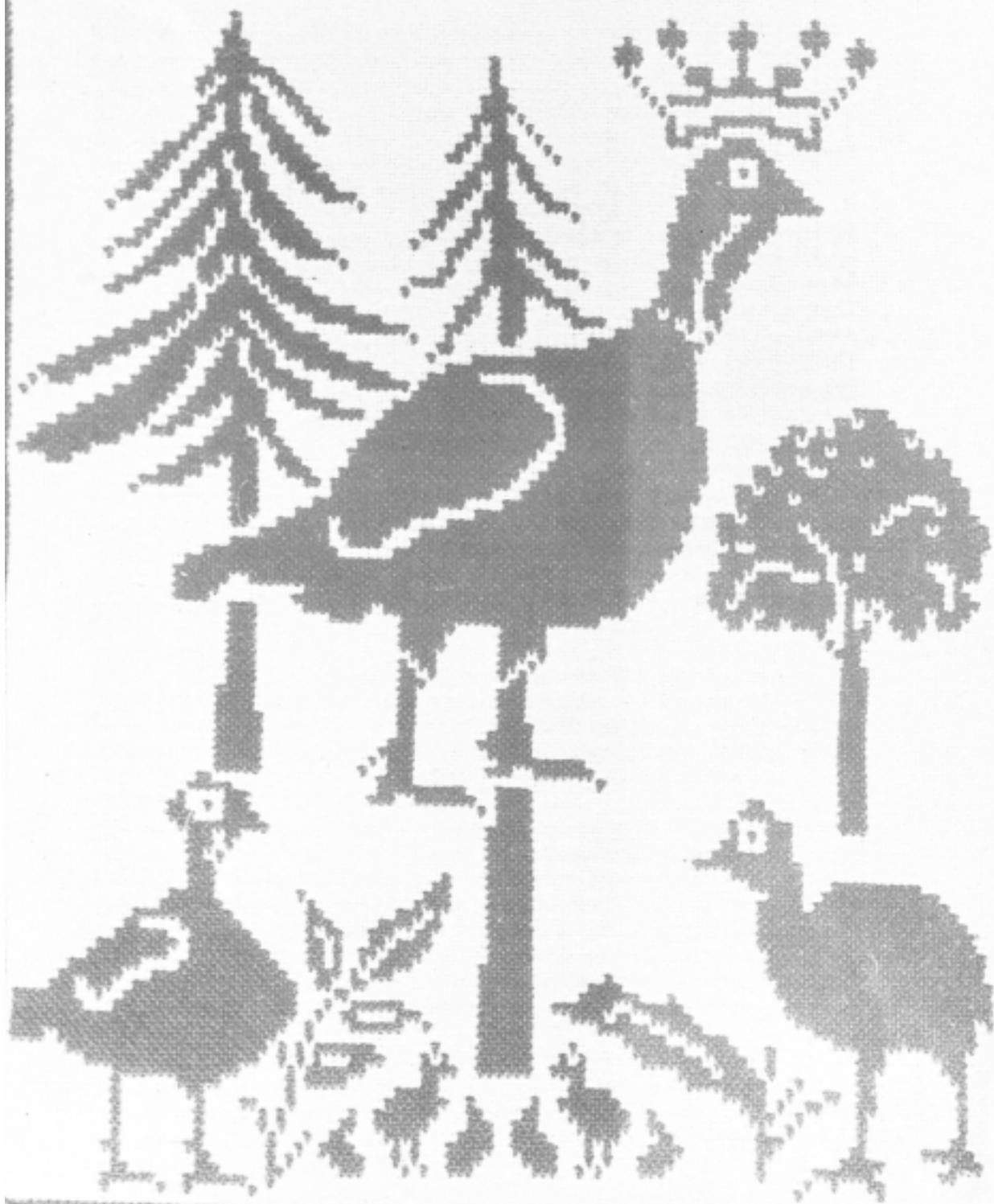


SHUTTLE CRAFT

November 1959



From Weaver To Weaver

Dear Weavers:

We hope your Thanksgiving table will be graced with as gallant a bird as that shown on our cover. If you live in California, it is quite possible that your Thanksgiving turkey may have come from among the 20,000 which Mrs. Elizabeth L. Wittenburg, who wove the cover, raises on her ranch at Barstow, California. But more about Mrs. Wittenberg's Finn-vav turkey on page 26 of this issue of SHUTTLE CRAFT.

Many members have sent us articles which will be printed in SHUTTLE CRAFT over the next few months. We regret we have not been able to publish them all this month, because of lack of room, but trust this will not deter you from sending in ideas. If you have done something a bit different or have taken a draft or idea we have published and worked it out in a different way, we would be most interested in having a description of it for publication. A good example of what we mean is illustrated by the Christmas card, page 13, which Mrs. Longard wove, using Mrs. Jenkins' idea for the cellophane tree shown on page 21 of the August-September issue. It is adaptations and variations on a given weave or idea, which make our weaving, and ourselves, grow.

Round Robin #1 has returned to its home for the second time. Enthusiasm and friendliness permeate its pages in contrast to the rather formal tone of the letters of the first round. There is no question that Round Robin members are benefiting from this exchange of letters. Already two of them have arranged an exchange exhibit of their weaving. Others have taken the letters to Guild meetings where they have been discussed and enjoyed. There are now three Round Robin's on the go and a fourth can take flight just as soon as one more name comes in. We get ideas from the Round Robin letters, too, and one of these months will give you directions for weaving the material the Swiss use for their aprons. Like the Swedish women's aprons, the type and design of the apron designates the district from which they come. The idea came to mind of starting a series, which might be of interest, called "Aprons International. Aprons have, and do play such an important part in the life of women that we should learn more about them. My own note book contains notes on Swedish aprons made while I was at

Saterglantan--there should be enough for one article. Among Shuttle Craft members there must be some whose travels, or reading have taken them to foreign lands, who could work out threading and treadling, threads and design of the aprons of foreign women for the series. In the meantime you will find the first article in this series on page 21.

In the July 6th issue of LIFE magazine, there is a very colorful and interesting article on the Big Sur district of California.

"The early Spanish called it El Sur Grande--the Big South, a remote, ruggedly beautiful 25 mile stretch of the California coast, 150 miles below San Francisco where the Santa Lucia mountains plunge steeply into the Pacific. The Spanish found it a romantic world apart, inaccessible to all except, later, a few ranchers driving cattle to feed on mountain grasses. Big Sur today is still a spectacular, romantic world apart, tenanted now by a small colony of people who find it a haven from the frenzies or frustrations of conventional life", to quote LIFE magazine.

It is to this beautiful, rugged country that Boris Veren has moved his Craft & Hobby Book Service. That he will have interesting neighbors is evident from pictures shown of the residents of Big Sur--writers, artists, musicians, a worker in mosaics, dancers and who knows, perhaps a weaver or two, among its 400 population.

Mr. Veren has promised to write us about his new home and bookshop as soon as he is sufficiently settled to do so. In the meantime, when ordering books, please use the new address: Boris Veren, Craft & Hobby Book Service, BIG SUR, California.

Our best wishes to Boris, Filippa and the cats for much luck and happiness in their new home--and a Happy Thanksgiving to you all!

Mary E. Black.

P.S. When you sit down to make up your Christmas list, include the new publications advertised in this issue of SHUTTLE CRAFT and our current special offer to new members. Any of these will make Christmas a really happy one for the weaver. Place your orders early, as the mails will soon become congested.

LOOM LANGUAGE

All the following definitions are from the WEAVER'S WORD FINDER, by Harriet Tidball. If you can beg, borrow or steal a copy of this WORD FINDER, do so. You won't go wrong.

Balanced weave -- A weave which has exactly as many weft shots per inch as there are warp ends. Also called 50/50 weave, squared weave.

Barley-corn weave -- The German name for Spot Bronson weave.

Linen weaves -- A group of small texture-contrast weaves especially suited to the weaving of linen, which because of its strong individuality is not adapted to all techniques. These are all balanced weaves and include such techniques as huck, Swedish lace, Atwater lace, Spot Bronson, M's and O's, canvas weave.

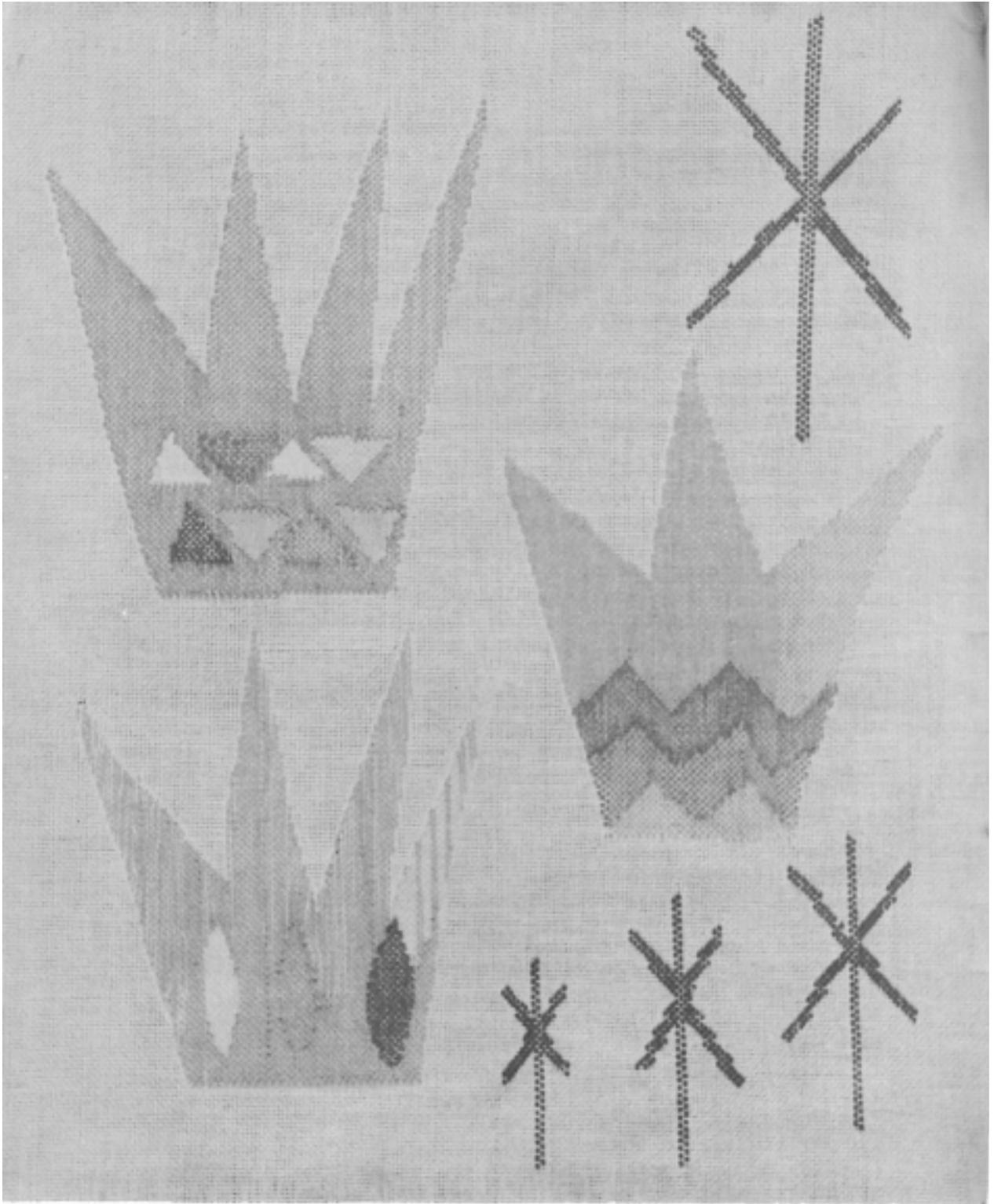
Fell -- The weaving line, or the line made by the last weft shot against the unwoven part of the warp.

