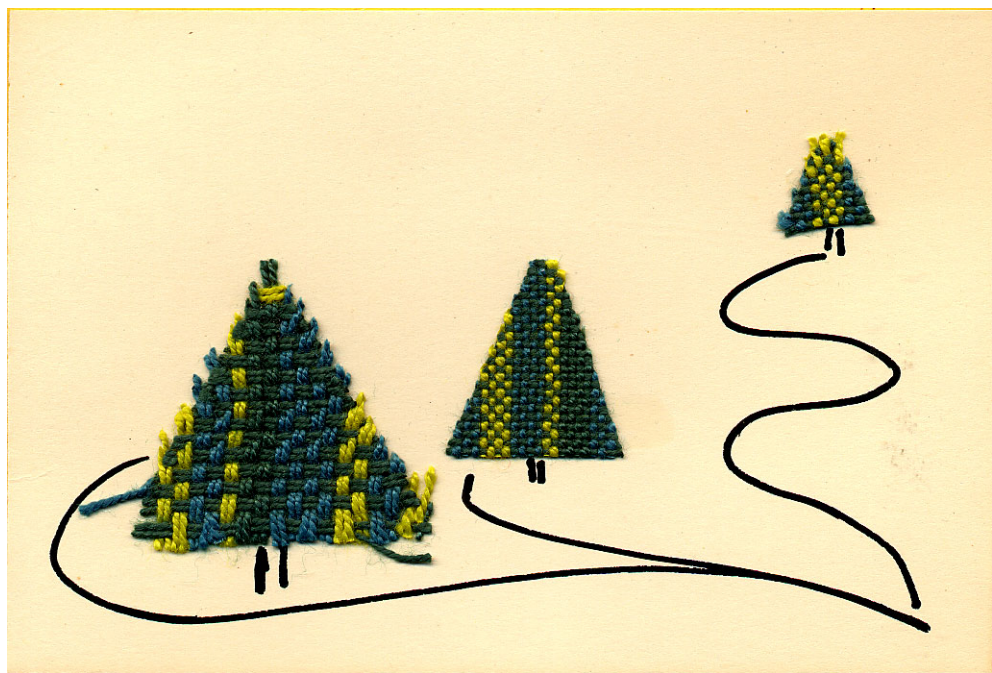

**Shuttle Craft Guild
HANDWEAVER'S
BULLETIN**



Portfolio
Edition

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The Shuttle Craft Guild
 Handweaver's BULLETIN
 Volume XXXI, Number II
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The Shuttle Craft Guild Handweaver's BULLETIN is published monthly by Mr and Mrs Martin Tidball (Harriet Douglas Tidball), The Shuttle Craft Guild, Kelseyville, Calif, and mailed to all members of the Shuttle Craft Guild throughout the world. Annual membership, \$7.50, PORTFOLIO edition \$17.50.

We wish to call to the attention of all Guild members the article in the Autumn 1954 issue of HANDWEAVER AND CRAFTSMAN, by Dorothy Bryan, on the use of double warps, and to thank Mary Alice Smith, editor, and Mrs Bryan for the very nice write-up about the new home of the Shuttle Craft Guild. We enjoyed the three days Mrs Bryan was with us getting information for the article, and hope many of you will be joining our indoor-outdoor weaving groups in the seasons ahead.

The ITALIAN MANNER of WEAVING OVERSHOT

The three-shuttle, no-tabby rotation weave was introduced in this country some years ago in a publication by Mary M Atwater. Because she learned the method through analysis of a textile woven in Italy, Mrs Atwater named it the Italian Manner of weaving, though no doubt the technique has been used in many other places throughout the world. It is a method which may be used for weaving threadings in the Twill or Twill Derivative techniques, such as Overshot, Hybrid and Crackle.

The rules for the Italian manner of weaving are not as rigid as those for Bound weaving (see BULLETIN for October 1954) as it can be used with a closely or widely spaced warp and with fine or coarse weft threads, according to the effect which the weaver wishes to achieve. As it is basically an effect weave, exact rules for materials, warp settings, and weft placement should not be given, but the weaver should experiment with different yarns and different colors to discover what the weave can do, and to lay a foundation for the application of the weave to various textile functions.

