
Shuttle Craft Guild
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An omission of the past three months has been the Threadbender comments on diversified subjects. There has been so much serious information to give that we have slid over the general subjects. We plan to correct this by devoting the June BULLETIN to a variety of miscellaneous subjects and weaves. June, filled with graduations, weddings, vacation plans, gardening, just plain enjoying the outdoors, is no time for serious weaving projects.

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FRENCH SPUN WORSTED YARN

The differences between the two principle yarns made of wool, woolen and worsted, were taken up in the January 1955 BULLETIN, and the following BULLETINS have carried problems in woolen and in English or Bradford Spun worsted. There is a second type of worsted yarn which deserves special consideration, the French spun worsted. This is a worsted yarn made of the softest, finest, shortest fibers from the fleece, and it is combed and processed many more times than the English spun worsted, to make it unusually soft, smooth, light and fluffy. The fluffiness gives the strand more volume than a strand of equal count number in English spun. It is airy and pliable rather than stiff and wiry as is the other. It is sometimes said that French spun worsted, because of the dry spinning, takes brighter clearer colors, but actually the English spun worsted is dyed dry rather than in oil and this is not necessarily true. The determining factors in color brilliance are the expertness of the dyer and the type of dye process, and consequently both types of yarn vary widely. It is true, however, that the soft quality of the French spun worsted is due to its being spun without oil, usually on the spinning mule which is the most costly of all spinning processes.

An important characteristic of French spun worsted as far as the handweaver is concerned is that it has greater strength than most wool yarns, and is not subject to warp breakage. The yarn is apt to be somewhat sticky, due to its fluffiness, and this characteristic is noticable in the skein and on the loom. Therefore, in order to separate sheds, it is usually necessary to tension the warp more severely than for the best quality English spun worsteds. The fabric woven from French spun worsted requires no processing other than steam pressing. Although the fabrics are quite washable,

they must be handled with great care when wet because the yarn has greater shrinkage and felting properties than English spun worsted.

The count system for measuring and sizing French spun worsteds is the same as used for English spun types. One pound of size one yarn has 560 yards, and the size number increases as the yardage increases, proportionately, so that size 10 yarn has 5,600 yards per pound. The handweaver uses plyed yarns, and the worsted convention of placing the ply number first, then a diagonal line, then the strand size number, is followed. For instance, a 2/18 size yarn will have 18 X 560 yards of single strand, or 10,080 yards; but two strands are twisted together so this figure is divided by two to give 5,040 yards per pound of 2/18 size. However, the yarn is quite elastic and the loss from twisting is not taken into consideration in the measuring, so it may be generally considered that there will be 4,700 to 4,800 yards of yarn in a pound of 18/2. Likewise, 2/16 yarn which contains 4,480 yards when calculated from the count numbers, is generally considered to have about 4,200 yards per pound.

Whereas Bradford or English spun worsteds with their long-staple, lustrous crispness are usually considered ideal for suitings, the soft, fluffy, dull quality of French spun worsteds suggest quite different uses. One of the first uses which comes to mind is baby blankets, and also sports fabrics.

The French spun worsted selected for this month's project is that from the Lily Mills Company, Handweaving Department, Shelby, North Carolina, Article 110. This is 2/16 in size with a working yardage of 4,200 yards per pound or 525 yards per 2-ounce skein. It is available in forty-one colors.

