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Shuttle Craft Guild  
HANDWEAVER'S  
BULLETIN

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Portfolio  
Edition

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1956  
Vol. XXXIII • No. 12  
DECEMBER

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The Shuttle Craft Guild  
HANDWEAVER'S BULLETIN  
Volume XXXIII, Number 12  
December 1956



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Here is a quotation from the BULLETIN for October 1924 which Mrs Atwater, Shuttle Craft Guild founder, called No. 1. This marked the first regular monthly BULLETIN, as those published the previous year were not scheduled as a periodical. The title, "STANDARD OF QUALITY" covers an eternal truth for the craftsman. These words have always been the guide for the BULLETIN as well as for the weaver, and we accept them as the creed for the new SHUTTLE CRAFT Bulletin.

"The most important rule to make for oneself is the rule NEVER UNDER ANY CIRCUMSTANCES SELL POOR WORK. Poor handwoven things are not as good as machine woven fabrics. They should not be sold, even at a reduced price. There is in fact, no excuse for producing poor work. If a piece turns out badly, destroy it rather than sell it to someone -- even though that someone may in ignorance be perfectly satisfied with it. This is the craftsman's honesty. The craftsman's pride is expressed through demanding a just price, and the craftsman's patience is required for the making of any worthy thing."

Quoted from Mary Meigs Atwater.

A COTTON YARDAGE FABRIC, ORIENTAL INFLUENCE

Warp material and source: 30/2 Mercerized Cotton,  
from: Joseph D Acton, 2039 Rittenhouse Square,  
Philadelphia 3, Pa. Available in 24 colors.  
12,600 yards per pound. On 4-ounce tubes, \$3.80  
per pound; also available on 2-ounce tubes with  
about 1,500 yards per tube.

Colors used -- on 2-ounce tubes for sectional beaming:

32 tubes Amber  
5 tubes Rose  
4 tubes Taupe  
4 tubes Gold  
45 tubes.

Warp set and beaming: 45 ends per inch, sectionally  
beamed with one-inch sections. Creel set-up:

A	A	A	T	A	A	or	A	A	A	A	T	A	R	A
A	A	G	A	R	R		A	A	G	G	A	A	A	R
A	A	A	T	R	A		A	A	A	A	T	A	A	A
A	A	G	A	A	R		A	A	A	G	A	A	R	R
A	A	A	T	A	A		A	A	A	A	T	T	R	A
A	A	G	A	A	R		A	A	G	A	A			
A	A	A	T	A	A									
A	G	A												

Arranged for either 6 banks or 8 banks of spools  
according to the style of creel used. For  
threading the tensioner, threads are selected  
from bottom to top, left to right.

These colors arranged in this manner create a very  
subtle stripe which may be emphasized in the textile  
or de-emphasized, to give the effect of a play of  
colors and additional depth. The color arrangement  
was suggested by sample plate 10 of the portfolio:  
THE HOBBY HANDWOVEN COTTON FABRICS by SHUMI-NO-MOMEN-  
KENKYUKAI (Kyoto), 40 plates of 6 x 7 inch woven  
samples. This magnificent portfolio has been made

up in Japan exclusively for the Craft and Hobby Book Service, Coast Route, Monterey, California, in limited edition. There are still a few copies available at the very reasonable price of \$22.00 each, plus postage.

Draft: The threading was made on six harnesses, but an alternate four-harness draft is given below:

45					
R R R			G G G G		6
A A A			A A A A		5
	R	A A A A		A	4
	R	T T T T		A A	3
	A A A		A A A	A A A	2
	A A A		A A A	A A A	1

90					
A A A			A A A A		
R R R			G G G G		
	R	T T T T		A A A A	
	R	A A A A		A A A A	
	A A A		A A A A		
	A A A		A A A		

45					
	A A A		G G G G		A
	A A A		A A A A		A A
R R R	R	A A A A		A A A	A A A
A A A	R	T T T T		A A A	A A A

90					
A A A A	A A		A A A A		A A A A
R R R A	A A		G G G G		A A A A
	R	T T T T		A A A A	
	R	A A A A		A A A	

These drafts are plainly in the Overshot Opposites technique, asymmetrical patterns with pattern blocks and color stripes coordinated. Most of the textiles were woven exclusively on the tabby sheds, so the four-harness twill threading could be used, but re-

taining the color order as given. However, a minimum amount of this unusual weft pattern adds a pleasant and oriental-spirit touch to some of the designs and is quite worth while.

