

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

Frances Avanasiev
Correspondence Course
1216 South Fifth Avenue
Bozeman, Montana

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

Shuttle Craft Guild

HANDWEAVERS BULLETIN

JANUARY, 1963

The tapestry reproduced below is by the great tapestry artist of Helsinki, Finland, Eva Anttila who is the pioneer and leader of the Northern European school of contemporary tapestry. Entitled "Life and Work," the tapestry is two by five meters (about 6 1/2 by 16 1/2 feet), bright in color, and was commissioned by the Bank of Finland. Mrs Anttila's tapestries are architectural features of many public buildings in Finland and elsewhere, a recent one having been purchased by the President of Finland and presented to General De Gaulle, and her small tapestries are the prized center of interest in American as well as European homes. Two years ago, along with three other U S handweavers, I experienced the rare joy and inspiration of a few days of study in Helsinki under Mrs Anttila's sensitive instruction. It is therefore with a deep sense of this unusual opportunity that I announce that the Shuttle Craft Guild will present Mrs Anttila as instructor in two tapestry workshops in the summer of 1963.

The first of the workshops will be held at Waldenwoods, Hartland, Michigan, July 14 to 25. Waldenwoods is a conference resort, in a woods, on a lake, an ideal site for summer vacation as well as hard work, and we shall have exclusive use of it including two buildings with about twenty bedrooms each. Fishing, and swimming, and proximity to golf courses and other facilities of Ann Arbor, Detroit and Lansing, make this a pleasant vacation spot for non-participating husbands and wives, who will also be welcomed.

The second session will be held at the Diamond S Ranchotel, Boulder Montana, July 29 to August 9. Boulder is in the continental divide region, midway between Butte and Helena and ten miles from Basin, made famous to weavers as the old mining village from which Mrs Atwater conducted The Shuttle Craft Guild for so many years. To quote the Diamond S release, "The





Diamond S is nestled in the heart of the Rockies on a vast ranch acreage. Spectacular Boulder Valley and surrounding mountain ranges present an ever changing panorama of the west at its very best. Conveniently located in the center of scenic grandeur, interesting side trips may be easily made to Yellowstone or Glacier Parks, Virginia City and many other points of interest. Since the late eighties people have come to this popular resort for benefit from the healthful waters. There are three indoor hot pools and two steam rooms." Non-weaver guests will be welcomed at this session too.

The fee for each session is \$195.00. This will cover room and meals (eleven nights), ten days of weaving instruction by Mrs Anttila, workshop space, and all other expenses involved in the workshop. Each participant will supply his or her own loom or tapestry frame (small equipment is suitable for tapestry work, and students will be taking unfinished projects home) and each will bring or send four or five pounds of assorted wool yarns for personal use or to help form a yarn-pool. Mrs Ayliffe Ochs of Hartland, Michigan will put in a stock of the warp material Mrs Anttila suggests and this will be available from her (though the weaver may purchase elsewhere) before and during the workshops. Full information about equipment and yarns will be sent to all registrants in the late spring, along with transportation information and other necessary data.

An advance payment of \$45.00 of the fee is required with registration, the balance payable on arrival. At the Diamond S, the fee covers a single room with private toilet, or a shared room with private bath. For an additional \$25.00 one may have a single room with bath, (\$220.00). For \$15 less (\$180.00) one may share a double room with toilet or have a single room with hot and cold water. The fee for non-participating registrants is \$125.00.

Between mid-April and late June registrations cannot be accepted nor can correspondence about the workshops be handled. During this period I shall be in the south and in Mexico and all mail will be held in Lansing for my return. As each of these classes will be limited to thirty enrollments, it would be wise to make reservations as soon as possible. Registrations will be accepted from artists and art teachers, as well as from handweavers.

SHUTTLE CRAFT GUILD Monograph 8. The monograph by Peter Collingwood on rugs and other special weaves which was planned for late January mailing will be a little delayed. Therefore this Bulletin, which usually follows the winter Monograph, is sent to you first.

