
Shuttle Craft Guild
HANDWEAVER'S
BULLETIN



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The Shuttle Craft Guild
 Handweaver's BULLETIN
 Volume XXXII, Number 9
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The Shuttle Craft Guild Handweaver's BULLETIN is published monthly by Mr and Mrs Martin Tidball (Harriet Tidball), The Shuttle Craft Guild, Kelseyville, California, and sent to all members of the Shuttle Craft Guild, throughout the world. The Guild, now in its thirty-third year of publication of the monthly BULLETIN, was founded by Mary M Atwater, and conducted by her for twenty-three years. Mrs Atwater continues active in the handweaving field through writing and instructing. Her address is 6120 South 23rd, East, Salt Lake City 7, Utah.

Shuttle Craft Guild membership, including BULLETIN subscription, is \$7.50 a year. With the PORTFOLIO edition of the BULLETIN, membership is \$17.50.

FALL FASHIONS -- 1955

September, when every woman's mind turns to new fall and winter clothes, is the same season when every weaver's mind turns to fresh loom projects for the weaving months ahead. What better time could there be for previewing fashion fabrics and planning dress, suit and coat yardages in the latest style.

A review of the pre-season textile fashions as shown in AMERICAN FABRICS, AMBASSADOR, and interpreted in all of the fashion magazines shows a few trends which are so strong that they are almost rules for good dressing for the coming winter. Fabrics are smooth and in solid colors. There are almost no patterned fabrics or fabrics incorporating rough yarns. The exception to this last is tweeds, which are more popular than ever; they are rougher and incorporate yarns with fancy twists, synthetics, metallics, nubs, loops, and anything to make them rougher and heavier. The exception to the plain fabrics is plaids, which dominate the scene from school and sport clothes, even to dinner and evening clothes. About color, there is no question. Red is it -- red combined with other reds, or red combined with black or white or greys, or with all of them. A slow second to red is blue-green hues, and little else is being shown. So here are the fashion items to keep in mind in designing clothing fabrics for 1955-56:

Smooth-surface, solid color fabrics.
Plaids.
Rough tweed mixtures.
Red, solid or in plaids with several reds,
black, white, greys.

The weaving projects for this month are all suggested by these current fashions.

DESIGN YOUR OWN FANCY YARNS

The 1955 styles show a use for rough and fancy yarns more appealing than many of the fancy-yarn adaptations in recent years. But they also present the problem of how to secure exactly the right yarn for the rough, tweedy coat fabric one desires. In the past, handweavers have had a tendency to design novelty-yarn fabrics from the yarn, utilizing whatever comes to hand mainly from job-lot sources. The opposite, and more solid, approach is difficult because where could one purchase, for instance, a tweed yarn of exactly the right color, twisted with exactly the type of metallic one wishes to have; or where could one get a yarn in which the desired color is achieved by the combination of three different shades?

The problem of finding yarns to suit a fabric design, rather than designing fabrics to utilize an available type of yarn, was solved at the Shuttle Craft Guild this summer by a student, Mrs Phyllis Dow. Mrs Dow, a handweaving teacher and the president-elect of the Southern California Handweavers Guild, includes spinning of a primitive Egyptian-type spindle among her many talents. She showed us how the primitive spindle could be used, not for spinning, but for twisting together two or more strands of yarn. If the purpose is to secure a heavy yarn for bag cords or for belts, to match a textile of a fine yarn, then all strands are identical. If the purpose is to secure a fancy yarn or a mixed-color yarn, the strands are different. The plying process is easy and fun, and it is amazing how fast the yards of plied yarn accumulate while one is watching television, listening to the radio, or conversing.

Providing ourselves with the spindle, the only equipment required, was easy. The spindle was made of half a yo-yo, a piece of hardwood dowel, and a small finishing nail. The large yo-yo was

taken apart and the peg connecting the two halves removed. A 10 inch piece of quarter-inch hardwood dowel was whittled to fit tightly into the hole. A point was whittled on the other end. In the exact center of the yo-yo top, a small finishing nail was driven, and this was bent over to form a hook. On the side of the yo-yo, directly opposite the point of this hook, a small notch was whittled. Thus, the spindle is complete in only a few moments. Close examination of the photographs opposite will show these details, despite our disappointment at poor reproduction from excellent pictures.

