

SHUTTLE CRAFT

OCTOBER

PORTFOLIO

1959

SHUTTLE CRAFT

THE MONTHLY BULLETIN OF THE SHUTTLE CRAFT GUILD
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Cover: Autumn oak leaves	

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

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Bedford, Nova Scotia, Canada

Associates

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Russell Heffler—Photography—Bedford, Nova Scotia.

Opinions expressed by guest contributors to SHUTTLE CRAFT, are not necessarily those of the editors.

Annual subscription to the regular edition of SHUTTLE CRAFT \$ 7.50

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

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From Weaver To Weaver

Dear Guild Member:

Each issue of SHUTTLE CRAFT must, of course, start with an idea or plan--and of these we seem to have an ample supply. Once we decide which plan we will follow, then we begin to make small sample or experimental warps of each project we will discuss in the forthcoming issue, for we have found, time and again, that no matter how much we think we know, each new project brings a special problem with it. It may be due to a difference in color, texture, threads, sley or weave than we are accustomed to, or it may be a combination of two or all of these factors.

Once we have made our initial samples, we decide which ones will be used for the portfolio edition of SHUTTLE CRAFT and then we send the thread out to weavers to be woven.

When we first started publishing SHUTTLE CRAFT, we wove the portfolio samples ourselves, but much as we enjoyed weaving, it became clear that there wouldn't be time enough for us to do it. It was then that we enlisted the help of Mrs. Lillian Primrose, an experienced and very active weaver, from Round Hill, N. S. She has woven the majority of the 4-harness samples used in SHUTTLE CRAFT and we are greatly indebted to her for her help.

On some occasions when Mrs. Primrose has more than she can handle, we have been lucky to have had the help of Miss Violet Black of Bedford. And, lately, the Star of the Sea weavers of Terence Bay--just outside of Halifax--have woven portfolio samples too.

The Terence Bay weaving set-up, by the way, is a very interesting one. Terence Bay is a small community and a few years ago the men in the area, when out of work, made several 4-harness looms of the Scandinavian type which were copied from an old Norwegian loom. A weaving studio was built beside the Star of the Sea convent and the nuns taught many of the women in the district to weave. Markets were soon found for their work--placemats, scarves, stoles, ties--and they

now find it a hard job to keep up with the demand. Over the years they were able to buy new Leclerc looms, but these are still in the crates in which they were delivered, for they still prefer their Scandinavian type looms--string heddles, knots and all.

The majority of the multiple-harness samples used for the portfolio edition have been woven by Mrs. John Longard, who by now is no stranger to Guild members.

To these people, especially, and to Guild members who have generously woven samples for us from time to time, our sincere thanks.

Speaking of portfolio samples woven by Guild members, our thanks this month to Mrs. Creighton B. Stanwood of Belmont, Mass., for the 8-harness shadow weave samples. Mrs. Stanwood has exhibited her work at the New England Weavers' Seminar at Amherst, Mass., and also in the travelling exhibit of the Weavers' Guild of Boston last winter. A detail of one of the pieces she has exhibited is the 8-harness shadow weave woven in two colors of linen shown in this issue. Mrs. Stanwood tells us that the idea for this piece was not original, but was adapted from a suggestion made by Mrs. Tidball for baby blankets in the July 1953 issue of SHUTTLE CRAFT.

For the last few months we have been working on three new publications for handweavers. These are: HANDWEAVERS REFERENCE TABLES, HANDWEAVERS THREAD GUIDE and HANDWEAVERS COLOR GUIDE. The first of these--the HANDWEAVERS REFERENCE TABLES--is now ready for distribution and we expect that the other two booklets will be ready for distribution next month.

The HANDWEAVERS REFERENCE TABLES includes all the information found in the original READY REFERENCE TABLES, published in the fall of 1957, plus some new tables which we feel will be of value as a quick reference for handweavers. The price of this new publication is \$1.50 postpaid. We suggest you order your copy now for Christmas giving.

We feel privileged this month to have the opportunity of helping to launch TWENTY-ONE YEARS OF WEAVING PATTERNS, compiled and published by the Jubilee Guilds of Newfoundland. This is a book of handweaving patterns which has been compiled over the years for the use of Newfoundland outport weavers. More complete information about this book may be found in the book review on page 29 of this issue of SHUTTLE CRAFT, and a leaflet is enclosed for your convenience in ordering.

Note that it should be ordered directly from the Jubilee Guilds of Newfoundland, P. O. Box E 5211, St. John's Newfoundland.

And lastly, for Christmas giving, notice the second leaflet enclosed with this issue, containing three new special offers for new subscribers whose membership we receive before December 31, 1959. If you wish to give a subscription to a new member we will send them the extra publications, or if you prefer, we can send the extra publications to you and you can give them to your friend personally, along with his or her new subscription to SHUTTLE CRAFT. For each new subscription recommended, current subscribers will, of course, receive a credit against their own renewal to SHUTTLE CRAFT: \$1.00 if you recommend a new regular subscription and \$2.00 for a new portfolio subscription. And there's no limit to the number of new subscriptions you may recommend.

As mentioned in the August-September "Weaver to Weaver", this issue includes a report on this year's colors and styles in handwoven woolens for fall and also a continuation of Miss Black's series on the shadow weave. November will be a members' issue and will also include a second article in Mrs. Longard's series on the Profile Draft and the "super-super idea" which Miss Black baited us with last month -- and for which there was not magazine space this month; and, December will be a "loom" issue. We're formulating plans for 1960 now too, but more of this later.

Sincerely,



LEARNED at the LOOM

"Did you ever use a pipe stem cleaner for holding the bobbin on the shank of the winder? Works wonders! The stem cleaner can be folded over to fit the bobbin and winder and will never slip. A ten-cent investment will last a lifetime of weaving."

Thank you, Mrs. Lynn! We went out and bought pipe cleaners, (you can't buy just one) tried it out and it beats our hair-pin arrangement all hollow for efficiency, and is much easier to use.

FASHION REPORT

by Mary E. Black

Our fashion report for this fall could well come under the heading of "wool gathering" with the prize going to the Australians for their development of drip-dry woollens. The Associated Press advises us that "Australian women will wear thin drip-dry woollen frocks and blouses shortly. The drip-dry woollens are the latest development in an intensive research campaign aimed at making woollen garments as readily washable as any garment made from synthetic fibers. The drip-dry attribute is woven into the material -- these woollens breathe like all-woollen garments, absorb moisture and are cool in summer and warm in winter." Eagerly, we look forward to the day when they will be available in the stores.

In the meantime you'll walk fashionably into Fall wearing a newly styled suit of stunning looped mohair (see our suggestion on this later on.) Italian designers like a "good grey suit" -- weave yours of fine wool and have it properly tailored. If you do not have a tailor in your locality who can do justice to hand woven materials use dress-maker patterns, fur collars and kimona type sleeves. These do away with collar and shoulder problems. Weave material for a jumper dress of all wool or man-made yarns in plain weave, twills, large checks, plaids or stripes. If in plain color weave a silk, rayon or nylon blouse to go with it, in white with bands of color just above the cuffs of the full, full sleeves. Be sure one band of color matches the dress and that the others harmonize. The blouse can be worn with other skirts matched up to the colors found in the other bands. Cummerbunds in gay colors will bring an old dress to life -- weave them of soft materials in your favorite colors, stripes or even an indistinct overshot. Mix several shades of red for a cummerbund "to lift" a black dress and mix bright blues to convert the old reliable navy to something spectacular. Jerkins, boleros and short capes with fringe are good with sweaters, skirts and/or slim jims.

Fashion is contradictory this season. She goes to the theatre in a gold trench coat and a slouch hat but shows up for work in a mens-wear worsted suit dripping with furs. Her jacket is smooth outside but has a lining of mohair or wool curl. This is made reversible so she can wear either side in or out. Tweed dominates daytime fabrics, looking much more

bulky than it actually is. Frosted tweed is new, achieved by mixing in just enough white yarn to "frost" the color underneath. On a single basic wool warp you can weave material for jackets for both yourself, your husband, and for Jimmy and have them all different, by using different weft threads.

Double-face fabrics are spoken of. This fabric might be black on one side and black and white stripe on the other; or deep red on one side, lighter red on the reverse. Designers use this double cloth for reversible coats and jackets. Later on, we tell you how to weave this material for a reversible skirt.

The famous house of Davidow uses light weight silks, textured tweed silks for soft fitting suits for wear in warm climates or on cruises.

Shirtwaist and princess styled dresses and sheath dresses are favorites designed with easy width in the skirts achieved by clever placement of pleats. Weave material for these of wool and man-made yarns for the North; silk, Egyptian cotton, fine nylon and rayon threads of cool colors and white in lace and Bronson weaves for the South.

Colors for winter run completely around the spectrum. It seems you can make your own choice and still be in style. There is a new range of off-tone shades, highlighting cinnamon and leafy browns; charcoal grey, which seems to have replaced black; soft ivory and sand; olive green; tones of soft greyish blue; grey; splashes of red in unexpected places; golds and ambers; purple and plum shades; and many more.

Capes are new and good in most any length you choose, and this year's skirts are truly beautiful. They are shown in so many styles and different weaves that the difficulty is not to find one to suit one's needs or fancy, but rather to decide which one among the many is most desirable. We have planned four for you.

