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The Shuttle Craft Guild
Handweaver's BULLETIN
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The Shuttle Craft BULLETIN, now entering its 33rd year of uninterrupted monthly publication, is issued by Harriet and Martin Tidball assisted by Mrs Wilma Widener, Kelseyville, California. Subscription to the general edition is \$7.50 a year. The PORTFOLIO edition with woven samples at an extra \$10.00 (\$17.50 a year) now goes to over one third of Guild subscribers and there is increasing demand for back issue PORTFOLIOS. All of those for 1954 and 1955 are available. The Shuttle insignia stickers in blue and white which were expected in November, still have not arrived. But certainly by February we can send you a group of these attractive correspondence labels.

RED AND WHITE CHECKED LINENS

Red and white checked linens have a charm all their own, and a charm which the centuries has not dimmed. In the kitchen, the home of such linens, a red and white checked tablecloth makes one almost smell warm bread and good food, while the red and white checked dish towel seems to polish glasses to an extra sparkle, and red and white checked curtains bring a lift to everyday tasks. Whether one has just a kitchen kitchen, a household laboratory, or a modern decorator's dream, the red and white checked linen is appropriate (even if red and white must be replaced by pink and blue, or black and yellow, to suit the decorative scheme).

Now, red and white checked kitchen linens need not be the simple problem of arranging equal sized stripes of red and white in the warp and simply weaving in stripes of identical size to form checks. The checks may be fancy, with unusual texture and thread-pattern interest, they may be very small, or large and bold, or the checks may be irregular to form plaids. There is extra interest in the fancy weaves when applied to simple color check arrangements, and the handweaver may produce something with a very lively spirit. For this problem, twenty different arrangements have been worked out, using many different weaving techniques, and requiring from two to ten harnesses. All of the weaves follow the basic rules of linen weaving which are that warp and weft must be identical, that no long floats may be used, and that the final fabric must be balanced with exactly as many weft shots per inch as there are warp ends.

Two different weights of linen have been used in these red and white checks: 20/2 linen, set at 24 ends per inch, to give a firm, fairly heavy fabric which is practical and durable for all kitchen uses, and 40/2 linen, set at 30 ends per inch, which gives

a light weight, fine fabric.

The series of experiments and the several yardages woven in red and white checks for the current project have been of particular satisfaction, because similar experiments made with red and white linen in the past have been failures. The red dye has not been fast color, and has run into the white, making the whole thing impossible. Some years ago, after having such a disappointment, I spoke to a linen dyer about the solution and received the dogmatic reply that there was no such thing as a fast red in linens. But one is constantly tempted, and the current experiments were stimulated by the beautiful, vibrant red on the color card from Frederick J Fawcett, Inc, 129 South Street, Boston 11, Massachusetts. To our great joy, this red has proved completely satisfactory. Certain precautions, however, are necessary when first washing the linens. A small amount of excess dye was released in the first washing water, tinging it slightly pink, indicating that the linens should first be placed in a generous bath of cool water to float off any excess dye. The old fashioned method of "setting" the dye in a salt water bath would not be out of order. Further wash and rinse waters came out pink, and the harder the abrasion used in washing, the pinker the water. However, this pink was not a dye color which dissolved in the water, but was caused by minute fibers of the red linen which broke away from the fabric, and which if allowed to stand in the water, settle to the bottom of the basin. They may be seen clearly with a magnifying glass. This breaking off of loose fibers is of course part of the normal processing of linens, and is the reason why linens become smoother, more lustrous, and more beautiful with repeated washings and ironings. Therefore, when strong colors are combined in linens, precautions

must be taken to prevent the white from becoming impregnated with red fibers, which would give it a pink tinge. The first few times the red and white linens are washed, do this by hand, and use a great deal of water so that the small fibers will float away from the fabric. Use warm rather than hot water. Wring by hand and dry by rolling in towels. Iron while quite damp until the linen is dry, and then polish it with a very hot iron. After several washings, all of the fiber ends which extend out from the threads will have been broken off and floated away, and then the linen may be washed in a washing machine and even dried in a mechanical extractor. As with all linens, these will improve with use and washings.