The weave is polychrome, employing three colors: one of which is the main color, and two others which form background effects. The two background colors shadow or shade the pattern blocks of the main color. Since the color associations are very close, great care must be taken in selecting the colors and the yarns must be actually woven, to show what the color effect will be, because the mixing of colors in the background areas produces unexpected results in many cases. It is usually wise to select a strong or a dark color for the main pattern weft. For one background color use a lighter tone or tint of this color or of an analogous color, and for the second background use a shade or tone of the contrasting color.

There is always the fourth color which enters into the mixtures: the warp color which shows in all background blocks but is usually covered in the pattern areas, and which provides a general tone to the harmony. Therefore, all three of the weft colors may be analogous, or different values or tones of the same color, if this color is contrasting to the warp. In most cases color harmonies based on the triad -- three colors which are equidistant on the color wheel -- do not make successful harmonies for this type of weaving. The best way to devise successful color harmonies is to select, from the color wheel, harmonies based on contrasts, analogous relations, analogous-contrasts, or split contrasts, choosing the weft yarns from one of these, and then start experimenting.

Almost any type of smooth thread or yarn may be used as weft: cotton, linen, wool, man-made fibers, silk, but of course each one will give a different type of fabric. Therefore the weft material should be selected according to the nature of the project at hand. The size of the weft will determine the coarseness or fineness of the material and the amount of warp coverage, as very fine weft will give a coverage almost equal to that of the bound weaving. Once again, the nature of the desired textile should be the limiting factor in the selection. It is not necessary that all three weft colors be of identical material, though it is advisable that they be of almost the same size.

When it comes to the rules for the rotation of treadles and shuttles (sheds and colors), these must be followed with exactitude. The rotations are based on consistent movements around the Circle Diagram, and in weaving it is much easier and clearer to work from a Circle Diagram than from written treadling directions. See the BULLETIN for September 1954 for the Circle Diagram.

Each pattern block is formed by repeats of a rotation of four shots, the main area being the center combination as one works from the Circle Diagram:

Block (rotation) A centers on treadle 1 shed;
 Block (rotation) B centers on treadle 2 shed;
 Block (rotation) C centers on treadle 3 shed;
 Block (rotation) D centers on treadle 4 shed.

The rotation orders are as follows:

Block (rotation) A- treadle 1, main color
 " 4, 1st background
 " 1, main color
 " 2, 2nd background,
 repeat.
 Block (rotation) B- treadle 2, main color
 " 1, 1st background
 " 2, main color
 " 3, 2nd background,
 repeat.
 Block (rotation) C- treadle 3, main color
 " 2, 1st background
 " 3, main color
 " 4, 2nd background,
 repeat.
 Block (rotation) D- treadle 4, main color
 " 3, 1st background
 " 4, main color
 " 1, 2nd background,
 repeat.

Each rotation is repeated until a block or area of the desired size is built up. When the shift to the next block or rotation is to be made, one extra shot of the center or main color is thrown on the first treadle of the rotation in order to balance or finish the block. This means that at the point of change from one rotation to the next, two shots of the main color are thrown to make the

change. Whether the change is forward or backward, the system is the same. With some weft materials, particularly coarse ones, it may be advisable to make the shift in the backward or reverse direction by omitting the last shot of the last rotation instead of by adding a shot, and a little experimenting will show which method is best for the circumstance at hand.

There is another system for making the rotations which may be used if the main pattern color is a yarn of considerably heavier grist than the two background wefts. It omits the second shot of the main color in each rotation, giving a three-shot rotation in which the two background wefts are woven as "opposites" to each other:

Block (rotation) A- treadle 1, main color
" 4, 1st background
2, 2nd background,
repeat.
Block (rotation) B- treadle 2, main color
" 1, 1st background
" 3, 2nd background,
repeat.
Block (rotation) C- treadle 3, main color
" 2, 1st background
" 4, 2nd background,
repeat.
Block (rotation) D- treadle 4, main color
" 3, 1st background
" 1, 2nd background,
repeat.

Texture effects are usually not as desirable when this method is used, but in some cases it is useful.

Designing with the Italian Manner of Weaving is not difficult. Since this is an effect-weave and the most important feature is the color harmony and the mixture of colors, this should be kept in mind as the point of emphasis. The texture has

considerable interest, as the main blocks usually have a heavy weft coverage which makes the blocks stand up in low relief; the shadowing blocks have a mixture of one background weft and warp, and sometimes the second background weft or the main pattern weft will show in small spots; the full background areas are low and firm, with a mixture of both background colors well held down by warp. So, though the textile is firm, the surface can have an almost sculptured effect of soft figures on a hard base. This effect is heightened if a monochromatic scheme of very closely related colors is used. The patterns follow the arrangement of the Overshot or Twill threading, but simple threadings such as Diamonds, which give movements of color rather than a busyness of pattern are usually best.

