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Shuttle Craft Guild

HANDWEAVERS BULLETIN

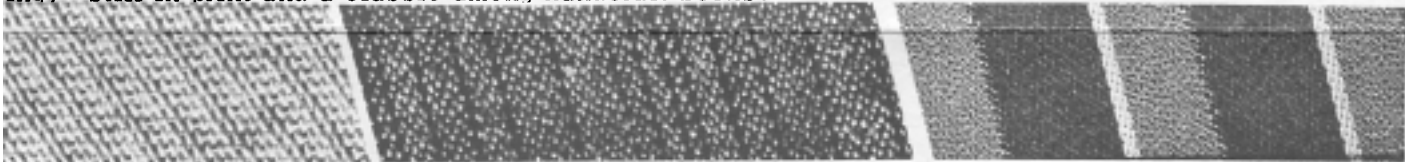
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REPRINT

WHAT IS THE SHUTTLE CRAFT GUILD?

The Shuttle Craft Guild was founded in 1922 by Mary Meigs Atwater as an instruction service for handweavers. Its first offering was a correspondence course in handweaving accompanied by an investigating service to locate and test materials and looms, to apply old methods and learn new ones, to re-discover ancient weaves and create new designs for the twentieth century handweaver. In 1924 a monthly BULLETIN was added. This first periodical for handweavers, designed to give continuing education to new and old weavers, was mimeographed and blue-print sheets, but soon changed to this four-page form at \$5.00 a year. Wider foundation for the Guild's educational activities was established in 1928 when the Macmillan Company published Mary Atwater's "Shuttle Craft Book of American Handweaving," still in print and a classic among handcraft books.



The early traditions of supplying the best possible handweaving instruction through BULLETINS and a correspondence course were continued when Mrs Harriet Tidball took over the Shuttle Craft Guild leadership on Mrs Atwater's retirement in 1946. With the post-war growth of interest in handweaving as a creative medium on both professional and hobby levels, the services of the Shuttle Craft Guild were expanded. A studio with several assistants was established to test new looms coming on the market, new and old materials, give consultation service to both weavers and manufacturers, and to continue the exploration of textile types and designing for contemporary life.

In 1952 the contents of the BULLETIN were expanded and broadened. Recognizing the contemporary trend in textile design, emphasis was shifted from the supplying of patterns for rote copying to a program of helping the new and accomplished weaver acquire basic knowledge of textile methods and techniques for creative application. A sound creative approach to handweaving, based on secure knowledge and growing experience, has been the objective. Thus in 1952 the form of the BULLETINS was changed, content enlarged, the price raised to \$7.50 a year, and membership grew with the broadening viewpoint. The correspondence course, at present under the guidance of Mrs Frances Avanasiev, was redesigned and revised several times, keeping abreast of changing interest.

The first important Shuttle Craft Guild Workshop was held in 1948, organized by Mrs Tidball and taught by Mrs Atwater. Workshops have since been given from time to time, not on a scheduled basis but whenever it has seemed important that some new subject be presented in this manner. In 1962 the Guild brought the noted rug designer Peter Collingwood from England to teach two workshops. In 1963 it presented the great tapestry artist Eva Anttila of Finland in two exclusive workshops.



As the first service for handweavers and publisher of the first handweaving periodical, the Shuttle Craft Guild has seen tremendous growth in the contemporary handweaving field. Many books for weavers have been written and many privately and local-guild published periodicals and papers have broadened the field. For a dozen years a full-scale quarterly magazine, "Handweaver and Craftsman," has through its advertisements, articles and listings and reviews of handweaving events, taken the burden of supplying general information. Summer courses have emerged throughout the country providing many kinds of instruction, and local weavers' guilds have assumed responsibility for collecting and distributing traveling exhibits, for presenting short workshops and lectures, and for organizing study groups. The Shuttle Craft Guild has been a leader in all these trends, and current Shuttle Craft Guild Monographs serve as texts for many self-led study groups.

But with the multiplication of services for handweavers, one area of need has grown because of general neglect and it is here that the Shuttle Craft Guild now steps in. This is the need for true education in the field of textile design and creation, education based on solid knowledge, on research through books, travel and analytical study of the textiles of the past and the present, on experience and organized experiment. There is the need of the beginner to start his learning by building a solid foundation, and for the experienced weaver to continue his education through consistently opening new horizons. It is these needs which the Shuttle Craft Guild now works toward filling.

