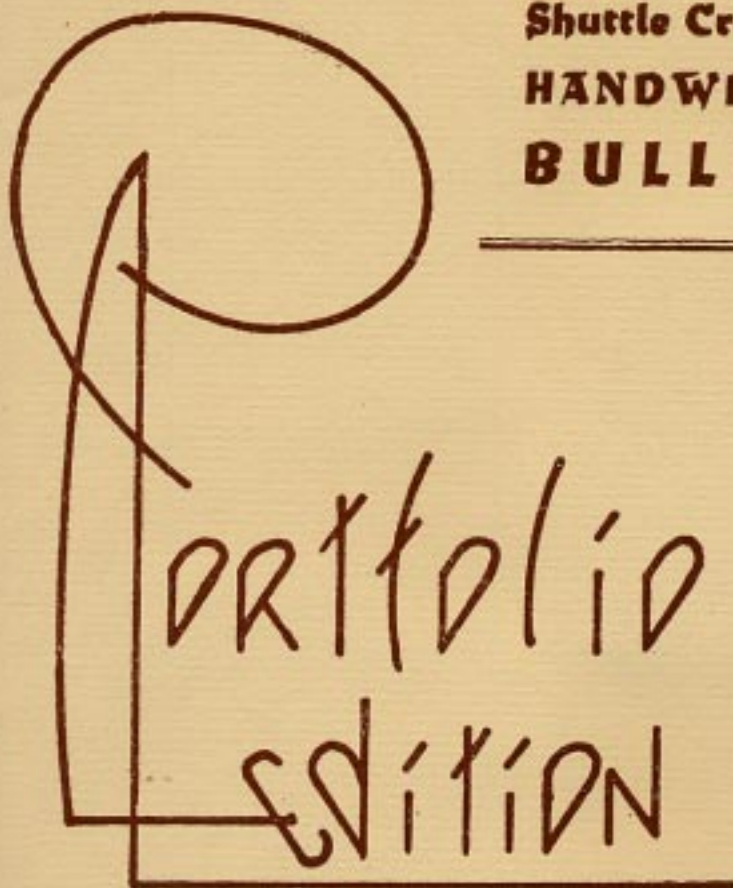

**Shuttle Craft Guild
HANDWEAVER'S
BULLETIN**



Portfolio
edition

**1956
Vol. XXXIII • No. 9
SEPTEMBER**

The Shuttle Craft Guild
HANDWEAVER'S BULLETIN
Volume XXXIII, Number 9
September 1956.



THE BERTHA GRAY HAYES MINIATURE PATTERNS - - - - -	2
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THREADBENDER NEWS LETTER - - - - -	18
PORTFOLIO samples, #24 Gone With the Wind	
#25 Hazelwood	
#32 Meigs Mountain	

The Shuttle Craft Guild Handweaver's BULLETIN is published monthly by Harriet and Martin Tidball, Kelseyville, California, and mailed on the 5th of each month to all members of the Shuttle Craft Guild. Subscription to the regular edition, with Guild membership, is \$7.50 a year. Subscription to the PORTFOLIO edition which contains woven samples and a short article on the special problems of weaving the designs, with Guild membership, is \$17.50 a year. A special PORTFOLIO separate for the current BULLETIN series (August, September, October), containing samples of 8 of these patterns, each one illustrating a different weaving and designing problem, and the PORTFOLIO articles will be made up and sold to Guild members only at \$3.50. Send orders now, for October mailing. Limited offer. All Shuttle Craft Guild members receive \$1.00 renewal credit for each new regular subscription sent in, \$2.00 credit if it is for the PORTFOLIO edition. This applies also if a new subscriber mentions a Guild member recommendation. Part III of the HOME STUDY COURSE, ten lessons on 4-harness, unbalanced weaving (for jack looms) is ready now. Samples with each lesson. Price, \$10.00