Colorings can best be described as jewel tone, though there are many tweedy types which carry out the fall colorings and woodsy tones.

In looking over the many skirts of which we had a preview early in August, we were particularly impressed with the careful tailoring. Each skirt was tailored in a style which suited the material and weave, and each skirt was completely lined with a rayon lining. This not only adds to the warmth

of the skirt but does away with the slip and permits using a weave which we would ordinarily consider too loose to be practical for a skirt. These very loose weaves are heavily calendered (pressed) and all long skips pressed firmly in place, becoming part of the background web. Some of the skirts have a brushed or napped surface. These types of finishes are not available to the hand-weaver so avoid choosing drafts with long skips or else tie down the long skips at intervals.

Most of the yarns used in the skirts are available to handweavers. There are at our disposal the conventional weaving wools and worsteds, the tweed and homespun yarns and imported luxury yarns. Then for the warm climates there are rayons, nylons, cottons and other synthetic yarns and even silk. Linen and ramie are two lovely yarns with which to weave and to wear but, unfortunately, they crush easily.

The material for the first skirt we have designed can be woven equally well on two or four harnesses. Use wool, nylon or rayon yarns or any of the synthetics which suit your particular climate. Care must be taken to use the correct sleying for the material.

For our autumn skirt experiment we chose a new-to-us yarn, a 95% worsted 5% nylon blend in size 2/18. This yarn we found very easy to handle. We sleyed it at 28 ends per inch, and threaded it on a two-harness loom. Our blocks were $1\frac{1}{2}$ " square. One square, a deep sage green, the other a golden yellow. For weft, we used a Donegal tweed yarn in pumpkin yellow for one block, with a yellow-grey green for the other. At the 28 per inch sleying it was not possible to square the square with the same number of weft as warp threads because of the difference in the sizes of the threads. The material had a lovely autumn color when removed from the loom. Because of its weight, it is suggested that the material be tailored into a slightly gored or straight skirt, similar to the sketch shown for the double weave skirt. Try these yarns also, on a four-harness twill threading treadled in the conventional 2/2 twill.

While we experimented with $1\frac{1}{2}$ " blocks, there is no reason why you can't have yours of any size, ranging from a small shepherds check of 4 or 6 threads (which will give the effect, at a distance, of a single subtle color) up to a 3" square. The latter, if cut on the true bias will give a harlequin effect.

An overshot draft, treadled honeycomb was chosen for



the second skirt. The general effect of honeycomb at a distance is one of lace, but on close examination there is found to be a series of heavy threads outlining little indentations called variously, dents, dimples, eyes or holes, of a finely woven contrasting color web. For the best effect the heavy outline threads should be the same color as the warp.

Any overshot draft can be used except those with long surface skips. Long skips on the underside of the web are immaterial as the skirt will be lined. The more elaborate the draft design, the more interesting the material will be.

The theory behind the honeycomb method of weaving an overshot draft is simple, just think of the four overshot blocks as -

A - Harnesses 1 and 2

B - Harnesses 2 and 3

C - Harnesses 3 and 4

D - Harnesses 4 and 1 and weave them in the order in which they appear on the draft. For example, if a diamond threading was used the treadling would be -- using a direct tie-up, as given with the "1000 Flowers" draft.

Block A. Treadle 1, 2, 1, 2 the required number of times using fine thread.
Tabby a, b, of heavy thread matching the warp in color.

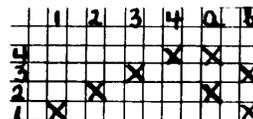
Block B. Treadle 2, 3, 2, 3 the required number of times.
Tabby a, b.

Block C. Treadle 3, 4, 3, 4 the required number of times.
Tabby a, b.

Block D. Treadle 4, 1, 4, 1 the required number of times.
Tabby a, b.

Repeat as required.

This "1000 Flowers" draft, an "on opposites" draft produces a small, conservative design which weaves up quickly.



Treadle 4, 3, 4, 3 the desired number of times with fine thread for the "eye".

Tabby a, b with heavy thread for binder.

Treadle 2, 1, 2, 1 the desired number of times with fine thread for the "eye".

Tabby a, b with heavy thread for binder.

The number of times the "eye" treadling is repeated depends upon the threads and sleying. It can be of a grist which will pack back and completely cover the warp threads in the "eye" or it can be of a grist which will weave a 50/50 web. Either is correct. One is the Scandinavian method, the other one worked out by Mrs. Atwater from old museum pieces. The general effect will be governed, somewhat, by the method used. A jewel-like result will be obtained if the "eye" warp threads are completely covered. This makes a heavier material but at the same time a much more luxurious one.

There are also two schools of thought concerning the treadling routine for the heavy tabby thread. One, as we have given it -- treadling a then b -- between the "eye" blocks. The second method is to treadle a then b after the first block, followed by b and a after the second block. This will bring two tabby threads in the same shed. Some weavers feel this latter method results in forming a more rounded design. This rounded effect, seldom found in hand-weaving is further accentuated by leaving the weft thread loose in the shed (as one would for tapestry weaving) before beating, thus allowing it to beat in and around the "eye".

For this weave we suggest experimenting with some of the novelty yarns, but do not use any that are too nubby or looped as the yarn interest will detract from the overshot design. We experimented with several combinations of threads but the one we liked best was; warp - fine black wool sleyed 30 per inch; tabby - 2 strands black wool; and "eyes" a fine, fine peacock blue rayon.

For the third skirt we used a variation of one of Marguerite Davison's canvas weaves. We wanted a large plaid effect, something to give the impression of bulkiness, yet light in weight, with the bulky areas set off by smooth areas.

For this material we recommend fine weaving wool from Lily's or Searle Grain's 2/32 Weavecraft with a novelty mohair-type wool called "curl", also from Searle Grain. This yarn is available from many sources, under various labeling. We used, for our sample, a fine tan colored wool

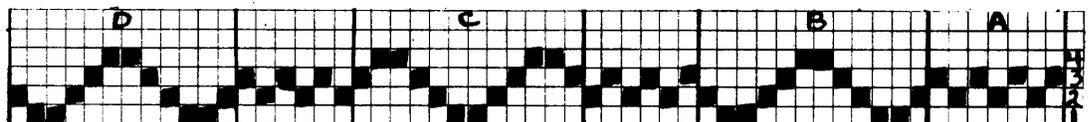
for the 2" plain weave fine wool squares, and for sections B and D on the draft, a blue curl with a tan curl for the center section C. For the portfolio sample we substituted white for the tan wool. Results of both samples were equally satisfactory and pleasing.

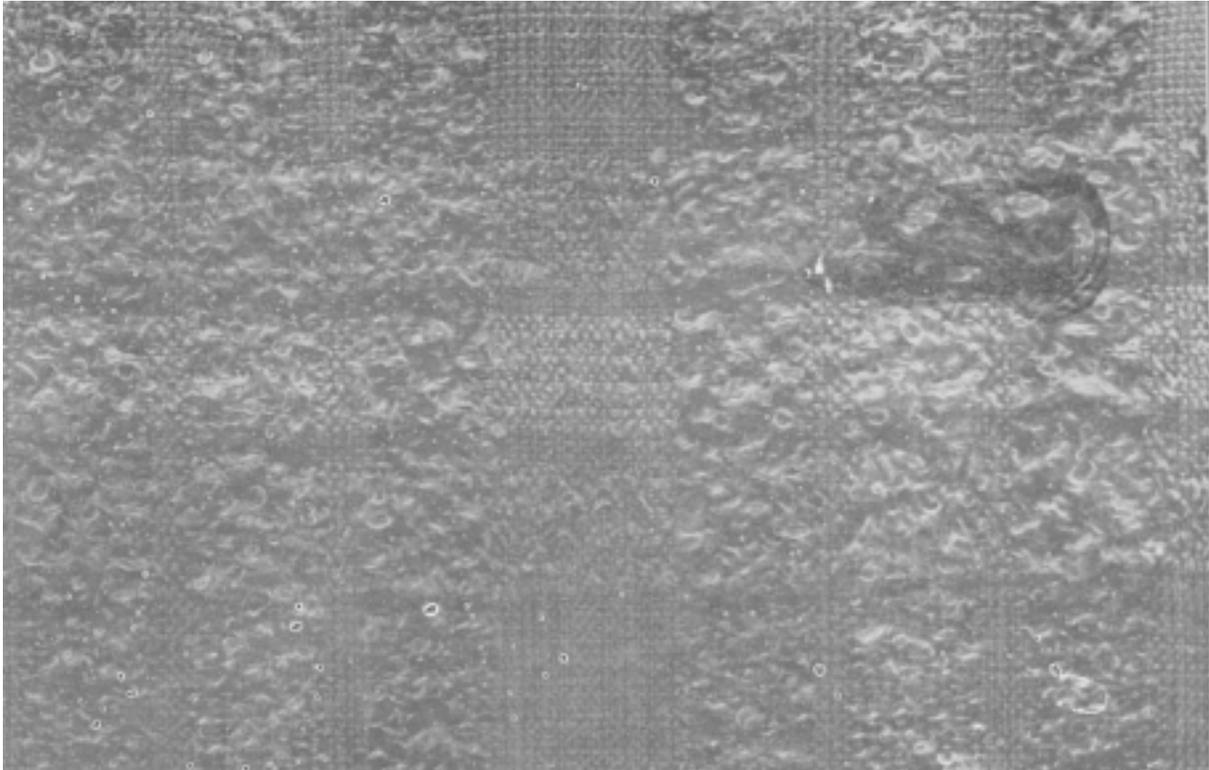


There are many color schemes to follow and the fine and novelty yarns are available in many shades, so match your skirt to a plain jacket, sweater, or your winter coat. Go a bit farther and weave a jacket, jerkin or blouse in the fine plain weave to complete your costume. If you are starting from scratch with your winter outfit, weave a "wild-and-woolly" car coat in the curl wool. For the most striking effect, weave it in plain weave in one of the curl colors used in the skirts. Because of the nature of this novelty yarn, the resultant material is open, so use an interlining as well as the regular lining. Where the warmth of wool is not needed, work out these ideas in cotton or man-made novelty yarns. The novelty curl yarn used as warp presented no difficulties in either warping or tension, however, it would be well to try out your materials, especially if using cotton or the man-made yarns. A small sample does not require much time or material to weave and can also be washed to determine its shrinkage, if any, and its color fastness.