Select the yarns for plying together. The mixture which Mrs Dow is making in the photograph consists of the inexpensive, white cotton ratinne, light green 10/2 pearl cotton, and green 1/64th lurex. The yarn given in the Portfolio is rough, black silk noil (from Robin and Russ, 632 Santa Barbara St, Santa Barbara, Calif), red Nylkara (Lily Mills Article 140) and gunmetal lurex in 1/32 size. The horizon for combinations is almost limitless, and in addition to making combinations which could not be purchased, one may use inexpensive yarns to make combination yarns which would be very costly if purchased.

Place cones of thread on the floor at ones left, and tube material on a creel at the left or skeined yarn on a swift. Start the twisting by holding the ends of the strands together between the fingers of both hands, hands about ten inches apart, and twisting them clockwise between the fingers of the right hand. Wrap these few inches of twisted yarn around the spindle, just under the cap, sufficiently to fasten the yarn, leaving about three inches unwound. Carry this up through the groove and into the hook. (See photograph 1.) Hold the spindle vertically, at one's right, with the thumb and fingers of the right hand grasping the tip lightly.



(1)



(2)



(3)



(4)

Phyllis Dow demonstrates plying yarns on a spindle.

Draw the left fingers 12 to 18 inches up the group of yarn strands.

Twirl the spindle between the fingers and thumb of the right hand let it fall free. (2)

The right hand may then move up to help feed the yarn, while the left hand pulls out more. (See photograph 3.)

When 24 to 36 inches of yarn has twisted (the length according to the convenience of the spinner) and the spindle has stopped twirling, the spindle may be given another twirl if the twist is insufficient.

With the left hand, hold the yarn at the top of the twisted section, and hold the spindle as shown in photograph (1), to loosen the yarn from the hook and wind it around the top of the spindle.

Repeat these steps over and over.

It's as easy as spinning a top, and a lot more fun. Custom-designed yarns will twirl off the spindle faster than one would think possible.

Photograph (4) shows Mrs Dow standing in the corner of the Shuttle Craft Guild weaving patio spinning 3-ply yarn. One can twist longer lengths of yarn and work faster standing, but the work goes almost as fast if one sits on a high weaving stool.

An UNUSUAL PLAID, in REDS

For a high quality dress fabric of smooth, light weight worsted, Bernat Fabri and the tabby weave were selected. The threading to four-harness twill (1, 2, 3, 4, repeated) and woven to tabby (harnesses 1-3, and 2-4, lifted alternately) gives the closest interweaving and consequently allows the most open warp setting, for the lightest weight fabric. But since a strong plaid design, such as that desired for the Scotch Tartans, cannot be achieved on the tabby weave, full advantage of the weave was

taken by designing a shadowy plaid in four shades of red. Burgundy, Crimson, Lacquer Red (Scarlet) and Coral, were arranged in a mixture of plain stripes and Log Cabin stripes, to blend the colors. A warp setting of 20 ends per inch was used. The ten yard long warp, 30 inches wide, with weft, would require about 12,000 yards of yarn, which is two and a half pounds as Fabri has 4,800 yards per pound. However, this figuring is too close for safety, especially since there are four colors, so three pounds were ordered in the following amounts: 7 2-ounce skeins each of coral and crimson, 5 2-ounce skeins each of Burgundy and scarlet.

Sectional beaming was used, which necessitates coordinating the stripe arrangement with the two-inch sections of the warp beam. This method is not commonly used for beaming plaids, since it is generally impractical for a plaid repeat wider than two inches. However, by planning a 4 inch wide repeat of a symmetrical plaid, and arranging the colors on the creel from center to center of the major blocks instead of from beginning to end, the system was feasible. Starting the winding at one side of the beam, alternate sections were filled for eight bouts. The spools were then removed from tensioner and creel, and the color order reversed, and the seven sections left vacant were filled.

