

Shuttle-Craft Bulletin: Contributor's Number

In 1931, Mary wrote that the February issue is the annual contributor's number to include suggestions and bits of experience from Guild members. She received tips from weavers from California to New York and some of these are summarized below:

Captain W.J. Rix, Monrovia CA sent in a recipe for a coverlet based on Draft 108 from Mary's Book on American Handweaving. She does not give the name of the draft, but if it is the same 108 as in the printing I am working with (Sunrise and Dog Tracks from an Old Coverlet), Capt. Rix's threading is a rearrangement of the draft in the book. Capt. Rix is also known to weave coverlets in bright colors in unusual combinations, which he reports adds to the salability of the work. It seems that weavers have always been interested in pushing or changing a pattern or color tradition.

Roger Millen of New Jersey wove a wall hanging in a modernistic crackle weave. I do not think of weavers of the 1930s weaving wall hangings, and it is good to know that they did. His tip was on overdyeing a piece if you are not satisfied with the color combination. His comment is amusing: "I enjoy this business of dyeing finished work. It acts like a round of good stiff cocktails at a party. Everybody becomes outright congenial when they might have wasted a precious evening being merely polite." Overdyeing a finished piece can be tricky and Mary advises to try a sample first, otherwise your merely polite colors may end up quarrelling violently with each other.

There is a Craftsby article on overdyeing your handwovens at this link:

<https://www.craftsy.com/weaving/article/dyed-woven-fabric/> and the photo below is from that article.



Blue cloth overdied with a pale scarlet

Other weavers write about articles that they have woven and consider a success, weaving books from Sweden, and good quality yarns available at a good price. Some weavers sent in woven articles, such as Belle Whitice of Los Angeles, who sent in wool scarves from Austria, done in fine soft yarns, warp faced, loosely woven. Mary describes the wool yarns used, and the elaborate patterns probably woven on a drawloom.

These contributions remind me of our show and tell at Guild meetings and how the exchange of ideas and experiences all promote our abilities and our weaving craft.