

HARRIET TIDBALL
Owner, Editor, Circulation
Route 1, Box 204B
Lansing, Michigan

Frances Avanasiev
Correspondence Course
1216 South Fifth Avenue
Bozeman, Montana

Boris Veren,
Book Sales, Retail/Wholesale
Craft and Hobby Book Service
Big Sur, California

Shuttle Craft Guild

HANDWEAVERS BULLETIN

FEBRUARY 1962



My dear Shuttle Craft Guild member:

Today I start with a very significant announcement which carries a certain urgency.

In October 1962 The Shuttle Craft Guild will hold two classes in RUG DESIGNING AND WEAVING, with the famed PETER COLLINGWOOD of England as teacher. These will be small classes, for experienced weavers only --- no general or beginning instruction. Registrations must be made immediately, will be taken in order of receipt, and no correspondence received later than March 20 can be considered until July. The reason for this last is that I shall be out of the country from late March for somewhat over three months, so mail received during my absence will be held for my return. The plan for the Collingwood classes is as follows.

Place: WALDENWOODS Conference Camp, Hartland, Michigan, thirty miles north of Ann Arbor, Michigan on U S Highway 23.

Time: First session, from five P M on Sunday, October 14, through breakfast on Saturday, October 20. Second session, from five P M on Saturday, October 20, through breakfast on Friday, October 26.

Registration will be at the Waldenwoods office from three to five on the opening day of each session. The first group activity will be a get-acquainted social hour at five oclock in the main room at Waldenwoods, followed by dinner, and in the evening Mr Collingwood will give his introductory talk.

Mr Collingwood will instruct during the morning and afternoon for five days, for each session, but the studio will be open evenings and early mornings for those who wish to devote maximum time at the looms.

Fees: The inclusive cost for each session will be \$110.00, which covers instruction, studio, loom rental, warping and warp, room, meals and tips. Registration is made by paying \$35.00 of the \$110.00 in advance, the balance to be paid at the first-day registration.

A warped loom will be furnished for each person participating --- a four-harness treadle loom --- and the work will be samples rather than full sized rugs. The looms will be furnished by Mrs Ayliffe Ochs, Hartland Area Crafts, Hartland, Michigan. Each person will work on the same loom throughout. Anyone wishing to bring his or her own loom will receive a fee reduction of \$5.00 for one session, \$15.00 if it is left for two weeks. Make arrangements for bringing your own loom with Mrs Ochs, and she will send the chained warp and the draft for the first threading.

Weft materials will mainly be shipped by Mr Collingwood from England. They will be available in large quantity and wide color range. Students will purchase weft materials as needed.

INSTRUCTION will include designing and theory as well as actual weaving. As Mr Collingwood is known as a colorist, we may look forward to inspiration on achieving color effects. Rug finishes, one of Mr Collingwood's specialties, will also be taken up. A reference library will be available for students' use, as well as exhibit materials. The two programs will not be exact duplicates, for the sake of those who wish to attend both.

Several short, evening programs are being arranged, for entertainment. There will be a social hour every afternoon from five to six.

Husbands or non-weaver friends who wish to come for the vacation, not participating in the classes, may do so for the Waldenwoods room and board fee of \$65.00 for the six days. Anyone wishing to register as an "observer" without participating in the weaving, will pay a fee of \$100.00 per session.

WALDENWOODS is a Rustic Conference Camp, in the woods, on a lake, one of Southern Michigan's loveliest spots. Though weather is always in the hands of fate, if there is any month of the year when Michigan weather can be counted on to be beautiful, it is October. The facilities of Waldenwoods have in the past proved to be ideal for a group of weavers. Although there are no private baths available, each registrant may have a single room.

Those who travel by plane or train may purchase tickets to Ann Arbor. Transportation to and from Waldenwoods and Ann Arbor will be arranged by Mrs Ochs. Several buses each hour go between Detroit Metropolitan Airport and Ann Arbor.

Mr Collingwood will fly directly from London to Detroit, and return, and will not be available for other engagements during this visit.

Registrations from Shuttle Craft Guild members will be given preference through March 12. After that date, if there are still places available, others will be considered in the order of receipt of registration fee.

