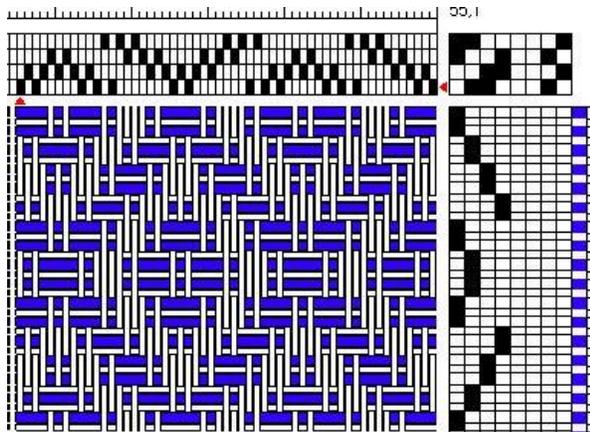


Shuttlecraft Bulletin, Weaving a Border

The June and July 1933 Shuttlecraft Bulletin topic was on adding a border to a handwoven piece, whether it is plain weave in the center or a pattern with a plain weave border. Tom Knisely wrote in his December 2019 *Handwoven* article on borders, asking “So when is it a good idea to thread and weave a border on a project, and what is the purpose of that border? ... A border creates a boundary to draw your eye to the center of the piece where the pattern is carefully designed and woven. It seems to me that if a piece is to be viewed straight on and in its entirety, a border is often a necessary part of the design.”

In the June issue, Mary wrote about using borders on coverlets, the hand-woven article that she thought benefited most by adding a border. She thought that a border could make the difference between a quite ordinary piece of work and a work of distinction. She mentioned the most famous pattern: single snowball with pine tree border, included in her book: *The Shuttle-Craft Book of American Hand-Weaving*, from the Boston Museum of Fine Arts collection. You can see it (included here) and other examples in their collection of coverlets on their website: <https://www.mfa.org/>



Mary included the overshot pattern for the diamond or Russian diaper as one of the most used borders on coverlets.

She includes 16 drafts for borders and recommendations for the best use of them, depending on the pattern used for the body of the coverlet.

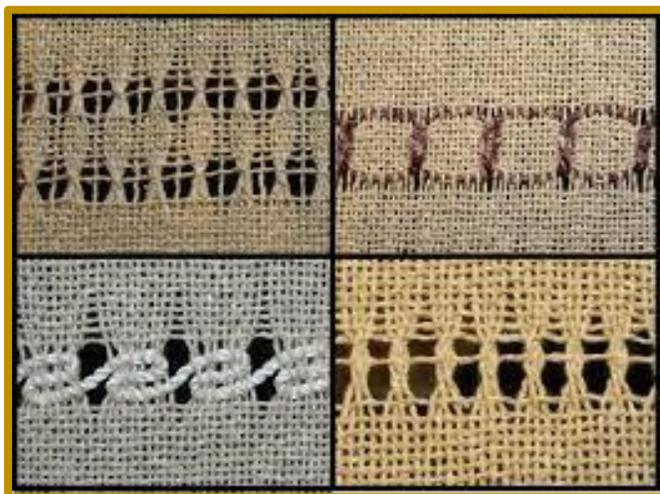
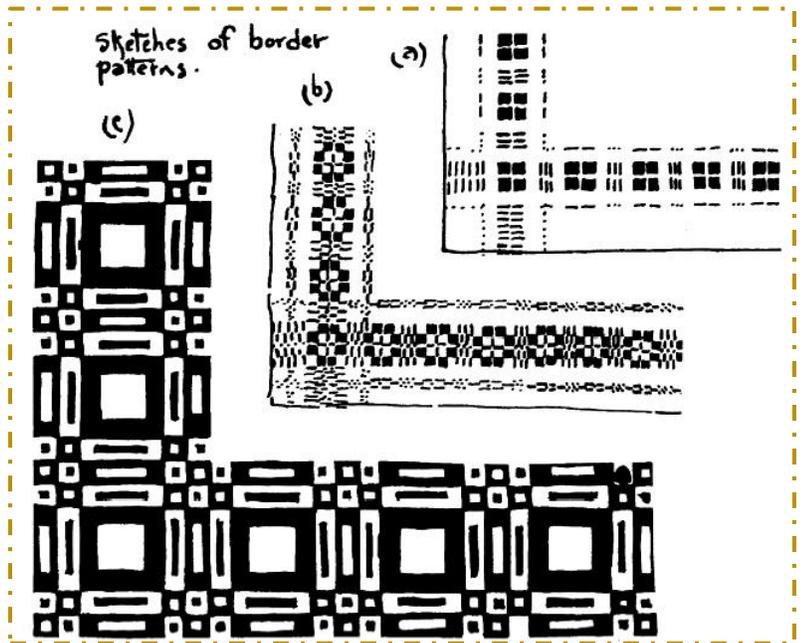
In the July issue, Mary described 5 methods to add borders to a plain weave piece with “our ordinary equipment”:

1. Top and bottom borders may be woven in weft shots with the side borders set in the warp. Mary called this the most technically correct method.
2. Top and bottom borders woven in the ordinary way and the side borders done in pickup.

3. The piece is woven in 3 strips and sewn together, with the middle piece woven in plain weave and a pattern border top and bottom and the 2 side pieces with pattern weaving for the side borders.
4. Simple Bronson weave borders, arranged at the top and sides of the piece.
5. Borders in hand manipulated lace weaves, such as Spanish lace.

From the July issue figure seen here: (a) is based on a supplemental warp skip that Mary called a “tobine stripe” done in a heavier thread, using Method 1. The Monk’s belt in (b) requires 6 harnesses when woven in the ordinary way or may be done on 4 with pickup for the side borders as in Method 2. The border shown at (c) would be done with pickup and using 3 shuttles, one for plain weave across the piece from selvedge to selvedge and 2 others for each side, which would slow the process and require careful attention to the selvages. It could be done in overshot or summer and winter patterns.

Method 3 was described as best suited for larger pieces such as coverlets, tablecloths or rugs. Method 4 was recommended for scrim or sheer curtains and an 8-harness draft was provided.



Method 5 would work for any hand-manipulated lace pattern. Examples are shown here, taken from the online publication *Weavolution*.

There are many options for borders that you might want to consider in the design of your handwoven piece.