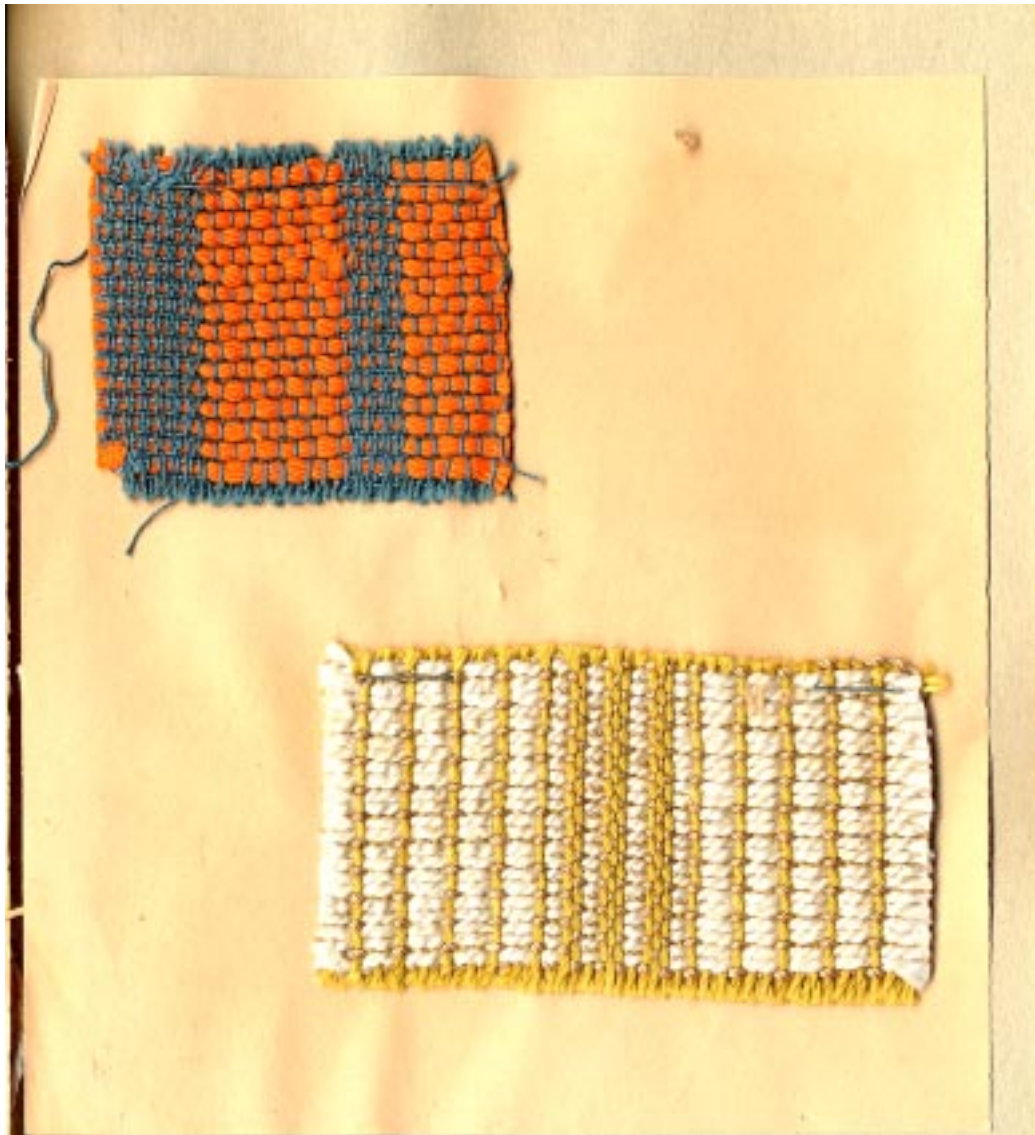


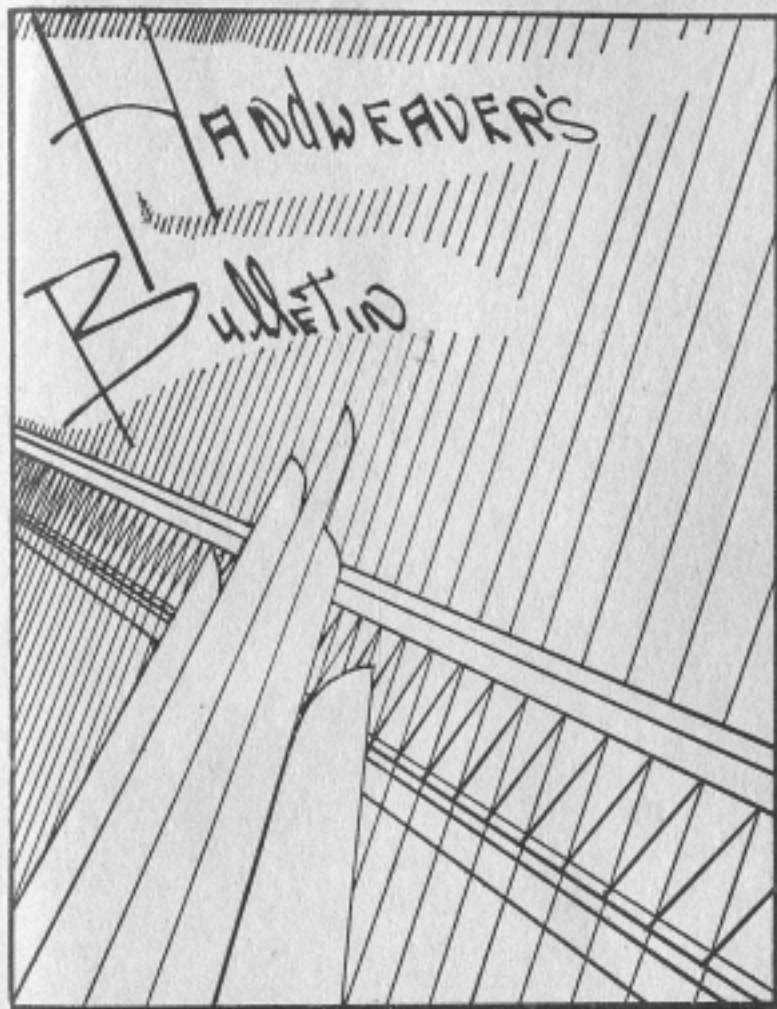
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PLAIN WEAVE-SPACED WARP
PLAIN WEAVE-LOG CABIN

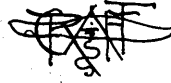


UNIT WEAVE - SUMMER + WINTER
TWILL DERIVATIVE - CRACKLE



Shuttle Craft Guild Virginia City, Montana
Volume XXIX Number 9 September 1952

The Shuttle Craft Guild
HANDWEAVER'S BULLETIN
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By Harriet and Martin Tidball



The CLASSIFICATION of HANDLOOM WEAVES

Continued from August 1952

CLASS IV - THE UNIT WEAVES

These are the pattern weaves which may be threaded from a Profile draft rather than from the customary thread-by-thread draft. All Unit Weaves employ the first two, three or four harnesses as base harnesses and the remaining ones as pattern harnesses, each one controlling a single pattern block. Harnesses from four on up to as many as are desired may be utilized, the more harnesses the greater the pattern complexity. Only the pattern harnesses are drafted on the Profile draft, each square on the draft representing a specific group or unit of threads which differs for each technique. The threading unit for each technique is static, with no exceptions: no common threads, overlapping blocks, or draft irregularities. Pattern blocks may be drafted in any desired size, and in any order.

