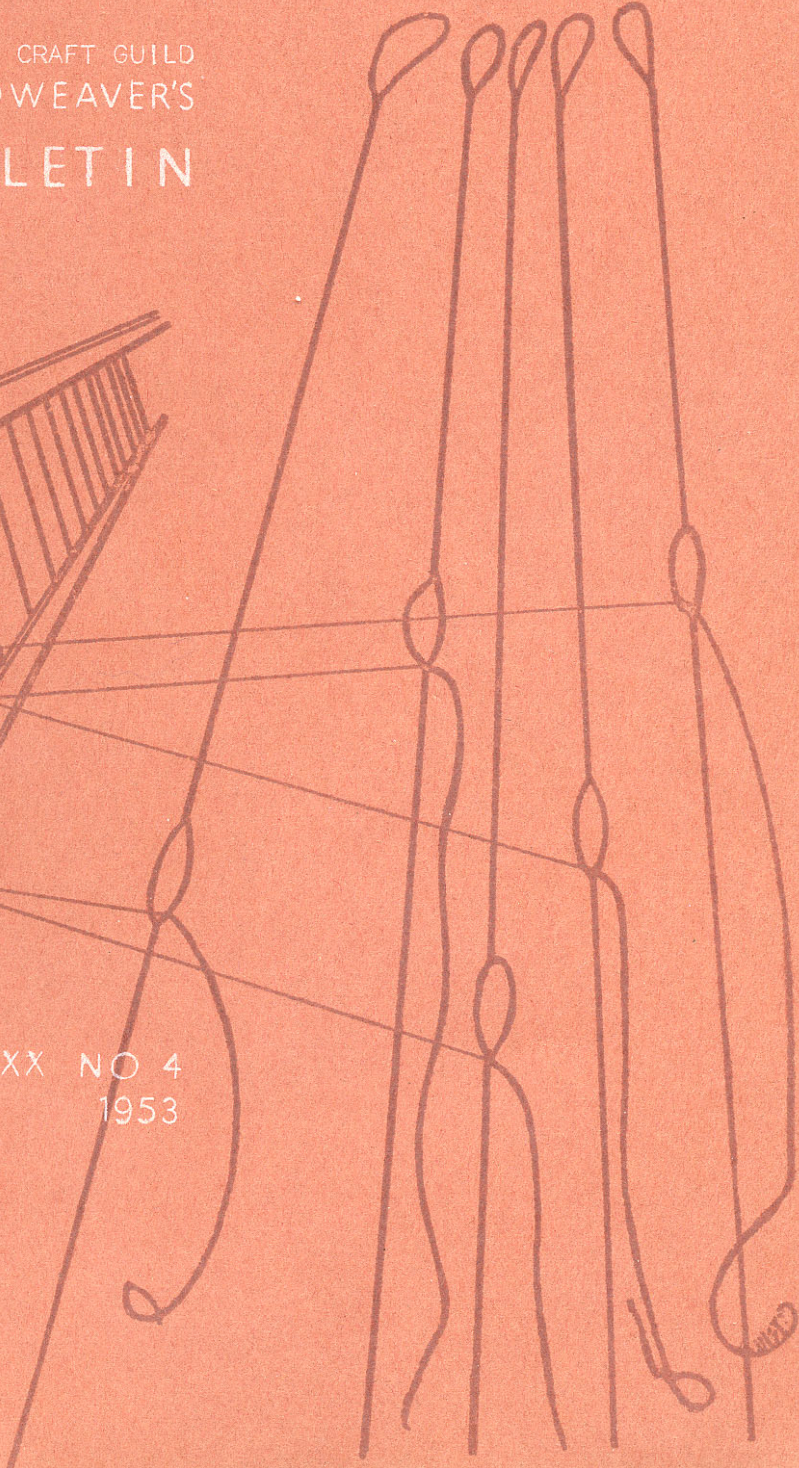
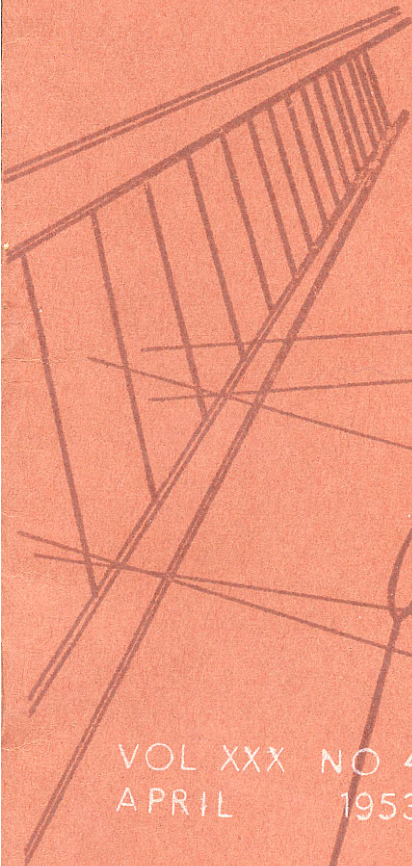