Handweaving is a fast-moving field, with bright young minds bringing new enthusiasm to textile creating, and long-experienced weavers looking for new expressions. The beginner can no longer waste valuable years in merely copying old designs or someone else's patterns. The new weaver is eager to plunge into the main stream through gaining from the outset a knowledge of the materials of the craft, of the ways threads are interlaced to form textiles of all kinds. He seeks an understanding of his media, his materials, his tools. Random playing with threads and colors on the loom is no more satisfying in these sophisticated times than rote copying, and seldom lead to currently acceptable results. For meeting present day textile needs, whether one is a professional designer, a commercial weaver, or a person who finds in handweaving a fulfilling means of creative expression, accomplishment can be based only on knowledge. Helping the weaver acquire this knowledge is the business of the Shuttle Craft Guild.



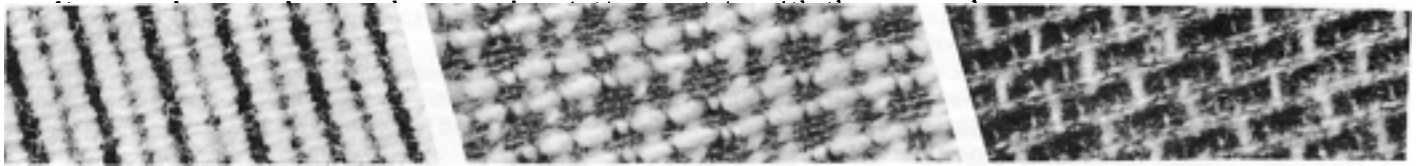
The Shuttle Craft Guild publications were redesigned in 1960 to better meet contemporary needs. First THE WEAVER'S BOOK was written and published in 1961 by the Macmillan Company to serve as a basic text for handweavers whether studying with a class, with a study group, or learning the craft alone. The number of BULLETINS (50¢ each) was reduced to three a year. A new publication, the MONOGRAPHS, was introduced and Guild members now receive three monographs a year or a guaranteed minimum of 72 pages in addition to the Bulletins. Each MONOGRAPH treats one subject exhaustively, developing it from simple applications for the beginner, through a logical progression, to its complex aspects for the experienced weaver and the growing weaver. The object is to provide the weaver on all levels with a reliable and comprehensive study and reference library to meet his needs for knowledge of weaves, materials, techniques, skills and designing, with contemporary applications. Each monograph is a thorough study with many drafts and designs, lavishly illustrated by drawings and photographs. The monographs are 8 by 10 1/2 inches in size, well printed on heavy paper with stiff paper covers, each with 24 to 48 pages. They are published in the winter, spring and autumn. (Exception to this schedule will be made only if a subject proves of sufficient stature to merit a double-size issue.) Single issues of the monographs may be purchased from the Craft and Hobby Book Service, Big Sur, California, but not from the Shuttle Craft Guild. The 24 page monographs are \$3.00, larger ones are \$4.00 each.

Another service is the Portfolio, a supplement to each monograph which contains a group of woven samples illustrating the described textiles. The Portfolio with a Shuttle Craft Guild subscription costs an additional \$10.00 a year, but Guild members may order individual Portfolios (as long as they last) for \$3.50 each.

Through Shuttle Craft Guild membership the subscriber receives for his \$8.50 annual payment (\$18.50 if Portfolio edition) monographs to the average value of \$11.00 and three bulletins, a total value of about \$12.50. Guild members also receive first enrollment opportunity for workshops and other Guild activities by announcements made to members in advance of general announcement. For recent workshops, enrollments have been filled before general advertising could be done.

All subscriptions are for a calendar year, and back issues are sent if a subscription is received after January. Continuing subscribers may renew for \$7.50 if the renewal is sent before the beginning

of the new year. Further renewal savings may be made by the Guild policy of allowing members \$1.00



At the present time the Shuttle Craft Guild is a "one-woman business" as it was for so many years under Mary Atwater. Mrs Tidball writes the Monographs and Bulletins which are printed and mailed by a direct-mail service. Subscriptions and renewals are handled by Mrs Tidball, who regrets any inconveniences resulting from letters sent when she is away from home and held for her return. Absences of a week up to several months are apt to occur between April and August (the period when no publications are issued) as it has become a policy to make at least one trip a year for study, consultation, lectures or workshops. Studying textiles and methods at their points of origin, and collecting textiles, is an important part of the Shuttle Craft Guild attitude of presenting first-hand information. During the past five years Mrs Tidball has visited 29 countries in her exploration of the textile world. World-wide collecting is the source for many of the significant Portfolio samples. The growing permanent textile collection of the Guild is a constant source for study and design inspiration. The technical library is another important and necessary part of the Shuttle Craft Guild foundation. The library, which contains many rare and out-of-print books and soft-cover publications as well as the new offerings as they become available, has now reached the proportions of 56 shelf feet plus 72 binders of periodical material, and it grows each month. When time and circumstances permit, Mrs Tidball also gives lectures, seminars and study sessions for local guilds, and a growing collection of color slides on weaving subjects enhances these occasions.

