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**Shuttle Craft Guild  
HANDWEAVER'S  
BULLETIN**

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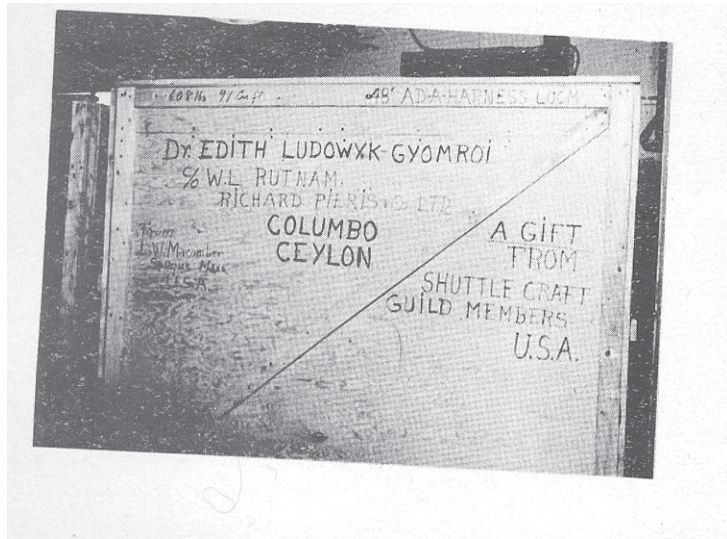
Portfolio  
Edition

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The Shuttle Craft Guild  
Handweaver's BULLETIN  
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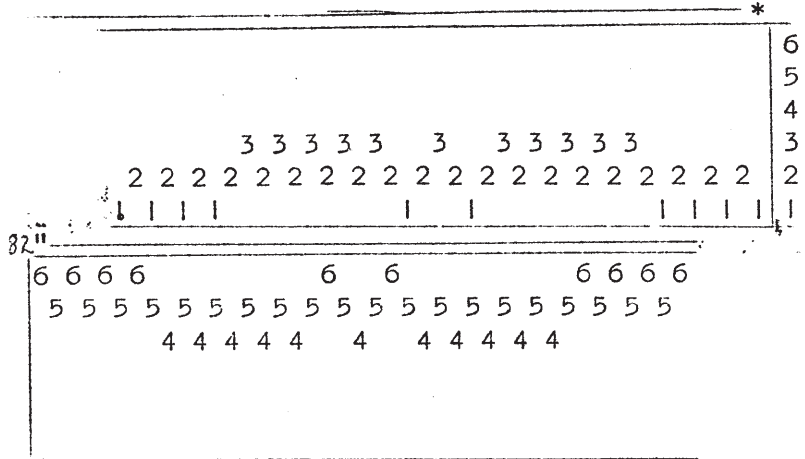
#### ENLARGED SPOT PATTERNS

The BULLETIN for April 1954 introduced the subject of weaving patterns in encircling space. This is the unconventional use of the two-shuttle pattern weave in a manner which permits the weft-float pattern figure to be completely surrounded by tabby background instead of appearing in weft-wise bands with spots of background and half-tone separating figures, as is usually customary. The limitations of the four-harness loom permit only a slight introduction into this type of weaving and patterns such as the Dot given in the April 1954 BULLETIN and the block given in STYLES sheet #37 give the only basis for encircling space designs on four harnesses. With six or more harnesses the design potentiality becomes greatly enlarged. The photograph in the April BULLETIN shows a fabric in which rose figures are spaced in alternate position, each figure surrounded by tabby space. This figure requires six harnesses, each one of the two alternated designs being threaded on three harnesses. If the pattern is drafted on four harnesses it becomes almost identical to the small Colonial Overshot pattern known as Dog Tracks, in which the pattern blocks are separated by half-tones. The use of eight harnesses for the pattern

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a wider spacing between the rose figures.



This is an 82-thread pattern, each figure having 41 threads. Thread from right to left, starting with the top row of the draft and ending the repeat at the left of the lower row, then repeat to the end of the warp. The tie-up is below.

6	6	6	6	6	
5	5	5			5
4	4	4	4	4	4
3		3	3	3	3
2			2	2	2
1	1		1	1	1
	1 2	3	4	a	b

Treadles 1 and 2 are used for weaving one of the pattern figures, treadles 3 and 4 for the other. The tabbys are a and b.