Cost factors are usually important when one plans a linen project, because linen, particularly colored linen, is our most costly handweaving material. The 20/2 bleached linen is \$4.20 a pound and the colored is \$5.00 a pound, and a pound has approximately 3,000 yards. One square yard in 20/2, set and woven at 24 ends per inch, will require 1720 yards of yarn and the cost will be approximately \$2.65 per square yard. One square yard of 40/2, set and woven at 30 ends per inch, will require about 2160 yards of yarn and cost about \$2.25. However, for a firmer weave with the 40/2 linen, to give a more durable fabric with greater texture interest, the warp set should be 36 ends per inch, making the cost per square yard the same as for the fabric of 20/2. It is thus obvious that the less costly yarn does not give a less costly fabric, so choice may be made on the basis of desired fabric rather than yarn cost.

The warps set up for these projects were 20 and 24 inches wide, for making narrow curtains and valences, generous sized towels, table runners and mats, and two-strip luncheon cloths. A 20 inch wide warp of 40/2 at 30 ends per inch, 10 yards long, will require one pound of each red and white, for both warp and weft. A 20 inch wide warp of 20/2 at 24 ends per inch, 11 yard:

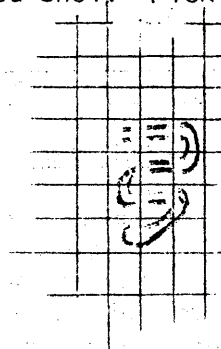
long, will require one and a half pounds each of red and white for both warp and weft.

DESIGNS for RED AND WHITE CHECKS

(1) Plain Squares, Woven in Tabby. This is, of course, the simplest possible interpretation. The squares may be of any desired size, though if sectional warping is used it is wise to plan the size so that only one set of tubes need be wound and the white and red beamed simultaneously. Most weavers prefer to balance the warp by placing a red stripe at each side of the warp. A pleasing variation may be made by placing a wide border of a single color at each edge; for instance, $4\frac{1}{2}$ inches plain red, then 11 1-inch stripes of white and red, and $4\frac{1}{2}$ inches red. If the loom has normal sized flat steel or wire heddles, the tabby may be threaded practically on two harnesses, but with large flat steel heddles a 2-harness threading is not practical when there are more than 20 ends per inch. The 4-harness weaver normally threads to 4-harness twill (1,2,3,4, repeated) and weaves on two treadles tied to 1-3 and 2-4. Reproduce the warp arrangement in the weft by weaving exactly as many shots in each color as there are warp ends, and beating so that each color forms an exact square. A very sharp, fast beat will be required for balancing if the warp is 20/2 set at 24, or 40/2 set at 36. A lighter beat will balance 40/2 set at 30.

(2) Checks with Dots. The plain checks may be varied by placing inlay dots in the centers of all or part of the solid-color squares. Red dots in white squares, white dots in red squares, or black or dark blue dots in both or one. To make the dots, cut pieces of the linen thread about three inches long. Weave to within one shot of the center of a red square and keep the last shed open. Around the center warp end of each red square, place a short

piece of white linen, making the two ends match. Change the shed and throw another red shot. Pick up the two dangling ends and carry them under the two warp ends which lie on either side of the one around which the piece is fastened, right to left. Throw another shot of red. Carry the two ends of white to the right, under the same warp end it was fastened around. Throw another shot of red. Carry the two ends of white to the left, under the two warp ends. Then proceed with the tabby weaving. The loose ends may be clipped after a little tabby is woven. This is only one way to make small inlay dots. The weaver may know, or devise, some other method which he might prefer.



(3) Squares Separated by Lines. This is a simple color arrangement by which 2 ends of white and 2 of red follow each red square, and 2 ends of red and 2 of white follow each red square. For instance:

24 red
 2 white
 2 red
 24 white
 2 red
 2 white, repeated.

The warp for this may be beamed 26 red and 26 white, as the small distortion caused by crossing two red and white ends will not disturb the weaving. Under ordinary circumstances do not make single thread lines as these will weave as a series of dots. A continuous line requires two ends of either warp or weft.

(4) Symmetrical Plaid with Graduated Stripes. Although any size check may be used for this arrangement,

the standard way to handle the stripe graduation is:

20 white		20 white
1 red	or	2 red
3 white		6 white
2 red		4 red
2 white		4 white
3 red		6 red
1 white		2 white
20 red		20 red
1 white		2 white
3 red		6 red
2 white		4 white
2 red		4 red
3 white		6 white
1 red;		2 red.

