a strong hem of plain weave. In the last tabby shed throw the two shuttles carrying the two colors of loop yarn (stick shuttles are best). If possible, prop the harnesses to hold the shed. Secure a 3/8 inch steel rod (welding rod) for making the loops. Leave the first two warp spaces unlooped for selvage. Place the rod on top of the warp, with the end at the selvage edge and make the loops over the rod by reaching into the warp with the fingers and carrying the loop over the rod, as illustrated at right. Pick up loops for every space across the warp, selecting the color according to the design, leaving the last two spaces unlooped for selvage. It is well to tighten the warp one notch before looping, and loosen a notch at the end of the row. Then change the shed and throw one tabby shot, beating very firmly. Change to the loop shed and throw one shot like the warp and the two loop wefts, and make second row of loops, working in the opposite direction. But be sure that all loops turn in the same direction. Beat very firmly so that exact squares are formed by each loop. All looping is done on the same shed. When the rug is completed, hem it firmly, then wash. Scrub the loop surface well with soap so that the wool rug yarn felts, to prevent loops from pulling out. Dry flat. Professional steaming and blocking is advised for finish.

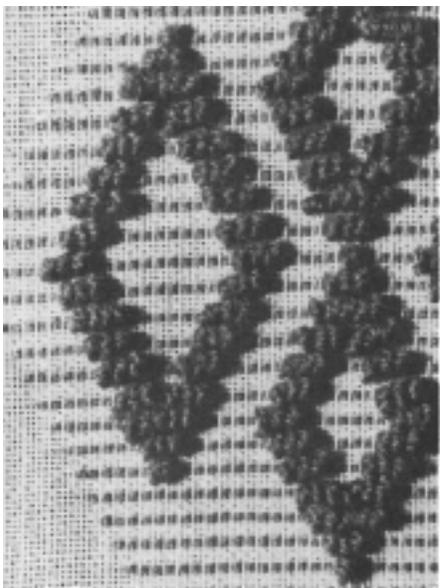


Harriet D Tidball - 1952

THE DECORATIVE LOOP WEAVE

SHUTTLE CRAFT STYLES #28
Weaving for Small Articles

by
The Shuttle Craft Guild
Virginia City, Montana



Another loop weave -- one in which loops are used for their decorative value and not as a structural part of the fabric. In Quebec Province Canada, this weave is used extensively, called Point Boutonnee, with the loop weft carried only in specific design areas. Ancient Spanish pieces, with the name Confite applied to the technique, show the loop weft carried the entire width of the warp. The weave is said to be oriental, brought to Spain by the Arabs, from there spreading to France from which it was brought by French Canadians. Although ordinarily considered a cotton, or a cotton with wool-loop technique, it may be used for a wide range of materials. It is woven on a tabby threading, and the warp must be set sufficiently wide that the loop weft, which is added, will not distort the tabby base. As a means for adding decorative patterns, the loop weave is useful in weaving bed spreads, curtains, skirts, table runners, scarves and stoles.

Materials: For bedspreads and curtains, 10/2 cotton or size 10 Perle cotton may be set at 18 to 20 ends per inch, with knitting worsted or Lily Article 614 for looping. Fabri set at 15 to 18 ends per inch, or Lily Weaving Wool at 15, with knitting worsted as loop material, is good for stoles. Even linen may be used, 10/1, 12/1 or 20/2 set at 20 ends per inch with wool or 1½/1 linen for loops. The detail above is 20/2 linen at 20, with loops of oriental rug yarn. The mat below is 12/1 at 20 with 1½/1 loops.

Designing: Simple geometrics may be used for designs as shown here, or very elaborate patterns such as those given in THE DOUBLE WEAVE booklet (Shuttle Craft Guild, \$1.65). When woven in the Spanish Confite manner, the designs occur in loops, on a corded background. In the Point Boutonnee manner, the background is balanced tabby, with designs in loops, which are shadowed by areas of the loop material in a tabby shed. This latter method adds emphasis to medallions, and makes it possible to weave strong borders of the "picture frame" type. The loop weft may be carried on the top of the weaving, from shed to shed, for additional design strength, as shown in the illustrated mat, or may be carried on the wrong side, as shown in the detail above.

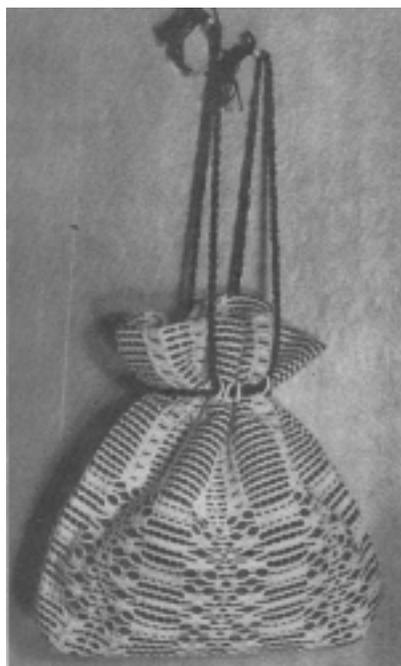
Directions: The loop weft is thrown in a tabby shed, after the tabby shot has been beaten into place. For the method of picking up loops, on a small wire or knitting needle, see STYLES sheet #27. Loops are always made on the same tabby shed, so 2, 4 or 6 tabby shots are required between inserts of loop weft. If only two tabby shots are thrown between loop rows, the loops should be made following each top warp end. If 4 shots are thrown, pick up loops after each second warp end, and after each third top warp end when 6 shots are thrown. The thickness of the loops and the weight of the looping yarn will determine this. On the detail illustration, 4 tabby shots were thrown, but loops picked up after each top warp end to give thickly spaced loops in elongated design.



Horris D Tidball-1952

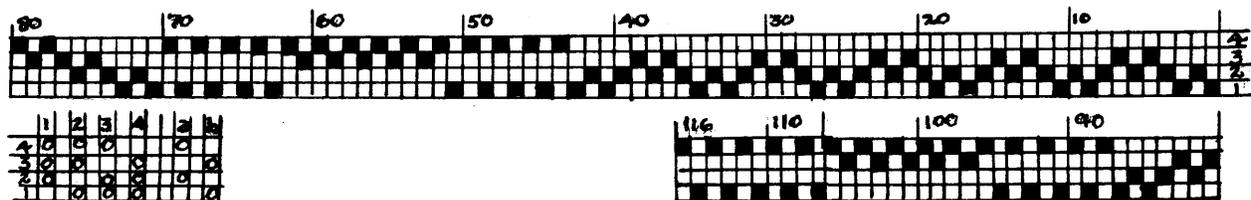
DRAWSTRING BAG in HONEYCOMB

SHUTTLE CRAFT STYLES #29
Weaving Costume Accessories
by
The Shuttle Craft Guild
Virginia City, Montana



The illustration shows an unusually attractive drawstring bag woven by Mrs Dewey Arnold as part of her correspondence course lesson on Honeycomb. The Honeycomb technique is simply a method for weaving an Overshot threading which is different from the usual method. Although any Overshot pattern may be woven in Honeycomb, not all adapt as well as Mrs Arnold's draft. The illustration indicates why Honeycomb is often called Overshot Lace. The outline threads, which are all thrown in tabby sheds, and which should always be identical in color to the warp, form lace-like patterns over a recessed background.

Selection of Materials: This technique is dependent upon the use of proper weft materials. Warp may be any standard fine cotton, set the same as for Overshot. Mrs Arnold used 20/2 mercerized, set at 30 per inch. The outline weft should be of a heavy, rather soft material. Mrs Arnold used a white rayon twist which probably came from a fancy-work counter. Perle #3 or a slightly finer material would be suitable. The dark weft should be slightly finer than the warp and the illustrated bag uses 24/2 cotton. This weft may be the same weight as the warp, but the effect is not as good. Never use heavier weft.



Threading: Make a warp of 395 ends. With the above draft follow the threading schedule:

Right selvage (3, 4)	2
Pattern, 3 full repeats	348
Pattern balance (1 thru 43)	43
Left selvage (4, 3)	2
TOTAL warp ends	395.

Making the Bag: Baste a 3 1/4" by 10" piece of cardboard to the center to form the base. Seam on both sides and end of lining, leaving gap for turning right side out, then catch gap together. Turn lining in and catch to base. Miter corners at base to form square ends. The Honeycomb will extend about 2 1/4" inside the top. At this point sew 4 white bone rings on each side of outside and thread double drawstring through these. Mrs Arnold used nylon parachute cord twisted as given in STYLES #24, with the ends wound with white, to form tassels.

Weaving: Weave 9" of well beaten tabby at the beginning and end with the dark weft, for lining. In weaving the Honeycomb, always throw the heavy outline weft on the a and b tabby sheds, and the dark, fine weft on pattern sheds 1, 2, 3, 4. The same tabby falls on both sides of a pattern area, giving the unusual alternating order. Beat firmly.

Treadle the Honeycomb:

A	a, b;	alternate 1 & 2	for 16 shots)	
	b, a;	" 2 & 3	" 16	" } ---8 inches,
	a, b;	" 1 & 2	" 16	"
B	b, a;	" 4 & 1	" 16	" }
	a, b;	" 3 & 4	" 16	"
	b, a;	" 4 & 1	" 16	"
	a, b;	" 1 & 2	" 16	"
	b, a;	" 2 & 3	" 16	"
	a, b;	" 3 & 4	" 16	"
	b, a;	" 2 & 3	" 16	"
	a, b;	" 1 & 2	" 16	" } ---twice,
	b, a;	" 4 & 1	" 16	"
	a, b;	" 3 & 4	" 16	"
	b, a;	" 4 & 1	" 16	"

A repeated for 6 inches (base of bag).

B then A repeated as above for the second side.

Harrist D Tidball - 1952



The idea of weaving Christmas ribbons was a was an activity stimulant which brought forth such variety of beautiful glitter in a short time that we wondered why we had not been doing this for years. The ribbons were an odds-and-ends project using bits of every kind of bright material we could find, the emphasis on all kinds of metallics. Other materials were linen, straw-twist, rayon, ribbonette -- just anything of which a few yards could be found. Cottons and wools were avoided, though a few strands might be used for color accents. The wide, gold braids were particularly nice. A 1" wide ribbon of hit-and-miss arrangement required about 2½ hours for warping and weaving 10 yards. More elaborate ribbons required somewhat more time. Some, if woven a little more carefully than for

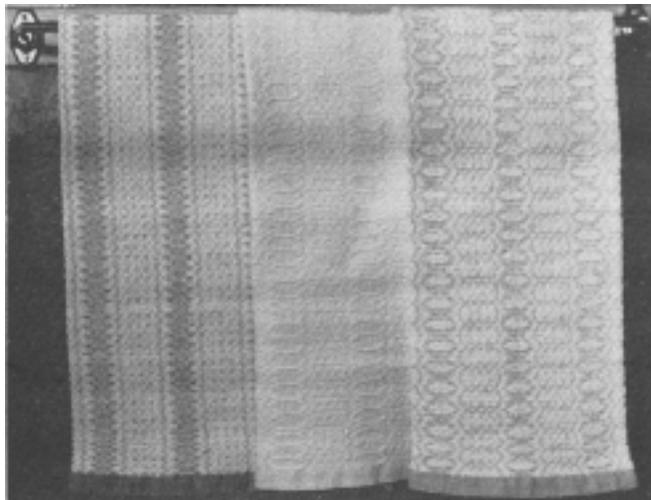
a package ribbon, would make beautiful costume belts, and the little, narrow neck ribbons which are so popular now. Why not tie a gift for a young girl with a 36" neck ribbon made by merely wrapping the ribbon ends with gold to make a tassel and adding 2 or 3 more tassels? Or use a glittering handwoven ribbon bow with a comet-tail of lurex for the Christmas Candel or a very wide bow for the front door?