The Overshot technique, based on an alternation of odds-and-evens, requires an even number of warp ends in the draft. Therefore it is not possible to use only half of the draft for a one-inch repeat, as the tabby would be broken (two threads weave together) at the end of each draft.

Tie-up:

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

4	4		4
3	3		3
2		2	2
1		1	1
	1	2	a b

Weft Materials: various mercerized and unmercerized cottons in sizes, 30/2, 24/2, 20/2, 10/2, 8/2.

Weaving designs: Primarily woven in plain weave on the a and b tabby treadles alternated. Some lengths woven as exact tabby by using the 30/2 warp yarn as weft and beating for an exact balance. Other lengths woven without any regard for warp-weft balance, but with weft placed to produce the desired texture. Most of the lengths were woven in weft stripes and many of the stripe arrangements were suggested by the stripes shown on various of the Japanese Portfolio textiles. In many cases fine and heavy weft threads were used alternately. The warp colors were sufficiently neutral that they harmonized all weft colors tried. Blue-greens were particularly effective, and black added excellent accents.

The pattern when used, was added as a narrow stripe at regular intervals to add interest to color stripes. It was used only in fine thread fabrics, and was woven in the overshot manner, using the 30/2 mercerized as pattern weft with 2 shots on treadle 1

2	"	"	"	2
2	"	"	"	3
2	"	"	"	2
2	"	"	"	1.

Black and bright colors were tried for the pattern borders, but the most charming effects were gained by using one of the warp colors: the taupe, rose or gold.

Those are the facts of the fine-warp project, but the facts are only a part of the story of one of the most fascinating warps we have ever put on a loom. We beamed 48 yards of warp, to give enough for all of our summer students to use as wished. This was in excess, because it worked out that about half of the number were strongly challenged by the project, but the other half found it unsympathetic.

The problem of sympathy toward a warp is a real one, because there is hardly a weaver who at one time or another doesn't find himself with a loom warped to something which he doesn't find pleasure in weaving, and as a consequence the loom will often stand for months untouched and the weaver is simply unhappy. It is well to be aware of the causes of an unsympathetic warp because these causes lie usually within the weaver's own personality and experience, more often than with the project, and they are often temporary causes so that a warp which is not enjoyed at one time will bring great pleasure at another. This, supposing that the warp is not poorly designed or just plain ugly, an unfortunate situation which is apt to happen to any weaver sometime.

The unsympathetic warp is apt to be one for a project which comes at the wrong time. Sometimes it is one which demands technical skills which have not yet been developed, in which case the weaver is usually very unhappy at the beginning, but by following through, probably allowing himself a certain amount of waste for practice, these skills are developed and the warp becomes one which brings great satisfactions. Or it may be that a fine warp requiring detailed work was put on the loom at just the time when a weaver needed a coarse warp with great freedom, or visa versa. Or the warp may present very annoying problems such as frequent warp breakage or shedding difficulties which make one wish to throw the whole thing up, but which a little careful thought and some careful adjustments could correct.

In this case of what was probably one of the most beautiful warps one had ever seen on the loom, we planned with the idea that not many weavers would beam such a warp at home, so this would give a rare experience. As it happens, this idea was mistaken. This is just the kind of warp one should work at home where weaving can progress quietly and peacefully instead of under the many pressures which develop when working in a studio-full of weavers and when the quantity of the output seems the important thing. The time required for throwing 45 shots per inch on a yardage warp makes the work progress discouragingly slowly when one is under pressures. More important than this, a warp of this delicacy requires weaving skill: perfect bobbins with never a weft-drag on the selvage, perfect rhythm because any jerks or mis-thrown shuttles are apt to break warp ends, and we all know that nothing is more irritating than broken warps. So our conclusion is -- select a project of this type for quiet home work, at a time when interruptions will be at a minimum, and where one can be working on familiar equipment which requires no special adjustments. And use it at a time when outside pressures and the necessity for immediate, quant

production are at a minimum. Then a warp like this, which will produce innumerable extraordinarily beautiful lengths for dress fabrics, skirts, aprons, curtains, pillow slips, little girl's dresses -- practically anything for which a fine, firm cotton fabric can be used -- can become one of the greatest pleasures a weaver can have.