A 2-COLOR 8-HARNESS COMBINED TABBY-BASKET WEAVE

In considering a suitable weave for baby blankets of French spun worsted (and one which would be suitable for sports wear if interpreted slightly differently) the tabby-basket combination weave is almost a natural choice, because the tabby provides good body and firmness, while the basket weave adds a soft, spongy, draping quality. The Combined weaves were taken up in some detail in the BULLETIN for January 1953 which is still available. This article points out that tabby and basket can be combined only as alternating warp or weft stripes on four harnesses, and that if they are threaded for warp stripes there is a tension problem due to differential take-up which necessitates double beaming or a substitute. Since eight harnesses are required for a Combined tabby-basket in which the two areas are interchanged, and there is no warp-tension problem, only the 8-harness weave is taken up here. The basic weave selected is a 2-color arrangement shown in FOLKELIG VAEVNING I DANMARK by Ellen Andersen and Elisabeth Budde-Lund, photograph on page 74 and draft and directions on page 35. The photograph shows a remarkably attractive fabric, and the directions are challenging because they show a definite error in the tie-up and treadingling. Here is the draft:

24													
			8				8						8
				7			7						7
	6		6				6			6			6
		5		5			5			5			5
													4
													4
													3
													3
													2
													2
													1
													1
12 light color						12 dark color							

This is obviously a basic draft which is subject to

many variations of interpretation. For instance, it may be looked upon as an opposites Overshot draft with the two groups of harnesses (1,2,3,4 and 5,6,7,8) considered separately, and small figures on two opposite blocks can be woven in traditional Overshot manner with tabby, the complete independence of the two groups making it possible for one area to weave in one pattern while the other area weaves in another. This is mentioned to encourage analytical consideration of drafts and their potentialities. Actually, for the present purposes this type of weave is not even considered.

Consider here the grouping of the warp into two identical but independent 12-thread units, which gives a basis for tabby with 4-thread basket in alternating areas as both groups of threads can be woven in either way. The following variations were made on this theme, all of them coordinating groupings of 12 dark and 12 light threads in both warp and weft.

SPORT COAT FABRICS

Material: French spun worsted, Weaving Wool, Article 110, Lily Mills Co, in navy blue and white;

Warp set: 24 ends per inch, 12-dent reed, arranged 12 navy, 12 white, repeated throughout;

Threading Draft: Draft on page 4;

Tie-up: As given below, for individual fabrics;

Beat: To give exact warp-weft balance, 24 shots per inch;

Special problems: For selvage handling see page 11;

Yarn requirements: About 6 ounces per square yard of finished fabric, 3 ounces each color.

Fabric Design 1: (Portfolio Sample 1)

Tie-up:

8		8		8			8	8
7	7		7				7	7
6		6		6	6	6		
5	5		5		5	5		
4			4	4		4		4
3			3	3	3		3	
2	2	2				2		2
1	1	1			1		1	
	1	2	3	4	5	6	7	8

Treadling order:

1, 2, 1, 2; 3, 4, 3, 4; 1, 2, 1, 2;
with white weft;
8, 7, 8, 7; 6, 5, 6, 5; 8, 7, 8, 7;
with navy blue weft;
repeated throughout.

Fabric Design 2

Tie-up and Treadling order same as above, but
shift weft color order to: navy on
treadles 1, 2, 3, 4; white on 5, 6, 7, 8.

Fabric Design 3 (Portfolio Sample 2)

Tie-up:

8		8		8		8		8
7	7		7		7		7	
6		6		6	6	6		
5	5		5		5	5		
4			4	4		4		4
3			3	3	3		3	
2	2	2		2		2		2
1	1	1			1		1	
	1	2	3	4	5	6	7	8

Treadling order: Identical in order and
color to Fabric Design 1.

Fabric Design 4

Tie-up:

8		8		8				8
7	7		7				7	
6		6		6		6		
5	5		5		5			
4				4		4		4
3			3		3		3	
2		2				2		2
1	1				1		1	
	1	2	3	4	5	6	7	8

Treading order: Colors same, but follow draft.

Fabric Design 5 (Portfolio Sample 3)

Tie-up:

8				8	8		8	8
7			7			7	7	7
6		6	6	6			6	
5	5		5	5				5
4	4	4		4	4			
3	3	3	3			3		
2		2			2	2	2	
1	1				1	1		1
	1	2	3	4	5	6	7	8

Treading order: Identical to Fabric 1.