Dressing the Loom and Weaving: For some ribbons we merely selected miscellaneous tubes of materials and placed them on the spool rack; then threaded them over and under the pegs of a tensioner with crosses between each thread but not carrying them through the collecting board or the distributing comb, and turned the warp ribbon quickly onto a sectional beam. A chained warp may be made on the warping board, threaded through the heddles, and wound onto a sectional or solid beam with little or no padding. A little special attention is required for the incorporation of wide metallic braids and ribbons which are to lie flat. Although a plain ribbon is threaded 1, 2, alternated throughout, draw two threads side by side on harness 1 wherever a braid or a ribbon is to occur. Wind each strand of braid on an empty tube and secure it with a paper clip, leaving about a yard and a half dangling. Hang the tube over the back beam and carry the end of the braid, unthreaded, between the two heddles threaded on harness 1, and tie in the braid with the rest of the warp. The braid, extending straight from the back to the breast beam, will bisect each shed and the weaving is accomplished by placing the weft from left to right through the bottom half of the shed, and from right to left through the top half. Ribbons may be handled in the same way, though they may be beamed with the warp instead of placed on floating tubes. Remove the beater or the reed before making the tie-in, as these warps need no slewing. The weaving is done on the two plain-weave sheds, working mainly with the fingers. It is easier to weave with a simple bobbin passing from hand to hand as the sheds change, as no beating is required. After half a dozen shots have spread the warp, the normal fall will determine the width, so continue pulling each shot accordingly. Weave with about 4 shots per inch. For some ribbons the weft is best if pulled on diagonals with sharp selvage turnings, while others weave best with horizontal weft and a wide selvage turn. The best weft seems to be a fine metallic guimpe which gives both body and strength, adding a crispness to the ribbon.



Possible Warp Arrangements: The narrow ribbon illustrated was beamed from 14 tubes of 7/1 and 1½/1 linen, plastic thread, heavy guimpes, and fine supported metallics in shades of yellow, chartreuse, green and green-blue in miscellaneous order but with two linens at each edge for a strong selvage. It wove at ¾" wide, with gold weft. The ribbon on the foreground package is ¼" wide, peg warped of: 3 ends white straw-twist, 2 ends heavy red metallic guimpe, 7 white, 7 red, 7 white, 2 red, 3 white. The threading arrangement on both sides was 3 white, 2 red, 2 white, then a length of wide gold metallic braid inserted as described above. Woven with gold. Try threading metallic guimpe 1, 2, 1, repeated, with a ribbon between each group. The necktie box has 24 ends of 7/1 linen in spectrum order, set 6 per inch with some skipped dents, woven with 10 shots of Wild Cherry beaten firmly and 3" unwoven.

Harris D. Tibball - 1952

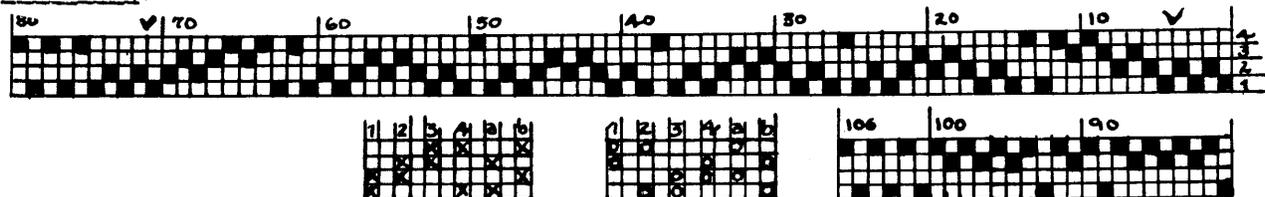


Overshot can be beautiful. This weave, usually the first one learned by the beginner, has come to be thought of as useful only for pattern borders or in all-over patterns for coverlets. But if the materials are thoughtfully selected and designing is careful, Overshot can be a versatile technique adaptable to many uses. The towels shown here find Overshot the perfect medium because the short weft floats give the needed absorbancy and the patterns are dainty. These are generous sized hand towels, woven on 20 inch wide warp, 38 inches in length. Excellent quality bath towels may be made 28 x 56. What could be finer for a hope

chest or a wedding gift? The weight and texture are thoroughly appropriate to the function, though several washings are required to give full absorbancy.

The Materials: Warp is of 20/2 white cotton, set at 30 ends per inch. Tabby is 24/2 cotton in colors with hems of the same colors but woven in 20/6 soft twist to give longer wearing quality, all from Lily Mills. The pattern weft is of fine cotton ratine, which is a novelty yarn made of a soft cotton strand spun with a fine cotton strand to resemble rick-rack. The material is quite generally available from dealers who sell novelty yarns, and is at present stocked by the Shuttle Craft Guild on 2½ pound cones at \$4.25. One cone makes 8 or more towels.

Threading:



The above draft was arranged:
 R Selvage (on harnesses 3, 4) 2 ends
 Pattern (threads 5 to 106) 102 "
 4 complete draft repeats 424 "
 Pattern balance (1 to 71) 71 "
 L Selvage (on harness 4) 1 "
 TOTAL WARP 600 ends.

For each towel weave 2¼" tabby with 20/6. Then weave 37" in pattern, followed by 2¼" in tabby. Because tabby weaving has a tendency to spread the warp more than pattern weaving the tabby must be handled with care to avoid ripples. Hold tabby weft for hem under tension when beating.

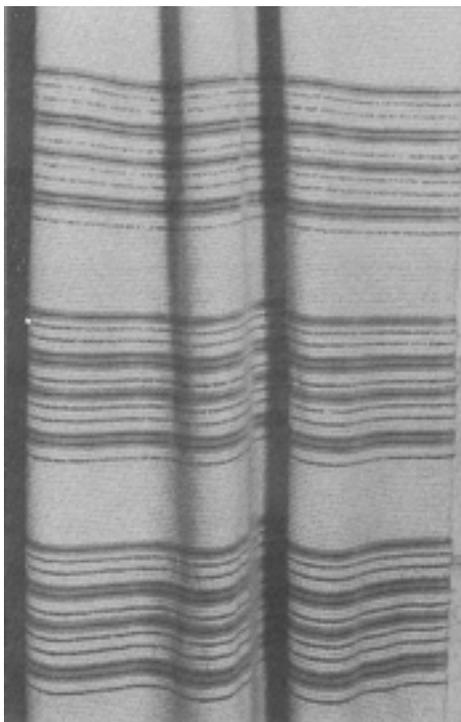
Treading:

<u>1st Towel</u>	<u>3rd Towel</u>	<u>4th Towel</u>	
Red hem and tabby,	Blue hem and tabby,	(Not illustrated)	
Treadle 1 - 2 shots	Treadle 1 - 3 shots	Treadle 3, 4, 1, 2,	
" 2 - 2 "	" 2 - 2 "	one shot on each,	
Repeat throughout.	" 1 - 3 "	for 2 inches,	(continued)
	" 4 - 2 "	Treadle 3 - 2 shots	treadle 2 - 2 shots
	" 3 - 2 "	" 4 - 2 "	" 1 - 2 "
<u>2nd Towel</u>	" 4 - 2 "	" 1 - 2 "	" 4 - 2 "
Yellow hem and tabby,	Repeat throughout.	" 2 - 2 "	" 3 - 2 "
Treadle 2 - 2 shots		" 3 - 4 "	treadle 2, 1, 4, 3,
" 1 - 3 "		" 4 - 4 "	one shot on each,
" 4 - 2 "		" 3 - 4 "	repeated the remain-
" 1 - 3 "			ing length.
Repeat throughout.			

Harriet D Tidball - 1953

A TEXTURED DRAPERY with STRIPES

SHUTTLE CRAFT STYLES #32
Weaving for the Home
by
The Shuttle Craft Guild
Virginia City, Montana



A noted artist and interior decorator has said, "A drapery should not be simply a piece of material. It should have depth and weight, with heavier pattern feeling and coloring at the bottom, flowing upwards to lighter feeling above." He went on to say that for this reason drapery weaving is an ideal medium for the handweaver who has complete freedom in weft designing, as opposed to the power-loom designer who must work primarily with warp designing. The graduated effect drapery must be designed for the specific room in which it is to be used. But it is often desirable to design a drapery which is adaptable to various rooms and this may be done by using a continuous repeat of grouped weft stripes which have a heavier feeling at the bottom, with reduced weight at the top. The illustrated drapery, designed and woven by Ruth Dunlop Currey, shows this effect in stripes which are also easily adaptable for graduated effects which are heavier at the bottom of the drapery, lightening toward the top.

The Materials: Warp is of Lily mercerized 20/3 turquoise cotton (Art 214). The light colored weft bands are of the heavy white novelty rayon sold by Contessa and others. Weft stripes utilize material which is identical to the warp, 1/32 copper metallic Lurex, and a smooth, dark blue-green rayon about the

weight of the warp. This came from an embroidery counter and a substitute would be equally good. A 12-yard warp, 36 inches wide, set at 22½ per inch, required about 2 pounds of 20/3 cotton and made four 2½ yard draperies with headings. It required about 1 pound of additional warp material for weft and 5 pounds of novelty rayon, with small amounts of Lurex and the dark, blue--green rayon.

The Threading and Tie-up: The threading is the useful 4-harness Point Twill with harnesses 1, 2, 3, 4, 3, 2, repeated throughout. Warp was set at 22½ ends per inch in a 15-dent reed sleyed single and double alternately. Weave on four treadles of the standard tie-up, the a and b tabbys and the two opposite pattern treadles, 1-2 and 3-4. The weave throughout is done in two opposite groups of 3 shots to give a corduroy effect to the fabric. These two treadling units are 1 shot each on harnesses 1-3, 1-2, 1-3, and 2-4, 3-4, 2-4, used in unbroken alternation. The weave is the same on sinking or rising shed looms. The narrowest stripes are one 3-shot unit and wider stripes are two or more 3-shot units, a new thread entered always at the beginning of a 3-shot unit and discontinued at the end of a unit.

