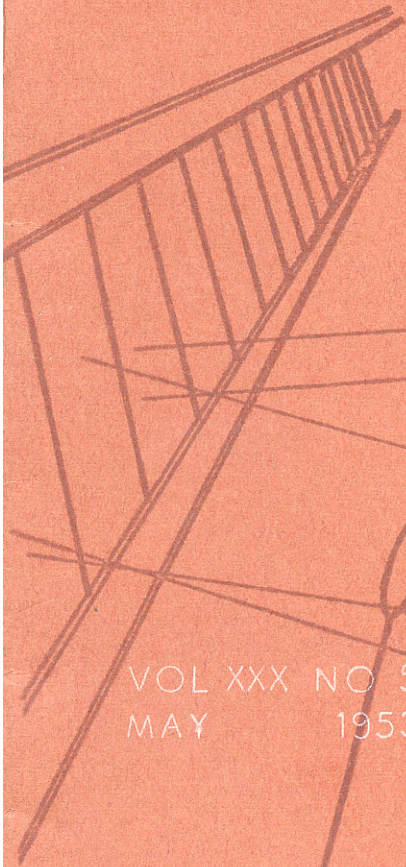
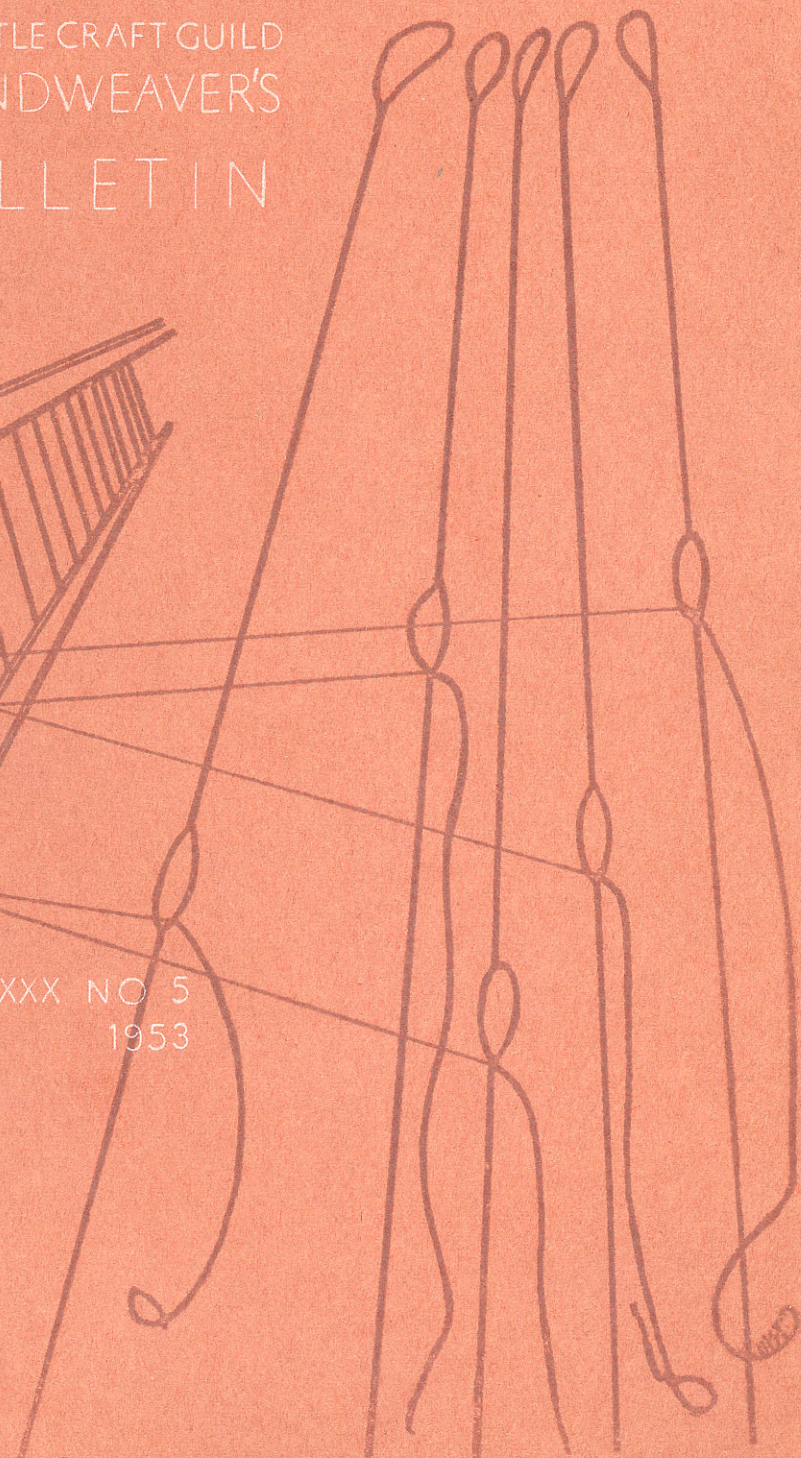


