

"THREAD BENDERS"
for January 1950

Calling one evening on a fellow weaver and her husband, we were interrupted by a telephone ring. When Mrs Smith's telephone conversation had lasted about twenty minutes, Mr Smith remarked, "It must be another Thread Bender; they never finish talking." True, we weavers do have a lot to talk about and we are using Mr Smith's apt nomenclature to title a new, monthly conversation piece among Guild members. So much of interest for, from, and about weavers and Local Guilds comes to our desk each month that it seems well to pass it along more systematically. On this sheet each month we shall welcome news of significance and contributions of weaves, drafts, methods, and useful ideas which Guild members may wish to share with other weavers.

Mrs Rhoda Mason tells of a local Guild project which might well be copied by other Guilds. "I want to tell you," she writes, "of the Cedar Rapids Weavers' Guild's Good Deed. One of our members, an Art teacher in one of our High Schools, has taken a year's leave of absence in Oslo, Norway, studying Home Crafts. She wrote me recently that materials were scarce and strictly rationed, and asked that I select a variety of novelty yarns, so she could show the weavers in her school the sort of materials we can get in this country, and she would pay the bill. I read her letter to the Guild members, and they immediately voted to allow \$25 to buy yarns for Ruth to present to her friends as a gesture of good-will from the weavers of Cedar Rapids. We had such fun choosing materials to send! We concentrated on nubby threads in combinations of materials, rayon, cotton boucles, metallics. There were straw-twist, rayon twist, and chenille and nylon. When we had spent all of our money some of our members contributed threads from their own stocks. We packed a box weighing nearly 20 pounds. It's on its way now, and we hope it arrives in time for Xmas."

The Handweavers' and Spinners' Guild of New South Wales, Australia has written asking if they might in some way secure some samples of the weaving done in the U S. I am gathering together a group of samples to send the end of the month from the Shuttle-Craft Guild, and should welcome the addition of any generous swatches of interesting weaving which Guild members would care to contribute, and notes to accompany them too. The Shuttle-Craft Guild has a large membership, including several correspondence course students, in Australia, where interest in handweaving is spreading rapidly.

A new kind of service to handweavers -- a telephone business -- has been established in the San Francisco Bay Area by James and Virginia Holmes. Though their studio is not open to visitors, they make quick delivery on telephone orders for yarns and weaving books. In addition, they mimeograph a monthly sheet, THE MARIN COUNTY HAND WEAVERS BULLETIN, which features reviews of new weaving publications, reports on the current subjects of the various weavers' monthlies, items about local weavers, and suggestions on materials.

The Shuttle-Craft Guild regrets the tardiness of the January Bulletin and hopes that Guild members will forgive its getting into the mail later than our customary date, the 5th. With the confusion of our recent move, and the pressures of preparing the Traveling Exhibits after the unexpected loss of two months when our looms had to be in storage, the delay was inevitable. The Traveling Exhibit of over 50 articles and yardages which have appeared in Shuttle-Craft Bulletins and pamphlets in the past three years, is scheduled from January through June, to go to 28 different Guilds. In January it will be in Billings Montana, Manitowoc and Milwaukee Wisconsin, and Muncie Indiana. As not all requests for the exhibit could be fulfilled, it is probable that, if Guilds feel it is worth while, we shall work it over during the summer, make additions and subtractions, and have it available again, starting in September. There were many Guilds whom we were unable to contact about it, so we shall welcome inquiries.

Last month we gave a list of recommended addresses for weavers. Since any producer likes to know the source of recommendation when a new person writes to him, we should all appreciate it if you would mention the Guild in your letters.

Harrist C. Douglas

LIST OF AVAILABLE SHUTTLE-CRAFT GUILD BULLETINS
As of, January 1950

<u>Year</u>	<u>Month</u>	<u>Subject</u>	
1949	December	Equipment Evaluation and Sources. Cotton Dress Fabrics.	
	November	Tweeds. Authentic Scottish District Checks.	
	September	A Mexican Warp-Pattern Weave for Pick-Up or Eight Harnesses. By Mary M Atwater	
	August	Weaving With Reeds and Bamboo. Book Reviews.	
	July	Directory of Shuttle-Craft Guild Commercial Weavers and Local Guilds.	
	June	"Look Forward, Weavers" -- Evaluation of the Individual's Relationship to the Craft. Two-Harness Shell Weave.	
	May	Padded Baby Blanket. Double-Woven Baby Bonnet.	
	April	A Peruvian Pick-Up Weave. By Mary M Atwater.	
	March	Crackle Weave Table Mats. Angora Wool Stole.	
	February	The Theory of the Crackle Weave.	
	January	Colonial Wool Blankets. By Mary M Atwater.	
	1948	December	Warp Setting Guide. A Twill Pick-Up Weave. 1948 Index.
November		Four-Harness Damask Pick-Up. The "All-Americas" Pick-Up Weave. By Mary M Atwater.	
October		Angora Wool Ascot Scarf and Other Christmas Gifts.	
September		The Use of Metallic Wefts for Table Linens.	
August		Suggestions for Efficient Warping and Weaving.	
July		Ways to Weave Overshot. Short Overshot Drafts -- New.	
June		The Cross Weaves -- Two and Three-Thread Leno. By Mary M Atwater.	
May		Two-Harness Open-Work Weaves.	
April		Damask Table Cloths. Linen Table Mats.	
March		Texture in Design. By Mary M Atwater.	
February		Scotch Tartans. (Outdated by Tartan pamphlet)	
January		Weaving As-Drawn-In. A Colonial Coverlet.	
1947	November	Pattern in Design. By Mary M Atwater.	
	October	Weaving and Making Neckties. Lacy Leno Scarves.	
	September	Color In Design. By Mary M Atwater.	
	August	Two-Harness Weaves: Tabby, Basket Weaves, Reps, Cords.	
	June	A Guatemalan Pick-Up Weave. By Mary M Atwater.	
	May	Two-Harness Weaves for Using Nylon Parachute Cord.	
	April	Drapery Materials in Crackle Weave.	
	March	Reps for Upholstery Fabrics. By Mary M Atwater.	
	February	Twills. (Outdated by Twill pamphlet)	
	January	Modern, Tufted Bed Spread. Colonial Overshot Coverlet.	
	1946	November	A Versatile Wool Shawl, On Five Harnesses.
		October	Christmas Gifts: Girdle, Bag, Luncheon Cloth. (Outdated)
1945	March	Scotch Tartans. By Mary M Atwater.	
	May	Maori Tags. By Mary M Atwater.	
1944	March	Bolivian Warp-Face Pick-Up. Guatemalan Tapestry. By Mary M Atwater.	
	May	Four and Eight Harness Leno. By Mary M Atwater.	
1938	September	Bags in Double Weave and Bronson. By Mary M Atwater.	
	April	Belt Weaves -- Loom and Card. By Mary M Atwater.	
1937	February	Small Overshot Patterns. By Mary M Atwater.	
	August	Overshot or Six-Harness S and W Coverlet. By Atwater. Miniature Overshot Drafts. By Mary M Atwater.	

All Bulletins except those indicated by Atwater, are by Harriet C Douglas. In 1949 three new booklets have been added to the Shuttle-Craft Guild list, all by Harriet Douglas: THE HANDWEAVER'S INSTRUCTION MANUAL (June) \$3.00; TWILLS, TWEEDS AND ALL-WOOL FABRICS (September) \$2.00; SCOTCH TARTAN SETTS (October) \$1.35.

"THREAD BENDERS"
for February 1950

With the rapidly growing interest in handweaving, and the increasing realization that handweaving is a subject which can be advantageously correlated with an academic course, as well as with a handcraft shop, more and more colleges are adding handweaving to the curriculum. One problem is finding teachers with adequate training in the subject, including drafting and understanding of techniques as well as loom problems. And potential teachers, for studios and institutions as well as colleges, are looking for comprehensive training. The Shuttle-Craft Guild, with the cooperation of the University of Montana, is planning to utilize its fine new facilities to help meet these problems.

A special six-week, concentrated course in handweaving, planned especially for training teachers, will be offered from June 19 through July 28. The course will be given full college credit from the University of Montana, although it is not required that students register for credit. The tuition fees will be somewhat lower than our customary fee of \$25.00 a week. The course will be planned on a standard to meet full accrediting conditions, with scheduled lectures, class work in draft writing and analysis, laboratory work in actual weaving, study of equipment and of other teacher's problems, and outside reading and draft writing. Enrollment will be limited to twelve students. The class will meet eight hours a day, five days a week, with optional weaving in the evenings, and week ends left free for recreation.

Enrollment restrictions are planned to fit the accommodations of our studio, and to allow one, plus, looms per student. All looms are of standard best available types, treadle and table models, with from four to twelve harnesses. In addition to loom weaving, work will be given in Inkle Weaving, Card Weaving, and small two-harness loom weaving. Auxiliary equipment is adequate, and our library is comprehensive in both American and foreign published books. There will be large stocks of materials of all kinds, for the use of students, and for sale.

The course will be designed for weavers who have already had at least an introduction into the field. However, beginners might arrange to come a week in advance to learn the fundamentals of the craft. This course will not duplicate the regular Beginner's Course in Handweaving offered by the University on the Missoula Campus. The University course will be offered as previously, as half-time work during the regular six-week summer school session, and information about it may be secured by writing the Registrar, Montana State University, Missoula, Montana. Inquiries regarding the Shuttle-Craft Guild Course for Teachers should be made directly to us.

The University has agreed to cooperate in providing reasonably priced housing, probably by moving part of the Campus G I Trailer House Community to Virginia City for the summer.

The town of Virginia City will provide a lively and unusual vacation for any weaver. This Gold Rush Camp of the sixties, largely through the efforts of Mr and Mrs Charles Bovey, has been reconstructed with all of the board-walk, false-front, roaring flavor of the pioneer days, making it one of the country's unique tourist spots. Community square dances are held throughout the summer in the "Old Stone Barn" and one of the sustaining attractions is the summer theater which presents entertainment almost every evening. The summer theater too will be under the sponsorship of the University, used by the dramatics department as a theater workshop. Other local attractions are numerous: the town is located between two of the

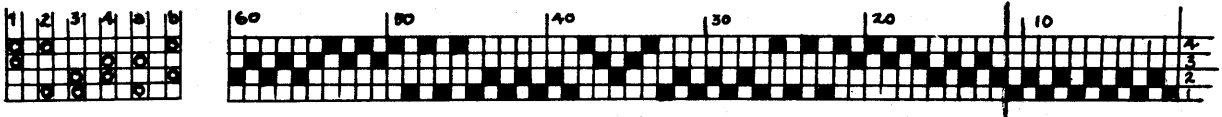
country's most famous fishing streams, the Madison and the Jefferson Rivers; short, mountain-scaped drives can take one to Yellowstone Park, Butte ("the richest hill on earth" with its famous restaurants), the Lewis and Clark Caverns, several noted Rodeos, and other spots of interest.