The Summer and Winter Technique - A weave which utilizes harnesses 1 and 2 as tie-down harnesses, and all those from 3 on up as pattern harnesses. A four-thread unit is used for threading each square on the Profile, which is always: 1, X, 2, X, with X representing any one of the pattern harnesses. One tabby is made by tying harnesses 1 and 2 to rise together; the other tabby combines all of the pattern harnesses. In its classical interpretation, the Summer and Winter is a two-shuttle balanced weave, with alternating tabby and pattern shots, the number of tabby shots balancing the number of warp ends. A two-texture fabric is produced,

each texture being three-quarter tone; that is, in pattern texture the pattern weft floats over three warp ends and under one, while in background texture the pattern weft floats under three warp ends and over one.

The Bergman Weave. This weave was first published by Gertrude G Greer in ADVENTURES IN WEAVING, Charles A Bennett Co, Inc, Publishers, 1952, and named for the originator, Margaret Bergman. It is a complex version of the Summer and Winter weave which produces an ornamental texture for both background and pattern areas. Three tie-down harnesses are required, with harnesses 4 and on used as pattern harnesses, so five harnesses are the minimum number on which patterns may be woven. The threading unit contains 16 threads in the order: 1, X, 3, X, 2, X, 1, X, 3, X, 1, X, 2, X, 3, X, with X representing any pattern harness. However, for small patterns the unit may be split in the center, the first half threaded to one pattern block, the second half to another pattern block. Like Summer and Winter, this is a balanced, 2-shuttle weave using tabby and pattern weft alternately. Harnesses 1, 2, 3 comprise one tabby, the second tabby being a combination of all pattern harnesses.

The Combination Weave. This is a weave which is practically unknown to handloom weavers, but is used in powerloom weaving for producing complex textures of great beauty. It will be treated in detail in Shuttle Craft BULLETINS during the coming year. A nameless weave, the "handle" Combination Weave is used because in addition to its great multiplicity of textures, the threading may also be used for producing Double Weave and Summer and Winter in all its variations. It has a four-thread unit: 1, X, 2, Y, with X representing one

pattern harness, and Y representing a second pattern harness. Thus, two pattern harnesses are required for weaving each pattern block, and a minimum of six harnesses are required. May be a single-shuttle or a 2-shuttle weave, either balanced or unbalanced, and its variations are almost without limit.

The Atwater Lace (Bronson Lace) Weave. A new name for a familiar, widely used technique is suggested. The weave, or at least the highly adaptable draft form which broadens the scope of an ancient weave, was devised by Mary M Atwater after the Diaper weave given in the 1817 J and R Bronson book, and the Swedish Lace technique. As the technique nor the name do not appear in the Bronson book, the name Atwater Lace, honoring the great weaver whose work is responsible for the technique's popularity and versatility, is more appropriate. This is a technique in which every alternate thread of the entire warp is threaded to harness 1, the tabby harness; and every sixth thread of the warp is threaded to harness 2, the tie-down harness; all remaining threads falling on pattern harnesses. A six-thread unit: 1, X, 1, X, 1, 2, with X representing any pattern harness. One tabby is made by harness 1 alone, the other tabby by all other harnesses combined. A one-shuttle, one-color, balanced weave, in which warp and weft are identical in the classical interpretation, the weave is adaptable to many variations. Produces a two-texture fabric, one texture being a lace-like open mesh, the other being tabby.

Warp-Pattern Weaves. In the several variations of the Warp-Pattern weave, a pattern thread occurs at regular intervals in the warp, supplementary to a simple base warp. The base warp is threaded to tabby, twill, or small textures, on

2, 3 or 4 harnesses. All remaining harnesses are pattern harnesses which are threaded with pattern warp which differs from the base warp. A number of different threading units may be selected from. The three-thread unit is 1, 2, X, with X representing pattern warp threaded on a pattern harness, and it requires twice as many base-warp threads as pattern ends. The four-thread unit requires equal numbers of base warp and pattern warp ends: 1, X, 2, X, and both of these weave with a tabby base. If a twill base is desired the threading unit may be: 1, X, 2, X, 3, X, 4, X, in which the first pattern block occurs on harness 5; or it may be: 1, 2, X, 3, 4, X. Similar arrangements may be made with point twills for the base threading. The weaving is done on the basic threading, and pattern harnesses are raised where pattern blocks are to appear on the surface. Usually produces a one-sided fabric but may be woven to produce two good surfaces.