The only true problem of this warp was that warp ends broke all too frequently. If the causes of warp breakage are known, they can be corrected. The first cause is jerky rather than perfectly rhythmic weaving. The next cause is incorrect shuttle throwing -- throwing a shuttle so that it touches a warp end because these warps, when highly tensioned and the weaving is progressing rapidly will snap if hit by a fast traveling shuttle. A poorly wound bobbin which causes a drag at the selvage ( this is sometimes a problem of shuttle throwing rather than bobbin winding) will cause the edge warps to snap. A warp which is too heavily tensioned may be part of the cause of broken warp ends, and strangely enough broken warp ends from this cause most commonly appear mysteriously just inside the selvage threads. But a too-loosely tensioned warp can also cause broken warp ends if it permits certain threads to lie slightly out of line in the shed where they may be hit by a shuttle. Undue narrowing at the edges will break edge threads faster than the weaver can mend them because every time the beater is brought down sharply it will simply cut the threads which are out of position.

Recognizing that selvage-narrowing was almost unavoidable in this particular warp, we made an adjustment suggested by the Japanese fabrics which erased the problem. Many of the Japanese textiles show very entertaining selvages -- selvages a quarter to half an inch wide made of stripes of brightly colored threads, often colors which do not occur in the textiles. Taking this idea, we wound on two wooden spools, using a tensioner set-up, twelve



ends of a strong, bright red, mercerized 20/2 cotton. We threaded the twelve ends to twill, at each end, and sleyed them 2 per dent in the 15-dent reed instead of 3 per dent as the 30/2 was sleyed, and let the spools hang over the back beam self-tensioned by weights. Of course the spools had to be unwound and readjusted frequently, interrupting the smooth flow of the weaving, but this was a pleasant interruption compared to the previous one of having to stop often to repair broken warps. (The new "Clip Spool" which Grant Hand Weaving -- 3186 West Pico Blvd, Los Angeles 19, Calif -- has recently offered would probably be the best gadget for handling supplemental self-tensioned selvages.) In addition to solving the problem, the effect of this bright red selvege was quite charming.

A factor which caused broken warp ends within the fabric, we found, was any roughness in the shuttle. Even the tiniest almost imperceptible roughness could cause a broken warp end. So we picked the smoothest shuttles, and smoothed them further with crocus cloth, and kept a piece of crocus cloth handy to be used if a shuttle was as much as dropped on the floor.

#### CASEMENT CURTAINS ON A FINE COTTON WARP

After experiencing the joys, and facing the problems of this extraordinarily beautiful warp during our period of student instruction, this suddenly became a "problem warp" with us. Perhaps 30 yards left on the beam, the loom needed almost immediately, and all of us under the extraordinary pressures of the new Shuttle Craft Guild plans. There just plain was not time to weave all of those beautiful dress lengths we had planned. But neither could the warp be wasted because it was altogether too valuable in cost and effort, and it was altogether too beautiful. (No warp should ever be wasted

We met the situation by weaving it loosely and quickly for some much-needed transparent draperies or casement curtains.

The first step was removing the red selvage and substituting two threads of black 10/3 mercerized cotton at the edges. Black 14/1 linen was selected as the weft. This could have been 12/1 or 10/1 just as well. The weaving was done on the two tabby sheds only. The design was a matter of weft placement, which was handled in the following manner. First there was a little practice to develop a good, rhythmic beat with a single tap of the beater, which placed the weft fairly closely but not tightly.