Filling fifteen two-inch sections with ten yards each required the winding of forty spools with 150 yards each, though 160 yards were placed on each spool to allow a safety factor. The color requirements were:

- 7 spools of Burgundy
- 8 spools of Scarlet
- 12 spools of Crimson
- 13 spools of Coral.

These were arranged in four banks on the creel in the following order:

crimson	coral	burgundy	burgundy
crimson	scarlet	burgundy	coral
crimson	coral	coral	burgundy
crimson	scarlet	scarlet	coral
crimson	coral	coral	burgundy
crimson	scarlet	scarlet	coral
crimson	coral	coral	burgundy
crimson	scarlet	scarlet	coral
crimson	crimson	coral	burgundy
crimson	crimson	scarlet	coral
(1)	(2)	(3)	(4)

The threading order for the creel is: one bank at a time, from bottom to top, banks taken from left to right. Set up the spools first, with the yarn pulling off the tops of the spools. Then thread the tensioner in the same order, which will prevent any twists between the creel and the tensioner. The color threading is as follows (read right to left):

						begin	
co	co	co	cr	cr	cr		4
	sc	sc	sc	cr	cr	cr	3
		co	co	co	cr	cr	2
		sc	sc	sc	cr	cr	1

end of first bout	bu	bu	bu	co			
	co	co	co	sc			
	bu	bu	bu	co			
	co	co	bu	sc			
	sc	sc	sc	bu	co	co	4
	co	co	co	bu	bu	bu	3
	sc	sc	sc	co	co	co	2
	co	co	co	bu	bu	bu	1

end of second bout. Repeat from beginning.	cr	cr	cr	sc			
	cr	cr	cr	co			
	cr	cr	cr	sc			
	cr	cr	cr	co			

Sley 2 per dent in a 10-dent reed. Weave this plaid with exactly 20 shots per inch, to balance the fabric exactly. Treadle to raise harnesses 1-3 and 2-4 alternately only, as the warp setting is too wide to produce a satisfactory twill surface. The color arrangement should be woven as-drawn-in, and there are several different methods for doing this. One is to follow the color order as it is given for the creel set-up, for the first 40 shots. then reverse the direction, still reading the columns from bottom to top but column 4 first, then 3, 2, 1, for the second 40 shots; repeat this over and over. The second method is to follow the color order from the draft for the entire 80-thread plaid, and repeat.

However, the weaver who truly enjoys his weaving will never let a list of written directions be his guide. He will keep his eyes on his web as it develops, and his product will consequently be more perfect. This weaver will develop his plaid along an imaginary 45 degree diagonal line which extends from the right-hand selvage, to the left. At the right-hand edge of the warp is a stripe of crimson so crimson is woven first, until the crimson block at the edge is an exact square. This will be when twelve shots have been thrown. Next to this is a stripe of scarlet and coral alternated, so these two colors are woven alternately until the second block is a square. By the end of the second block one can start to see the diagonal line, which is imaginary, but can be made visible by placing a pin in it. This diagonal starts with the edge warp thread and the first weft shot of the crimson. It bisects the crimson block on a 45 degree line to the upper left corner, which is also the lower right corner of the second block. It continues as a straight line to the upper left corner of the second block, and then on to the third, and fourth, as the weaving progresses, to the left selvage, and then starts over again. The person who has never before developed a pattern from the diagonal will find it helpful to insert pins along the

diagonal as it develops, so as to be working on a real, rather than an imaginary, line. It is impossible to lose one's place when following the diagonal, because the diagonal always points to it. When one block is completed, by squaring, the diagonal serves as an arrow which, at the point of the last shot, points to the next block which is to be woven. If the correct beat for placing exactly as many weft shots per inch as there are warp ends has been developed before one starts squaring on the diagonal (and it is definitely assumed that the beat is mastered first) then the weaver need not even count the number of warp ends in each block. One simply weaves until the block on the diagonal is square. The weaving is usually perfect when one is following the pattern visually, but errors creep in when the weaver's attention is divided between the job at hand and a list of written directions. Therefore the best weavers master the process of weaving as-drawn-in from an imaginary 45 degree diagonal, at the outset.