Weaving Directions:

A	--18	3-shot units,	white rayon
B	-- 1	3-shot	" copper Lurex
	2	"	" same as warp
	1	"	" dark rayon
	2	"	" same as warp
	1	"	" dark rayon
	1	"	" same as warp
	2	"	" white rayon
	1	"	" copper Lurex
	2	"	" white rayon
	1	"	" copper Lurex
	2	"	" same as warp
	1	"	" dark rayon
	2	"	" same as warp
	1	"	" white rayon.

The illustrated draperies were woven in the order: A, B, B, repeated throughout. The total stripe width (B, B) is 6 inches; the white novelty rayon band between stripes is 3¼ inches. To adapt this pattern for the flowing design with a wide band of heavy stripes at the bottom and gradual lightening toward the top, adjust the stripe widths as desired. Weave 4 repeats of B at the bottom, then 3, followed by 2 and 1. The white bands between stripe groups may be all 3¼ inches wide or they may be gradually widened toward the top. The required drapery length will partly determine how this matter is handled as a designed drapery of this type must be calculated to fit the window and the room where it is to be used.

1953 - *Marion D. Tibbels*

TABLE MATS in Asymmetrical Plaids

SHUTTLE CRAFT STYLES #33

Weaving for the Table

by

The Shuttle Craft Guild
Virginia City, Montana

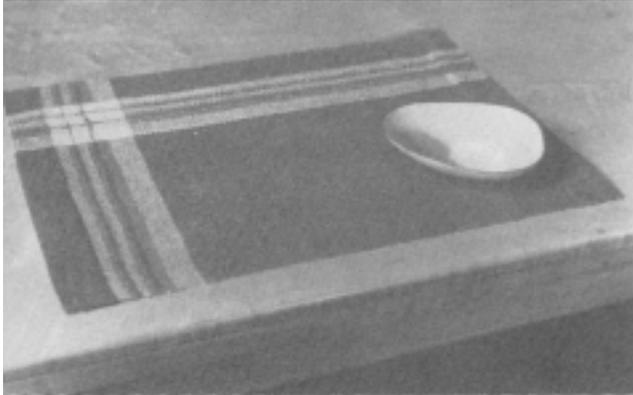


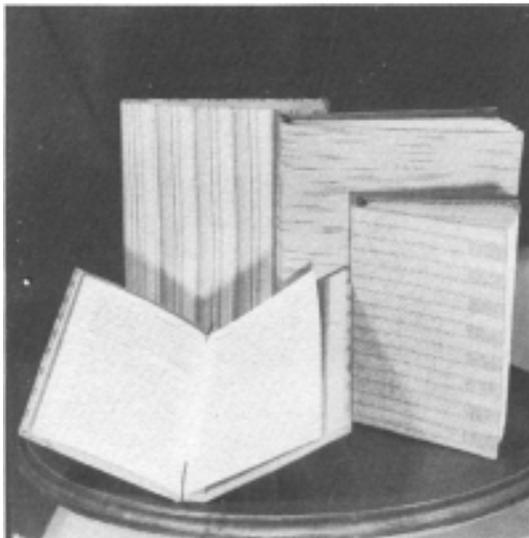
Table mats in the modern manner are simple in design, elegant in material, dramatic in color harmony. An asymmetrical arrangement of color stripes on one side, balanced by an identical stripe crossing it to form a plaid in one corner fits the modern mood with either modern or traditional china or pottery. Metallics seem to be here to stay, partly because of the festive sparkle they add to a table setting, and if used without brashness are in good taste. Dark mats of strong color, accented by light stripes which match the napkins, or visa versa, and the effect is sure to be dramatic.

Materials: Linen is always the suitable material for the table, regardless of whether the table is formal or extremely informal. It wears longer, retains a better body, and keeps its original fresh color and texture far better than other fibers, and is easier to wash and iron. For a cost of a few cents more a mat, several times the value may be added by using linen. A necessary precaution in using strongly colored linens is to be sure that they are absolutely color fast. Heavy linens hold the table better than fine ones and are more suitable if strong colors are used. Suggested weights and warp settings for tabby weaving are: 7/1 or 14/2 at 20 ends per inch, 20/2 at 26 ends per inch, 10/2 at 15 per inch. Napkins may be finer, for instance 14/1 at 24 per inch, but heavy, oblong napkins, about 10 x 15 inches, are popular now. The Guild recommends Davis linens as fast.

Proportions: The size should be generous. A finished size of 14 by 19 to 20 is generally accepted as most desirable. This requires a 15" wide warp and the weaving of 20 to 21 inches plus hem allowances. If woven crosswise the warp should be about 21 inches wide, and 15 inches plus hem allowances woven. Shrinkage in linen is slight. Wide hems are generally more acceptable as they are neater and hold the mat to the table more firmly. Turn-unders of between 1 and 2 inches are generally preferred.

Designing: The illustrated mat was woven in tabby of Just-Brown 7/1 linen (Davis Cordage Co) set at 20 per inch, with stripes of Lily Mills silver guimpe in tabby at 20, and chartreuse 7/1 linen in twill, set at 25 per inch. The combination of twill and tabby and two different warp settings was used so that the mat would have the strong tabby quality, but the color contrast in the stripes would be emphasized. A 10-dent reed was used and all brown and silver threads were sleyed 2 per dent, while chartreuse threads were sleyed 2, 3, alternately. Eight harnesses were required. Warp arrangement: 40 brown ends on 1,2,3,4; 12 chartreuse on 5,6,7,8; 4 silver, 2 brown, 2 silver on 1,2,3,4; 8 chartreuse on 5,6,7,8; 4 silver, 4 brown, 8 silver on 1,2,3,4; 24 chartreuse on 5,6,7,8; 9/2 inches brown on 1,2,3,4. The tie-up was: treadle 1, 1-3-5-6; 2, 2-4-6-7; 3, 1-3-7-8; 4, 2-4-5-8. These were woven in twill order for 17 inches. For the chartreuse stripes the tie-up was: treadle 5, 1-2-5-6; 6, 2-3-6-7; 7, 3-4-7-8; 8, 1-4-5-8, repeated. Warp tension on the chartreuse stripes reduces as weaving progresses, necessitating padding under the chartreuse at the back beam. The 4-harness weaver may thread the entire mat to twill and weave in tabby, or in twill if the warp setting is a little closer. The 2-harness weaver will also find this a good design. For these two there will be no tension difficulties. In designing original stripe arrangements for asymmetrical mats, three colors are usually best, and never more than four. Place the stripe group 1 1/2 to 2 inches in from the edge of the warp, and to one side of center. The stripe could be broader, but should leave from 2/3rds to 3/5ths of the mat plain.

Harris D Tidball - 1955



Shuttle Craft Guild member Irma Green, who has long taught book binding, contributes a binder made to hold 12 BULLETINS or 6 BULLETINS and 6 PORTFOLIOS. It is sturdy, handsome, very practical, and so easy to make. The style is practical for any periodicals or pamphlets which are stapled in single signatures. The handweaver will wish to make the cloth covering of handwoven fabric. The cloth should be light or medium weight, mainly cotton or linen, but beyond that almost anything will serve. The cover standing at left was an odd's-and-ends warp, sectionally beamed at 20 per inch, using 40 left-over tubes of 20/6, 10/3, 10/2 and 20/2 cottons in many colors. Dominant was 8 tubes of 20/6 yellow, 6 of which were placed to beam side by side, the remainder of the colors just taken as they came. Threaded to twill, the fabric was woven in plain weave with yellow 24/2 for weft, which harmonized the whole.

MATERIALS Required for Making the BULLETIN BINDER

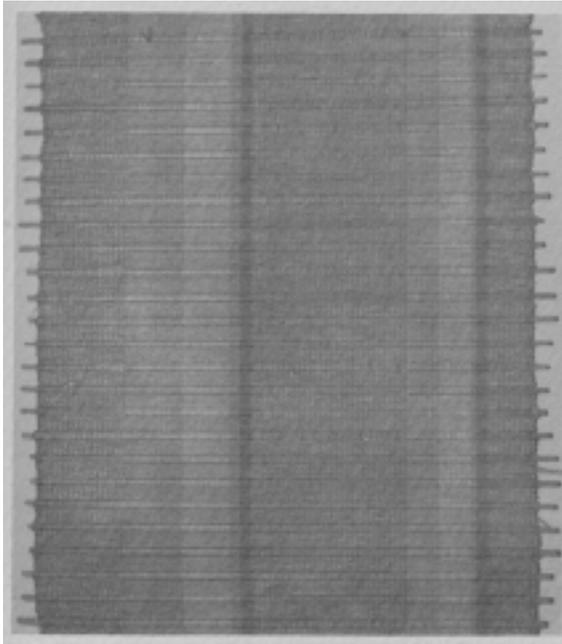
- 1 piece of handwoven fabric 10" x 14" (12½" x 18" for HANDWEAVER AND CRAFTSMAN).
- 1 piece of heavy corrugated cardboard with small corrugations, cut with a razor from a strong carton, 9" by 13" (11½" x 17" for HANDWEAVER AND CRAFTSMAN).
- Paste made by mixing ½ cup flour with ½ cup cold water, stirred until smooth, 2 cups water added, cooked until smooth, with constant stirring.
- 1 piece heavy lining paper, preferably colored construction paper (comes in 9 x 12 size so patching is required) 12½" by 8 ¾".
- 24 of the smallest size, spring steel, uncrimped bobby pins, or 24 small size paper clips with the first curve straightened out.
- Razor blade, preferably in holder; steel edged ruler; clean cloth for wiping.

DIRECTIONS for Making the BULLETIN BINDER

1. Cover wrong side of cloth smoothly and thoroughly with paste.
 2. Arrange pasted cloth perfectly straight, but do not stretch.
 3. Place cardboard on cloth with ½" cloth margin all around, and press firmly.
 4. Cut off all four corners of cloth in triangular pieces, 1/8" from each corner.
 5. Turn the top and bottom cloth margins over the cardboard, pressing firmly.
 6. Turn the ragged edge at each corner, from point, about 1/8", for neat corner.
 7. Turn the edge cloth margins over the cardboard and press firmly,
 8. Cover one side of lining paper with a thin coating of paste.
 9. Fit the lining paper over top side of cardboard to cover ragged edges of pasted-back cloth, and rub both sides firmly with a dry cloth.
 10. Dry under weight (a stack of magazines). Be thorough and allow about 3 days.
 11. On inside paper mark 2 parallel lines, 1/4" apart, in the exact center.
 12. Hold steel edged ruler on line and groove firmly with paper knife or back of scissors. Then, with ruler held firmly in place, bend the side of the cover until it makes a right angle. Do this on each line. This step is best accomplished while cover is still damp, after an over-night drying only.
 13. When perfectly dry, hold the two sides together book-fashion, and with a razor cut through the cloth along the 1/4" backing at top and bottom to expose holes made by corrugations.
 14. Insert the long end of the bobby pin or the straightened wire of the paper clip in the corrugation, placing 2 per hole, top and bottom, 12 at each end.
 15. Pull up the first pin or clip at top and bottom, open first BULLETIN at center, place in cover and push pin or clip down. Repeat for each BULLETIN.
- This makes an excellent summer-camp project, and children can make blank books by using stapled signatures of folded typing paper.