Part of the material in the Collingwood Monograph will be given through the exchange courtesy of the QUARTERLY JOURNAL OF THE GUILDS OF WEAVERS, SPINNERS AND DYERS, of England. Mr Collingwood has had many articles in this splendid periodical, of which he is one of the editors. Handweavers in the U S who wish to subscribe to "The Journal" may do so through the circulation manager, Mr G Crocker, 6 Chalfont Court, Baker Street, London N W 1, England. The foreign subscription rate (including postage) is \$1.75 for four issues, \$3.50 for two years. Make checks payable to The Quarterly Journal. Handweavers in England are adventuring in some directions quite different from the paths of American weavers, and so the new horizons are very stimulating. Many well-known English weavers and designers contribute to the Journal.

Many exciting contributions have come from Shuttle Craft Guild members for Monograph 9 on HANDWOVEN SPECIALTIES. I am sure that there are many more exciting handwoven articles, decorative and useful, which others have dreamed up. If you wish to share your ideas, please do.

BOOKS: Malin Selander whom so many American handweavers enjoyed on her recent trip to this country, has a new publication, slanted, according to her introduction, to American weavers particularly and appearing in English edition only. It is an attractive, ring-bound recipe book with woven samples. There are twenty-one generous samples, six patterns for 8 harnesses, two for 6, eight for 4, and the balance for plain-weave. Each one is charming in the Scandinavian manner, with lovely color harmony in the yellow scale. Directions for each of the twenty-one patterns are given in the definitive system used in Miss Selander's two previous books. In her brief introduction, Miss Selander notes "that they should offer many alternate possibilities for the creative weaver." She also says, "If this swatch book will enjoy a good reception I will proceed with other basic colors, starting with the blue tones." The book is being handled for Miss Selander by Boris Veren, Craft and Hobby Book Service, Big Sur, California. The price is \$9.50, plus the usual mailing charge.

Recalling Miss Selander's feeling that handweaving yarns available in the U S were unsuitable for her typically Scandinavian designs and that the American substitute yarns given in the English editions of her two previous books were not suitable, it is fortunate that we have a reliable source for yarns imported from Sweden. The importer is the House of Kleen, and agents from whom the yarns may be ordered are: Mrs Grace D Blum, Box 892, RR 1, West Chicago, Ill, Mrs Ella S Bolster, 4200 39th Street, North, Arlington 7, Virginia, Mrs Dorothea Engleman, 2925 Alton Road, Fort Worth, Texas, and Mrs Lyle Robinson, 1019 N E 62nd Street, Seattle 15, Washington. Three of these agents cooperated with Mr Kleen in supplying the yarns used at the Collingwood workshop.

Previous to the Collingwood rug class many of the registrants wrote asking what to study in order to prepare for the class. Under most circumstances of a highly specialized study, and when the instructor is as sound as Mr Collingwood, it is advisable to attend the class first, and then study the literature and carry on independent sampling on the foundation gained there. In the case of tapestries, this situation might be reversed. The greater the awareness of tapestries both historic and contemporary that the weaver has in advance, the greater will be the enjoyment from the study. Craft and Hobby Book Service offers several books on tapestries. A very interesting one is FRENCH TAPESTRY by Roger-Armand Weigert, published in London in 1962, and not listed in Mr Veren's current supplement. It is a substantial, serious work giving the history of tapestry weaving in France from the fourteenth to the mid-twentieth centuries. In speaking of the current revival of French tapestry (an altogether different approach to the art from that of the northern school which Mrs Anttila represents) the following comment is made: "In a general survey of the work of the tapestry-weavers from their origins down to the present day, the present revival cannot properly be regarded either as a culmination or as a new beginning. To acclaim it as a renaissance would be as rash as to deny its importance and belittle the prestige which it has conferred on the decorative arts of France. In the continuous sequence of styles which successive generations create for themselves, each generation condemns the contribution of its immediate predecessors, until time eventually succeeds in imposing its own impartial judgement." Probably the best available history of European tapestry and its foundations in the east is in the book A SHORT HISTORY OF ANCIENT DECORATIVE TEXTILES, by Violette Thurstan, 1934 (\$5.00). DESIGNING TAPESTRY, by Jean Lurcat (1950) is an informative and highly personal book by the great leader of the contemporary French school of tapestry. The unique tapestries and other weavings of the Czechoslovakian MODERN TEXTILE DESIGNER, Antonin Kybal, by Jan Spurny (\$6.95) was reviewed in the Bulletin for December 1961. There are also many books devoted chiefly to the illustration in both black and white and color of historic tapestries, and descriptions of them. Most of these are expensive, though a joy to own.