LIGHT WEIGHT DRESS and JACKET FABRICS

A dress yardage presented the problems of securing a firm, smooth worsted in the lightest possible weight. The problems were met by selecting Bernat Afghan yarn, which is very fine, having 7,600 yards per pound, setting it at 30 ends per inch and weaving it in balanced tabby. The quality of this fabric is exquisite. The yarn is of such high quality, with great strength, that it gave no difficulties in the weaving, nor in the warping. However, a plain tabby fabric is often considered the most difficult achievement in weaving because it must be perfectly smooth, the slightest variation in the beat creating a disfiguring streak. The best controlled weaving of this type will be done on a tightly tensioned warp. The tension must be much firmer than ordinary instinct about wool suggests. The ordinary worsted yarn of this fineness will not

withstand the severe tensioning which the weaving of a smooth tabby requires, but the weaver need not worry about Afghan. As long as the tension is not released when weaving is not in progress, severe weaving tension will not pull the warp ends apart. Another hint toward the achieving of a perfectly even tabby fabric -- weave only in the center of the loom's weaving space and change the position of the warp every three inches, four inches at the most. Streaks occur if the fell (the weaving or weft line) is placed too close to the breast beam, or if the weaving is carried far toward the reed. A tendency toward streaking may often be corrected by shifting the warp position every two inches.

Aiming for a width of 28 inches in the final fabric -- actually 27, but one more inch for safety -- a 30 inch wide warp is adequate for the Afghan which should be simply steam pressed for finishing and shrinks only slightly. The yarn requirement for a twelve yard warp, to finish at single width, is 16,200 yards, or two pounds two ounces. For safety one should allow two and a half pounds for safety. Compare this with the average tweed yarn for which the average requirement for this yardage would be six pounds. One can see that the actual fabric weight is about one-fourth. And even though the high-grade worsteds are more costly per pound of yarn, than tweed, the cost per yard of finished fabric is vastly less.

For a jacket to wear with the dress, supplementary threads were added to the warp to make a design similar to the Tattersall plaids. The supplementary warp had only one thread per inch of a heavier worsted (2/12 to 2/16 will serve), black and bright scarlet alternated. An end, first a red, then a black, was carried through every thirtieth heddle along with the original warp end and sleyed through the reed, then fastened to the fabric around a pin.

The extra warp ends were wound on the loom's second warp beam, but one does not need a two-beam loom in order to add the extra threads. They might have been beamed on a second loom, and the two looms placed back to back. Another system would be to wind the extra threads, one per inch, red and black alternating, on a one-inch dowel or a broom stick. Leave two yards of each end dangling and tie a small dowel tightly to the warped dowel to hold the threads in place. Then thread the two-yard lengths from back to front and let the dowel hang, tensioning the threads with the weight of the dowel. When the dowel has traveled from the floor to the back-beam, the ties holding the small dowel must be released and the supplemental warp lengthened for further weaving.

This fabric was woven with 29 shots of the grey Afghan like the warp (the dark, slate grey), then one shot of red, 29 shots of Afghan, 1 shot of black, repeated throughout, to give a two-color overplaid in exactly squared checks. The supplemental warp was tensioned a little more loosely than the main warp to prevent puckering.

TATTERSALL PLAIDS

Tattersall Plaids have a ground of a dark color such as dark green, navy blue, burgundy, or brown, or of a light color such as white, light grey, beige, or some other light tint. On the ground are evenly spaced hairline stripes in both warp and weft, of two colors which alternate. The colors used for this overplaid are usually black, white, or full intensity of the primary or secondary colors, red, blue, yellow, purple, green, orange. The materials are usually light weight worsted or cotton, to make a fine, firm cloth in tabby weave. The color stripes are commonly of the same yarn as the ground, and are usually two threads wide. If the stripes are widely spaced, two or more inches apart, they may be four threads wide.

The history of the name "Tattersall Plaid" is as colorful as many of the other textile and technique names. It comes from the London horse auction market, founded in 1766 by Richard Tattersall. At Tattersall's were club rooms for the Jockey Club and for the organization which regulated turf rules and betting, so it became the headquarters for the sporty, horse-racing Englishmen of the 18th and 19th centuries. As this particular type of plaid was very popular for sport clothes in horse racing circles, it came to be known as Tattersall Plaid. Thus, the Tattersall Plaids have a niche in textile history comparable to the Scotch Tartans, the District Checks, and the Gun Club Checks.

