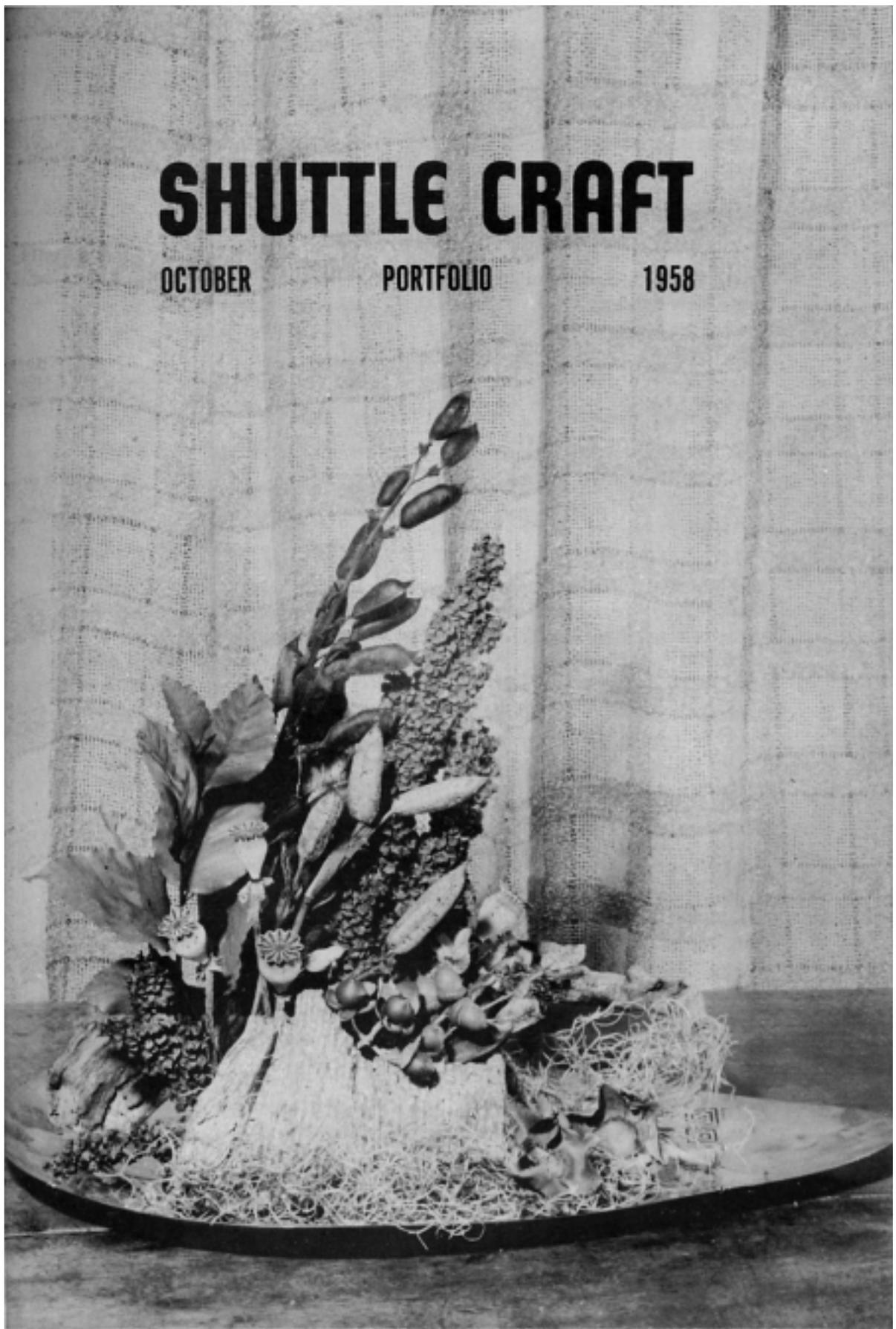


SHUTTLE CRAFT

OCTOBER

PORTFOLIO

1958



SHUTTLE CRAFT

THE MONTHLY BULLETIN OF THE SHUTTLE CRAFT GUILD
Volume XXXV, Number 10 Bedford, Nova Scotia October 1958

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Portfolio Samples: 2 "presents for your tree" and 6-harness knee rug sample

Cover: Dried flower arrangement by
Mrs. Myron Fenton, Bedford, Nova Scotia

The Shuttle Craft Guild was founded in 1922 by Mrs. Mary M. Atwater and operated by her until 1946. Mrs. Martin (Harriet) Tidball was owner-director from 1946 to 1957. It is now owned and operated by
Miss Mary E. Black and **Miss Joyce Chown**
Bedford, Nova Scotia, Canada

Associates

Harriet Tidball—Multiple-harness weaves—1002 Washtenaw Ave.,
Ypsilanti, Michigan
Boris Veren—Book reviews—Coast Route, Monterey, California

Photography

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

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From Weaver To Weaver

This has been a happy summer, made double so for us because we have had an opportunity to meet more Shuttle Craft Guild members, both here at Bedford, at local exhibitions, and at the New Hampshire Fair at Belknap. Even far away Texans took time out from their trip around Nova Scotia to call on us at "Windswept".

It was a pleasure meeting these weavers and now they are no longer just typed names on a file card but interesting, alert personalities. Unfortunately none could stay with us long enough to permit us to settle into a good weaving discussion but we did indulge in much weaving chit-chat.

At the New Hampshire Fair all weavers were kept so very busy meeting and talking with and answering the questions of the uninitiated that our conversations consisted largely of bits and pieces which we later pieced together into a quite consistent whole.

What a drawing card that Fair is!

For years we have known of it, and have wanted to visit it so we were particularly grateful when Mrs. Swain, of the New Hampshire weavers, paved our way to do so. We were utterly amazed at the size of the crowds and their intelligent interest. The far-sighted with long Christmas lists in one hand taking time to pick up just the right gift; young matrons choosing wedding presents; newly married couples, hand-in-hand, purchasing an heirloom piece for the new home; older couples, well versed in good craftsmanship discussing the artistic merits of this or that and the craftsman who made it, and many others. It was all very stimulating and colorful and as usual there was much to learn and much to absorb. It was a splendid exhibition and we found ourselves returning again and again to talk with yet another craftsman or to re-examine a piece which had previously attracted our attention.

And now, reluctantly, we must leave summer not to greet a flaming fall, but to plunge abruptly into the Christmas issue of SHUTTLE CRAFT. We trust that the Christmas gift ideas suggested in this issue will inspire you to "weave early".

Sincerely,

Mary Black.

Some New Designs by Dr. William G. Bateman

by
Harriet Tidball

For the past four years handweavers, either individuals or groups, who have subscribed to the traveling exhibit of samples created by Dr. William G. Bateman of Seattle have widened their horizons through study of some of the most original, unusual and beautiful textiles being designed at this time. Dr. Bateman, a former chemist, concert pianist and artist of considerable distinction, has taken handweaving as his serious retirement work. His interest lies not in weaving functional textiles, but in designing textiles, and to his designs he brings the colors of the artist, the rhythm of the musician, and the technical command of the scientist. His work is sampling, and in the ten or more years he has concentrated on this work (he uses an eight-harness hand operated loom exclusively, usually with twelve inch wide warps) an amazing number of systematically planned warps have gone onto his loom, some in conventional threading systems but many in systems which he has devised. Many of his warps are standard (20/2 mercerized cotton in beautiful colors, set at 30 ends per inch is the most favored) but many are mixed warps combining colors and different types of materials. In the summer of 1957 Dr. Bateman wrote me that he was putting on his 200th different sample warp, and this figure did not include the repeat threadings which he had returned to for further explorations.

Bateman Exhibit Four which is now circulating, contains some of the most beautiful and challenging designs he has done. Among them is one group which interested me in connection with the current study of the Summer and Winter weave, as Dr. Bateman calls them Three and Four-Tie Summer and Winter, and has woven all of them on the warp most used for Summer and Winter, 20/2 cotton in a single color, set at 30 ends per inch. Dr. Bateman has graciously given permission for the reproduction of several of the designs on three separate threadings. Every one of these samples was gloriously beautiful as well as being technically interesting.

On the matter of the names Dr. Bateman has given his weave systems, I have challenged him, since these threadings and weave systems are not truly Summer and Winter. Summer and Winter, as we all know, is a Unit Weave having four-thread units, the first thread placed on harness 1, the third on harness 2, the second and fourth on any of the several pattern

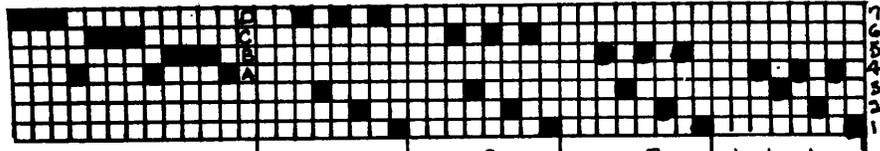
harnesses. Dr. Bateman's weaves have six, eight and more threads in a unit with the alternate tie-downs more or less elaborately arranged on three or four harnesses. The threading systems are those which in *THE HANDLOOM WEAVES*, I have given under the Unit Class as the Half-Satin System and the Quigley Twill-Block System (this last name recognizing the splendid exploratory work done on these threadings, and published, by Mrs. Viola Joyce Quigley). These are systems related to Summer and Winter, but they are parallel to, rather than off-shoots of, Summer and Winter, so they are better understood if considered separately.

Since the photograph, draft, tie-up, and treadling directions for each of the samples tells most of the story, there is little further which needs to be said to explain the textiles. They are all woven with tabby, either in the classical tabby alternated with pattern weft system, or the polychrome system of tabby preceding a group of pattern wefts, or in the few cases in which the tabby is handled in an unconventional way, its arrangement is drafted in the treadling directions with the filled-square symbol to indicate that the thread is identical to the warp. The numbers shown are Dr. Bateman's warp numbers, each followed by a sample number.

