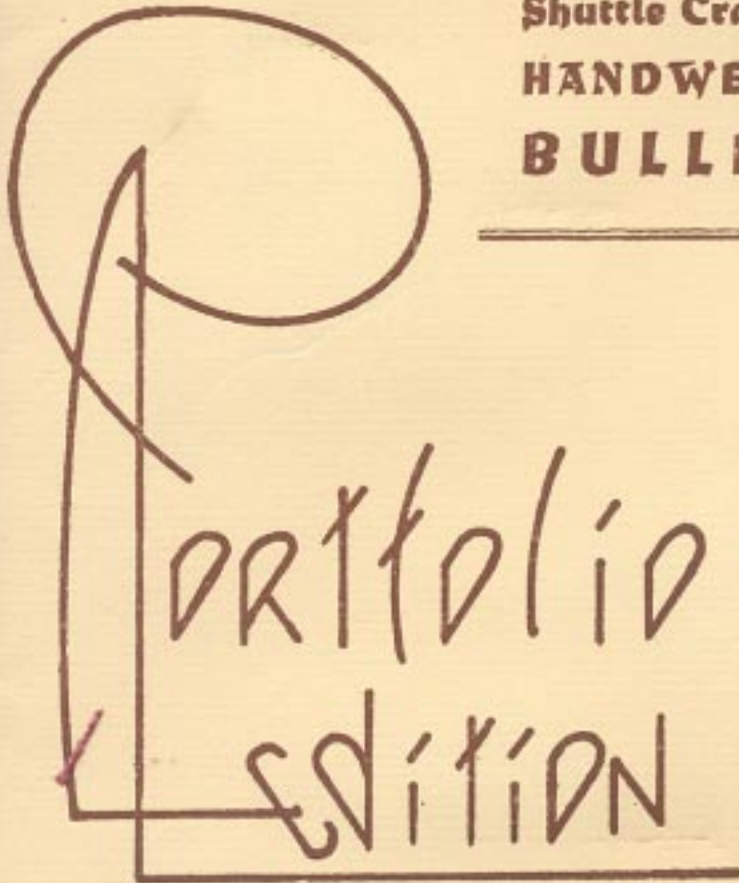

**Shuttle Craft Guild
HANDWEAVER'S
BULLETIN**



Portfolio
Edition

**1956
Vol. XXXIII • No. 8
AUGUST**

The Shuttle Craft Guild
HANDWEAVER'S BULLETIN
Volume XXXIII, Number 8
August 1956



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The Shuttle Craft Guild Handweaver's BULLETIN, address Kelseyville, California, is written by Mrs Harriet Tidball and published by Harriet and Martin Tidball. Portfolio samples by Mrs Wilma Widener, assistant. The BULLETIN is mailed monthly, 12 a year, to all Shuttle Craft Guild members, general membership fee \$7.50 a year. The PORTFOLIO edition, containing woven samples is an additional \$10.00, or \$17.50. Renewal credit of \$1.00 for regular edition, \$2.00 for Portfolio-edition given members for new subscribers.

BOOK REVIEW

A Handweaver's Workbook, by Heather G Thorpe, \$4.50, Macmillan. A splendid text book and basic guide for the beginning handweaver on dressing the loom, simple 4-harness counter-balanced weaving, and general weaver's problems. This book presents no new material or new methods, but it covers basic problems in a lucid, well-organized manner. Scant draft material but good technique information on Twill, Overshot, Summer and Winter, M's and O's, Spot Bronson and Crackle. No photographs, but excellent drawings. Recommended to the beginner and to the teacher of beginners. (156 pages, plus Glossary and Index.)

NEW TREND IN TEXTILE DESIGN

The current trend in textile design is probably the most significant development for handweavers in the past decade. Although textile fashions fluctuate constantly -- from season to season, year to year, and over longer periods -- there are also very broad general trends which last for many years, around which other styles are moulded.

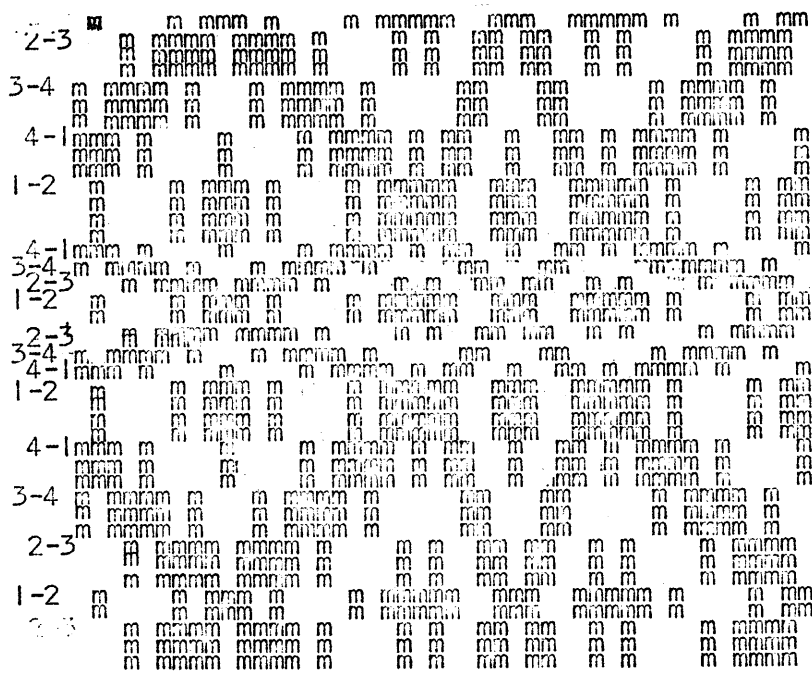
The last broad textile trend emerged significantly in the depression mid-thirties, gaining force during the scarcity pre-war and war years, reaching its peak in the extravagant, machine-conscious post-war period, and declining in the last eight years. The dominant style in this period of two decades has been the rough fabric of fancy, novelty threads, in simple weaves, the effects depending upon the spinner's skill in putting out unusual yarns. It is the so-called contemporary, or texture weaving, in which the only texture quality considered to be interesting was "rough". The British Textile Export magazine AMBASSADOR, points out that while popularity of the rough textile (except in tweeds) has been declining, a new trend has been gaining force. The new trend is toward smooth surfaces, or textures achieved through pattern or through complex thread-interlacements.

