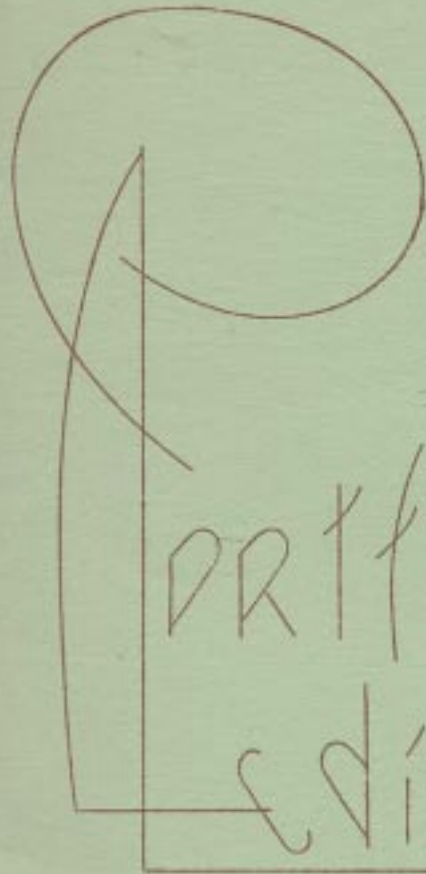


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**Shuttle Craft Guild  
HANDWEAVER'S  
BULLETIN**

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Portfolio  
& Edition

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**1955**  
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The Shuttle Craft Guild  
 Handweaver's BULLETIN  
 Volume XXXII, Number 2  
 February 1955



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The winters months are the time when the beat of the handloom reverberates everyplace. Cold, inclement days following one on another, reducing the appeal of the hither and yon, encourage the individual toward discovering the resources within himself and to a creative expression of his own ideas. This is true in the countless fields of self expression, of which handweaving is only one. So all of us may be thankful for the winter months which lead us each year one step farther toward a fuller realization of the abilities within ourselves, to the end of enlarging the pleasures and satisfactions of everyday living.

THE HAPPY STORY OF A WARP -- Light Weight Worsted

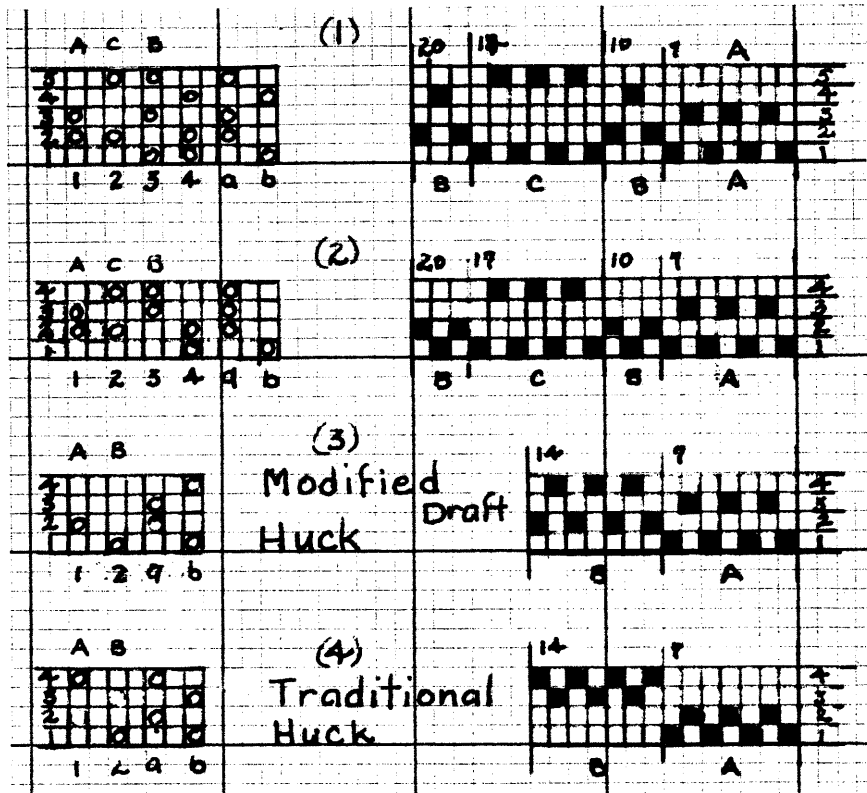
Afghan by Bernat is the yarn for this month, an English (Bradford) spun worsted, mothproofed, identical to Fabri except much finer. Though much less used by handweavers than Fabri, it is a perfect yarn if one wishes to weave a truly light weight wool fabric.