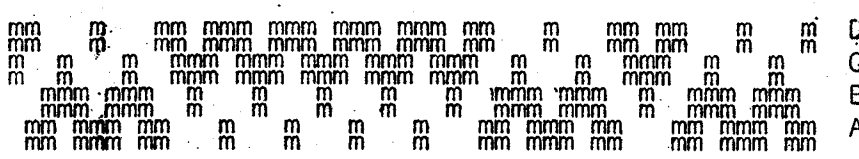
BERTHA GRAY HAYES PATTERNS, Continued

Twenty miniature patterns in the Twill-Overshot Hybrid technique were given in the August BULLETIN, each with a full development diagram. Only Profile developments which indicate the general outlines of the pattern blocks and twills will be given for the remaining fifty patterns, to conserve space. The weaver with a particular interest in these patterns may wish to make full pattern developments for some or all of them. The articles in connection with these drafts, to be continued in the October BULLETIN, will include directions for making pattern developments on paper, for writing the weaving directions from any draft, for weaving-as-drawn-in without written treadling orders, for enlarging and reducing Overshot patterns, and for writing original drafts of the type shown here. PORTFOLIO samples have been very carefully selected and planned to illustrate different types of drafts, color problems in pattern weaving, problems of warp set and selection of suitable materials, and designing problems.

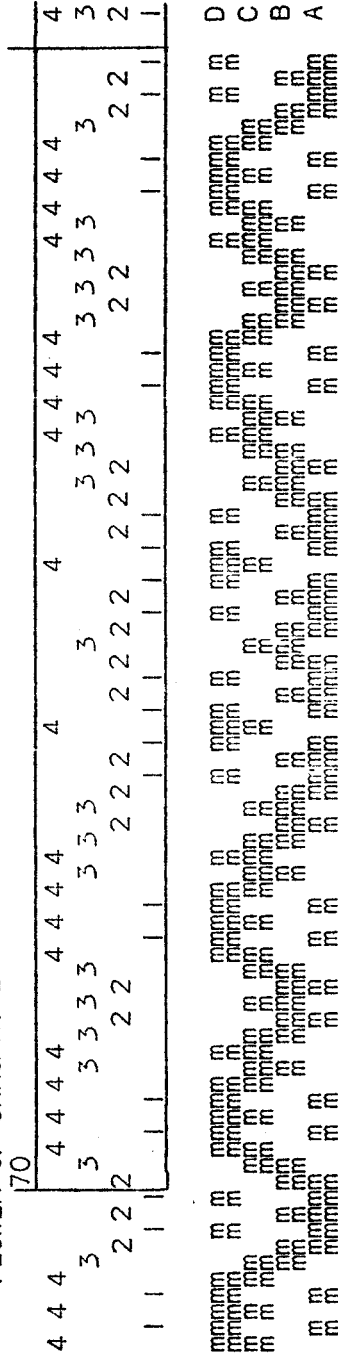
21. FLOWER OF CHROMAINE, see page 3.

22. FOURSQUARE

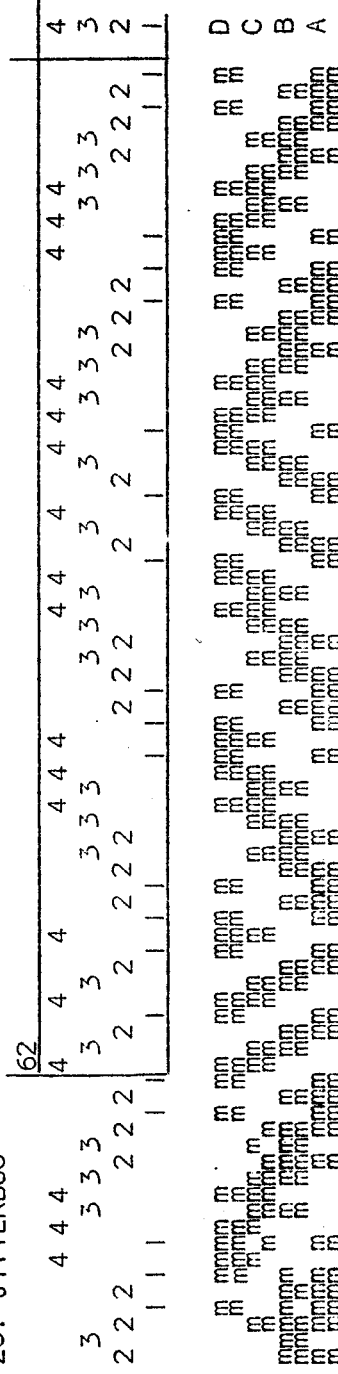
		40																	
4		4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	
	3	3																	
	2	2	2	2															



