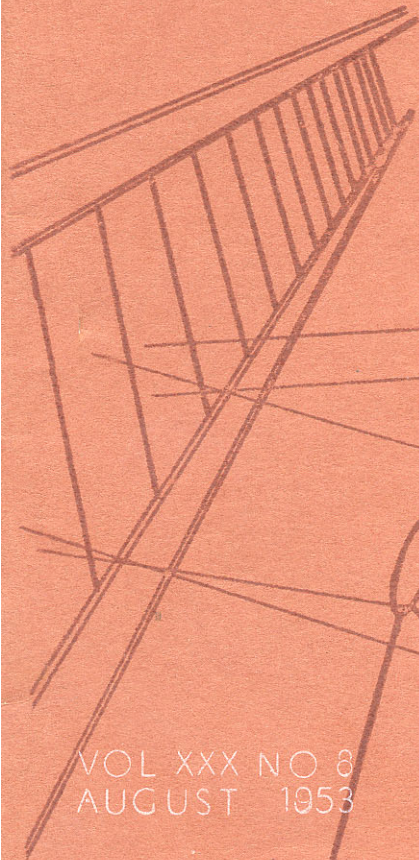
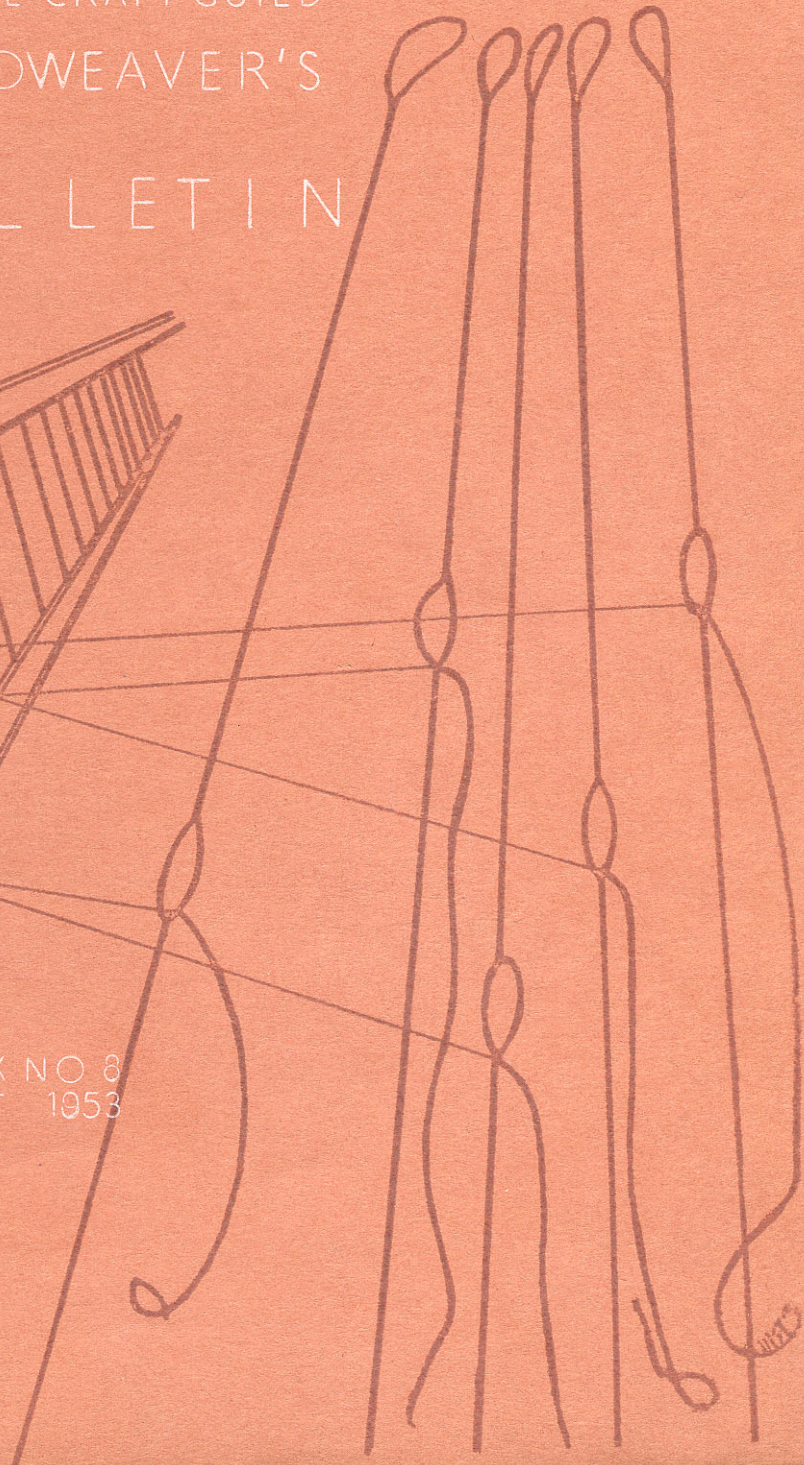