Double Twill Pattern Weave. This is a two-color weave with warp of one color, weft contrasting, and woven so that one color dominates in one block and the other in the second block. The simplest form has a three-thread unit and requires six harnesses for producing two-block patterns. The unit for block A is 1, 2, 3; for block B, 4, 5, 6; for block C, 7, 8, 9; etc. The more common weave utilizes the four-harness Twill: Block A, 1, 2, 3, 4; Block B, 5, 6, 7, 8; Block C, 9, 10, 11, 12. The weave has a single off-balance twill texture, but warp is emphasized in one block, weft in the other. Warp and weft are identical and the weave has warp-weft balance.

Double Weave Pattern. This is a two-color weave in which both warp and weft have alternating colors. It has a 4-thread unit and eight harnesses are required

weaving two pattern blocks. Warp is set twice as close as for normal tabby. Light and dark threads alternate throughout, giving threading units: Block A, 1d, 2l, 3d, 4l; Block B, 5d, 6l, 7d, 8l. Additional units may be threaded on further harnesses. The fabric is a uniform tabby with light pattern on dark background, or the opposite, in full double cloth, caught together at the edges of pattern blocks.

Damask. A weave which is similar to both Double Twill and Pattern Double Weave except that it is based on the Satin weave instead of on Twill or Tabby. Five threads in twill order comprise the unit, so ten harnesses are required for two-block patterns. Block A is 1, 2, 3, 4, 5; Block B is, 6, 7, 8, 9, 10; Block C is 11, 12, 13, 14, 15. Produces a single-texture satin surface with warp emphasis in one block and weft emphasis in the other. The satin order of thread ties (2, 5, 3, 1, 4) is made in the tie-up.

CLASS V - THE TEXTURE CONTRAST WEAVES

These are the small threadings which produce strong texture effects, rather than patterns. In some of the techniques the threadings may be arranged so that the textures occur in limited pattern effects. The textures produced give contrasts between smooth and rough, tabby and floats, deep and flat. Although some of the threadings could fall into other Classes, the developments are either with irregularities, or so strongly characteristic, that they deserve individual handling. Among these techniques are those commonly known as the Traditional Linen Weaves. Most of these are balanced weaves, with identical warp and weft, woven with one shuttle and exactly as many weft shots per inch as there are warp ends.

Spot Weave, also known as Spot Bronson, or Diaper. A technique built on units but the units cannot be repeated, so

a Profile draft may not be used. Every alternate thread is on harness 1, making draft unit A 1,2,1,2; draft unit B is 1,3,1,3; draft unit C is 1,4,1,4; draft unit D is 1,5,1,5; etc. Or the units may be enlarged to six threads. Woven to balance, in four-shot rotations. Gives tabby, contrasted with small patterns in pairs of weft floats.

Swedish Lace. A weave similar except in detail to Atwater (Bronson) Lace, but is limited to two-block, four-harness patterns. Block A is threaded to repeats of 1,2,1,2,1,4, with a balance unit of 1,2,1,2,1 at end of block; B is threaded to 4,3,4,3,4,1, with a balance unit of 4,3,4,3,4 added. A balanced weave, with shedding rotation following the threading.

Huck. A four-harness, all-over texture with pairs of weft floats on tabby background. Threaded: 1,2,1,2,1; 4,3,4,3,4; repeated throughout. A balanced single-shuttle weave, with shedding rotation following the threading.