The Shuttle-Craft Guild will welcome twelve weavers, from June 19 through July 28, for a weaving vacation. The first two weeks in June and the months of August and September will be kept open for weavers who wish short courses of one or two weeks. University credit may be arranged for two or more weeks' work.

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Appropriate to our present concern with linen weaves, Ruth Templeton of Greenville, Pennsylvania makes an interesting contribution. Faced with a large supply of rough, grey 6/s linen which looked almost hopeless, and wishing to weave informal table mats with a modern spirit, Miss Templeton solved the problem with animation, and also showed a way to use an Overshot draft for linen weaving.

Miss Templeton made a warp of 192 ends of 10/3 linen, set at 15 ends per inch. The simple draft she devised is given below.



Here are the directions: Thread three repeats of the draft, with no selvage, and end with 12 threads on 1,2 for the draft balance. The actual pattern is threads 12 through 60, and the first eleven threads are merely dividing tabby. Use the rough 6/s for tabby and a heavy floss for pattern work. The 1 1/2/s Davis linen would be appropriate. Patterns are treadled in one of two ways, with tabby:

Treadle 4 - 5	shots	or,	Treadle 3 - 5	shots			
" 1 - 5	"		" 2 - 5	shots	"	2 - 5	"
" 2 - 5	"		" 1 - 5	"	"	1 - 5	"
" 3 - 6	"		" 4 - 5	"	"	4 - 5	"
" 2 - 5	"		" 1 - 5	"	"	1 - 5	"
" 1 - 5	"		" 2 - 5	"	"	2 - 5	"
" 4 - 5	"		" 3 - 6	"	"	3 - 5	"

But the point which makes this simple pattern with a simple Diamond treadling worth mentioning is the way it is woven. Instead of throwing the pattern weft all the way across the pattern shed, each pattern motif is woven as a separate medallion by carrying three separate pattern weft threads only across the area of the pattern. This makes the pattern stand out more sharply and makes no distorting half-tone areas between patterns. The tabby base, with sharp pattern medallions make up the mat. By carrying the three separate pattern wefts on the surface of the weaving from shot to shot, the under side of the weaving will be the right side of the mat, and the treadling directions are written to make the pattern appear on the wrong side. Open the pattern shed which occurs first and insert three weft ends into the shed at the point where the pattern begins on the wrong side. Carry each weft through the shed to the point where the pattern ends (on the under side) and remove the weft or shuttle to the surface. Continue in this manner, carrying three weft ends on the surface and weaving tabby between each pattern shot, until the design is completed.

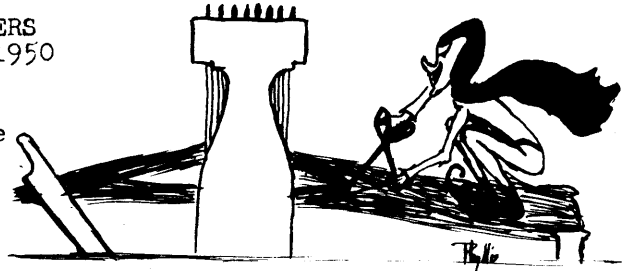
P S: The Bronson Book may be obtained from, Annafreddie Carstens, Hughes Fawcett Inc, 115 Franklin St, New York 13; Kate Van Cleve, The Garden Studio, 14A Marshal St, Brookline, Mass; Craft and Hobby Book Service, Box 1441, Carmel, Calif. Please mention the Shuttle-Craft Guild in ordering

Harris E Douglas

THREADBENDERS
for March 1950

Sniper Threadbender!

Introduced here is the first member of the Threadbender Clan, the wily leprechauns whom we have never seen, but Phyllis insists have taken up residence among our looms and threads. Do you have them too?



THE SHUTTLE CRAFT GUILD SUMMER CLASSES

Plans are now almost complete for our summer classes in the Virginia City Shuttle-Craft Guild Virginia City Studio. The six weeks' course from June 17 through July 28 is recommended especially for teachers and those weavers who need college credit for their study, as full credit will be given by the University of Montana, Extension Division. The fee for the entire period will be \$120 which includes full use of the studio, looms and weaving library, and material for samples. Large projects in clothing and interior decorating fabrics, linens and other smaller articles, will be planned and executed according to the interests of individual students, and materials paid for by the students. A registration fee of \$25 is necessary in order to hold a place in the class, forfeited if the enrollment is dropped after June first. The remaining \$95 will be due on June 19th. Registrations will be accepted in the order in which they are received. Registration for credit is made through the Registrar, Montana State University, Missoula, and there will be a small credit fee payable to the University.

A special two-week class for beginners and those weavers who wish to start at the beginning in learning methods and techniques, will be held from August 21 through September 1. Registration for this too will be limited and college credit may be arranged if desired. During the first three weeks of August, and the month of September, we shall take advanced weavers for personal instruction along the lines desired by the student.

SPRING FASHIONS FOR HANDWEAVERS

When the sun gets around to pointing toward spring, the focal point in the mind's eye is usually new clothes, new home furnishings, new styles. A glance through the new spring magazines offers nothing but encouragement. The handweaver who prefers the traditional and colonial weaves may leave the covers unopened, as his designs were created a century or two ago. The weaver who wishes his looming to conform to the changing moods of our times will find fresh inspiration behind each cover. Here are a few notes pointing toward Spring 1950 gathered from the leading home and style magazines. Predominant throughout clothing for both men and women, and even extending to such decorating fabrics as upholstery and table linens, are the District Checks. We hope that Guild members with an inclination toward yardages have long since made their District Check selection from the November Bulletin, and that a length of handsome wool will soon be ready for that new dress or suit, coat or sport jacket. (I wish you could see one of our looms now, with a Gun Club in one of the season's best combinations: grey, cocoa, and chocolate brown, in four-thread checks. A nine-yard warp, 32 inches wide, of Fabri set at 30 per inch, requires two pounds of grey and one pound each of brown and cocoa. The color arrangement is 4 grey, 4 brown, 4 grey, 4 cocoa, repeated, the 2-2 twill weaving duplicating the color arrangement.) HARPERS BAZAAR features a draped jacket in large, black and white 4-thread Shepherd's Check. Speaking of colors -- there doesn't seem to be a blue or green in evidence. VOGUE gives three color ranges for the season: the neutrals, verging toward cocoa browns and yellow golds; white with navy or black; and for color, the gamut from pinks to reds. Wide diversity of texture or weave. One outstanding fashion note which should interest handweavers is

the overskirt worn over a sheath-like dress. It variously takes the form of two panels attached to a belt, a generous sized apron tied with a big bow in front or in back, or a draped oblong. For this last, note the Toga Apron given in the October Bulletin. Try this with your most elegant threads, particularly fine metallics. MADAMOISELLE calls these Dress Aprons, worn for no reason; VOGUE calls them Swerving Tunics. Another fashion note which will give the handweaver full freedom is the long, wide sash, worn on a foundation dress in any manner which suits the fancy -- tied in large bows, crushed and knotted, dripping below the hemline, draped over the hips. There are some new items in home furnishing too. From HOUSE AND GARDEN, "News of the year: Plaids have invaded the bedroom. Some of them are feminine, delicately scaled and pastel. Some are bold and masculine, handwoven in wool." To prove the point, even Tartan sheets are shown. Tartans, Checks, Plaids are seen in table linens too, but on the whole, table linens are unicolored, generously sized, elegant in material. From a deep blue, textured table cloth, used with pure white napkins and china, we suggest Persian Blue linen woven in the 8-harness huck given in the February Bulletin. The alternating squares of huck and tabby give the elegance of thread-pattern and the depth of texture which are currently excellent.

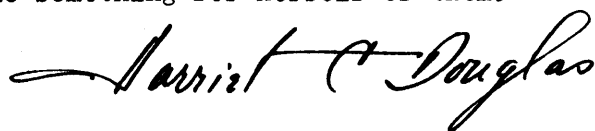
HANDWEAVER AND CRAFTSMAN

Here is something handweavers have been wanting. Announcement comes of "A New Quarterly for Everyone Interested in Handweaving -- home and professional weavers, designers for industry, occupational therapists, teachers and students -- and others interested in unique fabrics." The prospectus gives this new magazine, HANDWEAVER AND CRAFTSMAN, exactly the flavor and national scope which handweavers need. The first quarterly issue will be ready in April. Subscription rate is \$4.00 a year and subscriptions may now be sent to Handweaver and Craftsman, 246 Fifth Ave, New York 1, N Y. Good luck to the new HANDWEAVER. May it serve us well and add to our knowledge of, and pleasure in, our craft.

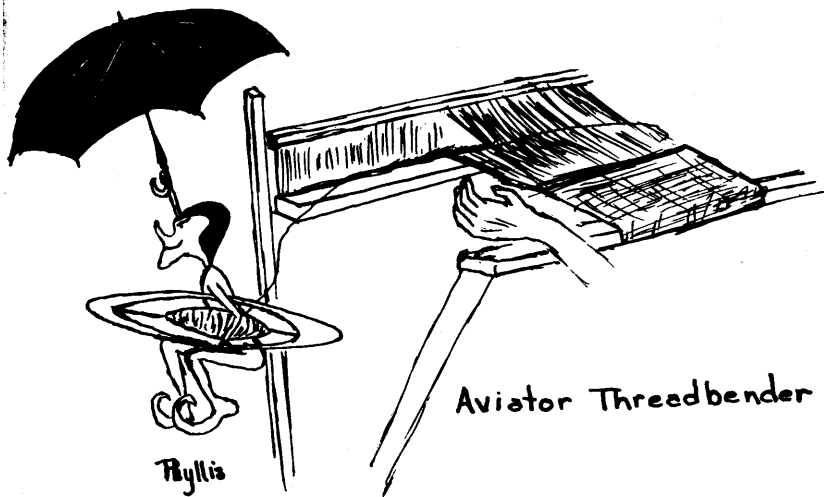
A PROBLEM IN THE SHUTTLE-CRAFT GUILD

The Shuttle-Craft Guild needs help -- so we logically turn to Guild members hoping for a solution. Up to about a year and a half ago the Shuttle-Craft Guild was a "one-woman" organization, founded and conducted for many years by Mrs Atwater, and taken over on Mrs Atwater's retirement in 1946 by Mrs Douglas. But stimulated by requests, demands and ideas from Guild members, and the glowing horizons in this fascinating field, it became increasingly evident that no one individual could possibly meet the present day situation. A year and a half ago Martha Colburn, with an exceptional background of public school and college teaching, Occupational Therapy work, and art and craft schools in California and New York, joined us. Little by little, Martin Tidball, also with an excellent and versatile background, has come to devoting most of his time to the weaving field. (Harriet Douglas, by the way, is Mrs Tidball.) Last June we were joined by Phyllis who has efficiently and faithfully taken care of mailing the Bulletin, mailed all packages, done odd studio and office jobs, with about half time left for weaving. Our present plight is created by the fact that Phyllis must go to college, and must leave us in the spring to start preparing herself for this. The problem we are hoping some Guild member can help us solve is replacing Phyllis, and soon. Is there someone who could love this work and this life as much as we do? Who can operate a typewriter, is willing to do a certain amount of routine work as well as weaving, and wishes to share our wonderful new studio? Someone who has the freedom to enjoy the freedom of Western living, the ruggedness to withstand the climate, the personal resources to enjoy the periods of loneliness as well as those of intense activity? Someone to whom constant pleasure in her work, and freedom from ordinary routine and drudgery can mean more than monetary rewards? Someone with the initiative to take an opportunity -- millions of opportunities -- and make something for herself of them?