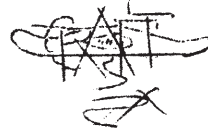
SHUTTLE CRAFT GUILD  
HANDWEAVER'S  
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The Shuttle Craft Guild  
Handweaver's BULLETIN  
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WARP PAINTING or CHINE'

Painting, dyeing or printing warp threads before they are woven is a technique for producing decorated textiles which goes back to the dawn of history. Among primitive peoples who use simple looms, textiles which have utilized spot-dyed yarns were widely produced and still may be found among the native fabrics woven in such scattered areas as western Africa, Guatemala and the Pacific Islands, while the technique has been adopted into modern Japanese handweaving to give marvelously beautiful effects.

The method most common among primitive weavers is the pre-conceiving of the design, sometimes a pattern of considerable elaboration, and then tie-dyeing the skeined warp threads so that the design will occur automatically after the warp is wound on the beam and stretched for weaving. This method is usually called Ikat or Jaspe work.

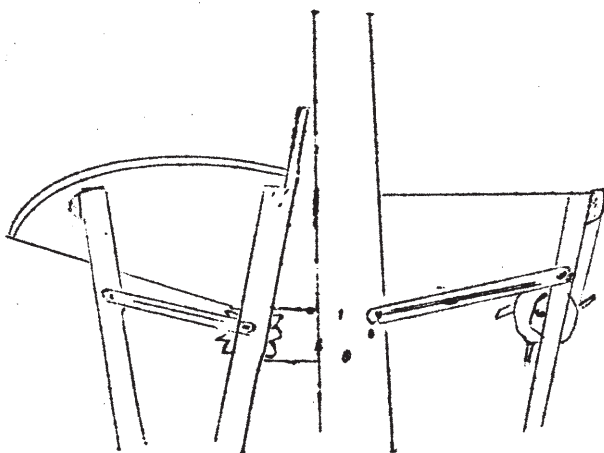
A much easier method for making spot designs on the warp is the so-called Chine' in which the design is painted directly onto the tensioned warp. The name Chine', indicating a supposed origin in China, is actually a misnomer as the technique came from India, though this is a matter of small moment. The only modern fabric which is

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designed in this manner is cretonne, in which the warp is printed by a roller method in all-over designs before it is wound onto the warp beam.

Ordinary textile paints, available at any school or artist's supply store, are used for producing warp-painted fabrics on the handloom. No special equipment is required, though to make the process as simple and enjoyable as possible we have developed a special set-up in the Shuttle Craft Studio. The only extra thing required, other than paints, extender and brushes, is a piece of pressed wood or masonite a few inches longer than the weaving width of the loom and about 18 inches wide. The warp is loosened from the warp beam until it extends about 20 inches beyond the reed, and this board is placed under it, with one edge resting on the shuttle race against the reed and the other edge lying across the breast beam. The warp is then tightened so that the weaving line of the fabric (the fell) extends just over the front edge of the board and the tensioned warp stretches over the board tautly, holding it in place. The diagram shows this set-up.