TIE-UP STUDY

For the sake of those weavers who wish to learn how to devise tie-ups, this 8-harness threading is a perfect problem for studying tie-up reasoning. Consider first the first 12-thread group. Harnesses 1 or 3 carry all odd numbered threads or alternate threads, and harnesses 2 and 4 carry the opposite alternates or the even numbered threads. Therefore the threading will obviously produce a 1-3 and 2-4 tabby. If harnesses 1-2 are raised, the shed permits weft to float under all 1 and 2 threads and over all 3 and 4 threads. If harnesses 3-4 are

raised the reverse arrangement occurs: over 4 ends, under 4 ends, over 4 ends. These four give the potential for our desired tabby and 4-thread basket weave and are set up on the following tie-up draft:

4		4		4
3	3			3
2		2	2	
1	1		1	
	1	2	3	4

Since the second group of 12 threads is a duplication of the first, but on harnesses 5, 6, 7, 8, the tie-up is:

8		8		8
7	7			7
6		6	6	
5	5		5	
	1	2	3	4

In each case, the first pair of treadles will weave alternate threads up and down, or tabby; the second pair of treadles will weave 4 up and 4 down or 4-thread basket. Our next step is to combine the two 4-harness tie-ups to make an 8-harness weave, but with the tabby on one set of harnesses combining with the basket on the other set, and visa-versa. To do this, exchange the order on the first set of harnesses to place treadles 3 and 4 in the 1 and 2 positions.

8		8		8
7	7			7
6		6	6	
5	5		5	
4		4		4
3		3	3	
2	2			2
1	1		1	
	1	2	3	4

It is a help in both reading and understanding tie-ups of this kind if harnesses and treadles are grouped by drawing heavy horizontal and vertical lines. Examination of this tie-up quickly reveals its inadequacy. Four weft shots are required to balance the basket, so this requires that in the alternate position both tabby combinations are tied to each basket shed to give a total of 8 treadles:

8		8		8			8	8
7	7		7				7	7
6		6		6	6	6		
5	5		5		5	5		
4			4	4		4		4
3			3	3	3		3	
2	2	2				2		2
1	1	1			1		1	
	1	2	3	4	5	6	7	8

This is the complete tie-up. The next consideration is the order in which treadles must be used to give the desired weave. Since this is a perfectly balanced weave, the normal order would be the duplication of the draft order in the treading order. Weaving this on the loom or on paper, however, indicates an exact balance of weave occurs only when the float direction



of the two basket areas is turned, to give the two arrangements illustrated above alternated. This is managed in this case by treading the second series of treadles in the reverse direction. Weaving also shows that if the tabby areas are to be of solid color, the basket of opposite colors, light weft is thrown on the first four treadles, dark on the last: 1, 2, 1, 2; 3, 4, 3, 4; 1, 2, 1, 2; light weft 8, 7, 8, 7; 6, 5, 6, 5; 8, 7, 8, 7; dark weft. See? it is all a matter of reasoning -- of working from the known to the unknown, toward a definite end.

From this tie-up and treadling order the variations were devised. The first variation simply reverses the weft color positions to give the tabby areas in mixed colors, the basket areas plain. For the second variation, the center of each basket group was woven in tabby to produce a firmer cloth and introduce a third texture effect in the spot of mixed-color tabby (Design 3). Notice that this added one harness to treadles 3, 4, 5, 6. For Design 4 the same type of thing was done by dropping one harness on each treadle so all warp-float areas wove as tabby. The unusual effect of this weave was heightened placing the weft floats in the same position throughout by weaving the last four treadles in the order: 5, 6, 5, 6; 7, 8, 7, 8; 5, 6, 5, 6. The design has alternating 12-thread color stripes on one side in the weft and on the other side in the warp direction, with the stripes pinching in where the small bouquets of pattern occur. A most unusual fabric, well worth trying.