For the project in Afghan, having sampled in advance and assured ourselves of the warp setting and that the nature of the fabric produced by the proposed weave were excellent, and knowing that we would inevitably develop ideas as we wove along, we made the warp unusually large for wool -- 38 inches wide and 18 yards long. The color was the lovely, soft Silver Pine, about the color of a Blue Spruce tree. Bernats did a special dye job on this, as although this is a standard Fabri color, Afghan is regularly offered in only 16 of the 44 Fabri colors. But Bernats will dye any of their yarns to any desired color, matching any color sample or using any of their regular colors, in minimum six-pound lots. There is an extra charge for custom dyeing, of course. Our warp was set at 30 per inch and the beaming was no problem as we simply ordered the yarn put-up on two-ounce tubes instead of in skeins. There is a small extra fee for the tube put-up too, but it's merely a dribble compared to the flood of time and effort it saves. As Bernats do not deal directly with customers, but work through agents only, it is necessary for the retail buyer to arrange for special colors or the special tube put-up through the agent. Four pounds of Afghan or 32 two-ounce tubes (7600 yards per pound) would have been sufficient for the project, though for the special color it was necessary to order six pounds -- a situation which does not distress us in the least, as we can now look forward to another delightful experience with this yarn. Even with sufficient tubes, however, we beamed in one inch instead of two inch sections (on a sectional

beam to which pegs had been added to divide the two inch sections in half) to avoid handling so many threads of a yarn which appears so delicate that it might be troublesome. This precaution was altogether unnecessary, as the beaming was accomplished quickly and without any yarn breakage.

The original plan was to weave a dress yardage or two in all Afghan, a dinner dress of more elaborate design introducing some novelty yarn, and an evening wrap with more novelties and metallic. The yardages (though short lengths) and the evening wrap were duely accomplished, and a stole to boot, but when I woke up one morning with the realization that the warp was exactly the color of the bedroom rug and I had long been wanting a light weight, wool bedspread, the dinner dress fabric, then in progress, was quickly converted. A dinner dress, if it was ever made up, would lead its life in a closet while a bedspread would be enjoyed every day, so nothing was lost. How frustrated I should have felt had there been only five yards left on a closely-planned warp with the bed spread requiring about eleven yards. We now have a bedspread so beautiful that the bedroom has become the show-place of the house, and we even had to share a picture of it with you.

Another feature of this warp experience probably happens sometime to every weaver who uses long, sectionally-beamed warps. Three bouts ran out before the other 35, leaving two gaps in the warp. One is inevitably dismayed at the moment when such a situation occurs, but it is better to look upon the accident as a challenge, and let the warp condition suggest another textile design. A textile designed to meet an emergency situation will probably bring more pleasure than all of the perfect, pre-planned yards which have rolled onto the cloth beam, because it has demanded the utmost in ingenuity and it is a complete surprise. Never an inch of valuable warp should be wasted, regardless of what happens near the end.



All of the foregoing may seem like useless chit-chat, but a weaver can occasionally derive value from knowing the details, good and bad, of the adventures another weaver has with a warp. Not all of our plans and designs are worked out to completion in advance. The full potentialities and even the best uses for a warp are seldom realized until the experimental work has been done and the project is under way. Because of this, a generously planned warp is always a satisfaction. For even the most formally planned project, an extra yard or two, or five, a length which is "free" after the main project is completed, is apt to produce the most sparkling and original textile, the one which really expresses the weaver's individuality.

