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HANDWEAVER'S BULLETIN
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Guild members will find something new added to the BULLETIN this month in the sample which is stapled to the back cover. This is not a departure and does not foreshadow the addition of samples to the regular edition of the BULLETIN. We added it simply to round out the analysis lesson, since a fabric analysis means nothing if one cannot examine the fabric. Anyone putting out a publication for handweavers can afford to include samples only if the samples are used as a direct means for promoting the sale of yarns, because the work involved in planning, weaving, cutting and mounting samples is really tremendous. From time to time yarn dealers have offered to supply the Shuttle Craft Guild with samples for the PORTFOLIO edition, but we consistently reject such offers because we have never seen samples which meet our PORTFOLIO standards for designing and craftsmanship. Therefore the Shuttle Craft Guild makes an additional charge of \$10 a year for those who wish the PORTFOLIO edition containing samples. Thirty-six or more samples are included each year. Thus, the regular edition of the BULLETIN is \$7.50, the PORTFOLIO-edition \$17.50. These are both published by the Shuttle Craft Guild, Kelseyville, California.

CHENILLE BEDSPREADS

Do you need a bedspread, modern in spirit, to fit a special situation? If so, here is a simple and adaptable design which might be just the thing.

Of course every decorating textile which a handweaver designs and produces is a "special situation" problem. This is one of the important reasons why we find handweaving so satisfying -- we need not hope that coincidence will bring exactly the right fabric to fill a textile need in the home; but rather, we design from the bottom up, so that we have a textile which does exactly what we want it to do.

Below is a set of circumstances which we wished a pair of bedspreads to meet. No one else will have identical circumstances, but the design arrived at for these bedspreads is very adaptable to other sets of circumstances with color harmony and arrangement shifts:

Bedspreads for a ground-floor, patio, bed-sitting room (one of the Shuttle Craft Guild student-apartment rooms).

Covers for non-matching beds: for a single bed which looks neater if the bedspread is tucked around the mattress instead of overhanging; and for a wrought-iron-frame studio bed with a back-board to be upholstered with the bedspread fabric.

Bedspreads which will simplify bedmaking.

Bedspreads which are light but warm, and can serve as summer blankets.

Bedspreads which are durable enough so that the beds may serve as summer blankets, and which are completely washable.

Colors which will harmonize with the simple color scheme of the room (light yellow walls, mottled off-red floors, grey-green painted

furniture and wrought iron, floral-printed draperies in these colors, which will eventually be replaced with handwovens) and also harmonize with the outdoor elements of tile patio, dark green ivy, bright geraniums, lawn and lake.

These are a lot of qualifications, but almost any decorating problem has as many, and the weaver-designer does well to list every one. If the problem is to be met adequately, it must be studied through search of yarn samples, and then thorough sampling on the loom, developing ideas, to be sure of the fabric before weaving it. These research steps having already been done for the design given here, the experimental steps may be eliminated for the person who wishes to follow these directions. A large sample is included in the PORTFOLIO.

Dimensions: 60 X 100 inches, made in two strips on a 32 inch wide warp.

Materials: Lily Mills fine novelty yarn, Article 105, Size 11 (3840 yards per pound) in light yellow, for warp. Same for tabby. Weft of Lily Chenille, 6-cut, Article 106, in gold #17, light green #55, coral #48, dark green #59.

Warp set: 10 ends per inch, sleyed 2 in a dent then a missed dent, in a 10-dent reed.

Weft placement: 8 tabby shots and 8 chenille shots per inch.

Quantity requirements: Novelty Size 11 (Art 105) -- about 2 pounds, but for safety add 2 ounces. Chenille -- slightly under 3 pounds per spread, but because of using four colors, extra must be ordered. For two spreads: 3 pounds gold, 2 pounds 10 ounces light green, 4 ounces dark green, 2 ounces coral. Since the chenille comes on pound cones, eight pounds rather than six must be purchased. Therefore it is wise to warp

a couple of extra yards for weaving two bath mats in addition to the spread.

Threading: Twill, 4-harness, 320 ends, 32 inches.

Tie-up: Treadle 1: 1-2 Tabby a: 1-3
 Treadle 2: 3-4 Tabby b: 2-4.