If you are interested in handweaving and/or textile design, you are cordially invited to join the Shuttle Craft Guild. You will become one of a notable group of handweavers, some of whom have been continuous members since the Guild was founded in 1922. Your distinguished company will include professional designers and weavers, hobbyists, teachers and commercial weavers the world around. There are also many institutional subscribers including public and university libraries, museums, hospitals, studios, local weavers' guilds, trade and professional organizations and industries. A list of current MONOGRAPHS follows, and a booklet with further information and order blanks is enclosed.

Monograph 1 - THE DOUBLE WEAVE, PLAIN AND PATTERNED, 1960, 34 pages, 31 photographs, \$4.00.

A comprehensive study of the double weave for four and multiple shafts, including tubular and double width fabrics, five methods for working pick-up designs, polychrome, block patterns, quilting, pleats and tucks, fringes, pockets, and several unusual double weaves.

Monograph 2 - SURFACE INTEREST: TEXTILES OF TODAY, 1961, 24 pages, 26 photographs, \$3.00.

This covers the most contemporary of textile styles, the backed, reinforced and raised-surface weaves for exclusive clothing textiles. These are color and texture weaves.

Monograph 3 - DESIGN AND THE HANDWEAVER, by Mary M Atwater, 1961, 28 pages, 8 plates, \$3.00.

This is the unfinished book on which Mrs Atwater was working at the time of her death in 1956. The significant chapters on the Elements of Design (Purpose, Proportion, Texture, Color, Pattern) were completed and are presented here without editing. Mrs Atwater's charming style is as fresh as her subject is timely. These chapters bring to the handweaver the culmination of her forty years as a designer and teacher.

Monograph 4 - WOOLENS AND TWEEDS, 1961, 46 pages, \$4.00.

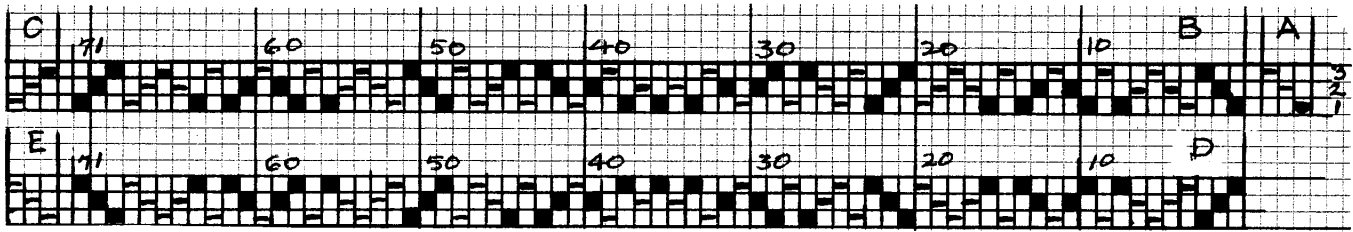
A thorough study of the problems of weaving woolen clothing fabrics. The treatment starts with the different types of wool fiber and the processing through sorting and scouring, dyeing, oiling, carding and spinning (including hand spinning), yarn sizes or "counts", and the different types of plain and fancy woolen yarns. The special warping and weaving problems of woolen yardages and the finishing of the fabrics. Color designing is emphasized.

Monograph 5 - THE WEAVER'S BOOK OF SCOTTISH TARTANS, 1962, 46 pages, \$4.00.

This thorough study includes 260 actual setts from ancient to recently registered ones. Special attention to historical changes in tartan colors including the currently popular muted colors. This is a basic reference needed in any weaver's library and is foundation for designing plaids.

Monograph 6 - MEXICAN MOTIFS, 1962, 24 pages, \$3.00.

A treatment of some of the significant textiles handwoven in Mexico today, chiefly in the Oaxaca region, stemming from ancient designs and methods. Directions for the popular serape jacket and quesquimitl. Many primitive motifs. Of particular significance because of the trend among U S weavers toward simple and even primitive tools, is the directions, with diagrams and photographs, for making a primitive back-strap loom.