#### DRAFT and TIE-UP

Huck, the technique commonly associated with linens, was selected as the starting point. To this end reference was made to the excellent monograph, FOUR HARNESS HUCK, by Evelyn Neher (1953), 225 S Main Street, New Canaan, Conn (available from author at \$2.00). For greater variety it was decided to extend the draft to more harnesses -- eight originally planned, reduced to six, and finally to five. Mrs Neher designates threading formulae for all of the possible systems for threading 4-harness Huck (page 5) the A2 draft being the traditional one. But the traditional threading units bind the drafter theoretically to the four-harness limitation, so we have always used as our threading system the draft which she designates as B3, since this provides the most reasonable foundation for extending the technique to more than four harnesses.

Harnesses 1 and 2 are used as base threading, and all harnesses beyond 2 are used to control pattern elements or blocks. Thus, the system is similar to that used in drafting Summer and Winter, and Atwater or

Bronson Lace, and several other techniques, and this is important because in developing a drafting system it is advisable to work from the basis of a known technique, into an unknown technique. The more techniques are related to each other through drafting conventions, the more one can handle them through reasoning instead of through our often hazardous memory.

Draft 4 on page 4 shows the traditional 7-thread Huck. Draft 3 shows how this is converted so that harnesses 1 and 2 serve as base harnesses, while 3 and 4 control pattern (or texture, if you prefer the term) areas. In extending the draft so that more than two texture areas can be achieved, odd numbered pattern harnesses are combined with base harness 1, which means that areas or blocks A are threaded by alternating 1, 3; C by 1, 5; E by 1, 7, and so on as far as one wishes to carry this. Areas B, D, F, etc are formed by alternating harness 2 with the even numbered harnesses in the same manner. Thus, even numbered harnesses are paired, and odd numbered ones, to set the pattern-texture areas. This is shown on Draft 1, which was the threading used for this project. Draft 2 is a threading which the 4-harness weaver may use. The fabrics will be identical except for the second (the woven-as-drawn-in) dress fabric. The experienced weaver will recognize that Draft 2 is written in the Spot Bronson technique rather than Huck.

The tabbys for the tie-up are easily arrived at regardless of how many harnesses are employed in the threading. Simply combine the odd numbered base harness with the even numbered pattern harnesses (1-4-6-8-10-12, according to the total number used), and the even numbered base harness with the odd numbered pattern harnesses (2-3-5-7-9-11). There is a complication in making the pattern tie-ups for this technique, as it is possible to weave so that the characteristic texture is formed by either warp floats

or weft floats on the surface, or a combination of both. This is a system which Mr Zielinski calls "swiveling" which is an excellent name when applied to a method for making a tie-up. It cannot, however be used definitively in referring to a technique such as The Swivel Weave, since the method can be used in designing in a wide range of techniques and is not restricted to any one. The swivel is a designing or tie-up technique, not a threading or basic textile technique or weave. The tie-ups given on treadles 1, and 2 of tie-ups 1 and 2 give weft floats on the surface, with a rising-shed loom. Treadles 3 and 4 give warp floats. In the tie-up for Draft 1, one tie-up which is used for one of the fabrics was omitted, the tie-up which gives weft floats for the B areas. Please add treadle 5, tied to harness 1 only to tie-up Draft 1.

The following paragraph is included for the person who wishes to understand how to determine the method for arriving at any specific tie-up in this technique. First fix firmly in mind the two basic pattern elements: base harness 1 combined with any odd numbered pattern harness (1 plus 3, 5, etc), and base harness 2 combined with any even numbered pattern harness (2 plus 4, 6, etc). In this three-block pattern there are two separate pattern blocks or areas (on harnesses 3 and 5) associated with base harness 1, but only one pattern area (on harness 4) associated with base harness 2. The pattern texture in this case is made by a float of weft which passes over all of the warp threads of a single pattern area (7 threads for Blocks A and C, and 3 threads for Block B), while all remaining portions of the warp weave as tabby. Determine (this is a dogmatic assumption) which pattern block is to weave as floats, for instance A, threaded on harnesses 1 and 3. These two harnesses will remain untouched in the tie-up. Further harnesses which will remain untouched are the pattern harnesses associated with base harness 2, which in this case is harness