Weaving directions: By weaving throughout with a tabby, one can produce a lighter weight but firmer fabric than without a tabby, even though there is no pattern and the tabby thread is almost completely hidden. Most of the fabric is treadled in the order: a, 1, b, 2, repeated, with warp yarn in the tabby sheds and chenille in the 1 and 2 sheds. One variation in the stripe places six successive shots in the same shed instead of in alternate sheds. The color arrangement is:

8 gold,
 1 coral, 2 gold,
 1 lt green, 1 gold, 1 lt green, 1 gold,
 1 lt green, 1 dk green, 1 lt, 1 dk green,
 6 lt green (in the same shed)
 1 lt green (in the alternate shed).

This 26-shot stripe is a little over three inches broad, and 31 stripes were woven for the total bedspread length, plus an extra inch at each end for hems. The stripes could be spaced more broadly by increasing the eight shots of gold to any desired size.

Two color variations of this same stripe were woven, and were used for the PORTFOLIO samples. One substituted dusty pink for the gold, dusty rose for the coral, medium jade for the light green, but retained the dark green, and enlarged the first stripe (dusty pink) from 8 to 24 shots. The effect of this was very delicate and feminine. A masculine design

was made by substituting beige for the gold, medium jade for the light green, and retaining the dark green and coral, but using medium blue novelty for the tabby instead of the same color as the warp. This added depth to the texture.

The texture of these bedspreads is altogether pleasing, even luxurious. The design is forward-looking, as it is in keeping with the latest textile trend of achieving texture through pattern or color, while retaining a smooth, uniform surface. This trend, which is increasing in prominence every month, is one of the most significant style changes in fabrics in many years.

DOUBLE-WIDTH WEAVING FOR CHENILLE BEDSPREADS

The weaver with an 8-harness loom may weave these bedspreads by the double-width technique to obviate the center seam. Make the warp 32 inches wide, but beam it at 20 ends per inch instead of at 10, and thread it to the 8-harness twill. There are two tie-ups, either of which is satisfactory:

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

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

The double-width weaving requires two shots every time instead of one, since a single shot must be placed on both the top and bottom surface. Therefore the treadling sequence is: a, 1, a', 2, b', 3, b, 4, repeated throughout.

CHENILLE BATH MATS

Handsome bath mats, of a soft, absorbant texture, were made on the warp remaining from the bed spreads. These were woven 40 inches long, with a 2 inch heading at each end for hem. They were woven without tabby, by simply alternating the 1 and 2 sheds (harnesses 1-2 against harnesses 3-4) and packing the chenille very firmly with a strong beat. If one wishes to make a special set-up for weaving chenille bath mats, common cotton carpet warp may be used, set at 8 ends per inch or at $7\frac{1}{2}$ ends per inch (sley alternate dents in a 15-dent reed). The 8-harness threading for the double-width bedspreads makes a heavier, stronger bath mat than the 4-harness, 10 ends per inch threading. For this, tie one treadle to harnesses 1-2-3-4, and the other to harnesses 5-6-7-8, and weave these two sheds alternately. Stripes and colors may be planned as desired.

THE NEW LILY CHENILLE

Weaving with chenille has heretofore been a problem because of the irregularity in quality of chenille offerings and because almost inevitably dyed chenilles fade. The new Lily chenille alters this situation and has opened up this project which we have wanted to do for several years. The colors seem to be in the usual Lily high standards for color-fastness. There are three sizes available, each in 18 colors: the very heavy 3-cut is listed at 225 yards per pound, the medium 6-cut at 400 yards per pound, and the fine at 1560 yards per pound, 12-cut. Being always skeptical about yardages, we actually measured several pounds of 6-cut and found the average yardage was 420 per pound. Lily Mills has informed us that very soon they will offer a rough, soft-twist 8/2 cotton of the drapery type, which should be a perfect combination yarn with this chenille.

A LESSON IN TEXTILE ANALYSIS -- (See Fabric Sample)

Textile analysis is the process of taking apart an existing fabric to determine the warp and weft materials, the warp set and weft placement, the threading draft, the tie-up, and the treadling order. Analysis is an important instrument of the textile designer, whether he be a power-loom designer or a handweaver. Through analysis one is able to copy any existing fabric (within the scope of one's available equipment and yarn stock) though seldom is the handweaver interested in making exact copies. Therefore analysis is usually used as a basis for reinterpretation of a fabric design into a new textile.