21. FLOWER OF CHROMAINE



28. JITTERBUG



4 The Shuttle Craft Guild

23. GALLINGER GEM (Miniature)

	46													
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	2

m	m	mm	mm	mm	m	mm	mm	mm	mm	m	mm	mm	mm	m	D
m	mm	mm	mm	mm	m	mm	mm	mm	mm	m	mm	mm	mm	m	C
mm	mm	mm	mm	mm	m	mm	mm	mm	mm	m	mm	mm	mm	m	B
mm	mm	mm	mm	mm	m	mm	mm	mm	mm	m	mm	mm	mm	m	A

24. GONE WITH THE WIND (See Portfolio Sample)

	22													
	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

m	mm	mm	mm	mm	m	mm	mm	mm	mm	m	mm	mm	mm	m	D
m	mm	mm	mm	mm	m	mm	mm	mm	mm	m	mm	mm	mm	m	C
mm	mm	mm	mm	mm	m	mm	mm	mm	mm	m	mm	mm	mm	m	B
mm	mm	mm	mm	mm	m	mm	mm	mm	mm	m	mm	mm	mm	m	A

25. HAZELWOOD (See PORTFOLIO Sample)

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

mm	mm	mm	mm	mm	m	mm	mm	mm	mm	mm	mm	mm	mm	m	D
mm	mm	mm	mm	mm	m	mm	mm	mm	mm	mm	mm	mm	mm	m	C
m	mm	mm	mm	mm	m	mm	mm	mm	mm	m	mm	mm	mm	m	B
mm	m	m	m	m	mm	mm	mm	mm	mm	m	m	mm	mm	mm	A

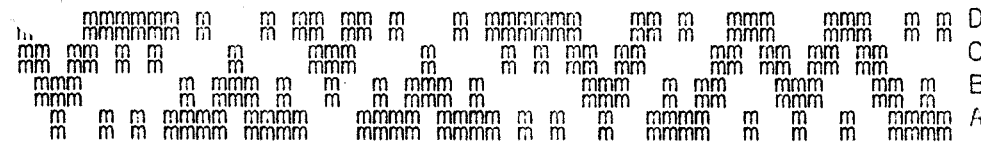
26. HOOSIER TALLYHO

	50													
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
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
1														



27. HONITON

	58														
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	
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
1															



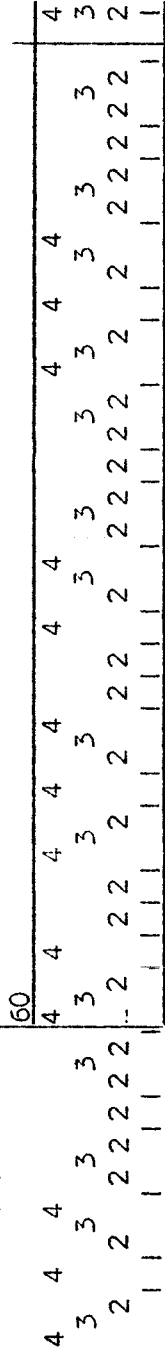
28, 29, 30. See pages 3 and 6.