Inlay or laid-in weaves -- A name for any brocade technique with a plain weave background, for which the pattern weft is laid into the tabby shed over the ground weft.

Soumak -- A back-stitch like tapestry technique in which a weft strand is looped around an arbitrarily set number of warp ends on a closed shed. A row forward is worked, then a row backward, and then one tabby shot is thrown. The effect is of a twilled surface, or a chain-like surface.

Spot weave -- A general term for any weave which produces small all-over texture spots, regularly spaced.

Spot Bronson or Bronson Spot weave -- The name given by Mary M. Atwater to the weave given in a number of drafts in the Bronson book, but there called Diaper. It is a balanced linen weave with spots made of pairs of 5-thread floats arranged in simple patterns. Also called barley-corn weave and the 5-harness weave as most of the colonial patterns were drafted on 5 harnesses.



H. V. TECHNIQUE

by Joyce Chown

To us, this technique is actually plain inlay or laid-in(see page 100 - 103, NEW KEY TO WEAVING), but in Stockholm it is fondly known as H. V. Technique, after the Handarbetets Vanners weaving school which popularized it. Actually, although the technique is the same, we would hardly recognize it as the traditional type of inlay design to which we have become accustomed, that is as found in the little laid-in motifs in towels, place mats, and more ambitiously in aprons, skirts or curtains.

In Sweden today, the technique remains the same, but through the change in the type of design and materials used, a textile emerges with perhaps a somewhat more sophisticated feeling and application.

The most important change in the type of design, is that rather than add the inlay to the piece of weaving (such as initials laid-in on the bottom of a hand towel) as decoration, embellishment or embroidery, the inlay is a part of the finished article. To compare it to a painted picture, the inlaid design now becomes the picture rather than the signature at the bottom of the picture.

The change in the type of material is to linens for the most part--and occasionally wools--but not cottons and six-strand floss.

This technique, warp set and combination of warp and weft threads, produces a material in which the background areas are open--though not lacy--and the pattern areas are firm and opaque to light. Thus it is not used for towels, aprons or skirts, but is well suited to placemats, runners, wall hangings or very elegant glass curtains. We'd say this would be beautiful, too, for room-dividers except that there is a right and a wrong side to the material.

Warp, Weft and Warp Set

Linen is used for the warp and tabby weft, depending on the effect you want, the linen warp and weft may be rough or smooth, singles or plied, fine or heavy, dark medium or light in color or tone. The pattern weft is usually a

combination of two, three, four or five finer singles linen threads twisted together to the same weight as, or slightly heavier than the tabby weft. Wool may be used for pattern weft--in which case fine homespun or tweed wools look better with linens than the smoothly spun worsteds. Or a combination of wool and linen--say two strands of 1-ply homespun and one strand of linen--may be twisted together for pattern weft.

The set of the warp is important. It should be set loosely enough to produce an open, but not sleazy, 50-50 plain weave. You should be able to weave a 50-50 weave throughout the whole piece whether or not you are weaving the pattern simultaneously with the background. If you cannot weave a 50-50 background, either your warp is set too closely, or your pattern weft is too heavy. And if your pattern weft is too heavy you will get a lumpy pattern, a sleazy background and unavoidable poor selvages.

One combination of warp, weft and sleying we have found very satisfactory is using unbleached #14 singles linen 2 per heddle and dent in a 12 dent reed. The same material, double in the shuttle, was used for tabby weft and beaten 50-50 throughout.

For pattern weft, combinations of 40/2 and 12/1 linen, or tapestry wool and linen were used. Plied linen, 1 per heddle and dent may of course be used. This is entirely up to the weaver and depends on the pattern effect desired.

Threading

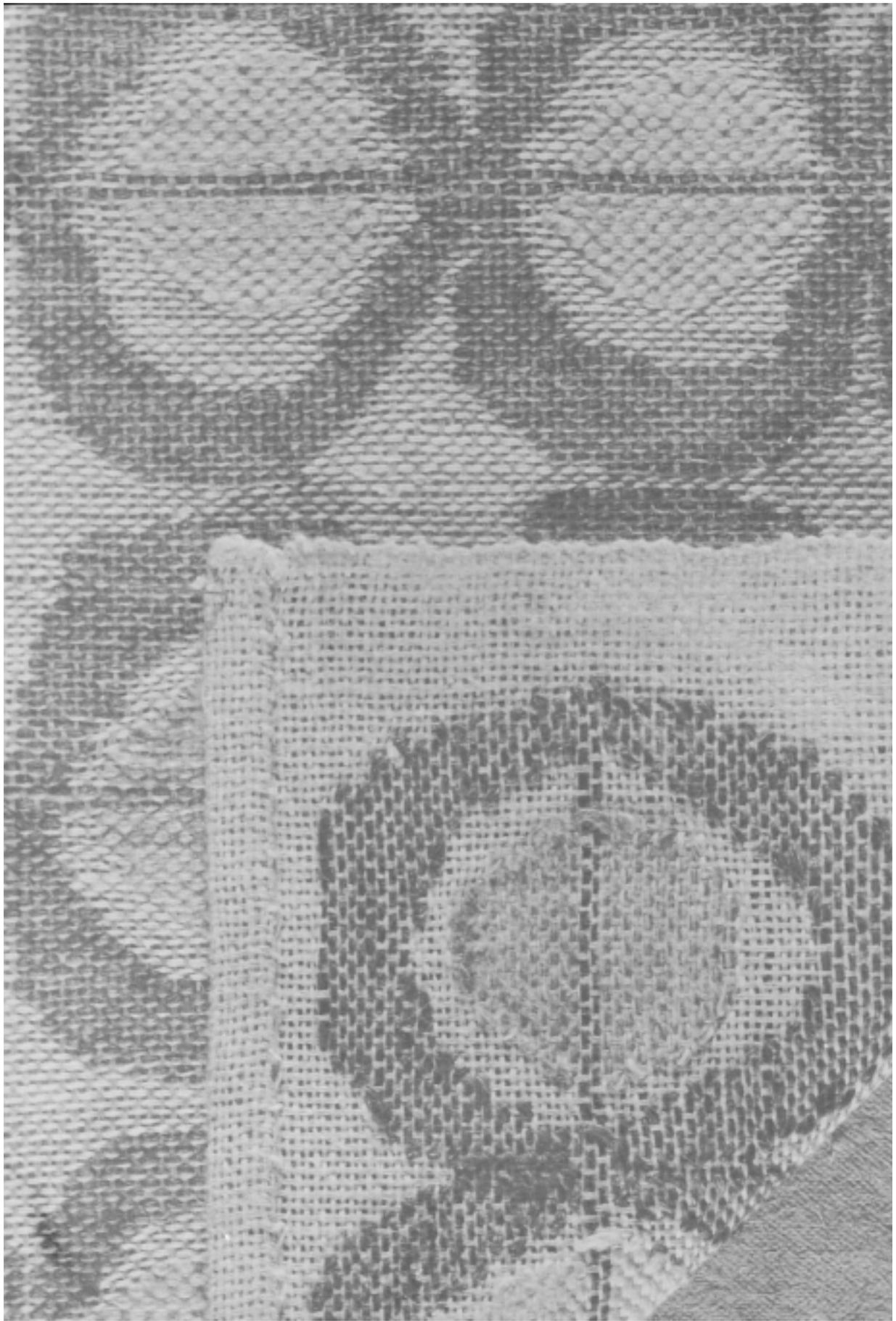
Any threading which produces a tabby may be used.

Design

When planning the design, the pattern areas should be kept simple. Almost any shape can be woven--circle, rectangle, triangle, diamond or free form. Narrow vertical lines are not easy to weave and tend to look ragged. Small detailed designs should not be attempted; they are not for this technique.

Color

If you like experimenting with color, this is your technique, for you have almost as much freedom as a painter with his palette and brush. But don't forget you are a



weaver and not a painter, that is, don't try and produce a painting rather than a piece of weaving. At the same time, don't be afraid to mix your colors. If you use just one color for your pattern weft you will get a rather flat color effect. But if you twist two or three shades of one color together, you will get a much more brilliant or subtle blending of colors.

For example, for black, twist together 1 thread very dark blue, 1 thread very dark brown and 1 thread of very dark grey; or 2 grey and 1 brown; or 2 brown and 1 grey; and so on. Any of these combinations are more interesting than 3 black threads twisted together.

In the photographs on page 7, the outside circles are black--made up of combinations of colors as suggested above--and the inside circles are different shades of pink and mauve. One mauve circle is made up of light mauve and dark mauve in various quantities; another mauve circle is made up of light mauve and dark mauve blending into dark mauve and dark pink, and blending again into dark mauve, light mauve and light pink. In the all-pink circles, various quantities and combinations are used of dark pink, light pink, cerise, salmon, an occasional light maroon and so on.