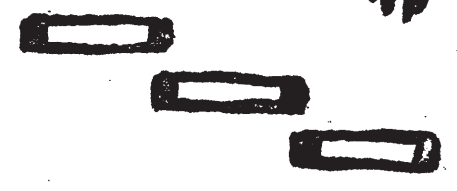
It is advisable to stretch a piece of wrapping paper or a large piece of white paper over the board, holding it with scotch tape, before putting it under the warp. If any sketching to indicate placement of design motifs or any guide lines are required, these may be drawn with a soft lead pencil onto this paper and will show through the warp when the board is in place. The painting is then done directly on the warp. Allow the paint to dry for a few minutes, then loosen the warp sufficiently that the board may be removed and let the paint dry thoroughly with the warp hanging loosely. Draw the reed forward to separate any warp threads which are stuck together with paint, and tension the warp by turning the excess back onto the warp beam. This 18 inches may then be woven in tabby or plain weave, and after it is completed the set-up made again and another 18 inches painted. If the warp has been beamed with perfect tension, it is possible to make several warp paintings, rolling each one onto the cloth beam when the painting has dried, and then winding a yard or two of painted warp back onto the beam. To maintain perfect tension during this re-beaming place a strong dowel under the warp and have an assistant carry it across the breast beam and away from the loom, tensioning it firmly while the warp beam is rolled.

There are a number of special problems to be considered in producing warp-painted fabrics. First, suitability of material. It is found that almost any type of cotton or linen warp may be used and the colors will remain fast in washing. (Mixing extender with the textile paint adds fastness to the colors.) The PORTFOLIO contains one sample woven on 40/2 boiled linen set at 36 ends per inch and another on 30/3 mercerized cotton set at 30. The designer must keep in mind that the design is to be woven after it is painted and consequently the full strength of the painted design will not appear. To make the design as strong as possible, the warp should be set quite closely, and if the

weaving is beaten lightly to give a warp-emphasis fabric the design will have greater strength than on a tabby fabric.

Designs which are simple and which may be applied with single brush strokes are best. The main lines of the designs should be in a warp-wise rather than a weft-wise direction. Fine lines and intricate patterns are not suitable, nor designs which must have clear-cut outlines. The designer must remember that there is a certain displacement in the warp as the painted warp is wound back onto the warp beam and then woven off. This tiny bit of displacement makes all horizontal lines fuzzy, which is the great charm of the medium, so though vertical lines may be strong and clear, horizontal ones will always be fuzzy and this must be anticipated. There are mechanical ways to paint clear vertical stripes or lines. A subtle way to make vertical bands which gradually disappear is to make the warp tie-in with groups of the desired width and paint individual warp groups before the warp has been spread. A strip of wax paper may be placed under the warp ends which are to be painted for a vertical line, and over adjacent warp ends to make sure that the paint touches only the desired warp ends.

Design sources are found in the primitive textiles done in the Ikat or tie-dye manner, though after a little practice the imagination serves best. Many primitive fabrics show simple spots, oblongs, arrows and diamonds, artfully distributed. The Japanese Portfolio, A STUDY OF OKINAWAN TEXTILE FABRICS, which is available from the Craft and Hobby Book Service, Coast Route, Monterey, California for \$12.00 is a treasure house of suggestions for this work, and would be of tremendous value to anyone using the technique extensively. The two pages of motifs given here have been suggested by the motifs used in the Okinawan textiles which are so beautifully reproduced in full color in the Portfolio.





In several of the textiles, several motifs are combined and distributed formally or informally through the fabric to give a free effect without monotony.

Special interest may be added to a fabric by combining warp painted motifs on a color stripe warp or using color stripes in the weft, to coordinate with the painted motifs. Or plaids or checks may have painted motifs added to give designed effects. The cotton sample in the August PORTFOLIO has two very simple motifs in rust and red, painted on a beige warp. The weft has woven stripes of rust and red between the main beige stripes, between the rows of painted spots. The OKINAWAN Portfolio is full of suggestions for combining chine designs with stripes and plaids and even with simple woven patterns.

Warp painted textiles can have many effective uses. Drapery fabrics seem an obvious "natural" and also skirts and aprons. Table mats of linen can be delightful with a warp painting in one or all corners, at one end, in the center, or as a border. The weaver who likes to use the brush and palate will find this a wonderfully expressive medium for free painting for wall panels or other decorative textiles.