31. LINOLEUM

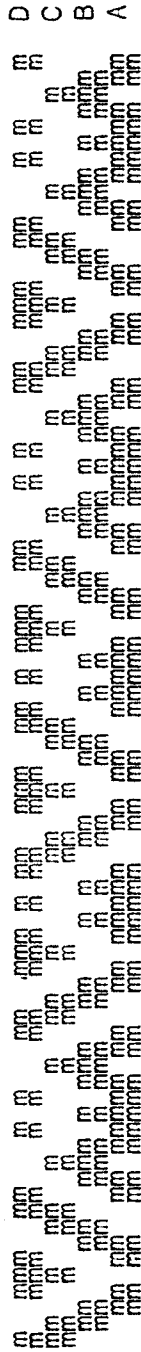
	44														
	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
			3	3	3	3	3	3	3	3	3	3	3	3	
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
1															



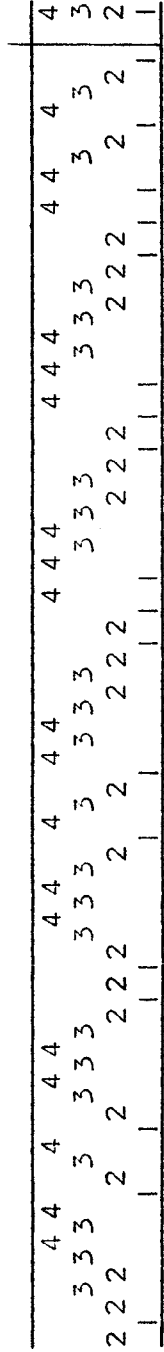
29. LABYRINTH



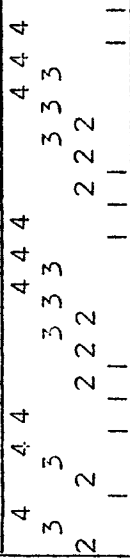
60



30. LAMBETH WALK



116



This, the largest of all the patterns, is simple and bold. Miss Hayes described it, "A pattern of the sunburst variety. A small flower in the center and rays to each corner, and pathways to the center from the four sides." The symmetry and regularity are evident from the draft.

32. MEIGS MOUNTAIN (See PORTFOLIO Sample)

	20	
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	2

mmm m m m m mmm m m m m m D
 mmm m m m m m mmm m m m m m C
 m mmm mmm m m m m mmm mmm m m B
 m m m mmm mmm m m m mmm mmm m A

33. MOSAIC

	58	
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
2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2

m m mmm m m m m m m m m m m m m m m m m D
 mmm mmm mmm m mmm m mmm mmm mmm mmm mmm C
 m m m m mmm m m mmm mmm m m m m m mmm mmm B
 m mmm mmm m m mmm mmm m mmm mmm mmm mmm A

34. THE OLIVE

	26	
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 2 2 2 2	2

mmm m mmm m m mmm m mmm m mmm m m D
 mmm m mmm m mmm m mmm m mmm m mmm m C
 m mmm m m mmm m mmm m mmm m mmm m B
 m m mmm m m m mmm m m mmm m mmm m A

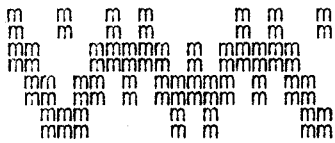
35. PARACHUTE. -- One of the most charming patterns.

	48												
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	2	2	2	2	2	2



36. PARQUETRY

	16						
4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2



37. PEACE-1945

	24												
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	
2	2	2	2	2	2	2	2	2	2	2	2	2	2



38. PEGGY'S CHOICE

	48																
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	
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	