Marjorie Tidball - 1953

WINDOW BLINDS



SHUTTLE CRAFT STYLES #35

Weaving for the Home

by

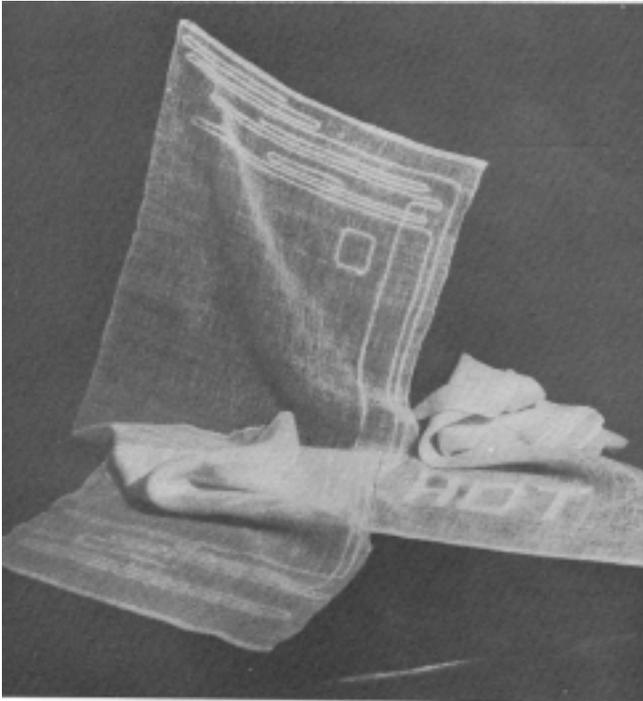
The Shuttle Craft Guild
Virginia City, Montana

Modern interiors often utilize decorative window blinds instead of draperies, a practice which give good window interest and also makes a room look larger. By combining such materials as painted or stained wooden slats, split or matchstick bamboo, or dowels which are ripped to give 3 or 4 curved slats each, with suitable weaving yarns, a nice decorative interest is achieved. Perhaps the greatest problem for the home weaver is securing suitable fixtures. Blinds may be hung from standard Venetian blind fixtures or one may purchase the inexpensive split or matchstick bamboo blinds from Sears Roebuck or Montgomery Ward and use the fixtures from these. Then one has clean bamboo of the right length for weaving. Blinds with vertical slats may be hung on standard traverse rods if a tape for the hooks is cemented and sewed to the top. Vertical slat blinds must be tightly woven on an elastic warp such as cotton.

Materials: Warp materials should be strong and must carry the decorative element of the design. Uneven warp spacing add impact. Singles linen of any weight from 20/1 to 1½/1, set at 6 ends per inch makes a good foundation. The base warp sleyed evenly across the entire width gives a better quality blind and may be worked into effects which are more modern than the widely spaced warp arrangements which have been used by decorators in the past ten years. Mixed warps of different weights and types in linen, cotton and rayon are good. The linen boucle sold by Contessa adds a pleasant decorative thread to all-linen warps. Rayons and cottons mix well, and the novelties are good for decorative stripes. Chenille, though widely used in the past, has not proved altogether successful in use because it soils so easily and gathers dust; if desired, rayon chenille is best. Wide gold braids are popular in blinds, or millinery straw or other wide, unconventional materials, even including rick-rack. For the system for handling these materials in warp, see STYLES #30 on Christmas ribbons. Bamboo in several types, widths and lengths may be secured from Lillian Hjert, 2635 29th Ave, W, Seattle 99, Wash. Hardwood strips in several sizes and kinds of woods and different stains are available from Woodcrest, P O Box 675, Bellevue, Wash. Ripped dowels must be prepared at a woodworking shop and may be painted to any desired color. The photographed blind utilized oak strips ripped to narrow slats from first grade oak flooring. These were sanded and then rubbed with linseed oil.

Designing: For the photographed blinds two warp beams were used to give perfect tension between the plain and the stripe areas. On the first beam 7/1 linen in cattail brown was beamed at 6 ends per inch for the entire width. Where the two stripes occur 1½/1 linen was beamed at 6 ends per inch. Threading was on the front 2 harnesses, 1, 2 alternated, with all of the heavy stripe material placed on harness 2. A 6-dent reed was used, sleyed one per dent in the plain areas and one heavy and one fine in the stripes. Stripe arrangement was: 3" plain, stripe of 4 ends conifer, 14 chartreuse, 1 meadow green 1 tawny tan repeated 4 times, 4 tawny tan; then 9½" plain; the wider stripe was 4 conifer, 22 chartreuse, 1 meadow green 1 tawny tan 6 times, 10 tawny tan; 6" plain. There is considerably more take-up in the stripe material than the base so allow 11 yards of stripe warp for 10 yards of plain. The weft was 7/1 cattail brown and tawny tan 1½/1 alternated on tabby sheds with the 1½/1 in the shed which raised the stripes. For every 6th 1½/1 shot an oak slat was substituted. Another set of blinds used 20/1 natural linen at 6 per inch with the stripes of double ends of rayon and did not require double beaming. It was woven with alternating matchstick and ½" split bamboo and no weft thread. Instead of the matchstick bamboo, 1 or 3 shots of natural linen could have been used to make a firmer fabric.

by
The Shuttle Craft Guild
Virginia City, Montana



What is gossamer? The word is derived from goose summer, referring to the summerlike season in the autumn, Indian summer, when geese were eaten. It is a fine, filmy substance consisting of cobwebs, floating in the air in calm clear weather, especially in autumn, or a gauzelike fabric which resembles these. But how can the handweaver produce this fine, filmy fabric, light as a cobweb? The determining factor is the thread, which must be very fine but strong enough to weave, and with a sufficiently wooly quality that warp and weft ends will hold their positions in a very open warp setting.

Materials: An ideal yarn for gossamer fabric is a very fine, pure Kashmir crepe yarn. The Shuttle Craft Guild has this available at \$9.50 a pound or \$1.25 per 2-ounce skein in a natural, creamy color only. It is so fine that it has 11,000 yards per pound or 1400 yards per skein, but its strength is amazing and though yarn of such fineness and quality

must be treated with respect, it will warp and weave without difficulty or warp breakage and may be sleyed and threaded before beaming. A substitute yarn is the 4-run woolen yarn sold by the Coffin Sheep Co Weaver's Center, P O Box 1437, Yakima, Wash, 6400 yards per pound, \$6.50. Either yarn may be used for the illustrated scarves but the transparent effect will come best in the Kashmir. The decorative yarn used was Angora of the type available at department stores in 1/2-ounce balls.

Directions: Beam the warp at 18 ends per inch in generous width, about 16 inches for scarves and 32 to 40 inches for stoles. The illustrated scarf had 288 warp ends for a 16-inch width. A 5-yard warp will make 3 48" long scarves with about 12 inches for experimenting to master the beat and the inlay technique. It will require 2 2-ounce skeins for both warp and weft of the Kashmir. Thread the warp to tabby, on 2 harnesses, or to twill on 4 harnesses but weave on the 2 tabby sheds only. The weaving should be done on a fairly strong warp tension, and the beat should be made on a closed shed with a gentle pull of the beater to place the weft carefully at 18 shots per inch. The resulting fabric should be washed gently and pressed between two soft towels until it is almost dry to give the crepy effect. Pressing until dry flattens the texture so that it is not attractive. Finish with very narrow hems.

Inlay Designs: The designs are in free inlay with Angora yarn. The designing may be done directly at the loom, or a sketch may be made on paper to serve as a guide. The photograph may be followed for the first design if a guide is wished. Cut several strands of Angora about 3 yards long. Insert the end of one in a tabby shed where desired, after the tabby shot has been thrown and beaten into place. Weave 4 shots in Kashmir tabby and carry the long end of the Angora into the 4th shed, placing as desired. There should be 4, 8 or 12 shots of tabby between each inlay row, but not more than 4 shots where the weft is being turned back to form a new pattern line. When desired, sley the inlay weft through the dent exactly above where it emerges, thread it through a heddle behind that dent, on top of a warp end, tie a weight to the end of it and let it hang over the back beam, tensioning itself with the warp. When the other end of the scarf is reached it may be unthreaded and carried again as decorative weft. The square was made by centering the inlay weft and then threading both ends. The monogram was made with only 2 shots between each inlay. A good block alphabet and monograms are given in the Bulletin for March 1951, 35¢ (25¢ to Guild members).

Harrist D Tidball - 1953

New Design for a FULL SKIRT

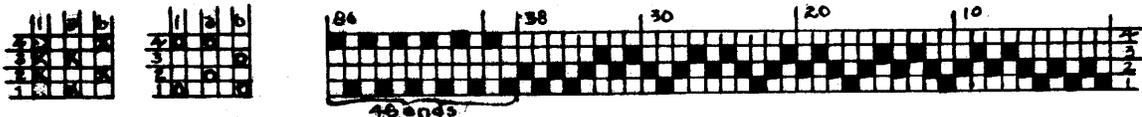
SHUTTLE CRAFT STYLES #37
Weaving for the Costume
by
The Shuttle Craft Guild
Virginia City, Montana



The very full skirt continues in high favor for informal wear despite fashion changes for street and more formal occasions. Because gayness in color and originality in design keynote the full skirt, it has always been an unusually expressive article for the handloom. The illustrated skirt is a new approach to the designing of a skirt, giving scattered squares in gay colors over a plain-weave fabric which hangs weftwise instead of warp wise. It was woven on a yard-wide cotton warp and required 100 inches in length. Since a full skirt looks best with a tight bodice, the bodice top was cut from Simplicity pattern number 4335, which required 2/3 yard of tabby fabric, and it is worn with a stole made of one square yard of the skirt material, split down the center.

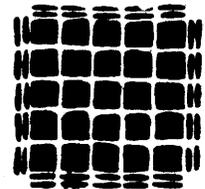
Materials: The warp used was Lily 30/3 mercerized cotton, Article 214, in linen color, set at 30 ends per inch. This was sectionally beamed, one yard wide. A 32 inch wide warp would be adequate for an average height person if the skirt were faced instead of hemmed. Tabby was identical to the warp. The resulting fabric had a good body and a stiffer texture than fabrics woven of the more ordinary 20/2 cotton. Because of its pleasant texture, wool pattern weft was used, and a "dry clean" rather than a washable fabric was made for an afternoon rather than a house dress. Pattern weft for the illustrated skirt was Fabri in five colors, used in the following order: water green, baby blue, turquoise, lime green, wedgewood blue. Another skirt was made of Lily weaving wool, Article 110, in dark purple, lavender and rose pink. Any fine woolen or worsted yarn would make suitable pattern weft, or fine stranded cotton.