A further note on my long absence, from about March 24 until the end of June. For three months, in the company or two friends with similar interests, a potter and a weaver, I shall be traveling continuously westward. Leaving from Seattle, after a brief stop in Honolulu, we shall be visiting Japan, Hong Kong, Thailand, India, Ceylon, Nepal, Kashmir, Iran, Egypt, Istanbul in Turkey, and Greece. The trip will bring us home from Lisbon at the end of June. The focus of our interest will naturally be on textile and handcraft centers, and arrangements for visits to many fascinating places have been in the making for almost a year. I am deeply aware of my extraordinary good fortune in being able to make this trip --- the kind of trip one dreams of for a lifetime, hardly hoping that it will ever come about --- and of the obligation for intelligent observation, for learning, and for the discriminating collection of photographs and textile examples which this involves. I hope there will be fruits from this trip to share with you all, and thus to widen your weaving horizons as well as my own.

Monograph Number Six, Spring 1962, is already in preparation. The copy will be with the printer before I leave and it will be mailed sometime in April. As the spring months are the time of year when Shuttle Craft Guild correspondence is at its lowest, I hope that my long absence will not inconvenience anyone. All mail received during this time will be held for my return.

All interwoven beige and white, in winter blocks they lay,
The fields where snowy threads had kissed the warp of summer's hay.
And where the raveled earth stretched bare and cold at early morn,
More gratefully than all the rest, a whiter cloak was worn.

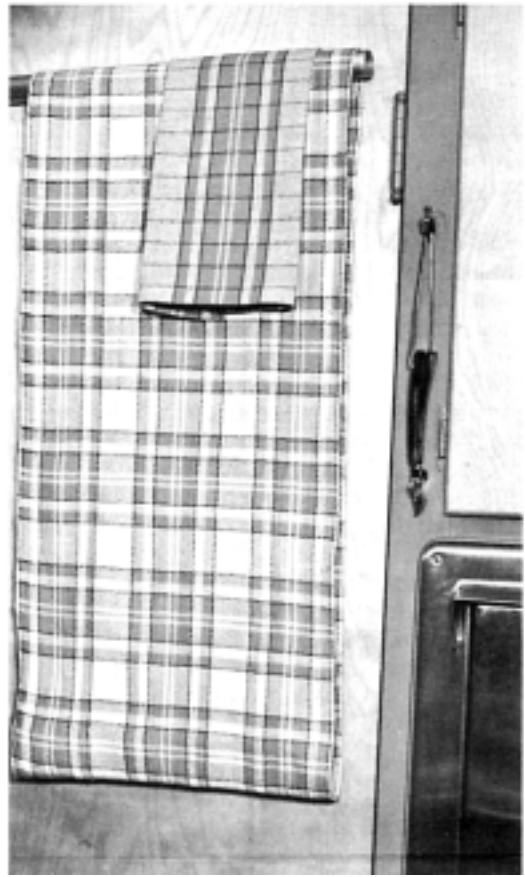
Along the selvage of the road the grasses, flossa high,
Concealed their gift from all except the weaver's knowing eye.
by Libby Crawford.

"Where can I find some suggestions for handwoven towels?" is a question which came to me recently and set my mind on a path of wondering. What has happened to the towel with handweavers? Why is it seldom mentioned in weaving articles, or included in exhibits? And not only the towel, but other small articles: place mats, table runners (which, by the way, are beginning to reappear as softeners for the hard, reflective surfaces of end tables, dining tables and buffets) pot holders, and other small, useful household textiles? Could it be that weavers have turned from using their craft as a means for satisfying their creativeness through making things to fill daily home needs, to weaving for a large, unseen, usually unrealistic audience of possible critics? Is the image of size replacing the idea of usefulness? Are we forgetting one of the basic concepts of the craftsman, that life is enhanced if everything one uses is beautiful, no matter how small or trivial it is, and that the greatest beauty comes from a well designed, well crafted object? Is snobbishness involved in the degrading of the small, useful article? If this is true, it seems well to investigate possible reasons.