The general pattern of the Tattersall is:

```

      r          b          r          b          r
r r r r r r r b r r r r r r r r r r r r r r r r
      r          b          r          b          r
      r          b          r          b          r
      r          b          r          b          r
      r          b          r          b          r
b b b b b b b b b b b b b b b b b b b b b b b
      r          b          r          b          r
      r          b          r          b          r
      r          b          r          b          r
r r r r r r r r r r r r r r r r r r r r r r r
      r          b          r          b          r
      r          b          r          b          r
      r          b          r          b          r
      r          b          r          b          r
b b b b b b b b b b b b b b b b b b b b b b b
      r          b          r          b          r
      r          b          r          b          r
    
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Notice that the design given for the jacket fabric is similar to a Tattersall but is not an authentic Tattersall, because the stripes are only one thread wide and are of a heavier yarn.

A WINTER OUTFIT OF "SEPARATES"

The current BULLETIN and the one for August give the fabrics woven for five "separates" for a winter outfit. The foundation is the two-piece dress of dark grey Afghan. For one variation, calling for a bright red belt with this dress, is the short jacket with the red and black overplaid on the same fabric. A second variation is the dress with a stole of the plaid in four reds, given earlier. The other two variations are provided by the coat in burgundy, old rose and grey waffle weave given in August, the dress worn with a braided belt of these three colors, or the skirt worn with a pink blouse. We hope that many handweavers will have the pleasure of planning and weaving such a versatile winter outfit.

THE THIRTEENTH STOLE

The stole is an article which once started on, is difficult to leave alone. One can hardly finish one stole design without having ideas for two more. After the twelve stoles given in the July BULLETIN, woven on two different warps, there was one idea trailing along which just couldn't be resisted. This is a happy situation, as any weaver can always use one more stole to match a certain costume, or for a gift. And if one has a few extra stoles and is willing to sell them, there are usually more customers than there are stoles.

The untried stole was the one incorporating the fine, 100% mohair loop yarn which comes in crystal white only. A fluffy, frothy stole was the objective. Experiments were set up in gamp fashion, three inches of each arrangement, one warp end per dent in a 12-dent reed. The arrangement was:

Loop mohair only,
Mohair and white Pent Yarn alternated,
Mohair and Pent Yarn alternated 2 and 2,
One mohair and two Pent Yarn, alternated,
Pent Yarn only.

These five stripes were reproduced in order in the weft, weaving 12 shots per inch, to determine the best warp and weft arrangement for the stoles. Results were surprising. Except for the full mohair in both warp and weft, which was thicker than the effect we desired, all of the arrangements looked so much alike that it was impossible without actually counting threads to distinguish one from the other. So the arrangement which would be easiest to warp and to weave was selected -- Pent Yarn at 12 ends per inch for the warp, loop mohair at 12 shots per inch for the weft.

The 24 inch wide warp was made 18 yards long for six stoles, and threaded on two harnesses for tabby. Stoles were woven two and a half yards long, with six to eight inches allowed on each for fringe. Thus the thirteenth stole became six, each one different in detail, but in only two general styles.

The first design had bands of four-around-four leno, with one shot on either side of the leno and the shot which held the leno twist made of four strands of Pent Yarn and two of mohair, twisted lightly on the spindle. Between the leno bands were stripes incorporating pastel colored metallic Lamnette. The Lamnette was perfect for this use, and the only metallic we could find which was right. It is sold by Hughes Fawcette and their many agents, and comes in a wide range of beautiful colors. The second design had large medallions worked in the leno Shell Stitch given in the BULLETIN for December 1951, Style VI, page 3 (still available, 25¢ to Guild members). All of the medallions were diamonds, in different arrangement.

SOURCES for BERNAT YARNS