Reading and Making the Tie-up: The tie-up, as is common for all tie-ups of more than four harnesses, is written for rising shed. The harnesses are numbered in the first vertical column at the left and the treadles are numbered below the harness lines, from left to right, as tie-ups are made and read from left to right. The two treadles for a single pattern are grouped together and each one is read from bottom to top which corresponds to front-to-back on the loom. The figures above treadle 1 indicate that this treadle is tied to

harnesses 1-4-5-6 while treadle 2 is tied to harnesses 3-4-5-6. Notice that in both cases harnesses 4-5-6 are raised, and that these are the harnesses on which the second figure is threaded. The raising of this group of harnesses means that the pattern weft will float on the under surface (the wrong side) for the entire space of the second figure. The second pair of treadles, numbers 3 and 4, weaves the second figure of the draft, and harnesses 1-2-3 which control the first figure are raised so that the weft will float on the under surface across the areas of the first figure. The tabby treadles are indicated at the right by the a and b notations instead of by figures so that they will not be confused with pattern treadles. Tabbys should always be indicated by the lower case letters so that there will be no confusion of symbols with the capital letters which indicate pattern blocks. The tie-up is arranged for the most efficient and rhythmic form of weaving and this arrangement is often called the "touch system" tie-up method. It is made so that the left foot controls all pattern treadles and the right foot all tabby treadles, which makes it possible to do all pattern weaving with the walking rhythm. If the tabbys are tied to the two center or the two outside treadles the walking motion is lost and so is the touch system, with the consequence that the weaving becomes jerky, unrhythmic, and usually the fabric is uneven. The horizontal line separating harnesses 1-2-3 from 4-5-6 in the pattern-treadle group is given simply to make the tie-up clearer -- that is, to indicate the separation between the first pattern design and the second pattern design. This kind of differentiation line is also used in giving tie-ups (tie-up drafts) for the Unit Weaves, to indicate the separation (theory) between the tie-down harnesses and the pattern controlling harnesses, or in some techniques to indicate the grouping of harnesses which control individual pattern blocks.

The treadling order for the threading and tie-up on page 2, which will produce the pattern illustrated on the April photograph is as follows:

Treadle a, b, alternated - 40 shots

1 - 10 shots, with tabby  
 2 - 7 shots, " "  
 1 - 2 " " "  
 2 - 2 " " "  
 1 - 2 " " "  
 2 - 7 " " "  
 1 - 10 " " "

a, b, alternated - 40 shots

3 - 10 shots, with tabby  
 4 - 7 shots, " "  
 3 - 2 " " "  
 4 - 2 " " "  
 3 - 2 " " "  
 4 - 7 " " "  
 3 - 10 " " "

repeat.

The warp and tabby for the photographed textile were 30/3 mercerized cotton set and woven at 30 ends per inch. This was Lily Art 214, a thread which has been removed from the last yarn list, but it is the same size as the Pearl size 20 (Art 114) and the unmercerized warp 20/2 (Art 314). Pattern weft for the photographed skirt yardage was Bernat Fabri, placed very loosely in the shed so that the tabby areas between patterns would not pucker.

A variation of this pattern was woven to give weft stripes of unusual interest, for a skirt fabric to be made up cross-wise of the yardage so that the stripes hung on the up and down. The pattern weft was Lily Novelty Yarn size 11 (Art 105) which wove without extra precautions and no puckering. The tabby weft in this case too was identical to the warp and beaten for exact balance throughout.

Treadle: a, b, alternated - 90 shots (3 inches)  
 1 - 12 shots, with tabby  
 a, b, alternated - 4 shots (tabby weft)  
 3 - 2 shots, with tabby  
 1 tabby shot (with tabby weft)  
 2 tabby shots (with pattern weft)  
 4 tabby shots (with tabby weft)  
 3 - 2 shots, with tabby  
 repeat.

A sample of this fabric was given in the April Portfolio. Many other unusual pattern variations may be woven on this threading so it is suggested that the weaver using the threading make a border sampler to investigate these before weaving an article. This type of threading, because of the tabby areas between design blocks, has the advantage of permitting the designer-weaver to incorporate several colors into the pattern spots or borders.