SHUTTLE CRAFT GUILD
HANDWEAVERS'S
BULLETIN



VOL XXX NO 5
MAY 1953



The Shuttle Craft Guild
Handweaver's BULLETIN
Volume XXX, Number 5
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It is estimated that about 30% of all fabrics are of plain weave, most of these in balanced tabby weave. This situation is not a coincidence, nor is it due to the fact that plain weave and tabby fabrics are the simplest to produce. The reason lies in the fact that a tabby woven fabric has the greatest strength, is the closest interwoven, has the greatest resistance to creasing, and can be the lightest weight of all fabrics which combine these features. The plain or tabby weave is often neglected by the handweaver, perhaps because handlooms are capable of producing more complicated weaves and there is a natural compulsion toward the full use of equipment in planning a textile. There is also the incorrect feeling that plain weave fabrics are monotonous.

A recent handweaver's publication from Switzerland illustrates the falsity of this last thought in the presentation of 55 illustrated textiles, all woven on the 2-harness plain weave, most of them in balanced tabby or 2-thread basket. The wide diversity of color and texture effects are achieved through the use of 2 or 3 colors of yarn placed in stylized rotations, and through the combination of yarns of more than one type or size. The useful little paper-covered book is EINSCHAFTIGE LEINENBINDUNGEN by Von Mia and Kircher, available from the Craft and Hobby Book

Published monthly in Virginia City, Montana by
Harriet and Martin Tidball, The Shuttle Craft Guild.
Sent to all members of The Shuttle Craft Guild, with
other publications, for the annual fee of \$7.50

Service, Coast Route, Monterey, Calif, for only \$1.10. The German text is of slight importance and the descriptive titles under the illustrations are unnecessary, since the enlarged, detail photography of the textiles are so clear that they can be read even more easily than the printed word. Most of the 50 textile illustrations are $2\frac{1}{2} \times 3\frac{1}{2}$ " and some are larger, and there are 5 photographs showing a number of charming articles made up from these plain weave fabrics. Photograph 53 shows among other things a number of book covers similar to those given in STYLES sheet #34.

A number of the fabrics are irregular arrangements of fine and heavy threads, or single and double strands, or balanced baskets. Basket-weave fabrics, which the handweaver seldom produces, can be more useful than might be supposed. The baskets are usually fairly heavy materials, but have a soft draping quality, combined with firmness, which makes them excellent for simple, tailored draperies and bed spreads, when woven in cottons. In woolens or worsteds the basket weaves make fine coat and sport jacket fabrics as they permit color patterns which are stronger than tabby or twill will give, and a softer, thicker fabric.

A basket is a perfectly balanced weave with exactly as many double weft shots per inch as there are double warp ends. Warp settings for basket weave should be somewhat closer than for twill, in order to produce a firm, balanced fabric. For instance, for a woolen or worsted which gives a good tabby fabric set at 24 ends per inch, a good twill fabric set at 28 or 30 ends per inch, a two-thread basket should be set at about 32 ends per inch and a three-thread basket at about 36. The manner of weaving a 2-thread basket is various. The most satisfactory method is to use two shuttles both carrying the same weft, and throw both shuttles in each shed, beating between each shot. The fastest method is to use a double shuttle which has

two bobbins. A make-shift method is to throw "lashes" which means throwing a single shuttle through the shed, carrying it around the edge warp end and returning it in the same shed. This last method strains the edge warp end, interrupts weaving rhythm, retards speed, and is not advised as a general practice. If the warp setting is as for twill, or wider, there is a tendency to "overweave" which means throwing more double weft shots per inch than there are double warp ends, so the beat must be very carefully adjusted.

Following are several arrangements given in the LEINENBINDUNGEN. The directions are given for 2-harness threadings and the figure "1" always means harness 1, the figure "2" means harness 2. If fine threads are used which require a warp setting of more than 24 ends per inch in tabby or more than 30 ends per inch in basket, it is suggested that the threadings be arranged on 4-harness twill to reduce the shedding friction. The term "double shot" means two identical weft ends in the same shed.