The design was: 10 shots with the normal beat,  
5 very sharp taps of the beater,  
3 shots with normal beat,  
shots, placed with the shed closed, to form one inch of very loosely woven fabric.  
This entire succession repeated throughout.

The five very sharp taps pressed together the upper of the ten normally placed shots to add a thickness of texture which contrasted pleasantly with the very open texture. (See second Portfolio sample.)

These casement curtains we feel are highly successful. The drape is good and the effect is beautiful at night and also when the light filters through. Since they are intended for very wide windows, many of the 30 inch strips must be joined. They will be joined loosely with black 10/3 cotton, to utilize the black selvage stripes and the weft selvage-turnings as part of the over-all design. Drapery designs are a very personal matter, and we do not anticipate that anyone will wish to copy these exactly. But we hope this project provides good ideas to help some of you meet your own problems.

Thread Banders

My dear Handweaver:

New S

As you see, we are following the policy of the last two years in mailing the December BULLETIN just after Thanksgiving. This has saved innumerable losses, and Bulletins mailed December 5 being delivered in mid-January. This year early mailing has the advantages of "clearing the decks" for us to concentrate on the huge job of assembling the first issue of the new SHUTTLE CRAFT, and gives us an opportunity to remind you at the last minute that after about December 15 there will be no more back BULLETINS or no more STYLES sheets available.

The ravages of the bargain sale are already being felt, and here is the current status for those of you who wish to order:

4 issues for 1952 -----	\$1.00
8 issues for 1953, soon only-6----	\$1.50
12 issues for 1954 -----	\$3.00
12 issues for 1955 -----	\$4.00
12 pre-1955 issues	\$1.00
STYLES sheets, complete, 48 for ----	\$2.00

The 1956 BULLETINS, which were printed with only a few extra copies, are not included in this "sale" and are 50¢ to Guild members, 75¢ to non-members. However, a special price on 1956 Bulletins is made for new subscribers. Complete issues of the Portfolio editions are still available for 1954, 1955 and 1956, and the Portfolio edition may be had for \$10.00 added to the price for any 12 BULLETINS. The usual single-copy prices apply if one does not order in the groupings given above. These special prices are for Shuttle Craft Guild members or new subscribers only. The full prices for others.

The BULLETINS for 1954, 1955 and 1956 have probably been the best for study purposes the Shuttle Craft Guild has ever published. Consequently we printed in excess in 1954 and 1955, cutting down in 1956 because of no more storage space. Knowing that there are certain groups among these which will prove of particular value to teachers and students, we should be most regretful to have to destroy any. Therefore we are extending our special prices now to include three separate series, for teachers, study groups or Guilds who may wish to purchase these in dozen quantities:

12 of each of the two BATEMAN WEAVE Bulletins  
Feb and March 1954, (24 Bulletins) \$6.00

12 of each of the four OVERSHOT WEAVE Bulletins  
Sept, Oct, Nov, Dec 1954 (48 Bulletins)  
\$12.00

12 of each of the six TWILL and WOOL WEAVING  
Bulletins, Jan, Feb, Mar, Apr, May, Aug,  
1955 (72 Bulletins) \$18.00

Notice that these prices are one-third of list, one-half of the special Guild-member prices of long standing. Do not delay your orders if you are interested.

There are also special prices on the STYLES sheets which should be of particular interest to those of you who sell yarns, equipment or books to handweavers, or have studios, or take students.

12 of each of the 48 STYLES sheets for \$18.00

24 of each of the 48 STYLES sheets for \$30.00.

From past experience we know that orders for all of these things will continue to come years after they are out of print, so we hope that a lot of these "future demands" can be filled now. They will be out-of-print when the Guild makes its changes in December, -- late December.

Some of you were understandably confused by the order and subscription blanks included with the November BULLETIN. Those of you who read pages 16 and 17 of the BULLETIN before writing us realized that these were for new subscriptions and not for renewals. They were to pass along, if wished, to some weaver who is not a present subscriber, or to be used for gift subscriptions. Present subscribers receive \$1.00 renewal credit for new subscriptions which come credited to them, \$2.00 if the subscription is for the Portfolio-edition.