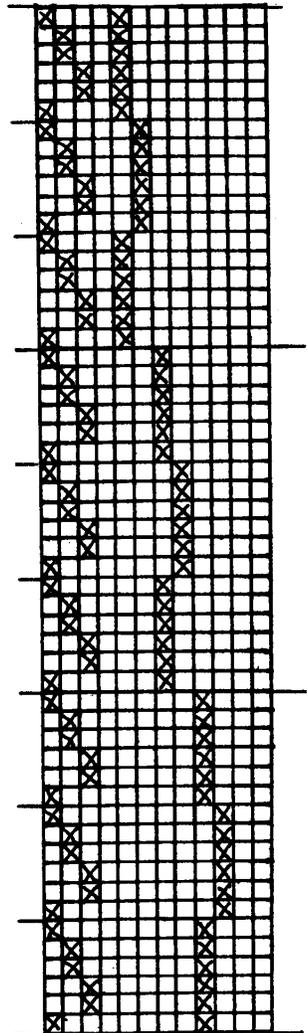
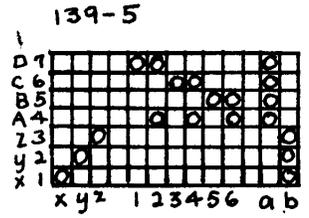
The first Bateman draft (number 139) is written in the Half-Satin System with a six-thread unit, three tie-down harnesses, the balance of the harnesses controlling pattern blocks. The particular draft Dr. Bateman has used is the Interrupted Twill order of blocks, as shown by the Profile, the threading requiring seven harnesses. Bateman Draft 152 is in the Twill-Block threading with a four-harness straight Twill serving as the tie-down for an eight-thread block. Draft 155 shows a more elaborate use of the Twill-Block system, with a Point Twill serving as the tie-down for a twelve-thread unit.

All of the photographs show both sides of the fabric. The one at the right is that which Dr. Bateman considers the "right" side, but in most cases both sides are so beautiful that it is difficult to make a preference choice. All of the pattern-shed composition must be done on the tie-ups given, with two feet operating two treadles. The left foot operates the correct tie-down while the right foot operates the pattern-harness combination.

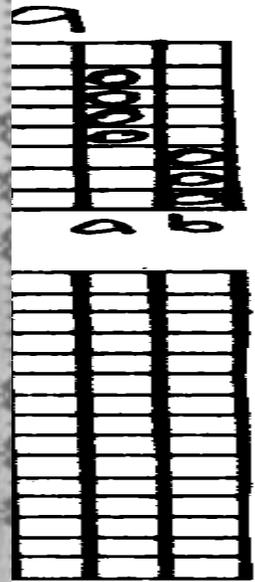
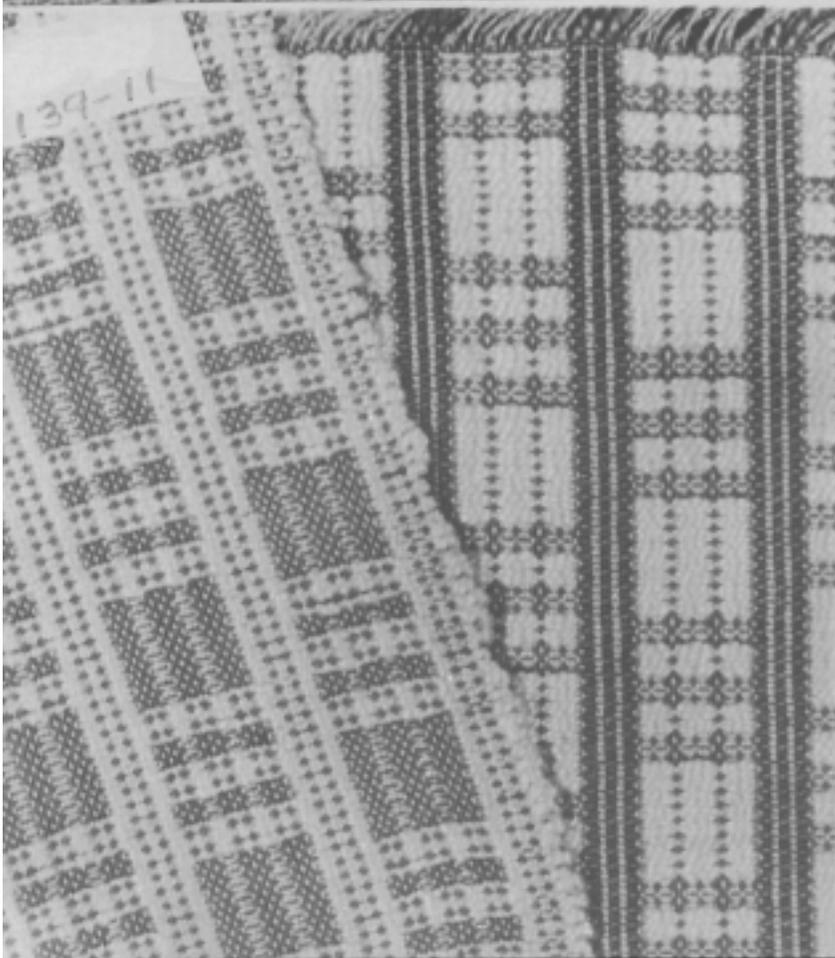
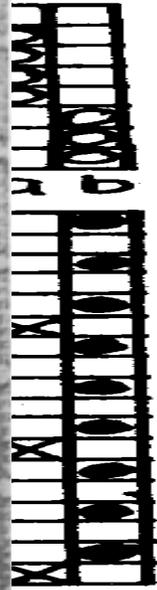
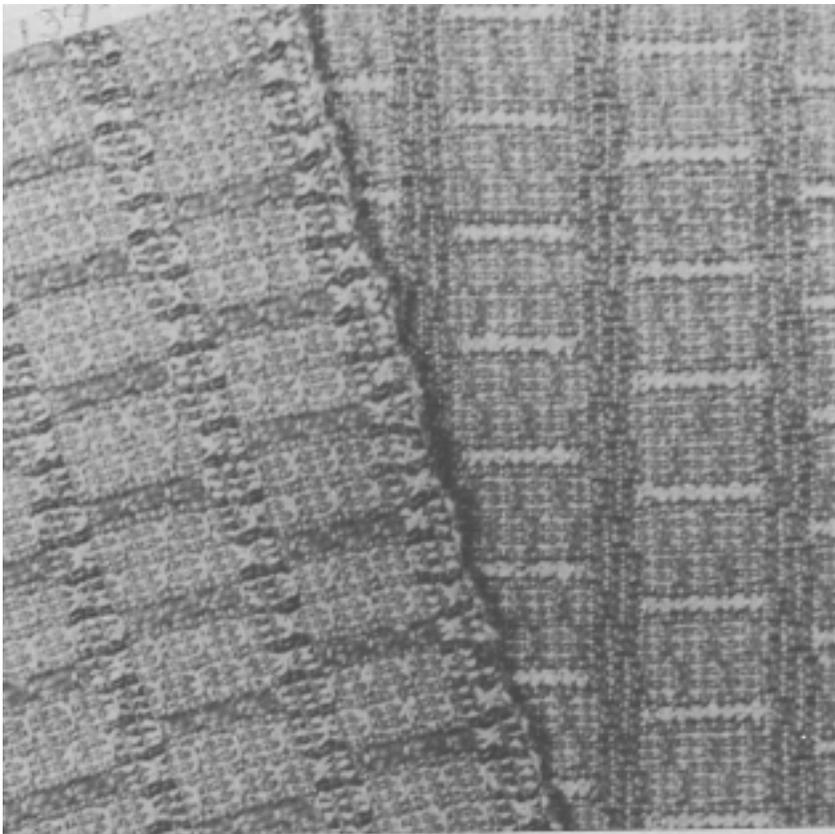
Dr. Bateman's four different collections are available for study purposes. For a fee of \$10.00, plus insurance and postage to the next subscriber, one may arrange to keep the collection for ten days. Inquiries should be made to Dr. W. G. Bateman, 2501 South 116th Street, Seattle 88, Washington. Because of Dr. Bateman's remarkably beautiful color harmonies and his very perceptive blendings of different types of yarns to give desired effects, his samples make a splendid color-texture study for even the person who is not interested in the technique analysis challenge they present.

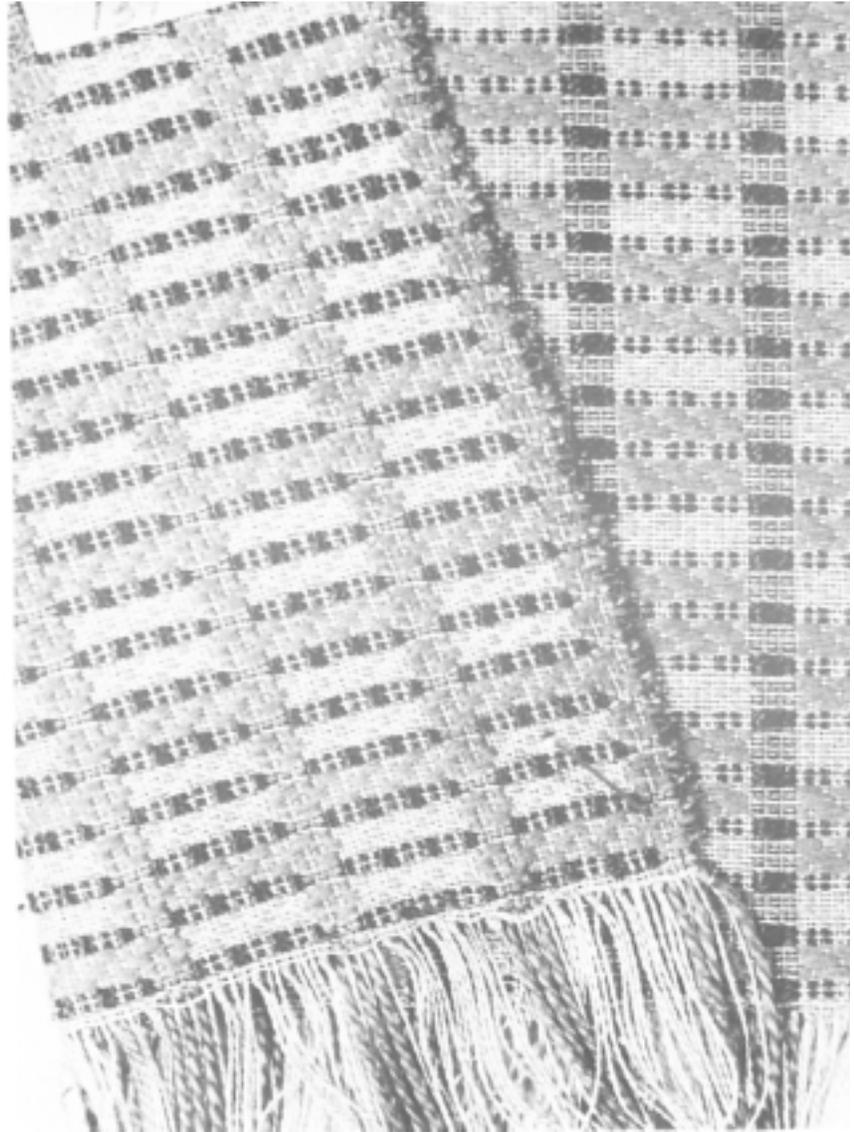
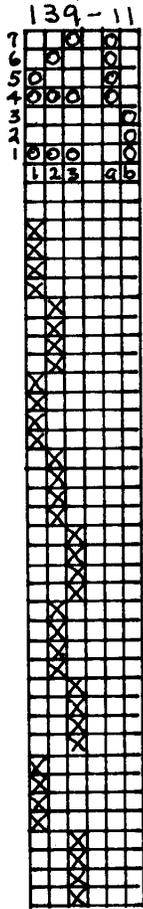


Profile #139, Warp L^D Green 20^B pearl dt 3^A, Green 5² pearl on 4.