The Shuttle-Craft Guild
Virginia City, Montana
Telephone: 29.



THREADBENDERS
for April 1950



Veterans who are eligible for training under the G I Bill of Rights will be interested in knowing that the instruction in handweaving given in the Shuttle-Craft Guild Studio is now fully accredited by the Veterans Administration. For any Veteran wishing to take our 20 week (800 hour) course of professional training in handweaving, the V A will pay the tuition, furnish all required books, materials for samples and required yardages, and of

Aviator Threadbender

course the usual subsistence allotment. Veterans interested in taking this training may start with the Shuttle-Craft Guild on June 19, October 2, or January 3, 1951, advance enrollment necessary. Arrangements may be made for interruption of the course at the end of the special six-week summer session, or at the first of September, and resumption of the work the following summer. For housing handweaving and dramatics students in Virginia City, the Fairweather Inn will make available fifteen trailer houses with housekeeping facilities, suitable for accommodating two students each, at the rate of \$30.00 each a month. Housing in the Fairweather Inn, the Annex or the cabins will be available at regular summer rates. Reservations must be made in advance. Remember that University credit may be secured for work with the Shuttle-Craft Guild Studio.

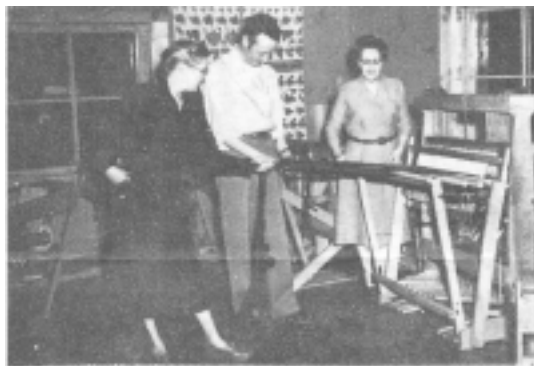
The incompleteness of this Bulletin on the DOMESTIC MANUFACTURER'S ASSISTANT by J and R Bronson, is due to the breadth of the subject. The completion of the project, with the rest of the 35 drafts, 15 of Bronson's stripe and plaid arrangements, warp setting table for 17 commonly used linen and cotton threads, and additional text, has been printed in two special Bulletins. These will not be generally distributed but are available to Guild members at the usual price of 70¢ for the two. The three Bulletins will be stapled into cardboard covers and sold generally at our regular pamphlet price of \$1.35.

One new linen size has been added to our stock for sale to Guild members. This is 14-s, in the four colors in which we stock 14/2 (Mellow Yellow, Ocean Aqua, Veiled Peach and Morning Mist) \$4.10 a pound, suitable for napkins to match the heavier mats, set at 20 per inch. This is a rather fuzzy warp material so maximum warp length of five or six yards is suggested. One half-pound tube will make a 320 end, six yard warp, and a similar amount is required for weft. After receiving the bill for our new stock of colored Angora we found that we had been unnecessarily generous with ourselves in regard to price. The colored Angora will be 90¢ per 1-ounce ball, \$3.75 per 5-ounce skein. Some further notes on materials -- a mistaken impression given in the December Bulletin deserves correction. The Imported Italian Hemp sold by Mrs C A Ristenpart, RR #1, Ashville, N C is definitely not a substitute material. The Hemp is a delightful material in its own right, and comes in lovely colors, at a price more reasonable than linen. It may, however, be used in much the same way as linen, with the same techniques. For weavers who like to use unusual and fine materials, we recommend highly the yarns sold by Miss Mainwaring, The Weavers Workshop, Dodgeville, Wisconsin. We have recently had from Miss Mainwaring some beautiful silk yarns, both pure silk and raw silk, which we hope to try soon for dress fabric. She has an interesting linen and rayon

yarn which blends beautifully as weft for table mats and napkins of 17/s warp. For Lacemakers, Miss Mainwaring has recently stocked a complete line of imported linens, available in convenient small skeins.

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We at the Shuttle-Craft Guild now know the exact emotions felt by the person who decides to take up handweaving, finds a good advisor, orders a loom and equipment, a variety of threads, numerous books, and a correspondence course, and has them all arrive on the same day, to his utter bewilderment. We have done exactly that with photography -- ordered a fine camera with a great deal of mysterious equipment, dark room supplies, books and correspondence advice. Lessons and practice are proceeding, but progress is slow. Just to show that we are trying, we introduce ourselves at the right. We have learned incidentally that the cost of a good set-up for weaving is small compared with the same for photography. But we hope that eventually "photographs by Tidball" will provide a great deal of help to Shuttle-Craft Guild members. In connection with photography, I should like to recommend to any weaver who wishes to have photographs made of handweaving, our own advisor, Jim Kemp, The Color Craft Studio, Danbury, Iowa. Mr Kemp is particularly interested and talented in making photographs of textiles. If you send him the textile you wish photographed, he will send you a detail enlargement for \$1.00, and will price photographs of entire textiles according to the size and the work involved.



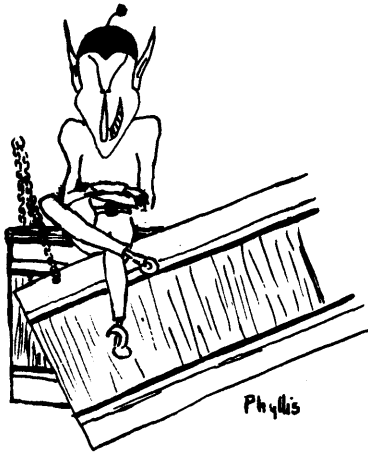
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We are happy to announce a new WEAVER'S GUIDE SERIES by Martha Colburn, to be ready for distribution by the middle of April. This is Series II; the subject, WOOLENS, WORSTEDS AND TWEEDS. The packet consists of ten individual 3 by 5 folders, each containing a sample of beautifully designed wool material and a printed weaving guide containing draft, tie-up, weaving directions, source of material, quantity estimates, and directions for finishing the yardage, -- all the information for weaving a suit, coat or dress yardage in wool. The yardages are made of nine types of commonly available wool yarns, and the types include a Scotch Tartan, an authentic District Check, modern suit fabrics, traditional tweeds; woven on from two to eight harnesses; each in a different color combination. For anyone interested in weaving yardages, this will give an opportunity to see, in a finished sample, how different types and weights of yarns make up into fabrics; what warp settings and weaves are effective, how much shrinkage to count on, how much yarn to order per yard of finished cloth -- complete reference when planning a yardage, complete directions for producing the fabric, ideas on weaves and color combinations. The price of individual folders is \$1.00; \$8.50 for the series of ten, \$10.00 for the packet, plus the booklet TWILLS, TWEEDS AND ALL WOOL FABRICS. To Guild members there will be a special price of \$7.50 for the packet. The WEAVER'S GUIDE SERIES I on The Traditional Linen Weaves was so popular that the stock was soon exhausted. This has been re-issued and is again available. It contains six folders, each containing a sample of a different 4-harness traditional linen weave, using six different thread sizes at appropriate settings, with directions. The price is \$7.50, or \$6.50 to Guild members.

We need some Early American linens for study purposes. If any Guild members will lend us a scrap, a piece, or pieces of their treasured old linens, we shall treat them with respect, photograph them, and return them promptly with a print of the photograph.

Harriet C. Douglas

THREADBENDERS
for, May 1950



With the sky and the air reminding us that summer is not far off, inquiries are coming about the Shuttle-Craft Guild Vacation for Weavers, Summer Courses. The six-week course starts June 19 and college credit may be secured for this concentrated course through the Extension Division, University of Montana, Missoula, Montana. The course is accredited by the Veterans Administration for G I Education under the G I Bill of Rights. There will be four lectures a week from 9 to 10 A M on Methods, Techniques, Materials, Weaving Literature, Color and Design, Draft Analysis and Textile Designing. Some lectures by visiting artists and textile authorities are being arranged. Demonstrations and Individual Instruction in Draft Writing, from 10 to 12. Loom Weaving daily from 1 to 5, evenings and Saturdays optional. Our looms are the best available, our library is comprehensive, our shelves are well stocked with a wide variety of materials. Cost is \$120, which includes materials for samples.

From August 1 through 19 Individual Instruction for Advanced weavers and Beginners will be given at \$25.a week, including materials for samples. A class for Beginners will be held August 21 through September 1; \$45 including materials for samples. Bring informal clothes, but warm ones, for this weaving vacation in the mountains where nights are always cool and days are never hot. A variety of accommodations (hotel, tourist cabins, housekeeping trailers) are available through the Fairweather Inn, Virginia City. Good restaurants. Lots of entertainment. For pictures of Virginia City and the Shuttle-Craft Guild Studio, see the first issue of HANDWEAVER AND CRAFTSMAN.

University of British Columbia, Vancouver, B C, Canada. Mrs Atwater will teach a special two-week course during July. For information write to the University Extension Division. Mrs Atwater will also teach for three weeks in June at Utah State Agricultural College, Logan, Utah, and information may be secured through the Department of Home Economics.

Banff School of Fine Arts, University of Alberta, Edmonton, Alberta, Canada. This is one of the most popular of summer weaving courses and will as usual be taught by Mrs Sandin and Mrs Henderson of LOOM MUSIC fame. The session extends from July 11 through August 19, with special groups for Elementary, Intermediate and Advanced Weavers. Write for the beautiful catalogue.

Chautauqua, New York. Adult classes in Weaving and Bobbin Lace will be taught again by Mrs Elsie H Gubser from July 1 through August 18. For information, Mrs Gubser's address is 647 N Denver Ave, Tulsa, Oklahoma.