SHUTTLE CRAFT GUILD
HANDWEAVER'S
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The Shuttle Craft Guild
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NINE STOLES

Stoles for spring, for summer, for autumn, stoles to wear with sport clothes, with street clothes, with evening clothes, stoles which are warm, are frothy, are ornamental; the stole is the costume accessory of the year. Although stoles have been worn, and weavers have been creating them for the past four years, it is 1953 which makes the stole as important in the wardrobe as the tailored suit or the casual coat. Nor will stoles be quickly abandoned, as women everywhere have learned how comfortable and practical they are to wear and how pleasantly they add a graceful touch to a costume ensemble.

Although the pattern books show many exotic cuts for fancy stoles, in the fashion magazines, on the store counters and worn in public places the simple, shawl-like design still predominates almost to exclusion of other patterns. But simplicity is far from the textile style. The fabrics from which stoles are made may be as exotic as the wearer wishes.

For daytime wear, shopping and street, the emphasis is on generous size, sturdy fabrics and warmth. A stole is worn instead of a jacket or coat with skirt and blouse or sweater, or with a tailored dress. Tweeds and solid color fabrics are too, in general plain but often in brilliant colors and with a fancy tied fringe or with colored borders at each end.

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The size should be generous: 24 to 30 inches wide and 2 to 2½ yards long. --- With light summer dresses for afternoon, the airy pastel colored stoles in soft yarns and open weaves are popular, with perhaps a slight metallic glitter. Almost any dimension is suitable here but narrower, very long pieces are popular, 20 inches wide by 3 or more yards long. --- To dress up a tailored suit for luncheon or afternoon engagements, a strong, dramatic, glamorized material is best, with considerable metallic. Use strong colors, weft stripes or novelty materials and any dramatic effect you can think of. Since these stoles are intended for glamour rather than for warmth, they may be narrower and shorter: 16 to 20 inches wide and 1½ to 2 yards long, really enlarged scarves. Fancy fringes are not much in use here as they detract from the interest in the fabric. --- For evening or for relaxed afternoon occasions the world is the weaver's as far as design is concerned. Use as much metallic as desired, and as many harmonizing colors. Be free with such decorative nonsense as beads, pearls, sequins, rhinestones, fancy buttons, feathers, and even artificial flowers. A visit to a millinery department or a millinery supply store will provide endless fanciful ideas. As to size and shape, let that too follow the fancy, anything from a yard square to 4 yards of 20 inch material, from a triangle to a yard-wide wrap around. --- Then there is the "homey" stole which anyone appreciates for a cool evening at home or for a shoulder wrap for sitting on the porch, patio or beach, or even for reading in bed. This stole should be of wool, generous in size, soft to the touch, lightly woven to drape well, and unselfconscious in design, that is conservative. --- The stole for pure sports wear may be of any size, should be very gay with weft stripes, and cotton is excellent material. See STYLES #23 for a beach stole which serves also as a beach towel. -- Following are nine different stoles which have been tried out in the Shuttle Craft Studio, something for each occasion.

FIRST STOLE -- The Shopping Stole.