In the design on page 10, the "leaves" are fall colors in yellows, greens and browns. The light greens are made up of at least four different green colors as are the dark greens in the veins. The brown leaves have yellow, gold, rust, brown and beige in them and the yellow leaves are made up of light and dark yellows, beiges and yellow-orange.

The photograph on page 9 shows a sample woven in neutral shades. The warp and tabby weft are of unbleached linen and the pattern weft is made up of two threads fine white homespun and one thread fine cream-colored singles linen. The pattern does not show up very much when the material is laid on a flat surface, but does show up with light coming through it. This combination of design, neutral color and open fabric, thus can be used most effectively for glass curtains if a softly draping quality is not too important.

Drawing the Design

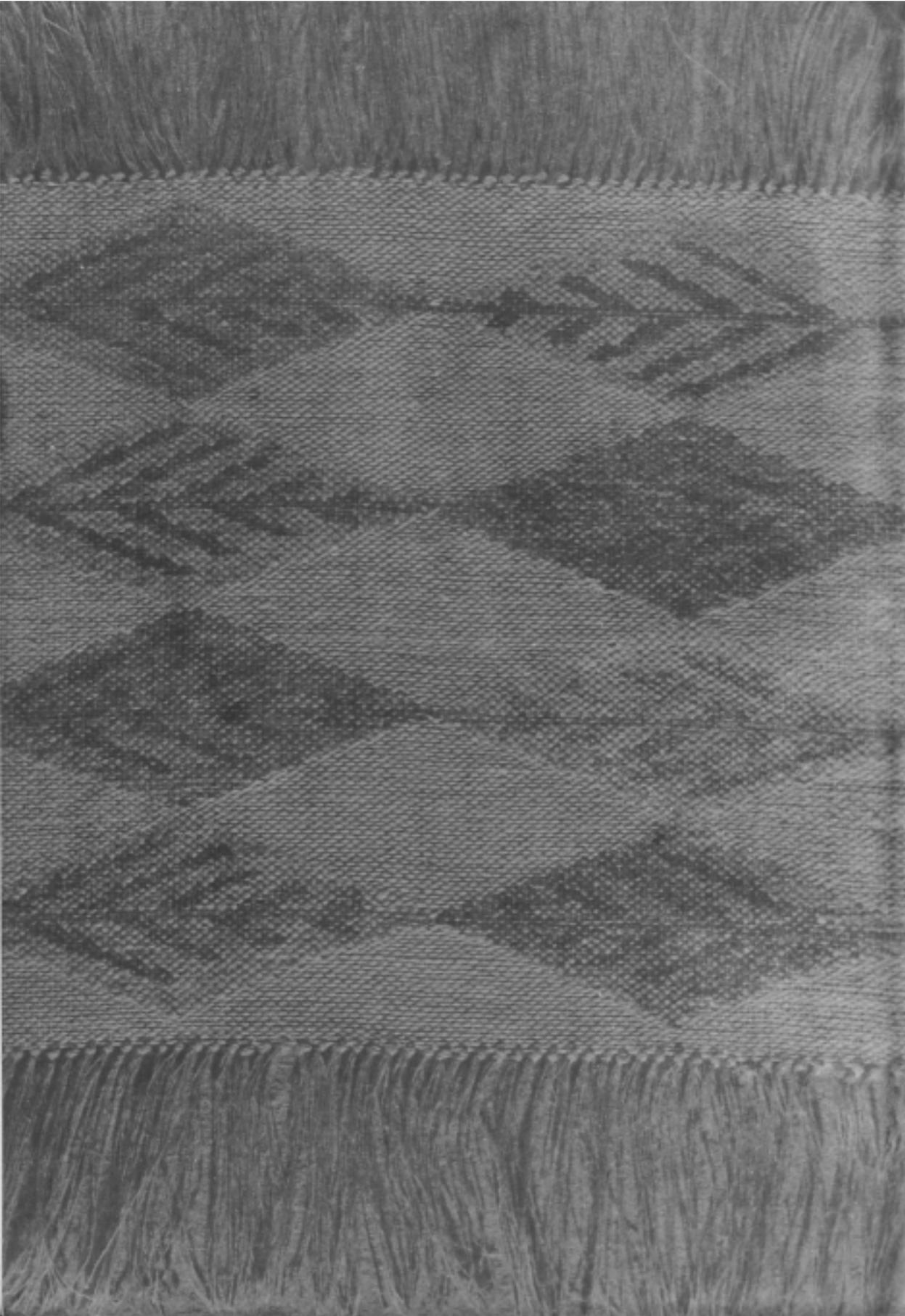
When planning a piece of weaving to be done in plain inlay, the usual procedure is to draw the design to be woven, on squared paper with each square on the paper representing a certain number of warp and weft threads in the weaving--

the number depending on the design, the threads, sleying, etc.

This is not usually done with H. V. technique, but rather the design is drawn full size on a piece of drawing paper or even brown wrapping paper. Or if desired, it can be traced on tracing paper and then the tracing paper sewn to a sturdier piece of paper. The outlines of the design are then inked over in black ink.

This paper is then placed under the warp--design side up--and pinned to the weaving. As the weaving progresses, the pins are moved up to the fell from time to time to keep the design in place. The weaving is done with the wrong side of the material up. This must be kept in mind when pinning the design under the warp, since the woven design will be the reverse of the paper design.

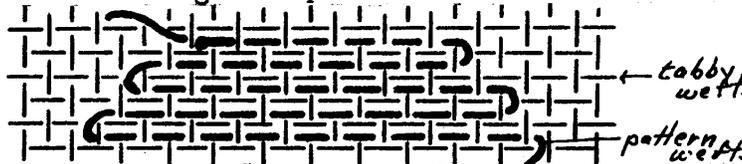




Weaving

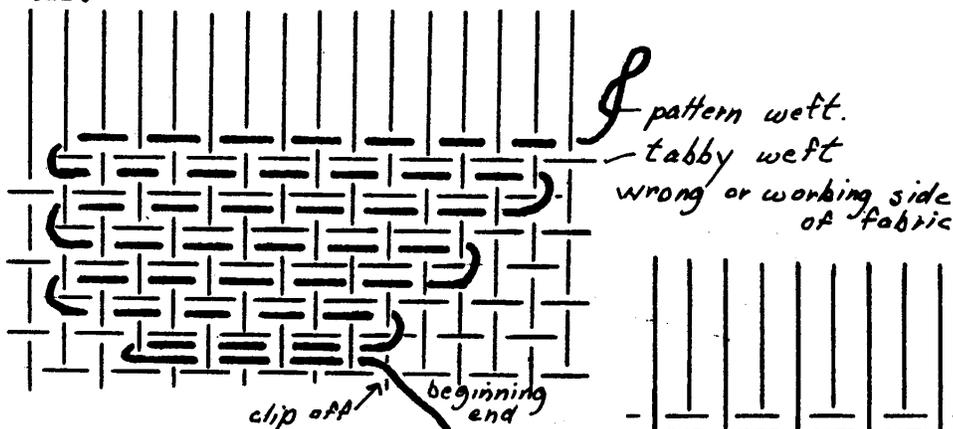
As with plain inlay, all weaving is done on the two tabby sheds only.

Weave the desired amount for hems or plain background being sure to weave 50-50. When the first pattern area is reached, throw tabby shot; beat in place; change shed and lay in first pattern weft; beat in place; do not change shed; throw tabby shot; beat in place; change shed and lay in second pattern weft; beat in place; throw tabby shot; beat in place; change shed; and continue in this same manner with a tabby shot following each pattern shot in the same shed.

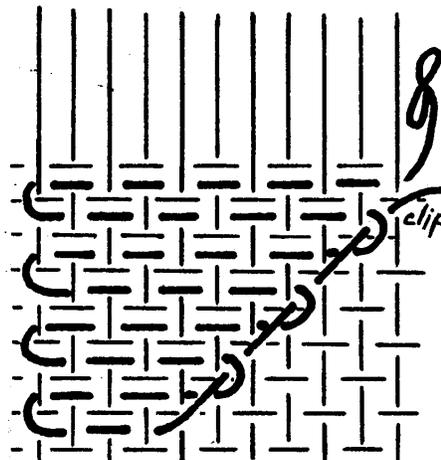


Follow the lines of the inked design, under the warp, exactly.

If when laying in the first shot of pattern weft, the design area is wide, the beginning end of weft may be doubled back under 3 or 4 weft threads to hold it in place. After 2 or 3 more rows of weaving, these ends may then be clipped off.



If the design area is narrow, the end must be left dangling, and darned firmly and inconspicuously behind some of the pattern threads when the material is taken off the loom -- or while the web is still on the loom, if desired. After darning, the short ends are then clipped off. →



The pattern areas are finished in the same way as begun, that is, if the area is wide the pattern weft may be doubled back for a few threads; if the pattern area is narrow, the weft must be left dangling and darned in later.

When cut from the loom, hem or tie fringe as desired; darn in any loose ends on the back of the fabric; steam press first on the back and then on the right side of the fabric.

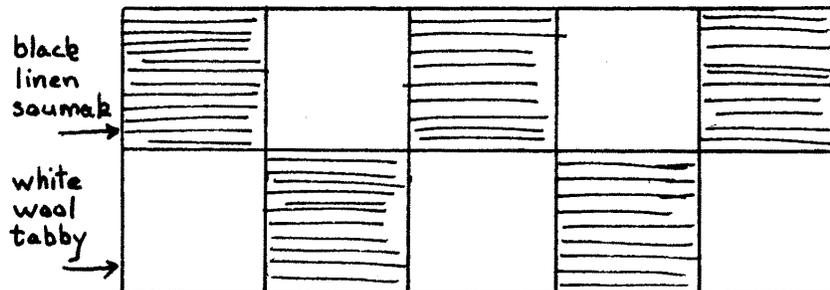
Variations

In the 1956 craft show by "Young Americans and Young Scandinavians" we were interested to note some very pleasing variations on the H. V. theme by Scandinavian handweavers.

In one piece the pattern areas were woven with the pattern thread going over two warp threads and under two warp threads, and the background woven in tabby. This of course made the pattern areas stand out more than if they had been woven in plain weave. Though it did not effect the technique, colored stripes were threaded in the warp as part of the design.