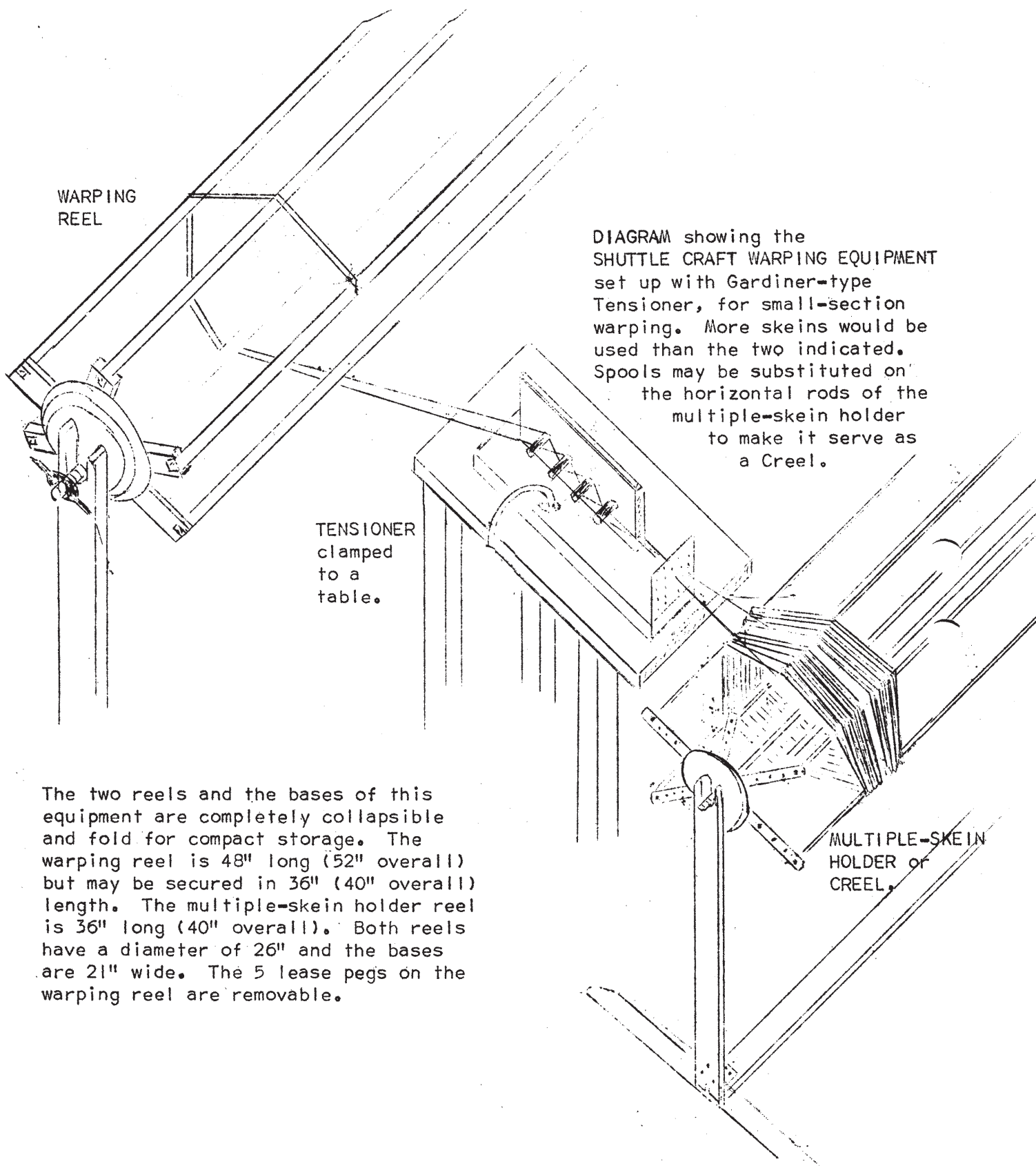
This design was used for an all-over print (sample in Port. in green and yellow on 40/2 linen at 36 with 14/1 yellow weft woven in weft emphasis.

Guide lines were drawn on the backing paper.