The canvas weave draft which we chose gave us just the effect in our material which we hoped we would get.

We used the draft as written with the exception of threading 64 threads in section A instead of the 7 shown. This gave us the 2" block in the plain weave, plain wool square. The fine wool was sleyed double in a 16 dent reed and the curl was sleyed single. The two blocks were in pleasing proportion to each other. In passing, it would be well to mention that a 15 dent reed should give good results and that it may be necessary to drop or add a thread in A in order to start block B with the curl on the correct harness. A change of 1 thread in the fine wool block makes little difference; in B, the pattern section, it would be undesirable.





If a 2" square of fine wool is desired, wind warp as follows. If, however, a larger or smaller square is desired, plan Block A to suit.

Block A	-	64	threads	fine wool	-	background color	
"	B	-	12	"	curl yarn	-	color 1
"	C	-	12	"	curl yarn	-	color 2
"	D	-	12	"	curl yarn	-	color 1

Start at top and repeat until the required number of threads have been wound.

	1	2	3	4
4		X	X	X
3	X		X	X
2	X	X		X
1	X	X	X	

Block A Large plain weave block
Treadle 3 then 4 to square

Block B is treadled with curl wool. Treadle 3,4, 2, (twice, passing shuttle around edge thread to hold in place) 4, 3. Weave plain weave with fine wool, using treadles 4 then 3 to square.

Block C. Treadle 4, 3, 1, (twice, passing shuttle around edge thread to hold in place) 3, 4. Weave plain weave with fine wool, using treadles 3 then 4 to square.

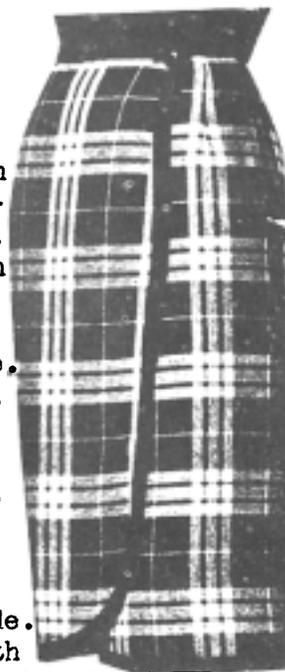
Block D repeated as above.



The colors are woven in the order in which they appear in the warp. Sleying and beating should be such that all squares square. Use a firm, but not hard beat throughout.

For a particularly warm skirt for wear with a fur jacket or car coat, we suggest one of double faced material, tailored into a straight cut reversible skirt.

To weave this material eight harnesses are required, four for the plain side, and four for the plaid side. Each side is woven on a twill threading. "Stitching threads" from the under side tie up into the upper web at intervals thus "stitching" the two webs together. These "stitching threads" are shown in black on the tie-up draft.



By all means choose your own color scheme. Perhaps you would like to use your clan tartan, a plaid of your own design, checks -- large or small -- or even stripes. One thing to keep in mind, however, is that the "stitching threads", where they cross the warp threads of the upper web do show to a certain extent, therefore, it is well to have the colors of the upper side harmonize with the plain color of the under side. Incidentally, the plain side is woven underneath so that the design of plaid or tartan can be followed more easily. There is nothing to prevent weaving both sides in checks, plaids or tartans. However, if you do this there can be no "wool gathering" as the weave requires close concentration.

To avoid confusion for those who are weaving this two color web for the first time, we have chosen simple colors, grey for the plain underside and black and white for the upper or plaid side. On the draft the O designates the grey for the under side, and the X the threads for the top which must be wound in the order of the chosen plaid. Our sample warp for the top or plaid side was wound and treadled in the following order:-

Block A
30 white
2 black
6 white
2 black
30 white

Block B
20 black
6 white
10 black
2 white
10 black
6 white
20 black

Repeat Blocks A and B the required number of times to weave the web the desired width. A warp of grey with the same number of threads as the plaid warp must also be wound.

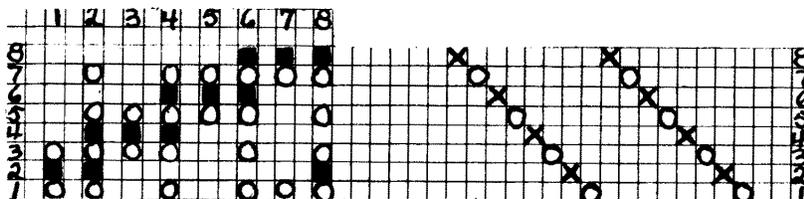
After the length and width of the material have been figured from the skirt pattern, plan the warps. This double weave takes up a great deal in the weaving so make a generous allowance, about 18" in 2 yards, to offset this.

Because of this take up, it is advisable to use a loom equipped with two warp beams. If however, the beating is a bit looser than usual, it is quite possible to weave 2 yards or so, without difficulty. If more yardage is required, cut off the web, even the warp ends, retie and weave a second web.

If two warp beams are available wind each warp separately, each with its own shed. If however, the loom has only one beam, wind two threads together, one for the plain side, the other for the plaid side which must follow in the order of the plaid blocks. At this point it might simplify matters to state that the plain side is being woven on one set of harnesses, i.e. 2,4,6,8 and the plaid side on a second set, i.e. 1,3,5,7. In threading, if two beams are used, the two sets of shed sticks are tied together and the threads taken in alternating succession, first from one set of sticks then from the other.

For a very heavy skirt, use Lily Lamb's wool yarn article #150L or Lily 2/18 weaving wool. Searle Weavecraft 2/16 or 2/32 Botany yarns are also recommended.

Suggested sleying for the coarser wools is 4 ends per dent (two plain and two plaid threads to the dent) in a size 10 reed. For the finer threads sley 4 ends per dent in a 12 dent reed. Beat lightly to obtain a diagonal of slightly more than the 45° angle to offset the take-up of the stitching thread. When tension is released the diagonal should be about correct. Throughout the weaving observe the rules applying to wool and tartan weaving.



Treadling

- Treadle 1 - plaid web thread
- 2 - plain web thread
- 3 - plaid web thread
- 4 - plain web thread
- 5 - plaid web thread
- 6 - plain web thread
- 7 - plaid web thread
- 8 - plain web thread

Repeat

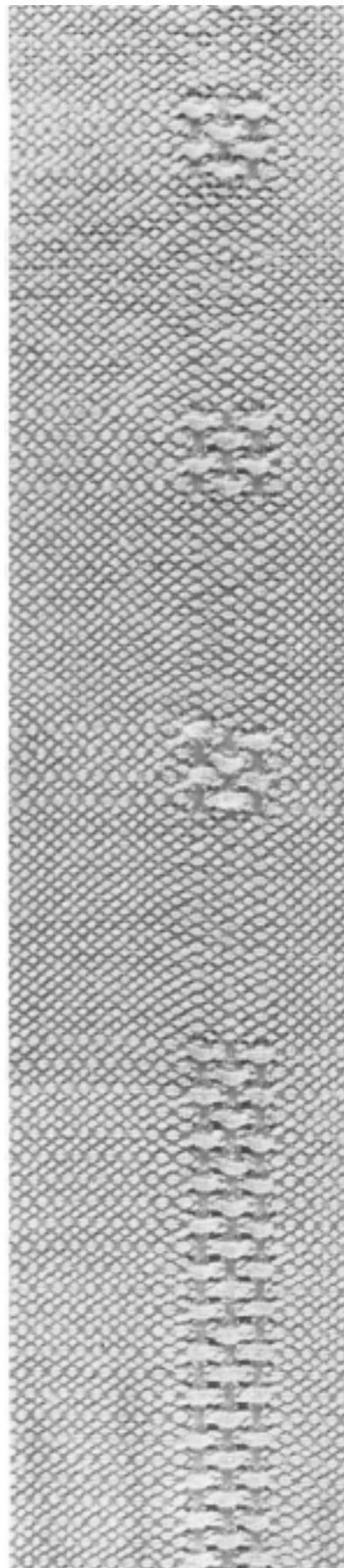
For additional information on this double weave refer to page 386 of the NEW KEY TO WEAVING.