Canvas Weave. A small threading which gives an open canvas of balanced, grouped threads. May be threaded several ways: 1,2,1; 4,3,4, repeated, and the center thread of each group may be heavy or doubled, if desired. May also be woven on standard Point Twill. A balanced, single-shuttle weave, with shedding rotation following the threading.

Supplemental Thread Weave. A free type of weave in which supplemental warp and weft threads are added to a tabby fabric. The supplemental threads, usually heavier or ornamental, may be added on extra harnesses, or may be carried through heddles holding base warp threads.

Waffle Weave. A weave which produces a three-dimensional textile, arranged in small squares similar to waffle prints. May be woven on a Point Twill, but most effective if the twill is on five or

seven harnesses. A balanced, single-shuttle weave, warp and weft identical.

M's and O's. An odd technique for four harnesses in which tabby areas contrast with areas in which the weft floats over and under four warp ends. Will not make a full tabby across entire warp. Block A is threaded 1,2,1,2,3,4,3,4, and Block B is threaded 1,3,1,3,2,4,2,4. Basically a balanced weave with identical warp and weft, but often weaves to better effect with more weft shots per inch than warp ends.

The Minor Texture Techniques. Many small thread-arrangements which produce individual texture effects.

(The remaining Classes, The Rotation Weaves and the Double Weaves, will be taken up in the Bulletin for October 1952.)

SPACED WARP for STOLES

The suggestion of spaced weft in the Danish Medallion technique for stoles, has brought questions regarding the successful use of spaced warp arrangements. Spaced warps are made either by grouping warp ends in the reed, alternated by groups of skipped reed dents, or by making an irregular sley according to a previously determined arrangement. These unusual sleyings are best woven in tabby which will permit the maximum irregularity with the minimum reduction of textile quality. There are several advantages to these arrangements, aside from the novelty of the fabric produced: the fabric has good lengthwise draping quality, it has an open, loose texture but is still held firmly together in warp stripes, and it creates interesting variations in color values when the weft color differs from the warp color. Metallics may be used in warp in reed-spaced weaves, but are not suitable as weft, since weft should be of a very soft, clinging texture.

For our most successful spaced-warp stole, warp of Fabri in six soft colors was prepared: 72 ends of five colors, 90 of the sixth. These were threaded to tabby and a 12-dent reed used. The first color

was sleyed: 3 per dent for 18 ends, 2 per dent for 12 ends, 1 per dent for 12 ends, 1 per dent-skip a dent for 6 ends, 1 per dent for 12 ends, 2 per dent for 12 ends. Then the second color and each successive one was entered in the same manner, ending with 3 per dent of the sixth color for the left edge. Two excellent weft materials were found. One was the rough, two-ply silk noil sold by the Weavers' Workshop, which may be dyed very easily. The other was alternate shots of undyed loop mohair and Fabri in one of the warp colors. A similar arrangement in suitable materials would make excellent curtains.

THE SHUTTLE CRAFT GUILD - History & Current Events

The Shuttle Craft Guild Bulletin, the first periodical for handweavers published in the United States, probably in the world, was started almost thirty years ago by Mrs Mary Meigs Atwater. For twenty three years Mrs Atwater issued a Bulletin each month, without interruption -- a truly remarkable achievement. About 275 Bulletins, each one a gem of literary expression as well as of original technical information and designs, make a treasure house of handweaving lore for those many Guild members who cherish a complete file of Bulletins from Volume I, Number 1. More new weaving techniques were introduced, obscure techniques brought to light, new weaving methods made available through the Bulletin under Mrs Atwater's creative genius than through any other medium.

In January 1946 Mrs Atwater felt that her health would not permit her to sustain the heavy pressures which her Guild work brought. She asked Harriet Douglas, now Mrs Martin Tidball, formerly of Ohio and Michigan but a new Montanan, who had studied and taught with her, to take over the work of the Shuttle Craft Guild. Neither Mrs Atwater's nor Mrs Tidball's decision regarding the transfer of this great responsibility was made hastily. A trip to Guatemala in the winter of 1946 provided weeks of delightful association, after which Mrs Tidball agreed to purchase the business.