The best way to weave is to avoid complex pattern arrangements in the treadling too. Build up pattern blocks, all to the same size, and pass from one to the next in twill order or in diamond order (twill and return). It is possible to weave stripes of great beauty by simply alternating between two blocks throughout, or by alternating between two but at specified intervals bringing in a third block. Of, if the threading happens to be of the complex Colonial-type, good stripe effects are made by simply repeating a single rotation throughout. These stripe fabrics are particularly good as interior decorating textiles -- draperies if the threaded blocks are large, upholstery if they are small. If jewel-like effects are desired, the pattern blocks should be small and of varying size in either the threading or the treadling.

One of the sample fabrics which was woven while working on this project was particularly successful and is used in the Portfolio. Having in mind weaving new seat covers for rather formal mahogany diningroom chairs, the new orlon yarn known as Royarn was selected for weft, size 8/2,

in three soft colors: light blue-green for the main or pattern weft, teal blue as the first background and clove pink as the second background. The warp was 20/2 mercerized scarlett red, set at 30 ends per inch and threaded to two repeats of the gamp given in the September 1954 BULLETIN. The fabric was woven with two rotations on each block in Diamond order: A, B, C, D, C, B, repeat and gave a jewel-like all-over effect of beautifully harmonizing colors and a texture particularly suitable for the project.

However, one of those unexpected effects resulted when this was woven for the Portfolio, and a textile of remarkable beauty and character was produced. One complete Diamond was woven as above: A, B, C, D, C, B, A; which was about 1 3/4 inches wide; followed by 12 shots, about 1/3 inch, in plain tabby with weft like the warp. The strong contrast of textures in the bands and the separation of complex areas with narrow bands of plain red produced such a good design that it was painful to cut the length into small samples. This textile indicated that the best effects are sometimes gained by breaking some of the rules. The rule in this case being that the strong pattern texture and the tabby texture are not mutually harmonious and should not be combined in the same textile.

DRAFTS for NOVEMBER -- Guild-member contribution.

The two drafts given on page 13 were devised by Mrs Charles Mackenzie who has been a Shuttle Craft Guild member since the time of the Guild's founding, and were originally presented in a 1933 BULLETIN. The upper draft is an elaborate Extended Point Twill somewhat similar to the Chromatic Textures draft given for linens in STYLES #26. It is based on the 3-harness point twills used to

compose the Crackle Weave technique, but true Crackle can be woven only if the units are repeated in the draft. The lower draft is of the Hybrid variety which combines twills with Overshot blocks. Since it has been mentioned that the rotation weaves may be used for producing effects in either of these techniques, these two drafts are particularly appropriate as examples. The diagrams indicate the patterns woven "as-drawn-in" but in their application for the rotation weaves the simple block progressions are much more effective.

The photographed sampler was an outstandingly good piece woven by Miss Margaret Newman as part of the requirement for the lesson on rotation weaves in the Advanced Home Study Course. Although color effects do not photograph well in black and white, the lower border is an example of the Italian Manner of weaving a 5-block Diamond "as-drawn-in". The next border is in 4-color Bound weaving taken up in the October 1954 BULLETIN, and the upper part of the sampler shows original designing in Bound weaving.

HANDWOVEN CHRISTMAS CARDS

By a handwoven Christmas Card we usually mean the tasteful use of a bit of handwoven fabric in a handmade Christmas greeting card. Most weavers love to incorporate some of their best weaving in their Christmas Cards and a completely appropriate and highly personal greeting may be created which will be treasured as a personal compliment by everyone who receives one.

The design of the card need not be elaborate -- in fact, simplicity is the best guide. But perfection of craftsmanship from the selection and weaving of the textile through the mounting and finishing of the card is imperative. Ideas which will give a suitable foundation may be found in any collection

of good Christmas cards, old or new, or from advertisements in the better periodicals.

One of the greatest pleasures of the Shuttle Craft Guild has been the arrival during each holiday season of weaver's handmade cards. Although the selection was very difficult to make from the many beautiful ones in our collection, we have photographed a group of cards from Guild members chosen for their craftsmanship and because each one presents a different type of interpretation. (An apology for the illustration -- the photograph was perfectly sharp and clear, but a great deal of the detail was lost in the reproduction.)