While in Mexico in May and June, I spent several days in the village of Mitla, about twenty-five miles south of Oaxaca. According to the economic adjustment of the mountain villages of Mexico by which each village with inadequate agricultural land specializes in one particular handcraft as an item of trade to supplement food supplies, Mitla has always been a weaving village. Its traditional textile is the shawl or reboso in this unusual three-shaft weave, originally made of fine, handspun wool in natural black and cochineal-dyed red and purple. Mitla is also famous as the "macrame" village and shawls and quesquimitls are still made in this beautiful knotting technique. With the advent of modern clothing styles, the ancient market between villages is rapidly disappearing and so the textile villages of southern Mexico are turning increasingly to the American tourist as the market for their extraordinary and beautiful textiles.

Deservedly known as Mexico's most beautiful Colonial city, the flavor of Oaxaca is enhanced by the proximity of ancient handcraft villages and the accessibility of the great ancient cultures in such archaeological sites as Monte Alban, Mitla, Yagul, Xachila and others. The Pan-American highway from Mexico City via Puebla provides an easy, though spectacular, day's drive from either city, and planes from Mexico City arrive in Oaxaca at nine-thirty each morning. Tourist accommodations in Oaxaca are excellent and uncrowded except during the Christmas season and the summer months. There are two large luxury hotels on the outskirts, and many low priced but good small hotels throughout the city. But the center of tourist life in the city, corresponding with the center of city life and village marketing, is at the medium priced hotel, the Marques del Valle on the Zocalo, with the near-by Monte Alban Hotel a good second. It is here that the charming women of Mitla, the persuasive serape weavers of Teotitlan del Valle and the irresistible apron weavers of Oaxaca come to sell their wares, and buying textiles from a table on the sidewalk of the Marques is an unforgettable experience, especially for the handweaver.

The inexperienced traveler need have no fear of traveling alone to Oaxaca. English is the language of the Marques as well as of the luxury hotels. And in the hotel lobby one can arrange for an English speaking guide, either with or without car, at surprizingly low cost, to escort one to native handicraft villages or ancient ruins. Endless joyful days may be spent in simply exploring the streets of Oaxaca and looking at the wonderful Colonial churches and other buildings including the excellent archaeological museum and the many fine handicraft shops. At the present, the finest shop is the Yalalag shop, just two blocks from the Marques. Although the hundreds of small native shops (pottery, baskets, textiles, wood carving, etc) in the central market area are open every day, Oaxaca's Saturday market is the greatest market in Mexico.

In near-by Mitla, "La Sorpresa" a two hundred and fifty year old hacienda in the center of the town, is one of the most charming and hospitable places which one could ever find. Now the property of the University of Mexico City and the center for its archaeological work, guests are welcomed here when the archaeologists are not in residence (digging seasons are generally July and August, January and February). To add to the visitor's enjoyment, La Sorpresa has a fine library and a rare museum of Zapotec artifacts. An off-season trip to Oaxaca and Mitla can make a memorable and very inexpensive vacation. Inexpensive that is, were it not for the irresistible temptation of the wonderful textiles, pottery, wrought iron and the exciting artifacts sold by the women of Mitla and the winsome small boys who are sure to find you at the ruins. I might add that we found that the most thrilling time to visit ruins is about six in the morning, with a pineapple and a bag of delicious breads for breakfast.

One has no difficulty finding the handcrafts one is looking for in the villages (Mitla for rebosos, Teotitlan for serapes, Cyotepec for black pottery, etc) as almost every home is both a factory and a shop. The "price of admission" is merely a purchase, and this is not hard. Fixed prices instead of the bargaining system are becoming more common. In Mitla we spent many hours over several days at "Albert's Handcrafts" the large and beautiful outdoor workshop on the left as one enters the town. Here we watched and photographed all stages of the textile art from carding, spinning and dyeing through warping and weaving on both back-strap and Spanish-type treadle looms. Many weavers here produce textiles of highest quality in wide variety and Alberto Garcia and his beautiful wife are charming hosts. My companion during this trip, to whom I am deeply indebted for her great ethnic and archaeological knowledge and her fluent Spanish, was Nathallie Fitzgerald, who worked with the Shuttle Craft Guild in 1950 and 1951.