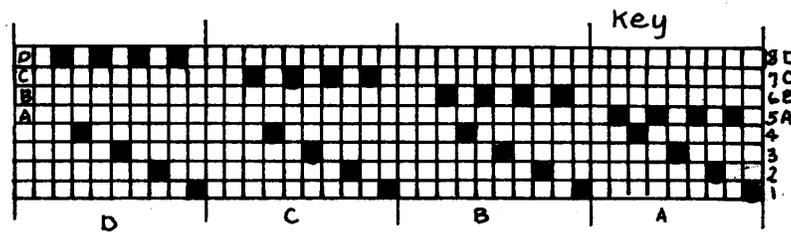


tebbly like
warp (green)
4 Pattern:
Rust 5² pearl



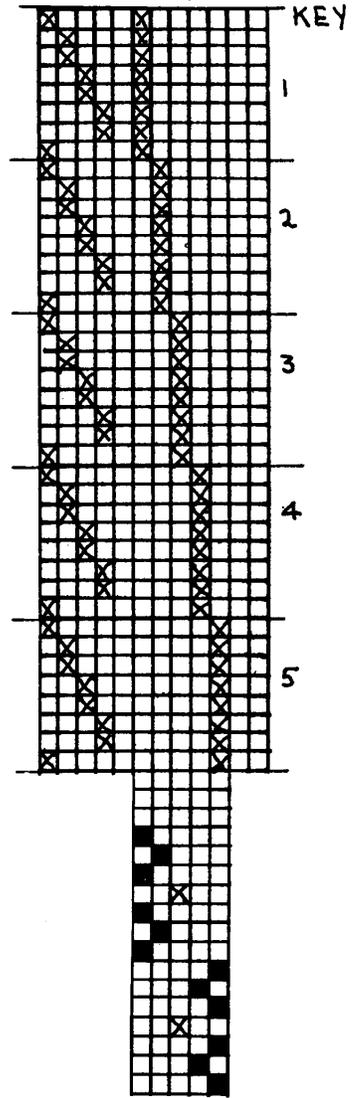
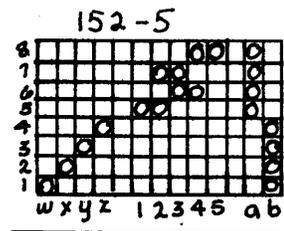


Tabby:
 Blue 2/2
 Pattern
 weft:
 10/2 pearl
 Lt Yellow

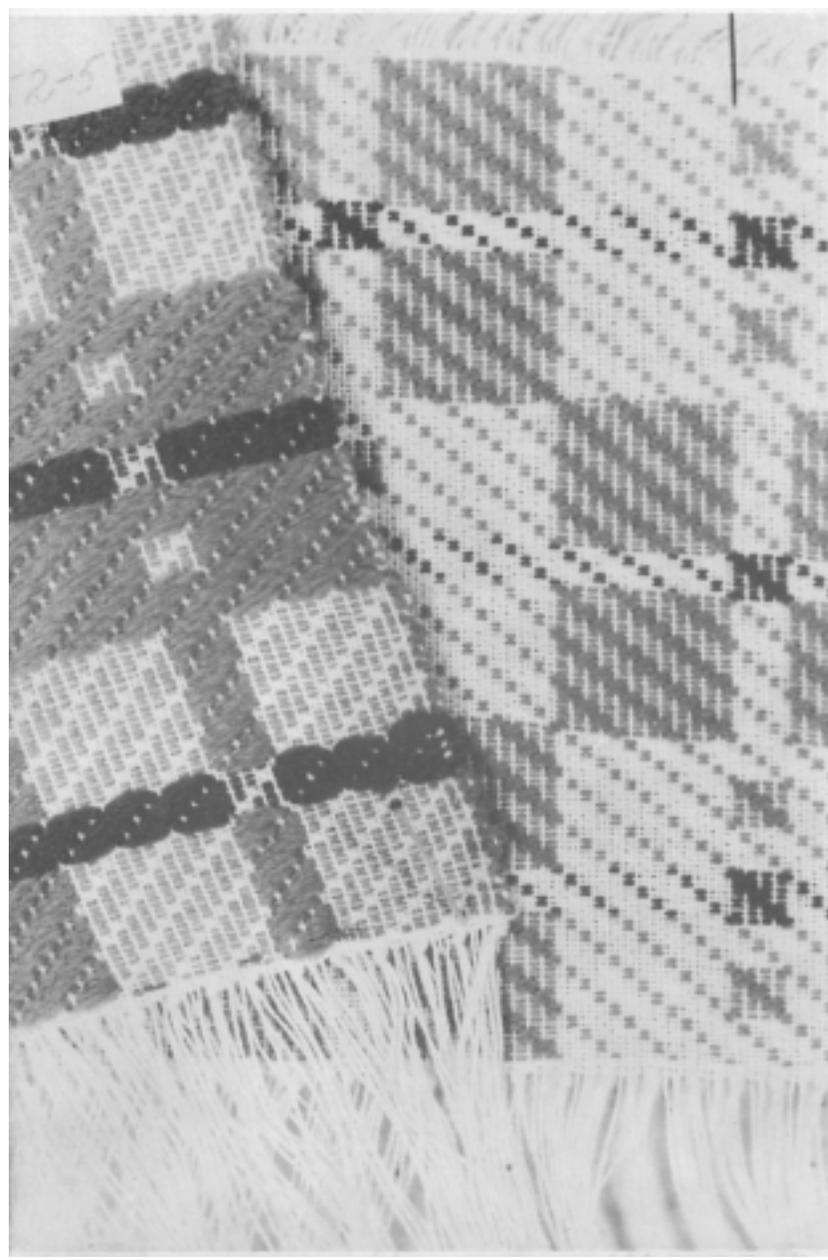


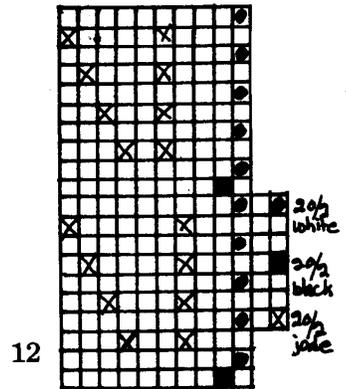
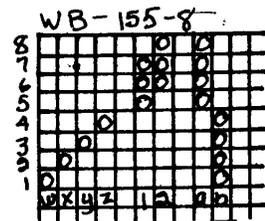
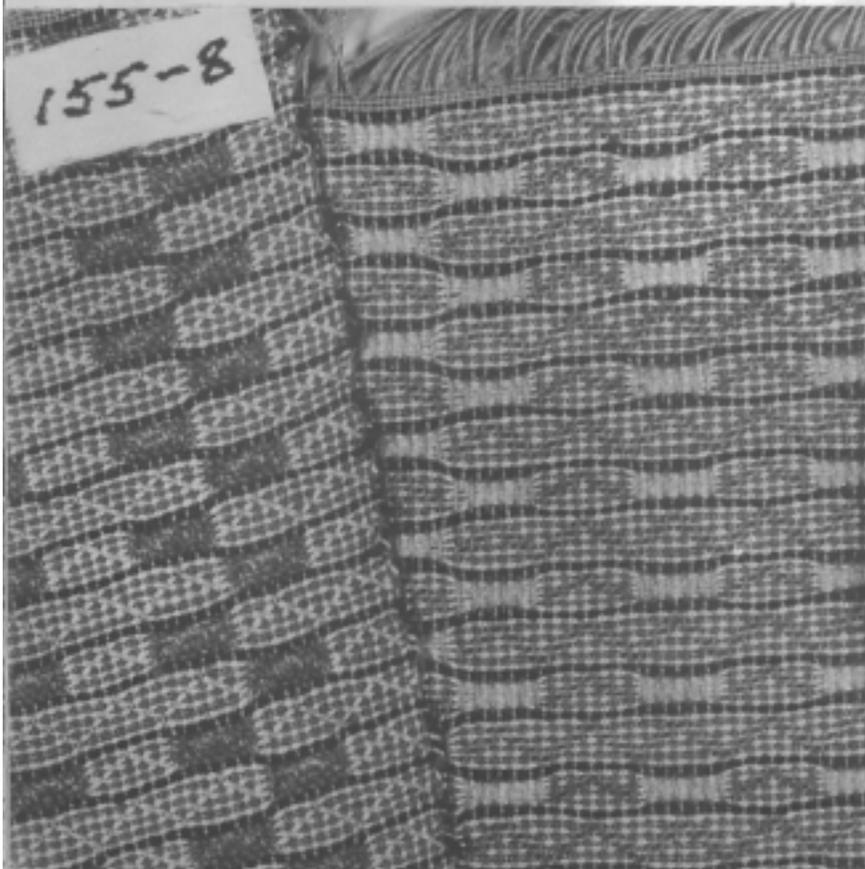
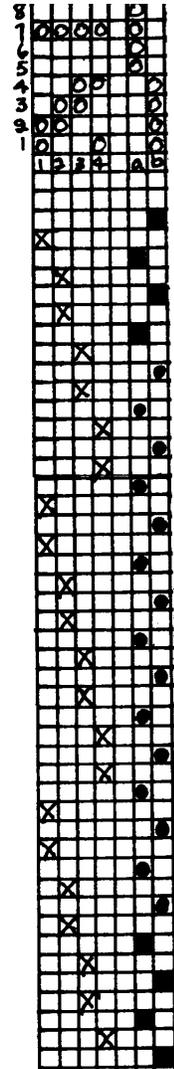
Warp: Natural 20/2 at 30 per inch

Profile



Tabby like warp
 ■ Tan worsted
 □ white
 ⊗ Brown worsted





WHAT CAN I WEAVE FOR CHRISTMAS ?