The green vertical line figures were painted first from the reed toward the fell with spacing alternated on alternate lines. Then the yellow s-lines were added in the squares between the green figures. A full brush was used and the strokes made freely and quickly with only horizontal and vertical guides.







WARPING REEL

DIAGRAM showing the SHUTTLE CRAFT WARPING EQUIPMENT set up with Gardiner-type Tensioner, for small-section warping. More skeins would be used than the two indicated. Spools may be substituted on the horizontal rods of the multiple-skein holder to make it serve as a Creel.

TENSIONER clamped to a table.

MULTIPLE-SKEIN HOLDER or CREEL.

The two reels and the bases of this equipment are completely collapsible and fold for compact storage. The warping reel is 48" long (52" overall) but may be secured in 36" (40" overall) length. The multiple-skein holder reel is 36" long (40" overall). Both reels have a diameter of 26" and the bases are 21" wide. The 5 lease pegs on the warping reel are removable.

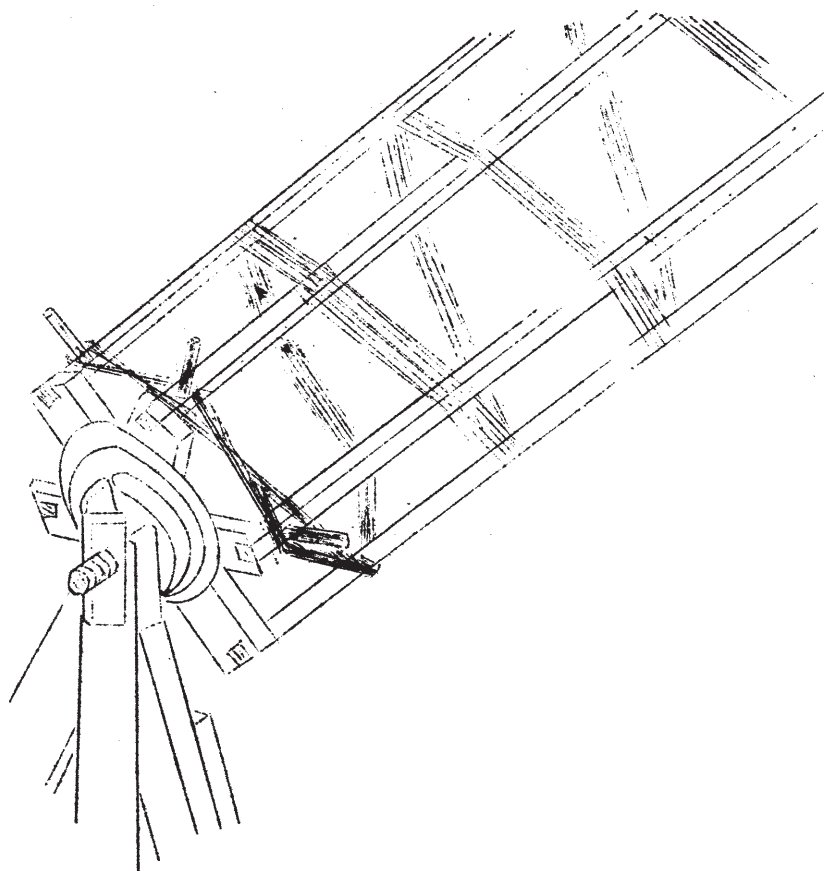
WARPING on the HORIZONTAL WARPING REEL

The Shuttle Craft Warping Equipment now manufactured by E E Gilmore, consists of a horizontal warping reel (or drum, or mill) which is 2 yards in circumference and either 48 or 36 inches long, set into a frame which has a friction brake for controlling the reel tension. The reel is hexagonal with maple braces and built in folding style. It rests in a firm, hinged base which is likewise folding so that all of the equipment may be compactly stored. Accompanying this is an excellent multiple-skein holder which will hold up to 20 skeins for simultaneous warping and may be used also as a creel or spool rack, holding 10 2-ounce tubes on each of the 6 cross rods, or up to 120 spools if further cross rods are added. This too rests on a firm, hinged base identical to that which holds the reel. For doing any type of warping with this equipment, the only additional equipment required is a Gardiner-type tensioner. (A raddle is occasionally useful, though a reed may be substituted.) The reel and multiple-skein holder cost \$37.50. The reel alone, in either 48 or 36 inch length, is \$20.00, and the multiple-skein holder alone is \$20.00. A smaller, squirrel cage type skein holder which will hold up to 4 skeins is also manufactured by Mr Gilmore for \$20. The Gardiner-type tensioner is \$6.50 from either Gilmore or Macomber. The overall length of the 48" reel, set up, is 52" and of the 36" reel, 40". The diameter of the reel is 26" and all bases are 21" by the length. The multiple-skein holder has a 40" overall length.