AMERICAN FABRICS, which heralds all new textile styles, has indicated the new trend for several years with a decreasing number of samples and photographs of the rough thread-textures, along with an increasing proportion of smooth textures and woven patterns. Strong indication of the new trend came in the summer and fall 1954 issues with their stress on the Japanese and East Indian fabrics, an influence which is still gaining power. By the fall 1955 issue the new trend is boldly stated instead of implied, suggested, or influenced. This issue gave a "CAPSULE REPORT" of the coming fashions in textiles

The BERTHA GREY HAYES MINIATURE PATTERNS

I. BAGATELLE

	36												
4 4 4		4 4 4		4		4		4 4 4					4
	3 3 3		3 3 3		3		3		3 3 3				3
		2 2		2 2		2 2		2 2		2 2			2 2



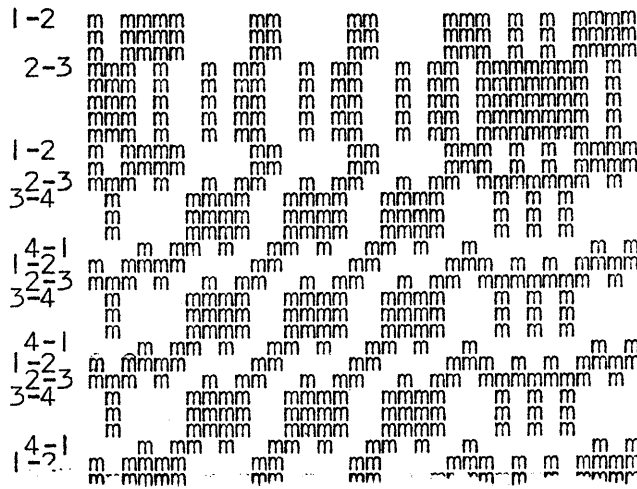
highlighted by:

- (1) "Return to the classics. This comeback appears to be very important.
- (2) Texture to the eye rather than to the touch is especially important.
- (3) Patterns giving an effect of texture."

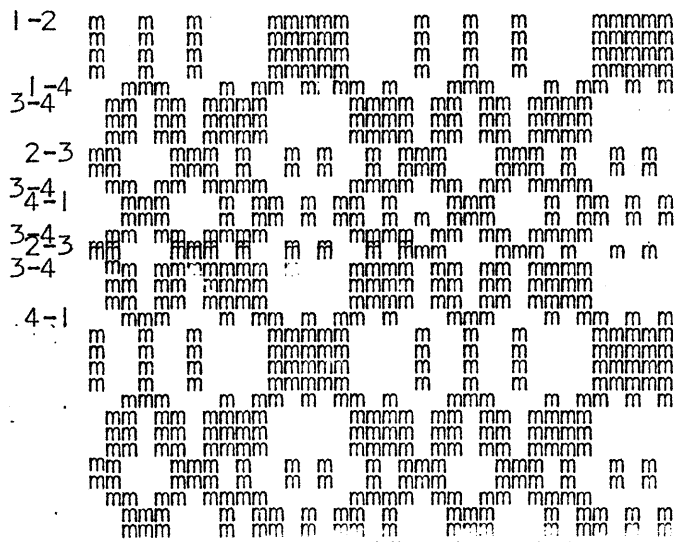
And in a further article, "Another important thread of the current collections is a return to the classics. The polka dot, the blazer stripe, the classic look --- all point to a renewed interest in traditional weaves, textures, colors and designs. The influence can best