The current interest in tapestry and its wide spread use both in public buildings and in private homes, amounts to a renaissance, even though Mr Weigert does not believe that the art itself in France is in this state of rebirth. A recent article in TIME magazine stated that there is more interest in tapestry right now than there has been in any period since the fourteenth century. The astonishing number of articles on tapestry, and of reproductions of tapestries both ancient and contemporary used on magazine covers, as Christmas and greeting cards and on phonograph record jackets, evidence this great awakening. Because of this general interest, I shall be exhibiting my own small tapestry collection at Women's City Club of Detroit during February. Included are tapestries by Eva Anttila, Anna K Burgess, Mildred Fischer, Helen Klekot, Edith Ludowyk, and unsigned tapestries from the Egyptian workshop of Ramses Wassa Wissef, from Japan and from Sweden. I shall be lecturing on tapestry history and understanding in connection with this exhibit. It is also significant that in a recent syndicated article on handweaving, Mary Alice Smith of Handweaver and Craftsman was quoted as saying that the first interest of handweavers right now is in wall hangings.

Several subscribers have recently written that there has been a dearth of small Overshot in Bulletins and Monographs --- the kind of patterns which many handweavers so enjoy for weaving small articles. The criticism is justified. Because of the many small patterns given in THE WEAVER'S BOOK, and the availability of the Josephine Estes ORIGINAL MINIATURE PATTERNS (may be purchased from Mrs Dorothy Beck, Box 183, Hingham, Mass, two booklets at \$2.50 each) I have avoided this area. But to fill the gap, if such exists, here is a group of miniature coverlet patterns drafted by Mary Atwater. Probably few weavers own the Bulletin for January 1936 in which these appeared. While looking these up, I found a paragraph in the August 1938 Bulletin which refers to the weaving of patterns such as these. Strangely, Mrs Atwater's heated remarks still apply.

"It has always been a matter of amazement and irritation to me to find that so many of our American weavers --- even skilled and experienced weavers --- are wedded to those often misleading and always annoying and unnecessary lists of treadlings that one finds, as a rule, pinned up on every loom. I should like to know who introduced this stupid method of weaving among us, and I should like very much to meet that person, for I have some very burning words to say to him or her. I think this person must have been a very stupid and a very lazy teacher, who found it easier to 'write it down' than to teach people how to weave. It is, however, amazingly difficult to persuade weavers that no lists of treadlings are required, and that one may weave much faster, more accurately, and with greater pleasure by discarding them." One might add that perhaps Mrs Atwater had forgotten that in her SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING, published ten years earlier, she gave such lists for almost every draft included. (Note: Directions for weaving-as-drawn-in and for other methods are given in THE WEAVERS BOOK.)

Shuttle-Craft-Bulletin, January 1936 © Mary M. Atwater, Bozeman, Montana

Drafts (a)-(j), Coverlet
Patterns in Miniature

A suggestion is passed along which came from the action of some of the local Guilds with regard to the Collingwood workshop. Through paying all or part of the expenses of a member to attend a workshop of this kind, the Guild has found a way to meet an obligation or express appreciation to an especially deserving member, one who has given magnanimously of time and effort to Guild matters or toward organizing Guild workshops or in teaching without monetary compensation. Guilds which expect a member attending a workshop to bring back to the organization the knowledge gained, and to instruct Guild members in the special techniques learned at the workshop, have a special kind of obligation.

Harrist Tibball