The diagram on the previous page shows the reel and multiple-skein holder, with the tensioner between, set up for warping according to the method given in the June 1953 BULLETIN. Only 2 of the many skeins are indicated. This provides one of the most efficient warping methods a weaver could find, and is particularly advised for problem

for problem warps -- that is, for warp materials which are fuzzy, irregular, delicate, or which seem dubious in any way.

The diagram below shows a spiral-wound warp. This is a different type of warping which corresponds to the warping done on the usual vertical warping mill or on a peg warping board. The difference in the method, however, is that the warp is not chained off the reel, but is beamed directly. The method saves a great deal of time and energy over the peg-board method in that it requires less effort to turn the reel than to carry thread around pegs, and a large group of ends may be wound simultaneously.



SPIRAL WARPING on the Horizontal Reel

(1) Set up the desired number of skeins or tubes of warp material on the multiple-skein holder. A single end may be used if desired.

(2) Thread the ends in a line through a guide board. This may be the guide board from the tensioner, a small piece of reed, or a warping paddle intended for this purpose. Knot the ends together and place the knot around one of the pegs of the pair at one end of the reel.

(3) Hold the thread guide in a position perpendicular to the reel and at a convenient height on the reel and with the free hand turn the reel so that the group of ends winds onto it, but moving the guide board steadily toward the other end. Each full rotation of the reel will wind 2 yards of warp, so if 10 yards are desired, the reel must be rotated 5 times so the warp will circle the reel 5 times in spiral manner.

(4) On arriving at the first of the three lease pegs placed at the far end of the reel, pick each alternate thread as the group emerges from the thread guide and place around the first peg. Carry the thread guide to the second peg and pick the other set or alternate threads to go around the second peg. This will make an exact cross or lease between the two pegs.

(5) Carry the thread guide around the end peg and reverse the direction of turning the reel, so the threads retrace in the opposite direction.

(6) At the pair of lease pegs again pick the threads in alternate order for each peg to form the lease in the opposite direction, being careful to pick the correct thread at the bottom so that the cross is a perfect alternation.

(7) Continue turning the reel in the reverse direction, following the line of the first warp spiral exactly with the thread guide, until the thread guide reaches the peg at which the warping was started.

(8) Carry the thread guide around the end peg, reverse the direction of turning the reel and repeat the first 7 steps over and over until the required number of ends have been wound.

A good way to keep track of the number of ends wound is to use a counter cord, tied to the cross-piece beside the beginning peg. When the warp has been carried up the reel and back, lay the long end of the counter cord across the group of warp ends. After the next complete round, lay it across in the opposite direction. With this simple method one need not drop the guide board to mark the count.

There is one important caution about warping in this manner. The position of the guide board must be the same at all times, except that it moves horizontally up and down the reel. A change of the board's position will place a twist in the threads between the thread guide and the tubes or skeins and a compensating twist in the warp.

#### BEAMING from the SPIRAL WARP

Do not chain the warp off the reel. Set the friction brake so that the reel will not move. Place the reel at the front of the loom, parallel to the breast beam, with the cross end of the warp centered to the loom. Orient the reel so that the warp will unwind from the cross end from the under side of the reel instead of from the top. Tie the cross or lease. Cut the warp at the end peg, place lease sticks or dowels in the cross (Or use Irma Green's lease holder described in the July 1953 BULLETIN). Tie the lease to the breast beam of

