

## Shuttle-Craft Bulletin: Tie Up and Pick Up

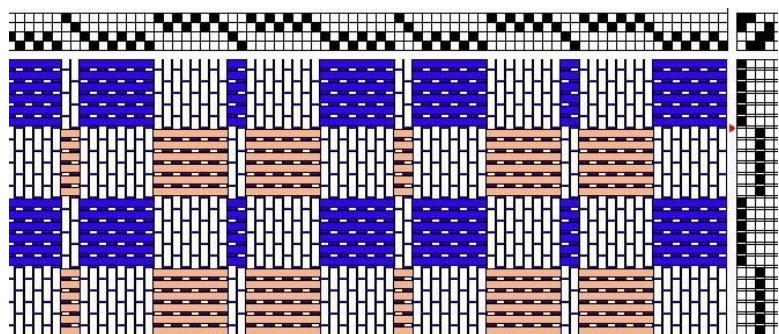
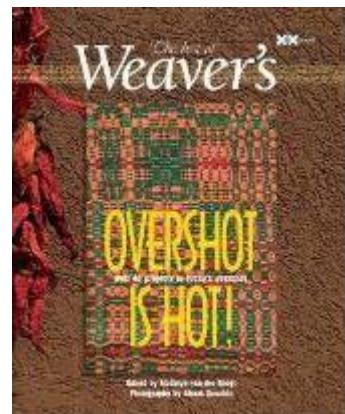
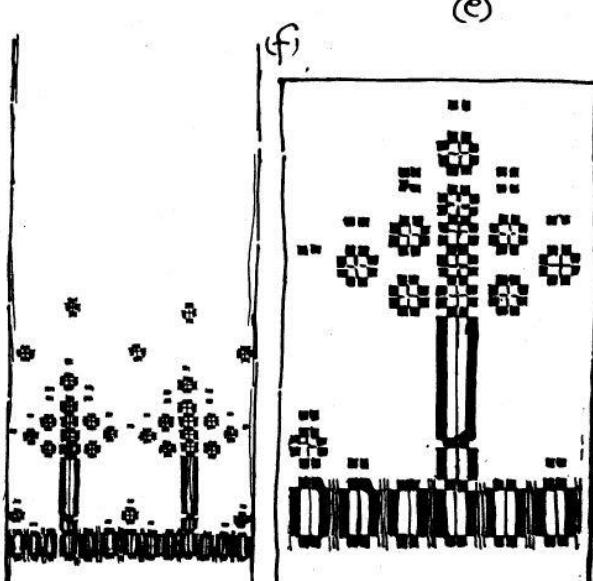
It is now 1930, the Shuttlecraft Guild is in its 6<sup>th</sup> year, and the country is in the Great Depression. The 1930 Shuttlecraft Bulletins in this article are August and September, covering various topics briefly, but mainly loom tie ups and Monks Belt pickup.

In August, Mary Meigs Atwater reported that the Shuttle-Craft Guild traveling exhibit is in circulation among the weavers who submitted woven works or samples. This exhibit is so popular that Mary recommended that another one be compiled. It is worth the time and work it takes to coordinate this to her. I think that we see that in the interest in the show and tell portion of our guild meetings. We all like to see what other weavers are making.

On loom tie up, Mary reported that she has seen many weavers struggling with their weaving because their looms are not properly set. She is referring mainly to the tie up for counter balance looms, which in my limited experience, can be difficult and take some amount of tweaking. She advised to start from the top and work your way down from the cables going over the rollers to the shafts, lamms and treadles. These adjustments were worth the time to her. The point Mary made was that before a weaver tries to weave something beautiful, it is necessary to make sure the equipment is functioning properly.

In the September Bulletin, Mary called the use of the Monk's belt in isolated motifs a pickup, while I am more likely to think of the technique as inlay, as in the article on overshot in the *Best of Weavers, Overshot is Hot!* By David Xenakis (see p. 36). No matter what you may call it, It is attractive and of use in many applications. Mary noted the Monk's belt

threading Bulletin figure c, (see the drawdown), with the standard tie up, may be used in a table runner as shown.



She advised to repeat the treadling and pattern design as desired-weavers choice-and recommended marking the placement of the pattern threads with charcoal or chalk,

while David X. recommended slewing black sewing threads with the warp to mark the placement of the motif. Monk's Belt pattern is typically woven from selvedge to selvedge, but if the pattern weft is inlaid within a defined area of the warp, the isolated motif is produced. Both authors described their technique and do use a pickup stick in the process. Mary illustrated the use of this technique as a border on a table square, and on curtains. Both of these examples would take 3 shuttles, 2 for the patterns on each border and one for the tabby, woven across the entire warp. It is probably easier to do than describe, but if you want to use this technique, it is worth investigating from either or both sources and the result would be beautiful.