Card 1 - by Blanche Hardt. For the person who has a flair for drawing, the problem is simplified. This is a brush-sketch in India ink which was given significance through the incorporation of a small swatch of beautiful, glittery fabric.

Card 2 - by Mary G Andrews. A simple cut-out made by gracing around a pattern with a razor blade. On red construction paper, folded for personal message inside. The fabric is plain-weave on a white 20/2 warp with weft of twisted green, rough white and gold lurex, and occasional sequins added in the manner given in the November 1953 BULLETIN. This is much easier than actually weaving the tree in inlay, and is apt to lead to a neater card. The fabric is woven as yardage, cut into squares, and a square mounted behind each cut-out. The fabric for this should be unusually gay and attractive.

Card 3 - by Klara Schoenfeld. This was woven from the directions for a handwoven book-mark in the BULLETIN for October 1950 (out of print) in warp pattern. It is an 8-harness warp-pattern weave but could be done on 3 harnesses by pick-up. The warp is 10/2 red mercerized cotton set at 24 ends per inch and the pattern warp is white knitting

worsted at 12 ends per inch. The interpretation with the Santa Claus head was original. The weaver's label, "Handwoven by -----," sewn on the back, was all the identification required.

Card 4 - by Aina Ringler. This is another very neat cut-out for which the fabric was woven to suit the design. The warp was red mercerized 20/2 cotton and plain-weave was used. For the candle a nubby white rayon was incorporated with the red as weft, and for the flame the weft was gold metal. A circle in gold ink was brushed around the flame and the message written in this too.

Card 5 - by Martha Colburn Salter. This card uses an elaborately designed piece of weaving tripple mounted on a card of a color harmonizing with the pattern weft, this on a piece of silver paper harmonizing with the silver metallic tabby, this on a piece of stiff, rough edge, rag notepaper. The threading is Summer and Winter, single units in point twill order, on 10 harnesses. Warp is red 24/2 cotton at 36 ends per inch, weft three colors of Fabri with silver tabby. The design is an angel in 3-color Polychrome. The edges of the cut oblongs were dipped in a solution of duco cement in acetone to prevent fraying. This card is more elaborate than most, but Mrs Salter made 250 in perfect craftsmanship.

Card 6 - by Mrs Ruth Walker. This is not a card at all, but is a covered match folder used as a party favor. A small swatch of the warp-pattern fabric given in the June 1954 BULLETIN was cut and cemented around a paper match folder. Dipping the cut edges of the fabric in the duco solution prevents fraying here too. These take only a few moments to prepare and make lively holiday place cards, or a little personal oddiment to drop in a Christmas box.