This designing approach was used recently by the Shuttle Craft Guild for weaving an upholstery fabric in the so-called "contemporary" manner. The starting idea came from a swatch on page 88, AMERICAN FABRICS, Number 35, Winter 1955-56, a fabric used as upholstery for the 1956 Plymouth Suburban. Analysis of this particular fabric was fairly easy because the threads were coarse enough to stand out distinctly, and the various analysis steps were clear-cut. The process is so well illustrated by this particular problem, that it is taken up below, step-by-step, as a model lesson in analysis. The processes are essentially the same for any analysis problem, though they vary slightly according to the technical problems of the particular cloth. The inexperienced student must follow these steps as outlined, but as experience in weaving and analysis grows, one is able to make many short-cuts because of recognition of techniques and of other experience factors.

The tools required for analysis are: cross-section drafting paper (10 to the inch squares is the best size); drafting pens and india ink (the most efficient pens for this are the Rapidograph India Ink fountain pens sold by the Shuttle Craft Guild for \$3.50 each, #1 for ruling, writing figures and tie-ups, and notes, #3 for the draft and the analysis diagrams);

a textile magnifying glass (a lense on a stand, with fixed focal length, which measures off one wquare inch field, divided into half, quarter, and eighth inches, sold by the Shuttle Craft Guild for \$4.00); and some pins to mark one's place and pick-out thread interlacemnts (several long corsage pins with large colored heads are the best).

On the back cover of this BULLETIN is a sample swatch for the analysis problem used to illustrate the following directions. This is not a duplication of the original fabric, but the interpretation made after the analysis was completed. However, the materials are all similar in size, the warp set and weft placement the same, and the draft, tie-up and treadling order identical. The only change is the substitution of materials and colors.

STEPS IN MAKING A TEXTILE ANALYSIS

(1) Examine the textile with the naked eye and with the textile glass to determine:

1. Types and colors of warp threads.
2. Arrangement of warp threads, if more than one type or color.
3. Number of warp ends per inch and dentage.
4. Types and colors of weft threads.
5. Arrangement of weft threads, if more than one type or color.
6. Number of shots per inch.

The AMERICAN FABRICS swatch showed three different sizes of warp material which appear to be 5/2 and 10/2 mercerized, and 20/2 unmercerized cotton, in four different tones of light brown. As far as can be discovered from the 2½ inch sample, these threads are closely mixed, but in no organized manner, and the proportion seems to be about equal amounts of the three colors in 5/2 and 10/2, and twice as many

ends of the 20/2. The warp set is 24 ends per inch. The main weft is a rough, rather coarse rayon in black and dark brown, the two colors closely associated with the black predominating, but in no specified order. At intervals of every quarter to half inch is a shot of varigated 1/32 metallic in turquoise, emerald and chartreuse, with a carrier of yellow linen about 30/2 in size. A total of about 15 shots per inch.

(2) Examine the textile (usually the naked eye is best for this) to determine the exact span of the threading repeat, and place the textile magnifying glass over one repeat (if the repeat is larger than one inch, the glass must be moved along as one works). Count the number of warp ends in the repeat. Mark the beginning and end with pins. Determine the extent of the weft repeat and mark the beginning and end of one weft rotation.

The project textile had 16 warp ends per repeat, and 4 weft shots.

(If the textile is one which is woven with a tabby and a pattern shot alternated, one need consider the pattern shots only, as the tabby may be inferred.

(3) Trace each weft shot, in order, across the full draft repeat, counting the number of warp ends it goes over and under. Note this interlacement pattern for each shot. The easiest way to make the interlacement notes is to draw a horizontal line and place figures indicating the number of warp ends up above the line, the number of warp ends down under the line, in a progression, as shown below:

Shot one reads: 3 warp ends down, 3 up, 3 down, 2 up, 2 down, 3 up -- a total of 16 ends. This is written in the up-down form, as shown, and the other three shots of the repeat follow.

shed 1, $\frac{3 \ 2 \ 3}{3 \ 3 \ 2}$, total 16 ends

shed 2, $\frac{1 \ 2 \ 3 \ 2}{2 \ 3 \ 3}$, total 16 ends

shed 3, $\frac{2 \ 3 \ 3}{1 \ 2 \ 3 \ 2}$, total 16 ends

shed 4, $\frac{3 \ 3 \ 2}{3 \ 2 \ 3}$, total 16 ends.