2. Balalaika

	28							
	4	4	4	4	4	4		4
3	3	3	3	3	3	3	3	3
2 2 2	2		2		2	2	2	2
1 1								1 1

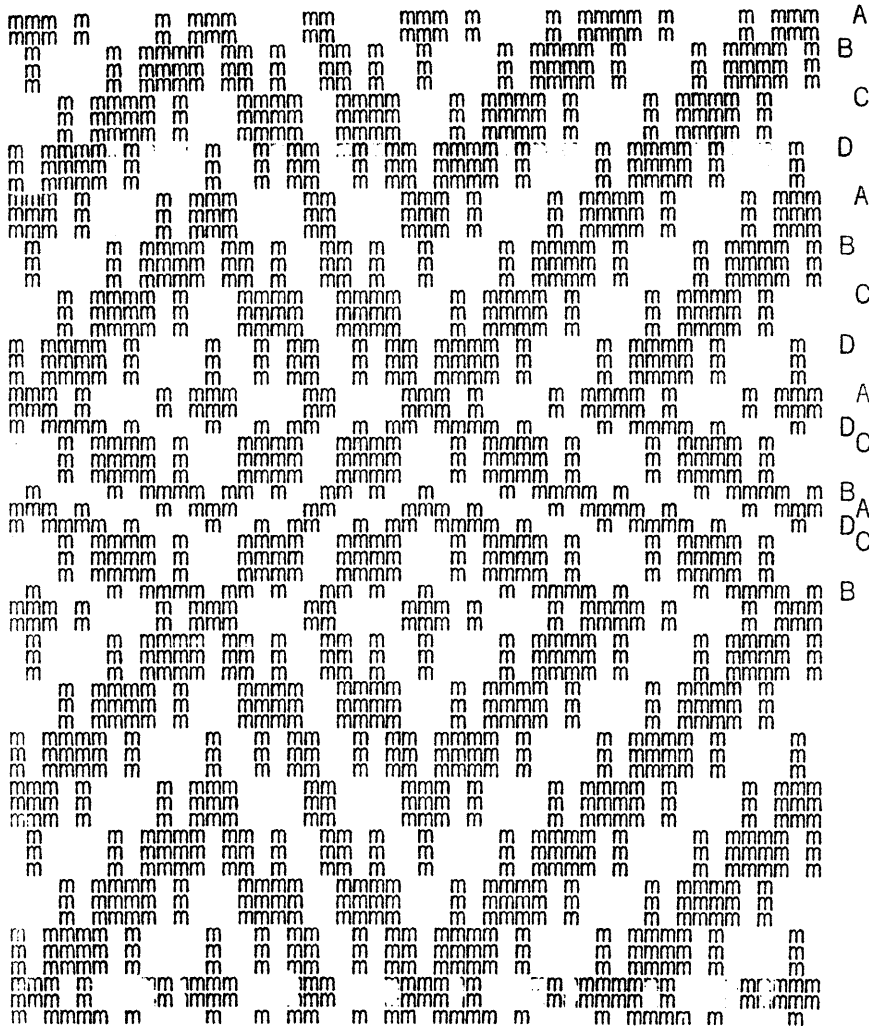


	20							
	4	4	4	4	4	4		4
3	3	3	3	3	3	3		3
2	2		2	2		2	2	2
1 1 1								1 1 1

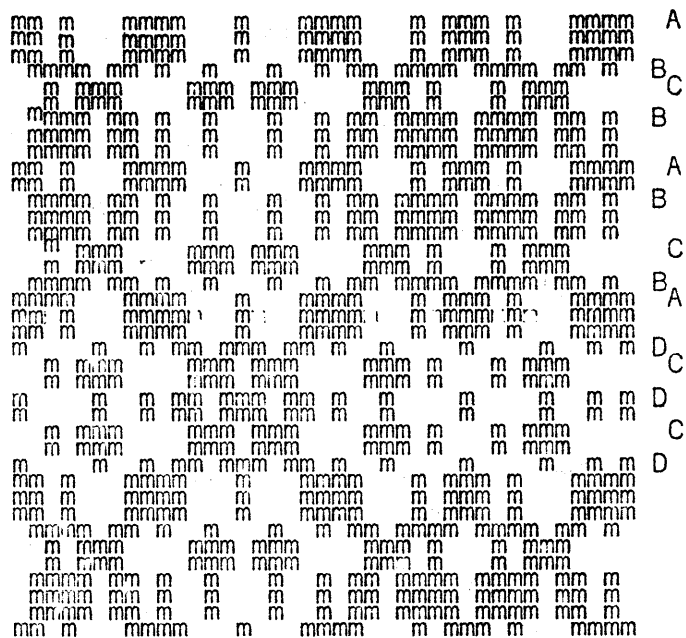
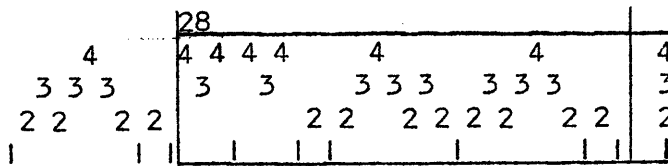


5. BUTTERFLY

				36									
4	4	4		4	4	4	4	4	4	4	4	4	4
	3	3	3	3	3	3	3	3	3	3	3	3	3
2		2	2	2		2	2	2	2	2	2	2	2



6. CAMEO



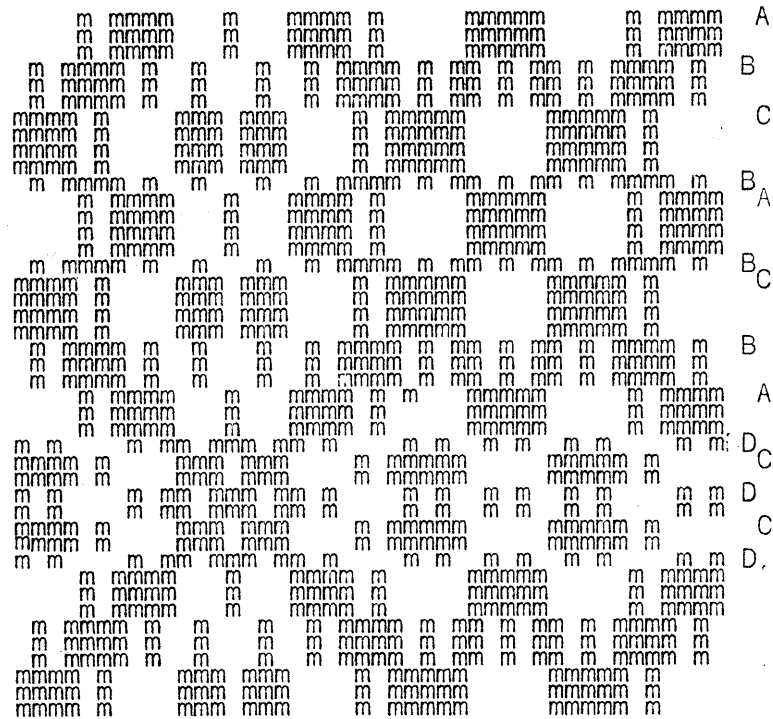
(continued from page 3)
be summarized as texture which is visible to the eye rather than evident to the hand."

In the Spring issue, 1956, the new trend is strengthened in an article, "Here Are the Fabrics That Dominate the Fashion Scene for Fall and Winter 1956-1957."

"Point 1: It's front-and-center for Texture. Starred for fashion, tops in news value --- It is a new and different kind of texture, more apparent to the eye than to the touch. Often this important look of texture is heavily dependent upon pattern - as in the needlepoint surfaces. Then we have texture that has the neat precise appearance of being embroidered on the

7. CHERRIO

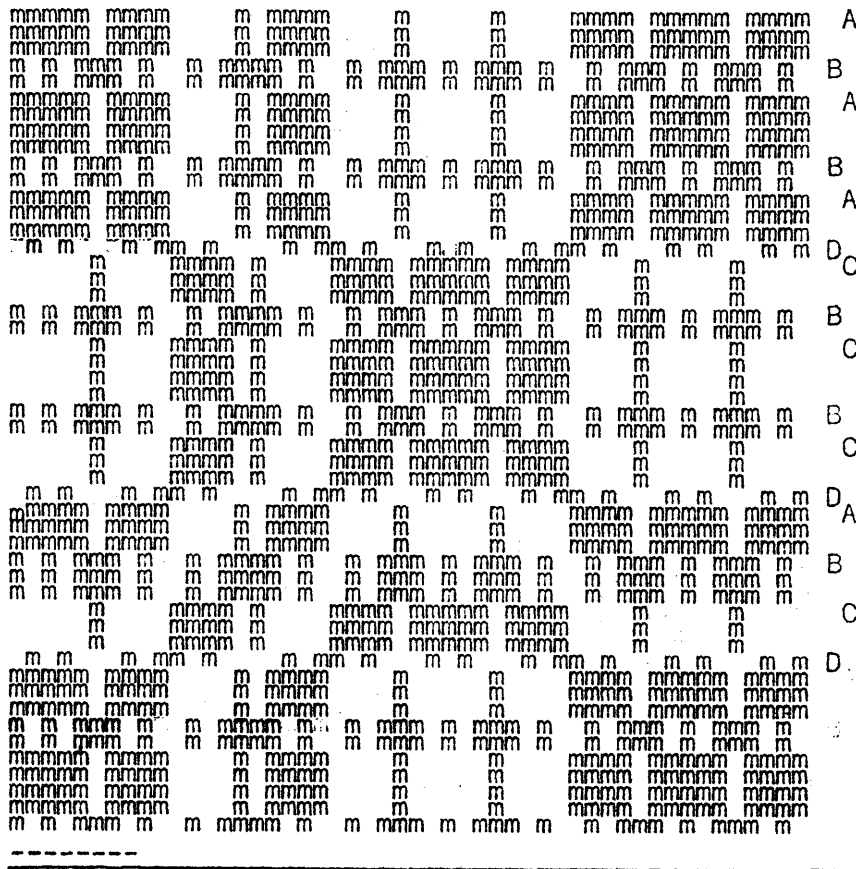
	34													
4 4	4	4	4	4	4	4	4	4	4	4			4	
3 3 3	3	3	3	3	3	3	3	3	3	3			3	
2 2 2			2	2	2	2	2	2	2	2	2			2