The prevalence of exhibits, increasing in astonishing number each year, and the consequent pressures among weavers' organizations to exhibit, exhibit, exhibit, might just be taking our craft away from us. What do the large exhibits show? They ask for yardages of stated length, intended for drapery, upholstery or clothing, or for rugs. A small piece is acceptable if it is labeled room divider, wall hanging, or occasionally cushion, and as stoles tend to disappear, blankets are emerging. These are the large exhibits, and there is some justification in that the juries are usually decorators, artists or art critics. But there are also small exhibits circulated mainly through exchanges among Guilds and made up of contributions from Guild members.

It might be well to give special thought to the Guild traveling exhibit and its function. On the whole, these currently seem to be composed of samples of what the large exhibits give in full scale --- swatches of drapery, upholstery, casement, room divider and clothing fabrics, or unspecified samples. Mainly the exhibits are beautifully assembled, each sample neatly and uniformly mounted or framed, and each accompanied by neatly listed directions. However, within this neat organization lies their great weakness. Almost inevitably the swatch is placed under some form of plastic or even laminated, usually sealed so the restless fingers of a weaver cannot touch it, or framed so that edges are neatly hidden and only a timid finger may be run over the surface. The swatches are thus preserved, as though they were delicate fabrics dug from an ancient grave site, existing as sole remnants of a long dead culture and therefore valuable beyond price, or displayed as rare works of art, to be looked at in awe but not touched. And of the samples so offered, there is seldom indication that they are pieces from tested fabrics which have been made up to their intended function and have proved themselves in suitability to function and durability to wear and cleaning, as well as in surface beauty. The viewer, who can neither feel nor adequately see them through their protective coverings, is seldom told whether the fabrics are properly proven or whether they were cut from a sample warp. Though there is undeniable value to the group which makes the effort to gather together and organize an exhibit, some thoughts on the values which those who see it (use it) will receive, should be given. Perhaps a concrete, usable exhibit of well designed, full scale, related textiles might prove more valuable to both collector and viewer. Perhaps the great attention on the supposed value of a sample of fabric which is not related to





any specific learning process for the viewer, is distracting us from the concept of the usefulness and beauty in small, everyday fabrics, and that producing these should give the weaver pride.

After these thoughts, I am giving here three photographs of humble towels, but towels which enhance their environments and are somewhat different from traditional towels. Perhaps we need some new ideas about towels to make them interesting to us again. Samples of the two towel fabrics, both woven in tartan designs, were given in the SCOTTISH TARTANS Portfolio. First are bathroom towels, Sett # 17, made of silk noil, listed as dupioni, from Robin and Russ, a rough, spun silk which gives a delightful texture when used for both warp and weft. The fabric is not as absorbant as linen, but it is soft and sufficiently absorbant and makes a pleasant guest towel, or even a large bath towel. (One learns in Europe that bath towels need not be terry cloth.) The soft texture is developed from the twill threading with a warp sett of 24 ends per inch. The fabric requires little or no ironing, and there is negligible shrinkage. One point to be aware of is color fastness, and the deep purple yarn used here ran badly, the running continuing on repeated washings, tinting the white to lavender, an effect not unpleasant in this case, but usually unallowable. Square towels, folded and hung like neckties, are pleasant when towel rings instead of bars are used. The other towel shown is a kitchen, roller towel, a style which adds a very decorative note to the modern kitchen if colors and pattern are harmonized to the decor. The material is the Swedish cottolin (a blend of cotton and linen) which, when set at 20 ends per inch and woven in twill makes rough, rather heavy, highly absorbant texture, ideal for the kitchen. The towel thrown over the roller towel is the same warp, woven in tabby. This makes a stiff fabric, not as absorbant as the twill texture, which would have been improved by a warp sett of 18 per inch. The Sett for this design was # 256 of the TARTAN Monograph, somewhat distorted in reduction to give a smaller design. The colors were completely fast, and the ironing required is just a whisk. Shrinkage is considerable, about 14%. The loom scale of the towel was 18 by 80 inches, including seam, the final size is 15 1/4 by 66 inches, seamed. The material was easy to handle and it wove easily and quickly (the natural color was slightly different texture from the dyed yarn). For sources of this yarn, new to U S weavers, see the advettisements in Handweaver And Craftsman.

Harrist Titball