Threading: The threading was started at thread 39 of the below draft with 48 ends



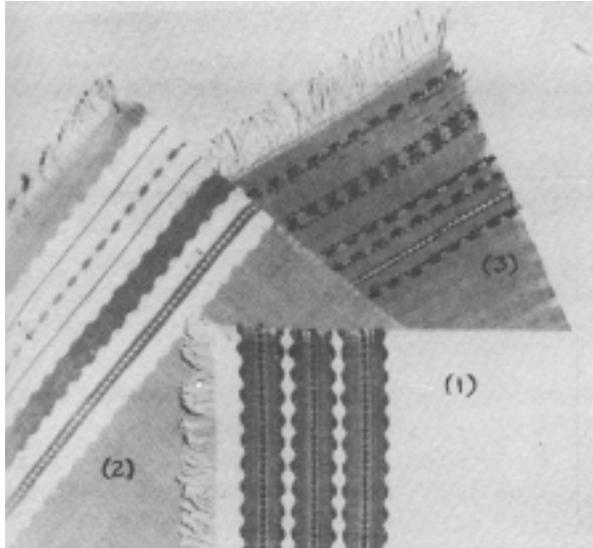
on 1,4 at the edge. This was followed by 12 full draft repeats. A selvage is not necessary but is advisable, and is made by changing the first 4 warp ends to 1,2,3,4 and the last 4 warp ends to 1,4,3,2. The pattern is formed by threads 1 to 38 and 48 ends are threaded to 1, 4 to weave tabby between each pattern square.

Treading: The standard 4-harness tie-up for either sinking or rising shed is used, but pattern treadle 2, the one which sinks harnesses 2-3 or raises 1-4 is the only one required. The base weaving must be done in perfect tabby throughout, including the pattern areas, with exactly as many tabby shots per inch as there are warp ends. Weave 48 tabby shots between each pattern block. Weave the squares with 1 shot of pattern, 2 tabbys, 1 pattern, 2 tabbys, 5 pattern shots (with tabby alternated), 2 tabbys, repeating this 5 times, 1 pattern, 2 tabbys, 1 pattern.



A closer color harmony is made by using the color just ahead in the color sequence for the 2 pattern shots at beginning and end of the tile-like square, or the second color ahead in a 5-color sequence. When the yardage is removed from the loom, clip the long floats of pattern weft on the wrong side to about 1/8th inch from the pattern unit. The pattern weft will be locked into the fabric by the half-tones at the edge of the square.

Harriet D Tidball - 1953

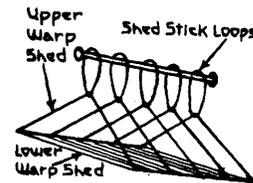


Dr Edith Ludowyk has designed a group of brightly colored cotton table mats which are woven by the apprentices in her Menikdiwela Ceylon Workshop. Three of these are illustrated. Their unusual charm is due to the fact that the borders have scalloped edges instead of straight ones, and also to the very artful arrangements. Colors are strong and simple.

Materials: The warp used is white 20/2 cotton, set at 24 ends per inch. The weft yarns are singles, about 20 in size, with two 'untwisted' strands used mainly and 6 untwisted strands used for the accent touches. The American weaver could use 20/2 and 20/6 (Lily Art 914) as substitutes. The colors on the Lily cards which are nearest are the bright red, medium blue, green and grey.

The weft colors are emphasized by weaving a strong weft-emphasis fabric with about 54 shots per inch, instead of balanced tabby.

Threading: The threading is simple 4-harness twill (1,2,3,4, repeated) and most of the weaving is done on the two plain-weave sheds, 1-3 and 2-4. Only one of the pattern sheds is used, the one which raises either harnesses 1-2 or 3-4. A pick-up pattern shed is used for the shots which make the scalloped border edges. Since these pick-ups are always the same (6 up, 6 down) a permanent pick-up shed may be made with a doup stick, as shown at right. With a pick-up stick, pick up the first 6 threads (1,2,3,4,1,2) and pass over the next 6 (3,4,1,2,3,4) and repeat this across the entire warp. Turn the stick on edge against the reed and bring beater forward. Cut an 11" length of carpet warp and tie this around the first picked up group, back of the beater and do this with all groups across the warp. Make a double loop, as shown of this half-heddle or doup and insert a small dowel and do this with all loops across the warp. During the plain weaving, allow the heddle stick to rest on the warp back of the beater and the half-heddles will not interfere with the weaving. To make the pick-up shed, simply lift the heddle stick.



Mat (1): White with green and red border treadled:
1 pick-up shot, green strand,
1 pattern shot, green strand,
5/16" plain-weave, green,
4 plain-weave shots, red,
1 pattern shot, green,
2 plain-weave shots, black,
center, repeat in reverse.
Repeat this border 3 times
with 1/4" plainweave in
white between each.

Mats are 12" by 18" with
plain-weave centers and
identical borders at each
end.

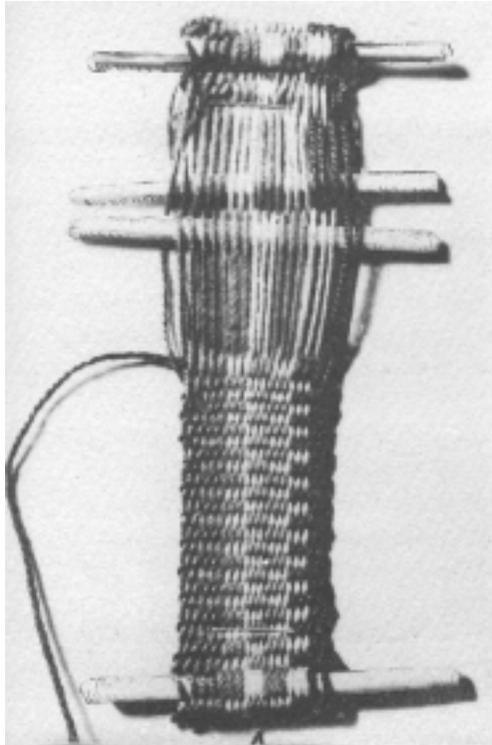
Harnist-D Tidball-1953

Mat (2): Grey, with blue, red
and green border treadled:
1 pick-up shot, white strand,
1 pattern shot, white strand,
5/16" plain-weave, white,
2 plain-weave shots, green
5/16" plain-weave, white
1 pattern shot, white strand,
1 pick-up shot, white strand,
4 plain-weave shots, red,
center, repeat in reverse.
1/2" plain-weave, blue.
1 pick-up shot, white strand,
1 pattern shot, white strand,
5/16" plain-weave, white,
4 plain-weave shots, green,
1 pattern shot, red,
2 plain-weave shots, white,
center, repeat in reverse.

Mat (3): Blue, with red
& green borders treadled:
1 pick-up, red strand,
1 pattern, red strand,
5/16" plain-weave, red,
4 plain-weave, green,
5/16" plain-weave, red
1 pattern, red strand,
1 pick-up, red strand,
4 plain-weave, green,
center, repeat reverse.
5/16" plain-weave, blue,
1 pick-up, red strand,
1 pattern, red strand,
5/16" plain-weave, red,
4 plain-weave, green
1 pattern, red,
2 plain-weave, white,
center, repeat reverse.

Model of a PRIMITIVE LOOM

SHUTTLE CRAFT STYLES #39
Weaving Small Articles
by
The Shuttle Craft Guild
Virginia City, Montana



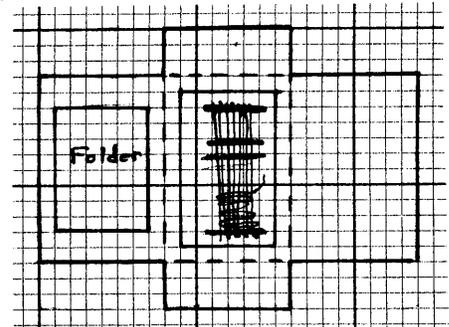
"This is a model of a PRIMITIVE LOOM -- the type of loom on which the exquisite textiles of pre-Columbian Peru as well as early textiles all over the world were woven. The loom is still used in Guatemala, Africa, and other places where the machinery of the modern world has not reached. The warp is wound around two sticks (those at the top and bottom) which represent the warp and cloth beams of more modern looms. Cords are attached to these so that one end can be fastened to a tree or a peg in a wall and the other to the weaver's belt. The weaver sits on the ground and tensions the warp with his body. Two smooth sticks are laced into the center of the warp to form two plain-weave sheds. (Actually, one of these is a heddle stick holding loops of cord through which alternate warp ends pass.) A few shots of weft are woven into the sheds at one end, usually with a shuttle which is merely a long stick around which thread is wound. The loom is then turned around and weaving proceeds from the other end as far as the sheds permit. The fabrics produced are usually warp-faced, and often with gaily colored warp stripes as shown here."

The quotation is the explanation which may be printed or written to accompany the small model of a primitive loom. This is a delightful novelty to use as place cards for a weavers' party, or as souvenirs to sell at low price by a shop or a studio or at a Guild sale.

Directions for Warping and Weaving: The materials used for the photographed loom were Lily 20/6 cotton, Article 914, in 6 bright colors, and wooden matches cut to 2" lengths. This dull, strand cotton resembles the cotton used in primitive weaving more than most types. The warp was wound: 4 skipper blue; 1 red, 1 blue, twice; 2 red; 1 yellow, 1 red, twice; 2 yellow; 1 green, 1 yellow, twice; 2 green; 1 orange, 1 green, twice; 2 orange; 1 brown, 1 orange, twice; 4 brown. Allow 5" of warp for each loom, plus at least 12" for tie-in allowance. Remove the beater from the loom and thread the warp on two harnesses (1, 2, alternated) without slewing. Or these may be made on an Inkle loom by customary Inkle weave methods. Weave with a Norwegian belt shuttle, beating with the sharp edge of the shuttle against the fell, in the shed. Any type of Inkle warp arrangement may be used for this project, including the elaborate pick-up types which would be very appropriate. (See the booklet, THE INKLE WEAVE, by The Shuttle Craft Guild, \$2.00) Spread the warp. Weave 3 shots, beating in the weft as firmly as possible; in the next shed place one of the short sticks; weave 1 3/4", beating firmly always; leave 1 1/2" unwoven except for a pair of sticks in opposite sheds: weave 3 shots; place a stick in the next shed and weave 3 more shots. This makes the loom model and is repeated for each one. When the warp is woven, remove from loom and cut the small looms apart, placing a drop of glue under each end stick and rolling the ends under to hold the sticks in place. Staple to a 3 x 5 library card.