Another very striking wall hanging that took our eye couldn't strictly speaking be called H. V. technique but the basis of the technique was H. V. If one were to borrow from the terminology of commercial textile manufacturers, the technique might be called an "H.V.--Soumak blend." Be that as it may, a tabby background thread was used throughout but it was very fine--only about a quarter as heavy as the warp. In theory, it would seem this would make a badly unbalanced fabric, but in practice it didn't because the textile was almost completely covered in pattern so that the background thread showed in only a very few places and then only as outlines.

Other outlines in the design were done in soumak weave (see NEW KEY TO WEAVING, pages 144 through 147 and also MANUAL OF SWEDISH HAND WEAVING, by Ulla Cyrus, pages 201 to 208) using a hard, shiny black linen thread; and some of the larger pattern areas were also woven in soumak. For example,



Although the weaver had to contend with different weights and kinds of threads and techniques he did not sacrifice craftsmanship for design. He produced a well-balanced fabric that showed no evidence of cave-ins, bulges, lumpy spots or undulating edges all of which much of our more imaginatively designed weaving today is unfortunately fraught.

Without sacrificing good craftsmanship, the H. V. technique--with or without variations--permits great freedom in the use of color and design as applied to textiles well suited to contemporary interior decoration.

CHRISTMAS CARD IDEA

by Evelyn N. Longard

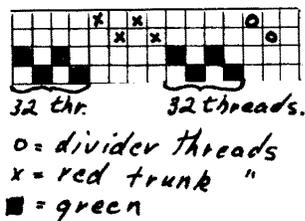
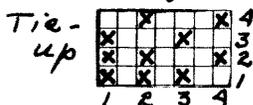
From the middle of summer until late in November, the problem of what to use for a Christmas card is always in our mind, becoming more important and at last more desperate as time goes on. However, this year, after reading about the Christmas trees in the August-September SHUTTLE CRAFT, we felt we had a start on the problem.

We wanted to use a two-inch cut-out square in a white card which meant a piece of woven material about $2\frac{1}{4}$ inches. This would be cemented to the card leaving about $\frac{1}{8}$ inch underneath as a border. The tree as illustrated was a tree, complete in itself, whereas we had to have a backing. So, we had to devise a form of weaving that would give us both a tree and a background. A means of weaving two separate layers and one interwoven seemed to be indicated and the logical place to interweave seemed to be the trunk.

We solved the problem by threading the background on harnesses 1 and 2 and the trunk on harnesses 3 and 4. We also put dividing lines between the squares for ease in cutting, also threaded on harnesses 3 and 4.

For materials, we used a dark but rather bright green 16/2 cotton for the background and the same weight and material in bright red for the trunk. The tree itself was woven of cellophane, about $\frac{1}{8}$ inch wide.

The threading and tie-up were as shown. This was set at 30 threads per inch, double sley in a 15 dent reed.



Treadling:

Plain weave with green for $\frac{5}{8}$ inch.

Harnesses 1-3 Treadle 3

alternating with

Harnesses 2-4 Treadle 4

| | | | | | |
|---|------------|-----------|-------|---------|---|
| # | Cellophane | Harnesses | 1-2-3 | Treadle | 1 |
| | Green | " | 1-3 | " | 3 |
| | Cellophane | " | 1-2-4 | " | 2 |
| | Green | " | 2-4 | " | 4 |

Continue from # for $1\frac{1}{2}$ inches.

Finish with $\frac{1}{8}$ inch plain weave in green.

The finished square appeared as in Fig. 3 part A. Then we cut the cellophane in a tree shape beginning at the separating threads and coming to a point at the top of the square. The cellophane, being caught in the background by the red trunk threads, does not come out unless pulled, giving Fig. 3 part B. There is cellophane between trees, a reverse triangle centered on the divider lines but these pieces can easily be pulled out. As you can see in Fig. 3 part B, the unwanted cellophane has been removed leaving nothing but a cellophane tree on a green background.

We found this card insert quick and easy to weave, an important factor when doing a number of cards. We set up a warp of twelve in a row and in no time (comparatively) we had woven 100. We hope that this description of what we did will help you to adapt this idea to your own needs.

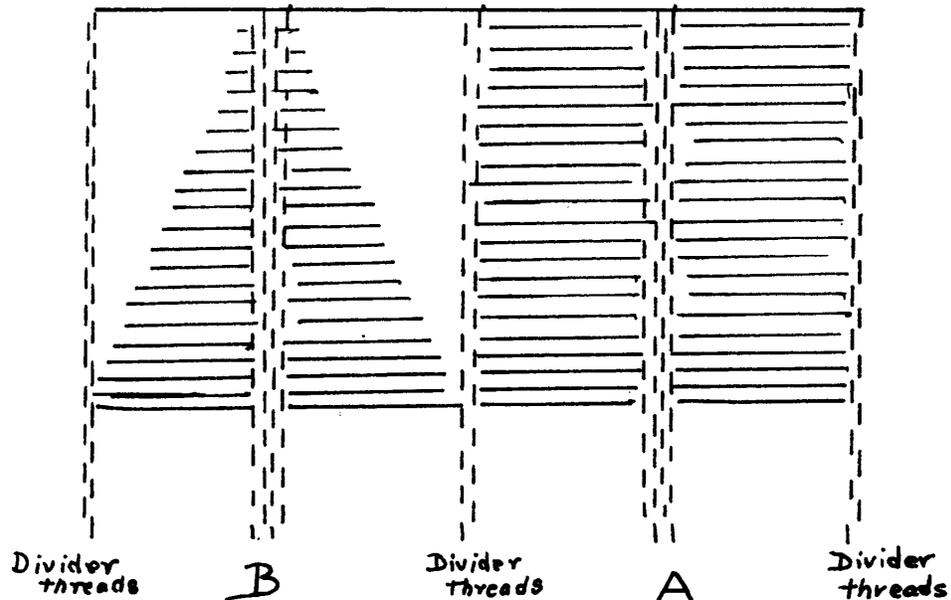


Fig. 3

VARIATIONS ON A PROFILE DRAFT, Part II

by Evelyn N. Longard

In the August-September SHUTTLE CRAFT we used a certain profile draft (Fig. 1) and from it derived three different threadings--twill, over-

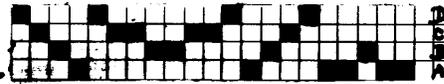


Fig. 1.

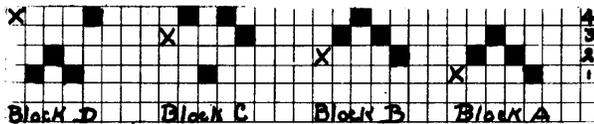
shot and patch. This time we are using the same profile draft but threading it first in crackle and then in summer and winter. Both of these are unit weaves but crackle has to have additional threads between the blocks. The A block is threaded 1, 2, 3, 2;

B block is threaded 2, 3, 4, 3;

See Fig. 2. C block is threaded 3, 4, 1, 4;

and D block is threaded 4, 1, 2, 1.

As this is a derivative of a point twill, each point must be completed before a different block is begun. Thus A is 1, 2, 3, 2 (1); B is 2, 3, 4, 3, (2); C is 3, 4, 1, 4, (3); D is 4, 1, 2, 1, (4). (Fig. 2) When the C block follows an A block, the "extra" thread of the intervening block must be added, (Fig. 3)



Threads marked "x" are completion threads.

Fig. 2

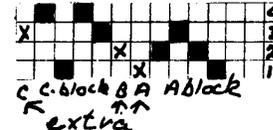


Fig. 3.

similarly with other combinations of blocks. This keeps the alternation of odd and even threads correct so that the tabby can be 1-3 and 2-4 as in the previous variations. The completed draft looks as in Fig. 4.

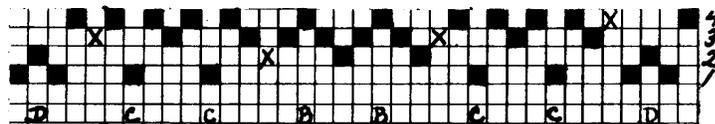
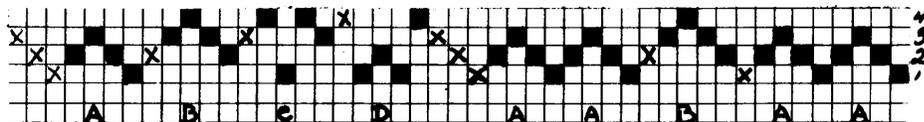
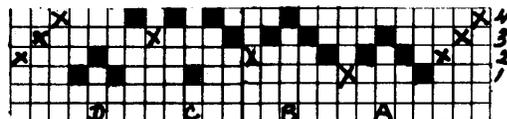


Figure 4.



This sample was woven with a tabby and the same material and set-up as before.

Warp: 24/3 Egyptian cotton natural
 Tabby: 16/2 cotton natural
 Pattern: 2/16 blue Weavecraft wool
 Sley: 30 ends per inch