the loom, releasing sufficient warp from the reel to allow for threading and sleying. Sley the warp from the cross and then thread. This step is most easily accomplished working from the back of the dismantled loom. Some weavers prefer to remove the reed and harnesses from the loom altogether and support them on a table, in a rack, for sleying and threading. With these steps completed, make the warp beam tie-in, tensioning very carefully. If the warp is narrow, the reel may be placed close to the loom for the beaming, but the wider the warp, the farther away it must be moved to reduce the angle of warp from the reel to the reed. The friction brake on the reel is set so that the reel can unwind, but so that the tension desired on the warp beam is maintained. In most cases it is not necessary to place dowels in tabby sheds in front of the reed (or between the reed and the harnesses) though if any problem develops at least 2 of these will probably solve it. It is probable that the tension created when the warp is beamed will drag the reel instead of unwinding it, or that the reel may tip. This may be corrected by weighting the cross piece at the base of the reel or by having someone give the reel stability while the warp is being turned on. The position of the reel should be shifted occasionally so that the warp feeds directly to the center of the loom.

Direct beaming for threading from back to front may be done from the spiral warp by spreading the warp through a raddle or a reed and carrying the cross the entire length of the warp as the beaming proceeds, in the traditional chain-warping manner. But beaming by this method, even though the reel is used for the holder, is apt to be more troublesome than when the warp is sleyed and threaded first.

The spiral method of warping is not recommended for problem warps, delicate warps, or very wide warps.

PROGRESS REPORT on the CEYLON PROJECT

The project which was undertaken by the Shuttle Craft Guild in May of collecting \$300.00 through voluntary contributions of Guild members to purchase modern handweaving equipment for the village workshop conducted by Dr Edith Ludowyk-Gyomroi in Menikdiwela, Ceylon, progresses well despite the distractions of summer vacationing. The pleasure which each one of us is feeling in being able to help with this worthy project is evidenced in this comment, one of many similar ones; "I am proud to belong to a group of people with such outstanding ideals. If all of the people of the world had the same fraternal understanding there will be no more wars. Thank you for giving us the opportunity to share in this superfine project."

The check this month sent to apply on the purchase of equipment amounted to \$49.50, contributed by: Mrs Grace Blum, Mr Henry Kuhl, Mrs Laura Leather, Miss Stella Milligan, Mrs Victoria C Smith, Miss Irma Sides, Mrs M C Shields, Mrs Hazel M Auxier, Mrs Agnes M Mitchell, Mrs Mary Bisom, Mrs H O Watson, the Pinellas Weavers Guild, Clearwater, Florida, and one anonymous gift.

Remember that these are not altogether gifts, as Dr Ludowyk is having a mat woven in her workshop for each individual or Guild which contributes \$5.00 or more and she is also sending one of her tapestries which will be hung in one of the Art Galleries in this country as the gift of the contributing members of the Shuttle Craft Guild.

The Guild Will Have a Change-of-Address

During the course of its more than 30 years of existence the Shuttle Craft Guild has had a number of different addresses, but has never missed a single month of publication. Started on the east coast in the 1920s, it has moved westward. It would almost seem that the Guild has never had a real home, as it has almost always been housed in rented quarters in one town or another, according to circumstances. Now a real home is in prospect, which will involve another change of address, to the west coast.

We have purchased a remarkably adequate year-around establishment on beautiful Clear Lake which is located in the mountains about 150 miles north of San Francisco. The move will be made as soon as the November mailing is taken care of and the new address, after November first, will be Kelseyville, California. The interruption due to stocks and equipment being tied up enroute, will be minimum.

Because of certain restrictions on our new location, it will be impossible for us to welcome visiting weavers in our studio -- something which we give up reluctantly, as we have greatly enjoyed our many callers in Virginia City. But our new location has an advantage which will enable us to have students again, in a limited way. Completely separate from our own living and working quarters we shall have a small, complete apartment with patio on the lake, where we shall be able to accommodate weaving guests in pairs, weavers who wish to combine a lake vacation in one of California's finest resorts with some serious weaving study. Because we can never again conduct a class or have a group in our own studio, we have greatly expanded our facilities and plans for the September Seminar for Intermediate and Advanced Handweavers in Virginia City. See the News Letter for further details about this, and also about the special discounts we are offering to Guild members before the move.