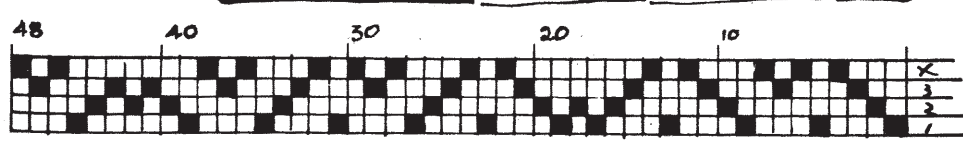
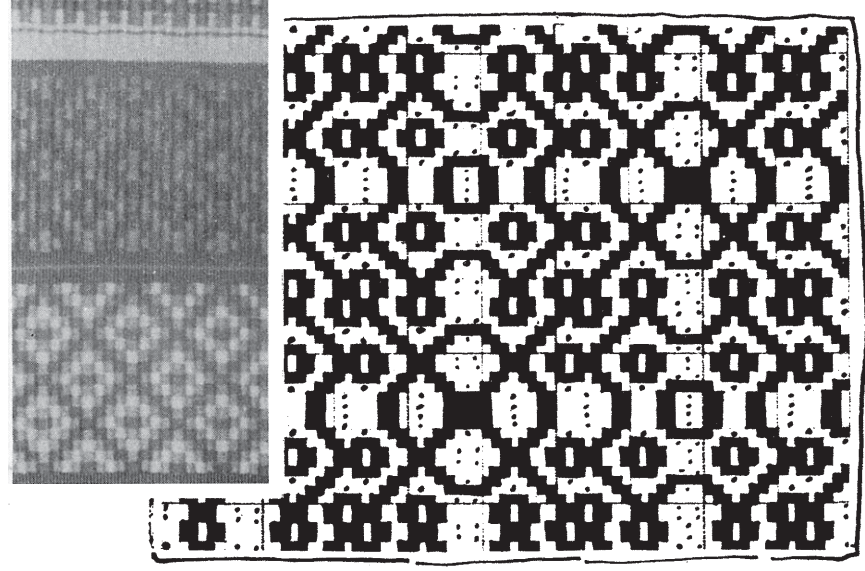
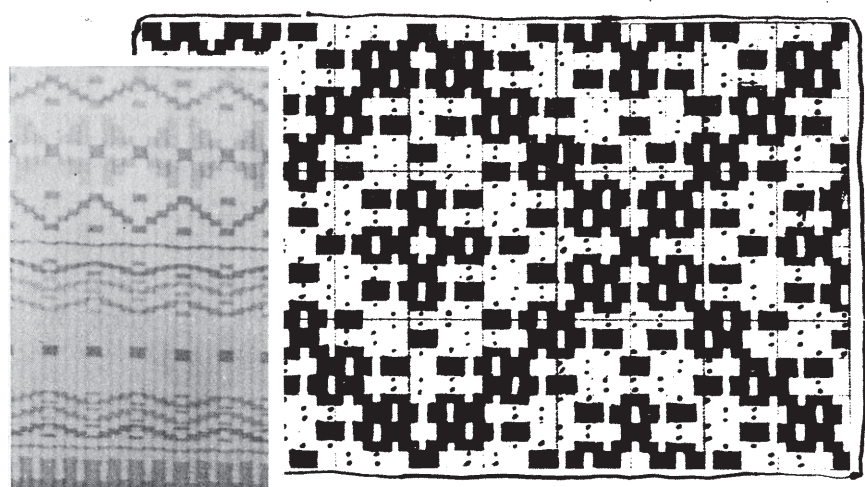
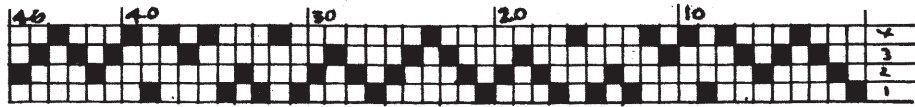
Card 7 - by A F Dysterheft. This is another cut-out on a piece of folded red construction paper. The Pine Tree medallion is especially well designed to fit the circle motif. It is a Summer and Winter threading in point twill arrangement for eight harnesses, with two units on each block. Warp is light green 20/2 cotton and pattern weft is a novelty green with red flecks. Tabby light green. "Merry Christmas and Happy New Year," is written in India ink, circularly around the cut-out.

Card 8 - by Margaret Lehman. This lively interpretation is simple and effective. The threading is a 7-harness point twill in 10/2 cotton set at 20 ends per inch. The bands at top and bottom are strips of a glittery Christmas ribbon placed on tie-down sheds made by raising harnesses 1 and 7. The trees and diamonds above them are simple pattern weave with tabby, with bright woolen yarns as weft.

In designing Christmas cards, the easy way is to purchase a printed card which has some kind of window opening and simply substitute a handwoven fabric for the paper under it. This, if carefully handled, can be effective, but a completely and neatly handcrafted card is more desirable. Any job printer will have a selection of colored cover papers which he can cut to any size desired. Unless the card is also the envelope, it is well to select a size for which a standard envelope may be purchased. Or fine quality note paper may be used for the foundation, as was done with cards numbers 4 and 5. Card number 1 is an example of a self-envelope. This has flaps at the top and bottom which turn down to cover the greeting and were fastened with Red Cross seals. The name and address is then written on the outside.

For the Portfolio edition we have made two different styles of Cards, both of them illustra-





Drafts by Mrs Charles Mackenzie

ting special fabrics as well as Christmas Greeting styles. The "stained Glass Window" card gives the Italian manner fabric described on page 7 and is an example of a formal effect. The "Winter Hillside" is an example of two or three fabrics (twill, tabby and basket) of all Royarn. It is a very informal, free style card which may often be more lively and effective than more studied designs. Notes on the weaves are printed in the red card.

Since we felt that this Portfolio material was of unusual interest, we have prepared a larger than ordinary supply thinking that many of you would wish to order this one issue if you are not **regular** Portfolio subscribers.