- #2. A 2-thread basket. Threaded: 1,1,2,2 with medium colored warp. Weft: double shots of same.
- #3. A 3-thread basket. Threaded: 1,1,1,2,2,2 with medium color warp. Weft: triple shots of ~~dark~~ color.
- #4. A 4-thread basket. Threaded: 1,1,1,1 with medium color, 2,2,2,2 dark color. Weft: arrangement identical to warp.
- #5. A 2-thread basket. Threaded: 1,1,2,2 with light color. Weft: double shot of light, double shot of heavier dark, alternated throughout, with slight warp emphasis.
- #9. A 2-thread basket. Warp: 1,1 light, 2,2,1,1

medium, 2,2,1,1 dark, 2,2 light, 1,1,2,2
medium, 1,1,2,2 dark, repeated. Weft: double
shots of medium throughout.

- #10. Irregular basket. Warp: 1 light, 2,2 medium,
1, light, 2,2 dark. Weft: double shots of
dark throughout.
- #11. Irregular basket. Warp: 1 medium, 2 dark, 1
medium, 2,2 light. Weft: single shot alter-
nated with double shot of medium throughout.
- #13. A tabby using different weight yarns. Warp:
1 dark, 2 medium; 1 dark, 2 light, 1 medium,
2 light, with light yarn which is finer than
the dark and medium. Weft: identical, and
woven to balance.
- #14. A tabby with a warp and weft cord. Warp:
1 heavy light, 2,1,2 fine medium color. Weft:
identical, and woven to balance.
- #17. A tabby "Log Cabin" fabric. Warp: 1 light,
2 dark, repeated 4 times, 1 dark 2 light,
repeated twice, 1,2 dark. Weft: identical
and to balance.
- #18. A tabby "Log Cabin" fabric. Warp: 1 light,
2 dark, twice, 1 dark, 2 light, twice. Weft:
identical and to balance.
- #21. Tabby with 3 colors. Warp: 1,2,1 light, 2,1
dark, 2 medium, 1,2 dark. Weft: identical
and to balance.
- #28. A tabby fabric. Warp: 1,2 light, 1,2 dark.
Weft: a,b dark, a light, b,a dark, b light.
- #29. A 2-thread basket. Warp: 1,1,2,2 dark, 1,1,
2,2 medium. Weft: 2 double shots light,
1 double shot dark, alternated throughout.

#36. A tabby fabric. Warp: 1 dark, 2,1 light, 2 dark, 1,2 light. Weft: identical and to balance.

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#49. An irregular fabric which uses fine yarn in light and medium, and heavy dark. Warp: 1 medium, 2 heavy dark, 1 medium, 2,2 light. Weft: heavy dark and double ends of medium alternated throughout.

The fabrics illustrated in the LEINENBINDUNGEN are all woven of 2-ply woolen yarn. But this does not mean that the weaves are not suitable for other materials. One of the Shuttle Craft Guild experimental fabrics, described below, was woven of single-ply woolen. Another of the fabrics, also described below, was woven in a combination of plain stranded cotton and pearl cotton. Warp settings cannot be given specifically because these depend upon the material to be used and the type of fabric desired. A small sample warp, 4 to 5 inches wide and 2 yards long is sufficient for determining suitable warp setting and the appropriateness of the color combination. The two arrangements, #13 and #14 should be excellent in Beehive tweed and the Coffin tweed described below. Since all of these fabrics are woven by alternating the two tabby sheds, it does not matter on which shed the weft rotation is started, as there are two possible color arrangements and one will appear on the top surface, the other on the bottom surface.

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A STUDIO SET of Drapery and Bedspread.

Popular fashion now for a "tailored" bedroom, a college room, or that useful combination guest room and den, are bedspread and draperies made of the same rather plain, heavy, cotton fabric. The fabrics given above are ideal for this purpose. We selected arrangement #11 and threaded it:

1 yellow, 2 brown, 1 yellow 2 natural. The yellow and brown were Lily Article 914, 20/2 soft twist cotton; the natural was Lily pearl #3. Warp was set at 18 ends per inch. The fabric was woven with the identical color arrangement in the weft, and beaten to balance exactly. A sample of this handsome and very high quality fabric is given in the ~~May~~ PORTFOLIO. It would make an excellent upholstery. As a variation for the studio set, we suggest this fabric in a width of 30 to 36 inches, alternated in the draperies and bed spread with a narrower fabric of 2-thread basket in plain brown 20/6 cotton. The best warp setting for this is 24 ends per inch, woven as in #2.