This tie-up suggested the use of a double-weave tie-up, which gave the Design 5, one of the handsomest fabrics we have ever woven. The design resembles delicate 1-inch white snowflakes on a navy blue background. It is not a true double fabric because the same treadle order was used as for Design 1. It is pleasant surprises like these last two fabrics which put the real thrill into handweaving.

This lengthy discussion is given to show that there is no mystery in tie-ups. Each threading has certain potentials and certain limitations. The weaver works with the potentials, within the limitations, to devise a logical tie-up as a starting point. This initial work is best done on paper. The weaving of this design will then suggest variations which are worked out partly at the loom, partly on paper. The variations of this particular threading are far from exhausted and we shall probably return to it in a later BULLETIN.

A 2-COLOR-WEFT SELVAGE PROBLEM

The selvage problem for this weave is handled separately because the same method may be used for other weaves in which two wefts of different colors are used in rather wide alternating bands. It is similar to the method given a few months ago for two shots in a shed.

In this case, where the basket areas weave at the selvage, the weft will not catch to the edge. The situation can be partially controlled by threading an 8-thread twill on each side as a selvage, but reduces but does not cure the distortion. Also, it is disfiguring. A better solution is to lock the weaving weft with the weft which is idle. This requires that the two wefts be started from opposite sides of the warp. Place the idle shuttle on a small table beside the loom. Reach under the weft from this shuttle in catching the weaving shuttle. Carry the shuttle over this weft and throw it from the top. The idle weft will weave as a supplementary warp selvage thread and will lock the woven weft to the exact edge. This method has the added advantage that when it is time to shift shuttles, the weft is exactly where it is wanted, so there is no loop at the edge and no need for cutting and entering every 12 shots.

If, after 24 shots are woven the locking of wefts is obviously incorrect, simply cut the two wefts and exchange their positions.

SPORT COAT FABRICS on 4 HARNESSSES

The elaborate color-effect Combination Weaves are not open to the 4-harness weaver. However, as has been pointed out before, the 4-harness weaver has a wide range of possible color effects in the systematic correlation of color stripes with the 4-harness twill threading. The classical twill color arrangements have been taken up previously, but many effective variations may be made which are even more interesting when woven with differing weft color arrangements. The following stripe is suggested for a 4-harness twill threading:

Warped: 4 ends black	Woven: 4 shots black
2 ends red	2 shots white
2 ends white	2 shots black
2 ends red	2 shots white
repeated.	repeated.

This gives a stunning suit fabric if woven of the Walters Worsted (see BULLETIN for April 1955) set at 30 ends per inch, and a much softer fabric suitable for a sport jacket if woven of the Lily Mills French spun worsted set at 24 to 27 ends per inch.

ROYARN (Orlon) for UPHOLSTERY (Portfolio Sample 4)

The 4-harness color-effect twill given above was adapted as the design for an upholstery fabric to cover the chair seats and backs for the Shuttle Craft Guild Model Home Weaving Room. (A full description of this room, its furnishings and equipment, with photographs, will be in the summer issue of HANDWEAVER AND CRAFTSMAN. All furnishings are the do-it-yourself black wrought iron units and stools from the Phillips Furniture Co, 2560 Fon du Lac Drive, East Peoria, Illinois. As loom accessories these pieces are splendid and I suggest that you write for the illustrated catalogue. And please men-