A note about the Royarn. This is the new all-orlon yarn, produced in seven sizes, 58 colors in each, by Robinson Yarns, Inc, Box 787, Worcester, Massachusetts. We plan to devote more space to the use of this yarn soon, but if you wish to try it now, and order samples, we should appreciate it if you would mention the Shuttle Craft Guild reference when sending in your orders.

COLOR HARMONY for HANDWEAVERS

There are two theories regarding the knowledge of the science of color which the handweaver needs. One of these is that the weaver need know nothing of the theory of color, but may go straight to nature subjects and select color harmonies from these. (For a detailed treatment of this method for selecting color harmonies, see the BULLETIN for December 1953.) The other is that the weaver, in order to do good, original color designing, needs to know the fundamentals of color harmony and to use the color wheel in designing harmonies.

The most sensible attitude toward these two stands would be that the weaver should use a little

of both. The nature-subject color harmonizer will in most cases be the weaver who lives in rural or sparsely populated areas where the impact of the eternal variety of nature's color harmonies is strongest. It will also be the weaver who has a secondary interest in dyeing, as exact nature harmonies in nature-copied proportions are almost impossible to achieve if one is limited to selecting colors from commercial samples. The strict color-science weaver is more apt to be the city dweller who is more accustomed to man-created structures and also the person who has in the course of his schooling had some training in color harmony.

The happy medium may be the weaver who applies a knowledge of the science of color harmony to the interpretation of inspirations received from nature subjects. The fact that any person who has had any training in color harmony will never abandon this basic knowledge in doing color designing, indicates that a little exact knowledge of color is always useful. And, in addition, this knowledge provides the crutch so needed by the handweaver who has had no previous color training and consequently feels insecure in the free use of colors. Since the greatest emotional satisfaction from handweaving probably stems from the use of color, it seems practical to enhance this pleasure through gaining a little fundamental knowledge of color harmony.

Although the best color training is a concentration which encourages an ever-increasing awareness of the color harmonies which constantly surround one, full appreciation is not possible without some basic knowledge for analyzing them. This basic knowledge is slight, and involves mainly the use of a good color-wheel with a knowledge of the simple combinations which are made from this wheel, for standard color harmonies.

In past BULLETIN articles dealing with color

slight attention to this very important phase merely because it has been so difficult for the non-professional to secure a good color wheel at a reasonably moderate price. This situation is now changed, as a splendid color wheel has recently been published, and becomes available at just the time when we are taking up the polychrome rotation weaves which demand careful attention to color harmony.

The CHESKIN COLOR WHEEL, available for \$5.00, has true colors, with shades, tints and tones, is substantially constructed, simple enough for the amateur to understand and use, and not too costly. It is mounted on a strong easle which folds to resemble the case for a large LP phonograph record. The wheel is $9\frac{1}{2}$ inches diameter, has 12 equidistant hues on the outer circle, with 4 equidistant tints of each on the inner circles. By a transparent overlay, 60 different shades and 240 different tones are illustrated. The brief text gives concise definitions of color and color-mixture terms. Since this splendid color wheel may not be readily available to all who wish to purchase it, the Shuttle Craft Guild has stocked a supply and can furnish it at the list price of \$5.00.

In order to use the color wheel, one must be familiar with major types of color harmonies. These are defined below, quoted from the WEAVER'S WORD FINDER.

Monochromatic: A color harmony which contains only one hue, but in various values (tints, shades, tones).

Complementary: Colors which are directly opposite on the color wheel. Two complementary colors or hues mix to form greyed colors.

Split Complementary: A three-color harmony of one color and the two colors which lie on either side of its complement.

Double Complementary: A four-color harmony made up of two colors which lie side by side on the color wheel, plus the complement of each.

Triad: A three-color harmony composed of three colors which lie equidistant on the color wheel. The most familiar triad is the three primary colors: red, yellow, blue.

Analogous: Two or more colors which lie side-by-side on the color wheel; if three or more they must lie within a maximum limit of 120 degrees on the wheel.

In applying these color harmonies through the use of the color wheel, one should note that full hues need not -- in fact should not -- be used throughout. For each hue on the Cheskin wheel there are 4 tints, 5 shades and 20 tones. Any one of these may be substituted for the full hue to give a desired harmony. And in the use of the Complementary harmonies any hue, tint, shade or tone may be mixed with some of its complement to give a greyed color.