Afghans	Dressing gowns
Aprons	Floor coverings
Auto robes	Holdings
Baby bibs	Hot plate mats
Blankets	House coats
Bonnets	Jackets
Bags—many kinds	Kilts
Bath mats	Luncheon sets
Bed jackets	Material for dresses
Bedspreads	Neckties
Belts	Pillow tops
Blankets—baby	Place mats
bed	Purses
car	Scarves
Blouses	Shawls
Bureau scarves	Skirts
Caps and berets	Smocks
Chair sets	Suits and suitings of many kinds
Coats	Table cloths
Collar and cuff sets	Table runners
Curtains	Towels
Dish and wash cloths	Upholstery
Dresser scarves	Vestees
Drapes	Wall hangings

CHRISTMAS APRONS

No, we are not going to start at the top of the list and discuss each item through to wall hangings, but we thought these Christmas aprons, with a different approach, for mother and daughter would get you off to a good start on your gift weaving.

As a change from the customary overshot borders or bands of color these two aprons have a decorative border of Christmas trees woven in either flossa or dukagang. Directions for weaving these techniques, in case you are not familiar with them, are given in various weaving books.*

The average length for an apron is 24" exclusive of the band, so allow sufficient warp for apron, plus band and strings unless you use the draw-string method, and hem plus loom waste. If the child's apron is to be woven on the same warp allow for this also.

Thread loom for plain weave, with Lily 20/2, or 2/16 cotton from Searle Grain, set at 30 threads per inch in Christmas red or green or in snowy white. Weave 7" at the start for the bottom of the apron, one inch of this will be needed for the hem.



Having decided on the technique for the trees, weave in ½" of either the dukagang or flossa. This will be repeated at the top of the stripe after the trees are woven.

If you have a red border on a white apron weave your trees in white; if a white border on green apron weave the trees in green and so on. The trees should be of random size and height. For dukagang trees use 6-strand cotton; for flossa trees use Lily 4/4 soft twist cotton, article 1014 or Searle Grain candlewick 12/4 or 8/8 cotton.

As an alternate suggestion, omit the contrasting colored border and weave the trees directly on the background just above the hem. They can extend any height preferred up into the apron but avoid having them all the same height.

The child's apron can be a miniature of the mothers, in the same, or a contrasting color, or it can be made in the convenient cobbler's apron style which will provide a handy place to store some of the Christmas toys. The length of the apron will depend entirely on the size of the child. Do not have it too long or she cannot reach down to the bottom of the pocket.

If desired, weave a "Merry Christmas" on the pocket of the child's apron. But if you decide to do this keep two things in mind. One is that dukagang should be woven with the wrong side up in order to achieve the best results and also that the part with the greeting is turned back up over the end of the apron. It all sounds complicated but can be simplified if you take a large piece of paper, sketch out the size and shape of the apron, turn back the piece for the pocket, and place the lettering where it will be when the apron is sewn up. Now slip a piece of carbon paper under the lettering, with the carbon side next the paper and trace over the letters. Remove the carbon and there you will find the letter design placed exactly where you will need it.

In making up the apron be sure you make a firm hem across the top of the pocket as this is where the hard wear comes. The pieces which are cut out from under the arm will make the strings.

After the pieces are removed from the loom and made up, press well under a damp cloth. If your trees are woven in flossa, fluff them up as the pressing will have flattened them.

HANDWOVEN BY THE VERY YOUNG

There is no reason why the young weaver, and we know of several boys and girls who are ardent weavers, cannot weave gifts for their own friends and relatives.

We do not wish to discount the ability of these weavers because some of them weave as capably as their mothers, but we are thinking specifically of the very young beginner who is this year weaving Christmas presents for the first time.

We have in mind five projects: a wool scarf for younger brother; a cosmetic bag for older sister; a bean-bag for a chum; catnip balls for friendly cats; and, sachets for aunts and cousins and the church bazaar.

*NEW KEY TO WEAVING, pages 120 and 130.

No doubt other ideas will occur to you but do get started right away before mother needs the loom to weave her gifts.

First of all ask mother about materials for warps. No doubt she has plenty in her odds and ends box and will help you select some.

For the *bean bag*, you will need a warp of 4/8 cotton, of 75 threads, wound 18" long, plus loom waste. Use bright colors mixed any way you like. Thread through heddles 1, 2, 3, 4 repeating the sequence until the threads are all threaded. This is called a twill threading. Sley your threads through a 15 dent reed and tie the ends onto the cloth beam rod. Roll the warp forward and tie the other ends onto the warp beam rod, pulling all the threads evenly and tying them all at the same tension. If necessary roll the warp back towards the back beam until it is at the correct position in front to start the weaving. Mother will help you with the threading the first time, but for the second article you should be able to do it by yourself.

For your bean bag, use a plain weave treadling starting the piece with some 4/8 cotton warp, to separate the groups of threads.

Wind your shuttle with a single color of 4/8 cotton and weave a piece 10" long. Watch your beating and edges.

To make up, fold the two ends of the piece together and pin. Now overcast the selvages together using strong thread. Turn the bag right side out and fill with beans, but not too many or it will be too stiff. To finish, turn in the top and overcast the two sides together. Perhaps mother would give you a hand here, but it is good to learn to do all these things yourself.

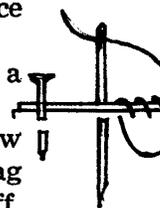
You can make hot pot holders in exactly the same way, by omitting the beans and sewing a ring on one corner to hang by.

Cosmetic bag

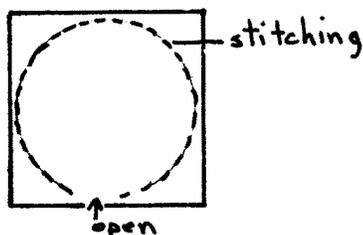
You will need the same number of threads for the cosmetic bag but they do not need to be as long. 12" long plus loom waste will be plenty, unless you want to make two bags. If so an 18" warp (plus loom waste) will be plenty. Use 2/8 rayon, and if there is a choice of color, choose the one which is nearest your sister's favorite. If you haven't enough thread to wind a single color warp, wind a striped one: 20 threads of color, 35 threads of white, 20 threads of color. Or use an original arrangement.

Thread your loom as you did before. Use two threads together on your shuttle for the weft. These may be of the same color or two shades of the color you used in the warp, or you may weave it all in white. The finished bag should be about 3½" deep so you should weave a piece about 8½" long. It is made up the same way as the bean bag but it must have a zipper at the top and should be lined, but the zipper and lining had best be left to mother. Take some of the ends of threads, wind them around a cardboard to make a tassel to fasten to the zipper ring.

There should be some warp left over from both the bean bag and the cosmetic bag. Before cutting these pieces off the loom, weave up the remainder of the warp with bright bits of yarn, any color, in any arrangement, though if you are interested in color and a good weaver should



be, try different arrangements until you find one you particularly like. After you cut the extra piece away from the cotton or rayon piece, fold the edges together, instead of the ends. Have mother stitch a circle in the middle of the square, leaving one selvedge side open. Cut corners off and turn right side out. Stuff with dried catnip, which you can get from your pet or drug store, and sew up. Stuff it as full as you can get it. The finished ball should be about 2" across. If you wish to make a cord to attach to the ball, braid some strands of cotton warp together and sew to the bag. If you have several cat friends, by all means make one for each of them.



Sachets

With care you should have no difficulty now in handling the finer thread required for the sachets. Look through the odds and ends for fine Egyptian cotton or linen threads in soft colors and choose enough to set up a warp 2" wide, and about 2 yards long. Don't make any attempt to sort the colors out or thread them in order, just thread them at random which means that you use them just as they come. Some of the most interesting weaving we have is done on warps threaded at random. If you attempt to arrange the colors and then repeat this arrangement across the warp you will come up with a striped warp and this you do not want.

It takes a 6" length of woven material for each sachet so you would get six out of a yard of woven material. For your 2" wide piece you would need 60 threads because this time you are going to double sley your material. That is, put two threads through each dent instead of one as you did for your other projects. This makes a finer material more in keeping with the purpose for which it is intended.

Prepare your loom as you did before. For weft use metallic threads combined with rayons and here you have a choice of color. Weave each sachet with a single color, or mix your colors as you have in the warp. After you have woven 6" weave in 2 shots (2 threads) of carpet warp. This is where you will cut the sachets apart. After removal from the loom, study the web for sections in which the colors especially appeal to you, then cut these sections out and paste them in your scrap book for future use.

To make up the sachets, fold the pieces with the cut ends together and overcast the selvages together just as you did the piece for the bean bag. Turn the bag inside out and fill to within 1" of the top with dried lavender blossoms, rosemary, geranium leaves or any available aromatic herbs. Take several strands of the threads you used for the weaving,

twist them together and tie tightly around the neck of the sachet, making the ends into a bow. Trim ends. These sachets are nice to hang in garment bags and if you are wondering what you can give the church bazaar, do weave a few extra ones for this purpose. Mount the sachets on a plain card and add a Christmas greeting in your best printing, and oh yes, be sure to letter neatly on the back: "handwoven by"

And now for the more difficult project, the scarf.

A good size for this is 10" wide and 42" long, set at 24 threads per inch (2 per dent in a 12 dent reed). We suggest that you purchase some "Dacryl" from Searle Grain for this project. You will need a warp of 240 threads, 1½ yards long plus loom waste. Be sure to choose a color which your brother will like and enjoy wearing. Most boys like red, a cheerful color for winter especially if you live where there is lots of snow. Blue, green and yellow are also nice, and across the ends you can weave in some stripes of contrasting color.

Thread your loom as for the other articles, but this time, because you have a longer warp you will need to roll some paper, or sticks between the layers of warp on the beam, but mother will know about this.

Weave in the necessary rows of 4/8 cotton at the start to draw the groups of threads together. Start the scarf with 1½" of the same material as used for the warp, then weave in stripes of color. Here are some suggestions:

Weave center part of scarf with the plain color wool like the warp, 36" long and do try to keep your beating even and rhythmic.

After the center part is woven repeat the stripes exactly as woven at the start. End with 1½" plain color. Weave in ½" of 4/8 cotton to prevent the scarf from ravelling.