- 2 fabric, even though the design is actually woven into the fabric.
 Point 2: Pattern is Co-starred for Fall and Winter. A strong and vital fashion factor for fall, pattern fully deserves its co-star billing. Often it does a duet with texture, but even more frequently it steps into the limelight on its own merit. Bear this in mind as an important influence which will extend well into 1957."

8. CHINTZ (Recently called AMERICAN FABRICS)

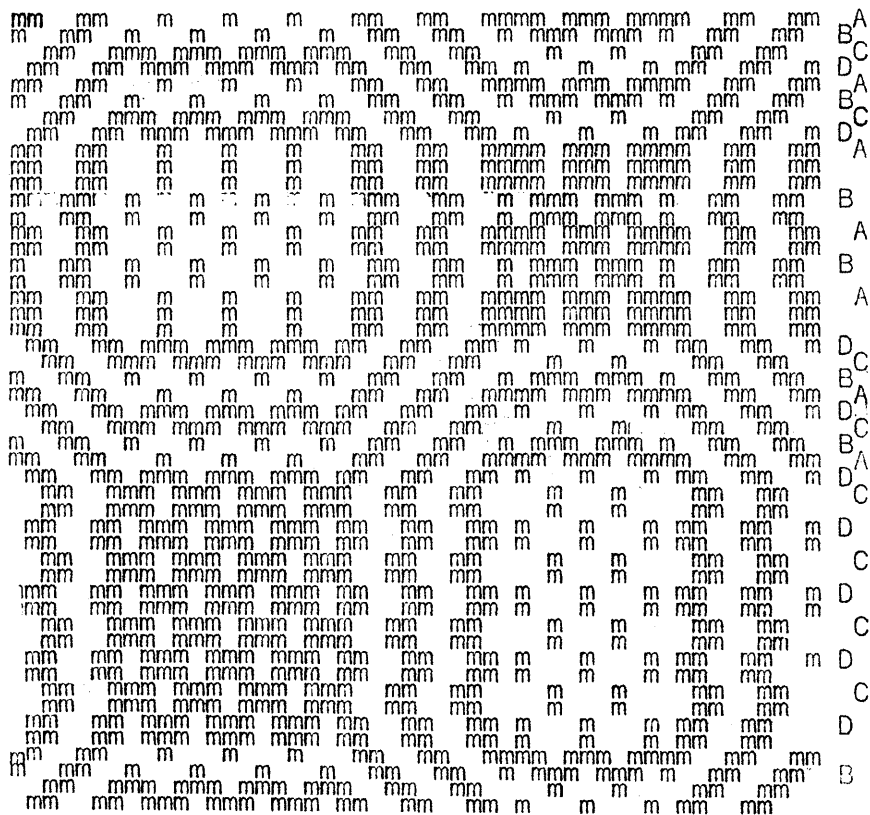
	40	
	4 4 4 4 4 4 4 4	4
3	3 3 3 3 3 3 3 3 3 3 3 3	3
2 2 2 2 2	2 2 2 2 2 2 2 2 2 2 2 2	2



Granted the accuracy of AMERICAN FABRICS forecasts and judging from the long-time efficacy of their previous trend forecasts, as in the matter of Gun Club and Glen Checks in 1949, Scotch Tartans in 1950, Paisley in 1951, Lace in 1952, the Oriental style in 1954 -- all trends which are still important fashion factors -- one cannot overlook this new, larger trend.

9. CORNER STONES

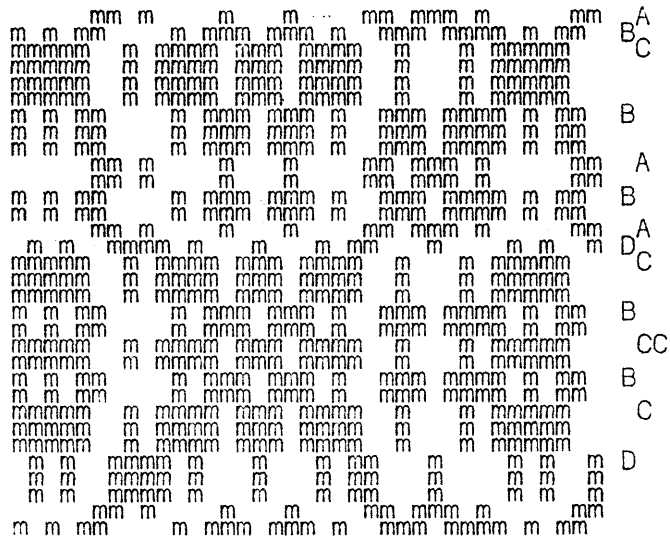
	44																		
4	4	4	4	4	4	4	4	4	4	4					4	4			4
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3			3
2	2							2	2	2	2	2	2	2	2	2			2



But what does this new trend indicating smooth threads, woven patterns, a return to the classics and renewed interest in traditional weaves and designs, mean to the handweaver? It means that the handweaver may return to the type of weaving which more people enjoy more than any other -- to the creation of patterns. It means that the handweaver need no longer feel ashamed of acknowledging his pleasure in pattern.