Excellent chapters on How to Know Color, How to Use Color, and emphasis through the use of color are contained in the Fourth Edition (1953) of ART IN EVERYDAY LIFE, by Harriet and Vetta Goldstein, Macmillan, \$8.50. This book is listed as fundamental in "\$100 HANDWEAVING REFERENCE LIBRARY" given in the September 1954 BULLETIN. We believe it to be so fundamental that we would list it in a \$50 LIBRARY, and probably in a \$25 LIBRARY. If not available at local bookstores it may be secured through the Craft and Hobby Book Service, Coast Route, Monterey, Calif. Another book which deserves special mention is INDEX OF AMERICAN DESIGN, by Christensen, Macmillan Co, 1950, \$7.95. Anyone who has seen this notable book knows that it is one of the most beautiful publications on American handicrafts ever published. It is especially notable now because the price has just been reduced from \$15.00 for the identical, original edition.

We won't know the reaction of the three and four year old nieces to this color-apron until Christmas, but we are confident of enthusiasm. The colors and type of design were selected with careful thought for the nature of this little article. Bright, primary colors seemed the only appropriate ones, though the navy blue was used instead of primary blue because additional weight was given to the border by the dark value. Emphasis was given by making the body of the apron in red. Of course primary blue, or yellow, or bright green would have been suitable colors, but the red seems particularly appropriate. Strong pattern would have been undesirable, whereas the varying columns of colors formed by the continuous weft-rotation resembles lines of crayons or bars of coloring.

On a wider warp, the apron sash may be a continuous warp-wise piece 40 inches long, cut from the side of three aprons. The pattern-border stripes across these will add an informal design element. Of course the aprons may be larger and fuller, if desired, for larger girls and to hold 12 or 16 crayons. Be sure to get the over-size crayons.

CHRISTMAS GIFT APRON for a HOUSEWIFE

Make this same apron for an adult may be woven on a 30 inch wide warp. Make the turn-up hem 5 inches wide and overall length from bottom to waist band of 15 inches. Stitch five large pockets. If desired, matching pot holders, or small kitchen gadgets, may be inserted into these pockets. Any suitable and attractive color harmony could be used here, though the same bright, primary colors is excellent. The rotation weave is especially good for the pockets and should be made the full width of the hem, to give adequate stiffness.

Question and Answer: PLACING TWO SHOTS in a SHED

What is the best way to place the weft in the shed when weaving a basket cloth? I find that if I wind two ends together on a bobbin they twist in the shed, and if I throw one shot, carry the shuttle around the edge warp thread and return it, the selvage stretches and a lot of time is wasted.

There are several ways to throw two shots in the same shed and make the two lie flat and parallel. One way is to use a double shuttle which carries two bobbins, though this does not always keep the two wefts parallel. Another method is to use two shuttles, each holding the same weft, and throw one from right to left, the other from left to right, in each shed.

The method which I find most satisfactory is the use of a supplementary warp end which is held in a shuttle instead of threaded, around which the weft is locked. Make a bobbin of thread like the warp, insert it in the selvage as one inserts a new weft, and place the shuttle holding it on a small table or stool at the side of the loom. Throw the weft shuttle from the opposite edge and reach under the dangling thread to catch it. Carry the hand over the dangling weft to return the shuttle in the same shed. This forms a loop of weft in the shed, which starts and ends at one selvage and is locked around the supplemental thread at the other edge. Pull the weft so that this lock occurs at the exact edge, then beat and change sheds. It is often better to close the shed before beating, to make more accurate placement. Treadle the second shed and repeat the operation. The weaving progresses very rapidly. If there is any tendency toward irregularity or twisting of the weft loop in the shed, this may be obviated by beating before the shuttle is returned. The supplementary thread held in the shuttle moves up the warp like an added warp end, holds the weft in place, and makes both selvages look identical.

BOOKS on NATIVE AMERICAN HANDCRAFTS

In building up a handweaving library, we are apt to overlook some of the government publications on handweaving and handcrafts in general which are beautifully gotten up, contain useful ideas, and are inexpensive. The following publications on Indian arts and crafts will help develop any weaver's sense of design.