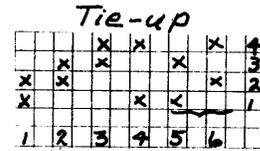
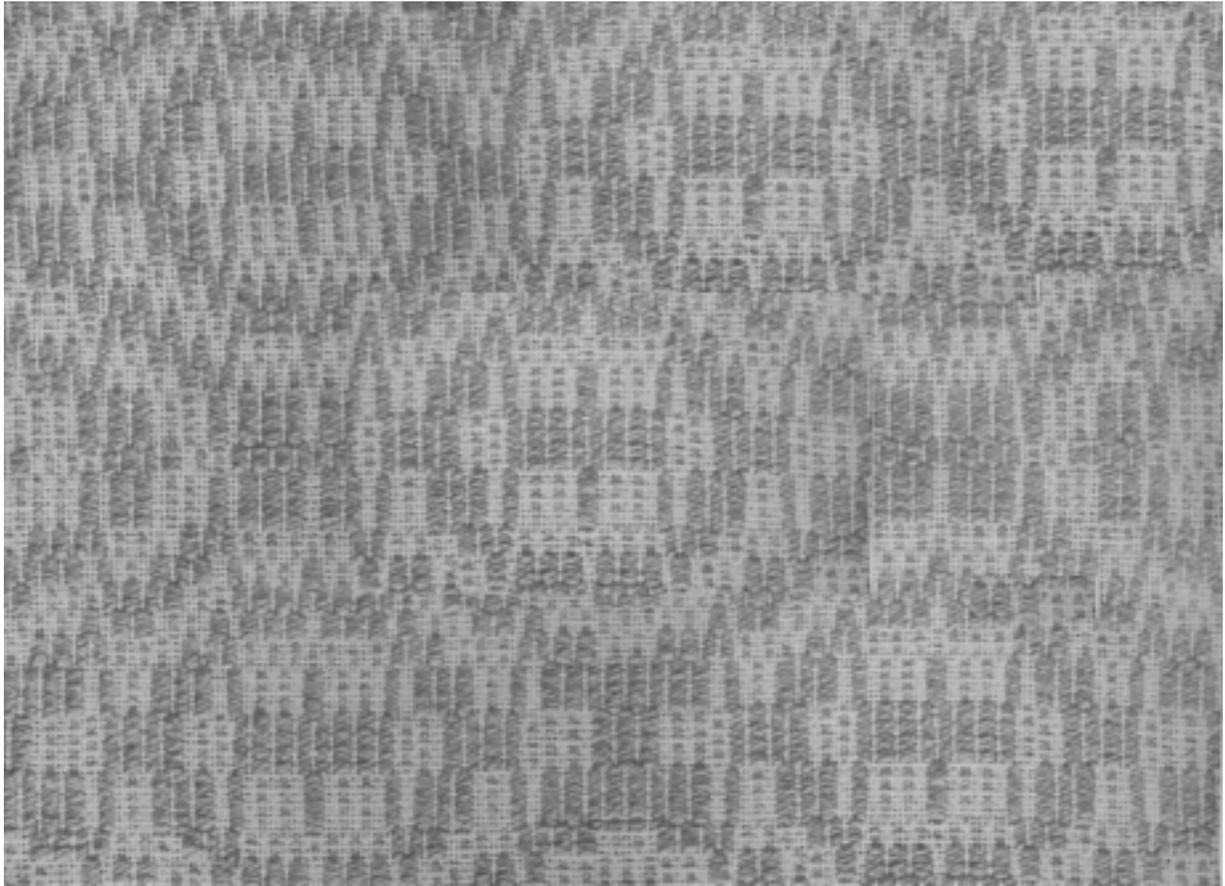


Fig. 5

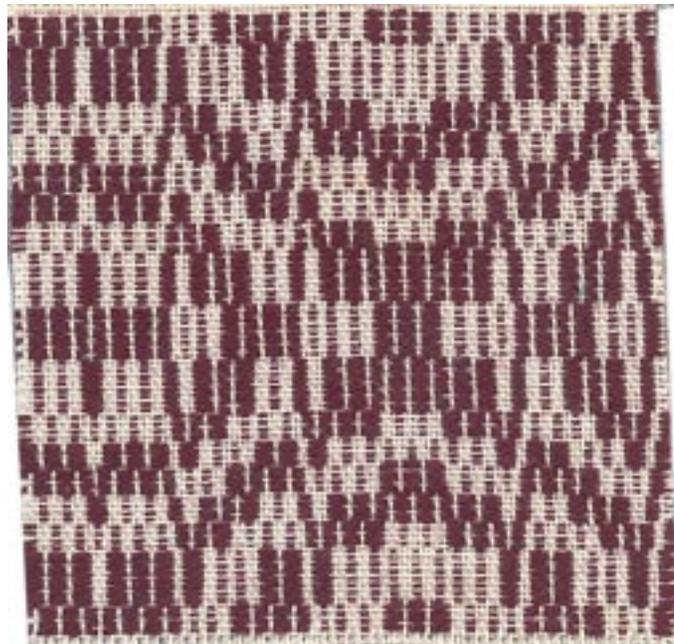
This was tied up as in Fig. 5, and woven thus:

| | | | |
|---------|-----------------|-----------|--|
| A block | harnesses 1 & 2 | treadle 1 | |
| B block | " 2 & 3 | " 2 | |
| C block | " 3 & 4 | " 3 | |
| D block | " 4 & 1 | " 4 | |

All pattern shots alternate with tabby and have four repeats per block. This gives a good fabric and the pattern squares up well at this setting. The completed weave is shown in the draw-down Fig. 6. Crackle weave makes a very good upholstery, table linen or almost any well-used piece of household fabric because there are no skips longer than over four threads. This pattern is almost too "busy" for modern draperies or place mats, but there are many other opportunities to use it. It is interesting to note the difference in appearance between this sample and the one we show next.



Sample on next page.



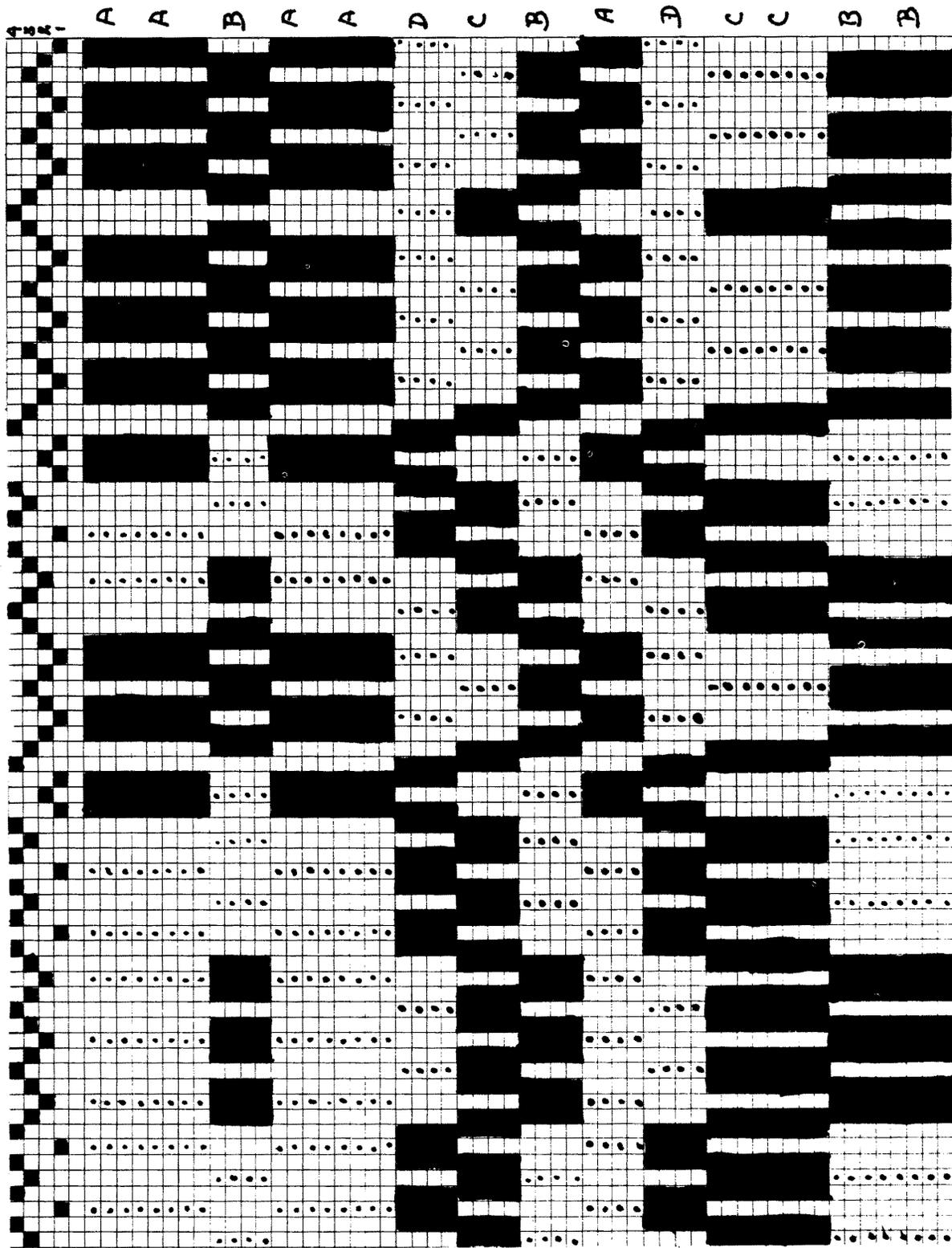
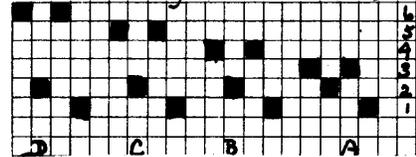


Fig. 6

For our fifth sample we used a summer and winter threading. The appearance is so different that it is hard to realize that they come from the same basic draft. The profile draft is, of course, the same as Fig. 1, but the blocks are threaded according to a different plan.

Here the A block is 1, 3, 2, 3;
 B block is 1, 4, 2, 4;
 C block is 1, 5, 2, 5;
 and D block is 1, 6, 2, 6.

Fig. 7.