(5) Asymmetrical Plaid. An asymmetrical plaid is one in which the neither the warp or weft arrangements have a point of balance or symmetry, but the weft arrangement is identical to the warp. An example is:

12 white		20 white
2 red	or	6 red
4 white		6 white
4 red		4 red
2 white		4 white
6 red		2 red
2 white		2 white
18 red;		20 red.

The first arrangement is dominantly red, while the second one has equal amounts of red and white. The second one could beamed 42 red, 42 white and the stripes crossed in threading without causing trouble. Use the same arrangement in the weft colors that is threaded in the warp.

(6) Unbalanced Plaid. An unbalanced plaid is one in which the weft color arrangement is different from the warp color arrangement. Either one or both may be either symmetrical or asymmetrical. A common unbalanced plaid has a complex stripe arrangement in the warp, with simple, equal sized stripes in the weft. However, if variety for different articles is desired, one may make simple, equal sized stripes in the warp and complex stripes in the weft. Warp and weft colors often differ in unbalanced plaids, though this is outside the range of the present, two-color project. An example of an effective, complex stripe arrangement is:

8 white		8 white
2 red	or	6 red
8 white		8 white
2 red		12 red
8 white		4 white
		2 red
4 red		24 white
4 white		2 red
3 red		4 white
1 white		12 red
3 red		8 white
1 white		6 red
3 red		8 white
2 white		
12 red		72 red.
2 white		
3 red		The arrangement
1 white		above is the
3 red		Menzis Clan Tartan,
1 white		for Dress wear --
3 red		the only authentic
4 white		Clan Tartan which has
4 red;		only red and white.

These plaids may be woven throughout with 12 red, 12 white, or any other simple arrangement.

(7) Thick and Thin Checks. Checks with alternate fine and yeavy yarn are attractive if the stripe width is not larger than one inch. There are several ways this can be handled. Using 20/2 red linen and 40/2 white linen, the entire warp may be sleyed at 24 ends per inch, giving firm red stripes and very open white squares. Care must be taken to beat at exactly 24 ends per inch throughout. If a uniform firm quality is desired, the heavy 20/2 may be sleyed at 2 ends per dent in a 12-dent reed, while the finer 40/2 may be sleyed at 2, 3, alternated to give the warp settings of 24 per inch for the heavy and 30 per inch for the fine. For one-inch squares in this manner, warp 24 ends of 20/2 red and 30 ends of 40/2 white. Another arrangement would be 20 ends of 20/2 red, alternated with 20 ends of 40/2 white, sleyed as above. The heavy red stripes would then be 5/6ths of an inch wide and the finer white stripes would be 4/6ths of an inch wide. Another attractive arrangement is to warp 24 ends of white 40/2, alternated with 8 ends of red 10/2, and sley the entire warp at 24 ends per inch; though the resulting fabric is more practical for curtains and luncheon cloths than for towels.

(8) Log Cabin Squares. The traditional 2-harness Log Cabin technique which forms squares of horizontal opposed to vertical hair-lines, is always charming. The color is uniform throughout -- red and white alternated, but the two types of blocks are clear-cut and there are no intermediate, mixed colors, as in tabby checks. For inch squares of 20/2 at 24, thread:

50 repeat																																						
r	r	r	r	r	r	r	r	r	r	r	r	r	r	r	r	r	r	r	r	r	r	r	r	w	w	w	w	w	w	w	w	w	w	w	w	w	2	
w	w	w	w	w	w	w	w	w	w	w	w	w	w	w	w	w	w	w	w	w	w	w	w	r	r	r	r	r	r	r	r	r	r	r	r	r	r	1

Weave in tabby, with the identical color arrangement. This design is better in the heavier material than in the 40/2.

(9) Scrim. Scrim is made by spacing a group of warp ends closely, then skipping a section in the reed and sleying another group, continued throughout; and the weft is spaced exactly like the warp. This is more successful in fine materials, closely set. The 40/2 linen may be sleyed at 30 or 36 ends per inch. In a 15-dent reed sley 20 ends of red at 2 per dent, then skip 5 dents, sley 20 ends of white at 2 per dent, skip 5 dents, and repeat. This will give a total of 20 ends per inch, red and white alternated. The scrim may be made more open by sleying 10 dents and skipping 10 dents. If the closer warp setting is desired, sley a 12-dent reed with 3 ends per dent, or an 18-dent reed with 2 per dent. In weaving, throw four tabby shots without beating, and then beat them all into place together in order to place them correctly. Then throw the balance of 16 shots, beating normally. Or follow the directions for weaving Scrim given in Shuttle Craft STYLES #15.