In the early summer of 1946 a formal contract was drawn up for the sale of the Shuttle Craft

Guild, exclusive rights to its name, business, mailing lists and good will; the right to the use for republication of previous Bulletins, and to the use of Mrs Atwater's name in Guild matters. Mrs Tidball then assumed the full responsibility of the Guild September 1, 1946, moving to Basin, Montana to carry on the work near to Mrs Atwater. Mrs Atwater gave generously of her time and vast knowledge during this association, and for three years she contributed occasional Bulletin articles, eleven in all, at the request of, and paid for by, Mrs Tidball.

In 1947 Mrs Atwater moved to Salt Lake City, and her hundreds of friends and thousands of admirers are happy to know that her health has greatly improved since she was relieved of the Shuttle Craft Guild duties. Her address is 6120 South 23rd, East, Salt Lake City 7, Utah.

Now, in September 1952, the beginning of the seventh year of Harriet Tidball's directorship of the Guild, the contract with Mrs Atwater for the sale of the Guild has been completed in every respect. The financial obligation has been met, within the allotted time, and the Shuttle Craft Guild is now the full property and responsibility of Harriet Tidball. The work of the Guild is shared between Mrs Tidball and her husband, Martin Tidball, with able assistants. Mrs Atwater's position with regard to the Shuttle Craft Guild remains as it has been since September 1946. She is the founder, the leader, the "Emeritus Director" who is always ready and willing to help and advise when she is needed. Our thoughts and good wishes are always with her, with full recognition of the great obligation which every handweaver owes to the many years of creative work she has devoted to the field of handweaving.

PORTFOLIO CONTENTS for September: Technique Samples. (1) The Spaced-Warp Weave given on page 7. (2) 2-harness Log Cabin of carpet warp, set at 20 ends per inch. (3) Crackle Weave of 10/3 mercerized cotton set at 20 ends per inch, weft of #3 perle cotton. (4) Summer and Winter on 24/2 cotton at 36, tabby same, heavy pattern weft, woven with alternating tie-downs, 2 tabbys between each pattern shot. Separate copies \$1.25. Per year \$10.00.

Harriet D Tidball

DIRECTORY of SOURCES for HANDWEAVERS

The following Directory has been carefully assembled for the convenience of Shuttle Craft Guild members, both those who need to find sources of materials and supplies, and those who have these things to offer. Study the list carefully and use the source nearest you for standard supplies. For unusual materials and specialized equipment, you will find your best sources among the dealers listed. Many hard-to-find items are here.

Any of these dealers will send sample cards on request, but some of them make a token charge which is refunded on the first order. Remember that sample cards are expensive to prepare, and are valuable. Do not expect the yarn dealer to plan your project for you, or to estimate the amount of yarn you will require. Too many yarn dealers have had to leave the handweaving business because the profits were eaten up in the time required for answering questions. Payment with the order is required by all of these dealers, as the margin on yarns is too small to permit carrying accounts, and in most cases postage is billed at the time of mailing. All of these dealers are trying to make delivery as soon as orders are received, but there are inevitable delays if a particular material or color is out of stock temporarily, an unavoidable situation which often occurs. Some novelty yarns are not re-orderable, so be sure to order unusual materials generously. In fact, all orders should be generous as dye-lots change and exact color matchings often cannot be made. Yardage charts may be used for estimating requirements of standard materials (see HANDWEAVER'S INSTRUCTION MANUAL of The Shuttle Craft Guild) but yardage per pound is usually an unknown factor in novelties. If questions must be asked, extend the courtesy of enclosing a stamp for the reply, and you will be amazed at the resulting good will. (A self-addressed envelope is often a nuisance.) Every dealer likes to know the source of his customers, so refer to the place you found his reference, when writing.

With the presentation of this list, we hope to turn over all but the local Shuttle Craft Guild yarn business to our Guild-member dealers.