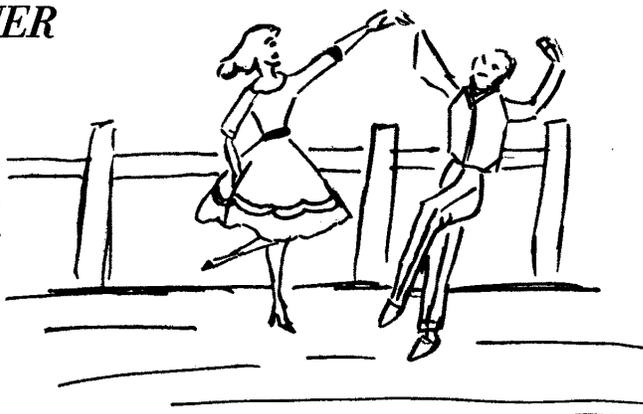
Remove the scarf from the loom, lay it flat on the table, remove the 4/8 cotton from one end and tie the warp threads into groups of 8 or 10 for fringe. Do the same with the other end. Press under a damp cloth and trim the fringe. Hold the scarf up against the light and check your beating. Is it even, or are there open spaces then spaces where the threads are packed too tightly?

There are many other articles which can be woven for Christmas, and a study of the list on page 13 may suggest others to you—tea towels of 2/16 or 20/3 cotton in stripes or checks for instance.

SWING YOUR PARTNER

At the Christmas square dance in a very full handwoven cotton skirt, you in a matching shirt.

However if you feel a bit stiff for such activity, the son and daughter



would be thrilled to receive square dance outfits for Christmas, handwoven by Dad.

The requisites for the skirt are (1) that it be very full and (2) woven in your daughter's favorite color. And for the shirt that it should be comfortable and cut from a proper square dance shirt pattern. And don't overlook the neckerchief in either the same material or in a contrasting color.

Use 2/16 cotton from Searle Grain or Lily 20/2 set double sley in a 15 dent reed and thread on a simple 1, 2, 3, 4 twill. Treadle for a plain weave and beat to obtain a 50-50 material, that is, one in which there are the same number of threads per inch in both warp and weft. For the amount of material needed consult your skirt and shirt patterns. Allow for loom waste and about 10% at least for shrinkage because cotton does shrink.

Stripes of unequal width and of colors which blend rather than contrast too sharply are more interesting than stripes of sharply contrasting color and equal width.

The weaver has the choice of threading the stripes in the warp, or weaving them in across a single color warp. Both have their advantages. If threaded in the warp, and woven in a single color the weaving proceeds much more quickly without interruption in the rhythm. On the other hand, if the stripes are in the weft a much more subtle effect is obtained if two fine threads of different colors or shades are wound together on the bobbin instead of a single color.

A study of a piece of handwoven cotton from India revealed the following: the warp used was a dark olive green, 2-ply cotton approximately the size of our 50/3 or 60/6 Egyptian cotton. In color it approximated Lily's 562 bottle green. Two strands of very fine single ply cotton were used together for the weft. For some of the stripes the two strands were of the same color, for others, 2 colors, or two shades of one color wound together. The finished cloth has a lovely subtle green tonal quality. We have checked our sample cards very carefully but cannot so far find a source from which you can purchase this very fine cotton, the nearest we have found is Lily's 24/2 unmercerized cotton warp yarn, article 314. We list here the colors used in the India cotton skirt length just as a suggestion from which you can work out an interesting arrangement of your own.

1½" dark olive green	Lily #562
¾" blue and light green	Lily #767 and #992
½" avocado and chartreuse	Lily #562 and #1462
⅝" dull green and blue	Lily #992 and #1450
½" dull green and pink	Lily #1262 and #1450
½" dull green and navy	Lily #1450 and #522
¼" dk. avocado and lt. blue	Lily #562 and #992
¼" navy and pink	Lily #522 and #1262
¼" avocado and white	Lily white and #562
¼" navy and pale blue	Lily #522 and #992
⅞" avocado	Lily #562

1/4" white and light blue	Lily white and #992
3/4" navy and avocado	Lily #522 and #562
1/2" light blue and avocado	Lily #992 and #562
1/4" dark olive green	Lily #562
1" lt. green and pink	Lily #767 and #1262
1/8" navy and white	Lily white and #522
1/4" dark green and navy	Lily #562 and #522
3/4" blue and chartreuse	Lily #1462 and #993
3/4" dark olive and blue	Lily #562 and #993
5/8" pink and navy	Lily #522 and #1262
1" chartreuse and white	Lily #1462 and white

Other suggested color arrangements are: (1) red (combine Lily's pimento, scarlet, red, deep red and dark rose pink), orange (combine Lily's dark orange, burnt orange, orange, crabapple and topaz) and yellow (combine Lily's old gold, canary yellow, yellow and light yellow); or (2) blue and green—on Lily's color palette, you could use any or all the colors from navy, through blue, blue-green, green, yellow green right around to the light olive; or (3) rust, yellow, brown and tan.

Give thought to making up the skirt. If the wearer is chubby have the stripes running up and down, if she is tall and slender take a chance on making it with stripes going around.

CHRISTMAS BOOKMARKS

Christmas bookmarks serve the dual purpose of carrying the weaver's greetings and of being ever present through the year to remind one of the sender.

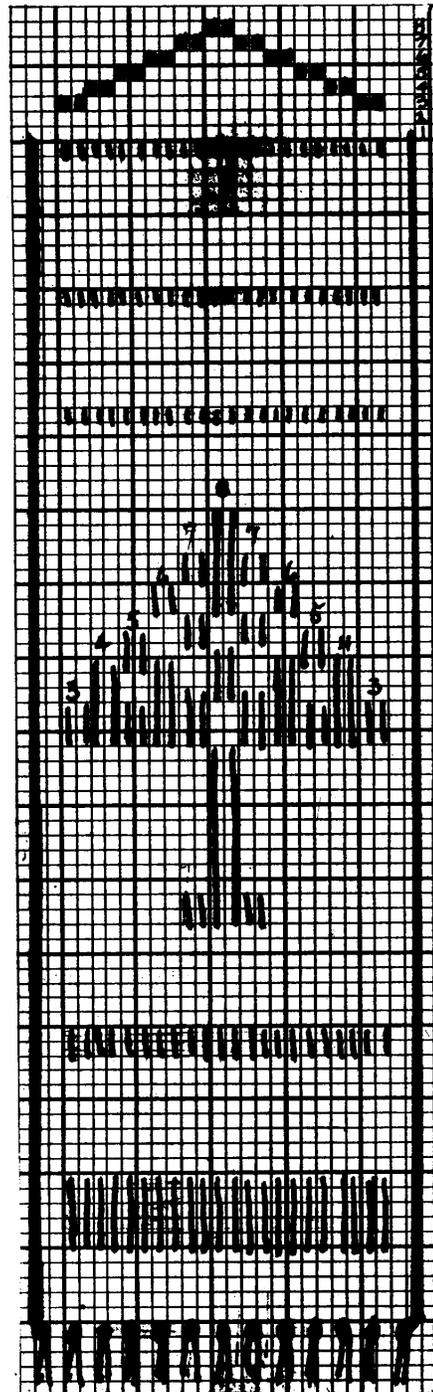
For your Christmas giving here are directions for three bookmarks which we feel are of especial interest.

The first two are original interpretations of the Christmas theme by Mrs. Henryk Schoenfeld of London, Ontario. In correspondence with Mrs. Schoenfeld she wrote that the Santa Claus bookmark had been shown in the November 1954 issue of *SHUTTLE CRAFT* and that she had woven and used many of them. We turned back to this issue and found Mrs. Tidball had written as follows: "This (bookmark) was woven from the directions for a handwoven book-mark in *SHUTTLE CRAFT* for October 1950 (now out of print) in warp pattern. It is an 8-harness warp-pattern weave but could be done on 3 harnesses by pick-up. The warp is 10/2 red mercerized cotton set at 24 ends per inch and the pattern warp is white knitting worsted at 15 ends per inch. The interpretation with the Santa Claus head was original".

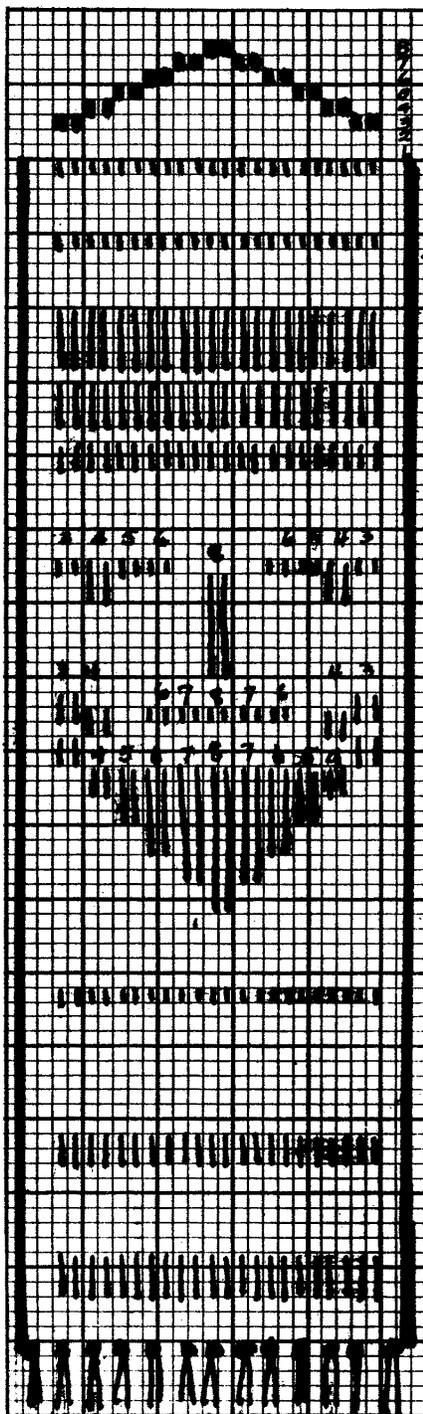
The book marks are 1 1/2" wide and approximately 7" long including a narrow fringe. For the tree design Mrs. Schoenfeld used a very pale chartreuse rayon boucle with a green knitting worsted for the trees, on a 10/2 white mercerized warp. She adds that the tree design may be woven in a great variety of material and color and that a bit of metallic adds greatly to the glamour.



The threading given here is for the pattern warp only, that is the white wool for the Santa Claus design and the green wool for the tree design. The background warp, the red mercerized for the Santa Claus and the white mercerized for the tree, are threaded in alternating succession on harnesses 1 and 2, with the pattern threads coming between the background thread each time.



Two background warp threads and one pattern warp thread are threaded per dent in a 15 dent reed. The numbers on the drafts designate which pattern block threads are raised to weave the various parts of the design.