The first nine arrangements have all been simple tabby which can be threaded either on two harnesses by alternating 1, 2 throughout, or on four-harness twill by threading 1,2,3,4, repeated throughout. All of these designs can be interpreted rather freely as to size of check. The designs which follow are all pattern and texture techniques for which specific harness threadings are required, and in most cases the threaded design determines the size check.

(10) Canvas Weave Red Squares with White Tabby. Draft:

54	27																
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4
																	1
																	1
																	1
																	1
																	1
																	1

27 white ends

27 red ends

This design is given in MONSTERBLAD, Kartong 3, K-2, with an appealing color photograph. The white squares

weave as tabby, while the red squares weave as the pleasantly lacy canvas fabric. The material suggested for this is 40/2 linen at 30 ends per inch, beamed with 27 white and 27 red alternated, and sleyed 3 per dent in a 10-dent reed. The 3 per dent sley, with 2,1,2 in one dent and 3,4,3 in the next, will enhance the openness of the canvas. The tie-up is:

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

For the treadling order, follow the draft exactly: with red treadle 2, 1, 2, 3, 4, 3, 2, etc; with white treadle 3, 2, 3, 2, repeated for 27 shots.

(11) Checks with Overshot Squares in Third Color.

This design is charming if the Overshot weft is of bright royal blue or black. It may also be woven with white on red and red on white. Draft:

52										26										
4 4 4			4 4 4			4 4 4			4 4 4			4 4 4			4 4 4			4		
3 3 3			3 3 3			3 3 3			3 3 3			3 3 3			3 3 3			3		
2 2 2			2			2 2 2 2 2 2			2			2 2 2 2			2 2 2 2			2		
26 white ends										26 red ends										

Tie-up:

4	4		4
3	3		3
2	2		2
1	1	1	1
	1	2	a b

Weave: (Rising shed)
 6 shots tabby, with red, (a, b, alternated)
 6 shots on treadle 2 with white, red tabby,
 2 shots tabby with red,
 6 shots on treadle 2 with white, red tabby,
 6 shots tabby with red.

Weave: (Sinking Shed)
 Same as for Rising Shed except use pattern treadle 1 instead of 2.

Repeat, using white tabby red pattern weft.

Pattern weft may be heavier than warp.

(12) Squares with Overshot Checks. A number of variations of design (11) may be made. An excellent one calls for a warp of red 40/2 linen with squares outlined by double ends of 20/2 white or single ends of 10/2, and overshot squares in 10/2 white. The draft for this is:

40										
<u>44</u>	<u>44</u>		4 4 4	4 4 4						4
<u>33</u>	<u>33</u>		3 3 3	3 3 3						3
2	2 2 2 2		2	2 2 2 2						2

The underlined double 3s and 4s are of 20/2, sleyed like the rest of the warp at 2 ends per dent in a 15-dent reed. For 10/2, use single ends sleyed 1 per dent. The tie-up for this is the same as for (11). Weaving directions are essentially the same except that red 40/2 is used throughout for tabby, the white outline threads are placed as in the warp, and 8 shots of tabby are thrown before and after each overshot group.

(13) A further variation requires six harnesses to place the Overshot spots in alternate squares only. Since this leaves long floats of pattern weft on the under side of the fabric, it is necessary to clip the pattern weft, leaving the ends long enough so they will not pull out. The draft is:

48						24						
	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 2 2	2 2 2	2 2 2	2 2	2 2 2	2 2 2					2
24 white ends						24 red ends						

On a warp of red and white 40/2 linen set at 30 ends per inch, use the same material for tabby and red and white 20/2 linen as pattern weft. If desired, pattern weft may be blue or black.

The tie-up is:

6	6	6	
5	5	5	
4		4	4
3		3	3
2	2	2	2
1	1	1	1
	1	2	a b

Weave the red block with 6 shots red 40/2 on a, b, alternated; then 4 shots of white 20/2 following tabby shots, on treadle 1; 4 shots red on a, b; 4 white pattern shots on treadle 1, with red tabby; 6 shots red tabby on a, b. The block with white tabby is woven next, in the same way, but using red 20/2 pattern weft on treadle 2.