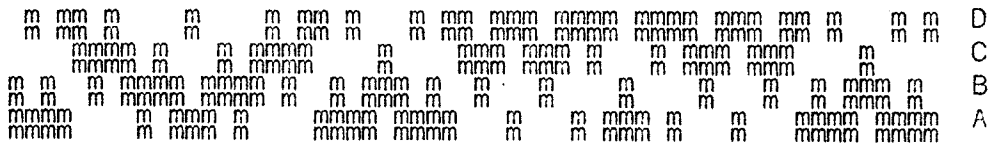


39. PETITE										40. PIN WHEEL									
20										30									
4		4								4	4	4	4	4		4	4	4	4
	3	3	3			3	3				3		3			3		3	3
2		2	2		2	2	2	2	2	2	2			2	2	2	2	2	2



41. PLAZA -- Very beautiful, in a delicate manner.

54																	
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



42. POSEY PATCH. Classic, good for small borders.

42													
4		4	4	4		4	4		4	4	4		4
	3	3		3	3	3		3	3	3		3	3
	2	2	2		2	2	2	2	2	2	2	2	2



46. RING-AROUND-A-ROSY.
Excellent emphasis.

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

47. ROSE O'DAY
Fluid quality.

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

m m m m m m m m m m m
m m m m m m m m m m m
m m m m m m m m m m m
m m m m m m m m m m m
m m m m m m m m m m m

m m m m m m m m m m m
m m m m m m m m m m m
m m m m m m m m m m m
m m m m m m m m m m m
m m m m m m m m m m m

D
C
B
A

48. SERENITY OF SALEM

48													
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	2	2	2	2	2	2

m m m m m m m m m m m
m m m m m m m m m m m
m m m m m m m m m m m
m m m m m m m m m m m
m m m m m m m m m m m

D
C
B
A

49. SINGLE SNOW BALL

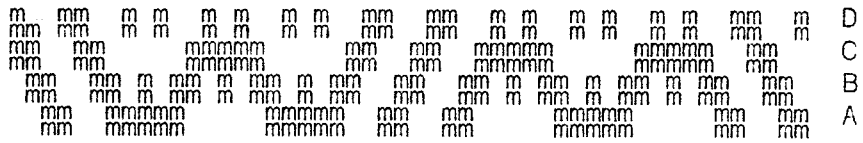
32									
4	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2

m m m m m m m m m m m
m m m m m m m m m m m
m m m m m m m m m m m
m m m m m m m m m m m
m m m m m m m m m m m

D
C
B
A

50. SPRINGTIME FANCY

	46														
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		2
1															



51. STAGGER, Interesting, clear cut, asymmetrical.

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



52. STARS OF VICTORY, Miniature Colonial type.

	48														
4	4		4	4		4	4	4	4		4	4	4		4
		3		3		3	3	3		3	3		3	3	3
2		2		2	2	2		2	2		2	2	2		2
1															



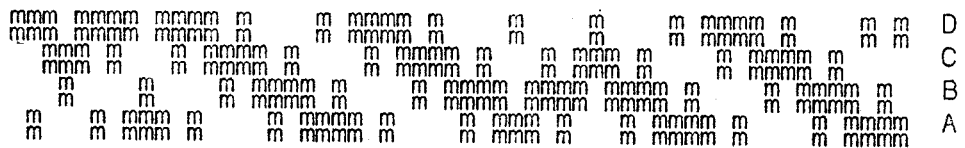
53. STORMY WEATHER. Handsome for small borders.

34											
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



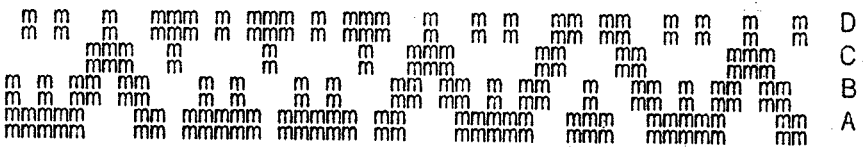
54. SUPERHIGHWAY. True Overshot. Strong asymmetrical.