Speaking of gifts, we have put in new stocks of our special items which make particularly fine gifts to handweavers:

Drafting pens, fine line & wide line --each \$3.50

The price of these has advanced, but we shall retain the old price until Christmas.

Textile Magnifying Glass, or Linen Tester -- \$4.00

SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING

by Mary M Atwater (Macmillan) revised -- \$7.50

BYWAYS IN HANDWEAVING, by Atwater, Macmillan \$8.50

ART IN EVERYDAY LIFE, BY Goldstein, " \$8.50

And don't overlook the fact that a set of STYLES sheets or a set of Back Bulletins can make a wonderful Christmas gift for a weaver

Planning and working on the new SHUTTLE CRAFT has dominated my own work during the past month. There is more to be learned about putting out a publication like that than one might suppose (and for myself, I'm mighty glad that one does not know all the factors before making the decisions, of the job might just seem impossible) but the hazy outlines become a little clearer every day. There are periods of discouragement, and of being just plain too tired to be optimistic, but every one of these periods has been lightened by the wonderful, enthusiastic and encouraging letters from Shuttle Craft

members -- letters like one on my desk now which says, "Certainly the Shuttle Craft Bulletin has been up to now by far the most useful and worthwhile weaving publication available. If it becomes more so I shall be astonished." And 'food for thought' such as in this one, "The new Portfolio-Bulletin sounds wonderful and I am sure it will be just that. However I have always felt I received more than my money's worth as it was. The Tested and Recommended service will be most worth while. And believe me, people should heed it. Good money and more even than money -- time -- are wasted because tools and fibers are so different. And cussing things going wrong can wreck any inspiration."

In this connection there has been another point of inspiration for us who are on the planning end -- the remarkable response from the manufacturers and distributors in the field to whom we have written because we wish to recommend their products, since they have been previously tested and found satisfactory. This is real support since it is financial (advertising) and a publication of the type we plan could not be carried through without support of this kind.

Another place where we are meeting warm support is among the professional designers and teachers from whom we have requested articles for the new SHUTTLE CRAFT. Here are a few who have either already sent us splendid articles, or have promised articles for this year: Mary Black, Elmer Hickman, Florence House, Dorothea Hulse, Elsie Gubser, Mary Snyder, Trude Guernonprez, Else Regensteiner, Rupert Peters, Marie Phelps, Berta Frey. This partial list will confirm some of the fine things in store for you.

Now it seems advisable to pass along a warning suggested by Mr Veren. The January issue, and perhaps even the February issue, may be late. We are trying to work on plausible dead-lines, but the mechanics have many unforeseeable problems which may delay us. I'm sure you will be patient at the outset.

The note on the first page of the November Bulletin about the "sharing" section we hope to have each month entitled LEARNED AT THE LOOM, has brought some gratifying responses. But we need more. I'd like to build up a good advance file of short articles or paragraphs on ideas.

There are a few questions which have been asked often in the past month. First about current subscriptions. All current subscriptions continue without interruption until the normal expiration. We have avoided complications here by making no changes in prices or in the 12-month a year mailing. The only difference for our old subscribers is that we shall be bringing you more than before. The correspondence courses will be continued as before. I appreciate the thoughtfulness of current students in not sending in large packages of work for criticism during this particularly busy period. I hope that shortly after the first of the year I shall be able to give quicker responses on correspondence lessons sent for criticism.

We have not yet made specific arrangements for the move of the editorial part of the Shuttle Craft Guild as yet, but expect to settle this next week. The ground-work for the new Bulletin, and taking care of the filling of your orders as they have come in have seemed more important until now. The present plan is to rent office space in San Francisco for all of my part of the Shuttle Craft work, including looms and yarns as well as desk, files, office equipment and reference material. The more business-like approach of not carrying on the job at home seems like a wise one at this time. Our actual move will probably be made between Christmas and New Years. I cannot give the new address (correspondence and editorial) until the January Bulletin, but be assured that all mail sent to Kelseyville for me will be forwarded. The business address for subscriptions, renewals, purchases of books and booklets, pens, glasseis,

and Home Study Courses, starting January 1, 1957,  
is: The Shuttle Craft Guild, Coast Route, Monterey,  
California. Or the familiar one of: Boris Veren,  
Craft and Hobby Book Service, Coast Route, Monterey,  
California. Until January first send renewals, sub-  
scriptions and all other mail to me at Kelseyville.