Special Christmas Value!

For the man in your life -- a handwoven silk scarf.

And here is a threading for it which will be a welcome change from the ubiquitous twill, or plain weave scarf, with stripes. The idea turned up suddenly during our experiments with the canvas weave samples for our skirt material. We wondered why this weave wouldn't be adaptable to scarves so we carried on further experiments with some white 12/3 silk warp ends left from another project.

We liked the two results we got, particularly the one shown at the bottom of the picture. It, we feel, has more character and though it is somewhat heavier than the upper one it has excellent draping qualities, but how difficult it is to obtain these qualities without slippage! Though our silk was sleyed at 32 ends per inch, there was slippage as you can see in the photograph. Sometime we must go into this quite thoroughly -- perhaps you may have some ideas on the subject of slippage. If so, we'd be glad to hear from you about it.



We liked, too, the all-over design with the little windows appearing at the corners where the heavy threads cross.

For our experimental sample we used the draft given for the skirt on page 9, threading the A section with 24 threads. We suggest, at this point, that you design your own scarf. Place the stripes closer together than we have them; place them farther apart; or in groups along the border. It is easy to do your own designing with this draft because the Plain weave sections threaded on harnesses 2 and 3 can be made any desired width. If you do this be sure to begin and end each block on the same harness as in the original draft, or mistakes will creep in. The number of threads in the design part of the draft must remain constant, though the section of 12 threads can be repeated any number of times in succession. However, the design effect is better if there are plain weave areas between the pattern areas. Two shades of a color, closely related in tone, in wool would make a nice scarf, but don't use two strongly contrasting colors. We did, and the result was dreadful -- patchy and just plain uninteresting.

Use the same tie-up as given for the skirt (page 11), and weave upper portion of sample as shown in the photograph, as follows:-

Large plain weave square between pattern units, treadle 3 then 4 to square.

For pattern units treadle 3,4,2 (twice), pass shuttle around selvedge threads to hold in place. Treadle 4,3,1 (twice), 3,4,2 (twice), 4,3,1 (twice).

Repeat plain and pattern units for desired length.

For continuous design as shown at bottom of photograph treadle 3,4,2 (twice), 4,3,1 (twice) and repeat for the length of the scarf.

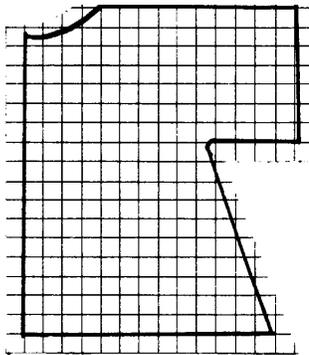
Keep an even beat throughout and tie fringe upon removal from loom rather than hemstitch.

Scarves vary greatly in size so it might be well to find out from your local store the size preferred, locally, for this type of scarf. Standard sizes for scarves are 14" x 45"; 10" x 42"; and 15" x 45".



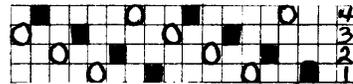
t. It won't
 h an allowance
 in an evening.
 and
 een

or draft one-
 Measurements



ed from any young mother --or
 grandmother for that matter; also they can
 give directions for making up. If you can't
 sew well, just present the material with the
 ribbon to tie the jacket at the neck. Not
 many babies are favored with hand-woven
 jackets and your mother-to-be will be only
 too happy to do the sewing herself.

Because we particularly like the
 weave, and feel it is suitable for this
 purpose, as well as to give you an excuse
 for trying it out, we suggest you use the shadow weave draft
 discussed in the Aug.-Sept. issue of SHUTTLE CRAFT. For the
 benefit of new members, and to save others the bother of
 turning back, we repeat it.



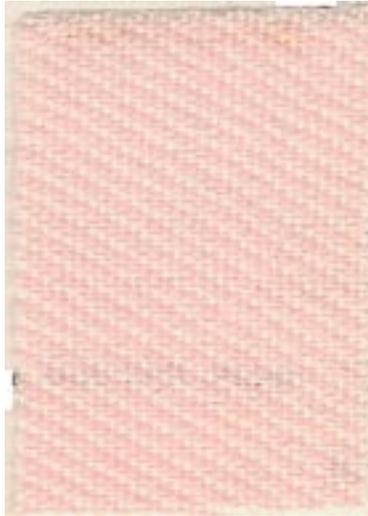
■ = color No. 1-dark
 ○ = " No. 2-light

Use regulation
 2/2 twill tie-up

Treadle 1 color No. 1 dark
 4 " No. 2 light
 2 " No. 1 dark
 1 " No. 2 light
 3 " No. 1 dark
 2 " No. 2 light
 4 " No. 1 dark
 3 " No. 2 light

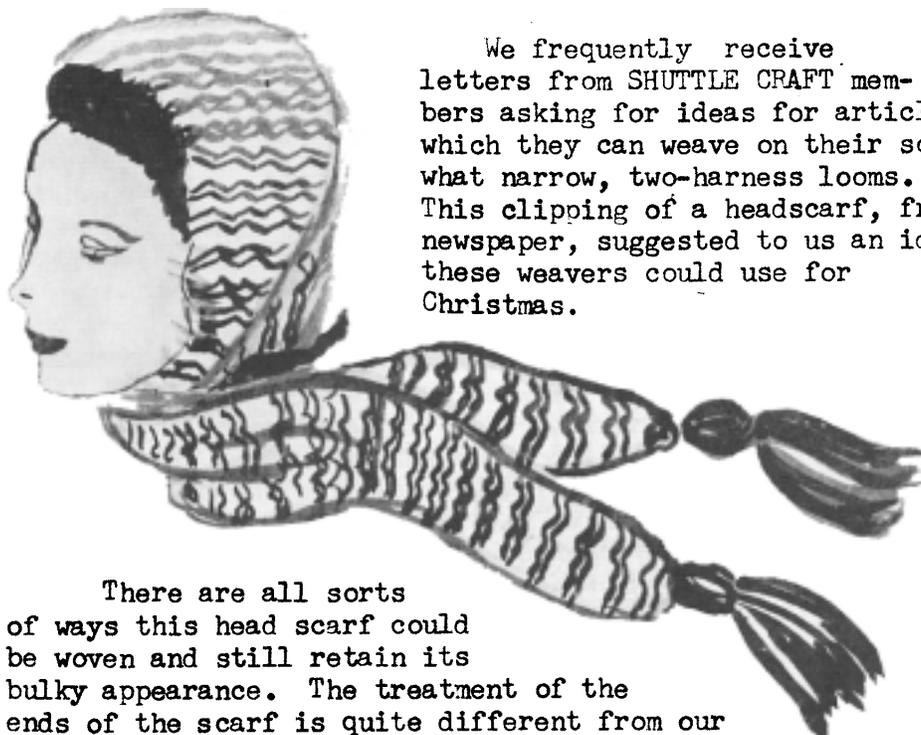
Repeat and repeat

Our portfolio sample woven of fine wool 2/32 sleyed
 at 32 threads per inch.



Soft and Warm

We frequently receive letters from SHUTTLE CRAFT members asking for ideas for articles which they can weave on their somewhat narrow, two-harness looms. This clipping of a headscarf, from a newspaper, suggested to us an idea these weavers could use for Christmas.



There are all sorts of ways this head scarf could be woven and still retain its bulky appearance. The treatment of the ends of the scarf is quite different from our usual method of finishing ends -- and an excellent way to use up loom waste.

Keep in mind using dull and shiny materials together; rough and smooth; blending or contrasting shades and colors.

We suggest using soft wool, perhaps Lily's knitting worsted, or a similar size in a man-made yarn, and sley it at 12 ends per inch. Or one of the nubby or curl yarns could be used with the cross stripes in a plain wool. The cross stripes could be in rya or flossa weave; could be laid-in or passed across the surface of the web over 10 warp threads, knotted around the 11th over 10 more threads and knot around the 11th and so on across the web. This thread could well be much coarser than the background thread. This is a place and chance to experiment with material and color. Set up a practise warp of old wool and see what you can do. You may come up with an idea which will please both you and the recipient mightily.

Try the handwoven scarf shown at right, too. It is as smooth as the other is bulky.



EXPLORING THE SHADOW WEAVE, Part II

by Mary E. Black

Before proceeding with this second part of the shadow weave article there are two things we should like to set straight.

The first is our reference to weaving shadow weave on an overshot threading. Upon investigating further, we found that what our member had done was to weave an overshot pattern in the treadling method known as "shadow pattern." In this method of weaving a fine thread is used for the pattern and a coarse one, usually the size of the warp threads, for the tabby, a complete reversal of the usual procedure in overshot weaving. As such it is not in anyway related to Mrs. Atwater's shadow weave now under discussion, and should not be confused with it.

The July 1953 issue of SHUTTLE CRAFT has long been missing from our own personal files, so we were quite unaware that Mrs. Tidball had continued her very lucid explanation of the shadow weave into that issue. Imagine our chagrin later, when a copy came into our hands and we read ". . . 2 thread floats which raise above the flat base fabric and somewhat resembles featherstitching." This, after we had made the statement that neither Mrs. Atwater nor Mrs. Tidball had mentioned this feature and we were claiming it an original discovery! Well, it is just one of those things that happen and we trust that our present ruddy glow will disappear in time.