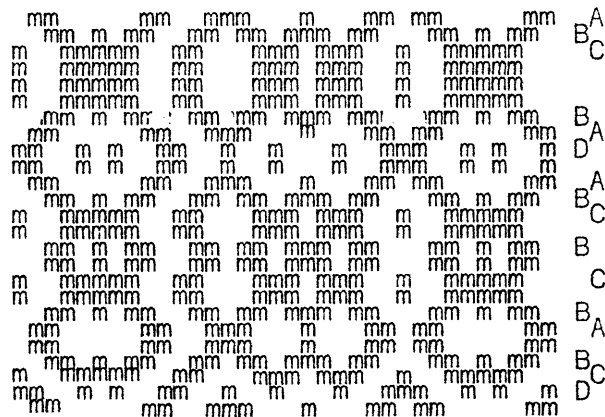
10. CRETONE

	30											
4 4	4	4	4	4	4	4	4	4	4	4	4	4
3 3 3		3	3	3	3	3	3	3	3	3	3	3
2			2	2		2	2	2	2		2	



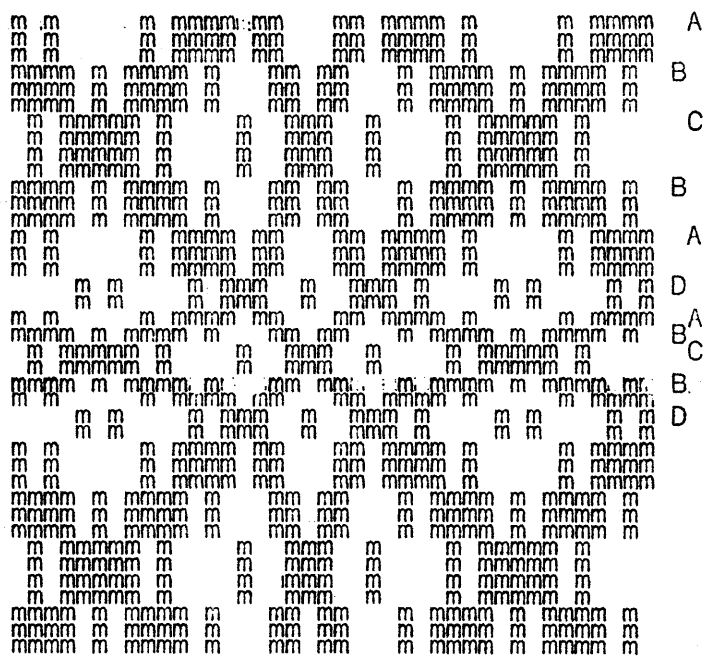
11. DAYBREAK

	24										
4	4	4	4	4	4	4	4	4	4	4	4
	3	3	3	3	3	3	3	3	3	3	3
	2	2	2	2	2	2	2	2	2	2	2



12. DELIGHT

			30					
	4	4	4	4	4	4	4	4
	3	3	3	3	3	3	3	3
	2	2	2	2	2	2	2	2

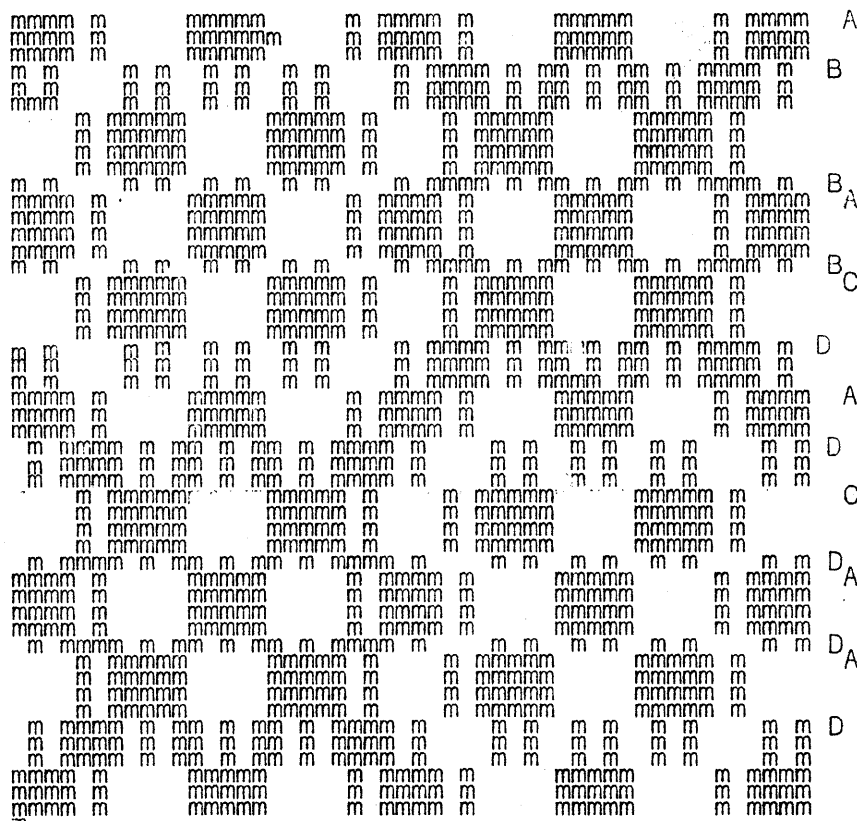


It is no longer "old fashioned" to weave a pattern. The handweaver can now relax, and enjoy his loom to the fullest.

The "return to the classics" and the pattern stepping "into the limelight on its own merit" does not mean, however, that the current trend is toward copying of the patterns of the past. It does not mean that the stiffly symmetrical block patterns of the Colonial coverlet, for instance, are again in fashion. The aspect of present-day patterns is quite different. Although the techniques for producing them may be the familiar ones from the past, the patterns themselves have a new freedom. The duet

13. DOMINO

46																
4	4	4	4		4	4	4	4		4	4	4				
		3	3			3	3			3	3	3	3	3		
2	2				2	2			2	2	2		2	2	2	2