This new system does not mean an amalgamation  
of The Shuttle Craft Guild and The Craft and Hobby  
Book Service. It simply means that Mr Veren is  
taking on another job. The words of approval of  
this combined effort between Mr Veren and the Shuttle  
Craft Guild which so many of you have written have  
brought both of us pleasure. Mr Veren's remarkable  
efficiency, integrity and intelligence in handling  
publications for handweavers has proved itself to  
all of us for the past ten years.

Many of you, most particularly those who have  
studied with us here on Clear Lake, and those who  
have called on us, have expressed amazement at our  
decision to move away from this beautiful spot. For  
a time after the decision was made we too felt that  
same amazement. But this is actually a location for  
vacationing or retirement, and neither of these fits  
into our pattern right now. In order to do a dynamic  
job we feel that we must be close to the center of  
things, and San Francisco offers rewarding experiences.  
The Shuttle Craft Guild on Clear Lake has been a won-  
derful experience for us and for our students during  
the past three years. Now our gate holds a "For Sale"  
sign, and with no regrets, because progress cannot be  
denied.

A word to you who have ordered back Bulletins  
and STYLES and receive only part of your order. In  
many cases several packages are made up for each  
order because of size problems. The complete order  
goes out from here on the same day, but it seems  
that one package is often delayed at mail distribution  
centers. The anxious letters about incomplete orders  
are followed by word that the balance has come.



So be patient. The mails do get through, even though the ways and means of the post office are sometimes incomprehensible to us.

On my desk are several letters from weavers who would like to have complete files of back Bulletins, most particularly those from 1923 through 1946 which Mrs Atwater wrote -- so long out of print. Perhaps some of the Guild's "charter members" have digested their old files through the years and would be willing to pass along the file to some new weaver who will find new inspiration in them. The value of the early files remains at the original price of \$5.00 for 12 issues. Will anyone willing to sacrifice a file of early Bulletins, even if it does not date to the Bulletin's first issue, please write me.

In picking up loose ends, here is something which applies to the Bulletin for May 1955. At the top of page 16 the two symbols omitted are: Y Ψ .

Another loose end which we have been gradually hemming in the last two months is the problem of the TWILL and TARTAN booklets announced so long ago, which remain almost ready for publication but still not done. Many people ordered and paid for these in advance, and these payments were shifted to "credit" on your Guild card. There is always room for a slip up, so if you have not used your credit or received a refund will you please write to me. I should like to clear dangling credits by making refunds before turning over the Guild files to Mr Veren. I'm still hoping to mail the last five lessons of Part III of the Home Study Course before January 1st. If I don't -- again patience; they will come soon. Like most weavers who complete many more projects in their minds than ever get onto their looms, I find that one can assign oneself with too many jobs. But in time these things will be done.

A very merry Christmas. Sincerely yours,  
11/21/56

*Barbara Tidball*

The lower sample shows this exquisite warp woven in tabby, warp and weft identical: 30/3 mercerized cotton from Joseph Acton, 45 warp ends and weft shots per inch. Notice the unusually fine quality. Reed marks due to the sley of 3 ends per dent in a 15-dent reed are evident in this unwashed sample, but these are completely obliterated by washing.

The swatch illustrates several kinds of stripe arrangement, including the very charming, shadowy, asymmetrical pattern as threaded on six harnesses. Many colors were used on this warp and the only one that did not prove handsome was white. Some of us questioned the attractiveness of light and bright blues, though navy blue and green-blues were excellent.

The second sample is obviously the casement cloth, woven with 14/1 black linen. Unfortunately, cutting the samples in the open stripes rather than in the closely woven bands has made it appear less practical and attractive than the fabric actually is in the piece.