This was made to match a skirt. The warp was 29" wide, to give a finished width of 27" and the stole was woven 2 yards long, with a fancy fringe. Fabri was the chief material, set at 24 ends per inch in the following color pattern: 20 ends crimson, 2 ends brown wool boucle, 2 ends scarlet Fabri. The skirt was woven in tabby with the overplaid of brown and scarlet woven to balance the warp arrangement. The stole, for enhanced draping quality, was woven in basket with crimson throughout to produce a slight warp stripe. Two shuttles were used and two shots thrown on the 1-2 shed followed by two shots on the 3-4 shed, as the threading was 4-harness twill. Great care was taken to weave exactly 12 double shots per inch, which required beating on a closed shed. A 4-inch long flossa fringe of 6 ends of scarlet Fabri was made at each end of the stole, with 1 inch tabby under the fringe for the hem. See directions for the Flossa fringe under FOURTH STOLE.

SECOND STOLE -- The Suit Stole.

This was made on a warp of purple Fabri set 15 ends per inch, 24 inches wide and woven 2 yards long. The threading was on 3 harnesses, as follows: 1,2,1,2,1,2,1,2; 3,2,3,2,3,2,3,2; repeated. One tabby is harness 2 raised alone and the other one is 1-3 raised together. A texturing treadle with harness 1 raised alone is used for the weave. A fine (1/64) supported gold metallic is used for the tabby, and every tabby shot is followed by a shot of material identical to the warp, on the texturing shed. The fabric is finished by cutting the Fabri weft floats in the center of each line, to form parallel rows of very short fringe. This cutting is most easily done as the weaving progresses, while the fabric is under tension. Finish the stole with a simple knotted fringe. This makes an elegant fabric for an evening jacket as well as for a stole.

THIRD STOLE -- Another Suit Stole.

This was woven on the same warp and threading as the above, but 4 inches narrower. The design was suggested by one of the beautiful Guatemalan shawls woven in a fabric which is almost weft faced, with dashing horizontal stripes and occasional narrow bands of the characteristic tie-dye or jaspé yarn. For the tie-dye yarn, shots of white loop mohair were substituted (not the common rayon with mohair loop but the full mohair sold by Contessa) thrown on sheds made by raising harness 1 alone and by raising harness 3 alone. Odds and ends of different fine wools and rayons were used, and the weaver will find this an excellent way to use small bits of left-overs. The warp being purple, the dominating color was a red-violet in Lily Weaving wool. Other colors used were burnt orange, kelly green, bright blue, gold, crimson. Twelve inches of varying stripes were woven, on tabby sheds but beaten for a soft warp coverage, and these 12 inches were repeated seven times. Occasional stripes were made by alternating shuttles with two colors to add the interest of small cross hatchings. The single shots of loop mohair were placed in the center of violet stripes, sometimes with a grouping of three stripes. As this is a free, stripe designing project there is no object in giving the exact stripe arrangement, as this should be determined by the weaver's fancy. Work toward a brilliant, glowing, jewel-like effect. Finish with a hem, very narrow.

FOURTH STOLE -- An Afternoon Stole.

For this project a quantity of 15-inch lengths of the rayon-mohair twist sold by J C Yarn Co, and of fine silver guimp from Lily Mills were cut. The warp was the same as used for the second stole and all weaving was on tabby sheds. Weave 1 inch tabby for hem. Then, with a tabby shed open, make a row of Flossa knots across the entire warp, using 4 strands of the mohair-rayon and 2 of silver guimp for each knot. Make the knot by laying the center of the fringe material over the first four top warp

ends and carrying the fringe ends down into the shed. Draw the group of fringe together between the center of the four warp ends, between the top of the knot and the weaving edge. Continue the knots across the entire warp, making 47 in all. Detailed instruction for making these knots may be found in STYLES #25 and the BULLETIN for May 1951, both still available at 25¢ each. After the knots are completed and all pulled to firmness, weave 5 inches tabby of material and color identical to the warp. Caution must be taken to weave an exact tabby with 15 shots per inch, which may require simply pressing with the beater on a closed shed. Make another row of knots, weave 5 inches tabby, make a third row of knots. It is advisable to roll a piece of corrugated cardboard or of very stiff wrapping paper onto the cloth beam to save the fringe from distortion. Weave 2 yards in tabby. Then finish the other end by weaving a single row of knots. This last row of knots must be made upside down, with the fringe groups pulled together through the top warp toward the beater instead of toward the weaving line. Finish by weaving 1 inch in tabby. The tabby below the knots at both ends is hemmed under so that it is inconspicuous. (See PORTFOLIO sample for illustration)