tion the Shuttle Craft Guild.) We wished to weave an upholstery suitable to this modern-spirit wrought iron, which could be completed in two or three days. Further design requirements were for a smooth fabric without any rough, abrasive quality since it was for seats; a very sturdy fabric which would withstand hard wear; a fabric which would not soil readily and would clean easily; an elastic fabric which would cover the round, foam-rubber padded seats without any wrinkles; a design which had equal emphasis in warp and weft directions because of the dominance of round seats. The 4/2 Royarn from Robinson Yarns, Inc, Box 787, Worcester, Mass, with 1550 yards per pound, proved a perfect answer for the material requirements. The twill-threaded warp was set at 18 ends per inch with the following color substitutions: love apple red for black, Yale blue for white, red currant for red. Because the Royarn is so strong and easy to work with, this was probably the fastest weaving project we have ever set up. And the furniture is so easy to upholster, particularly with this material, that it took only half a day to pad and upholster four stool seats and the seat and back for an occasional chair. Only one problem -- the material frays very severely so it is necessary to stitch around outlines three times on the machine before cutting, or to use a fixative on the edges.

BABY BLANKETS in French Spun Worsted

The experiments for the 8-harness tabby-basket variations and for the 4-harness color-effect twill were originally intended for Baby Blankets. Since the yarns on hand for the main weaving were in strong colors, the resulting fabrics were sporty rather than delicate, and suggested expanded uses for the weaves. However, it would be hard to visualize more beautiful weaves for baby blankets if the colors combined delicate shades of pink, blue, green and yellow with white. For a blanket

in 4-harness twill with a delicate, flower-like quality, the following expansion of the previous color arrangement is lovely.

4 ends white, Lily Art 110, W-4
 2 ends aqua, W-53
 2 ends yellow, W-10
 2 ends aqua,
 4 ends white,
 2 ends peach, W-5
 2 ends yellow
 2 ends peach.

Weave with the same arrangement, or substitute white for the yellow.

UNDERSTANDING DRAFTS -- Continued

Last month the Graphic Draft was introduced. This most important of all draft forms was taken up in considerable detail so that the weaver may understand that there is a logical reason behind each of the draft conventions to make the draft form reasonable and usable for all situations. The conventions taken care of, there are still the symbols to learn. Each symbol has a specific and single meaning, with a few simple exceptions. The main exception is the figures, 1, 2, 3, etc which of necessity must have several meanings, but these are easily distinguishable from context just as the spoken words "two", "to", "too", or "write" "right" are distinguished. Following is an outline of all the conventions and symbols of the GRAPHIC DRAFT.

Written and read from right to left.
 Horizontal spaces indicate harnesses.
 Harnesses are always numbered at right of draft.
 Harness numbering is from front to back, bottom to top.
 Vertical spaces indicate warp threads.
 Filled squares indicate position of a threaded heddle

Each thread of one complete draft is shown, no more, no less.

Figures above the draft indicate warp ends within the draft only, not threading-schedule warps.

Extensions of vertical lines above draft, with figures at right, are merely counting facilitators, but on a long draft are usually given for every ten threads unless the nature of the draft suggests a better arrangement.

Cardinal Numbers always (1, 2, 3, etc) always refer to tangible things such as harnesses, warp threads, treadles, which occur in series.

Ordinal numbers (first, second, third, etc) refer to individuals in an activity series, such as weft shots, treadling order.

Capital letters refer to design or pattern elements usually referred to as Pattern Blocks.

Small or Lower Case letters refer to technique elements, and different series of letters have different but specific meanings:

a and b refer to tabbys, a on the left and b on the right;

x, y, z refer to tie-down threads: x threaded on harness 1, y on 2, z on 3.

o, x are tie-up symbols: o indicates a rising shed, x indicates a sinking shed.

r, l indicate right and left, where needed.

k, m, n, p, q, s, u, v refer to minor variables such as color or thread weight;

symbols such as: //, +, ~, * are sometimes used to distinguish colors, but these are less satisfactory as they cannot be typed or spoken and have no established references.

In cursive writing the lower case symbols are usually underlined to indicate that they are established symbols.

v above a draft (when used) indicates the center thread of a symmetrical draft and that the draft is completed by repeating in reverse from here.

The final thread number at the end of the draft indicates that threading is continued by returning to thread number 1 and repeating.

are sleying signals, placed below the draft, which mean that the pair or group of threads are sleayed through a single dent.

o under the draft means an unsleayed dent.