4. We thus have three harnesses which remain static: 1, 3, 4; and therefore the two remaining harnesses, 2 and 5 are tied to the first treadle to rise. To make the tie-up for Block C, the reasoning is the same: the weft is to float over all the threads of Block C which are on harnesses 1 and 5 so these are left untouched; the weft also floats over the pattern harnesses for the other series of blocks which in this case is 4 only, so harness 4 also is left untouched. With harnesses 1-4-5 left static, the remaining or opposite harnesses, 2-3, are tied to raise. (Sharp eyes will detect that in labeling the first two tie-ups I reversed the positions of A and C, so this is another correction to make on the tie-up Drafts 1 and 2; switch the positions of A and C.) To weave Block B areas as floats, with A and C weaving in tabby, the reasoning is the same. Weft threads are to pass over threads on harnesses 2 and 4 which comprise this block, so these harnesses are untouched. Weft is also to pass over threads on the pattern harnesses of Blocks A and C, so 3 and 5 remain untouched. This leaves only one harness, number 1, to be attached. (On tie-up Draft indicate treadle 5, between 4 and a, attached to harness 1 only, as this was omitted from Draft 1.) The opposite reasoning is applied to make pattern blocks weave as warp floats. To make Blocks A and C both weave as warp floats, all threads involved in these blocks must be raised, 1-3-5, plus the pattern harnesses for the opposite group of blocks if these are to weave as tabby, which is 4 in this case. Fascinating, isn't it? But it requires study, and study needs foundation.

The weaving order in this technique is simple. It is a 1-shuttle weave. Each pattern must have a tabby shot on either side of it and it must be the same tabby and the one which will produce a tabby fabric in all places except the float block. If harness 1 is connected to the pattern treadle, use with it the tabby treadle which involves harness 2. If harness 2 is connected to the pattern treadle, use

with it the tabby treadle which involves harness 1. Thus, the blocks tied on treadles 1 and 2 are woven b, 1, b, and b, 2, b. The b, 1 or b, 2 may be repeated as desired, but usually not more times than the number of threaded warp ends on the block's pattern harness. Just as the last thread in every block returns to the base harness, so the last shot of every block must be made on the tabby treadle. If two blocks controlled by the same base harness are woven successively, the opposite tabby must be thrown between them to represent the separating block which is not woven, for example: a, 1, a; b; a, 2, a; b; repeat; or: a, 1, a, 1, a, 1, a; b; a, 2, a, 2, a, 2, a; b; repeat; or: a, 1, a; b, 5, b; a, 2, a; b, 5, b; repeat.

#### WOOL BED SPREAD

Warp: Bernat Afghan beamed at 30 ends per inch, 38 inches wide.  
 Weft: Bernat Afghan, like warp. Vilon, a "Soft as a Cloud" blend of 50% wool, 12 $\frac{1}{2}$ % orlon, 12 $\frac{1}{2}$ % nylon, 25% vicara; available in ten colors from Oregon Worsted Company, 8300 S E McLoughlin Blvd, Portland 2, Oregon, used in tea rose. A fine, white and gold, metallic and rayon novelty secured from a job-lotter.

Threading: Draft 1 or Draft 2, page 4.

Sley: The threads in the pattern groups were crowded closely and a dent was left empty after each group, to add texture interest. The seven threads of the 1,2 and the 1,5 groups were sleyed in two dents, and the three threads of the 2,4 groups were sleyed in a single dent. The sleying order was thus: 3 together, 4 together, missed dent, 3 together, missed dent, repeated, and coordinated with the threading. This irregular sley is not necessary, and it

has the disadvantage of making shed separation often imperfect, with the effect that weft sometimes looped. But we thought the resulting texture worth the extra trouble this caused. The reed was a 12-dent. For a plain set, sley two per dent in a 15-dent reed.