W. J. Ball

A BATH HUIPIL FROM MEXICO

The passing of the stole as a high-fashion clothing accessory is generally mourned by handweavers. Not only in the U S, but throughout the world handweavers in recent years have found stoles one of their best selling items. This was particularly true in the Oaxaca region of Mexico where the traditional rebozo, sold to American tourists as stoles, was an important contributor to village economy. But the skilled weavers of the village of Mitla on seeing their market for stoles evaporate have made a clever adjustment. The rebozo is now woven as a huipil for bath or beach. (The huipil is the simple blouse worn by the Indian women of Central America.)

The traditional rebozo of Mitla is given on pages 14 and 15 of MEXICAN MOTIFS, Monograph Six, 1962. In Mitla the article is woven on a primitive back-strap loom by a complex arrangement which requires three harnesses if threaded on a treadle loom. The adapted draft is given on the next page.

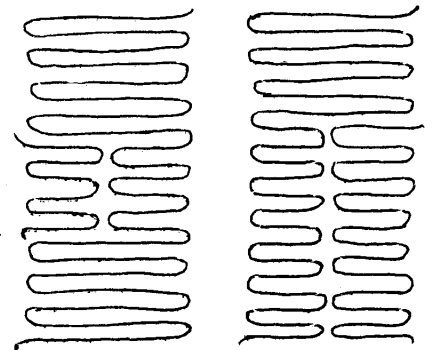
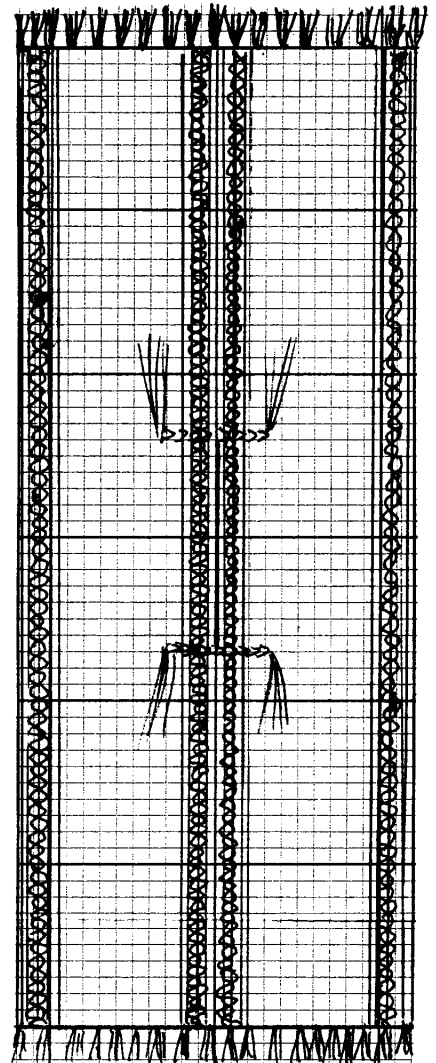
Warp and weft for the bath huipil is 20/2 cotton used in double strand. The Lily Mills 8/2 soft-twist (Article 108) used single would make a suitable substitute though this would change the texture. Warp is set at 32 double ends per inch, 24 inches wide. The bath huipil I purchased is woven 60 inches long, has a 13 inch long vertical slit woven in the center for the head, and three inch fringes on each end. Tasseled ties form closures for the sides. The double strand of cotton used for weft matches the main color of the warp and is placed at 10 shots per inch. The main body of the huipil is white, and stripes down the center and both sides are in a warp pattern of white and red. On the drafts given below the solid squares indicate red threads, the squares with bars, white threads. The white parts are threaded to three-harness twill as at A, C and E. The top draft (B) is the warp pattern used at both sides, and the bottom draft (D) is the one which is repeated once for the center stripe. Thread:

- A -- three times for the right selvage;
- B -- once for right stripe (about 2 inches);
- C -- repeat as desired (84 times for 8 inches);
- D -- twice, but start the repeat with thread number 5;
- E -- repeat as desired, the same as C;
- B -- once for the left side stripe;
- C -- three times for the left selvage.

Make a single tie-up as shown, and weave 1, 2, 1; 3, 2, 3, repeat. This weaves the textile wrong side up.

The head slit is formed by weaving with two shuttles. Withdraw the first shuttle in the center of the warp and re-enter it at the same place, while the second shuttle is introduced to weave the other half of the warp in the same way. This places selvages in the center for the head-slit, obviating cutting and hemming. The Mitla weavers, following the style of the famous Yalalag huipil, then sew a thick braid of thread about 5 inches long with long tassels at the ends, across each end of the slit for both ornament and firmness.