Figures under the draft have various meanings, clear from the situation, as this is where otherwise unmentioned information is placed.

There are a few further Graphic Draft conventions which apply to certain techniques only. These guides may be used in determining whether a Graphic Draft or a Profile Draft is suitable for the case at hand, and the harness conventions even if the Profile draft is used.

The Graphic Draft is used for all techniques which have any form of irregularity (common threads, incidental threads, units of variable size) which require thread-by-thread directions.

Examples: Twills and Twill Derivatives, Overshot, Crackle, Hybrid.

The Graphic Draft is used for apparent Unit Weaves in which units may not be repeated (Spot Bronson, Swedish Lace, Huck), or in which the number of repeats is limited by weave structure (Overshot Opposites, certain Combination Weaves).

The Graphic Draft is used for Unit Weaves in which the pattern is small and the unit large (usually Ms & Os and Bergman and Bateman Weaves).

The Graphic Draft is used for designing wherever the detail interlacement figures have greater significance to the textile design than the pattern block arrangement. (Draft page 4).

Harnesses which control pattern block arrangement only are placed at the top or back.

If the technique has a single harness which produces a tabby (Spot Bronson, Atwater Lace) this is placed on harness 1.

If the technique has tie-down harnesses, these are placed on harnesses 1, 2, 3, as required (Summer & Winter, Bergman, Bateman).

If the technique has both tabby and tie-down harnesses (Atwater Lace) the tabby is harness 1, the tie-down next.

If the technique makes it at all feasible, tabbys are placed on odd and even harnesses alternated (Twills, Overshot, Crackle).

This seems to cover the conventions and the symbols of the GRAPHIC DRAFT completely. There are four other draft forms with which the handweaver must be familiar:

SHORTHAND DRAFT

CURSIVE DRAFT

PROFILE DRAFT

WORKING PROFILES.

All of these occur in the literature and all of them serve very important functions.

THE SHORTHAND DRAFT.

Any short form notation draft intended for personal use only. Such a draft form should be significant only to the person who devises and uses it for taking personal notes. Unfortunately, many authors have used shorthand forms in formal publications. Since Shorthand Drafts must be re-interpreted into Graphic or Profile drafts for use, the user of such books must determine what short cuts have been used in drafting and rewrite the drafts if he is to have more than a simple threading guide. Many shorthand drafts are adequate threading guides, but they are inadequate for study, analysis or designing.

THE CURSIVE DRAFT

This is the draft form which is written or typewritten on unlined paper. It follows the conventions of the GRAPHIC DRAFT exactly except that harness numbers instead of filled squares are used as the threading symbol so that the lack of harness

lines will not lead to confusion. The perfectly squared proportions of the Graphic Draft are distorted because of typewriter spacing. This draft form is important because it is used in most of the informal weaving publications -- those which are not type-set; there is no excuse for its use in a type-set publication. These include the many local, regional and state Weavers' Guild publications, as well as periodicals such as the BULLETIN. Although the Shuttle Craft Guild has usually adhered to the formal Graphic Draft, the Cursive Draft was introduced in a few issues in 1954, and its use is resumed in this issue. Since formal drafts must be drawn weeks in advance of BULLETIN writing, plates made and sheets printed, they allow much less flexibility than the use of Cursive Drafts which may be incorporated in text. Because it provides the medium for much greater freedom in draft presentation for the informal publication, it is obvious that the Cursive Draft should be an accepted form.

THE PROFILE DRAFT

This is the short-form substitution draft used for those pattern techniques in which exact units of threads may be substituted for each draft square. It is the standard short-form draft. Because the Profile Draft form is radically different from the Thread-by-thread Graphic Draft, but is a very important and universally used system, its conventions, symbols and applications will be taken up in detail in the next BULLETIN.