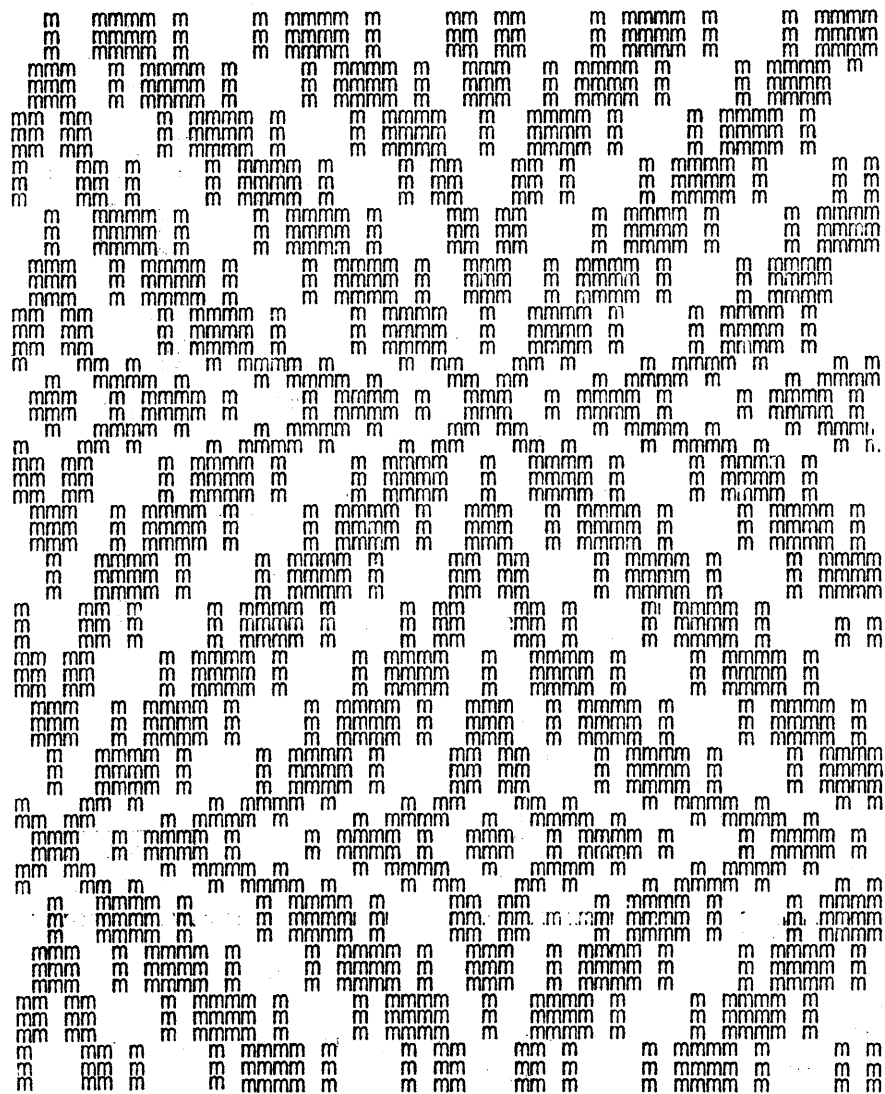


between pattern and texture brings small patterns to the fore, and patterns which are more often than not asymmetrical. Twill and tabby, always important foundation weaves, will not dominate the field of creative handweaving in the era ahead, as they have in the era past.

(The quotations from AMERICAN FABRICS are made with the permission of the editor.)

14. ESTRELLITA

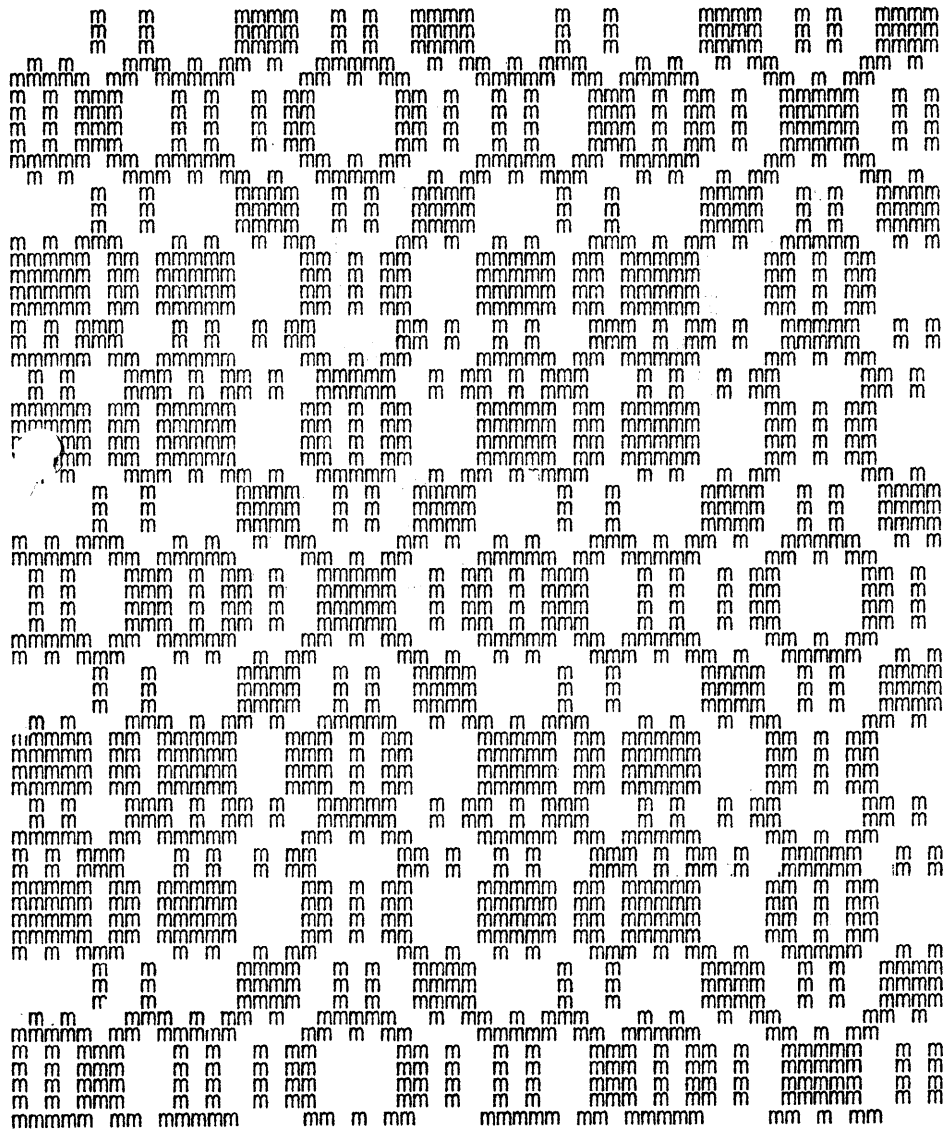
54																
4	4		4	4	4		4	4		4	4		4	4	4	4
3	3		3	3	3		3	3	3	3		3	3	3	3	3
2	2	2	2	2	2		2	2	2	2		2	2	2	2	2