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#### A NEW, LIGHT WEIGHT, WOOLEN YARN

Working with the color arrangements suggested in the LEINENBINDUNGEN we have used a new yarn which is only recently available to handweavers -- a 4-run woolen yarn, tightly twisted, with 6400 yards per pound, very fine but very strong. It is available from the Coffin Sheep Company Weavers' Center, P O Box 1437, Yakima, Washington, at \$6.50 a pound, post paid in the U S. There is a fine color range and color samples of the yarn, as well as samples of two fabrics woven from it, are contained in the May PORTFOLIO. Our reaction to this yarn is that it is one of the things handweavers have been waiting for. Because of its fineness, it makes a very light weight fabric which is suitable for men's and women's light weight suitings, for light weight wool shirt and dress materials, and for truly sheer wools.

The yarn may be used in a wide variety of warp settings. The average warp setting, which gives tabby of an excellent quality (shirt material) is 30 ends per inch. Twill at this setting is a little soft and difficult to weave with perfect balance, but with some care it makes excellent quality, though

though too soft for suits. A little more satisfactory for a light weight, softly draping twill was a warp setting of 32 ends per inch. For suit fabrics, either women's or men's, a firmer textile which will resist creasing is required and 36 ends per inch with a twill weaves gives the light weight fabric handweavers have dreamed about. When a tabby weave is desired, the wider warp settings give a sheer wool, good for dress fabrics at 24 per inch, and at 18 per inch a sheer which would make beautiful casement cloth. The PORTFOLIO samples show two tabby fabrics, one set at 30 ends per inch and the other at 18.

Although this yarn has surprising strength for its fineness, it must be handled with care. We had no difficulty, in fact no warp breakage in the entire project, by making a chained warp and raddle beaming.

The varied color weaves, shown in the LEINEN-BINDUNGEN give the weaver an opportunity to "tone" a color to a desired shade if fine yarns, fairly closely set are used. This is illustrated in the two PORTFOLIO samples of the Coffin Sheep Company yarn. A rather grey-purple was vitalized by arranging it: 2 ends purple, 1 end maroon, 2 ends purple, with a white check, in both warp and weft. In the other sample the purple was changed to a warm, red-violet by weaving it with maroon weft.

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The Shuttle Craft Guild will soon have an announcement of a completely new type of publication for handweavers, something which will fill a long-felt need and has already been in the planning stage for almost two years. This new publication will replace the STYLES sheets which will be discontinued after #40. The STYLES will then form a volume of 40 project sheets and will be considered a complete recipe book for weavers.

A PROJECT FOR THE SHUTTLE CRAFT GUILD

The dynamics of individuals, the directed activity of a single person of vision, knowledge, and broad culture, with the perseverance to carry through an idea regardless of obstacles, regardless of the sphere of activity or the geographic position, is the quality which has led to human progress since the beginning of time. The quality is rare and the potential accomplishment is often lost because the obstacles were too great. Artists and craftsmen throughout history have been leaders in human progress, but a notable fact has been that the greatest progress has come when the artist has had the active support of some individual or group of individuals who have wished to supply some of the material security which has freed the artist, the teacher or the experimenter from the dual struggle of survival and the interpretation of his vision.

We live in an age of individual expression, a time when each person is concerned with his own expression, and support for the progressive movement of another's activity may be overlooked. But even a little support may be a turning point toward greater human progress.

Feeling that handweavers may wish to have a small part in a magnificent effort toward progress in their own field, on the other side of the globe, the Shuttle Craft Guild is presenting your fellow Guild-member in far off Ceylon, Dr Edith Ludowyk-Gyomroi. Dr Ludowyk-Gyomroi is the Hungarian-born, European-trained psychiatrist of the University of Ceylon, but like all artists she is a citizen of the world. To the handweaver, the particular interest in Dr Ludowyk's dynamic career is that she is a tapestry artist of note and in recent years has broadened her loom activities to the general field of handweaving.

As a psychoanalyst in Ceylon, Dr Ludowyk has always been a pioneer. Now she has retired from



Dr. Edith Ludowyk-Gyomroi, with weavers,
in her Ceylon workshop.