56											
4	4	4	4		4	4	4		4	4	4
	3			3	3	3		3	3	3	3
		2			2	2	2		2	2	2

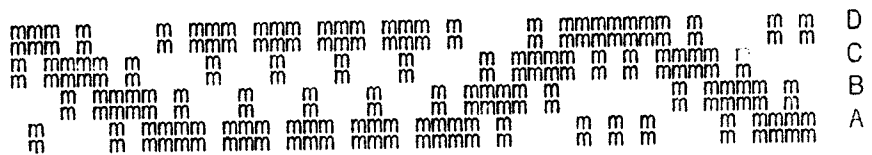
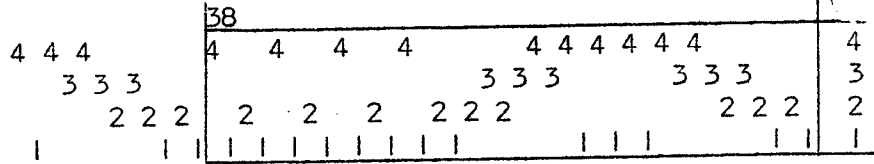


55. SWEET AND LOVELY

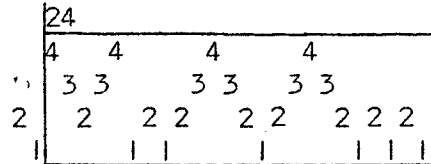
40											
	4		4		4		4		4		4
		3	3			3	3			3	3
2	2	2		2		2	2		2	2	2



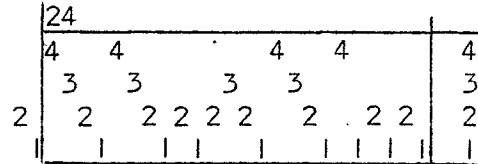
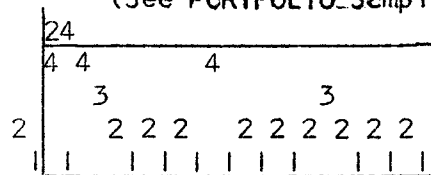
56. TANGERINE, Like a patchwork quilt design.



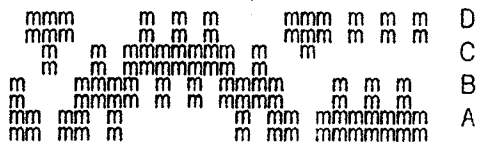
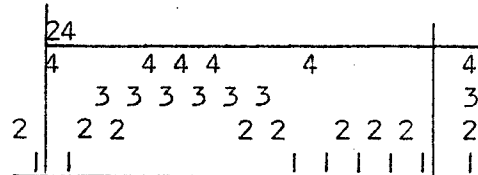
57. THEME SONG



58. THIS AND THAT

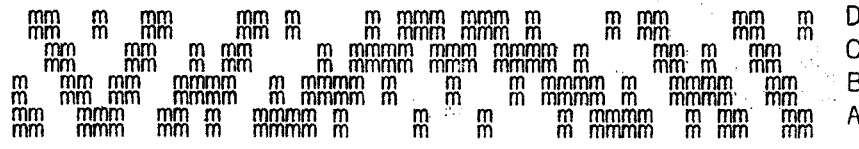
59. THREE TIMES THREE
(See PORTFOLIO Sample)

60. THYSEN BIRD



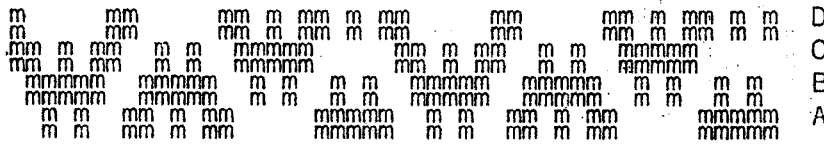
61. TREASURE ISLAND. Delightful pattern.