University of Montana, Missoula, Montana. The regular Beginners' Weaving course for 4 hours (half time) credit, June 12 through July 21. An excellent opportunity for the teacher who must also have summer credits in academic subjects. Formerly taught by Mrs Atwater, Mrs Douglas and Miss Colburn, the course this summer will be under Miss Kathryn Lyon, a graduate of previous years.

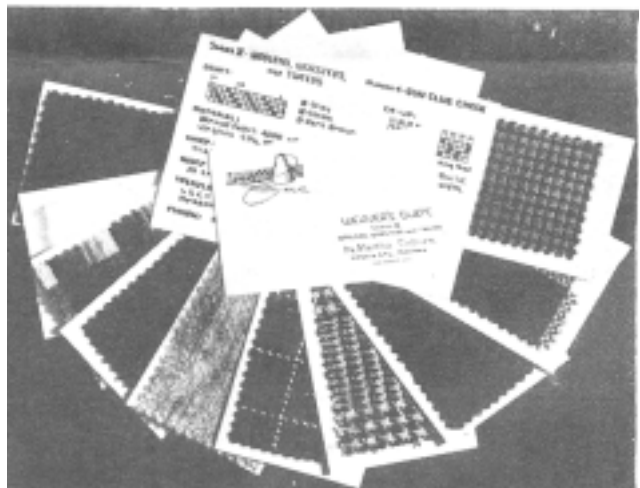
We are happy to announce that as a result of our "plea for help" in the March Bulletin, the Shuttle-Craft Guild Studio has a new member, Miss Nathalie Fitzgerald of Arcata, Calif. So many interesting contributions in weaves, ideas for handwoven articles, and methods have come to us recently from generous Guild members that we felt justice could not be done to them by crowding them into the THREADBENDERS. Therefore the June Bulletin will be a Member Contribution issue. It will also have a Handweaver's Canadian Directory.

A new SUPPLEMENT TO "BOOKS FOR THE WEAVER" has just come from the Craft and Hobby Book Service, P O Box 1931, Carmel, California. There are 29 new listings including some very exciting titles. Mr Boris Veren is giving a remarkable service to handweavers through his intelligent understanding of weaving, his many years experience in the rare book business, and his sincere research into both foreign and domestic publications for the weaver. His practice is to secure several authoritative opinions on any new book, before listing it, and through his free searching service he has brought many rare and out-of-print books to numerous weavers, including ourselves. Mr Veren has recently secured a large stock of the books on needlework, the D.M.C Library, published in France, wonderful color plates drawn on squared paper, hitherto unavailable. These are particularly useful to the weaver who wishes excellent designs for double weaving, pick-up weaves, and open-work weaves, and they are amazingly low in price. The "Precolumbian Motifs" at \$1.85 is a remarkable addition for any weaver's library. Mr Veren's service has proved to be quick, reliable, courteous, personal, and authoritative -- the outstanding bibliographic service in the weaving field. In connection with books, I feel compelled to mention a leaflet entitled "Choose-Your-Own-Book Club" which was recently sent to me by a Guild member. This leaflet headlines a "Shuttle-Craft Guild bargain package" of several pamphlets. This "bargain" was not authorized by us, the Guild was evidently removed from the firm's mailing list when the offer was made, and the firm is not in a position to fill orders as they have not purchased a resale stock of the TWILL pamphlet which they offer for \$1.16 (below wholesale price). The Guild accepts only a few carefully selected agents, those whom we know are sincerely interested in the handweaver, and in most cases only Guild members. We do not permit dealers to sell our publications at discounts. Any "Bargain Specials" are made by the Shuttle-Craft Guild only, and offered directly to Guild members through the Bulletin.

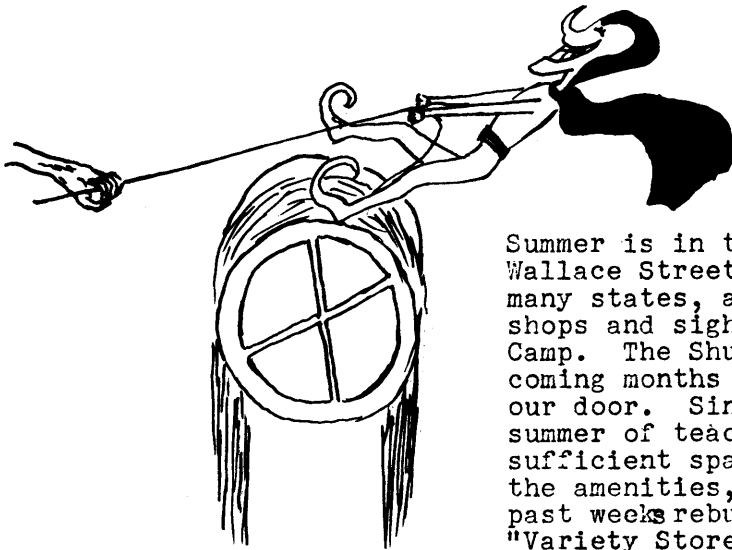
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Sorry we have not had space to continue announcements of showings of the SHUTTLE CRAFT GUILD TRAVELING EXHIBIT OF HANDWEAVING. Both eastern and west-exhibits have had full schedules, and will come back to us in June. The letters and newspaper clippings which have come from the participants have made us feel that the great amount of time and effort spent on preparing the exhibits was worth while. During the summer the exhibits will be combined and enlarged, and in September an exhibit of 100 articles will start another round. Guilds, schools, organizations, and individuals who are interested in having it may send inquiries now and through the summer. This is not an "Art Exhibit." It is a study exhibit, for weavers, of a wide variety of woven articles, largely contemporary in spirit, with complete directions for each one. It is an opportunity to see the models from which Bulletins are written.

Recent Guild members may be interested in the Shuttle-Craft Bulletin Sample Service conducted by Mrs Robert Gano, 2016 Castillo Street, Santa Barbara, Calif. Mrs Gano makes samples each month of the "Bulletin Weaves". Write directly to her about subscription. Some interesting samples of raw silk (noil), 1 and 2 ply, natural and colors, have come from Rose Veren Textiles, 639 Lobos St, Monterey, Calif. The illustration opposite shows Martha Colburn's Weaver's Guide, Series II, but cannot show the beautiful colors or wide variety of textures. The price of the series is \$8.50, with a "Bargain Special" to Guild members of \$7.50.



Harriet C. Douglas



THREADBENDERS
for June 1950

Summer is in the air in Virginia City, and along Wallace Street one can already see cars from many states, and visitors enjoying the old time shops and sights of our reconstructed Gold Rush Camp. The Shuttle-Craft Guild hopes that the coming months will bring many Guild members to our door. Since we have planned a rather heavy summer of teaching and our studio does not have sufficient space for students, exhibits and all the amenities, we have been working hard in the past weeks rebuilding the inside of the old "Variety Store" across the street from the Fair-weather Inn, as a more convenient weaver's headquarters. Miss Martha Colburn will be constantly in charge here, with several looms in operation for the beginner or the experienced weaver to come in and "weave it yourself." Miss Colburn will also take care of our yarn sales during the summer, and will have a number of projects as exhibit. There will be hand-weaving for sale, as well hand-beaten copper, the ceramics of Peter Meloy, jewelry and wood carving, all typical Montana products, by Montana craftsmen. Of course we want all Guild members to visit our studio too. Our telephone is Virginia City 29.

At the time this goes to the printer, we are deep in arrangements for the annual Montana Art Festival, sponsored by the Montana Institute of the Arts, held in Virginia City May 18 through 21. This will be a Workshop Festival, with workshops in Weaving, Ceramics, Metalwork, Writing, Painting, Drama and Music, each one conducted by noted authorities in the state. There will be exhibits in the Fine Arts and in the Crafts, and forums for the various interest divisions. We feel that this will be an outstanding occasion, and are doing our best to make the 20-hour Weaving Workshop a guide for representatives to carry back to their own communities. The subject will be "Materials, Warp Settings, and their Relations to Texture."

Montana is not alone in organizing a state-wide group of weavers this month. Word has just come from Miss Mary Clay of the Pinellas County Weavers of Florida, that this group is taking the leadership this month in expanding activities to a Florida Weavers Guild. Of great interest is the group known as the Contemporary Hand Weavers of Texas, who have held their first annual state meeting May 13 and 14 in Houston, Texas. Exhibits and Demonstrations of weaving techniques had a prominent place on the program, tours of weaving shops and studios, a cocktail party, and a dinner with a prominent speaker. The Chicago Weavers' Guild has achieved a high peak of recognition this spring through the Exhibit of members' work held in the Chicago Institute of Art. The Central Ohio Weavers' Guild has been accorded the same honor through an exhibit in the Columbus Gallery of Fine Arts.

The Month of May has been notable to handweavers through the advent of the new quarterly periodical HANDWEAVER AND CRAFTSMAN. We have often dreamed of such a magazine, national in scope, progressive in attitude, unbiased in editorial opinion, generously and well illustrated, and the first issue looks like a dream come true. The Shuttle-Craft Guild is proud to be represented with a full-length article in Volume 1, Number 1.

Guild-member response to the announcement of the forthcoming SHUTTLE CRAFT STYLES, indicates that this too is the kind of service weavers have wanted.

In the Directory of sources of looms, equipment and materials given in the December 1949 Bulletin, the many Canadian Guild members were neglected, as not one Canadian address was included. Although no neglect was intended, the omission was intentional. We wished to delay this information so it could also serve the many weavers from the United States who visit Canada each summer and are looking for handcraft centers and places to purchase British materials. Our own information on Canadian sources is somewhat limited but in compiling the following list we have been helped by Mrs Mary Sandin, whom most weavers know as one of the editors of the fine periodical LOOM MUSIC.

LOOMS

- The Leclerc Looms: made by Nilus Leclerc Inc, L'Islet Station, Quebec.
A wide variety of looms, from four to twelve harnesses, table models to 90" wide looms, and several styles of tapestry looms; equipment of all kinds, and loom parts.
- The Canadian "Gilmore" Loom; made by Bedford Fine Leathers Ltd, 578 Seymour St, Vancouver, B C. Equipment and materials, including imported and Canadian linens. General handcraft supplies.