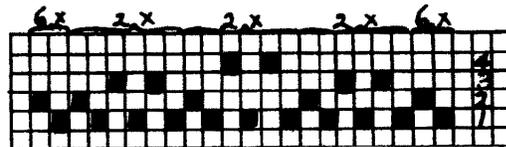


Mrs. Roger Jenkins of Omaha, Nebraska, sent us the bookmark shown in the illustration for Easter. It was woven in a soft mauve flecked material similar in weight to a 2/8 rayon.

To reproduce this for Christmas use white, a rich, rich red or a green. Use 2/8 nylon, rayon or any other thread which appeals to you, sleying to produce a 50/50 or slightly warp face web as desired. We experimented with nylon lustrasilk from Searle Grain, sleyed 36 to the inch. For weft we used two strands together of very fine white rayon. This combination resulted in an almost ribbon-like texture, but was most difficult to weave. It is much more difficult to maintain a constant width and achieve perfect selvages on a narrow width than on a wider one. Beating must be perfect, and if there is sufficient space between reed and fell, weave the complete bookmark without rolling back the warp.

Suggested threading and treadling for bookmark:

Threading



Treadling

Upright	Transverse	Upper upright
2, 3, 4	2, 3, 4	2, 3, 4
1, 4	1, 3, 4	1, 4
2, 3, 4	2, 3, 4	2, 3, 4
1, 4	1, 3, 4	1, 4
2, 3, 4	2, 3, 4	2, 3, 4
1	1	1

—5x
—3x
—3x

Tabby treadling is 2, 3, 4, and 1 repeated.

Mrs. Jenkins wrote that she and another hospital volunteer worked out this idea for their patients who weave them for gifts for shut-ins.

A PRESENT FOR YOUR TREE

In the December 1950 SHUTTLE CRAFT Harriet Tidball wrote under the heading "Idea of the Month", as follows: "On any warp of fine cotton or fine wool, weave a yard and a half in plain tabby, using supported metallic or plain lurex for weft. Use this to wrap around the base of your Christmas tree instead of the traditional white sheet. The metallic folds will catch the glitter of the tree lights. Or if you have a small tree, hang a piece of handwoven metallic cloth on the wall behind it to give a glittering background. The colored metallics are particularly good here, if your warp color is not gay".

The above idea appealed to us tremendously but the cost of the metallic thread, and the wool warp was beyond our means—besides our Christmas still follows the old tradition of greens and reds and this metallic spread sounded just a bit too sophisticated (for us). And then our own idea was born. Why not use those old bits of tinsel, Christmas ribbons, metallic string and bright red and green wools which had lain for so long in the Christmas box?

It so happened that there was an end of dark brown warp left on a rug loom that we were wondering what to do with—too much to discard and we were not particularly interested in weaving a second rug at the moment.

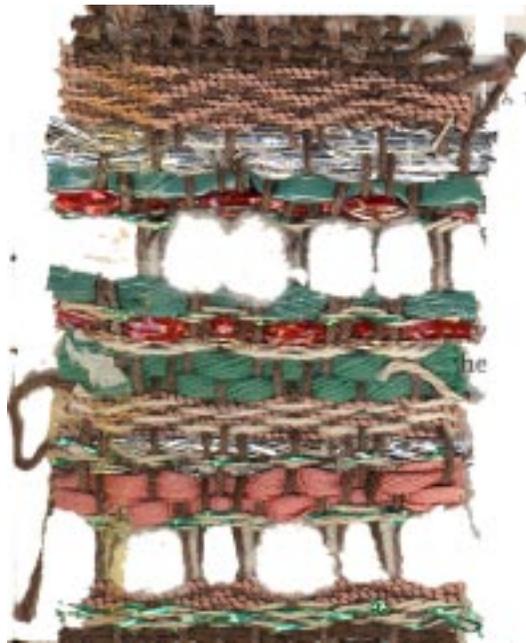
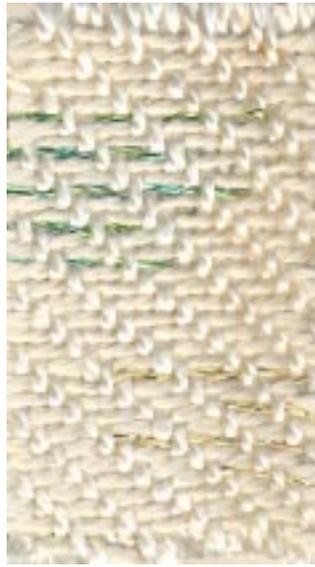
At this point we really began to plan. The throw should be flexible so we resleyed the warp, threading the 4/8 cotton singly through a 12 dent reed. It was threaded on a twill.

Then we looked through the material on hand and decided it would work up to the best advantage by weaving hit-a-miss stripes of various widths separated by two or three rows of silver tinsel. Two inches of waste warp—the color does not matter too much as it is turned under for the hem, was woven in at both start and finish. The throw was about 36" wide and 1½ yards long when finished, a good length to allow for proper draping around the base of the tree. The material wove up quickly. We treadled twill fashion but purposely broke the twill succession here and there as we liked the effect better. It was not necessary to tuck in ends or to be careful when adding new weft, and the piece was beaten lightly.

The finished piece on the loom, and when held in the hand in daylight was not impressive, but when placed around the tree base and the lights turned on, it SPARKLED.

The brown warp was perfect with the bark and branches; the green wool and ribbon with the green boughs; the tinsel picked up the sparkle of the tinsel on the tree and the red, green, silver and gold ribbons picked up the glow of the various baubles.

If you haven't a supply of ribbons and brightly colored string and bits of yarn and tinsel to go ahead for this Christmas, ask your friends to save them for you as you can weave Christmas tree throws for next year's gifts.



THREE KNEE RUGS

Call them what you wish—slumber rugs; car robes; afghans; couch throws or knee rugs they make the perfect gift for a diversified group of people.

There are any number of materials which are suitable for these rugs but in this article we shall deal with only one, a 2-ply homespun wool which can be purchased from Tranquillity Studio. The finished rugs weigh just under 2 lbs., so it would be wise to purchase a total of 2¼ lbs. dividing it into the various colors.

This homespun wool has many fine features unknown to the highly processed commercial yarns and articles woven of it will stand up to hard wear and constant hand washing if a good detergent is used. This wool when purchased still contains the natural or spinning oil. This is left in to prevent the wool from drying out, so it is best to wash the skeins before use. This will also remove any surplus dye which may have been left in. Handwash the skeins with a good detergent, in luke warm water, and if possible hang them outside, out of the sun, to drip dry. Washing and drying in a washing machine is apt to mat and fuzz the wool.

Weave the knee rugs in stripes, checks, plaid, tartan, plain twill, dornik, with contrasting colors or shades of one color in warp and weft; undulating twill; rosepath or any similar weave which appeals to you, but whatever your choice avoid long skips.

Let the favorite color scheme of the recipient of the rug govern your choice of color, consider also the use to which it is to be put.

Beginning with the younger set, what about a tartan rug for the sports car, football or hockey games or for chilly study periods at home or in the dorm.

If the recipient of your gift does not have any particular tartan affiliations why not design a plaid of their favorite colors, but if they have a family tartan by all means use it.

In threading a tartan for a rug adjust your sett* at the edges to conform to the exact number of threads needed. Note how this has been done in the sett used.

For purposes of ease in threading, the sett has been broken down into two blocks, A and B.

Block A is threaded

30 white
2 red
6 white
2 red
30 white

Block B is threaded

20 black
6 white
8 black
2 yellow
8 black
6 white
20 black

*sett—the count of threads in tartan design, in terms of color as approved by the Court of the Lord Lyon.

Wind the warp two yards long plus loom waste. 450 threads are needed, sleyed at 10 threads per inch. This will weave into a finished rug approximately 40" wide. Be careful not to draw in the selvedge when weaving. Thread as follows, on a simple 1, 2, 3, 4 twill:

Left border—10 white, 2 red, 6 white, 2 red, 30 white.....	50	threads
Centre—blocks B, A, B, A, B.....	350	“
Right border—30 white, 2 red, 6 white, 2 red, 10 white.....	50	“
	450	“

The weft threads are thrown in the same order as they appear in the warp so use the threadling draft as a guide. Treadle a 2/2 twill, that is 12, 23, 34, 41.

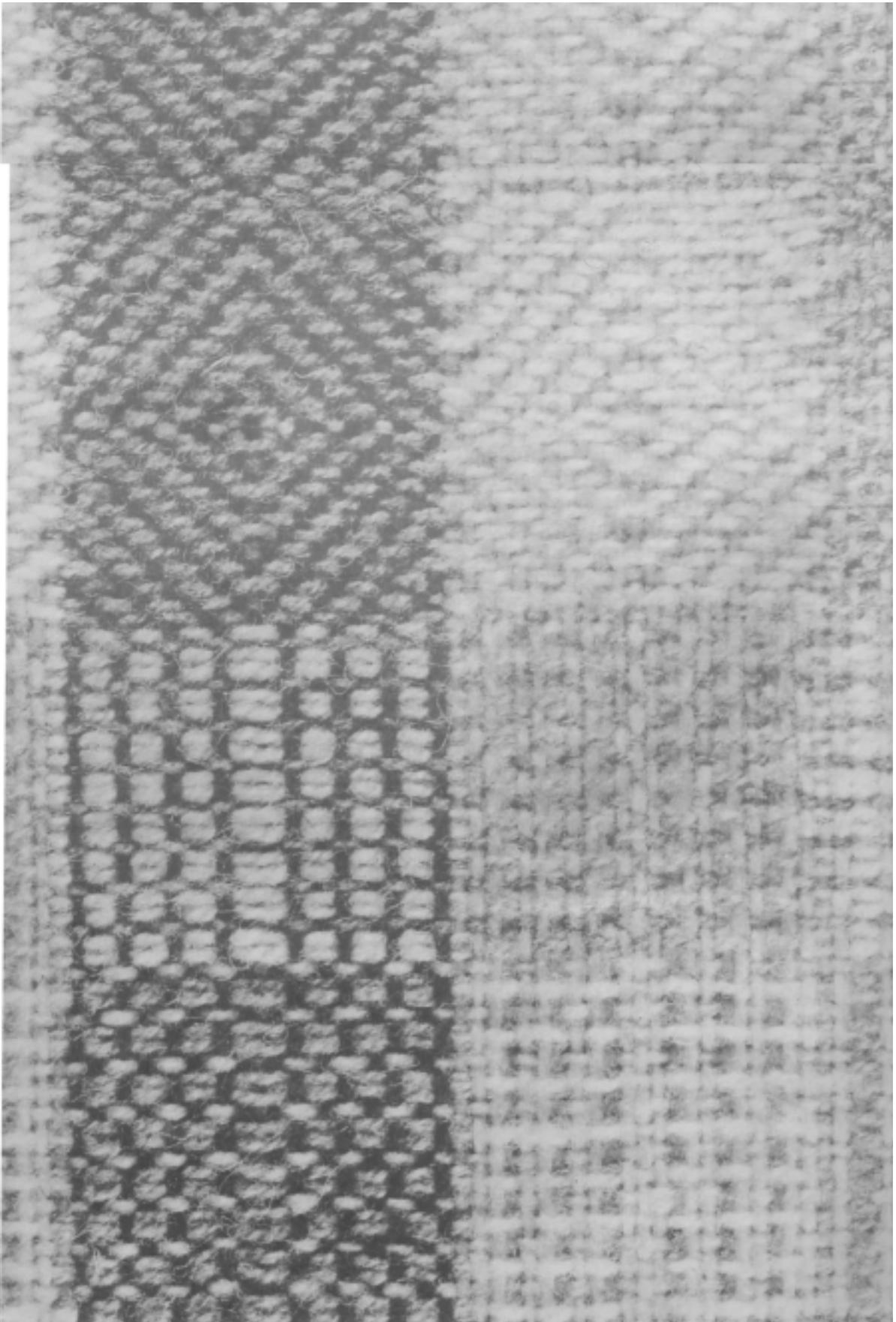
Gauge the beating so that there will be the same number of weft threads in each square as there are warp threads, and that the diagonal runs at a 45° angle. Upon removal from the loom pull out the filling threads at the start and finish, and knot a fringe tying 8 or 10 threads in each group. Press rug under a damp cloth, taking care not to rub and stretch it, but rather to pat, to get the best results.