We have been so greatly interested in our experiments with the shadow weave that now we would like to extend it into the field of 12 and 16-harness weaves. Both Mrs. Atwater and Mrs. Tidball state that this weave does not lend itself to paper weaving, therefore, it seems evident that experiments should be carried on directly on the loom. Unfortunately at the moment we do not have access to either a 12 or 16-harness loom, so our further pursuit of the weave will have to wait until such time as these facilities become available to us again. However, we feel that there must be some Shuttle Craft Guild members with multiple-harness looms who would enjoy working on such a project and would be willing to report their findings back to us for publication in SHUTTLE CRAFT.

For the benefit of these experts as well as for the interest and benefit of weavers just approaching the multiple-

harness weaves we are reprinting Mrs. Tidball's excellent article which appeared in the July 1953 SHUTTLE CRAFT.

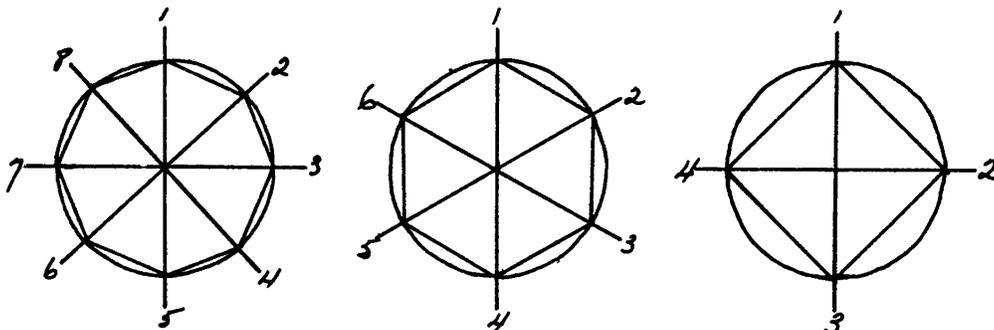
To begin her article Mrs. Tidball discussed the similarities and differences between log cabin and shadow weaves ending with the superiority of the latter. Then she writes:-

"In the Shadow weave as in the Log Cabin, each harness controls a single pattern block, so a 4-harness threading has a potential of 4 pattern blocks while an 8-harness threading has an 8-block potential. Because the pattern blocks are controlled by harnesses rather than by color alternation only, it is not necessary to double the color end in order to shift from one block to the next. The dark and light warp ends are alternated without interruption throughout (in most cases) which makes the warp for the Shadow weave simple to prepare and to beam. The drafts for Shadow weave may be built up like twills with continuous progress from one pattern block potential (a pair of dark and light ends) to the next which results in pattern areas built on diagonal rather than horizontal and vertical lines (a pattern effect which is unusual, and difficult to achieve except in this and a few other techniques.) Or a single threading rhythm (a pair of light and dark ends) may be repeated several times to build up a true block, which adds horizontal and vertical lines to the pattern outline.

"The weave fits into Class VIII, the Rhythmic Weaves, since established units are not repeated throughout, and the threading cannot be made from a Profile draft with a key, because of the exceptions. However, a twill, point twill, extended point twill or a Profile draft may be used as the basis for creating a Shadow weave draft, provided all the exceptions as well as the rhythms are observed.

"In the theory of the Shadow weave system, one must think of the harnesses as lying in two groups. For a 4-harness threading, group 1 is harnesses 1-2 and group 2, harnesses 3-4; on 6 harnesses the first is 1-2-3, the second 4-5-6; on 8 harnesses the first is 1-2-3-4, the second 5-6-7-8. Each harness controls a pattern block and the dominant or the dark color is usually threaded to the desired pattern harness. This thread must be shadowed by the threading of a secondary or light colored thread on the corresponding harness of the other harness group so that in a 4-harness threading, a dark end on harness 1 is shadowed by a light on harness 3, dark on harness 2 by light on harness 4, dark on 3 by light on 1, dark on 4 by light on 2.

In a 6-harness draft a dark on harness 1 is shadowed by light on 4, dark on 2 by light on 5, dark on 3 by light on 6, dark on 4 by light on 1, dark on 5 by light on 2, dark on 6 by light on 3. In 8-harness threadings the combinations are 1 and 5, 2 and 6, 3 and 7, 4 and 8, 5 and 1, 6 and 2, 7 and 3, 8 and 4. To understand these better it is advisable to make a circle diagram which indicates as many harnesses as to be used.



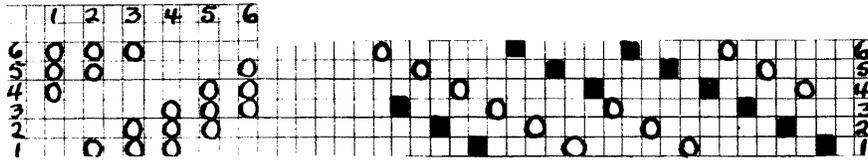
The progression of the dark or the primary threads is around the circle, either forward or backward, always from an odd numbered harness to an even number or the opposite, and the shadowing thread always lies exactly across the circle from it.

"The rules given above apply when the drafting movement is forward around the circle. But when the movement reverses to a counter-clockwise direction an exception must be taken into consideration. Just as in Point twill drafts or Overshot drafts, an odd number of threads must occur in the reverse unit. This is accomplished by dropping the shadowing thread for the warp end which serves as the point of reverse. Then in threading the reverse direction, the shadowing thread precedes the main thread. Study drafts (1), (2), and (3), which illustrate these points. For a 4-harness Point twill reversing on harness 4, the order is: 1, 3; 2, 4; 3, 1; 4; 1, 3; 4, 2; 3, 1. The dark threads are underlined, and it is plain that the dark-light alternation is not broken.

"The tie-up for any Shadow weave is very simple. It is the balanced twill tie-up for the number of harnesses involved, and requires as many treadles as there are harnesses. The standard twill combinations are used for the 4-harness draft: 1-2, 2-3, 3-4, 4-1. The combinations for 6 and 8-harness threadings are easily seen on the circle diagram. For treadle 1 start at the harness 1 figure and progress clockwise through half of the figures around the circle. For treadle 2 start at the harness 2 figure and do the same. The first harness on each treadle is the same as the treadle number. Thus for a 6-harness threading the treadles are tied in

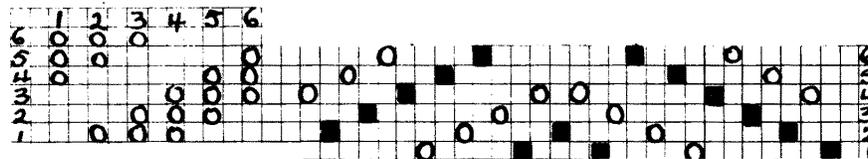
the order : 1-2-3, 2-3-4, 3-4-5, 4-5-6, 5-6-1, 6-1-2. The 8-harness tie-up order is: 1-2-3-4, 2-3-4-5, 3-4-5-6, 4-5-6-7, 5-6-7-8, 6-7-8-1, 7-8-1-2, 8-1-2-3.

"The treadling order is 'on opposites' exactly as the threading is made. Dark and light wefts are alternated throughout and the threading draft may be used as the treadling order by treadling 1 when harness 1 is indicated on the draft, 2 when harness 2 is indicated, etc, following the color symbols also. This will give the 'woven as-drawn-in' pattern. The fabric is reversible but the pattern on both sides will be slightly different, so it makes no difference whether the tie-up is used on a sinking or a rising shed. Pattern variations may be made by weaving in the twill order (for instance, following drafts (1) or (2) for a more complex threading, or by weaving in Point twill order, or weaving one draft on the threading for another draft. Or original patterns may be woven by following the theory rules given above on any desired succession. Any pair of treadles may be repeated over and over to build up a block.



Treadling

Treadle 1 dark	Treadle 4 dark
" 4 light	" 1 light
" 2 dark	" 5 dark
" 5 light	" 2 light
" 3 dark	" 6 dark
" 6 light	" 3 light



Treadling - twill fashion

Treadle 1 dark	Treadle 3 dark
" 3 light	" 1 light
" 2 dark	" 4 dark
" 4 light	" 2 light

Repeat from beginning

Treadling - blocks

Treadle 1 dark	Treadle 2 dark
" 3 light	" 4 light
" 1 dark	" 3 dark
" 3 light	" 1 light
" 2 dark	" 3 dark
" 4 light	" 1 light
	" 4 dark

"Drafting original patterns in this technique is very simple. A Twill, Point Twill or Extended Point Twill draft may be selected as the design basis. For instance the 4-harness Extended Point Twill: 1,2,3,4,3,2,3,4,3,2,1,2,3,2, may be written on draft paper. Then re-write this draft leaving a blank space after each thread. Fill in each of the blank spaces with the correct shadowing thread and the draft is complete: 1,3; 2,4; 3,1; 4; 1,3; 4-2; 4; 2-1; 4; 1-3; 4-2; 3; 1-3; 2-4; 3; 4-2; 3. Block patterns from Profile drafts are built up by repeating the light and dark pair of warp ends the correct number of times to give a block of the desired proportion. The general configuration of any pattern will be the same as that of the twill or the profile from which the Shadow weave draft was built, but the pattern effect will be soft and shadowy and the texture will be that of tabby with raised block boundaries.