Modern tapestry, "Madonna"
by Dr. Edith Ludowyk-Gyomroi.

to sell some of her own work to make the purchase of the loom possible. Therefore the Shuttle Craft Guild has guaranteed to purchase one of Dr Ludowyk's tapestries, to be hung in one of our national galleries (details have not yet been worked out). This will be presented in the names of each individual handweaver who contributes toward its purchase. We have made this commit in full confidence that handweavers in their customary benerous spirit of sharing their craft will wish to contribute to this dual purpose. Each contribution of \$1.00 or more will help promote the welfare of a group of people, will be a step in the advancement of modern handweaving, and will also help to bring one of Dr Ludowyk's modern tapestries to this continent.

To the end of accomplishing these purposes, we have set up a separate bank account in the name of the Shuttle Craft Ceylon Fund where all contributions will be deposited until the \$300 goal is reached. To start the fund, we have the generous contribution of Mr and Mrs L W Macomber, loom manufacturer, of \$100. And Harriet and Martin Tidball make a basic contribution of \$35. Each month we shall list in the BULLETIN the names of each individual contributor and the total amount received during the month. We hope that the Weavers' Guilds throughout the country will wish to make contributions in the name of the entire organization. In addition, Dr Ludowyk will send a table mat from her Ceylon workshop to each individual or organization which contributes \$5.00 or more.

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All handweavers will wish to have a copy of the new edition of WHERE TO GET WHAT. This very handy booklet which sells for the token charge of 25¢ is published every few years by the Penland School of Handicrafts, Penland, N C, as, "An Artist's and Craftsman's reference list of sources of supplies and equipment." The new edition with 19 pages of addresses for handweavers is just out. Send 25¢ to Penland for your copy.

The September WEAVER'S SEMINAR

"Is the handweaver a craftsman or an artist?" This is a question which troubles the mind of every thinking handweaver at one time or another, and it leads to further questions: "What constitutes an original textile?" "What are the requirements for an Exhibit textile?" "Should the handweaver's aim be to create textiles which are primarily 'Different'?" "Need the handweaver feel apologetic when he produces textiles which are primarily functional and pleasant to see and use?" "What should the modern handweaver's attitude be toward traditional designs and techniques?" "What, if any, is the relationship between the handweaver and the artist or craftsman in other fields?"

A platitude, which though dulled by repetition carries the grain of truth, affords a partial answer to the first question. "A man who works with his hands is a laborer, with his hands and head is a craftsman, with his hands, head and heart is an artist." The handweaver is all of these things. Though the ideal is the coordination of hands, head and heart, he must pass through the previous stages in reaching this goal. Working first with his hands, simply learning the use of and using his tools (which include loom, equipment, drafts, materials) a great deal of handweaving must of necessity be done on the laborer level. Next comes the application of thinking to manipulation, the planning, adjusting and adapting of patterns, designs and materials to the production of specific textiles, the integration of ideas, techniques and skills. Most handweaving is done on this level. But it is in the concept of the artist, the desire to make a personal expression of a personal idea, that most of us become confused.

The Shuttle Craft Guild Seminar in September is being planned for the handweaver who has passed the "laborer" of introductory stage of handweaving.

and is working on the craftsman level, with the desire to increase technical knowledge, to perfect skills, and also to pass on into the more creative phases of the art. A gathering of weavers to study technical phases of handweaving such as learning new techniques, writing original drafts, taking drafts and weaving orders from textiles, designing textiles (the problems which will be concentrated on in September) will broaden the individual achievement on the craftsman level. But the answers to the questions above lie in the broader field of all creative activity. Each individual must find the answers for himself, but the guidance toward the answers comes through broad and thoughtful contact with the ideas of other creators. Therefore for certain Forum discussions during the Seminar we anticipate having the active participation of several recognized professional artists in other fields. We are also arranging for the participation of a prominent art teacher who has served on national juries to discuss such problems as color, design, and the designing of exhibit-level textiles.

We invite the participation of any handweaver who has passed the beginner stage in handweaving. This does not mean that one need have had years of handweaving experience, as many weavers with inquiring minds and keen interest pass the beginner stage in a few months or weeks. The sincere desire to learn is more important than the skills already attained.

Registration for the Seminar closes the first of July and a deposit of \$25 is required with reservation. The balance of \$25 plus \$10 for drafting and weaving materials is payable in September. If an insufficient number of weavers register by July first, the Seminar will not be held and the \$25 will be refunded. Dates are September 9 through 22. Write for full details. Week end trips to Yellowstone Park and/or other points of interest are being planned. Anyone arriving by bus, train or plane in Butte, Montana, will be met.

*Harriet D Tidball*