The second rug is designed for the outdoor man either as a car rug or to replace a large army blanket used in the sleeping bag in cool weather. When ordering your yarn ask for the coarse 2-ply.

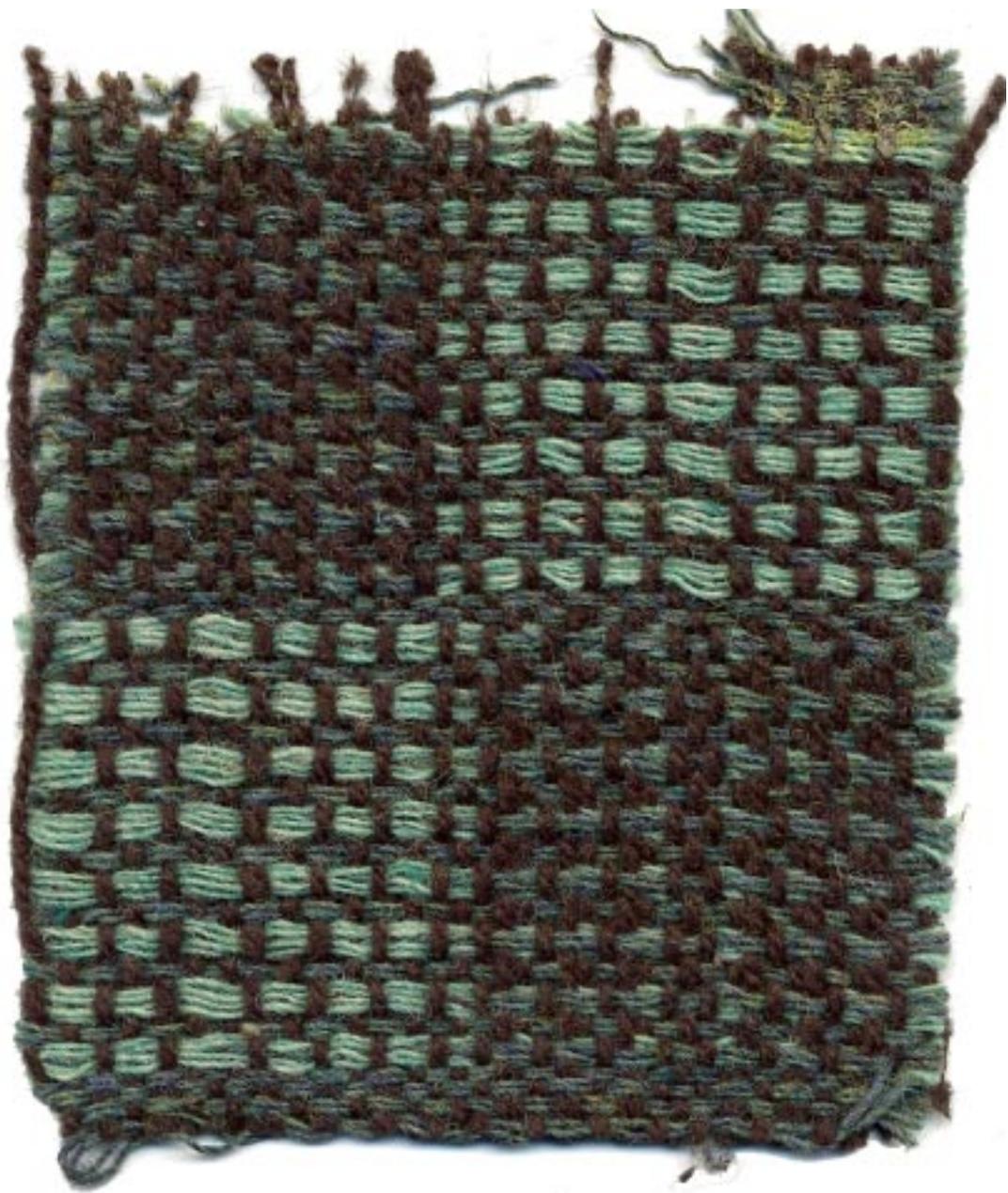
Because homespun wool is pure wool, and has been spared much of the refinement to which commercial wools are subjected, has added warmth, is repellent to mists and fogs, generates heat even if wet, absorbs body perspiration and is light in weight, it is a natural for the outdoor man. Perhaps to best suit his needs special consideration should be given to size, otherwise wind a 2 yard warp plus loom waste and proceed. As this rug is to be strictly utilitarian it is suggested that two shades of grey, two of green, two of blue or of brown be used. Thread on a simple twill threadling, sley at 10 threads per inch and treadle in a 2/2 twill. If the warp is of one color only, use two shuttles, each with a different shade, alternating them in the shed. This takes away the plain twill, yardage look and also re-inforces the selvedges. Try to achieve a good rhythm and beat to obtain a 50-50 web.

If desired, hem the ends, finishing with a blanket stitch in wool instead of fringing. If you wish the rug napped, get in touch with your dry-cleaning firm. They should be able to advise where it can be done.
Blanket #3

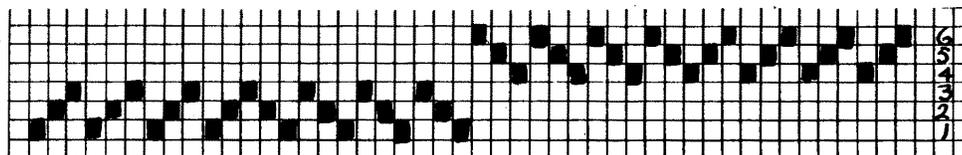
Miss Chown has this to say of the six-harness draft which she brought from Sweden: "Actually, the draft accompanied directions for a 6-harness, double-twill, weft face floor rug—the warp being of fishing twine and the weft of two colors of cow yarn—or Swedish *notharsgarn*. The two weft colors were thrown alternately, one shot color *a*, one shot color *b*, resulting in a firm, weft face, reversible mat.



Sample on next page.



“In her experiments given below, Miss Black has taken the same draft, but adapted it to a different use. The coarse wool was set loosely—singly in a 9 dent reed—and woven in a 50-50 weave rather than weft face. The resulting material suggests a cellular blanket—similar to the blanket idea in SHUTTLE CRAFT, November 1957—and would be beautifully warm, without being heavy, for a car robe or at the fall football games.”



The draft was threaded with 2-ply homespun from Tranquillity Studio.

Block A—white

Block B—dark—to show up weave structure in the photograph

Block A—white

Block B—white

Selvage on the left threaded 6, 5, 4, 3, 2, 1, in white.

Through experimenting it was found that a much more interesting result was obtained by using threads of two colors, in this case in white 2-ply and a light grey 2-ply wool for weft. It is suggested that 2 shades of one color be used rather than 2 colors which contrast.

The order of treadling for a rising shed loom for the return twill sample shown in the photograph:

harnesses 2, 3, 6—white	2, 4, 6—grey
1, 4, 5—grey	1, 2, 4—white
1, 3, 5—white	3, 5, 6—grey

Notice that the treadling falls into groups of pairs, on opposite harnesses. Notice also that where the pairs join, each has two harnesses in common. For instance between the 1st and 2nd pair, threads are treadled for each group on harnesses 1 and 5. This results in a semi-double web as the weft threads from one group pack or beat down under two of the same warp threads as in the previous group. Where the pattern reverses this does not occur and there is a streak plainly visible in both the woven web and the draw-down.

The second experiment was treadled, harnesses 1, 4, 5 white, with alternating shots of grey on sheds 1, 3, 5 and 2, 4, 6. After a square was woven the white and grey threads were reversed—the grey becoming the pattern thread and the white the background thread.

This treadling resulted in a softer web than the first one given; it is a more unusual weave than in the return twill treadling and more interesting in tonal nuances. This treadling suggested to us that it would probably be very good for coat material—say in a 1-ply tweed yarn in two colors using for example, a dark color for the background color and a light color for the top color. It would probably be beautiful too for light weight couch throws using some of the light weight fluffy mohairs that are now available to handweavers.

THE WEAVER'S BOOK SHELF



By Boris Veren

Imagine our consternation at not having enough space to print this review earlier—especially since Mr. Veren referred to it in his August-September column. But worse still, imagine being asked to a picnic and then not telling you about it earlier in the season. It is rather cool in Nova Scotia for picnics at this time of year but the warmer climate of sunny California is still delightful.

“If you don’t watch out, the MONSTERBLAD will get you!! Do weaving teachers admonish and frighten and caution their students with this threat? Since 1939, these lovely Scandinavian MONSTERBLADS have been coming from their Stockholm lairs—kartong by kartong—to delight and teach and inspire weavers. *Monsterblad*, of course meaning simply “pattern plates or illustrations” and that rough word *kartong* meaning literally a cardboard box, and in this specific instance, a cardboard folder or portfolio. These pandora boxes each treat in color plate, and text, and in most instances with an English translation, a specific weaving category. Kartong or Volume I back in 1939 was a collection of patterns, and color plates and instructions for rugs in *rolakan* and *flossa* rugs, and to date has sold around 30,000 copies! Subsequent volumes gave us weavings from the many associations affiliated with the famous Swedish Homecraft Society (*Foreningen For Svensk Hemslojd*) on rag rugs, upholstery, drapery and decorative textiles, *rya* rugs, woolen weavings, and now, the last published one is a beautiful collection of linen weavings with the title: LINNEVAV-NADER, and has as identification, No. 12. At this moment the English translations of the text have not yet arrived from the Swedish Homecraft Society, but they have been promised to us.