Weaving Directions: Weave tabby or woven-as-drawn-in Huck (see directions for second dress fabric) for 6 inches, balancing warp and weft, for hem; Treadle stripe for side panel:

a -- weft like warp  
 b -- rayon novelty  
 l -- Vilon  
 C -- b -- Vilon  
       l -- Vilon  
       b -- rayon novelty  
 a -- weft like warp  
 14 shots tabby -- weft like warp  
 b -- rayon novelty  
 2 -- Vilon  
 A -- b -- Vilon  
       2 -- Vilon  
       b -- rayon novelty  
 a -- weft like warp  
 Repeat C  
 a -- weft like warp  
 Repeat A  
 9 shots tabby -- weft like warp  
 Repeat C  
 9 shots tabby -- weft like warp  
 Repeat A  
 9 shots tabby -- weft like warp  
 Repeat C  
 9 shots tabby -- weft like warp  
 Repeat A  
 a -- weft like warp  
 Repeat C  
 a -- weft like warp  
 Repeat A  
 8 shots tabby -- weft like warp  
 Repeat entire stripe arrangement for eight feet

or to the desired length, allowing four or five inches for shrinkage and take-up. Measure with tension released.

Weave six inches as before for hem.

Weave two strips identically.

For center strip, weave hem, then four repeats of the stripe. Then weave the solid center by alternating A and C, with one shot on the a tabby between each unit. If desired, the stripes may be placed on both ends. Because of the plain center, one need not worry about exact matching of stripes except at the beginning of each strip.

When the three panels were completed, we could come to no agreement as to which side would make the most attractive "right" side. The under side, which weaves with no weft floats, is consequently greyed and formal appearing, was planned for the right side. The upper side with the weft floats has stronger color and design interest, and texture contrast. Therefore it was made reversible with flat scans which were tailored on the plain side, and covered with "Idiot's Delight" braid on the float side. Because it was too wide, six inches were cut from each side (used for part of the Portfolio samples) and a narrow hem was turned onto the float side and this too was edged with the braid double stitched into place. The braid was made of a double length of the Vilon, and directions for it will be given later. It is this float side, with the braid accenting the hems and the center panel, which is shown in the photograph. (The photograph suggests that some other year we must get to another magnum opus and add handwoven draperies and rugs.) The spread was professionally steamed, an important process which really brings out its beauty. As a bedspread, this does not crease or crush and any wrinkles shake out immediately. It is light weight and will serve admirably as a summer-weight blanket. It lies perfectly flat and clings well, even over a slippery pouff. I might add that to round out the

the project we added pillow covers in the solid center texture, and upholstery and petticoat for a dressing-table stool in the stripe. I should like to wish many of you as satisfying a project.

The warp width was excessive for the project and 34 to 36 inches would be adequate, even 32 if the side hems were omitted and braid attached directly to the selvage to add firmness to the edges.

#### EVENING JACKET

Warp, Threading and A and C treadling units as given on pages 9 and 10. Weft for tabby shots was Bernat Fabri in water green and robin's egg blue. Pattern weft instead of Vilon was the soft Nylon, also available from Oregon Worsted Company, in twenty-one colors. Instead of the novelty rayon-metallic, we used the fine gold guimpe from Lily Mills (Art 305).

This was woven in the same manner as the bed-spread, but only single unit stripes were used and these were irregularly spaced. The use of Fabri and metallic guimpe gave a heavier, stiffer fabric, more suitable to this purpose. The little jacket, which looks like a spruce tree touched with hoar-frost, is being made up from a pattern, with a satin lining. The pattern, which is actually a waist-length cape, required  $1\frac{1}{2}$  yards of the yard-wide fabric.

#### WOOL DRESS YARDAGE

This is exceptionally light weight and soft for a fabric of such firmness. It drapes beautifully. It has a definite vertical line due to closely woven seven-thread stripes alternated with the more widely set three-thread stripes which are more loosely woven due to weft floats. Both sides are good, though different. In this, the top side is designed so that

the A and C Blocks weave as weft floats, while the B Block weaves as warp floats, using treadle 4 on Drafts 1 and 2. Treadle order (one shot in each shed):

Treadle: b, 1, b,  
a, 4, a,  
b, 2, b,  
a, 4, a,  
repeat throughout.