This is our favorite of all the stoles. It is easy to wear because the loose tabby of the body drapes well over the shoulders and the heavy fringes hold the stole in place dramatically. The rayon-mohair is not required for the fringe. Any rather heavy material which hangs straight may be used. The 4-ply knitting worsted is satisfactory, as is a group of 8 ends of Fabri or other fine worsted, but it was found that the plain rayons or silk materials did not hang well.

FIFTH STOLE -- Another Afternoon Stole.

This is a somewhat more glamorous interpretation of the preceding design. It was woven on a 24" wide, 15 per inch, white Fabri warp threaded to

weave a tabby. It was woven exactly like the preceding one except that the fringe was made of groups of eight ends of white Fabri and the weaving under the fringe (the two 5-inch areas) was done with a green supported metallic which gleamed through as the long fringe swayed.

SIXTH STOLE -- Another Afternoon Stole.

This is a free design which may be woven of any rather plain but pretty material, from 18 to 30 inches wide. A soft worsted such as fabri is good, and for the weaver who is fortunate enough to have a supply of silk noil, this would be splendid, woven with a soft woolen or worsted weft. It is basically plain, woven in tabby, but a deep, decorative band about 18 inches long is woven at each end. Beads, button rhinestones or sequins are the decorative materials which make the end bands. Prepare these by cutting lengths of the weft material about 18 inches longer than the warp width and stringing the beads of the desired number for one shot onto this. Half-hitch each one in place at the desired interval. These decorated weft ends are then woven in and each end fastened, wherever the decoration is desired, with weft shots from the shuttle thrown between the rows. The beads may be spaced regularly, in a pattern, or hit-and-miss.

SEVENTH STOLE -- Comfortable, Wear-at-Home Stole.

Woven on a yard-wide warp of white Fabri set at 20 ends per inch and threaded to Atwater Lace with an inch wide tabby selvage. Weave 1 inch tabby at each end, allowing about 5 inches unwoven warp for fringes. Weave the entire body, 30 inches long, in the lace texture by raising harness 2 alone for the texture shots. For full directions see the BULLETIN for March 1953. The lace weave used here gives the fabric a soft, draping quality and sufficient bias pull that it fits beautifully over the shoulders. This style is also very good if woven of 10/2 cotton set at 18 ends per inch.

EIGHTH STOLE -- A Style for a Short Person.

Weave as above (a shot of metallic may be thrown on the a tabby, every 6th shot, as shown in the PORTFOLIO for March 1953) but weave only 48 inches long. To wear, fold the 36 by 48 inch piece diagonally, corner to corner and place the folded edge at the neck. The four points which fall below the waist may suit short stature better than the more common long line.

NINTH STOLE -- An Evening Stole.

A pure glamour stole, which is woven as a triangle and may be worn over the shoulders in cape fashion or as a head dress. The stole was woven on the purple Fabri warp used for the previous ones but a supplementary 12-inch wide, 1½ yard long warp was beamed on the second warp beam and threaded at the left side of the loom. The weft was the Lily Mills fine gold guimp. It was woven in Shell stitch or alternate Leno, given in the December 1951 BULLETIN (still available). The weaving was started at the right hand side of the warp and the shuttle was carried in the tabby shed under 18 top warp threads, weaving tabby for 5 shots. Then the first alternate twist was made with the first group of 6 top warp threads left plain, the twist made in the second group of 6 top warp ends (the second 6 bottom warp ends were leno twisted around the second 6 top warp ends), the third group left plain. After this shot was woven (left to right) five plain shots were made but an additional group of 6 top warp ends was included, so that the second twist was made with four groups: 1st plain, second twisted, third plain, fourth twisted. Another group was then added, and so on, so that 6 more top warp ends were woven in after each twist shot and the weaving line progressed in width with each six shots. When the weaving line reached the left hand warp edge the system was reversed and after each 5 plain-weave shots one group of 6 top warp ends was dropped. When weaving was completed, all

of living until these annoyances practically disappear. It develops the mind by opening constantly new channels of investigation. It releases the latent creative urges which each human being has within him. It gives the individual a sound basis for social and intellectual contacts with other dynamic and creative people. All of these factors lead the handweaver to a better adjusted, happier, fuller life and makes him a more interesting person to live with and to know.