New York, Gloversville. Harriet May Hagerty, 64 Washington Street. Distributor of Bernat Fabri (90¢ per skein), and Afghan (\$1.15 per skein).

New York, Rochester. Mrs George Hayes, 30 Goodwill Street. Manufacturer and distributor of the handy clip-on thread weights. In two sizes, \$3.50 a dozen, \$1.85 a half-dozen, postage paid.

Ohio, Wilmington. Mr and Mrs Garnett January, Loom Craft Studio, 757 Fife Avenue. Manufacturers and distributors of the Sabina looms and equipment. Also bobbin winders, the Rocking seat bench, shuttles, including Swedish shuttles with rollers.

Ohio, Akron. Mrs Howard E Ammerman, 513 Vinita Avenue. Distributor of Sherferhouse fine Irish linens. Also agencies for looms and equipment.

Ohio, Ashland. Mrs Robert Fairchild, RFD #1 Distributor of Davis linens.

Illinois, West Chicago. Mrs Fred J Blum, Jr, The Work Basket, Box 691, RR #1. Manufacturer and distributor of the WE-GO electric bobbin winder and the WE-GO yarn measurer-counter. Also Davis linens, metallics and novelties.

Michigan, Detroit 3. Mrs A E Kolbe, The Linen Loft, Box 3563. Linens of many types, including the complete line of Davis linens.

Wisconsin, Dodgeville. Miss Gynethe Mainwaring, The Weavers' Workshop. Knox linens, Bernat Afghan, Spun silk, Bobbin Lace supplies.

Nebraska, Hastings. Miss Emma Watkins, The Book Shop. Davis linens, Leclerc looms and equipment, and books for the handweaver.

Texas, Baytown. V Gay Brookes, The Loom and Shuttle Shop, P O Box 537. Unusual yarns including metallics, metallic braids, 18/2 French Spun Worsted, Davis and Hughes-Fawcett linens, Scotch wools, novelties. Also looms and equipment, warping boards and ball winders.

California, Santa Barbara. Robin and Russ Handweavers, 10 West Anapamu Street. Distributors for several looms and a wide range of equipment. Yarns of many types including novelties; samples mailed periodically. Exhibits available for Guilds.

California, San Francisco 23. Margery Livingston, Weavers' Alley, 2546 Greenwich Street. Full line of loom accessories including shuttles and warping boards. Flax-tex linens, chenilles, raffia, and novelties, custom dyed if desired; also standard linens, cottons and wools, and jute.

California, Berkeley 3. Siminoff Textiles and Yarns, 1641 Josephine Street. Many types of yarns including novelties and loop mohair. Special equipment. Custom dyeing service.

California, San Anselmo. Vicky's Weaving Studio (formerly Holmes Handweavers), P O Box 18, Virginia Holmes. Agents for looms, handweaving books and various yarns. Publishers, National Weavers Bulletin, \$3.00 a year.

Oregon, Portland 11. Mrs Raymond Kell, Oregon Hand Weavers Guild, 2633 N E Mason. Flax-Tex linens in 38 colors in line, tow, and roving. Sizes 12/1 to 4/1 and 2-ply; rough and very inexpensive.

Washington, Seattle. Lillian Hjert, 2635 29th Avenue, W. Yarns: Knox linens, Davis linens, Royal Society wools, Bamboo, and novelties. Equipment: umbrella swifts, shuttles, bobbin winders.

Washington, Seattle. Mrs Lyle B Robinson, 1019 E 62nd Street. Yarns of many types, and equipment.

Washington, Tacoma. Ruth Clarke, Rt 6, Box 726. Yarns: linens, rayons and novelties. Also looms.

The list above is of specialty distributors. The large, standard manufacturers and distributors of looms, yarns, equipment and publications are listed on the back of the Bulletin. The Guild makes a positive recommendation of these firms and products. Mention the Shuttle Craft Guild in writing to them.