Use a firm beat to place the weft shots at about 30 per inch. A variation adding a second type of yarn, possibly a wool boucle, in the sheds made by treadles 1 and 2, might be very handsome.

#### Second DRESS YARDAGE

This woven as-drawn-in variation was used for the hems of the bed-spread, with weft identical to the warp, and beaten to place 30 shots per inch. It can be woven on Draft 1 only. Treadle order:

Treadle: b, 1, b, 1, b, 1, b,  
a, 5, a,  
b, 2, b, 2, b, 2, b,  
a, 5, a,  
repeat throughout.

#### LIGHT WEIGHT STOLE -- An Emergency Project

When the dress yardage was partly completed and a little over two yards or warp remained on the loom an appalling discovery was made: two of the one-inch bouts in almost dead center, and one about six inches from the left edge had one less turn of warp than the others. As it happened, the situation was made more acute by the fact that the loom we were using had a beam-rod for the tie-in instead of a loop in each section, which meant that the moment the knots on the short bouts reached the outside of the sectional beam it would be impossible to turn the beam further and about a yard of the perfect

warp would be lost, as well as a full turn of the defective warp. To save the situation, we conceded the partially finished dress length to a skirt and planned the balance of the warp for a stole to match.

We started the weaving using the a and b tabby sheds only and placing the weft very loosely, at about 15 shots per inch, and continued until the tension on the short bouts made it impractical to weave further. At this point the short bouts could have been untied, knotted together and weighted at the back for about 24 more inches of web. However, we decided to add decorative stripes of supplemental threads where these bouts occurred, so the bouts were cut, pulled through heddles and reed and the long ends allowed to hang through the gaps. It was immediately evident that a two-inch stripe in the center and a one-inch stripe near the left edge could not produce an attractive design, so about three inches to the right of the center stripe and two inches to the right of the side stripe we cut sufficient additional warp ends to leave seven dents free. The next problem, what to use as the supplemental warp stripes, took us to an examination of the yarn shelves, drawers and boxes. Among an assortment of left-overs we found a few bobbins of loop wool which we had once dyed to a deep lavender and a salmon pink. These seemed suitable, but a bit dead against the green warp, so we further unearthed a few yards of some heavy black angora. On the warping board we measured four three-yard groups: two with three strands of loop wool and one black angora, one with six of loop wool and two of black angora, one with twelve strands of loop wool and three black angora. We placed the groups in the appropriate gaps, threading one dent and skipping one dent, without much regard to the color arrangement. The ends were threaded 1, 2 alternately and then pulled through the harnesses until about four inches remained beyond the margin of the weaving. We secured the loose ends around pins set in the weaving below

the gaps. The other ends we hung over the back beam with each group knotted and weighted at the end with several iron washers. The weaving was then continued as before, to the end of the warp.

The stole was finished with a long fringe at one end, a short fringe at the other. To handle the slits where the plain cloth stopped and the stripes began, we pulled all loose warp ends to one side of the cloth and tacked the two sides of the slits together. The ragged warp ends were then cut to make fringes where each stripe ended. The effect is charming and the stole practical. Because it is so very light weight and soft draping, the excessive width is desirable. The irregular warp sleying made a delightful texture on the loom, but because of the wide weft placement, the warp threads will eventually equalize so that this texture will disappear. Close weft placement is required if the pattern of the warp sley is to be permanent.

We hope that this discussion will indicate that nothing on the loom need be a loss, and an accident is merely a challenge to the weaver's ingenuity.

MEN'S SUITING in AFGHAN -- Guild Member Contribution

The contribution this month was selected because the subject fits with the current discussion of Bernat Afghan yarn, and also because the sample of fabric was so appealing that we have already ordered yarn to set up a suit length like it. The fabric was woven by Mrs William L (Dorothy) Van Allen, who has generously "told us all" regarding the problems of the project.