The five-day workshop we gave in Los Angeles, which I prefer to call a Seminar, included 70 students, the maximum enrollment allowed by the Guild. A three-hour lecture period (broken by recesses) was followed each day by a three-hour lecture-demonstration period, with all lectures given by me and demonstrations by Mr Tidball and Martha Colburn Salter. The ground which could be covered by this concentrated work was astonishing even to me. This Seminar was actually an experiment with which the Southern California Handweaver's Guild was willing to cooperate. It was based on the theory that approximately two thirds of a weaver's weaving time is spent not in actual loom production but in planning projects, designing, learning to understand tools and yarns, studying the technical phases of the craft, and in preparing the loom for weaving; that the actual work on the loom is best done by the weaver on his own loom amid his quiet and familiar surroundings, rather than in a milling, crowded, noisy, confused room where many weavers are working on unfamiliar equipment; that more serious attention to the two thirds of the weaver's time spent away from the loom would lead to greater confidence, widened horizons, and better designing. Therefore the lectures, supplemented by the demonstrations on five looms, each one of which was warped by a different method, threaded to a new or little-used but versatile technique, with the students participating in the demonstrations.

The experiment met with such success that the Seminar type of weaver's class could now be considered an established type of weaver's study course. Among the 70 students participating, the level ranged all the way from the absolute beginner in handweaving to some of the west coast's notable professional designer-weavers and teachers, and each one seemed to find this gathering-together to think weaving with many other weavers, every one with a different problem and a different point of view, worth while.

Much of the success of the Los Angeles Seminar can be accounted for by the excellent ground work done by the Guild committee, the many weeks of effort they had spent in perfecting the organization, and the excellent auditorium and demonstration space they provided. Because every point, down to the last detail of making name-tags for each participant, was arranged in advance, not a moment of the precious 30 hours of Seminar was lost in confusion or arranging.

The week also included a meeting of the entire Guild with guests.

In addition to the Los Angeles Workshop, I lectured in Palo Alto to a large group of unorganized weavers, in San Francisco for the Contemporary Handweavers, the Loom and Shuttle Guild, and the Golden Gate Weavers, and in Stockton for the local Guild with their guests from Modesto and Sacramento. Each one of these was a joyful occasion to me -- an opportunity to see old friends who have studied in our studio, to add faces and personalities to many friends who had previously been just names on cards, to meet outstanding weavers whose names had been long familiar and to make countless new friends. I can only hope that each weaver attending one of these lectures received a fraction of the pleasure and value which came to me through them.

Along with the formal occasions were many informal

gatherings which meant a great deal to Mr Tidball and me -- the luncheons and dinners which gave an opportunity for talking weaving and making friends in an easy atmosphere, and the visits to several well known handweaving studios. About visiting studios I feel that some comments are in order as many handweavers are often offended by not being admitted to the professional studios and feel that there is an attempt made to keep the work in progress a secret. The actual situation is that most of the professionals would welcome contacts with other handweavers but that they are involved in making a living in a very difficult field and simply do not have the time. Say for instance that a visitor is taken through a professional studio where a dozen people are at work; even though the visit is conducted with tact, the very presence of an outsider may disturb the workers to the point where several man-hours of work are lost. And every moment of the owner or designer is dollars because workers depend on his efforts and overhead goes on regardless. I did not detect a single gesture of trying to keep a fabric or a production method a secret, nor did I ask a single question which was not adequately answered. Since studio visits involve the matter of time and economics, we make it a practice to visit only those studios to which we are specifically invited and at the time set. In cases where we wish to meet weavers or others connected with the craft with whom arrangements have not been made in advance, we have found it advisable to telephone an invitation to lunch or dinner, providing an informal opportunity for conversation without interrupting working hours. All weavers are generous people, I find, but professionals are apt to be harassed by economic problems and by too many demands on their time.