MATERIALS

- Searle Home Weaving Service, 318 Grain Exchange Bldg, Winnipeg, Manitoba,
Mrs Dorothy Brownell, Director.
- St Stephen Woolen Mill, St Stephen, New Brunswick. Homespun-type tweeds.
- Wm Condon and Sons, 65 Queen St, Charlottetown, P E I. Wool yarns.
- Woolcraft Reg'd, 1405 Drummond St, Montreal. Paton and Baldwin wools.
- Paton and Baldwin Ltd, 1000 Roselawn Ave, Toronto 10, Ontario.
- Lockweave, Como Co, Vaudreuil, Quebec. Materials including linens.
- Ontario Spinners and Weavers Co-Operative, 127 Cottingham St, Toronto, Ont.
- Weavers' Shopping Service, Box 505 Seaforth, Ont. Mail order service by Winnifred Sauvage.
- Weavecraft Studio, Marjorie Hill, 29 Gorge Road, Victoria, B C.
- Mrs May D Stronach, Monastery, Nova Scotia. Mrs Stronach imports the authentic yarns used in Scotland for Tartans and District Checks. She sells by mail, and will send sample cards on request.

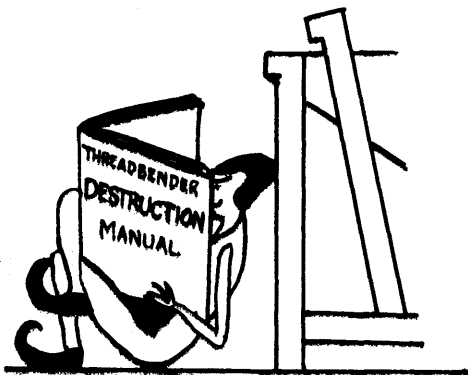
Mrs Sandin tells us that there are several organizations in Canada who are willing to help tourists get in touch with local craftsmen and sources and supplies the following list.

- Victoria Hand Weaver's Guild, Union Bank Bldg, Victoria, B C.
- British Columbia Weavers Guild, c/o Folk Craft Shop, 1406 Kingsway, Vancouver, B C.
- Canadian Handicrafts Guild, 2024 Peel St, Montreal, Quebec.
- Canadian Handicrafts Guild, 206 Paris Bldg, Winnipeg, Manitoba.
- Eaton's College Street Store, Toronto, Ontario.
- Miss Mary E Black (Author of KEY TO WEAVING) Director of Handicrafts and Home Industries, Halifax, Nova Scotia.
- Dr Ivan H Crowell, Dept of Industry and Reconstruction, Fredericton, N B.

We hope that there will be many fine weaver-vacations in Canada this summer. Many Guild members have enthusiastically reported in past years the cordial receptions given them by Canadian weavers and dealers. Some Canadians have reported that American weavers often demand a great deal of time but do not seem to realize that the weaver is having to make his living by his work or selling yarns. Of course, when two weavers meet, a friendship is easily formed and minutes and hours go by with one hardly noticing them. One of the greatest pleasures of traveling for a weaver, is the chance, or planned meeting with another weaver. When planning to look up another weaver, it is always a good plan to telephone in advance from a near by town, or at least drop a post card. This advice is from our own disappointment in learning later about calls made by several Guild members when we did not happen to be at home, but could have arranged to be.

Harrist & Douglas

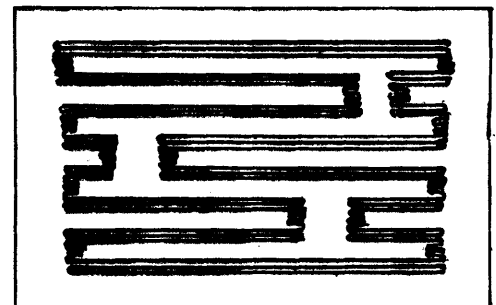
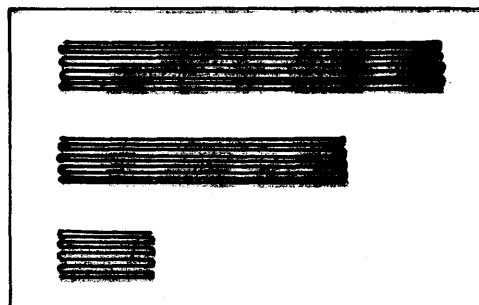
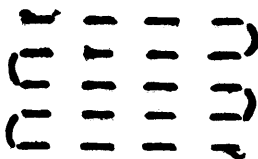
THREADBENDERS
for July 1950



One particular table mat included in the Traveling Exhibit, has brought a great many questions as to how it should be woven. This is partly because directions were promised, for a spring Bulletin, but have not appeared. It seems that we should make good the promise, before abandoning the subject of Linen Weaves. The mat in question was woven of 20/2 peach colored hemp, and had a laid-in design in white, novelty rayon. It might as well have been of 20/2 linen, set at 20 per inch, or of 14/2 linen set at 18 per inch.

The threading used for the laid-in designs, is the same one given here for the three-thread Mesh Weave (1,2,1; 4,3,4). The body of the weaving is all tabby weave, and one shed (harnesses 2 and 3 raised) is used throughout for the laid-in designs. The lay-in method is a simple one. Weave the desired amount of tabby. Raise harnesses 1 and 2. Insert a pick-up stick under the threads where one wishes to make the laid-in design. Release the shed and turn the pick-up stick on edge. Through the shed made by the pick-up stick, throw a shuttle holding the material selected for the design. Fasten the loose end of the pattern weft inconspicuously. Throw four tabby shots. Raise harnesses 1 and 2, make the second pick-up and repeat. The pattern weft is carried on the surface, from one pick-up row to the next. Large, simple geometric designs are suitable for this very rapid pick-up technique. If there are two separated pick-up areas in the same row of weaving, it is necessary to have a separate weft end for each (or three, or more, if necessary). The diagram below indicates the technique, and several suitable designs are given.

Selection of a suitable pattern weft thread must be carefully made, to be sure that the pattern weft does not reduce the quality of the linen piece. Suitable linens are the rough 1 1/2/s or fine linen roving which one occasionally comes across, but wonders how to use, or the Hughes-Fawcett 10/5 linen warp. Novelty drapery yarns of the heavier varieties are often interesting, but avoid those which contain cotton. If this technique is worked on a fine linen warp, say 40/2 at 30 or 36 per inch a delightful novelty thread to use is the linen-rayon novelty sold by Miss G E Mainwaring, The Weavers Workshop, Dodgeville, Wisconsin. This comes in several colors, rayon flakes supported on a natural linen core; 2-ounce tubes, 255 yards, 70¢. The material is very attractive when used for simple texture mats on a warp of 17/s.



This BULLETIN brings to a conclusion, for the time being, the Guild preoccupation with linen weaves, as shown in the January, February, May and July issues. In the meantime, AMERICAN FABRICS, Number 12, Winter 1950, has presented "The Story of Linen" with a great deal of useful information on the subject. The following information is a direct quotation from this article

"What You Can Say About Linen:

Linen is stronger, more durable, than any other natural fiber. It is three times stronger than cotton, stronger than wool, and will outlast rayon or even nylon. Therefore, while the initial cost may be higher, over the life of the article linen is the least expensive. Linen is the coolest of all fibers. It conducts heat away from the body. It not only is cool; it feels cool and looks cool. Linen absorbs moisture quickly, and permits speedy evaporation. It dries faster than any other fabric. Linen is free from lint, because the fiber is long and tenuous; therefore, there are not loose ends to work loose. Linen is hygienic; it provides the least attractive living quarters for germs, and can be thoroughly boiled without loss of strength. Linen is mothproof; it can be stored indefinitely without special care, without fear of moth holes. Linen is completely washable under any ordinary, reasonable conditions. Stains are easily removed; properly dampened, it is easy to iron."

"How To Take Care of Linens:

Many breaks or tears are not caused by self-breaking or abrasion of the linen yarn; they generally come from careless scrapes with knives, forks, razor blades or other sharp or pointed instruments. These cause tiny yarn breaks which, under the strains of laundering, develop into large tears.

Fold your linens with the least possible number of creases, and preferably with soft creases, since constant creasing with sharp folds will tend to break the threads. It is advisable, from time to time, to change the fold line so that the same threads are not constantly being bent and unbent. Excessive starching causes a coating to form which, when the fabric is folded, may cause threads to crack.

When boiling linen, the use of washing soda, or alkaline, or other caustic solutions may cause threads to separate and lose strength. A mild soap, with no free alkali, is best to use in washing linen. Colored linens should be washed in suds made of a pure soap, in tepid water, and then rinsed in two clear waters; first-washed printed linens should be rinsed until the water is clear, to remove excess color.

Linen should be ironed while damp, using a moderately hot iron to avoid scorching. To preserve the luster, iron on both sides.

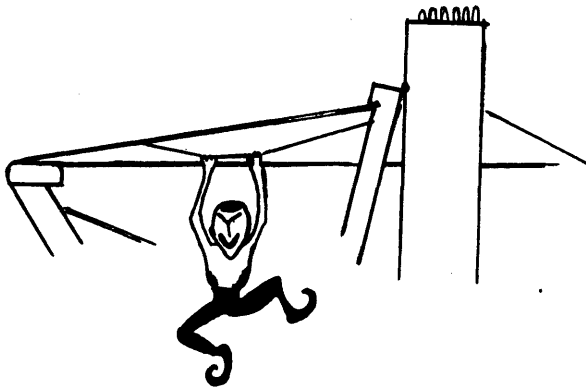
It is best to remove stains, whenever possible, before laundering. At least, soak the linen in tepid water with mild soap to remove water-soluble dirt and thus determine which spots need further treatment.

To remove grease spots use benzine, gasoline, kerosene, carbon tetrachloride, chloroform or similar compounds....always applying them to the under side of the article, with a blotter or soft absorbent cloth pressed to right side. Stains of fruit juice, tea or coffee can be removed by pouring boiling water through the cloth; hold the kettle at some distance above the cloth, so that the water strikes with some force. Acetic acid or vinegar will generally remove rust stains; or, you may use salt and lemon juice. Many rust stains come from bluing containing aniline dyes; try to avoid them when possible. Use alternate applications of ammonia and hydrogen peroxide to remove grass stains. Fresh mildew stains may be removed by washing in a strong soap solution, then exposing to the sun."

Thank you, AMERICAN FABRICS, for these helpful suggestions on linens and their care.

Harrist C. Douglas

THREADBENDERS
for August 1950



This BULLETIN, devoted to local Guild organization, is a reply to the many inquiries on the subject which come, particularly in the summer time when Guilds are dormant, but officers are busy planning activities for the coming year. As interest in Handweaving as a creative activity expands, weavers discover that they can progress more rapidly, and with greater pleasure in their craft, if they can associate with other weavers through a local weavers' organization. Many new Guilds have been formed during the past year, and the fall will bring many more local Guilds. New organizations need the experience of older groups, and well established groups need stimulation and new ideas

from outside sources. Although the Shuttle-Craft Guild has no formal connection with any local group, the Shuttle-Craft Bulletin is a part of most Guild Libraries, and the other Shuttle-Craft Guild publications are widely used in study groups. Many Shuttle-Craft Guild members are members of local groups, which gives us a constant flow of reports on successful local projects and on failures as well. Recognizing the value of the local Guild to the individual weaver, the Shuttle-Craft Guild is glad to be of what service it can, to local organizations.