“I have been interrupted. And what an interruption, for Filippa has quietly brought me to the window to see two—not monsterblads—but two lovely beasts! It was bright and sunny, 1:30 in the afternoon, when nonchalantly walks up our road a bob cat, to within a close distance of about 20 feet from our cabin. We just had about enough time to gasp and oh and ah, when it walked into the bushes of *ceanothus*, or California wild lilac. But a few second later, another, the mate sauntered up, and this brought the first bob cat back on to the road and into our view. There they discoursed, howling, growling. I brought Boychik our own cat to the window where he stared and I hoped he received a lesson in humility. He thinks he is large! I was tempted to invite the cats in to brouse, having been well trained as a bookseller. Filippa crept silently out of the side door with Leica in hand, and walked toward them. One, the female I imagine, walked up the hill into the chapparal, and the other posed. Filippa got three color photos, and we must now wait until they are developed.

“With this interruption, how can I get back to work and prepare this month’s book column. Tell you what I’d like to do instead. Go on a picnic. What better way to say “Thank you” to all my customers who have made this hobby-business possible for me. Certainly such a noon sight of two bob cats would not be possible if I were back in the factories of Chicago or the book-stores of New York. We have several wheels of cheeses, a few loaves of home made whole wheat bread out of the oven, and four tureens of my kasha with mushrooms, one bowl for my guests, and three full bowls for Harriet Tidball!

“Shall we go to Rocky Creek, where we can pick some fresh tangy water cress for the sandwiches, or Jade Beach where we can pick up jade. Better still, we can just cross the road to my favorite picnic ground—a sea pasture jutting into the Pacific, and the home of Electa Grimes’ two farm horses, whom I have not patted for several months. Those who are brave can sit on the promontories watching waves dash over rocks and into coves. Others can help me set up the plates and napkins—and remember today, no paper is allowed. We have plenty of linens, for it is from MONSTERBLAD #12 that we will select our table cloths (so what if the new grass stains them, we have plenty more) and napkins. We will select from page 11 of this folder some place settings woven on 2 and 4 harnesses, with bleached and half-bleached linen warp and wefts, and one that I claim for myself, of subtle rose and dark red linen yarn woven in a plaid design. And this is just one of 105 linen patterns of exquisite taste. The portfolio from which we are making our selection has 15 plates, 8 of which are in full color (with 54 examples) and the balance are in black and white, which is not much of a loss in illustrations of linen weavings. Over half of the patterns are for 4-harness, and the rest can be woven on 2, 6, 8, 10 and even one each for a 14 and a 16-harness draft.

“It may be fairly simple for me to choose the napery for this outing, but when it comes to selecting the stone-ware casseroles, the glass for our wine, and milk, the coffee cups, the silverware, the candelabra (for if the wind doesn’t come up, we may prolong the picnic to mid-night), the bread baskets, the trays, the vases to hold the local wild-buckwheat, the porcelain, and the finger bowls, we have a problem. The source for all this equipment is in front of us though, but how can we choose, if not everything, for we are looking at what I think is the most beautiful book I have seen in the past ten, fifteen—you name the amount—years. A book which was published, if one can use that prosaic term for what is really a creation, back in 1951 and which I then neglected to call to the attention of my friends probably because I was limiting my publicity to only books on weaving, and this volume was not specifically a weaving book. Since then a number of weavers have seen the book and have chastised me for keeping it a secret. So, it is a Swedish book, but written in English called: “CONTEMPORARY SWEDISH DESIGN, A Survey in Pictures, by Arthur Hald and Sven Erik Skawonius, and is intended to give readers a cross section of contemporary Swedish design as it is expressed in things for the home.

The examples are the work of living Swedish designers, and with few exceptions were designed and executed after 1940. I do not want to present here an essay on contemporary Swedish design. The term has been used loosely and sometimes unfortunately applied to many Swedish industrial art objects of poor design. In fact, the text in the book, while wise and cogent and interesting, is in its nature only an introduction to the pictures in the book. There are 111 FULL COLOR PLATES most of them full page, and 64 black and white illustrations. Imagine in one volume that many color plates, photographed by a master craftsman and reproduced in exciting fidelity. The creations of course include Sweden's finest textiles (not the mass produced factory weaving), and the rugs and table cloths and curtains are displayed in context. Linen mats will have the finest of silver and crystal on them. The table settings will make any one water for food and porcelain and stone ware. Did I say there were 1,250 exquisite objects? All in good design and function, of timeless quality. For those who have asked me for a good book on design, here is one. It will not tell you how to be a good designer. It will lay down no rules or theories. It will only open your eyes and will demonstrate graphically and in abundance that good design is good design regardless of materials, and that a weaver can learn about design from a well fashioned pot, a restful simple interior, or a handwrought iron candlestick. This does not mean that CONTEMPORARY SWEDISH DESIGN is lacking in illustrations of textiles, for the book is an opulent display of scarves, wall hangings in "rolakan" technique, curtains, rya rugs, tapestries, damask table mats, traditional cotton, linen, and wool weavings as woven in Swedish peasant homes, rugs from the studio of Elsa Gullberg and Marta Maas-Fjetterstrom, place mats of handwoven linen with handmade lace, etc., etc. Going through the pages one is simply astounded with the quality and the quantity of lovely things—chessboard of faience, pewter, cut crystal, book-bindings, furniture, reed baskets, knitted sweaters, leather luggage, wood toys, dolls, cutlery in silver and stainless steel, stone-ware and porcelain, hand embroideries, laces, carved panels, jewelry, block-printed fabrics, brass. . . . I am exhausted from this museum of the home. It is traditional at picnics for the younger generation, after dining, to race up and down hills, jump over creeks, climb trees. Me, delightfully surfeited with food and pictures, I am going to take a nap. No hard mound of grass or rock for me, but a down pillow enclosed in hand woven Orngott. The letter O of "orngott" has a diacritical mark of two dots over it and is the Swedish word for pillowcase. You will find ten of them on page 15 of MONSTERBLAD #12. MONSTERBLAD #12 sells for \$3.75. The price of the translation, when it comes, will be around 75 cents. The price of CONTEMPORARY SWEDISH DESIGN by Hald and Skawonius is \$25.00 Thanks for coming to the picnic."

Andrew Carnegie, the American philanthropist who died in 1919, earned \$1 a week as a weaver's assistant in his boyhood.

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From one pound you can easily get three scarves with allowance for shrinkage, and for samples. It comes in 7 color proof shades and in white, \$2.40 per lb., an average of approximately .80 per scarf.

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will be better if you use only the reputable threads for which we are famous. Your order will be shipped the day we receive it. Send today for price lists and samples—at 35c per set of 5. (Please, NO stamps).

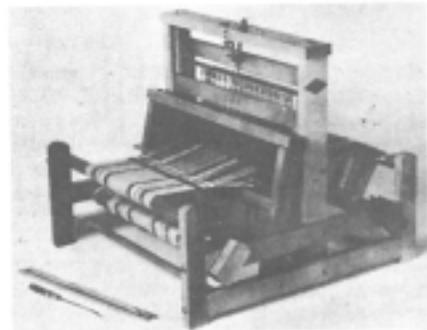
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NILEC

- - for Christmas

This little 2-harness loom is excellent for beginners and for the younger weavers in the family.

It weaves up to 14" wide, any technique possible on a 2-harness loom.

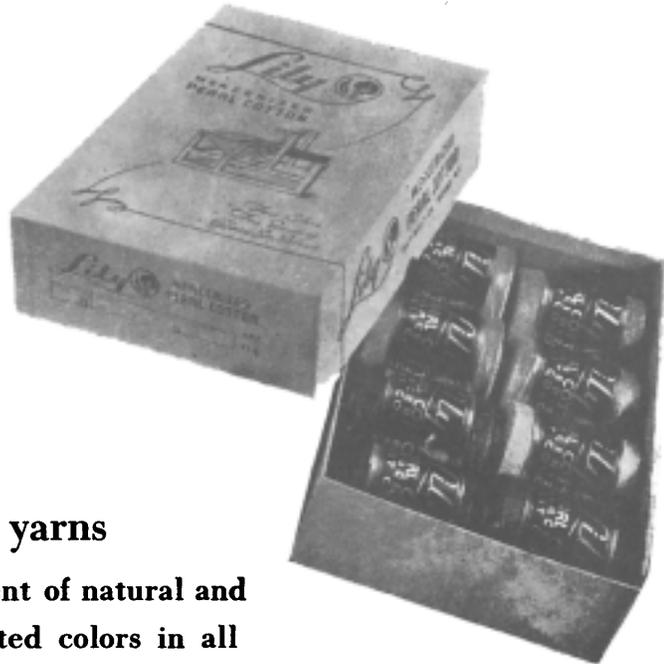


Methods used are the same as those required for a larger loom but because of its simplicity they can be learned more easily on the Nilec.

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Reproduction of early 19th Century handweaving drafts. 38" wide by 25". Informative—and decorative for your studio wall.....each \$1.50

File Boxes:

Made of strong light weight card board. 10" x 7½" x 1¼" size will hold 1 year's portfolio or regular subscription of SHUTTLE CRAFT plus Annual.....each \$1.00
11½" x 9" x 1¼" will hold magazines, sample cards, pamphlets, etc. of usual 8½" x 11" size.....each \$1.25

Ready Reference Tables:

8-page leaflet containing sleying table, conversion table, reed table, etc. Useful for all weavers.....each .50

Drafting Paper:

8" x 10" working area on 8½" x 11" heavy white paper to fit your note book. 8 or 10 squares per inch.....per sheet .06

Letter Pen Nibs:

Square nibs. Exact size for filling in drafts or draw-downs on the drafting paper. When ordering, please state whether wanted for 8 per inch paper or 10 per inch paper.....2 for .25

Drafting Pens:

Fine line and wide line. Fountain-type ruling pen.....each \$3.95

Record Cards:

For your samples and notations. 8½" x 11" light weight white card stock, printed with essential headings.....per-sheet .07
8½" x 11" as above, unprinted.....per sheet .03