Repeat.

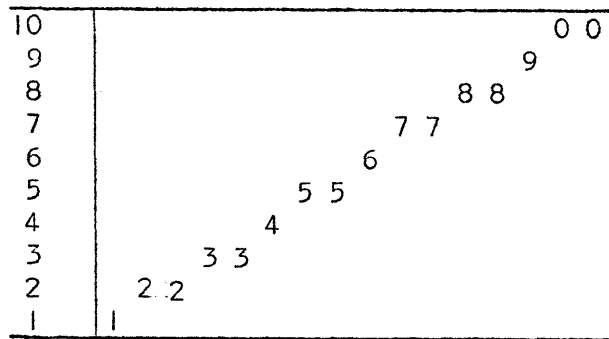
(4) Convert this interlacement schedule to a diagram on squared paper, drawing a horizontal line through each square represented by the figures below the line (warp ends which are down, and consequently covered by weft), and a vertical line through each square represented by figures above the line (the warp ends which show on the surface). One works from right to left in tracing the weft interlacement but sets down the figures in the more usual order of left to right. These directions are merely convenience. The interlacement diagram is below:

shot 1	-	-	-				-	-	-			-	-						
shot 2		-	-			-	-	-				-	-	-					
shot 3	-			-	-				-	-	-				-	-			
shot 4				-	-	-				-	-			-	-	-			
				1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6

The next step is to number each of the threads, under the diagram, as shown above. In most cases, one will also place a twill draft above the diagram allowing one harness for each thread of the draft, which would give a 16-harness twill draft here. This step is omitted above, as being unnecessary in this case. It is necessary for more complex textiles in which a differentiation must be made between the thread number and the harness number.

(5) The next step is the converting of this 16-thread sequence (or 16-harness twill) into a threading draft. This is done in stages, by examination and comparison. The vertical columns of up-down symbols are examined and compared, one with another. The first examination shows that threads 2 and 3 are identical
 threads 4 and 5 are identical
 threads 7 and 8 are identical
 threads 10 and 11 are identical
 threads 12 and 13 are identical
 threads 15 and 16 are identical.

Since threads which weave identically can be threaded on the same harness, and we have found six pairs of identities, we are able to eliminate six harnesses on our first comparison, giving a 10-harness draft, which we set down in twill form with the diagram under it:



shot 1, - - - | | | - - - | | - - | | |
 shot 2, | - - | | - - - | | | - - - | |
 shot 3, - | | - - | | | - - - | | | - -
 shot 4, | | | - - - | | | - - | | - - -

With the draft simplified, detailed comparisons are now made, thread-by-thread, harness-by-harness to see if there are further threads which weave identically, making it possible to eliminate further harnesses. The theory one works on is that threads on any two adjacent harnesses will weave differently, but threads which are not adjacent may be threaded on the same harness. Therefore, threads placed on harnesses 1 and 2 must be different, but it is possible that the pair of

threads on harness 3 may weave identically to those on harness 1. Examination shows that harness 1 weaves (top to bottom) down-up-down-up, while harness 3 weaves down-down-up-up. Since the two weave differently, harness 3 must remain as threaded. Harness 4 is the next comparison, and it must weave differently from harness 3, but might be identical to harness 1 or 2. Examination, however, shows that it weaves up-down-up-down, which is different from either 1 or 2, so it retains its own position. Progress on to harness 5 to find that it weaves down-down-up-up, and comparing this to harnesses 1, 2 and 3 one finds that it weaves identically to harness 2. Therefore draw a line through harness 5, and place the pair of threads down onto harness 2. Next, determine that harness 6 weaves down-up-down-up, which is identical to the way harness 1 weaves, so draw a line through harness 6 and place the thread on harness 1. Compare the remaining four harnesses in the same manner. The resulting draft will look thus:

10	-----				0-0
-9	-----				9
-8	-----				8-8
-7	-----				7-7
-6	-----				6
-5	-----				5-5
4		4		4	
3		3 3		3 3	3 3
2	2 2		2 2		2 2
1					

Now is a good time to transpose this draft to read from right to left, the usual direction for hand-weaving drafts:

	4		4		4 becomes 2
3 3		3 3		3 3	3 becomes 4
	2 2		2 2		2 becomes 3
					1 remains 1

(6) The previous draft could be used as the threading draft. However, as a draft, this is disorganized and ungraphic. The clever drafter will now reorganize the arrangement to make the draft as understandable as possible by making it more graphic and relating it to some known system or technique. Examination shows that all single threads are on harnesses 1 and 4, and all double threads on harnesses 2 and 3. Since most handweavers are familiar with techniques which have single tie-down threads on harnesses 1 and 2, in regular alternation, it appears to be a good idea to shift the harness 4 threads to harness 2, then the harness 2 threads to 3 and the harness 3 threads to 4, as shown by the notes at the right of the previous draft.

16		8		
4 4	4 4	4 4	4 4	4
	3 3	3 3	3 3	3
2		2		2

The above draft composes well into two pairs of harnesses, each having alternate arrangements of threads. It also breaks down into two 8-thread units with similar rhythm, and suggests an extension of the system to a multiple-harness variation by the units: 1, 55, 66, 2, 55 and 1, 66, 55, 2, 66, and another pair on harnesses 7 and 8, if desired.

(7) Having determined first the treadling order (1, 2, 3, 4, repeated) and then the threading draft, the next step is to find the tie-up. This is done by comparing the shot-by-shot diagram with the draft.

16				
4 4	4 4	4 4	4 4	4
	3 3	3 3	3 3	3
2		2		2

tr 1, | | | | - - | | - - - | | | - - - harnesses 2-4
 tr 2, | | - - - | | | - - - | | - - | harnesses 1-4
 tr 3, - - | | | | - - - | | | - - | | - harnesses 2-3
 tr 4, - - - | | - - | | | - - - | | | harnesses 1-3

This tie-up for four harnesses and four treadles is made by tying the harnesses above the raised threads, on each row, and is therefore a rising-shed tie-up. The sinking-shed tie-up would be derived by selecting the harnesses which lie above the "down" threads. The usual notation form for the tie-up draft gives us:

Read the treadles or	4				4	4
shots from bottom to	3	3	3			
top, as they would	2		2			2
weave	1	1		1		
		1	2	3	4	

(8) The next step is to make adaptations which will make the starting textile suitable for the specific designing problem. Wishing a predominantly blue-green textile, fairly dark, but with sparkle and a little metallic glitter, we looked over the stocks of yarns on hand for good substitutes, which would still keep the original character of the warp. We set up a 48-spool creel with four types of yarn, informally mixed, and beamed 2-inch sections on a sectional beam. The yarns were:

- 10 spools grotto blue 5/2 Pearl, Lily Art 114,
- 10 spools rough-spun rami, about the same size & color
- 20 spools 24/2 cotton, light green, Lily Art 314,
- 8 spools of a spot-dyed rayon, about the size of 10/2 mercerized cotton. This varigated yarn had royal blue, emerald green, yellow, red, about 12 inches of each color, in that order.

The threading was made of the yarns just as they came from the sectional beam, with no attempt to follow an exact order. For weft we selected a navy blue singles linen 5/1 size (but not having this on hand at the time of weaving the samples, we substituted a navy blue jute about this same size. The visual effect is almost the same but the jute would be undesirable for upholstery because of its harsh, prickly nature.) We have had cones of all the warp

yarns on open studio shelves for several years, and with no signs of light fading -- a very important consideration when planning an upholstery fabric. Instead of the varigated metallic we used two different colored metallics, bright blue and bright green. This was spaced at regular intervals in the weft, instead of irregularly, as in the original sample. The weft arrangement was:

treadle 1 -- blue metallic,
treadles 2, 3, 4, 1, 2 -- navy jute,
treadle 3 -- green metallic,
treadles 4, 1, 2, 3, 4 -- navy jute,
repeated throughout.