Shuttle-Craft Services to Local Guilds: The Traveling Exhibit of Handweaving sent out for study purposes, is available to any local Guild. Applications for the 1950-51 Exhibit, with a partial-payment of \$10.00, must be made by September 15. Date preferences are taken into consideration as far as possible. This is an exhibit of a wide range of handwoven fabrics and articles, all practical for the handweaver, and includes the articles which have been made as models for projects described in Shuttle-Craft Guild publications. Full directions, including sources of materials, cost and price, accompany each article of this Study Exhibit. If possible, for the coming Exhibit this information will be printed in leaflet form, so that it will be readily available to everyone who sees the exhibit. Guilds are encouraged to use the exhibit in any way which will bring them the greatest value.

The Shuttle-Craft Guild is glad to give to local Guilds, dealerships in certain of its publications (HANDWEAVER'S INSTRUCTION MANUAL: TWEEDS, TWILLS AND ALL WOOL FABRICS, and some others) on quantity purchases. Guilds which take such dealerships, must agree to sell all publications at list price, the discount margin to go into the organization treasury.

STATE WEAVERS' GUILDS

Questions come asking about the possibility of State Weavers' Guilds, and whether or not such organizations could function effectively and be of real help to weavers. It is possible that in the populous parts of the country where most individual weavers may belong to local groups, and where the local Guilds are large, that a State Guild would merely add one more organization. Some Guild members write that they are so busy with organization matters that they hardly have time to weave. This is a situation to

be avoided, and if a state Guild merely builds up organizational structure, it should not be encouraged.

However, there are certain functions of a large Guild which can make it a real service. Probably the most important function is the Annual Meeting with Workshops, Demonstrations, Lectures, etc. A great deal can be accomplished in a three or four day workshop, and one which includes exhibits of work being done by weavers throughout the state, and also outside, can make a real contribution to any weaver's experience. Though it cannot bring the concentrated instruction of a two-week "Institute", it can, through demonstrations, round tables, lectures, exhibits, bring a year-full of ideas. A state wide group, with more resources than a small group, can finance outside speakers and exhibits of note. A local group representative can bring home from a State Meeting, a great deal of valuable help for her own group.

There is one danger in a State Guild which should be vigorously combatted -- the growth of sectionalism in weaving phylosophy and fashions. Sectionalism is harmful to any art. All effort should be placed on preventing the growth of local dogmas, local conceits, or limited outlook.

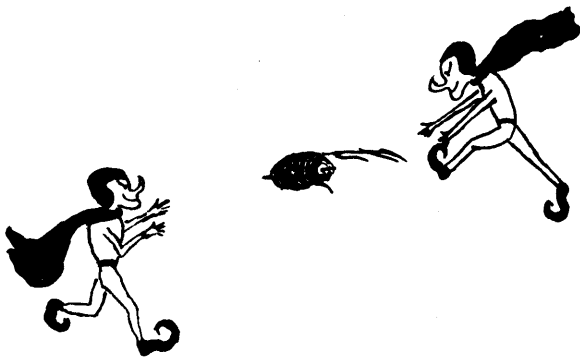
Another type of state organization, such as we have recently organized in Montana, can be of very realistic service to handweavers in the less populous parts of the country, and to weavers who live in isolated spots or small communities. This is the "Round Robin" Guild. It may be difficult to locate and draw together the isolated weavers, but usually one weaver knows another, who knows another, and soon there is the nucleus of a group. In Montana, where there are no large cities and where endless miles and mountain ranges stretch between even villages, the few existing local groups are small, and many weavers have no direct contact with other weavers. We used the already existing Montana Institute of the Arts, an organization of all people in the state who participate in the arts or crafts, as a means for getting the word to interested weavers. The MIA, with its annual Art Festival, also provided an excellent opportunity for a weavers' meeting and Workshop. This year twenty weavers participated in the Workshop (the maximum number which could be accommodated) and about thirty weavers gathered to organize the Round Robin Guild. There were two major activities planned. First is a Round Robin Letter, which will circulate to each weaver or community group, which will be devoted to weaving problems and experiences. When the letter returns to the Secretary, it will be mimeographed and copies sent to each member. The other activity is a Round Robin Exhibit, which will pass, on schedule, to the various members. Each weaver-member will contribute an article which has proved of personal satisfaction, along with complete directions and information. When the exhibit makes its second round, each member will withdraw his original piece and supply another, so that each time the exhibit comes to any one community, it will be completely new. Through these two Round Robins, weavers in isolated communities will be able to see weaving done by others, and to make contributions too.

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An unusual proposition was made recently to the Shuttle-Craft Guild, from a weaver in England. The English weaver wrote that she would like to have Shuttle-Craft Guild instruction, but was unable to buy any American dollars. She proposed that if a Shuttle-Craft Guild member were coming to England, it might be possible to arrange for weaving lessons in exchange for room and board in her home. She sent references and details, which made the exchange of services sound most attractive. This is not a call for someone who might wish to accept this offer, because a Guild member had recently written about the weaving trip she was planning to take in Europe during the fall. Therefore this particular situation has already been taken care of. However, it suggests a form of International Exchange which might be developed in the future, through the world-wide membership in the Guild.

Harrist C Douglas

THREADBENDERS
for
September 1950



This month we seem to be turning things around, with the weaving project on the Threadbender Sheet and an article in the Bulletin. The order indicates the importance of the two. The importance of the weaving suggestions lies in the fact that the Pot Holder is a useful little thing which can be produced on a handloom and can be sold cheaply. There are so few small and inexpensive gifts which the handweaver can make, that a casual project can often fit an empty but important niche. As for the main article -- this is a subject of such importance to so many handweavers that we have delayed

writing it, constantly collecting material, for four years. In it, we have tried to answer hundreds of questions which have been put to us. This is truly a "demand" Bulletin. It seems that drafts, patterns, weaving directions, are easily come by. But the handweaver is faced with many problems more difficult than what to weave, and how to weave it. There are many obvious situations for which selling handweaving is a logical answer, but many letters about selling which come make me wonder why it is that so many handweavers wish to make businesses of their recreation, turn their homes into factories, work for wages which they would scorn for a regular job, turn from the wide field of creative expression into the path of the shuttle-pusher, which in many cases is little removed from day labor. Does the fisherman feel that he must justify a fishing trip by selling fish? Does the golf player feel that he must give lessons to justify his belonging to a country club? Is not the creative satisfaction, the ownership of well designed, high quality fabrics, the contentment which comes from good use of leisure time, sufficient reward for most people? Why this obsession for selling among handweavers? The price which one receives for a piece of handweaving is no measure of its value to the person who has created it, unless that person is actually a professional in the field. The finest weaving, with the greatest pleasure, is usually done by the weaver who is free from the demands of a market, who can take time to learn new techniques and study to perfect technical knowledge.

A few news items of general interest to handweavers. Miss Gynethe Mainwaring of The Weavers' Workshop, Dodgeville, Wisconsin writes that she is mailing out samples of handweaving materials in September. She has some delightful materials which are quite out of the ordinary in type and quality, so any weaver interested should be sure to get on her mailing list. Mr Elmer Hickman, R D #2, Emmlenton, Pa, has a new "packet" entitled NEW WEAVES FROM OLD. It contains ten samples of modern-type weaving with complete directions for each, at the astoundingly low price of \$5.95. Those familiar with Mr Hickman's packets on Scandinavian weaving already appreciate his fine work; this new packet deserves many new friends. The Craft and Hobby Book Service, Box 1931, Carmel, Calif, has a new list of Books for the Weaver, with many fine titles added. Weavers who use the Swedish MONSTERBLAD series will be interested in the English translations of volumes I and II. The second issue of HANDWEAVER AND CRAFTSMAN has us even more enthusiastic than the first. This is a publication which will provide help and inspiration to any serious handweaver. The summer issue of AMERICAN FABRICS (Number 14) is a magnificent volume devoted largely to Tartans. Reprints of specific articles would be frustrating as part of the value is in the samples contained in the ads. The dominance in fall fashions of the Tartans is being reflected in the orders which are coming for Fabri in Tartan colors. We are unhappy to have to announce that the price of Fabri has advanced to 75¢ a skein, \$5.75 a pound. Mr Bernat writes that we must expect further increases. 17/s linen is now \$3.00 a tube, no price rise, as the tubes are larger.

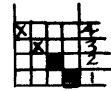
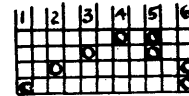
"LOG CABIN" POT HOLDERS - Two-Harness Weave. Warp 42 ends of colored carpet warp and 49 ends of light weight cotton carpet yarn in a contrasting color. (Lily Art 814. or the type available in most 5 & 10 stores.) Thread as follows:



Thread: a to e, b to a. ■ is carpet warp, ■ is cotton rug yarn. Sley 2 per dent in a 6-dent reed. A 9-yard warp will make about 35 Pot Holders. The best effect in weaving is gained if the two colors are reversed -- carpet warp the color of the rug yarn and rug yarn the color of the carpet warp, used in the warp. Allow ½ inch for fringe at each end. Weave on the two tabby sheds starting with 4 shots of carpet warp. Then alternate roving on shed one and carpet warp on shed 2 for four shots, carpet warp on 1 and roving on 2 for 4 shots, roving on 1 and carpet warp on 2 for 6 shots, carpet warp on 1 and roving on 2 for 8 shots, roving on 1 and carpet warp on 2 for 30 shots to make a center square, and reverse the order. This will make a 7-inch square Pot Holder. Many variations of this may be woven. To finish, machine stitch several rows along the carpet warp at each end, and cut to allow ½ inch fringe. At a good efficiency rate each Pot Holder should require about 15 minutes for warping, threading, weaving and finishing. A longer than 9-yard warp will reduce this time. The weaver can afford to sell these wholesale for \$4.20 a dozen. At retail, they should be 60¢ to 70¢ each.