	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
2	2	2	2	2	2	2	2			2	2	2	2	2
1														



62. TRELIS. A good, small spot, adaptable.

	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	2



63. TURNTABLE

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	2

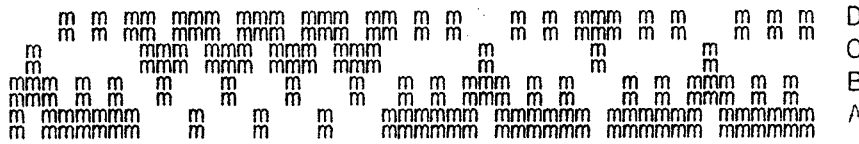
The diagram for only the first line is given

72											
4	4		4	4	4		4				4
			3	3	3						
			2	2	2						2



64. VICTORY

	42	
	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 2 2 2 2 2 2 2 2	2



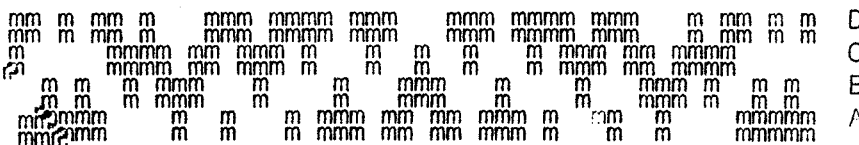
65. WALDENWEAVE. Colonial type miniature.

	56	
	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	
2	2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	



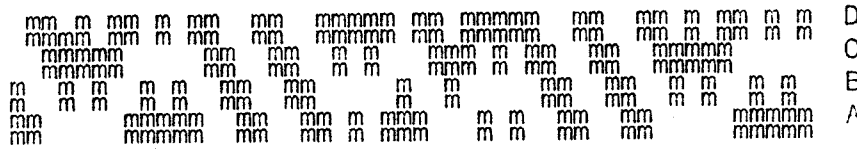
66. WIBRASKA. Delicate, snow-flake like.

	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
2 2	2 2 2 2 2 2 2 2 2 2 2 2	2



70. ZIGZAG

		38													
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				
2 2	2	2		2				2	2				2	2	



These seventy drafts complete the patterns taken from the samples from Bertha Grey Hayes drafts. As mentioned in the September BULLETIN, these did not come directly from the original Bertha Grey Hayes folders, but were derived, by analysis, from a set of samples woven by members of a study group, some years ago. The drafts will therefore differ from the originals, though the patterns produced are identical within the accuracy of the threadings. Slight deviations are suspected in a few cases, from comparison with Miss Hayes' descriptive list, particularly in the case of THEME SONG and RING-AROUND-A-ROSY. Though absolute authenticity is not guaranteed, the drafts are technically correct and make attractive patterns. From Miss Hayes' original list, two drafts which are merely enlargements of numbers 23 and 65 have been omitted, but the two posthumous patterns, PIN WHEEL and SWEET AND LOVELY, are included, thanks to Mrs Tanner. THYSENBIRD was originally purchased from Mrs Gallinger's collection. Three of the six PORTFOLIO samples mentioned herein will appear in the October issue which will contain the analytical articles on pattern drafting and weaving. The set of eight samples prepared to illustrate these patterns because of their variety in warp and weft materials, sets, and color combinations, should be useful guides for pattern weaving in general.

My dear Guild member:

The time of year is approaching when the air is crisp, vacations are over, and weavers return to their looms with heads full of ideas and with increased vigor. Many weavers will have the added stimulus and knowledge derived from attending one of the many summer weaving courses, conferences or tours -- particularly fortunate people. The Shuttle Craft Guild has had a fine summer session with seven different small groups for two weeks each. What wonderful people weavers are! Each one who comes brings lasting value in friendship, as well as stimulating my own ideas for the year ahead. And I don't think I have ever had a student from whom I have not learned something. With an open mind, one can never stop learning in this field, and even the beginner has something to contribute to other weavers, though the contribution is often unconscious.