Two additional harnesses are required if this pattern is to be used for more widely separated figures. The threading system is simple. Merely thread as many repeats of 8, 7 as desired after the 1,2,3 figure, and repeats of 7,8 after the 4,5,6 figure. The tie-up is as follows:

8	8	8	8		8		
7	7	7	7		7		
6	6	6		6	6		
5	5			5	5		
4	4		4	4	4		
3		3	3	3	3		
2			2	2	3		
1	1		1	1	1		
	1	2	3	4	5	a	b

The first four treadles weave exactly as with the 6-harness tie-up, with the 7,8 block making back-side floats. Treadle 5 brings this block to the surface with pattern areas in tabby.

Another 6-harness draft which is adaptable to a wide variety of different encircling space designs and also warp-wise stripe designs, is the Tabby and Point draft given in the January 1954 BULLETIN and repeated below:

"-----" \*

6										
5	5									
4		4								
3			3							
				2	2	2	2	2	2	2
					1	1	1	1	1	1

6 The amount of space between  
5 figures in this draft is de-  
4 termined by the number of  
3 repeats of 1,2 which are  
2 threaded. This is one of  
1 the most versatile of basic  
drafts which may be woven for

many different types of patterns and in a variety of techniques. Different patterns and techniques are controlled by different tie-ups, though in most cases a single tie-up may be used for a variety of patterns. Two tie-ups are given below:

(1)

6			6			6
5	5			5		5
4	4	4		4		4
3	3	3	3			3
2	2	2	2	2		2
1	1	1	1	1	1	1
	1	2	3	4	a	b

(2)

6			6				6
5		5			5	5	
4				4	4		4
3			3	3	3	3	
2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	2
	1	2	3	4	5	a	b

Tie-up (1) weaves the charming little arrow-head figure given in the Pyysalo-Merisalo KOTIEN JA KOULUJEN KANGASPUIHIN, figure 44. As given in this excellent Finnish book the treading order is: 1 pattern shot each on treadles in the following order -- 1, 2, 3, 3, 4, 4, with tabby, followed by 11 shots of plain tabby. Variations are possible, for instance: 1, 2, 3, 3, 4, 4, 3, 3, 2, 1, to give an oval figure between the tabby areas. Or either of these orders may be woven continuously with the plain tabby omitted. Or they may be woven continuously, but with several shots on treadle 1 to give a vine-like effect. The weaver who cares to sample will find further variations. (Portfolio sam.)



Tie-up (2) is arranged for strong, geometric figures which many handweavers prefer because of their more contemporary (or primitive) quality. The first two treadles make the hollow square or hollow oblong figure if woven: 1, 1, 2, 2, 1, 1 or 1, 2, 2, 1. Treadles 3, 4 and 5 make a triangle if woven 3,4,5 or 5,4,3, or they make a diamond if woven 5,4,3,3,4,5. The treading order may be changed to give different patterns. Tabby may be woven between pattern units, or the pattern repeats may be woven continuously. (See Portfolio sample.) Another means for varying the pattern is to thread the 11 warp ends on 1 and 2 between alternate points and make the other tabby spaces much wider, or to group three points fairly closely together with a wide space between the group, or a wide space with only one point in the center.

If the weaver cares or can thread on eight harnesses instead of on six, follow the same system of threading the tabby areas on harnesses 1 and 2, but thread the point to 3,4,5,6,7,8,7,6,5,4,3. Pattern spots of greater elaboration may thus be woven.

#### SUCCESSFUL COMPLETION of the CEYLON PROJECT

The month of May rounds out a full year of one of the most satisfying experiences the Shuttle Craft Guild has ever had -- the year of the Ceylon Project. This project has been an exemplification of the weaver's motto, "Growth through sharing," as the members of the Shuttle Craft Guild have shared generously their pleasure in their craft with a group of handweavers on the other side of the world. The sharing group has been the weavers in the weaving workshop of the village of Menikdiwela in Ceylon and their talented, generous leader and teacher, Dr Edith Ludowyk-Gyomroi. This workshop which Dr Ludowyk founded, has equipped, conducted, taught and marketed the products from, brings no compensation to Dr Ludowyk beyond the satisfaction of a

good job well done, but it is bringing a needed cash income to many families in the village. Throughout her work of organizing the workshop, teaching the weavers, designing the textiles which they produce commercially, selling them, securing equipment and yarns by any methods through which she can get them, Dr Ludowyk has continued her personal work as a tapestry weaver.