DOUBLE WOVEN POT HOLDERS - Four-harness Weave. Warp 120 ends of each of two colors of carpet warp (red and white, red and navy, green and yellow, etc). Thread to 4-harness Twill with colors alternated:

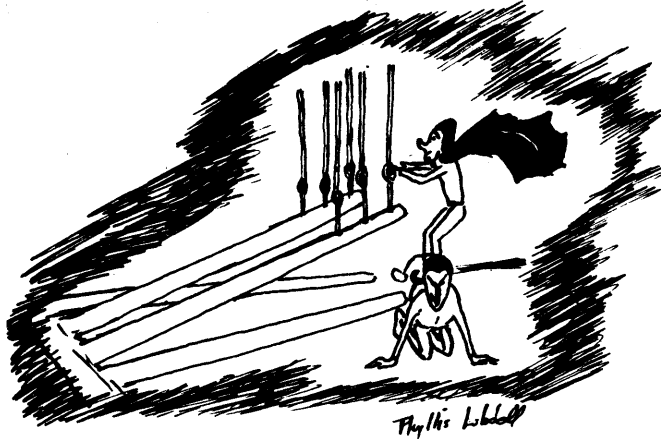
Sley 2 ends per dent in a 15-dent reed. Weave with either warp color or with a third color. Treadle: 1, 4 & 6, 2, 3 & 6, repeating these 4 shots for about 24 shots. Raise treadle 6 and insert padding in the pocket (a good use for ends of warp). Then treadle: 3, 2 & 5, 4, 1 & 5, repeating for 24 shots. Raise treadle 5 and insert padding in pocket. Alternate these two stripes for 7 or 8 inches. Leave the first and last stripes unpadding; these are turned in and whipped for the end finish after weaving is cut from loom. Instead of carpet warp for weft, the Lily stranded filler (Art 514) or similar material may be used, which requires less weaving and less padding. One may use spun glass roving for weft, to make practical hot-dish pads, but it is advisable to weave this material in rubber gloves as minute particles of glass are apt to enter the hands during weaving. The Holders are more handsome if woven in two-color Double-Weave stripes, and may be made very elegant by weaving patterns in padded Double-Weave Pick-Up. Try them woven longer, in colors to match dishes, for hot dish pads. Weave them for the Guild pre-Christmas Sale.



This seems a good time to announce the new Shuttle-Craft Guild Guide To DOUBLE WOVEN FABRICS, a \$1.35 pamphlet which will be available this month. This new pamphlet will give twelve different ways to do Double Weaving, with suggested uses and materials for each. It will contain 12 plates of new designs for the different types of pick-up Double Weaving, some original, some traditional: Pennsylvania Dutch, Navajo, Scandinavian, Chinese, Inca, Italian, and the American Scene; also three alphabets and numerals. The material does not replace Mrs Atwater's pamphlet on the Finnweave, or duplicate it. Unfortunately, this pamphlet is now out of print, as are Mrs Atwater's other pamphlets. We are very sorry that we can no longer supply these, but hope that Mrs Atwater may be persuaded to have at least the RUG WEAVING and INKLE WEAVING pamphlets reprinted. Orders for the new Guide To DOUBLE WOVEN FABRICS will be taken now and the pamphlets mailed as soon as possible.

Harrist C. Douglas

THREADBENDERS
for
October 1950



October is the Shuttle-Craft Guild's birthday month -- the twenty-eighth this year. There is pride in that announcement, a pride felt by the hundreds of weavers who, as Guild members, have contributed to the Guild's growth, as well as by us, who prepare the monthly Bulletin and the other material which goes to weavers. From Mrs Atwater, the Guild's founder, we have all inherited the highest standards in the craft and participated in a long line of "firsts" through which the Guild has retained its leadership in the handweaving field. The Shuttle Craft BULLETIN was the first periodical devoted to the interests of handweavers, the

Shuttle-Craft Course of Instruction was the first means by which handweavers could learn the craft by correspondence, through the BULLETIN and other Guild publications countless weaving techniques have been introduced for the first time to weavers in this country. Never has there been a lag in the spirit of keeping ahead in the field, and always having something new for handweavers.

It has been customary for the Guild to make a special Birthday offer to new members each October. This year we are making this Birthday offer to include old members as well, so that we may all share in the Guild's growth. Since new members are commonly introduced to the Guild through the enthusiasm of present members for the Guild publications and services, enthusiastic members may now tangibly benefit from their efforts. Our Birthday Offer to Guild members is this: for each new subscription which comes to us during the remainder of 1950, under one of the three plans listed on the enclosed yellow sheet, we shall allow you 10% of the amount sent as credit toward your next membership renewal. Any yellow sheet which is returned to us with your name, as well as that of the new member, will be credited to your account. Any lists of new subscribers which you send us (with the appropriate payment) will be credited, and the noting of a present member as source, when a new subscription is sent in, will also be credited. The yellow slips are useful, but not necessary. You will be notified of your accumulated credit at the time when your renewal notice is sent.

The year 1950 has thus far seen growth in the BULLETIN through the expansion of the amount of space given to actual instruction in handweaving, the addition of the monthly news sheet, the THREADBENDERS, and the inclusion of photographs as illustrative material. With an increase in Guild membership, further expansion of services to weavers will become possible. Old members will be interested in knowing that the present amplification has been made possible by the fact that Guild membership has almost doubled in the past four years.

For the convenience of local Guilds who plan their annual programs in the early fall, the time limit for application for our Traveling Study Project has been extended to the middle of October. Final scheduling for the year's itinerary will be done the end of this month. As a guarantee, we must ask that a deposit of \$10.00 be sent with the application, but the additional \$10.00 is not due until the Exhibit has been seen. There are a number of changes being made in this year's exhibit, which will start on its first journey the last of September. It will contain about 130 separate items: 24 different yardages, about 50 table linen items, towels, scarves, aprons

clothing articles, and many other things. The information list giving information on each item will be printed instead of given in portfolio form, so that each person seeing the Exhibit may have the reference material. Six of these leaflets will be supplied to every group or individual taking the exhibit, and more may be purchased at a low price. It is suggested that these lists may be sold to those who study the Exhibit material, to help the Guild in financing the project. The Exhibit goes to Madison, Wisconsin the first of October, and from there to St Louis Missouri and Des Moines Iowa. Then it will travel eastward, but will be available to western groups in the spring. Anyone interested in having it please write immediately

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The Double Weave pamphlet was announced in September at a pre-publication price of \$1.35. It is probable that this price, after publication, will have to be raised considerably as the booklet is about the same in size as TWILLS, TWEEDS AND ALL WOOL FABRICS. However, orders received through October 15 will be honored at the previously announced price.

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November 14 will be a significant date to handweavers, as this is the publication date of the revised SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING by Mrs Mary M Atwater. For twenty-five years this handweaver's classic has gone through many printings, but with no changes in the text. The book has now been thoroughly revised and many weaves which have appeared in Shuttle-Craft BULLETINS in the past added. The probable price of the revised edition is \$5.00. We shall take orders now, and mail the books as soon as the publisher releases them. If the publisher's price is changed, we shall refund or bill you, according to the situation.

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The Shuttle-Craft Guild Course of Instruction in Handweaving, after spending three years in the revision process, is at last complete. The course packet which includes twenty lessons and a Thesis problem, the HANDWEAVER'S INSTRUCTION MANUAL, TWILLS TWEEDS AND ALL WOOL FABRICS, several supplementary BULLETINS, photographs and woven samples for Analysis, a group of miscellaneous material such as bibliography list, yarn samples, a group of Sample-Record files, a notebook or portfolio, a draft writing pen, etc; all this, including also a year's membership in the Shuttle-Craft Guild, is truly our "bargain package" at \$25.00. The first six lessons have had a further revision and modernizing, and all of the instruction material needed for completing the course is included, so no further text books are required. This packet is ideal for home study and for reference. Students who wish to have criticism of lesson work and work for the Certificate may pay \$25.00 extra for criticism of the twelve basic lessons. For those who wish to have the Master Certificate criticism of the eight advanced lessons and the Thesis on Textile Designing, is an additional \$25.00.

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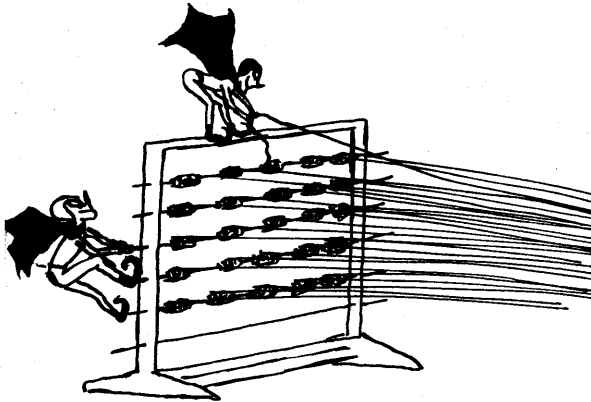
Suitable handles for mounting handwoven knitting and shopping bags are difficult to secure so we are pleased to announce that Miss Blanche Gardner, Valley Drive Apartments, Dalton, Ga, has a few beautiful ones for sale. They are hand made in four different types of hard wood, simple in design, beautifully finished, and \$1.50 a pair, she tells us.

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We have added two new types of material to our stock of yarns for resale: fine, silk-supported metallic in gold, silver and copper at 50¢ an ounce, on 3 to 4 ounce tubes; and bronze plasticbeads in 50-yard skeins at 60¢ each.

Harrist A Douglas

THREADBENDERS
for
November 1950



As Guild members know, The Shuttle-Craft Guild, with its feeling of belonging to all members, tries in its policies and publications to follow as closely as possible the majority of expressed wishes which come to us. One request which came so frequently that it could never be overlooked was that the BULLETINS be mailed in large envelopes, without folds. With the advent of the new STYLES in July, a sheet which we feel should not be folded, the time seemed ripe for making the change in mailing system. This enabled us to make a good price reduction for the combined STYLES and BULLETIN subscriptions. But the shift necessi-

tated mailing the large envelopes by third class mail, which, combined with a new and obviously slower postal system, has slowed up delivery. Every BULLETIN and STYLES goes out from Virginia City on the 5th of each month (the 6th, if the 5th is Sunday). Reports from Guild members, however, indicate that in some cases from two to three weeks are required for delivery. We are faced with the possibility of deciding whether or not to return to the old mailing system. Delivery would still be later than formerly, as first class mail too is much slower now, and we should have to charge the full \$2.50 subscription on the STYLES, as we shall continue to mail this in large envelopes. Since over half of the Shuttle-Craft Guild members now subscribe to the STYLES, this point becomes important. We shall appreciate, and tabulate, any expressions of opinion from Guild members regarding our mailing system. Another change will not be made immediately, nor will it be made at all unless you overwhelmingly vote in favor of the old system. The old system, by the way, is easier and cheaper for us, but we like the new envelopes.