15. FANTASY

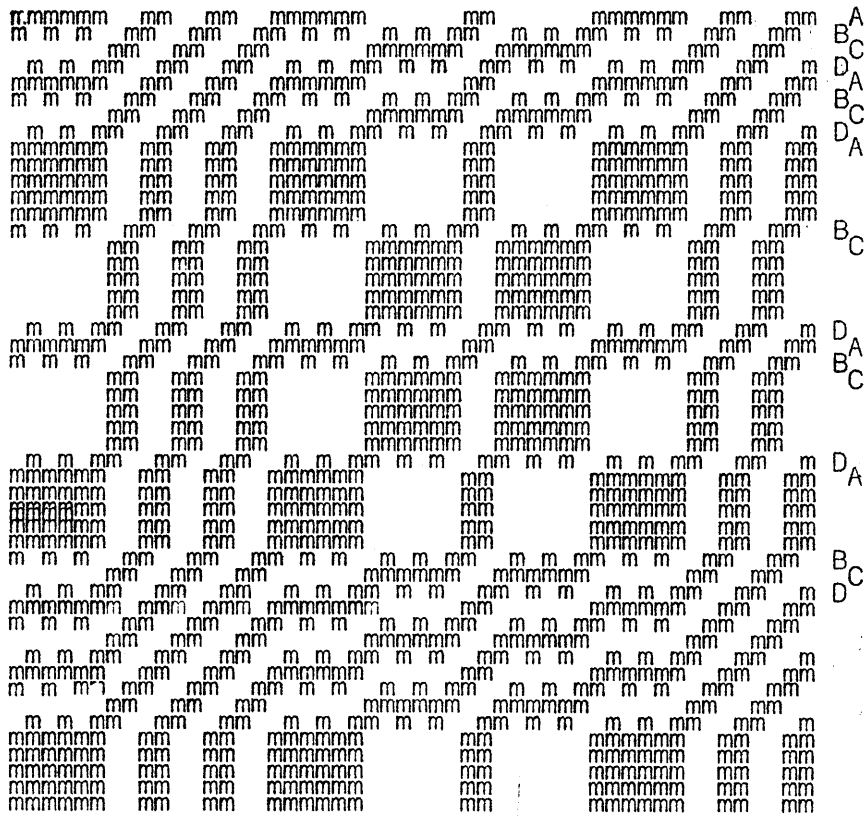
58

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
		2		2	2	2	2	2		2		2	2		2	2		2



16. FASCINATION

		<u>36</u>								
4	4	4	4 4 4	4 4 4	4 4	4	4			4
	3	3	3	3 3 3	3 3 3		3	3	3	
2 2 2	2	2	2 2 2	2	2 2 2	2	2	2		2



In keeping with the coming trend for small patterns in textiles, we are presenting here, and in succeeding BULLETINS, the seventy original pattern drafts by Bertha Grey Hayes. These patterns were originally sold by Miss Hayes in small folders, with a sample and the draft (no treadling directions as they were all intended to be woven-as-drawn-in) for 50¢ each. They have received less attention than their charm merits because of having been distributed

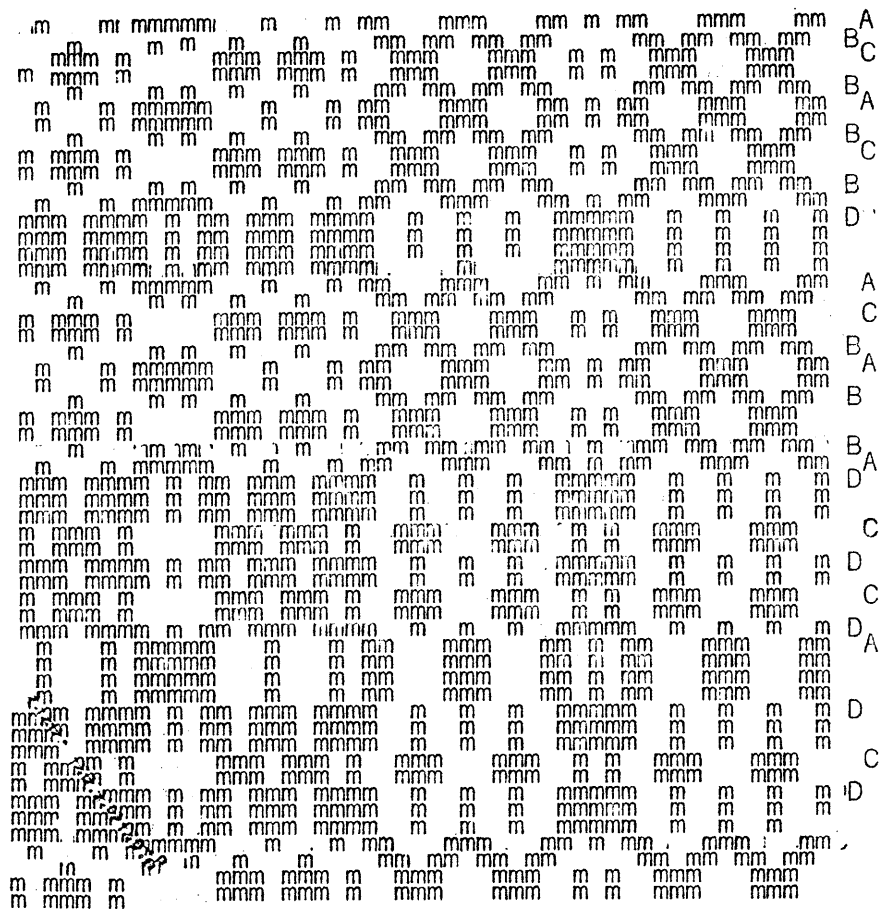
during the period when patterns were not in favor among handweavers.

Handweavers of fifteen and twenty years standing, who still treasure copies of THE WEAVER magazine, are familiar with the name Bertha Grey Hayes from her articles published there. Miss Hayes took up handweaving in the early twenties through the Shuttle Craft Guild Correspondence Course taught by Mrs Atwater. She was a charter member of the Guild, and continued her membership until her death in December 1947. (It is a personal regret with me that when taking over the Guild in 1946, Miss Hayes' name, though familiar from THE WEAVER magazine, as were the names of many other Guild subscribers, was merely a name on a membership card. It was not until after her passing away in 1947 that I learned of the work she had done. It was not until spring 1956 that I was able to secure a set of the samples from her original drafts.) Miss Hayes worked in a bank and lived in a small apartment in which there was space for only an 8-inch Structo loom. On this minute equipment she built an avocation career which many a present-day handweaver might envy.