(14) Full Color Checks with Turned Spot Weave.

This simple design has such unusual charm that a sample is given in the PORTFOLIO. Warp and weft are of 20/2 linen, with warp arranged in 20 thread stripes of red and white. Warp sleyed 2 per dent in a 12-dent reed for 24 ends per inch. The draft is:

40	20	
6 6 6 6 6 6 6 6 6 6		6
5 5 5 5 5 5		5
4 4 4 4		4
	3 3 3 3	3
	2 2 2 2 2 2	2
20 white ends	20 red ends	

The tie-up:

6		6	6	6
5	5	5	5	5
4	4	4		4
3	3			3
2		2		2
1				1
	1	2	3	4 a b

With the red weft, treadle one shot in each shed in the following order:

a, 1, a, 1,
 a, 2, a, 2,
 a, 1, a, 1,
 a, 2, a, 2,
 a, 1, a, 1,
 a.

With white weft, treadle one shot in each shed in the following order:

b, 3, b, 3,
 b, 4, b, 4,
 b, 3, b, 3,
 b, 4, b, 4,
 b, 3, b, 3,
 b.

This means that 21 shots must be thrown to "square" each block of 20 warp ends. It is possible to add a 21st thread on harness 1 to the red section, and a 21st thread on harness 6 to the white section, and make the required tie-up changes. However, this simply shifts the slight irregularity, as the blocks must then be woven with either 20 or 22 shots. And the irregularity is so slight that it is of no moment. The pattern weaves with full-color tabby squares in red and white, and the Spot-weave floats occur in the mixed-color squares only. On the top side all floats are in white -- weft floats in the white bands, warp floats in the red bands, -- giving a dominantly white effect to the fabric. On the under side, all floats are in red, giving a stronger red effect. As well as producing a very interesting texture, this weave offers a nice solution to the problem of the "salt and pepper" effect of mixed-color squares when weaving checks.

(15) Goose-Eye and Tabby Checks. This 8-harness draft **strengthens** the mixed-color squares in a more usual, but also handsome, manner. While the plain color squares weave as tabby, the mixed-color squares weave as traditional Goose Eye (point twill). The warp must have alternate 23-thread stripes of red and

white. The draft is:

46		23	23																				
8	8	8	8	8	8	8																	8
7	7	7	7	7	7	7																	7
	6	6	6	6	6	6																	6
	5	5	5	5	5	5																	5
							4	4	4	4	4												4
							3	3	3	3	3	3											3
							2	2	2	2	2	2											2
																							1
							23 end red																
23 ends white																							

(An obvious error was made in the above draft while transcribing. The first 8765 should not be above the last 4321. The thread order, however, is correct, and the draft plain. Please pardon.)

The tie-up:

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

Operate the treadles in exactly the same order as the draft numbers, but reverse the colors. Use white on treadles 1, 2, 3, 4, and red on treadles 5, 6, 7, 8.

(16) Small Texture Checks. This 12-thread check differs from the others in that the texture is deeper and the design, although perfectly balanced as far as color arrangement is concerned, is not diagonally symmetrical. The texture is so good for towels, and so pleasing for luncheon cloths, that a sample is included in the PORTFOLIO. The material to use is 20/2 linen set at 24 ends per inch and beamed 12 red and 12 white.

Draft:

24	12		
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

12 white 12 red

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	1	1
	1	2	3	4	a	b

Treadle order:

1, 2, 1, 2,
 3, a, b, 3,
 2, 1, 2, 1, white
 4, 3, 4, 3,
 2, b, a, 2,
 3, 4, 3, 4, red.