Here, again, as in the patch pattern draft, we have to use more than four harnesses, as on a four-harness loom, only two blocks may be threaded. There is no difficulty in repeating or joining blocks in this weave. As no extra threads need be added, the threading is straight forward. (Fig. 8)

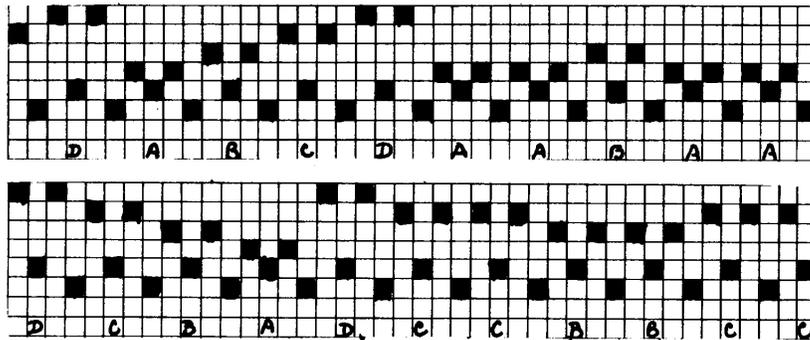


Fig. 8

As before, the warp is 24/3 Egyptian cotton in natural; the tabby is 16/2 cotton in natural; and the pattern thread is 16/2 Weavecraft wool in blue. This is set at 30 ends per inch. The tie-up is as in Fig. 9. This is given for rising shed as most 6-harness looms are of this type. Note that the tabby is different this time. Two tabbies, 1 and 2, and 3, 4, 5, 6 are used alternately, but the blocks are woven in classical fashion:

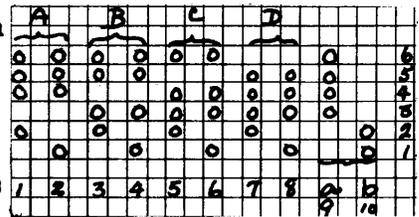


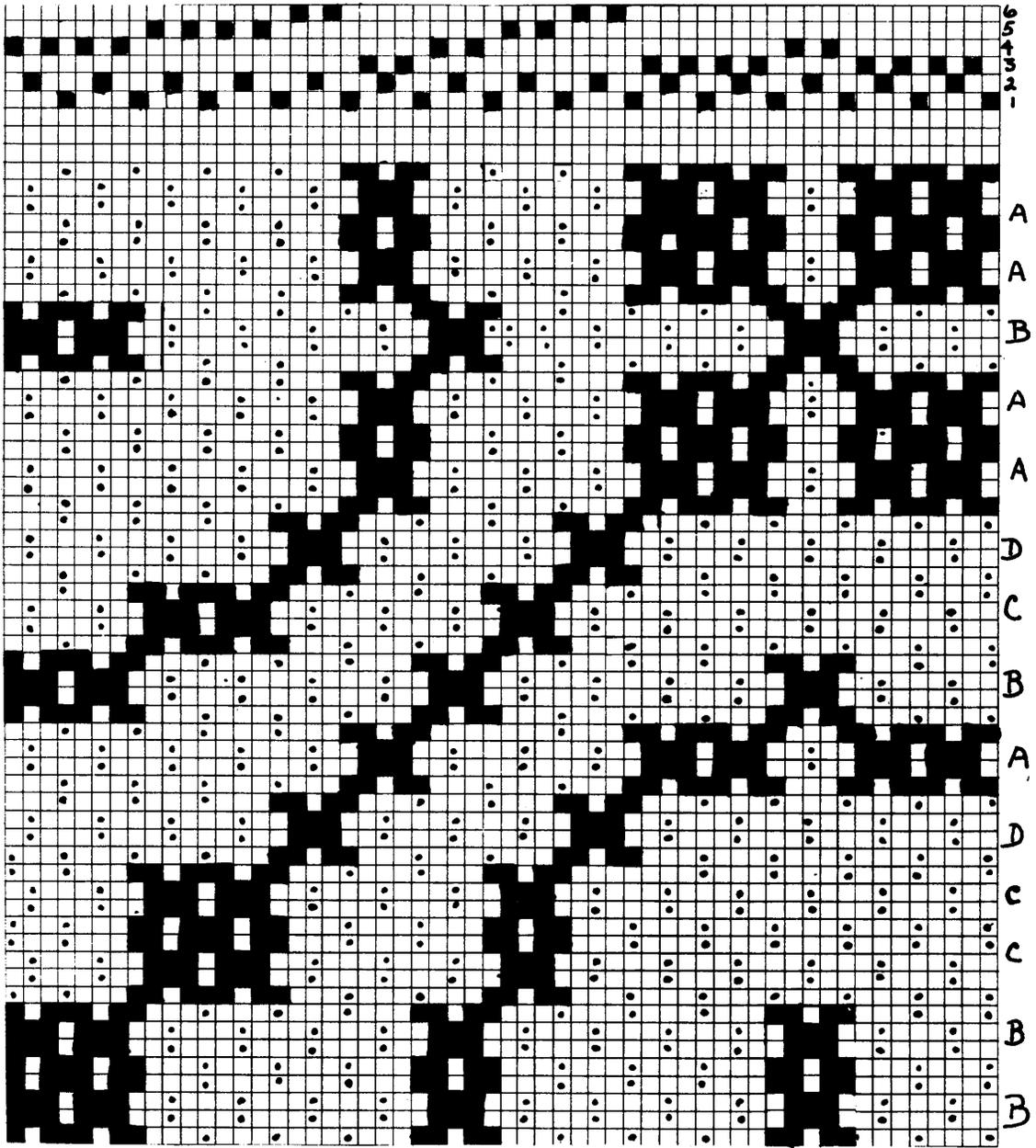
Fig. 9.

| | Sinking shed | Rising shed | Treadle as in tie-up |
|---------|---------------|---------------|----------------------|
| A block | tabby 1-2 | tabby 3-4-5-6 | 9 |
| | 1-3 | 2-4-5-6 | 1 |
| | tabby 3-4-5-6 | tabby 1-2 | 10 |
| | 2-3 | 1-4-5-6 | 2 |
| | tabby 1-2 | tabby 3-4-5-6 | 9 |
| | 2-3 | 1-4-5-6 | 2 |
| | tabby 3-4-5-6 | tabby 1-2 | 9 |
| | 1-3 | 3-4-5-6 | 1 |

For B block substitute 1-4 for 1-3 and 2-4 for 2-3 (sinking shed), which means 2-3-5-6 for 1-3 and 1-3-5-6 for 2-3 (rising shed).

For C block use 1-5 and 2-5 (sinking shed) or 2-3-4-6 and 1-3-4-6 (rising shed).

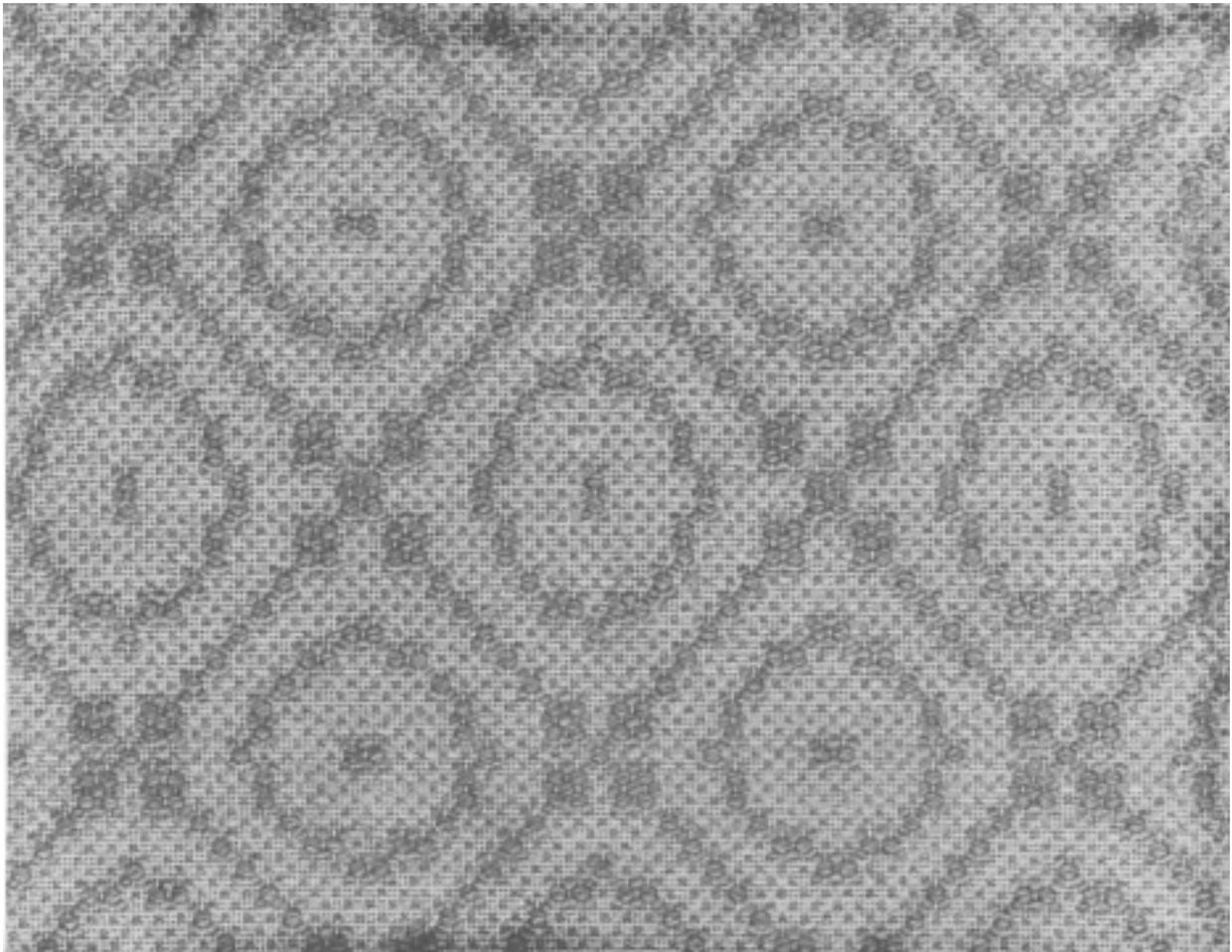
For D block use 1-6 and 2-6 (sinking shed) or 2-3-4-5 and 1-3-4-5 (rising shed).



You may wonder why we keep on giving both sinking and rising shed instructions after we have said that most multiple harness looms are rising shed. The reason is that draw-downs are made from sinking shed directions and unless that fact is brought to mind often, someone is bound to say, "How do you get that draw-down from those treadlings?" Our repetition is a safeguard. The draw-down of this sample is shown in Fig. 10 and the weaving follows the pattern blocks in the profile draft (Fig. 1).

There are many other ways of weaving summer and winter, but this one we chose seems to be the standard one and it does show the pattern well. It has a clear-cut appearance and, with the diamond background is most effective. This weave, because it, like crackle, has no long skips, can be used successfully for upholstery, place mats, etc. The pattern in this weave does not have the all-over, cluttered effect we saw in the crackle sample. However, these differences are the purpose of the exercise.

Next time we hope to bring you three very different samples, but it is interesting to note the similarities, too.



APRONS INTERNATIONAL

by Mary E. Black

Reading about Swiss apron material in a recent Round Robin and about the Christmas apron in the September issue of the Guild of Canadian Weavers' newsletter, plus the personal proximity of a big coverall kitchen apron, during the recent pickle and jelly-making season, certainly started us off on an "apron-chain-reaction."

Aprons, over the years, have played such an important part in the lives of women that we think a study of them might prove quite interesting. Certainly, a study of pictures from foreign countries and historical articles from such magazines as the NATIONAL GEOGRAPHIC and LIFE should give us many ideas to freshen up our own apron wardrobes and aprons to weave for kitchen showers for the bride, and for gifts.