The soft, spongy character of this textile along with the firmness given by its plain-weave backing makes this weave ideal for the bath huipil or a bathrobe. In making an adaptation, the U S weaver might wish to make a wider warp and weave the garment longer. An opening all the way up the front, with the sides caught together, might also be desirable. Of perhaps without the head-slit, to serve as a beach towel. This could also be woven in two strips.



Tie-up

Treading order

Monograph 7 - CONTEMPORARY SATINS, 1962, \$4.00.

One of today's most important interlacements, satin is little known to handweavers because little is written on it except in power-loom books. Thus, the material given here is truly new and it emphasizes coarse-thread satins over the fine silk satins. An analytical treatment with drafts and diagrams gives satins for four to ten harnesses, including patterned damasks up to 15 harnesses. Directions are complete and include such unusual interpretations as compound satin, double-stitched satin, double satin, irregular satin, and making pick-up and inlay designs. Many designs include satin in cotton, wool, linen, silk and synthetics for such projects as suit fabrics, table linens, upholstery, scarves and decorative pieces.

Monograph 8 - PETER COLLINGWOOD: HIS WEAVES AND WEAVING, by Collingwood, 1963, \$4.00.

Edited by Harriet Tidball, this gives new loom-controlled weaves for rugs -- weaves dramatically used by this famous English rug designer and not published in any of the rug books, including Allard. Articles on Rug Designing, Rug Finishes, as well as helpful articles on other subjects including Knots Used in Handweaving. The Double Corduroy Pile is a technique rapidly replacing flossa and rya by many weavers because of its exceptionally high quality, the rapidity with which rugs can be made, and its designing freedom. A charming literary style.

Monograph 9 - UNDULATING WEFT EFFECTS, 1963, 27 pages, \$4.00.

The honeycomb weave is the starting point, continuing with the curly weave, multiple-shaft honeycomb, linear zigzag or spider weave, interrupted linear, ondule, and conversions to undulating warp weaves. Variations taken up are based on spaced warp, color, materials and outline method. Another useful weave previously neglected by most writers.

Monograph 10 - HANDWOVEN SPECIALTIES, to be published in October 1963, \$4.00.

This monograph will give directions for making specific articles of handwoven fabrics -- the small articles desirable for gifts and sales, concentrating on those of unusual nature: box and book covers, unusual cushions and bags, small decorating items, screens of many types, new household accessories, even favors and greeting cards. Many handweavers have contributed directions for their "best sellers". Here are dozens of new ways to use handwoven textiles of all types in your home and as gifts and selling items.

Monograph 11 - TAPESTRY DESIGNING AND WEAVING, to be published in 1964.

This monograph has been in preparation for ten years. Will include historical background and the various schools of contemporary tapestry. Discussion: looms from simple frames to large looms, on warp and weft yarns, warp spacing, weft techniques including locks and line and area developments, and dyeing of yarns. Of utmost significance will be the cartoon drawing lessons as taken from the lessons given by the great Finnish tapestry designer and weaver, Eva Anttila in her two U S classes given by the Shuttle Craft Guild in the summer of 1963. Lavish photographic illustrations.



By backing a subscription, subscribers may secure back issues from the Shuttle Craft Guild in annual groups of three at \$7.50. Portfolios are available at \$3.50 each or \$10.00 for one full year.

All of the MONOGRAPHS, unless otherwise specified, are written by Harriet Tidball. Other publications by Harriet Tidball, available from the Craft and Hobby Book Service, Big Sur Calif, are:

THE INKLE WEAVE, 1952, 24 pages, \$2.50.

INTERIOR DECORATING, THE HANDLOOM WAY, 1958, 36 pages, \$2.00.

HANDWEAVER'S PROJECT BOOK - A systematic record book for keeping notes and samples, \$2.00 or 4 for \$6.00.

SHUTTLE CRAFT - 6 1957 issues, \$2.00.

THE HANDLOOM WEAVES, 1957, \$3.50.

This is one of the most important reference publications ever put out by the Shuttle Craft Guild. In systematic reference order it gives the technical analysis including basic drafts tie-ups and treadling order for the 52 most used harness-controlled handloom weaves.

This booklet is much used as a text for advanced study by classes and study groups.

Write to Craft and Hobby Book Service for discounts on quantity orders.

THE WEAVER'S BOOK, 1961, The Macmillan Company, \$5.95. This text book for handweavers is available from Craft and Hobby Book Service and also from all book dealers.