"The texture of the Shadow weave is almost impossible to describe or to reproduce in a drawing. For the 6 and 8-harness patterns and the 4-harness patterns which have block rather than twill development, it is basically a tabby-woven fabric with the two contrasting log-cabin color arrangements of horizontal and vertical pin stripes. The edges of blocks of patterns which are developed like twills consist of interlaced 2-thread floats which raise above the flat base fabric and somewhat resemble feather-stitching. This effect is indicated on the small diagram given on the draft sheet. In block development threadings 2-thread floats outline the edges, giving a somewhat different effect from the above. Four-harness twill-developed threadings have a deep ridged effect, almost like pattern corrugations.

"A variation in the color effect of the Shadow weave may be made by warping with one pair of light and dark colors and weaving with different light and dark colors, or with just one color in the weft different from the warp colors. A shadowy underplaid may be made by beaming and threading solid stripes of the two colors as desired, and varying these with alternations of the two colors in the

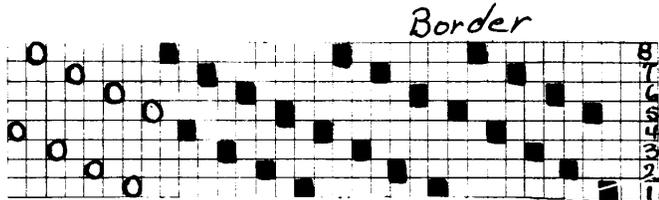
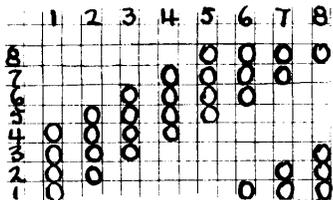
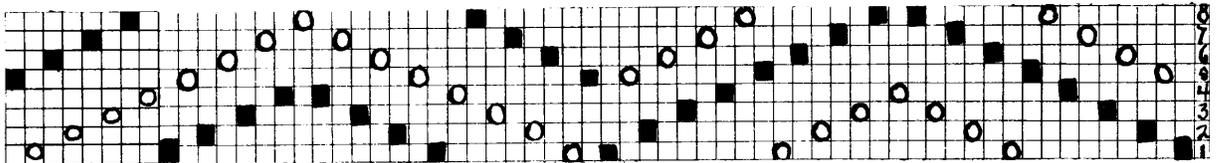
standard manner. Borders may be made around any pieces by threading a band of the darker color on each side of the warp, with a band of the lighter color inside, and the center area in the standard 2-color alternation manner."

Now having had this valuable lesson from Mrs. Tidball, we are better prepared to proceed with our experiments.

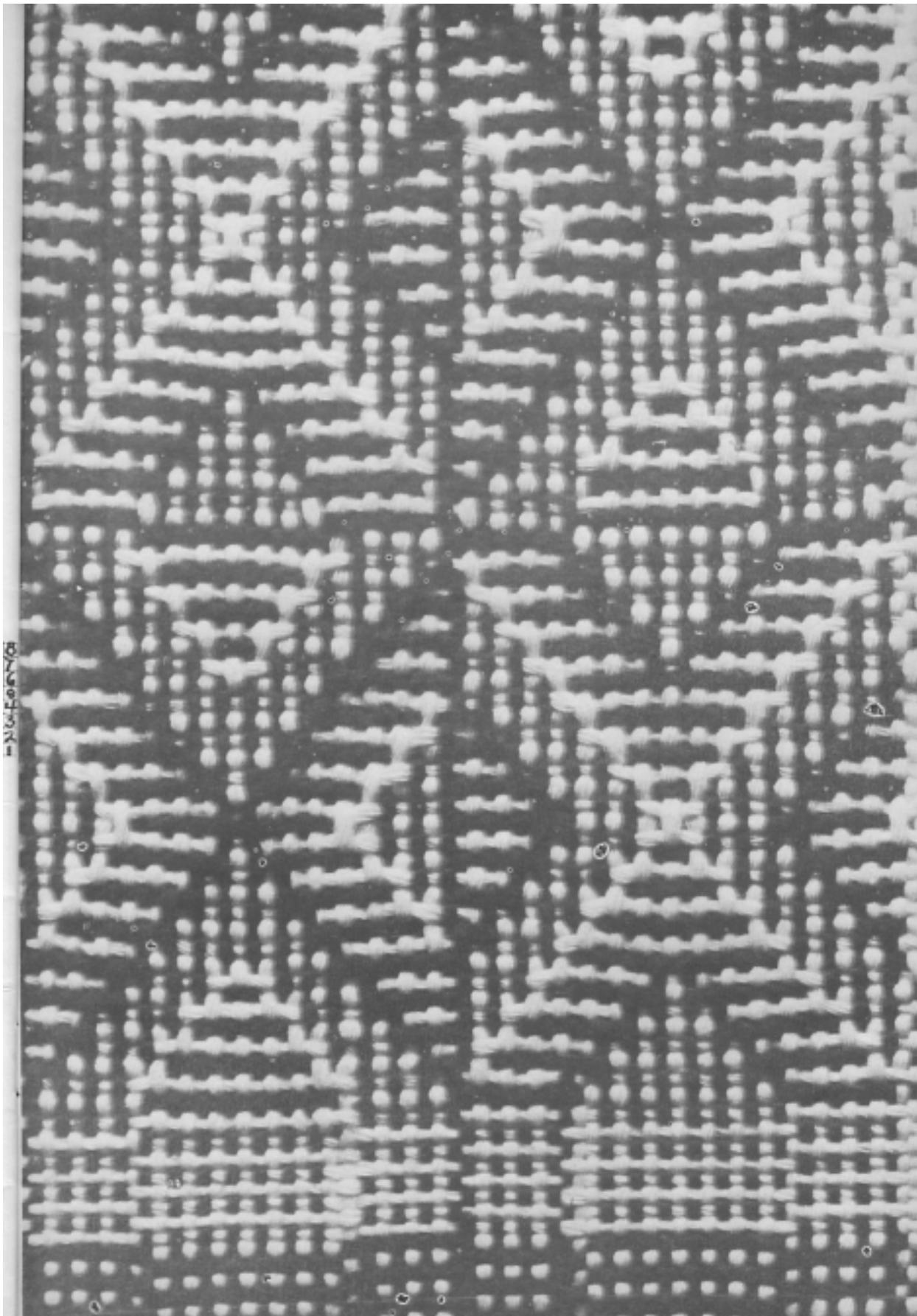
We are fortunate in having Mrs. Atwater's original samples of the shadow weave which were woven when she first experimented with the weave. These samples woven in black and white 12-ply cotton photographed well for study purposes.

To encourage individual or group study we are omitting Mrs. Atwater's treadling directions but giving both draft and tie-up. From Mrs. Tidball's explanations it should not be too difficult to figure out the treadling and weave the sample. Try also working out some original treadlings.

Experiment #7



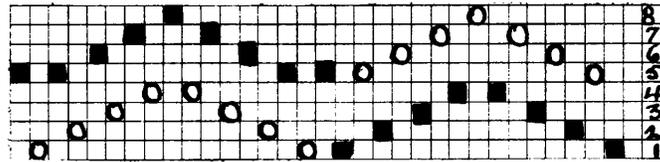
Mrs. Atwater has this to say about borders -- "if the suggested border treadling is used, weave the bottom border this way -- treadles 1 and 5 alternately in the dark color, for the number of dark threads in the border warp; then for nine shots in the light color."



20764321

Experiment #8

Mrs. Atwater's sample from this draft was woven in black, tan, magenta and white 12-ply cotton. It was quite striking. There were parts of the design, which, if treadled by themselves would make a striking overall pattern particularly good for drapery or upholstery.