The cards may be mounted on construction paper which has been cut as shown at right. Construction paper comes in 9 x 12 sheets of assorted bright colors. Cement the mounted loom to the center and a folder containing the explanation to the left flap. The folder is then suitable for mailing..

Harrist D Tidball - 1953



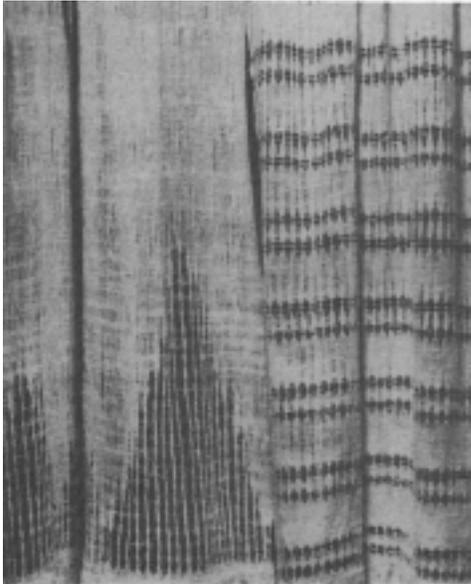
TRANSPARENT LINEN CURTAINS

SHUTTLE CRAFT STYLES #40

Weaving for the Home

by

The Shuttle Craft Guild
Kelseyville, California



The illustrated transparent curtains have drawn a great deal of enthusiastic response as they have hung at a window of the Shuttle Craft Guild Studio for several years. It is not suggested that the two be used together. They are simply the two most popular designs of eight different experimental styles. The curtains are of natural grey linen which with repeated washings have become a soft, creamy color. This lightening could be achieved at the outset through several washings with soap and a mild bleaching solution. As with all pure linens, repeated washings improve the quality and beauty of the fabric.

Materials: Natural grey linen rather than boiled or bleached was used for the warp because the natural linen has a great deal more strength and less tendency toward fuzzing in the reed and heddles than prepared linens, so a finer warp in singles can be used. The warp was 17/1 (5100 yds per pound) though any good, natural singles between the sizes of 12/1 and 20/1 could be used. The finer warp (higher count number) will give greater transparency but will be more difficult to handle and before warp as fine as 20/1 is used it should be tested for strength. The wide warp setting makes possible the use of the fine singles which at a closer setting would be impossible. Weft for both curtains was 6/1 slubby grey linen, used because of its interesting rough texture, though any slub linen between the sizes 5/1 and 10/1 might be used.

Threading and Sleying Directions: The length and width of the warp should be according to the requirements of the windows. A general rule for curtains of this type is that they should be from 2 to 2½ times the width of the window, with 3" for hem at top and bottom. The warp was set at 20 ends per inch, sleyed 2 per dent in a 10-dent reed. The total number of warp ends should be a multiple of 12. The threading is for tabby -- 1, 2 alternated, or 4-harness twill.

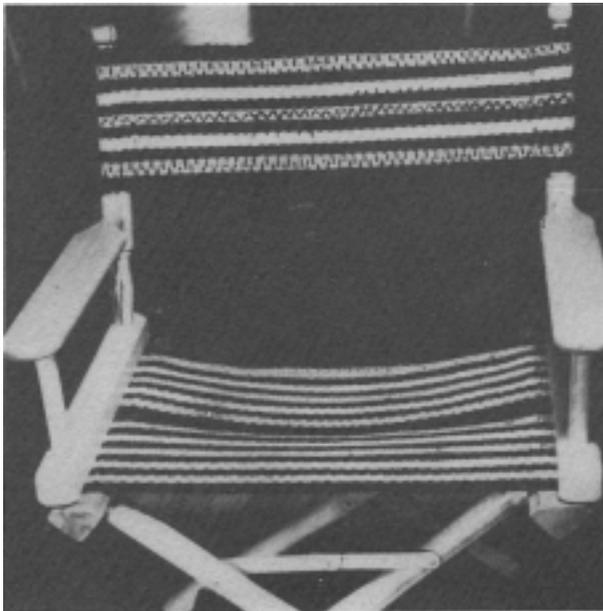
Weaving Directions: First Curtain. The open work in this curtain is done in Brookes bouquet (for detailed directions see the Shuttle Craft BULLETIN for June 1952) with a unit of 6 top warp ends for each bouquet wrapping. There are 5 shots of plain weave between each bouquet row. Areas of plain weave between the bouquet areas are built up in the Spanish Eyelet manner (see BULLETIN for Nov 1951) with a double return as shown at right. The beat for the entire curtain was controlled to give 12 shots per inch of plain weave. First weave 6½ inches plain, for hem. Then  work 2 rows of bouquets across the entire warp with 5 shots of plain weave between. On the next row of bouquets start the three graduated point areas by building up in Spanish stitch a selvage 2 units wide, making bouquets across 2/5 of the warp, building Spanish stitch for 2 units, working bouquets for 3/5 of remaining warp, 2 units Spanish stitch, bouquets to within 2 units of selvage, Spanish stitch to edge. Increase Spanish stitch areas by 1 unit on each side of bouquets, on each succeeding row. Finish to top with plain weave.

Second Curtain. This curtain uses 6-around-6 Leno for the open work areas (see BULLETIN for Dec 1951) with 5 strands of 6/1 linen for the open work weft. Weave hem at 12 shots 6/1 per inch. Throw 1 shot of 5-strand from left to right, make Leno pick-up and weave leno shed, return 5-strand to right selvage and discontinue. Weave 10 shots 6/1, repeat the leno row, weave 36' shots 6/1, and repeat the entire succession for the entire length of the curtain.

(All of the open work weaves will be found also in the BULLETIN for October 1953.)

Harrist Tidball - 1953

SEAT FABRIC for Director's Chair



SHUTTLE CRAFT STYLES #41
Weaving for the Home
by
The Shuttle Craft Guild
Kelseyville, California

The humble folding chair known as the Director's chair (Hollywood connotation) can find an important use in almost any home if it is dressed up with attractive covering. Its place is in the hobby or recreation room, sun room, porch, patio or any informal room and it is ideal for the lawn. The Shuttle Craft Studio finds it a perfect chair for warping, threading and other sit-down jobs. The illustrated chair of natural finish oak was purchased for a few dollars from Sears Roebuck, and the original fringed canvas cover was replaced with the handwoven fabric. The problem of the fabric is making it strong, gay, fade-proof.

Materials: These factors were incorporated by using 1½/1 linen (a Davis Cordage Co yarn from the Salem Linen Mills) for both warp and weft in a warp-faced weave. Four colors were used in the warp, the darkest for the main stripes, and the other three in rotating pairs for the stripes. As a 10-foot warp was required for weaving the three 29 inch strips of which the chair covering is made, one-half pound of the main color is sufficient for both warp and weft. If the suggested 3-color stripes are used, about 75 yards of each color will be required. A 2-color arrangement may be economically made with one half-pound tube of each color.

Warping, Threading and Weaving: The 98-thread warp was made according to the color-arrangement draft given at the right. This was threaded for 2-harness plain-weave. The beater was removed from the loom and the tie-in made with the warp unsleyed. The warp was spread to its natural width, which was about 7 inches. The weaving was done on the two alternate sheds and beaten by placing a stick-shuttle in the shed and pulling it sharply against the fell, or weaving line. Weft was placed at 4 to 5 shots per inch. The take-up in this weave is considerable.

Finishing: The warp was woven in a continuous length, giving a strip about 90 inches long. The three 29 inch lengths were measured off, but before they were cut, four rows of machine stitching were run, close together, on either side of the places where the cuts were to be made and at each end. The strip for the back was turned under at the correct position, measured from the original canvas cover, and hand hemmed very strongly. The ends of the other two pieces were simply turned under and basted. The hinges which attach the arms of the chair were removed and also the canvas seat, and the two strips of handwoven fabric tacked into place. When the hinges were replaced, the chair was complete. This chair cover is one of those pleasant projects which a weaver occasionally enjoys -- a project which may be planned and completed, including the stretching of the fabric on the chair, in one day.

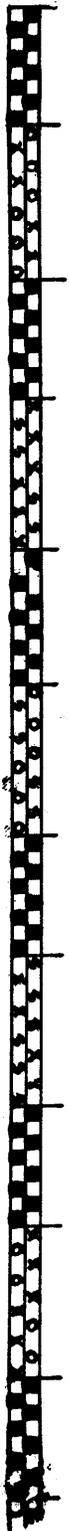
Design Variations: Any color arrangement suitable for plain Inkle weaving will make a potentially good color pattern for this chair. Designs are best if one dominant color is selected and used for the edge borders and the weft and also to harmonize the pattern stripes. In the 4-color draft given, the shift of color relation in each of the 5 stripes gives each stripe a different color effect and breaks the stylized balance.

Conifer Green, ■

Wild Cherry, X

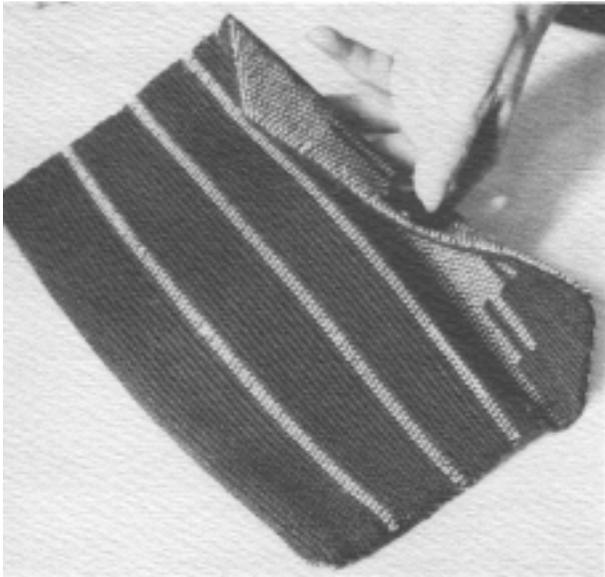
Mellow Yellow, o

Ocean Aqua, s



Harrist Tidball - 1953

AN ENVELOPE PURSE



SHUTTLE CRAFT STYLES #42
Costume Accessory Weaving
by
The Shuttle Craft Guild
Kelseyville, California

The double woven envelope is one of the most practical and attractive handbags a handweaver can make. The one illustrated here is firm and heavy, washable, may be reversible, and requires a minimum of sewing. Continuous-weft double weave, the simplest form of this technique, is used for the plain body and the pick-up flap design and the work progresses rapidly.

Materials: Warp is 10/3 mercerized cotton (Lily Article 714, 2800 yds per lb) in a light and a dark color. Weft is Lily stranded filler (Art 514, 1600 yds per lb) color as desired. Lily nylkara set at 30 ends per inch (Art 140) could be used, or a smooth, coarse silk or nylon yarn.