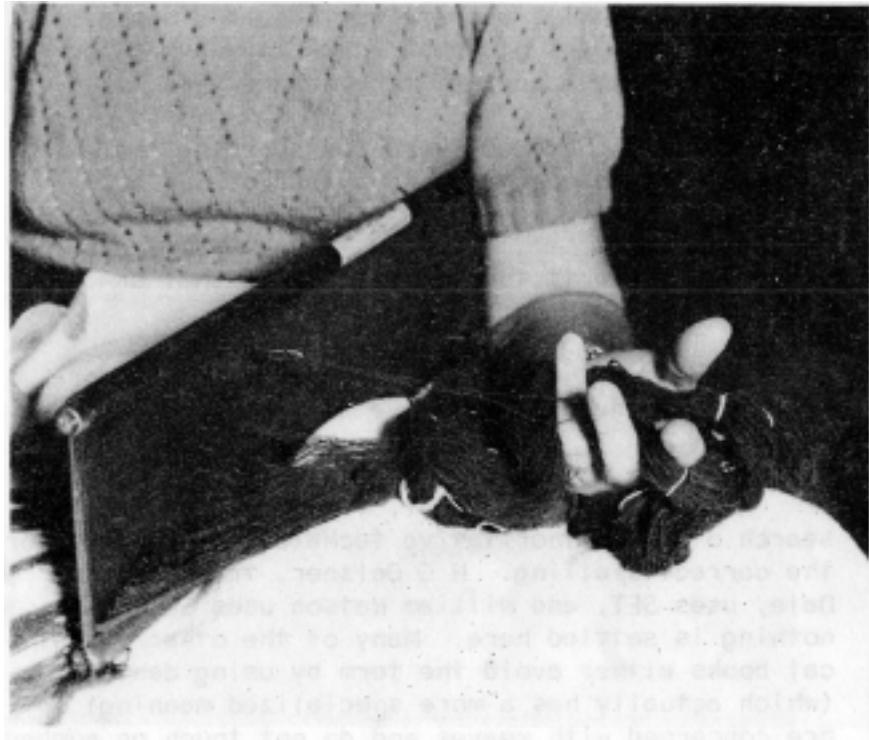
(17) Checks with Spurs. This is one of the conventional 2-color fanch checks for 8 threads, and a very beautiful one. Draft and tie-up are:

16	8								
8	8	8	8		8	8	8	8	8
7	7	7	7		7	7	7	7	7
6	6	6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5	5	5
4	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1
	1	2	3	4	5	6	7	8	

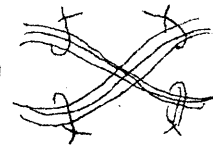
8 white 8 red

Weave: 1, 2, 3, 4, 5, 6, 7, 8, with white, then repeat with red. This check is very effective in 20/2 linen, or in very coarse linen such as 1½/1.

ANOTHER SLEYING METHOD



This photograph shows the favorite sleying method of Mrs Gladys Smith of Vallejo, California, when she has a chained warp. Mrs Smith makes four ties at the cross or lease, in the manner shown at the right. She then seats herself comfortably on a sofa, with the warp chain on her left, the cross end toward her. Resting upright on her lap, and held under her left arm, is the reed. The fingers of her left hand hold the cross. With the right hand she runs the sleying hook through the correct reed dent, and the hook picks off the threads which the left fingers loosen from the cross, and draws them through the reed. A comfortable and efficient method.



TERMS -- SET or SETT, SHOT or PICK

Two weaving terms have been the subjects of questions recently, and are worth some discussion because the usages of these words in weaving books and articles have puzzled many handweavers.

"Which is the correct word for denoting the number of ends per inch in a fabric, SET or SETT?"

"Should one weft thread be called a SHOT or a PICK."

In general, neither term in either case is incorrect, but in detail they have different shades of meaning.

As regards SET or SETT, the logical guide is a search of the authoritative technical literature for the correct spelling. H G Oelsner, translated by Dale, uses SET, and William Watson uses SETT, so nothing is settled here. Many of the other technical books either avoid the term by using dentage (which actually has a more specialized meaning) or are concerned with weaves and do not touch on number of ends per inch. Popular textile books such as Bendure and Pfeiffer, or Denny do not use the term. Among the older authorities in the textile field, Ashenhurst (London, 1880) uses SETT, John Watson (Glasgow, 1888) uses SET, and Kinzer and Walter, translated by Morris and Robson (Germany, 1903) uses SET. So, as with so many terms, it is a matter of deciding which authority is the sounder to follow. The Shuttle Craft Guild, in such cases of disagreement, lets the Webster Unabridged Dictionary dictate the term. The Webster definition of SETT (Scottish derivation) is, "A pattern, especially that of a tartan," and nothing more. Webster, as the technical textile definition for SET gives, "The fineness of texture of a fabric. Any of various standards of measurement

of the fineness of cloth; specifically the number of reeds in one inch and the number of threads in each reed. Exact meaning varies according to location. Sometimes written SETT." So there one is, almost around the circle again, though Webster gives a definite lead to correct usage.