Mrs Van Allen used tan warp, set at 36 ends per inch, and the same Afghan in gazelle for weft. Her threading was twill and she wove the length, which was made up into slacks for Mr Van Allen, in balanced tabby. It was the tabby weave which



created the problems, as the warp was set so closely that the shedding was difficult. Mrs Van Allen says, "The warp ends broke until I almost scrapped the project. Then I tried a flax seed solution applied to the tensioned warp. I kept the warp back of the harnesses damp by keeping a wet towel over it. There were only a few warp breakages that way, and the weaving went smoothly. I beat as hard as I could beat to place the weft at 36 ends per inch to balance the warp.. The material was washed in a drum-type washing machine and given three rinsings."

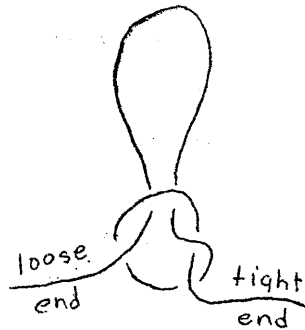
The fabric which Mrs Van Allen secured is a light weight, very firm texture with a strong crepe effect. She explains further, "I warped five yards 32 inches wide and ended up with four yards, 27 inches wide. The textured weave holds the press like iron, while other wrinkles bounce out like magic.

The flax-seed dressing is an old-time remedy for any troublesome, sticky wool warp. Simply boil a pound of flax seeds in water until a paste is formed, and strain out the seeds. If the paste is thick, dilute it to about the consistence of starch and sponge it onto the beamed warp. If the warp is beamed on a sectional beam (in most cases we beam even our chained warps of wool onto sectional beams to avoid having to pad the beam) the beamed warp can be impregnated with the flax-seed solution. I suspect that Mrs Van Allen's troubles with breaking warp ends would have been completely over had she let the flax seed solution dry on the warp and woven it dry, as wool is weaker when wet. The flax-seed solution washes out easily, but it was because of the treated warp that Mrs Van Allen had to wash her fabric. Without this, steam pressing would have been adequate. The flax-seed solution becomes sour very quickly, even when kept in a refrigerator, so some weavers prefer to use "wave set" with preservat

"IDIOT'S DELIGHT" BRAID

This simple little braid is one of the most useful auxiliaries a weaver can have at his fingertips as it can serve so many purposes. Cords for draw-string bags, various ties and edgings, decorative finish edgings for sofa cushions and minor upholstery projects, and for many other purposes it comes in handy. It is made of a smooth yarn of any type and the heavier the yarn the larger the braid. If the knots are pulled tightly, the braid is firm and round; if the knots are pulled gently, it is oval and elastic.

The braid is merely a double chain made with the fingers. As it requires two free strands instead of one, it is started in the center of the strand of yarn, so the first step is to wind off part of a ball of yarn onto a second ball.



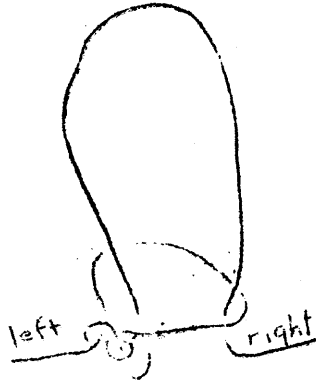
Make an ordinary loop knot. The right-handed person will normally make this with the left hand and pull the right hand strand out until the knot is firm. Leave the loop about two inches long, standing up. The tight strand of cord will be at the right, the loose one which controls the loop size at the left.

Hold the knot between the thumb and middle finger of the left hand. Place the left index finger through the loop from front to back and hold the loop taut.

Hold the tight strand between the thumb and middle finger of the right hand.

Place the right index finger in the loop, front to back, just under the left index finger. With the

right index finger pick up a loop from the right hand strand and draw it through the first loop.



Continuing to hold the new loop with the right index finger, release the left index finger from the previous loop and pull the left strand, with the left hand until the previous loop is a knot.