The beat was firm, to give a closed fabric. The result was highly satisfactory -- a beautiful textile, well harmonized throughout, and suitable to its purpose.

The advantages of being able to make an analysis of this kind, and an interpretation from it, seem obvious. Although a weaver may not wish to copy a textile, it often happens that one sees a commercial fabric which stimulates the imagination and which gives an idea for some project of one's own. A knowledge of analysis can bring almost any textile, whether commercial or handwoven, within a weaver's grasp. It will obviate the necessity for requesting drafts and directions, and also for much bothersome note taking. For the weaver who has become adept at analysis, all of the information for reproducing a textile is written right in the fabric itself, and not a chance for an accident. Of course some textiles are in complex techniques which make analysis difficult, and some are in such rough threads that analysis is almost impossible, but if the weaver avoids these, selecting simple, coarse, smooth-thread textiles at the outset for practice, proficiency is soon developed.

Threads & Dances
My dear Handweaver: *Doris Jetter*

A fine addition to our library this month is the new Hickman Folio on Modern Drapery and Upholstery. This is in the new Hickman form which uses 8½ X 11 inch cards, each containing two samples and full directions from the sources of materials through the finishing, -- twenty samples, price, \$6.50, order from Elmer W Hickman, R 2, Emlenton, Penna. These are all high quality fabrics, each one well planned for its use. The most significant feature of Mr Hickman's work here is his vital, glowing colors and color harmonies. All of the designs are characterized by mixed threads, with threads of different characteristics used to enhance the color effects. As would be expected with the strong emphasis on color and thread-textures, all of the threadings are simple, mainly twill and tabby. Only one sample is more complex -- a 6-harness twill design by Mrs Helen Salson. This fabric, called Lobster Tails, is particularly interesting, partly because the warp arrangement is very similar to the one used in this BULLETIN to illustrate the analysis project. As always, the names which Mr Hickman gives his textiles are as delightful as the textiles themselves: Spring Grows Green, Blue Moon, Arctic Ice, Sleeping Beauty, for instance. We recommend this Folio most especially to the new weaver who wishes to weave interior decorating textiles immediately, before gaining sufficient experience in loom techniques to design one's own.

With the interest we have had here recently in the upholstery fabric analysis project, a project which was worked out with a group of four students and then put on the loom for testing, a sample from another source has caught our interest this week. This is the sample which appears in the June issue

of Warp and Weft, published by Russell Groff, 632 Santa Barbara Street, Santa Barbara, Calif, 30¢ per single copy. Although the aspect of this fabric is quite different from the one at the back of this Bulletin, close examination shows that its inspiration stemmed from the same AMERICAN FABRICS sample which we used for the analysis. It is, however, a very broad interpretation. For the warp, Russ used 10/2 cotton in **three shades** of brown, with **every twentieth thread** of the warp a heavy, beige colored, rayon boucle. The regularity of the warp arrangement with three closely associated dark colors and a regularly spaced, contrasting, rough thread, shifts the character to something quite different. This difference is increased by the fact that Russ designed for weft interest rather than warp interest by using four weft colors in two-shot stripes, all of the rough, rayon boucle, the sequence ending with two shots of the varigated chartreuse-terquoise-emerald metallic, so that the warp arrangement is almost obliterated. The weaving too was on the standard twill tie-up, in twill manner, instead of having the interesting break which occurs in the original and in the sample shown here. Because of the carefully planned warp, one suspects that this weft-interest was one of those loom surprises which do so much toward stimulating handweaving interest, and often lead to a last minute change in a well planned textile, because something which catches the fancy turns up unexpectedly when one starts doint a little initial experimenting on the final warp. There are some threading differences too, in that Russ has used all single warp ends, eliminating the doubles of the original textile, and a 5-thread draft (which corresponds to the first five harnesses of the draft at the bottom of page 12) instead of alternating two related units, as our analysis indicated.

Some of you might be similarly entertained or stimulated by making this comparison, and seeing two altogether different textiles, the designs for

which obviously started from the same point. And to this comparison you might add Mrs Slason's Lobster Tails, which may have had its germ in the same source, since it shows a similar warp arrangement and also the break in the shedding. (Is this the case, Helen Slason?) It reminds us, for instance, of the difference in "Stardust" when played by Oscar Peterson and by George Feyer, and by Villegas; or in "Take the A Train" when played by Duke Ellington and then by Dave Brubeck.