Two studios I wish to mention specifically. An invitation to visit Maria Kipp's studio in Los Angeles (after working hours) was a distinct

honor. The beautiful building, which you have seen pictured in *HANDWEAVER AND CRAFTSMAN*, is as perfect a working and display space as it is an architect's dream. A point which will interest Guild members as I have encouraged toward this type of equipment is that all of Maria Kipp's looms have six harnesses and are equipped with two or three warp beams. Another interesting fact is that although she employs 22 people for the production of the extraordinary textiles she designs, only of 7 of these are weavers; the other 15 are required for the various other phases of production. Probably no handwoven textiles being produced today equal those of Maria Kipp, as she is a master of technique as well as of color and design.

The other spot I wish to mention specifically is the working and teaching studio of Dorothea Hulse, a gracious and talented woman. Quite the opposite of the Kipp building, this is a second floor workshop where Mrs Hulse does her own work and teaches students. Every inch of the large room makes one wish to start selecting materials and working at a loom. Mrs Hulse's production weaving is done by several talented weavers in their own homes. Mrs Hulse has recently woven the robe (actually five of them) for the motion picture, *THE ROBE*, and you may see her picture in some of the publicity releases.

Only three personal contacts shall I mention, Dorothy Bryan, Norah Ruuth and Trude Guermonprez. Dorothy Bryan is the dynamic, energetic and friendly west-coast editor of *HANDWEAVER AND CRAFTSMAN* and is responsible for the fine reporting in that magazine of west coast weaving. Norah Ruuth, the dress designer, opened our eyes to new horizons for the handweaver when she showed us many of her fashion sketches for handwoven classics. Trude Guermonprez, whose name is familiar to all handweavers, escapes from her profession in one of the most charming ultra modern homes we have ever seen. Built by her artist-builder husband John Elissener,

it has gardened decks and plate glass walls (not windows, walls) overlooking that most magnificent of all views, San Francisco, the bay, the bridges and the Marin hills beyond. Such surroundings must be an inspiration to fine designing and they provide the perfect background for the contemporary arts at their best.

Guild members will be interested in knowing that Dorothy Leibes has sold her San Francisco interests but that her yarn depot will continue to be conducted as before by the women who have been in charge of it and have purchased it.

Many reflections on Guild organizations have come from these contacts with several. In the large metropolitan centers usually there are many small Guilds. This situation exists in Los Angeles as well as in San Francisco and the Bay Area. But the weavers of the Los Angeles region are also joining together, regardless of what small groups they belong to, in the central organization, the Southern California Handweaver's Guild with almost 400 members. Although the small groups provide study, social and mutual-sharing opportunities, through this large organization outstanding monthly programs can be provided, exhibits are sponsored, a monthly Guild Bulletin is published, and such large projects as the recent Seminar can be organized and financed. All of these things which bring inestimable value to the individual weaver, would be impossible for any of the smaller study Guilds to manage. And there is another advantage of the large organization which is equally important -- it broadens the contacts of all members and brings them together to share experiences and think sympathetically rather than competitively, and the general standards of artistry and craftsmanship are consequently raised.

I was delighted to see a move in this direction among the weavers of the Bay Area where there

are many small groups of weavers. The courageous and energetic twelve members of the Vallejo Guild have taken the initiative and are organizing a weavers' festival day in May, inviting all of the many Guilds of central California to participate in a day of exhibits, sales of books and yarns, a round table discussion by handweaving leaders in the area, a luncheon and a lecture. The work which these twelve are doing to make this festival a success will be well rewarded both to them and through the progress in the craft which it will bring to all handweavers of the area. A few other organizations throughout the country are making similar efforts, notably in Texas where the fourth annual 2-day meeting of the handweavers of Texas will be held in Lubbock, May 2-3. I hope to hear of many other such regional meetings in the future.