Grasp the knot between the thumb and middle finger of the right hand, place the left index finger in the loop and draw a new loop from the left strand through this. Pull the previous loop into a knot with the right hand.

The strand which starts at the right always stays at the right, and the left strand stays at the left. The index finger is always placed in the loop from front to back. The motions soon become automatic and are reduced to: loop with right -- pull with left -- loop with left -- pull with right -- and that's all.

The braid for the bed-spread was made of a double length of Vilon. When I had started making it and it was suggested that a sample should go into the portfolio, I really whooped, thinking that so many yards would be impossible. But after a few evenings of "Scrabble" I unwound the ball which had accumulated and found that I had over twenty-five yards. Yes, I was amazed to learn how fast the yards roll off. This would be fine occupation for televiewers, as once the braid is started the chaining is done by feel rather than by sight.

Threadbender  
My dear Guild member: Letter

19

This Bulletin has been somewhat different from the ones I usually give you. We had so many delightful experiences with the Afghan warp, some of them unexpected, that I thought you might enjoy the whole story, and taken up from the personal point of view. Perhaps next month I can be extra formal to compensate, but I won't promise. It is many a year since we have had as many exciting warps on our looms and in the planning -- all of them different types of woolens and worsteds. There is a satisfaction in rolling of wool yardages which no other weaving brings.

Lots of announcements this month, so I have saved extra space for them. WARP AND WEFT, a 10 issue a year publication for handweavers with which many of you are familiar, has been purchased by Robin and Russ, Handweavers and starting with the February issue Russell Groff will be the new editor. Robin and Russ Groff have had a splendid and growing handweaving business for the past half dozen years and I'm sure they will do a fine job with this latest addition to their many lines. They have also moved this month to a new studio-shop at 632 Santa Barbara Street, Santa Barbara, California.

A number of inquiries have come recently about silk for yardages. Robin and Russ have a fine line of silks. Miss Gynethe Mainwaring, The Weaver's Workshop, Dodgeville, Wisconsin has recently sent me a delightful sample of silk yardage made from a fine silk noil she stocks. Woven in tabby, set at 30 per inch. Lily Mills have added a new item to their novelty line (Article 105) which is the rough novelty cotton twisted with gold metallic. Many weavers have been wanting exactly this, in reliable, reproducible supply, so it should be very popular.

Registrations and inquiries about summer study with the Shuttle Craft Guild started coming in as soon as Bulletin was out last month. We are glad that we shall be able to handle many more students than last year. Feeling that a student's desire to return is the best indication that the experience with us was worth while, we are particularly pleased that almost half of our last summer's students have already written to make arrangements for this summer. And from a student of some years ago who has since taken summer weaving courses from the Atlantic to the Pacific, came the following comment: "Of the four summer sessions I have gone to, it is the Shuttle Craft that I would particularly like to repeat. You have the best equipment and supplies of all. And you also offer greater variety of instruction from which to choose." In preparing for our summer visitors, one of our construction projects in progress now is the setting up of a model home weaving room or weaving corner in an ell of the weaving room. For furnishings, all of which will serve a specific need to the weaver, we have secured the wrought iron build-it-yourself units from the Phillips Furniture Company, 2560 Fon Du Lac Drive, East Peoria, Illinois. This is the finest wrought iron furniture we have seen and the prices are surprisingly low. We have ordered synthetic yarns, which seem appropriate as upholstery for these pieces. You will hear more later about the general plan, the specifications, and the upholstery for this model home weaving center.

Particular pleasure always comes from a new publication by a Guild member and we have enjoyed a new "Teach Yourself Book" HANDWEAVING, by Eve Cherry of England, but I know of no dealer in the U S who stocks it. Another Guild member is news now. An article with a delightful full page photograph, about the weaving of Charmin Lanier appears in the current AMERICAN FABRICS.

With pages and pages of copy still on my desk, many articles prepared this month will have to wait. Even the question of the month is left. Sincerely,

*Harrist Tidball*