Although the word apron (without the initial n--arose through the incorrect division of "a napron" to--"an apron") is used to describe a piece of waterproof cloth as a protection from rain; a shield of planking, brushwood or the like, along a seawall; an extensive hard-surfaced area in front of a hangar, etc.; we invariably think of it, first, as "an article of dress, of cloth, leather . . . worn on the forepart of the body, to protect the clothes, or as a covering." Moreover, we irrevocably connect aprons with women. There comes to mind the picture of the pioneer mother using the corner of her apron to dry the tears of her children or wringing her apron in a silent effort to assuage her grief. She literally tied her children to her apron strings to prevent them wandering off into the wilderness. Not only was apron cloth included among the important goods which followed the settlers as they moved West; but, also the bride of the 49'er seeking California gold, riding in the Conestago wagon wore "her gingham waist, her sunbonnet all plain and practical, and a big white cotton apron to cover her dark blue linsey-woolsey skirt."

In the book, THE MARRIAGE OF DOLLS AND DIAMONDS, we read, "the bridal apron was a treasured accessory of the Colonial girl, as it was with brides in many countries in Europe. Sometimes it was of real lace which she had made herself. . . aprons were symbols of domesticity and wifely

virtue, and the wedding apron was handed down from mother to daughter and worn only at ceremony, just as veils became wedding heirlooms later on."

The same book tells us that "in 1940 there was a revival of apron fashions . . . with dirndl skirts and peasant blouses, and in June 1940, Hattie Carnegie introduced a white Swiss embroidered apron and cap to be worn with a white organdy wedding dress, and a gay, pink and green plaid taffeta pinafore-apron for the bridesmaids. The aprons actually tied on and came off."

Across the years and across many nations aprons have become a symbol of motherhood. The modern labor saving devices have made their use much less necessary than formerly; however, most women intuitively reach for an apron before starting to prepare a meal, even though the apron is a cut down, fancified version of the old kitchen coverall.

It is not difficult to find directions for weaving aprons; the weaving literature, especially Guild bulletins and newsletters are full of them. A page, in color, of most attractive aprons is shown in Malin Selander's VAVMONSTER, (Craft & Hobby Book Service, Big Sur, California). In the recently released publication 21 YEARS OF WEAVING PATTERNS, (Jubilee Guilds, St. John's, Newfoundland), 33 full pages are devoted to aprons. A glance through the indices of other publications will bring to light directions for many types of aprons. While many excellent ideas will be found, do refrain from copying them exactly--use them for a spring board only, and come up with something entirely new and different of your own.

It is our intention to bring you some new and fresh ideas for aprons, we hope from many lands and ages. In some cases we hope to obtain samples of handwoven apron material from some of these foreign lands for the Portfolio edition of SHUTTLE CRAFT. Perhaps some of our members, who have information on aprons, or even samples of apron material from foreign countries, would be willing to share them with us.

Before we start compiling information on our foreign aprons, we will begin the series with directions for three aprons which you will still have time to weave before Christmas.

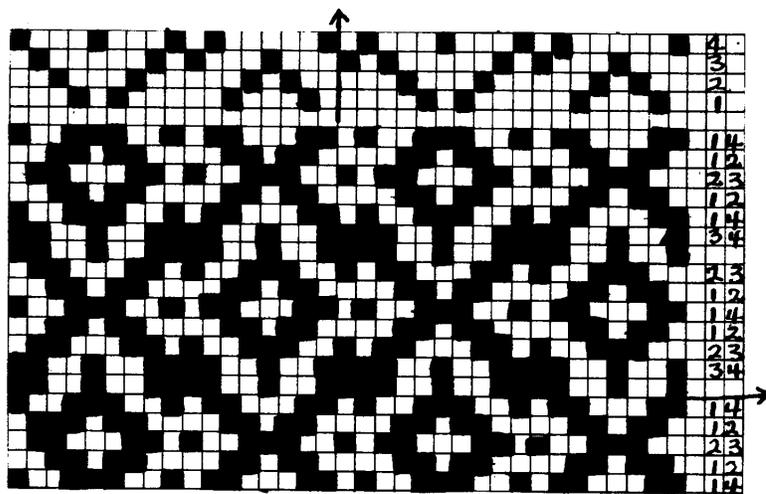
Apron #1

This little apron, gay enough to dress up a basic dress, should be on the short side and very full, with the pattern between 4" and 6" wide, placed at the very bottom of the apron. The metallic used in the border pattern will hold the apron out from the body, thus adding to the flare. The use of an apron clip, procurable at most dry-goods stores, will do away with the necessity of weaving waist band and strings.

For both warp and weft use 30/3 Egyptian cotton (Searle) sleying the warp at 30 ends per inch. Use a very fine gold gumpe for the pattern. Avoid using a flat metallic as the result is inclined to be "garish."

After trying out several color combinations, our first choice was for turquoise warp and weft with a fine gold gumpe. Tastes differ, and your preference may be for some other combination of the many colors available in the 30/3 Egyptian cotton, blended with either gold, silver or copper gumpe.

For threading we originated a draft suggested by one from the Marguerite Davison book. This produces a star-like design with either side of the web being equally attractive.



Draft, draw-down, treading.

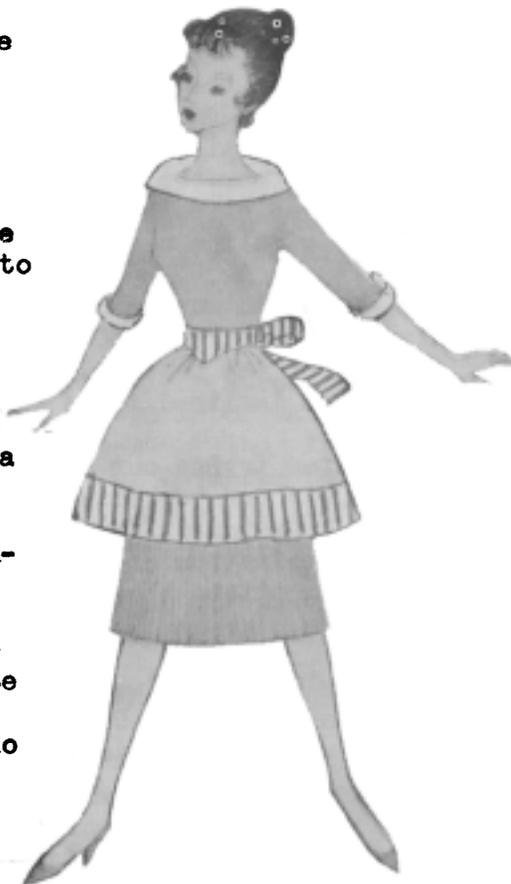
Apron #2

This "peppermint candy" apron is as informal as apron #1 was formal.

Weave it of 30/3 Egyptian; 16/2 cotton or rayon; linen or ramie, threaded, sleyed and beaten to weave a 50/50 plain weave.

Weave the background of the apron of pale pink, and the waist band and bottom trim of pink and white. This will require a separate threading, as the stripes in order to make them more distinct, are set in the warp.

Suggested arrangement for stripes--24 white; 12 pink (same as used for apron proper); 1 red. If a red rayon or nylon thread is available use this instead of a cotton thread as it will give a bit of contrast to the otherwise dull cotton threads. Also red cottons are apt not to be color fast. To give more luster, weave stripe with 16/2 white rayon. One thing we learned while weaving the sample for the portfolio SHUTTLE CRAFT was that peppermint candy is striped in many different arrangements, so if our directions for the stripe do not match your idea of peppermint candy, please change them by all means!

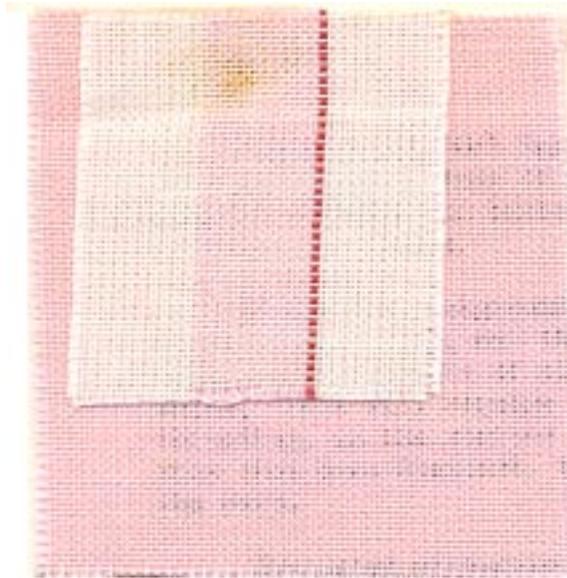


Apron #3

Here is an apron that will be appreciated by those who like an all white apron because "it will go with everything." It will prove an excellent "conversation piece" while waiting to start serving the Church supper.

In contrast to the two other aprons, the pattern for this one should be placed above a 3" or 4" area of plain weave at the bottom of the apron. Remember to weave this plain band wide enough to include the turn-under hem, i.e. the total of plain weave should be 6½" or 8½". For our ^{sample} portfolio sample we chose white ramie, size 40/2 sleyed at 30 ends per inch, and beaten to obtain a 50/50 web.

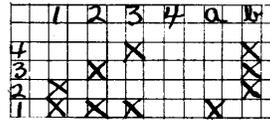
Our small sample set at this sleying seemed a bit stiff



but for a web set 36" or 40" in the loom, it should drape nicely.

A two block, spot Bronson diamond threading was used. Make an allowance for shrinkage as ramie does shrink, about the same as linen.

Tie-up for the spot Bronson is -



The B treadle, harnesses 2, 3, 4, is always used between the pattern shots. Harness 1, the other tabby treadle is tied up with each pattern block. When beaten correctly, the diamond should measure exactly the same, from point to point, in both directions. In our sample, which had two shots to each pattern block, the diamond was flat. We suggest weaving a sample diamond at the beginning of the web to determine whether it is best to use 2 or 3 shots to each block, keeping in mind that the beating must be such as to produce a 50/50 weave for the main part of the apron.

Treadling

If the diamonds are to be repeated, do not weave the last 13 blocks given at the end of the treadling; it is given here simply to balance the design.