The Bernat weaving yarns, Fabri and Afghan, are frequently recommended in Shuttle Craft Guild publications, and recently several Guild members have asked why. The first reason probably is that these yarns are of such high quality that the inexperienced wool weaver will have no difficulty working on warps of Fabri or Afghan. Another reason is that the range of 44 colors in which these are available, are probably the finest colors there are in English-spun worsted. Although the yarn is English-spun, the quality is such that it stands between the usual English-spun and the French-spun types, making it a yarn more versatile and more adaptable to a wider range of uses than other worsteds. The selection of a worsted yarn must be based upon the type of fabric which the weaver wishes to produce. A variety of types of worsted have been taken up in the BULLETINS for January 1955 through August, and each one is a splendid yarn which produces a specific type of fabric. If one wishes to have the hard-surface, wiry type of worsted fabric so desirable for suitings, select one of the English (or Bradford) spun types. If one wishes a soft, dull fabric, select one of the French-spun types. For the inbetween, average fabric, select Fabri or Afghan, which may, if desired, be combined with any of the other worsteds in weaving. None of these worsted yarns, however, may be combined with woolen or tweed yarn for producing a satisfactory fabric. The combination of woolen and worsted in the same fabric is no more satisfactory and appropriate than the combination of cotton and linen.

The Bernat Fabri has 4800 yards per pound and the Afghan has 7600 yards per pound. Both yarns have been treated for mothproofing. They are available in two-ounce skeins. Fabri is put out in 44 colors and 16 colors. However, Miss Mainwaring of the Weavers' Workshop has Afghan especially dyed and stocks it in the full 44 color range of the Fabri. The dealers

pay the Bernat Company 25¢ each for color-sample cards, and so must charge this amount to their customers. Bernat yarns are sold only through agents, never directly, and the individual purchaser may select the nearest source from the list of dealers:

The Weavers Workshop, Miss Gynethe Mainwaring,
Dodgeville, Wisconsin.

Mary E Snyder, 256 East Orange Grove, Pasadena, California.

Countryside Handweavers, Mrs E B Slason, 5605 West 61st Street, Mission, Kansas.

Las Casiano Studio, Mrs Jeanne Menzies, 2150 South Telegraph Road, Pontiac, Michigan.

Harriet May Hagerty, 64 Washington Street, Gloversville, New York

There are other sources, but these are the Guild-member sources we have on file.

BOOK REVIEW

THE ART AND CRAFT OF HANDWEAVING, by Lili Blumenau, Crown Publishers, Inc, (1955) \$2.95.

This 127-page book is actually a compilation as the information stems from published sources rather than from handloom work. The bibliography is given at the end. Of general interest is the section on the Evolution of weaving, with illustrations drawn largely from the Smithsonian Institute files. The lengthy section on fibers and their manufacture is of dubious practical value to the handweaver and these two sections consume 55 of the pages. The 31-page section on Weaves stems from the technical books for the power-loom designer, listed in the bibliography, and though the drawings and diagrams are clear and the plain-weave, twill and satin-weave taken up are fundamental, the beginner may be somewhat confused by the use of power-loom terms and

conventions, and also by the absence in the classification of the techniques which are most generally used by the handweaver. The book is dominated by splendid photographs, largely of historic weaving and spinning equipment and the processing of natural and synthetic fibers for making threads. Of the eight textiles in modern spirit illustrated, Miss Blumenau modestly includes only three of her own.

DESIGNING ON THE LOOM, by Mary Kirby, The Studio Publications, How To Do It Series Number 57, London, 1955, \$5.00. This is merely a reminder of this very excellent book for the beginning or the advanced handweaver, which was reviewed in the BULLETIN for July, page 11. It will make a useful addition to any handweaving library. (Stocked in this country by the Craft and Hobby Book Service.)

LINENS ON PARADE, by Elmer Hickman, \$5.95, published by the author, Rt 2, Emlenton, Pennsylvania, August 1955. This new Hickman Folio is put out in different form from previous ones, and a very convenient form it is. Ten 8½ x 11 cards printed on one side only, each containing two generous samples with the directions for weaving each one. All show the colorful use of linen threads in non-traditional manner. All drafts are for four harnesses, mainly twill, Summer and Winter units, Swedish Lace type, and some Overshot adaptations. This collection follows quickly Mr Hickman's Folio 6, NEW WEAVES FROM OLD, published last spring and still available at \$9.95.