Mr Grant (Grant Hand Weaving Supply Company, 3186 West Pico Blvd, Los Angeles 19, Calif, as mentioned last month) has just sent us a replacement for the Grant Bobbin Winder which we formerly had. We had complained about this bobbin winder because the motor was so low power that winding had to be interrupted frequently to let it cool. Mr Grant's response to this comment was the kind we like to see. He tells us that he has switched to this new high-powered motor, and we now find his bobbin and spool winder one of the most efficient we have ever used. It's neat too. There is an added advantage in this winder for the weaver who winds spools for sectional or for reel warping. Mr Grant carries, at low price, two sizes of very sturdy cardboard spools which fit the winder and are more convenient to use than the very expensive wooden or plastic spools. But the bobbin winder will also carry standard tubes and cones, so you can use your old tubes for warp winding, if you prefer.

A group of unusually attractive novelty yarn samples has just come from the Troy Yarn and Textile Co, 345 Barton Street, Pawtucket, R I. These were all at the standard price of \$1.00 per pound, but being job lots are subject to prior sale. Handweavers who buy large quantities of yarns, particularly commercial weavers, should know this fine source where great savings may be made. Sources of this type are usually not satisfactory for the weaver who purchases in small quantity.

We've had a busy period in the Shuttle Craft Guild studio the past two months, and now have a week's breather between our two summer instruction periods. One especially nice period this month was the time with two couples, husband and wife in both cases being equally interested in weaving. Weaving, as an avocational activity, takes on an added significance when it is shared within a family group. There are a great many Guild members who share their spare-time interests in this manner, and thus find extra pleasures and challenges. How often it turns out that this very contagious weaving but is caught by a whole family as soon as one member is infected and bring it, and a loom, home.

Speaking of students, we are regretful that a Missouri weaver whom we had looked forward to having with us, is being kept home by illness. We hope she can make it next summer. But in the meantime, this leaves us with a vacancy from July 29 to August 18, so we can handle one more student for that three-week period. Overlooking a brief heat wave the last few days, we've had perfect weaving weather here this season, and perfect vacationing weather too. This is good, as the half-dozen ready-threaded projects we have for students this summer are particularly challenging, and the free looms for special-interest projects always seem to have more interesting developments when the weather is perfect. It is not only the weavers who find the weather conducive to their best efforts, it seems. Today the usual week-end water ski show which moves up and down past our beach is particularly distracting, and more than the usual number of sail boats are gliding by with white wings spread.

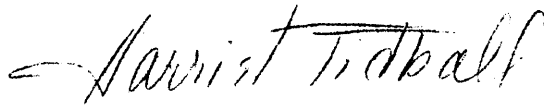
One of our visitors has just stirred our enthusiasm with a pink and white baby blanket which won an award in a recent mid-western show. It is one of the loveliest baby blanket textures I've ever seen -- very deep, but firm, and appears almost

quilted. The interpretation was so fresh that I was really surprised when she told me that she had taken the design directly from the BULLETIN. It is the multiple-harness draft given in the issue for January 1954. She used white Fabri set at 24 ends per inch for warp, and pink Fabri at 24 shots per inch for the weft. The unusually deep texture developed because of the elasticity of the yarn, the identity between warp and weft materials and placement, and the firm quality of the tabby foundation. We had woven this design for a bedspread using a nylon warp and a puffy, French-spun worsted for the weft, and just this slight difference gave a textile which appeared altogether different. My great longing now is to weave a full bed-size blanket in this design, using two vivid colors in Fabri. I think the weight would be perfect, the warmth above average, and certainly the design would have unusual charm. This would make into such a lovely blanket that I'm sure it would double for a bedspread. You may notice that I like this trend toward blanket-coverlets instead of heavy, elaborate bedspreads which must be removed at night. It's a practical trend.

Best wishes for happy summer weaving.

Sincerely yours,

July 1, 1956

A handwritten signature in cursive script that reads "Harriet Tidball". The signature is written in dark ink and is positioned to the right of the typed date.