Tie up the same as for Experiment #7

Treadling

Figure 1

Treadle 1	dark	5	light	
"	2	dark	6	light
"	3	dark	7	light
"	4	dark	8	light
"	5	dark	center	
"	8	light	4	dark
"	7	light	3	dark
"	6	light	2	dark
"	5	light	1	dark

Figure 2

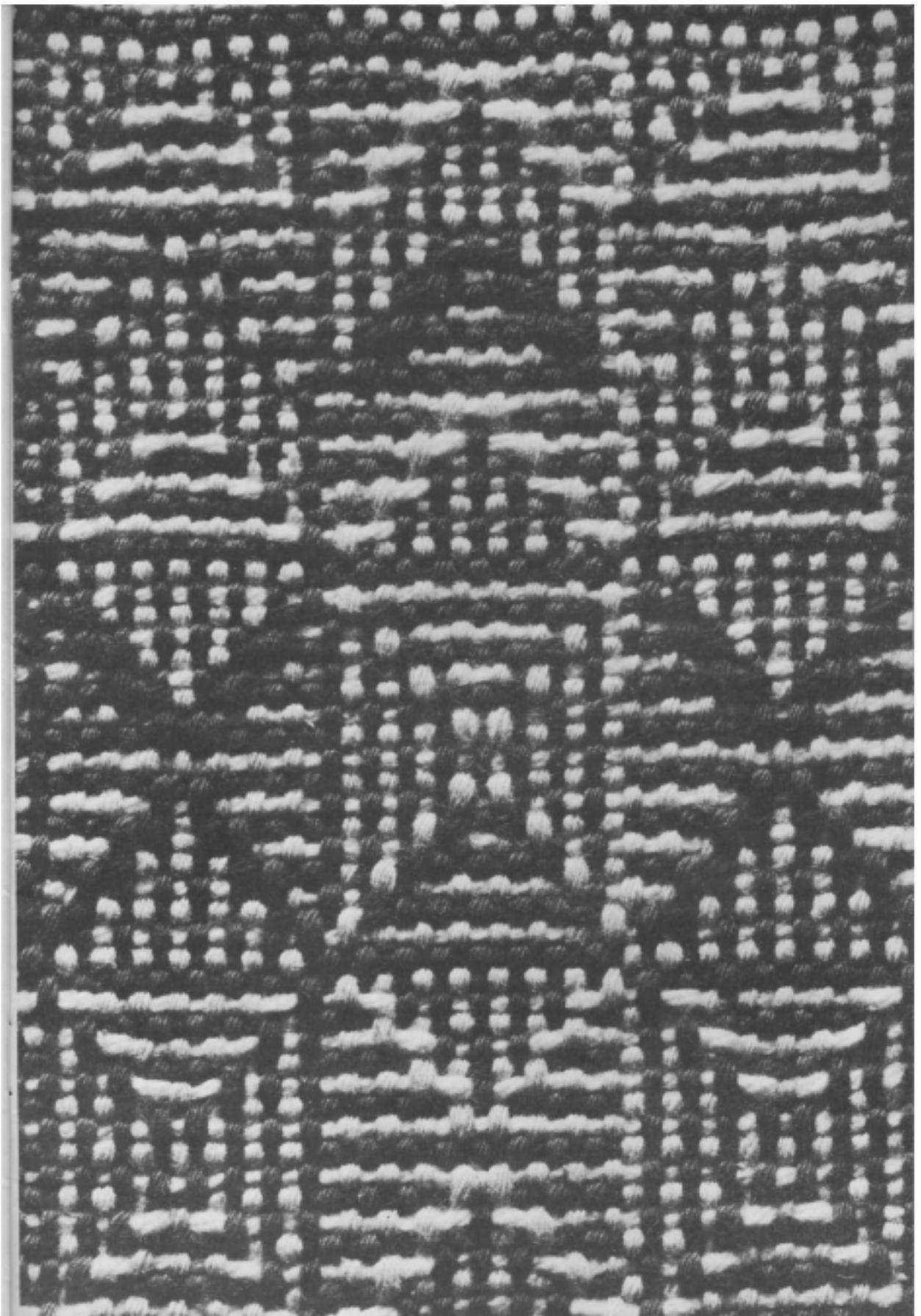
Treadle	5	dark	
2	light	6	dark
3	light	7	dark
4	light	8	dark
5	light	center	
8	dark	4	light
7	dark	3	light
6	dark	2	light
5	dark		

Experiment #9

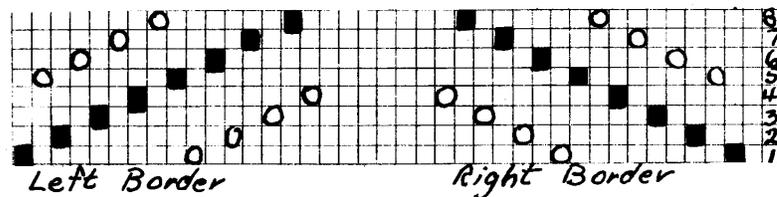
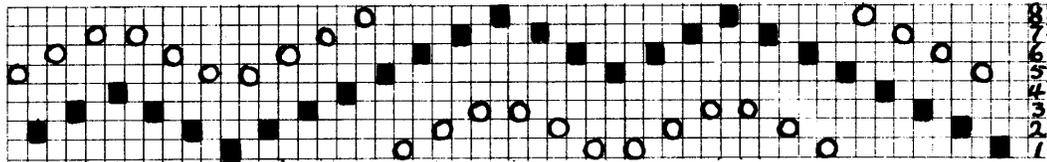
For the notes on Experiment #9 in the shadow weave and the portfolio samples, we are indebted to Mrs. C. B. (Thora) Stanwood of Belmont, Massachusetts.

In her first article on the shadow weave Mrs. Atwater stated "though the weave is more effective when done in coarse materials it would give a very fine, dainty little figure if carried out in fine cottons at 30 ends to the inch, threaded singly."

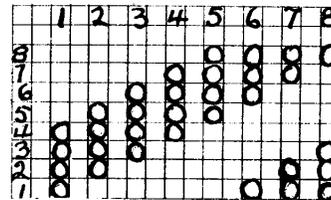
This, Mrs. Stanwood has achieved with her beautifully designed and woven place mats. The combination of the brown and salmon threads used together in equal amounts results in a lovely shade of rust.



Mrs. Stanwood advises us that the draft she used was published in the July 1953 SHUTTLE CRAFT. For the benefit of those who do not have this issue, we are printing the draft and tie-up herewith.



From Mrs. Stanwood's letter we quote the following: "The border threading was repeated three times; there were seven repeats of the pattern plus the 41 threads to balance."



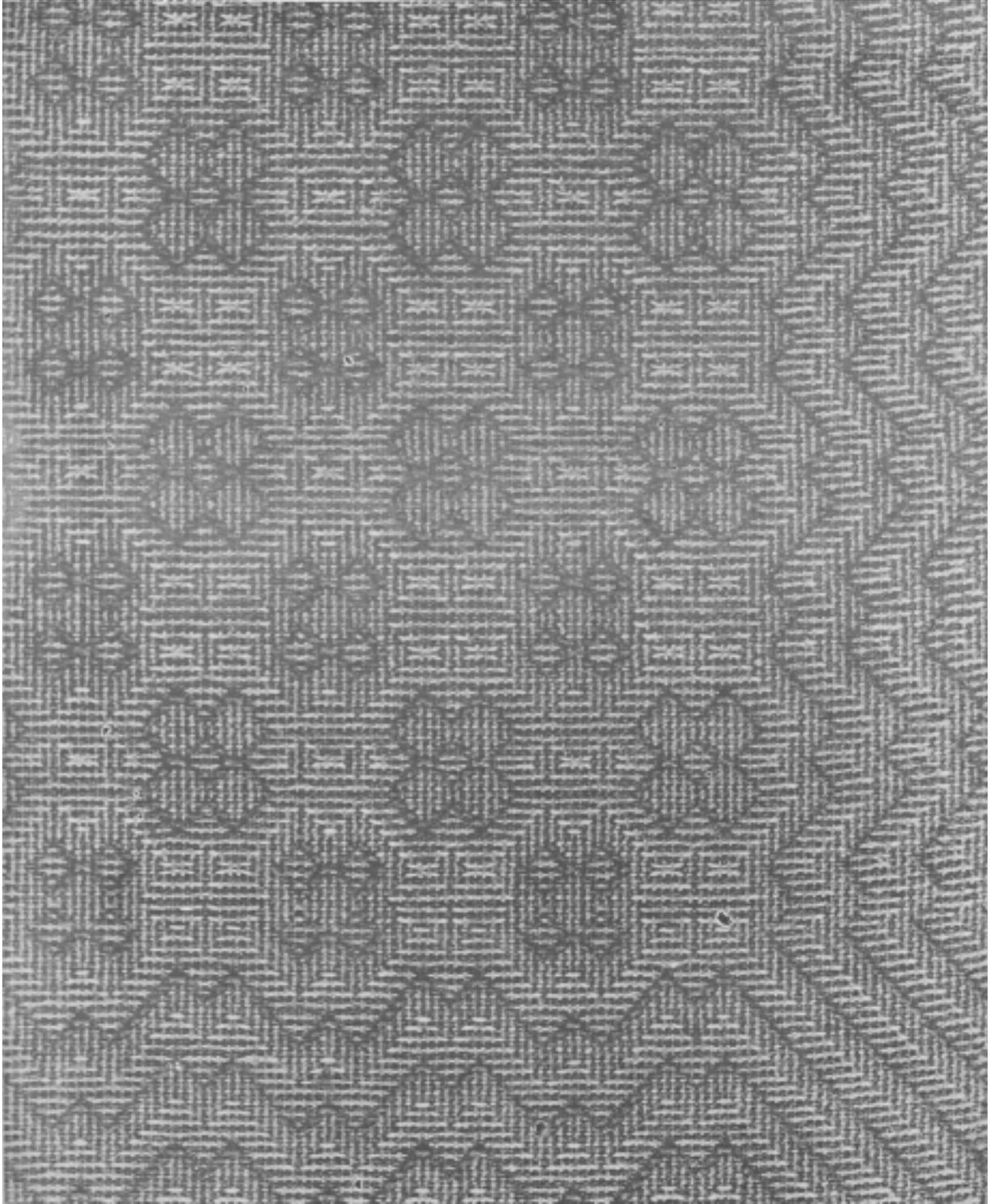
"Right border 16 threads x 3 =	48
Pattern 52 " x 7 =	364
To balance	41
Left border	<u>48</u>
Total number threads	501

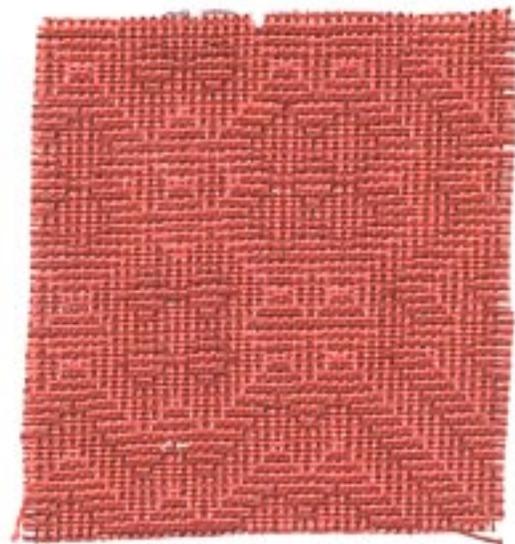
Tie-up

"The linen was from Frederick Fawcett--brown and salmon 40/2 set 2 per dent in an 18 dent reed.