WORKING PROFILES

Working Profiles are not actually drafts, as they cannot be used as threading guides. They are the designing guides, used for irregular pattern weaves only, which are comparable to the Shorthand Drafts used for

threading guides. They are inaccurate Profiles used to determine pattern configurations, for such techniques as Overshot, Hybrid and Crackle for which true Profiles cannot be made. This basis for making quick pattern developments is not often used because resulting proportion distortions, but it has several useful interpretations, and it has been called to weavers' attentions recently through an article in Lily Mills PRACTICAL WEAVING SUGGESTIONS, Vol. XXVII, Figures I and II-A. The balance of the drafts in this article are true Profiles.

Threadborders

My dear Guild Member:

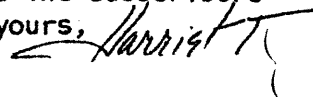
Letter

In a few days we shall be off to the Bay Area for the two-day California Weavers' Conference, and back again before you receive this. Returning with us will be our first students of our 1955 season. We have regretted that our accommodations were not more elastic, as so many weavers from other states have wished to combine attendance at this Conference with a few weeks of study that we have had to reject a number. Although our quota is filling, we still have space for additional students from the first of June through August 13. August 14 through September 11 are full, but as yet we have no reservations for mid-September through October. As this is just about our nicest time of year, I hope that some of you can take advantage of the fall period. This winter and spring we have been busy improving our student facilities. We have a new ground-floor weaving room with two entrances through which looms may be moved outside for lakeside weaving. The weaving and the students' living patio are now tiled, and gardening is now the order of the day. A huge crop of summer oranges is ripening for you.

In the past few months it has been a real pleasure to be able to deduct amounts of from \$1.00 to \$6.00 from a number of renewal bills. The source of these credits has been new subscriptions sent in by Guild members. Last fall we introduced the practice of making active Shuttle Craft Guild members the only subscription agents. The new subscription bonus is credits given toward renewal: \$1.00 credit for a general subscription, \$2.00 credit given for a Portfolio-edition subscription. The Guild-member need not send subscriptions personally, as we credit anyone mentioned by a new subscriber as having been responsible for the subscription (unless, of course, the new subscriber has written to us for direct information in advance.

Because we feel that the April and May Portfolios are of particular interest, we have made up a group of these without the Bulletins, which Guild members may purchase at the special price of \$1.00 each. The supply is limited. The heavy demand for both current editions and back files of the Portfolios has led us to making a considerable more than the actual subscription number during the past year. The full set of 1954 Portfolio-Bulletins for 1954 is \$15.00 to Guild members. Those unfamiliar with the Portfolios might wish to get acquainted. They are not just samples of the weaves taken up, but samples presented in attractive and colorful mounting, each month different. And accompanying the samples most months is a short article, sometimes containing significant information about the weaving, sometimes just a bit of chit-chat. The Portfolio edition has been popular far beyond our expectations, as the subscription list is now more than five times as great as the maximum we first planned for. Every month since it was started the list has grown and this is our most stable list, since Portfolio subscribers seldom discontinue. This can be an indication to those who do not have the Portfolio of how it increases the usefulness of the BULLETIN. We feel that in it we are giving "the most for the money" of any weaving sample-service there is, and the subscribers agree.

Sincerely yours,





Sample 1 is at the top. This is Design 1, the fabric illustrated in FOLKELIG VÆVNING I DANMARK.

Sample 2, below, is Design 3, a variation of Design 1 which introduces additional tabby.

Sample 3, bottom, is the Snow Flake pattern, Design 5, with which we were so greatly pleased. It being an after-thought, there was enough warp left for only small samples.

Sample 4 is on the outside. This is the fabric of 4/2 Royarn used to upholster the wrought iron furniture for the Model Home Weaving Center.

Perhaps the best use for these designs is as Baby Blankets, in pastel colors. They would make lovely Afghans with heavier yarn, and have many other applications.