PERIODICALS FOR HANDWEAVERS

Patterns are always interesting and the patterns which emerged in the annual "going over" of the Shuttle Craft Guild files in January may interest Guild members. Outside the U S, mailings go to Alaska, Australia, Bermuda, Brazil, all provinces of Canada, Ceylon, Costa Rica, Cyprus, England, France, Germany, Hawaii, Ireland, Liberia, Mexico, Netherlands, Puerto Rico, Philippines, New Zealand, Scotland. In the U S there are 47 states represented, all except Mississippi. The state with the largest membership is California. Two large geographic areas indicate much activity in handweaving. First is the area comprised of Minnesota, Wisconsin, Illinois, Ohio, Michigan and Pennsylvania, and second is Washington, Oregon, Idaho and Montana. An interesting pattern which emerges is the few Guild members in the Appalachian states, which are noted for many weaving centers, indicating that in this area weavers rely largely on information by word of mouth and on traditional forms. Penland is a notable exception, with several subscriptions. A scattered membership is also noticeable in the New England states, the

birthplace of American handweaving. The area where there is now the greatest increase is Texas, emerging as a vigorous handweaving region.

There is a pattern in the Guild membership renewals. The majority of withdrawals each year is among weavers who have subscribed to Shuttle Craft Guild publications for only one year. On the whole if a weaver renews once, he has found that Guild publications are helpful to his particular problems. Handweavers are notably tenacious people who do not pick-up-and-drop anything valuable which pertains to their craft. When sustained Guild members drop out it is usually with a note explaining some unusual circumstance which necessitates this.

There are a number of different handweaving periodicals and each one is aimed at a different level of interest in the craft. This is good, as it means that there is something for every phase of individual interest. We subscribe to practically everything in the field and feel that each one of the periodicals has something to offer the weaver though none of them, including the Shuttle Craft publications, has everything for all weavers. The wise handweaver will investigate each one through a year's subscription, as only a few issues of any of them cannot give a fair picture of contents, and select the one or ones which give the greatest individual satisfaction. Almost every year sees one or two new monthlies for handweaver, and also sees the end of about the same number, usually folding in midstream without notice or refunds. Several however have survived the years or give promise of a sustainingly sound foundation.

LOOM MUSIC, published by Ethel Henderson and Mary Sandin, University of Alberta, Edmonton, Alberta, Canada, \$4.00 a year (\$4.15 in U S) 10 issues a year, gives clearly written directions with shot-by-shot treadlings, mainly 4-harness projects. Published for 10 years. THE MASTER

WEAVER, published by S A Zielinski, Fulford, Quebec, Canada, 4 issues a year, \$2.80, in its second year. This is intended for the advanced weaver. Has masterly articles, often highly technical and from powerloom sources, good designing but employs vocabulary and symbols unfamiliar in the U S. WARP AND WEFT, published by Gladys Rogers Brophil and Anna Rogers, Box 34, Baldwin Michigan, 10 issues a year, \$2.00, in its 7th year. Contains weaver's chit-chat and a beginner's project each issue. CROSS COUNTRY CRAFTSMAN published by Ruth Bunker, 2913 F St, N W, Washington, D C, 12 issues a year, \$2.00, in 3rd year. A substantial, thorough paper for all craftsmen, specializing in Exhibit schedules, announcements and reviews and human interest articles on craftsmen. The general, formal magazine for weavers is HANDWEAVER AND CRAFTSMAN, published at 246 5th Ave, New York 1, 4 issues a year, \$4.00, in 4th year. With its first issue this magazine became a "must" for all handweavers. News articles on exhibits with textile details, stories of outstanding craftsmen and notable handweaving achievements both in U S and world-wide. Its advertisements are invaluable to handweavers. CRAFT HORIZONS, published at 40 E 49th St, New York 17, 6 issues per year, \$4.00, in 13th year. A magnificent magazine for all craftsmen, beautiful lay-outs and illustrations and fine articles.

The Shuttle Craft Guild HANDWEAVER'S BULLETIN (instruction, research report and theory), the STYLES (project sheets), and News Letter (weaver's chit-chat and announcements) are all three sent 12 months a year for \$7.50. BULLETIN published without interruption for 30 years. Contain the greatest number of words per dollar of all the informal publications, with the widest variety of material.

I should like to stress that you mention source of information when writing for any weaving materials, equipment, publications, instruction. Advertiser's need this, and we all like to know who are friends are.

-Harriet D Tidball