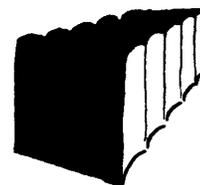
"The treadling was strictly 'as-drawn-in'. I reversed the border treadling for the hem and turn-in. At first I also reversed the colors so that the emphasis on warp and weft threads would be exactly as the reverse side. However, by reversing the colors I found that the 'featherstitching effect' of dark and light weft threads crossing the warp was entirely lost, so the hem did not match the reverse side at all. I decided that the effect of reversing the colors was not really worth the bother. This threading is less confusing to treadle than a 6-harness shadow weave (broken twill, the profile, or basic draft) which I had tried earlier. After one complete treadling one can easily see where one is, as the pattern 'squares' itself. However, one's mind cannot wander to other matters, but must strictly 'mind the treadling'. As in many twill threadings the outside

threads are not always caught in. Where they were brown I liked the effect of only catching in the brown weft when needed; perhaps this was not enough."





THE WEAVER'S BOOK SHELF



By Boris Veren

To paraphrase an ancient aphorism, a picture is worth a thousand words, and a colored picture is worth a hundred black-and-white illustrations; and a hand-woven swatch is worth a hundred illustrations of weavings. The mathematics are crude, but I think you get the idea.

This month I want to introduce two weaving publications that are collections of hand woven swatches. One is an older publication, which we had thought out-of-print. My omission of Helen Beecher's distinctive: *TABBY & TWILL..WOOL & WORSTED* in recent catalogues is unforgiveable and more so when the author is a neighbor of mine in Carmel, California. On seeing Mrs. Beecher at the recent conference of Northern California Handweavers, held this year in Monterey, I found out that she did have a few copies, and we purchased them all, and received her permission to reduce the remaining copies from \$10.00 to \$7.50. Helen Beecher, who is a constant prize-winning weaving exhibitor writes in the preface to her book:

"We have been asked by many weavers if there was a book published that would show them how to weave wearing apparel. Many weavers were afraid to start without some help. Some weavers have had poor results by setting their warps too close in order to get a hard finish--as a result they had woven a piece of material that was much like a board. Most weavers wanted to see and FEEL a piece of handwoven material before attempting a piece for themselves. Many weavers are too far away from the fine exhibitions that are held throughout the year in many parts of the country to really see and feel handwoven fabrics. So, we decided to issue this portfolio."

This loose-leaf portfolio contains 15 lessons, each one being a project for wool and worsted materials, and each project has a handsome sample swatch of the material woven, some samples of the yarns used, weaving instructions, and most valuable and helpful weaving hints, including tips on templates and shuttles, washing and cleaning instructions, warp tensioning, beating and others. I think you will agree with us that the woven samples are handsome indeed. Projects include materials for men's jackets, suits for women, skirts, dress materials, etc.

Fans of Elmer Hickman's "woven swatch" folio contributions to the weaving world will welcome his new folio which we now stock, TOWN AND COUNTRY TWEEDS. This folio is a collection of luxury fabrics. The word "tweed" was chosen for want of a better word, since all the fabrics in the folio are not strictly tweeds.

There are a variety of weaves, and the folio could easily serve as a series of lessons to individual and group weavers. The textiles range in graded difficulty, but not purposely so. The weaver of average ability could weave any and all of these fabrics without difficulty. There are fabrics in one, and two, and three color warp and weft construction, besides the multiple warp and weft constructed weaves, novelty weaves, such as elaborate suitings and off-beat plaids.

Many of the fabrics may be adaptable to men's shirts, suits, sport coats, etc., and for women's suitings, sport coats, heavy coats, etc.

All fabrics are woven on 4 harnesses. Complete instructions for warping, threading the heddles, sleying the reed, and weaving the yardages are given, together with the yarns used, and the yarn supply sources.

There are a few variations of traditional weaves, but most of the fabrics are of a contemporary design and construction, using adaptations of twill and other drafts with various straight and novelty threadings to give individuality and distinction to each of the textiles.

The 24 delightful woven samples are complete with instructions and comments, and are assembled in a heavy two-pocket folder. The usual informative TABBY TALK gives added information concerning the weaves in the folio. Price, \$6.95.

TWENTY-ONE YEARS OF WEAVING PATTERNS
- edited by Anna C. Templeton

Such names as Heart's Content, Seldom-Come-By, Push Through, and Jackson's Arm will mean little to the average reader, but to workers at Jubilee Guilds' Headquarters in St. John's, Newfoundland, they are the names of outports on Newfoundland's bleak coast where branches of the Guild are located.

The Jubilee Guilds of Newfoundland and Labrador, organized in 1935 for the purpose of helping the outport women

use their natural skills and resources to the best advantage, are affiliated with The Women's Institute and the Associated Countrywomen of the World. Under the able direction of Miss Anna Templeton, Organizing Secretary, the work of the Jubilee Guilds has flourished. To direct such an organization is not an easy task, as access to most of the Guilds' activities must be either by boat or coastal steamer, as there are few roads and both climate and terrain are rugged.

The success of the project is evidenced by the quality of the goods on sale at the Guilds' shops in St. John's and elsewhere.

To prevent mistakes in orders, accurate, explicit typed directions accompany each shipment of material sent to out-port weavers. It is these direction sheets, collected, edited and bound into a second edition, which are now, for the first time, being made available to weavers everywhere, under the title of TWENTY-ONE YEARS OF WEAVING PATTERNS.

This neatly bound 8½" x 11" mimeographed book of 186 pages gives explicit warping, threading and weaving directions for luncheon mats, tray cloths, curtain material, scarves, tea-cloths, etc. Nothing is left to guess work and even beginners should be able to follow the directions successfully. This book makes no claim to sophistication, it is a plain, down-to-earth, common sense publication.

Measurements are given for finished articles, such as "aprons should measure 26" in all, including the 5½" at the beginning for hems." Further on in the text, we read, "It is quite possible that the tabby thread will be on the left side, and in most overshoot weaves you would automatically put in a No. 2 tabby; but with this particular pattern make sure that you put in No. 1 as given in the directions for treadling. You will notice that by putting in No. 1 tabby it will bring down the skip threads caused by treadles Nos. 4, 5, 4, with no tabby." It is such information as this which is invaluable, indeed, when the weaver lives hundreds of miles away from the instructor.

Those who weave for sale will find these very explicit directions both time and material savers; teachers and occupational therapists will welcome such a publication and those weavers who, through lack of interest, knowledge or time like to have detailed directions will greet this publication with open arms.

Those who prefer to design their own projects and experiment with drafts will not find it as interesting as the above group of weavers, but it is a text which deserves a place in every weaver's library. It is an acknowledged fact that we learn something from every book we open -- we feel sure this is true, likewise, of this book.

We are proud and honored to have the privilege of introducing this publication from our sister province to SHUTTLE CRAFT members and to congratulate Miss Templeton and her co-workers for the splendid job they have done.

The name again--TWENTY ONE YEARS OF WEAVING PATTERNS, price \$6.00 post paid from The Jubilee Guilds of Newfoundland, P. O. Box E 5211, St. John's, Newfoundland.

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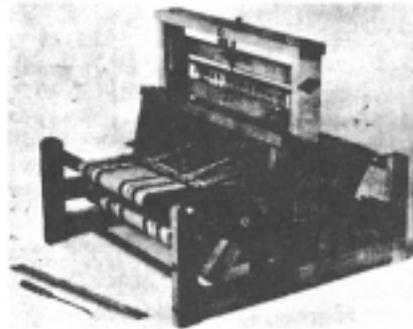
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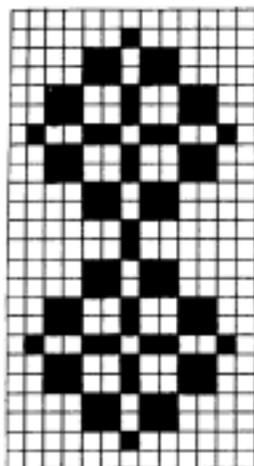


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