Scotch Tartan enthusiasts may now secure the book on Tartan Setts for which they have so long waited. THE SETTS OF THE SCOTTISH TARTANS, Recorded by Donald Calder Stewart, published by Oliver and Boyd, Edinburgh, 1950, is now available from the Craft and Hobby Book Service, Box 1931, Carmel, Calif, for \$12.00. This book has been long in preparation, and long announced, and its scholarly accuracy is well worth the wait. Previous reference sources have emphasized Scottish Clan histories and costumes, with the actual Tartans an incidental. Stewart is concerned only with the Tartan Setts. In all, he gives 258 setts (The Shuttle-Craft pamphlet SCOTCH TARTAN SETTS gives 132) with several arrangements included for most clans -- variations which have occurred through time or personal inclination of different clan members. For instances, there are 14 Macdonald tartans presented, explained as a "representative selection." Of the 11 different Stewart tartans the author says, "Many different patterns appear among those tartans bearing the name Stewart, or Stuart. --- A view of them are shown here." Actual illustrations of the tartans are not included, and the author refers to the familiar Bain and Innes books for these. The color setts are presented in 1/4" by 6" grists, with proportions arranged so that diagrams are all the same size. Colors are diagrammatic, and make no pretense of accuracy to tartan tradition. The numerical setts present each tartan reduced to its lowest common denominator in size. The author says, "Thouth the proportions should as far as possible be maintained, this does not mean that the thread-counts must be taken literally. (The counts) give no indication, nor do the color-strips, of either actual or relative size of design. The size of the design in the actual fabric, and the number of threads employed, rest with the weaver." Tartan weavers may be relieved to note this lack of dogma, and a similar point is made regarding color, "Just as setts will have varied in the past, when the weaver was faced with the practical problems imposed by his yarn and his loom, so the colours used in the past varied according to the dyes that were available. --- No one can deny that the colours found in old specimens of tartan are often very beautiful, but we cannot always

be sure that we see them as they were first produced." For the handweaver this scholarly work is an important one, as it is the final reference on the subject of Tartans. The weaver whose primary interest is in tartans will make this book the basis of his specialized library. For the weaver who produces an occasional tartan, the book by Innes which gives actual illustrations of the tartans will remain more important. The Shuttle-Craft pamphlet giving the setts for the Innes and Bain illustrations presents a simpler source of information; the setts have been checked against the new work and found to be accurate within the limits Stewart sets as important.

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Speaking of books -- remember that the publication date of the revised SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING, by Mary M Atwater, is November 14, the estimated price \$5.00. We shall be glad to take orders for delivery as soon as the publisher releases the book.

The new booklet THE DOUBLE WEAVE, A Shuttle-Craft Guild Guide for Double Woven Fabrics, is similar to the TWILL booklet in format and comprehensiveness. The 12 pages of designs may be used for weaving in many other techniques. The directions for the twelve variations of the Double Weave include several useful types which are not pick-up weaves, with suggestions for practical applications. The price is \$1.65.

A magnificent weaving book which Craft and Hobby now stocks is DE HAND-WEEFKUNST by Elisabeth de Saedeleer, a book from the Netherlands. As with other foreign publications, there is the frustration of language, but in this case the photographs of both weaves and processes are so remarkable, the diagrams so clear, that words are hardly necessary. A wide variety of weaves is included, but the emphasis is on tapestries. This should be a "must" for the tapestry weaver. The book is bound in handwoven linen and costs \$7.75.

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The enlarging troup of 12-harness loom owners have a tendency to ask, "Is there a book on 12-harness weaving?" "Where can I get 12-harness drafts?" The answer is that there is no book, and there are few drafts published for the 12-harness loom. A few 12-harness drafts are found in any of the technical books written for the weaving trade, but these are difficult for most handweavers to understand. Two books which give helpful leads are WEAVE CONSTRUCTION AND CLOTH ANALYSIS, by the ICS Staff, and the revision of the classic Norwegian book HANDBOK I VEVING by Caroline Halvorsen, both available from Craft and Hobby. To derive real pleasure and satisfaction and to get sufficient value from the use of a 12-harness loom to make its ownership worth while, the weaver must understand weaving techniques and be able to adapt and originate drafts which will give desired effects. The Shuttle-Craft Course of Instruction, although it does not take up 12-harness weaving specifically, aims to give the necessary foundation of understanding of the techniques which the weaver must have for creating and adapting 12-harness weaves. Here is a bit of advice to anyone who plans to purchase a 12-harness loom (or an 8-harness one, for that matter). The usefulness of the loom will be more than doubled if it has both solid and sectional warp beams in place, and a double back beam. The solid warp beam should be controlled by a brake rather than by a ratchet, for making delicate tension adjustments.

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The present price of Fabri is 80¢ a skein, but for Guild members we are making it \$6.00 a pound for even pounds. This price does not reflect the full wholesale rise in cost, and the outlook is not good, but our stocks at present are full. Although we hear much about price rises in other types of yarns, the old prices still hold on our other types of yarn, though an increase in linen may be looked for soon.

Harriet A Douglas

THREADBENDERS
for
December 1950



This year, as usual, the Shuttle-Craft Guild makes a Christmas Gift Special for Guild members who wish to give a suitable gift to a weaver friend. We have several selections. On Mrs Atwater's famous RECIPE BOOK (regular price \$10.00, price to Guild members \$8.50) we are offering an extra special. The price for your gift copy will be only \$6.00. If you wish to send a subscription to SHUTTLE CRAFT STYLES, as a gift, the price will be \$2.00 (regular, \$2.50) and we shall mail the first six issues to reach the recipient by Christmas. Or we will send a group of 5 back BULLETINS (we make the selection and include some of Mrs Atwater's rare, old ones) for \$1.00. This offer is open only

to Guild members, and only for gifts. With your check and your selection, send us the name and address of the recipient, and we shall mail with a card with your name. Or send us your own card and we shall enclose it.

In the December Bulletin we usually enclose a list of sources of yarns, looms, supplies for the weaver. This year this seems hardly necessary because of the recent publication by the Penland School of Handicrafts, Penland, N C, of the useful little directory WHERE TO GET WHAT. A copy of this 102 page pamphlet which lists sources for many crafts, as well as handweaving, may be secured from Penland for 25¢, a nominal sum to cover handling. I recommend that all weavers purchase a copy. Of course, as in any collection, there are many fine sources which are not included, so listed below is our own supplement of addresses worth investigating.

The most sought-for address for looms is for the Macomber Ad-A-Harness, as this loom is so in demand that it is not advertised or listed in any publication. The address is L W Macomber, 166 Essex St, Saugus, Mass.

Here is just a note about equipment. For almost all equipment outside of looms, we find that the Leclerc is the best constructed and most efficient. We do not mean to imply disparagement of the fine Leclerc loom. But the purchaser of this loom, or any other counter-balanced loom, should be aware in advance of the limitations for doing a wide variety of weaving which are imposed by any loom with counter-balanced action. One of the best arguments for the Leclerc loom is that it is much more quiet in action than jack-type looms, and is desirable for apartment dwellers.

For yarns, have you tried:

The Weaver's Workshop, Dodgeville, Wisconsin, for silks, imported linens, lace-making linens, Bernat Afghan, and novelties?

For the convenience of weavers in metropolitan districts, we are glad to see local retail sources for handweaving yarns developing. I am sure that there are many of these we know nothing about, but here are a few yarn services conducted by Guild members:

Miss Emma Watkins, The Book Shop, Hastings, Nebraska, for Davis linens.
Mrs Fred J Blum, RR 1, Box 114C, West Chicago, Ill, for Davis linens.
Robin and Russ Groff, 25 W Anapamu, Santa Barbara, Calif, various yarns.
Holmes Handweavers, 36 Canyon Road, San Anselmo, Calif, various yarns.
Miss Watkins and Mrs Blum carry the full color range of Davis linens in 12/s, 20/s, and 20/2 and will accept mail orders.

Enclosed with this BULLETIN is the new sample-price-list of the handweaving materials which are stocked for resale by the Shuttle-Craft Guild. These are materials which the handweaver often finds it difficult to secure, and we carry them chiefly as a service to Guild members. As far as possible, they are offered at economy prices, and we allow the further saving to Guild members of making no service or postage charge, and selling in minimum quantity. You will notice that we have added the fine supported-metallic which we find the most useful of all metallic weaving materials. There are three new colors in the Davis linens, all 17 of which are included in the samples. We have stocked the 7/s size in complete color range because we find it one of the most useful sizes, and we have just added the heavy 1 1/2/s in all colors, bleached, and boiled.. Also added are 7/s in natural and the ever-useful 40/2 in both bleached and boiled. The Rug Wool mentioned is something new, which we are having especially spun for us by a mill. We have had trouble in finding exactly the rug wool we wished, but the samples the mill has sent look like the thing, and by purchasing an entire spinning we shall be able to make this low price. We try to mail yarn orders not longer than one or two days after the order is received. There are occasionally delays, however, particularly with Fabri, because orders are unaccountable (for instance, we sold no purple in a year and suddenly, within a week, came orders for about 15 pounds) and deliveries from the mill are very slow. But we do our best, and since it is a service, try to make it a good service.

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The Shuttle-Craft Guild will be glad to take students for instruction in our Virginia City Studio this winter after January first. We find that winter is a far better time for serious accomplishment than summer, with its many distractions, and room and board rates are much lower than during the tourist season. The comfortable Bonanza Inn, next door to our studio, will be open all winter, and weavers are particularly welcome. One must rely on the local restaurant for meals, but they are good meals. We have found that our rate of \$25.00 a week for studio instruction was too inflexible to meet the multitudinous demands of weavers, as all weavers are "rugged individuals" and each one has a different problem. Under our new schedule, we make a studio fee of \$1.00 a day, with an additional \$1.00 for night work. Each weaver pays for the yarn used. Instruction is on an hourly basis: \$2.00 an hour for studio instruction by Miss Colburn, \$3.00 an hour for special instruction by Harriet Douglas Tidball. For the average student this works out to the former \$25.00 a week, but this system also permits us to accommodate the person who comes for a few hours or a few days of intensive special instruction, and the one who comes for several weeks or months, mainly to work in our studio and to have instruction when it is needed. It is cold in Montana in the winter, and quiet, but we have a fine heating plant, and a weaver always has too much to do to need entertainmet.

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Next month we shall send a subject-matter list of all available back BULLETINS. We had planned an article this month on publications and periodicals put out by local and regional weavers' groups. Many fine ones, some of which would be of general subscription interest, have come to our attention. However, our information is not yet complete. If you belong to a group which prints a periodical, why not send us the current and some back copies for review in next month's THREADBENDERS?

-- IDEA OF THE MONTH --

On your "long warp" or on any warp of fine cotton or fine wool, weave a yard and a half in plain tabby, using supported-metallic or plain lurex for weft. Use this to wrap around the base of your Christmas Tree instead of the traditional white sheet. The metallic folds will catch the glitter of the tree lights. Or if you have a small tree, hang a piece of handwoven metallic cloth on the wall behind it to give a glittering background. The colored metallics are particularly good here, if your warp color is not gay.

-- IDEA OF THE MONTH --

Harriet Douglas