Dr Ludowyk, who studied tapestry designing and weaving in Europe and has devised her own tapestry technique which requires a large, 10-harness loom, had exhausted every means she could think of for securing a 10-harness Macomber loom 48 inches wide with a fly shuttle. The fly-shuttle was required because Dr Ludowyk uses a binder thread but she is too diminutive to throw the shuttle widely. She needed the loom also for broadening the multiple-harness weaving in her workshop as her designing is too imaginative to be tied to the restrictions of the four-harness counter-balanced loom. With such an important need, it seemed to us that the members of the Shuttle Craft Guild might find gratification in helping fill it. The response of Guild members during the year past shows that the supposition was correct.

In the BULLETIN for May 1953 we presented the project, along with background information about Dr Ludowyk, a photograph of her in her workshop, and a photograph of one of her beautiful, little silk tapestries. Dr Ludowyk did not wish to accept anything without making what payment she could, so she sent to the Shuttle Craft Guild this same tapestry, which will eventually be placed in a museum as the gift of Shuttle Craft Guild members. In addition, Dr Ludowyk sent small mats for Guild members contributing \$5.00 or more, having to send a few at a time because of export regulations, until formalities made it impossible for her to send further ones. A large group of these mats was mailed to contributors in October. There are now 22 mats on hand for mailing

but with 35 deserving names on the list the only solution seems to be to mail to those who contributed first.

Last May an estimate was made that about \$800 would be required to purchase, ship, and pay duty on the loom. When the generous anonymous donation of shipping and import costs was made, saving several hundred dollars, we did not reduce our aim but added to the order further equipment for the workshop. Thus we were able to send a large creel, wooden warp spools, shuttles, tenzioner, swifts, about \$100 worth of stainless steel reeds (necessitated by the damp, tropical climate) and another loom. This last loom will fulfill another of Dr Ludowyk's long-felt needs. It is a 20-inch, portable, 4-harness treadle loom with hand levers and a detachable top so that it may be used as a table loom. It will be used for experimenting, and Dr Ludowyk can carry it with her to work on during intervals while traveling, so it will accompany her to Europe next fall. The loom is made by the W H Wade Loom Shop, Los Gatos, Calif.

The accomplishment of our goal of a year ago is illustrated in the photograph in the front of this BULLETIN. The crate contains the Macomber loom and all of the extra equipment, as it was on the way to New York for shipment to Ceylon. Mr Macomber deserves special credit, as he added stainless steel loom parts at his own expense and went to the trouble of collecting, buying and packing all of the extra equipment which he does not manufacture. As for the second loom, a long-distance telephone call from Mr Wade assures us that he personally took it aboard ship at the San Francisco Embarcadero. So all equipment is now on the high seas for a long journey.

The figures indicating the growth of the fund and contributors have been given month by month in the BULLETIN or News Letter. In summary, a total of

\$806.72 has been contributed. The total cost of everything sent, including shipping of the small loom and the contributed yarns, has been \$806.69, The Shuttle Craft Guild having revised its original contribution to round out the figure. Most contributions from Guild members were of \$1.00 to \$5.00 with several of \$10.00, two of \$20.00 and one of \$25.00. There was also an anonymous contribution of \$50.00. One hundred and two individual Shuttle Craft Guild members contributed to this fund, nine local Guild organizations, and several commercial firms. These last include L W Macomber \$100, W H Wade Loom Shop \$20, the Guild (that is, the Tidballs) \$50, Lily Mills 10 pounds of carpet warp, and the Craft and Hobby Book Service. The largest local Guild contribution was \$30 from the Southern California Handweavers' Guild.