PARACAS FABRICS AND NAZCA NEEDLEWORK, 3rd century BC to 3rd century AD, by Bird and Bellinger, The Textile Museum, National Publishing Company, Washington, D C, 1954, \$18.00. This catalogue with excellent text and 127 plates, some in full color, is the most magnificent work we have ever seen on Peruvian textiles. It will bring great satisfaction to the collector of fine books on textiles.

Threadbenders Newsletter

My dear Shuttle Craft Guild Member:

The back-to-weaving month is here. It's the time for starting to plan weaving projects for fall and winter, for ordering yarn, for studying publications which have accumulated during summer months. We are doing the same, and planning for the winter BULLETINS. Our emphasis this winter, as far as yarns are concerned, will be on linens. Before announcing this we waited for Mr Hickman's new packet to be sure that our plans would not overlap what he has given, and we find that none of the designs we've been working on are included with his. It is strange how often duplication of subject-matter turns up in two publications simultaneously issued, but how often the information will be supplementary and not duplication. We have often noticed similarity in general subject matter between the BULLETIN and LOOM MUSIC, though the points of view are **always different**. And two recent coincidences -- Mr Zielinski's August MASTER WEAVER gives two of the waffle weaves (the 5 and 8 harness ones) given in the August BULLETIN, and the summer issues of HANDWEAVER AND CRAFTSMAN and of CIBA REVIEW are both devoted to Damask. We hope that our forthcoming issues on linen weaving will not duplicate instructions, designs or drafts given anywhere else. In fact, we feel confident of some altogether new approaches and uses and techniques.

Along with September weaving planning, comes the organization of classes and study groups for the fall and winter. A large proportion of Shuttle Craft Guild members will be asked to teach YWCA or Adult Education classes, or to lead Guild study groups. It is for these people, as well as for the beginner who is studying at home, that the new Home Study Courses are designed. Each course is being laid out so that it can be used as a teaching outline for a year's course. Many teachers will be using

the first 10 Lessons -- Part I of the Course -- as the outline for Beginning Classes. One teacher has already stated that she will require all students in her beginning class to purchase this material as their text. We give special discounts to teachers or group leaders for quantity purchases of this type. About the new FOUNDATIONS FOR HANDWEAVERS, one recent purchaser writes that no handweaving teacher should be without it because it gives the answers to the hundreds of puzzling questions all beginners in handweaving ask. Among advanced weavers, it is the articles on Color, Design, What to Weave, and Sizes and Proportions of articles which have met with the greatest enthusiasm.

Enclosed with this BULLETIN is the Guild's latest general price list. This lists special prices to Guild members on back BULLETINS and PORTFOLIOS. It also includes listing of the Drafting and Study Supplies and the special reference books we now stock. We are including a special order blank for your convenience and a blank for new membership subscriptions. Pass this blank along to someone to whom you have recommended the Shuttle Craft Guild subscription, and its use will bring you \$1.00 credit toward your renewal, \$2.00 credit if the subscription is for the PORTFOLIO edition. By this system, all Shuttle Craft Guild members become subscription agents, and only Guild members have this privilege.

Will the Guild member who wrote to me about being able to purchase a weaving library including old WEAVER magazines and Shuttle Craft Guild publications, please drop me a postcard identifying herself. To my great embarrassment I have lost the letter, though I remember reading it.

So many enthusiastic comments on the usefulness of the PORTFOLIOS recently has led us to a review of those for the past year. We find that we have included 36 separate woven samples, plus yarn samples and special comments in each, and all layouts and color harmonies are different. Perhaps that is why the subscription list grows each month, and so many say it is the best bargain in the handweaving field. Sincerely, *Narris Tisdale*

1955
FALL and WINTER
FASHIONS



Plaid of Bernat Fabri,
20 ends per inch.
Supplemental-Thread Check
of Bernat Afghan,
30 ends per inch.
Novelty Yarn of
Red Nylkara,
Black Silk Noil
Gunmetal 1/32 Lurex.