Sinking shed loom

- | | | |
|--------|--------|-----------------|
| 2 - 2x | 2 - 2x | 2 - 2x |
| 3 - 2x | 1 - 2x | 3 - 2x |
| 1 - 2x | 3 - 2x | 1 - 2x |
| 2 - 2x | 2 - 2x | 2 - 2x |
| 3 - 2x | 1 - 2x | 3 - 2x |
| 1 - 2x | 3 - 2x | <u>1 - 2x</u> |
| 2 - 2x | 2 - 2x | 2 - 2x to |
| 3 - 2x | 1 - 2x | balance design. |

The design shows up very plainly in the weft, on the upper or right side. On the under side it shows up indistinctly, in the warp.

Launder the web thoroughly before making up the apron. Like linen, the beauty of ramie is not evident until it has been given a thorough washing and ironing.



THANKSGIVING COVER

We first learned of Mrs. Wittenberg's interest in Finnish or Mexican double weave from a letter received last spring. Since then we have had considerable correspondence with her, and a few days ago we received two pieces from which to make a choice for our November cover. This was a difficult choice to make and could not be done until we saw the photographs. We still like both pieces and thought you, too, might like to see the second one--so here it is.

Of her designing, Mrs. Wittenberg writes--"designing is new to me. I usually just put in anything I happen to fancy and sometimes I think it comes out hash!"

Our reaction to Mrs. Wittenberg's designs is that we like what she happened to fancy. She has made two designs on the one theme: the cover design is realistic--insofar as our limited knowledge of turkeys goes; and the second design on the opposite page, has been stylized. The only suggestion we would make about these designs is that possibly the design on the opposite page would be more effective if the turkey were more stylized, in keeping with the little birds in the corners, and the abstract Earth and Sky motifs in the borders and background.

Mrs. Wittenberg continues with a description of the threads used: "the smaller piece (opposite) is in Lily art. 114, size 20/2 natural and brown color #1211, set 60 threads to the inch in a 15 dent reed (30 natural and 30 brown to the inch). I use a Structo loom and therefore thread as shown:

"The larger piece (cover) is Lily art. 114, size 10/2 set 48 to the inch in a 12 dent reed (24 natural, 24 brown #656)."

With reference to the technique she uses, Mrs. Wittenberg says, "the method I use is the Mexican. I haven't had the courage to try the Finnish; nor the time."

In one of her letters Mrs. Wittenberg told us that she was largely self-taught, adding, "I do believe if more weavers could just have one live demonstration as I did, they

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would embrace the weave heartily. Fear keeps most of them away. The weave is so simple a child can do it, but few people realize that. Guild members who now use the weave should make themselves available for teaching. I know I would be glad to do it. I have been ever so thankful that I did attend Miss Snyder's class when she was giving the Guild demonstration. One hour of watching and all the mysteries of 'pattern pick up, push stick against the reed, split pairs for background pick up',--all were cleared up so easily that I was able to go home and carry on without any further instruction."

One of the tests of good Finnwav is the lack of "rain-drops", i.e. threads picked up or dropped in the wrong places. Though we searched Mrs. Wittenberg's pieces thoroughly, we could not find any.

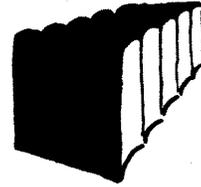
As we plan to run a series on double-weave early in the year, which will include the Finnish and Mexican types, we will not go into the details here. If you are anxious to start on this weave immediately, you will find instructions for both the Finnish and Mexican techniques in the NEW KEY TO WEAVING, beginning on page 188.

Answer to Our Question

On page 16 of the February 1959 issue of SHUTTLE CRAFT you will find our inadequate explanation of the difference between hair and wool.

Oddly enough in the same issue of the AUSTRALIAN HAND WEAVER AND SPINNER, on page 8 we find the answer to our question. Under the general heading "More Talk and Chalk", a review is given of questions asked, and answered, at a question session. The question asked, concerning our problem, was "What is included in the term 'wool'? Is it restricted to fleece from a sheep or does the term include angora, mohair, camel hair, etc." The answer was as follows: "Wool is defined technically as the fleece of the sheep. This definition excludes several wool-like fibres such as mohair, which is produced by angora goats, angora which is produced by the angora rabbit, as well as the coats of the alpaca and of the camel."

THE WEAVER'S BOOK SHELF



By Boris Veren

Riddle: Why does a rooster cross the ocean?

Answer: To get into the book review of SHUTTLE CRAFT. Not funny, but informative. This rooster, and a most handsome one it is, proudly graces the cover of the Swedish weaving book, SMALL WEBS, edited by Maja Lundback and Marta Rinde-Ramsback. I know that chickens, woven or fricasseed, do not have webs. Even without this asset, Irene Flyckt's colorful woven rooster, has something to crow about, for in his barnyard are to be found mighty fine pickings...Now, readers may already recognize this fowl, for in another nationality it was on the front cover of the original Swedish edition called Smavaver, which I reviewed in SHUTTLE CRAFT, in 1958. This translation by Gerda M. Anderson came as a surprise to me, and I recommend it especially to those timid weavers or timid linguists I should say, who haven't had the delightful experience of tackling the Swedish weaving books. For those who already own Smavaver, the addition to your library of SMALL WEBS might prove a very helpful linguistic aid, for by interlinear reading of the two texts, you can decipher many of the words which ordinarily do not appear in a technical glossary, and once you know these words, you can use them in reading the other non-translated Swedish books.

Among the problems that crop up in translating Swedish weaving directions into American usage, is that of converting metric measurements into feet and inches. This applies not only to the dimensions of the patterns, but more particularly to the sizes of reeds and numbers of dents. In a few cases it has not been possible to make the Swedish reeds correspond exactly to available American reeds, but fair approximations have been made. Another problem is that of matching Swedish yarn counts and appellations with American. The translator has had the help of several experienced American and Swedish weavers, particularly the Swedish weaver and designer, Ingrid Dessau, who checked the measurements and the matchings of the Swedish yarns called for in the directions as closely as possible with available American yarns. Where possible, the source of supply of the yarns in the United States is given.

At this moment of writing, I am in my new home in Big Sur, California. I moved in five months before I planned,

and am in a mess of crates, barrels, books, meowing cats, sawdust and boards. I can't locate my original review of the Swedish edition, but I do find a letter from Ann Blinks who writes me of SMAVAVER. "I like it tremendously though not for the reasons you give in SHUTTLE CRAFT. To me it is a mine of modern ways to use the conventional techniques. I have shown it at two talks I have given recently before San Francisco guilds to illustrate my remarks. Any jump in sales might be interpreted to mean that somebody had heeded my remarks, or it might not!"

Briefly, this collection of patterns for the 4-harness loom is distinguished by its 16 full color plates and 74 weaving designs. The word "small" in the title refers only to the size of the fabric. Many of the patterns can be done on a 2-harness loom, particularly the so-called inlay techniques such as dukagang (vertical stripes); krabbasanar (diagonal staves); opphanta (a kind of overshot), and weaves related to rollakan (a laid in technique with geometrical figures.) Other art weaves include the H. V. technique, which is a simplified tapestry weave, the name I now find out, derived from the Handarbetets Vanner, a Stockholm association of "friends of handwork"; ryss-vay or Russian weave. (The rooster is woven in this technique.) About one-half of the patterns in this book are variations of art weave. All of the designing is excellent, and because of its simplicity has a universal rather than strictly Scandinavian aspect. For most handweavers, this will be an idea book, and a book which will teach many lessons in design and color harmony. Price is \$4.50.

The same publishing firm in Sweden: I. C. A., has sent me a brand new weaving book and one that collectors of the other books in this series must have: NYA MATTOR (New Rugs) for in this collection are to be found some of the most beautiful woven rugs I have seen...This book, edited by Gertrud Ingers contains examples, reproduced in full brilliant and pleasing color of contemporary hand woven rugs... rya, rag and rollakan, including two double weave rya rugs... These creations of color, design and texture are from the looms of some of Sweden's finest weavers, and each rug is "signed", so to speak. There are 58 rugs illustrated, each with its weaving draft and treadling order. The simple instructions are in Swedish and can easily be made out by any weaver familiar with the other fine Swedish weaving books. If you don't have our Swedish English Weaving Glossary, ask for it when you order the book. No charge, you know--for the translation!

I always like to have a book previewed by a weaver, and Mrs. Betty Schaar of the Contemporary Hand Weavers of Texas wrote a glowing review of it in the guild's bulletin. I am extracting from this review some remarks: "Anyone familiar with rug-making techniques will be fascinated by the gorgeous colors blended in these contemporary rugs...woven by outstanding Swedish handweavers. Of the 58 rugs illustrated, 17 are reproduced in color plates which practically tell the weaver 'how-to' without the need of the text. Although the majority of the threadings are in twill, each rug is individual in pattern and color. The use of geometrical designs--squares, diamonds, stripes, blocks--by these Swedish handweavers, are displayed in a new approach brought about mainly through the unusual choice of colors...There are several step-by-step pictures showing the various techniques involved. One chapter is especially informative in that it shows, in step-by-step illustrations, a very clever way of finishing off the ends of rugs by the use of warp ends, a needle and a braided fringe, this giving the rug a pretty half-inch to one inch bound edge. This book is a 'must' for everyone with a craving to weave a rug 'someday'."

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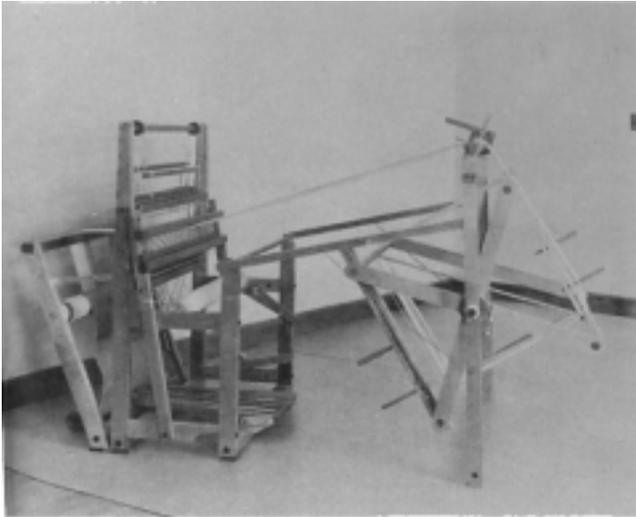
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