According to the executrix of Miss Hayes' estate, there were only two people who owned complete sets of the Bertha Grey Hayes draft-sample folders. One of these is Mrs Bertha Tanner, now of Paradise, California whose collection includes the two drafts prepared for issuing, but not woven, before Miss Hayes death. Mrs Tanner, a twenty-year member of the Shuttle Craft Guild, has generously shared her collection and her Bertha Grey Hayes correspondence with the Guild. Another Guild member (of twelve years) who at one time wove every one of the Bertha Grey Hayes patterns, is Mrs Geneve Shields of San Gabriel, California, who has gone over the present Guild collection and made corrections. Both of these weavers have expressed a desire to share this unusual collection of drafts with current Shuttle Craft Guild members, in memory of Bertha Grey Hayes. To them we are indebted.

17. FERNS AND FLOWERS

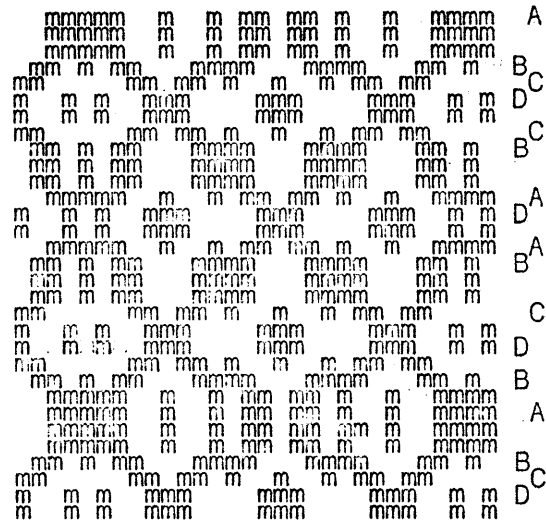
52																		
4	4	4	4		4	4	4	4	4		4	4	4	4		4	4	
		3				3	3			3	3			3	3		3	3
			2	2				2	2	2	2			2	2	2		2



These patterns are all intended for weaving-as-drawn in, to produce the patterns shown in the diagrams. Directions for this method are given on page 25 of the HANDWEAVERS INSTRUCTION MANUAL. For the first three patterns here, the shedding order is

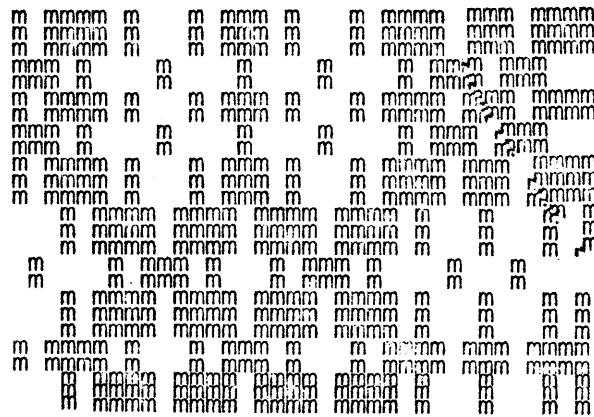
8. FILIGREE

	24								
4	4	4		4		4	4		4
3	3	3	3		3	3	3		3
2	2	2		2	2	2	2	2	2



19. FLAGSTONES

	30										
	4	4	4	4		4	4	4	4		4
3		3				3			3	3	3
2	2	2	2		2		2	2	2	2	2



20. FLECKED DIAMOND (original name, NEEDLEPOINT)
(See PORTFOLIO sample)

indicated at the left of the development. The figures indicate the harnesses to be lowered, or warp ends covered by weft for each pattern block. The number of shots is indicated by the number of rows in the development. Further drafts show block letters in the conventional system:

4	4	4	4
3		3	3
2	2	2	2

14	4	4	4	4
3			3	3
2	2	2	2	2

A is 1-2 down, 3-4 up,
B is 2-3 down, 4-1 up
C is 3-4 down, 1-2 up
D is 4-1 down, 2-3 up.

Every effort has been made through checking with Miss Hayes' original list of patterns to be sure that the drafts are exactly as she presented them, but there is indication that Miss Hayes herself issued slight variations in three or four cases. Although Miss Hayes published a number of articles on Christmas card and other specialty designs in the WEAVER magazine, only one of her patterns (JITTERBUG) as far as I can tell, was officially published. She gave this one to Mrs Atwater for the Shuttle Craft BULLETIN of September 1940, and later published it in THE WEAVER of Jan-Feb 1941 under the name "Featherstitch Technique". The drafts were privately distributed, written by hand, and not copyrighted. We feel that Miss Hayes patterns can now "come into their own" and that many handweavers interested in the new pattern trend in textiles will discover the true pleasure of weaving patterns and particularly of weaving-as-drawn-in through these drafts.

Harriet Tidball

The first sample is BUTTERFLY, #5. Warp and tabby are 24/2 cotton (Lily Art 314) set at 30 ends per inch. This sample is woven with perfect balance, exactly 30 tabby shots per inch, each followed by a pattern shot of Bernat Fabri.

The second sample is NEEDLEPOINT or FLECKED DIAMOND, #20. Warp and tabby are Durene, 20/2 mercerized cotton, wet at 30 ends per inch. Fabri pattern weft. This sample is slightly under-woven, with about 29 tabby shots per inch, an unbalance which makes an attractive pattern in some cases, such as this tiny, asymmetrical diamond. The unbalanced weaving will destroy the beauty of the symmetrical patterns.

Notice the difference in texture between the two. The 20/2 mercerized is actually finer than the 24/2 unmercerized, even though the 24/2 has more yards per pound. This indicates the reduction of fiber diameter caused by mercerizing. Therefore these two samples make an excellent comparison, since the mercerized thread produces a lighter weight, less firm fabric.

~~NEEDLEPOINT~~ is woven-as-drawn-in, while BUTTERFLY is woven here with a slight variation. The first four blocks as shown on the development (A, B, C, D, three shots each) are omitted, placing a break in the diagonal. The charming all-over pattern so formed resembles a climbing vine more than a butterfly.