In review, Dr Ludowyk has been a member of the Shuttle Craft Guild since 1949, when she lived in the city of Colombo as a practicing psychoanalyst and her husband was on the faculty of the University of Ceylon. Their purchase of a home for retirement in the near-by village of Menikdiwela came about three years ago, with the subsequent development of the workshop. Through this period we have come to know Dr Ludowyk through correspondence, by photographs of her tapestries, by articles written about her outstanding work in both psychoanalysis and weaving, and by the textiles we have exchanged with her for yarns. Dr Ludowyk's work has had unusual appeal because she is a modern designer in the highest sense of the term, and she has made no attempt to design cheap imitations of primitive or peasant textiles for sale to tourists, as is being done in so many countries which Americans visit. She explains, in fact, that Ceylon has practically no handweaving traditions, as from time immemorial all necessary textiles have been imported from nearby, cotton growing India. The only yarn available to her in Ceylon is a very fine cotton from India, the type used in the textile mills for weaving bed sheets, an

in a limited color range. She uses this 80/2 cotton plyed, doubled and sometimes single to produce gossamer cottons comparable to the finest gingham. Using what materials and equipment she can get, she has adapted her workshop toward two objectives: the weaving of traditional length and width yardages so that the women of the village can weave their own saris, and the production of high quality, beautifully designed dress and stole yardages which she markets to European-dressing people of the city. Because all of the warps are set up for both of these projects, yardages are woven in the sari width of 54 inches. Adhering to the elemental love for bright colors and gay stripes, Dr Ludowyk has done a masterful job of designing exquisite fabrics with limited materials and colors. As a modern designer who does not hesitate to use technique as well as color to produce effects, she adds harnesses to her home-made looms so her weavers can produce multiple-harness designs. The small table mats are Dr Ludowyk's other commercial item and they too serve a double purpose as it is on these that her workers learn to weave, and she can sell them in large quantities in the city to start the weaver's income early. For these mats she does the basic designing, but she permits each weaver to make his or her own color selections and arrangements in order to learn color harmony through practice, and to increase the weaver's pleasure and pride in the work. Only after the worker has passed rigid standards in craftsmanship and has learned to use colors effectively, can he or she progress to the weaving of wide yardages. I hope that the knowledge, to those of you who have mats from the workshop, that through your mat some sari-clad woman in far-off Ceylon has learned the thrill of selecting colors and weaving a textile, will bring added appreciation.

We convey to you Dr Ludowhk's grateful thanks, with the confidence that the gift brings as much pleasure to Shuttle Craft Guild members as it will to her.

RAVELING of HANDWOVEN EDGES

As every weaver knows, the cut edges of a handwoven fabric as the web comes off the loom, have a tendency to ravel, and when every warp thread has been laboriously beamed and every weft thread carefully placed, the loss of any of these may seem a tragedy. Expediencies such as machine stitching cut edges or placing Scotch tape around the edges of sample material are sometimes used, but these methods are foreign to the weaving process and the woven fabric and the consequent disfiguring of the piece is harsh to the soul of the true craftsman. What is the solution to the problem, especially for sample material for reference?

First of all it can be accepted as a broad generality that no well-woven handwoven fabric, after it has been properly finished, will ravel more seriously than a comparable machine-woven fabric. The important point here is the finishing. Therefore the careful craftsman will finish -- that is, wash, full, press, steam -- sample material as carefully as a woven article. After washing and ironing or steaming, by the correct method for the particular type of material, the sample can be cut without undue worry. Small pieces will ravel, however, if roughly treated, so samples should be stapled, sewed or cemented to heavy cards or file folders or cover stock as soon as cut. Always mount so that the under side may be seen and so the fabric can be felt, by attaching at one point or side only.

An edge preservative we have used successfully for years which does not disfigure edges is made by squeezing a tube of Duco cement into 3 ounces of acetone. Have the druggist put the acetone into a 5 ounce bottle. Shake until dissolved, then brush it onto the two edge threads of cut edges. This adhesive is also useful if applied to the few shots woven on a warp before inserting a tie-in rod to economize warp when cutting lengths from the loom.

Two samples woven on the 6-harness threading with the Point design on 4 harnesses, separated by tabby on the other 2. The warp and tabby are 10/3 mercerized cotton (Lily Art 714) set and woven at 20 ends per inch. Pattern weft is nylkara (Lily Art 140). The sample with rose weft illustrates the arrow design from Pysalo & Merisalo at the top, and the same figure balanced for ovals at the bottom. The sample with grey weft was woven on the 5-treadle tie-up for the geometric designs. Either of these is excellent for upholstery, especially if the design units are interestingly spaced. We have illustrated the Duco edge finish by dipping the end of the rose-weft sample in this solution. Dipping is best if you have many samples.