The Shuttle Craft, therefore, uses the word SET to mean the number of threads per inch in a fabric, or the number of reed dents and threads per dent in an inch. The word SETT is used to mean the number of threads, in order, in each color stripe of a stripe or plaid fabric or warp, particularly in the Scotch Tartans.

As for the choice between the words SHOT and PICK, the former is traditionally used to apply to weft threads in a handwoven textile, while the latter refers to weft threads in a machine woven textile. The distinction between the two lies in the derivations. SHOT refers to the actual shooting of the shuttle through the shed, or the laying of the weft in the shed by means of the hand-thrown shuttle. PICK derives from the process of dissection of a textile, known as picking, in which weft strands are individually picked from the warp, the arrangement of each diagrammed, for analysis of the draft, tie-up and shedding order. The professional textile designer is concerned primarily with this type of analysis. The primary concern of the handweaver, on the other hand, is the laying of the weft in sheds - the actual constructing of the textile. Therefore for the handweaver PICK is the inactive term and SHOT is the descriptive, dynamic term. Preferring the dynamic term in all cases, the Shuttle Craft Guild uses SHOT when speaking of weft in handweaving. It is the frequent use of books written for the power loom which has brought about the use among some handweavers of the power-loom designer's term PICK. The individual weaver should use the term which best fits into his own attitude toward his own work.

Shuttleweavers

My dear Guild Member:

News Letter

The holiday season always brings a particular joy to the Shuttle Craft Guild in the form of "handwoven" greeting cards, and the imagination and exquisite craftsmanship and artistic and technical accomplishment in our 1955 collection has made each incoming mail an exciting adventure. We thank you all for the good wishes, whether handwoven or not, and the extra joy and encouragement they have brought for 1956.

Inquiries have started to come about weaving vacations on Clear Lake with the Shuttle Craft Guild next summer. During the 1956 season, from May through October, we shall limit our instruction periods to the mid part of each month. Students will be welcomed for either two or three weeks, as desired, not more than four at one time. A special circumstance will be made for a few advanced weavers who wish vacation with full use of the looms, library and other facilities, and consultation but no instruction, at a considerably lower fee. These non-instruction guests may stay through the entire month. Although our situation is such that we are unable to invite callers and casual visitors (except for specific purposes, on advance arrangements) we are constantly improving our student facilities. We can offer you an informal, different, and profitable weaving vacation in one of the loveliest spots imaginable. For the coming season, we shall be able to make no reservations final until the guarantee deposit of \$25 per week per student is received. This amount is subtracted from the total fee, payable upon arrival. Fee reductions will be made for groups of two or three weavers who register together. Housing is included in the fees, but students have their own complete kitchen and cook their own meals. We are unable to accommodate non-resident students. If you are interested, write for full information. Three types of instruction are given: beginners, advanced weavers who wish a technical review, and teachers training.

Happy New Year,

Marrist Tibball

The top sample is Number 14, Checks with turned Spots Weave, on 6 harnesses. The next one is Number 16, the 12-thread Checks in 8-harness Twill Texture. Both are of 20/2 linen set at 24 ends per inch. The lower sample is to be given in the February Bulletin, turned Atwater-Bronson in two colors. The turning is used in both cases to make all floats occur in the same color. These two are given for comparison purposes, so that 6-harness weavers may compare the textures and 4-harness weavers may compare the tabby in the two yarn weights.

Here is a "Do as I say and not as I do," situation which gave us additional experience with the color-fastness of the red Fawcett linen. After carefully washing 18 yards of all three textures, in the bathtub to give them lots of water, and finding the pieces too heavy to hand-wring effectively, I put them in the dryer -- "for just five minutes" -- to get them to ironing dampness. Then sitting at my typewriter, I forgot them. When remembered, they were completely dry, twisted into ropes and tight knots, and wildly streaked with red and pink. Since it all appeared to be a total loss and there was nothing to lose, we washed it very hard in a strong detergent suds. The red streaks were simply surface coating, not dye which penetrated the fibers, and they washed away like magic. If the samples look pink-tinged, be assured that a second washing would have removed this, until the white is crystal bright.