Again we have the privilege of announcing the traveling exhibits prepared each year by Dr Bateman. This year Dr Bateman has Exhibit III of all new textiles -- just about the most beautiful fabric samples I've ever seen. Exhibit II will also be available again this year. Exhibit I, which has gone its rounds of Guilds, study groups and individual weavers for four years, is now withdrawn. Most of Dr Bateman's work is multiple-harness, for advanced weavers. For information about the Exhibits II and III, write to Dr William G Bateman, 2501 S 116th St, Seattle 88, Washington.

Guild members will enjoy the account from Mrs Atwater of the Mexican tour which she helped "hostess" this summer. She writes, "I did not see much weaving of interest in Mexico, though I did pick up one small piece of museum quality, and got in one of the museums an ancient fringe-tie that seems of interest. We saw a number of commercial projects where they were weav-

ing tabby fabrics on fly-shuttle looms -- for sale in New York and elsewhere in the U S. To weavers these were not of great interest though many of the fabrics were nice in color and hand.

'Mexico City is a truly fabulous place. It is truly magnificent -- composed of the extremely ancient and the extremely modern in a fascinating combination. Certainly there is no city in the world like it. On the modern side a university built in two years, to serve 60,000 students! A 'housing project' of palaces instead of chicken-coops! A theatre with a glass curtain by Tiffany that is one of the wonders of the world! On the ancient side, wonderful old palaces and age-old churches including a cathedral which is the second largest in the world. In three days it was impossible to get more than a glimpse of all the wonders. And the climate! Never warmer than 80 and never cold -- just damp at one season and dry at the other. The land around the city is fantastically fertile. I never saw anywhere else corn taller than in Iowa, and three crops in progress. Mountains, too, and lakes, and howling deserts in between. A country of contrasts. Also a much bigger country than one realizes from the maps. When you plan a vacation you won't be sorry if you make it Mexico City, with side-trips to the fascinating little villages around it. I can't think of anything in Europe to match it." Mrs Atwater also sends word of progress on the book for handweavers which she is now writing, and we hope it will be completed and available soon.

We have very interesting plans for the BULLETINS for this fall and winter, and PORTFOLIO samples for some of them already woven. We hope you enjoy them and find them useful.

Sincerely yours,

August BULLETIN, page 4,
Draft 3 is BLOSSOM.

Marrist Tidball

Although most 2-shuttle pattern weaving of this type is done on fine warps with settings of 30 or more ends per inch, the use of heavier warp materials, for bolder effects, is quite feasible if the threadings contain no long floats. These three samples illustrate wider warp sets.

First Sample: GONE WITH THE WIND, #24
10/2 pearl cotton (Lily Article 114) set at $22\frac{1}{2}$ ends per inch (sley: 2, 1 alternately in a 15-dent reed). Tabby identical to warp. Pattern weft: white baby yarn, too heavy for perfect warp-weft balance, but quite suitable for this asymmetrical pattern which is actually an Extended Point Twill (maximum float length, 3 ends).

Second Sample: HAZELWOOD, #25.
Warp and tabby materials and warp set same as for #24. Pattern wool is Lily Weaving Wool (Art 110), perfect weight for this background material. Warp and tabby are exactly balanced (notice the 45° diagonal) as required for pleasant design with symmetrical patterns.

Third Sample: MEIGS MOUNTAIN, #32.
Warp is 20/3 cotton set at 27 ends per inch. Tabby is finer -- 20/2 mercerized -- to permit more shots per inch at this close set. Pattern weft is Tam O'Shanter 2/18 worsted. A set of 24 per inch would have given a perfect balance (which this draft does not demand) but the floats seemed too long for this draft.

Colors for these samples were selected to illustrate the fact that the greatest possible pattern emphasis is achieved by a light pattern on a dark background. Notice how the white pattern for #24 stands out. Notice that in #32 the eye follows the white background rather than the green pattern. This is a phenomenon of typical Colonial coverlets which are apt to be displayed wrong-side-up because the pattern is stronger on the wrong side where it shows in white.