IROQUOIS CRAFTS, by Carrie A Lyford, Indian Handcrafts #6 - - - - -	50¢
OJIBWA CRAFTS, by Carrie A Lyford, Indian Handcrafts # 5 - - - - -	50¢
PUEBLO CRAFTS, by Ruth Underhill, Indian Handcrafts #7 - - - - -	60¢
NAVAJO NATIVE DYES, Their Preparation and Use, by Nonabah G Bryan, Stella Young and Charles Keetsie Shirley, Indian Handcrafts #2 - - - - -	50¢

Published by the U S Office of Indian Affairs, each one of these booklets is beautifully printed and illustrated. They all contain valuable information on the real American weaving, and the other native handcrafts which should be of interest to craftsmen in any field. In no other publications can one get as much for as little money. These may be purchased through only the Haskell Institute, Lawrence, Kansas.

A recommended book list for a "\$100 WEAVING LIBRARY" was published in the September 1954 BULLETIN, but \$8.10 were left unspecified. We now add these four government publications and the Cheskin COLOR WHEEL to the list, which takes care of \$7.10 of this balance.

NEW DRAWING PENS for DRAFT WRITING

For the person who does draft writing -- and what handweaver doesn't? -- the perfect drafting pen is at last available. This is a completely new engineering pen called the Rapidograph, which is made in Germany. It is a fountain pen which will take any good writing, fountain-pen; drawing, water-proof or India ink, and has a built-in cleaner to make India ink flow smoothly. And it does flow perfectly smoothly and evenly. There are three sizes and I am using the #1 which is the finest, for ruling, and making notes and figures, and for any kind of writing one would use an ordinary fountain pen for. Any draft writer who has struggled with ruling pen and crowquill will become positively emotional over this new pen, as it takes the pain out of these things and makes drafting pure pleasure. The #3 which makes a broad line, is splendid for filling in the spots on a draft or development on any size cross-section paper. With these two pens, no weaver need worry about makeshift draft writing, as they are much easier and faster to use than even a pencil, but turn out professional looking work which is easy to read.

The pens cost \$3.50 each. Since they are imported and may not be commonly available (I had to go to the largest engineering supply firm in the City to get mine) I have purchased a supply of both sizes to accommodate anyone who may wish to order through me. And I shall keep them in regular stock if there is sufficient demand.

Weavers who are working on the Shuttle Craft Guild Home Study Course, either with or without criticism, should take special note, as these pens will make your drafting pure joy.

California residents please remember to include the 3% sales tax when ordering anything.

Threadbender letters

My dear Guild member:

We seem to be following the general periodical pattern with a big, fat Merry Christmas number. There were so many things I wanted to suggest for Christmas this year that there was hardly a stopping place, and even so I've left the Christmas Table Cloth project for next month. But I'll tell you in advance that ours was woven of 10/2 red mercerized cotton (could be of 20/2) and we have already used it 3 seasons while every year I think I'll give it to you, but I don't find space.

Early in the summer I announced a reprint of the TWILL and TARTAN pamphlets and many of you ordered and are probably wondering why you have not received them. Well -- when I got into the small revisions planned I felt overwhelmed with the great amount of additional material which should be given. It seemed hardly worth while to do the thing and not do it well. So I am completely rewriting, adding all the material which I feel belongs; we're even weaving yardages of materials which we have not used before. The delay will be considerably longer. But when it is done I think it will be worth while. I shall gladly refund the advance payment for anyone who has become justifiably impatient.

Mary Black's WEAVER'S REFERENCE which I listed at \$3.00 in the September BULLETIN, is \$3.25 if ordered in the U.S. We are apt to forget that Canadian money is worth more than ours.

In this Bulletin I have listed several items which I feel weaver's will find particularly useful and may even wish to purchase as Christmas gifts. For your information and convenience, I am enclosing an order blank listing our special items. Sincerely,

Harrist Tidball

The idea for this Christmas Card was suggested by the article on stained glass in Volume XII of AMERICAN FABRICS. The colors were selected to represent as nearly as possible the "Palette of Rheims Glass" on page 52 of this issue. Weft is Royarn (Orlon). All Royarn was used for the bits on the front card, set a $22\frac{1}{2}$ ends per inch (15-dent reed), woven to balance in tabby, twill and basket. The tabby was over-firm, the basket sleazy. Suggested warp settings are 20 for tabby, $22\frac{1}{2}$ for twill, 24 for basket. We shall appreciate your mentioning your Shuttle Craft Guild when ordering samples or yarn from: Robinson Yarns Inc, P O Box 787, Worcester 1, Massachusetts.