Warping and Threading Directions: Make a 400-end warp (for purses 6 x 10 inches) with light and dark threads alternated.

Sley this at 4 ends (2 dark, 2 light) per dent in a 10-dent reed, 10 inches wide. Thread to 4-harness twill with harnesses 1-dark, 2-light, 3-dark, 4-light. In calculating warp length, allow about 25% for take-up because of the heavy weft.

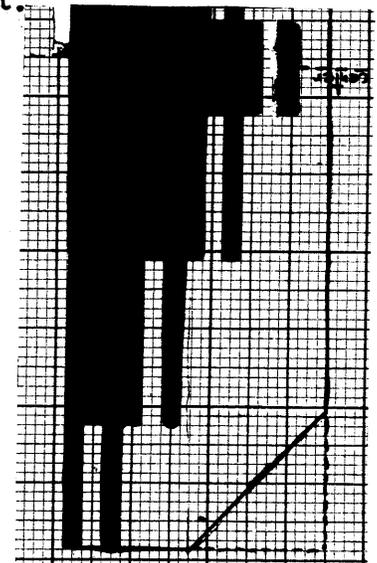
Weaving Directions: Weave a heading of at least $\frac{1}{2}$ " at each end of the purse with weft like the warp following the rotation, given below, for light surface on top. The purse is woven with the light surface on top and stripes and flap pattern dark. The weave is a 4-shot rotation in which harnesses are raised in the following combinations and order and one shot thrown in each shed: harness 2, harnesses 1-2-4 harness 4, harnesses 2-3-4. This makes a continuous, double fabric like tubing. The rotation for weaving a dark stripe is: harness 1, harnesses 1-2-3, harness 3, harnesses 1-3-4. When the stripe is made, the double fabric is sealed by the interchange of warp surfaces. After the heading, weave 5 rotations on light surface, one dark rotation, 6 light rotations, one dark rotation, 7 light rotations, one dark rotation, 8 light rotations, one dark, 8 light, one dark, 7 light, one dark, 6 light, one dark, 5 light, 2 dark. This completes both sides of the purse. The flap is woven with the simple pick-up design shown at right.

Raise har-2 and pick up pattern with small pick-up stick;
Raise har-4 and pick up background with a wide pick-up stick, running the stick under the first set of picked threads also, and remove small pick-up stick;

Turn wide pick-up stick on edge and weave resulting shed;
Raise har-2-3 and weave shed under stick; remove stick.
Raise har-3 and pick up pattern with small pick-up stick;
Raise har-2 and pick up background and pattern as before;
Turn wide pick-up stick on edge and weave resulting shed;
Raise har-1-4 and weave shed under stick; remove stick.

For pattern at right, make first pick-up by dropping 30 ends at each edge and picking up center; second pick-up drops 60 ends at each edge; third pick-up drops 90 ends.

Directions for Making Purse: Turn in the tabby heading at each end and whip firmly and neatly. Double one side back between the 2 8-rotation stripes and whip edges together firmly. Push in triangles at corners of flaps and whip the diagonals. Attach zipper across opening and a large snap to hold the flap. The purse has a self lining and is sufficiently firm without interlining.



Harrist Tibball - 1954

A SOFA CUSHION GROUP

SHUTTLE CRAFT STYLES #43

Weaving for the Home

by

The Shuttle Craft Guild
Kelseyville, California



The design given in Shuttle Craft STYLES #12 for an Afghan is a color and texture pattern which deserves more attention than the single interpretation given. Four sofa cushions, each one different in size, color effect and weave but making a harmonious group, were woven on the same warp as the Afghan.

Materials: The all wool warp and weft used for these cushions has not proved altogether practical or appropriate. The suggested material for warp is Pearl #5 (Lily Art 114, 2100 yards per pound) set at 20 ends per inch, or Pearl #10 set at 24 to 26 ends per inch (Lily Art

114, 4200 yards per pound). Pearl cotton #3 (Lily Art 114, 1260 yards per pound) is the suggested weft material. The Pearl cottons come in a beautiful range of about 70 colors, making delightful 5-color harmonies possible.

Warping Directions: The color arrangement for the warp is:

- 4 scarlet-440
- 40 deep red-444
- 4 scarlet
- 20 dark jade-1450
- 4 old gold-79
- 8 dark jade
- 12 light olive-1451
- 8 scarlet
- 4 old gold
- 8 dark jade
- 16 light olive
- 12 dark jade

140 warp ends; repeat.

This arrangement is an analagous-complementary harmony, with 56 red ends opposed to 84 greens. The greens dominate in quantity but the intensity of the reds makes the two about equal, so that as a plaid the arrangement lacks impact. However, when the warp is crossed with a single color weft, which may be on the gold, the green or the red side, this color becomes dominant and the other colors make a well-proportioned contrast. They appear in the textile as chain or lattice figures. The small plaid pillow, though lacking in specific interest, is included in the group because of its technical interest; and in association with the two larger dominantly red and the smaller dominantly gold ones, the effect is not unpleasing.

Threading Directions: The draft is a simple 4-harness, 8-thread repeat based on the point twill. The weaving directions here are given for the arrangement:

1, 2, 2, 1; 4, 3, 3, 4; repeat. The draft could be written: 1,1,2,3,4,4,3,2; 2,1,1,2,3,4,4,3; 1,3,3,1,2,4,4,2, and many other ways, but with different tie-ups.

Weaving Directions:

Large Cushion, foreground: Weft heavier than warp. Color same or darker than dk red.

Treadle A: 1-2, 1 shot
1-4, 1
1-2, 1
2-3, 1
B: 3-4, 1 shot
1-4, 1
3-4, 1
2-3, 1

Weave: A 7 times, B 5 times,
A 3 times, B 7 times,
A 5 times, B 3 times,
Repeat for desired length.

Large Cushion, background:

Treadle: 3-4, 1 shot
2-3, 1
3-4, 1
1-4, 1
1-2, 1
2-3, 1
1-2, 1
1-4, 1

Repeat for the desired length.

Small Cushion, left:

This is woven exactly like large foreground cushion, but with gold weft.

Plaid Cushion:

Treadle: 1-2, 1 shot
2-4, 2 shots
1-2, 1 shot
3-4, 1 shot
1-3, 2 shots
3-4, 1 shot

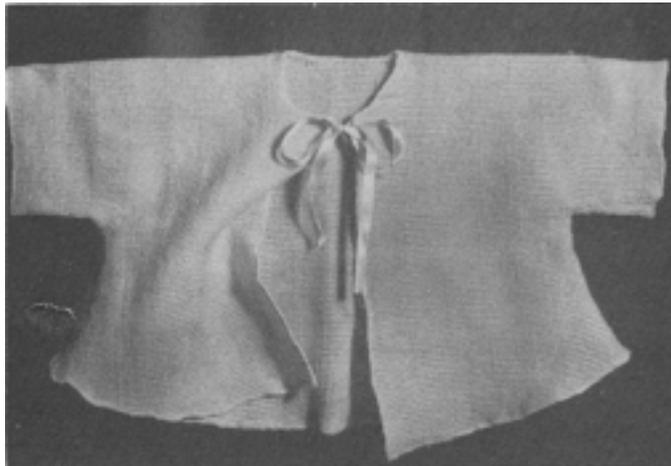
Repeated, Weft as warp.

Three bec pillows were used, one cut into two unequal sizes. The warp used was 36" wide (17½ x 25 inch pillows) requiring 27" for the two large and 15" and 12" On an 18" wide warp weave 52", 30" and 12".

Harriet Tibbels - 1954

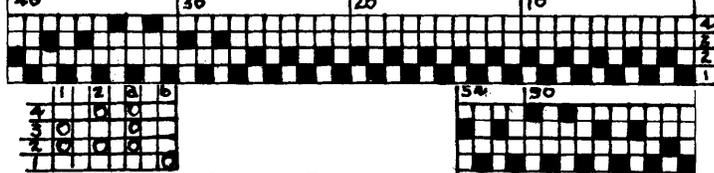
A BABY JACKET

SHUTTLE CRAFT STYLES #44
 Weaving for the Baby
 by
 The Shuttle Craft Guild
 Kelseyville, California



What weaver who has woven a warp of baby blankets has not had the experience of having a small amount of this specialized warp left on the loom, with no obvious use for it? The baby jacket illustrated was the consequence of about 20 inches of fabric left from the Point Texture blanket given in STYLES #19. Perhaps the pattern would be even more useful if especially planned for the narrow-loom weaver or for the person who wishes to weave baby gifts less expensive and elaborate than blankets.

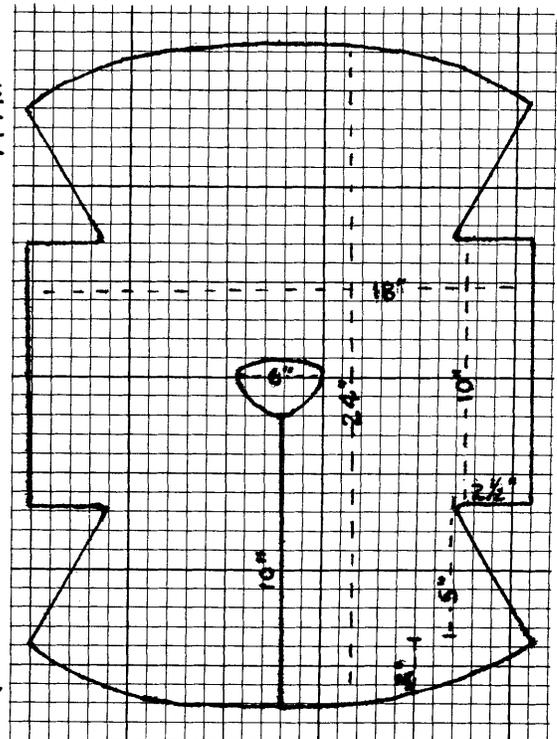
Materials and Threading: The suggested material is Bernat Fabri set and woven at 24 ends per inch, about 19 inches wide. The Lily weaving wool (Art 110) may be used at 20. The draft below calls for a total of 458 warp ends. As each jacket requires 24 inches of 18 inch wide fabric (1 inch is allowed for take-up) a 5 yard long warp will make 6 jacket lengths with one yard allowance for tie-in, warp take-up and experimenting. The yarn requirement for warp and weft (Fabri) will be approximately 1 pound, making each jacket cost slightly over \$1.00. The texture for such a project should be simple, and almost any of the small linen weaves such as Huck, Spot Bronson, Atwater Lace, Swedish Lace or M's and O's would be suitable if elaborate patterns are avoided. The draft suggested below gives alternating stripes of Spot Bronson and tabby, arranged so that the tabby occurs at the ends of the sleeves and the center.



Weaving Directions: Treadle in the following order with one shot in each shed: b, a, b, a; b, 1, b, 1; b, 2, b, 2; b, 1, b, 1; repeated. Variations are of course possible. Beat the fabric so there will be an exact warp-weft balance.

Directions for Making: Enlarge the pattern according to the dimensions given. Lay the pattern on the fabric and mark it by basting where cuts are to occur. With a close machine stitch, stitch just inside the basting 3 times, close together. Then cut. Seam under arm and bind with silk tape. Crochet around bottom, neck curve and up front opening. A ribbon binding may be used if preferred. Attach ribbons for tying.

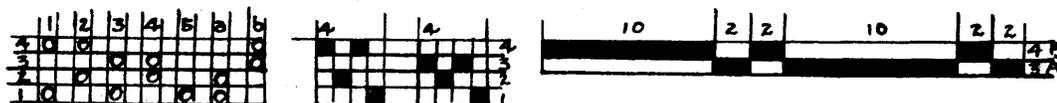
Harrist Tidball-1954





The four skirts pictured were woven in the Shuttle Craft Guild Studio by Mrs Flora Gilbert for her four daughters, as a beginner's weaving project. They are exceptionally attractive because each one is colorful, but designed with the simplicity which gives impact, each one having a unified idea without distracting details.

The Warp and Threading: All four skirts were made of 3 lengths woven on a 32 inch side warp of 24/2 cotton, Lily Art 314, set at 36 ends per inch. The warp for the two at the left was maroon #655, and for the two at the right skipper blue #920. The threading for both is identical: a 2-block, 4-harness Summer and Winter draft. The Profile draft, the draft units for blocks A and B, and the tie-up are shown below. The proportions for the borders on each skirt are evident from the photograph.



First skirt: Weft: Lt green 24/2 cotton #767, 10/3 Art 714 talisman green #K-62, 1/32 supported gold metallic, heavy rust colored cotton ratinne from Contessa. The foundation weave is tabby and the pattern stripes were woven on treadles 4 and 5 in the following order: tabby a, b with metallic, 1 shot ratinne on treadle 5, repeated 5 times; 3 shots on treadle 4 with alternated metallic tabby and pattern weft green 10/3; 1 shot ratinne on 5. The fabric between stripes and the upper skirt and belt are all tabby with 3 shots of green 24/2 and one of metallic, repeated.

Second skirt: Weft: 24/2 cotton in topaz #1460, burnt orange #1457, rust #1260, and maroon #655; quarter-inch wide gold metallic braid. All of the weaving was in tabby except treadle 5 (the tie-down) for the gold braid. The main stripes, graduated in width, were topaz, then 1/4" burnt orange, 1/2" rust, 1 shot braid, 4 shots maroon.

Third skirt: Weft: Lt green 24/2 #767, 10/3 (Art 714) navy blue #28, 10/3 medium green K-61, light blue metallic guimpe. The body of the skirt is in tabby with the light green weft. The borders are made in the rotation weave which uses treadles 1, 2, 3, 4, repeated continuously without tabby. The character of the design is gained by using 3 colors of weft in pairs of shots, always in the same succession: 2 shots 10/3 navy, 2 shots 10/3 medium green, 2 shots blue metallic guimpe.

Fourth skirt: Weft: 24/2 red #K-95, 10/3 (Art 714) skipper blue #K-27, 10/3 navy #K-28, bright red metallic guimpe. This was woven in the same manner as the third skirt, the difference being in the colors and the proportions of the borders.

Hurriet Tidball - 1954

Two COSTUME STOLES

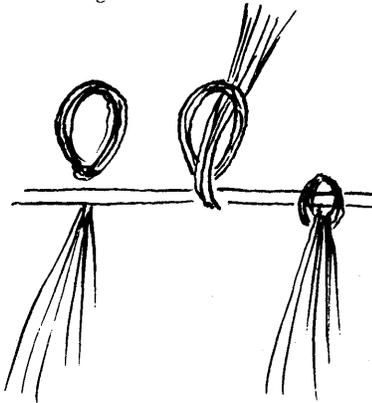
SHUTTLE CRAFT STYLES #46
Weaving for the Costume
by
The Shuttle Craft Guild
Kelseyville, California



The Stole seems to have become a permanent costume accessory, and the styled stole, rather than the straight yardage length is more and more in favor. The stole pictured at the left is most appropriate when woven to match a handwoven skirt or dress and has the advantage that it is easily controlled and will stay in place when worn. One end is a sleeve with cuff, which comes just below the elbow, while the other end is a long scarf to throw around the shoulders. The sleeve-stole illustrated here was woven in the 6-harness pattern given in the BULLETIN for May 1954, the fabric detail shown in the April photograph. The style is especially appropriate for light weight cottons and also for fairly sheer textiles in other materials. It is made of a square yard of woven fabric, split in the center, joined lengthwise and hemmed. One end is seamed for 6 or 8 inches and then gathered to the correct size to fit just below the elbow.

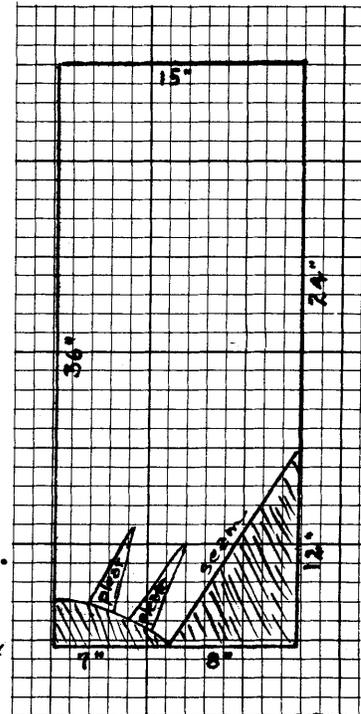
A cuff is attached. The other end may be given a self fringe, in the manner shown by the drawing below. Cut the pieces of yarn for the fringe about twice plus one inch the desired fringe length.

The second style is a tailored stole which makes an ideal car wrap or an informal jacket for shopping. It is best made of wool, closely woven as for a suiting fabric, though it can be an excellent way to use that suit yardage which didn't turn out quite as expected (What weaver has not had such an experience?) and was never made up. It too can be made of a square yard of fabric, as it requires two lengths 36 by 15 inches plus a belt length. The 36 by 15 inches includes seams but not hems along raw edges. The belt requires about a yard of 4 to 5 inch wide material. Cut as shown in the diagram at right, with a curve and a diagonal at one end. Seam the two diagonal pieces together. Make two pleats on each side of the curved end so it is 6 to 7 inches across. Attach belt to this. The stole is best worn with the two long ends at the front inside the belt, jacket style. Pleats stitched at the waste line in front will give a better fit. Pockets, fringes or other details may be added as desired.

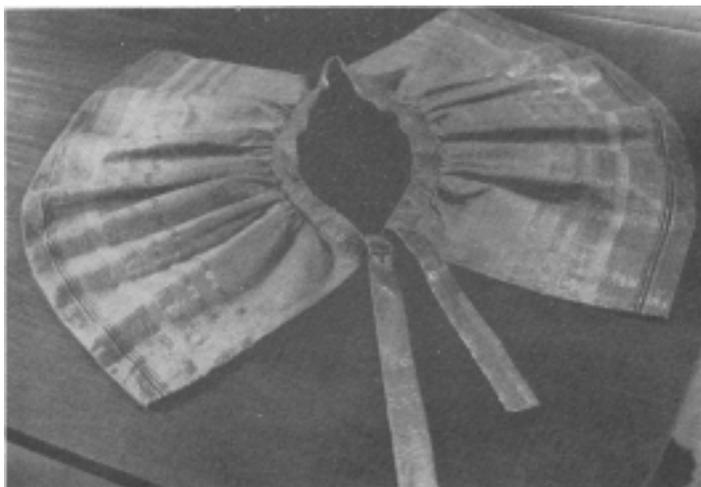


Seam the two diagonal pieces together. Make two pleats on each side of the curved end so it is 6 to 7 inches across. Attach belt to this. The stole is best worn with the two long ends at the front inside the belt, jacket style. Pleats stitched at the waste line in front will give a better fit. Pockets, fringes or other details may be added as desired.

Harriet Tidball - 1954



A PEPLUM



SHUTTLE CRAFT STYLES #48
Costume Accessory Weaving
by
The Shuttle Craft Guild
Kelseyville, California

The detachable peplum is an always useful costume accessory which adds variety to a basic dress. It may be made of a continuous strip about 60 inches long, woven on a 12 inch wide warp with planned warp or with weft stripes. This style, with two wings, each 26 inches by 9 inches when finished, seems to fit more attractively over the hips. It is the type of project which can be interpreted in weave, color and design as freely as the weaver wills. Inkle bands can be incorporated as belt and also for edging.

The Materials: This was another article woven on a "Long-Warp Project." Colors were selected to add a note of warmth as well as decoration to a plain black foundation dress. The warp was of 24/2 cotton, Lily Article 314, maroon #655. It was set at 36 ends per inch. As all of the weaving is in tabby, any threading which gives a tabby may be used, though this happened to be threaded to Atwater Lace. Weft materials were 24/2 rust #1260, 10/3 mercerized cotton (Lily Art 714) black #K-2, 20/6 cotton (Lily Art 914) blue-green #1455, and Lily copper metallic guimpe Article 304. The warp was 32 inches wide.

Weaving Directions: Use the tabby treadles, a and b alternated throughout. Weave 2½ inches tabby with rust 24/2 weft for the hem turn-under. Weave 1 shot black 10/3, 1 shot copper guimpe, alternated 10 times for ¾ inch; 1 shot blue-green 20/6, 1 shot copper, 3 shots black 10/3, 1 shot blue-green, 1 shot copper, 2 shots black, 1 shot blue-green, 1 shot copper, 1 shot black; 1 shot blue-green, 1 shot copper alternated 10 times; 1 shot rust 24/2, 1 shot copper, 1 shot blue-green, repeated 5 times; ¾ inch rust 24/2; 1 shot copper, 1 shot rust, alternated 5 times; 1 inch rust 24/2; 1 shot copper, 1 shot rust, alternated 3 times; 5 inches rust 24/2. This should give a piece about 12 inches long. Repeat this exactly for the second wing. Weave the belt with ½ inch rust 24/2; 1 shot copper, 1 shot rust 24/2 alternated for 1 inch; 1 ½ inches 24/2 rust. Repeat this twice. This complete stripe design is given merely as a suggestion. The imaginative handweaver will wish to select his own materials and colors and arrange the stripes as suits his own fancy.

Directions for Making: Two pieces of black crinoline 26 by 9 inches were cut to serve as the foundation and lining. The two pieces of woven material were then turned back over the lining and hemmed in place with two inch hems at both ends and along the bottom. The two belt pieces were sewed together, and the gathered tops were attached to the belt in the customary manner.

Harrist Tidball - 1957