

Shuttle Craft Guild
Virginia City, Montana
January 5, 1953

Shuttle Craft Guild
NEWS LETTER

My dear Guild-members:

We wish you the best weaving ever in 1953, with constantly growing understanding.

In December Martin and I had an unusual experience, some of the benefits of which we hope we can pass along to the Guild. The occasion was a two-day conference at the Archie Bray Pottery Foundation, of Foundation members (potters and other artists) with three notable guests: Bernard Leach of England whose books on ceramics may be familiar to many of you, Hamada, the world famous Japanese potter, and Dr Soetsu Yanagi, Director of the Japanese Folk Art Museum. The direct reason for our own association with the Foundation is Martin's interest in potting (last summer we added a small pottery workshop to the Shuttle Craft Guild Studio) but the stimulation and ideas derived from such a notable gathering of artists was as significant to a weaver or any other artist-craftsman as to the potter. As the occasion was informal, there was opportunity for conversations with both Mr Leach and Dr Yanagi, who have as sincere an interest in handweaving as in the other mediums of creative expression. Comments from both of these artists have been widely quoted recently as official jury opinions after their judging of the Helen Bunn Competition in St Paul in November. I hope to have some further comments to pass along later from my own conversations with Leach and Yanagi, and from the informal lectures they gave at the Archie Bray Foundation.

Our March trip to California to meet with the Southern California Handweavers' Guild and other Guilds in the state, with its three week absence from desk and studio, involves considerable advance planning. I hope that all correspondence students who are preparing lesson material for criticism will be able to send in work in February, or to hold it until April. All packages and letters which come during our absence will be held by the Virginia City Postmaster until our return. Guild renewals may be sent as usual, but any yarn or publication orders or questions which need an immediate reply should be sent during February.

Mrs Ruth Currey, who has worked with us for over a year, will be gone at the same time. Mrs Currey plans to visit several weaving and handcraft centers in the East during March, and the first of April she sails with Miss Morgan's Penland party for a weaver's holiday in Europe.

An error was made in the price quotation given recently for Mr Hickman's third volume of NEW WEAVES FROM OLD. The price is \$10.50, not \$10.95.

A charter member of the Shuttle Craft Guild, Mrs Philip Leonard, Hosford Ave, Leonardo, N J, writes that she must give up handweaving and has an almost complete file of 30 years of BULLETINS (price about \$60) which she would be willing to sell. She has also a complete file of the HANDCRAFTER magazine. Write directly to Mrs Leonard if interested.

Any Guild member with yarns, equipment or looms to sell to handweavers please send information for our classified directory to be printed this spring. Those listed in September may send corrections or changes, if any.

Sincerely yours, *Norris D Tibbels*

THREADBENDER NEWS LETTER

THE SHUTTLE CRAFT GUILD
Virginia City, Montana

February 12, 1953



Dear Guild member:

February 28 Mrs Atwater celebrates her seventy-fifth birthday at her home at 20 South 23rd, East, Salt Lake City 7, Utah. In honor of Mrs Atwater's birthday we are making the suggestion on which the enclosed two BULLETINS are based -- that all handweavers recognize the name ATWATER LACE for the popular weave which has formerly been misknown as Lace Bronson. I hope that you have all had opportunity to read the article which I wrote for the winter issue of HANDWEAVER AND CRAFTSMAN on Mrs Atwater's contributions to the handweaving field.

The apparent inevitable -- that thing currently known as "flu" -- struck the Shuttle Craft Guild this month just as we were preparing to get the February BULLETIN out. Since the Shuttle Craft Guild work schedule has never allowed even a half-day for such contingency, the complete incapacitation for ten days which was involved has resulted in all kinds of upsets. Many of you have wondered why your letters have not been answered, or your lesson work not returned. I can only hope that these matters will have been taken care of before you read this. Since the February mailing was already seriously delayed, we have decided to hold it up a little longer and include the March BULLETIN in the same envelope. The STYLES for March will be included with April. The March PORTFOLIOS will be mailed before we leave for California the end of the month.

Our California trip (we hope to leave Virginia City in time to call on Mrs Atwater on her birthday) will bring an opportunity to meet many Guild members. The Los Angeles Workshop will be held March 9 through 13, and we shall be with the Southern California Handweavers' Guild at their meeting on March 14. Speaking engagements with the Contemporary Weavers, the Professional Weavers and with groups in San Jose and Carmel are being arranged for the following week, and a meeting with the Stockton Guild on our return trip the next week. I am just hoping that there will be time to see that noted designer for handwoven fabrics, Norah Ruuth of San Francisco; at least I'm taking a roadage along, and like any handweaver, hope for a stupendously swish costume.

Mary E Zachary, who wished to reproduce the curved twill draperies given in the January BULLETIN with the same materials shown in the PORTFOLIO sample, has done a little yarn search for us. She finds that Confessa no longer has the rayon-mohair used for weft. She has, however, located the same material at the J-C Yarn Co, 109-111 Spring Street, New York 12, N.Y. She says that the material is \$1.25 a pound, has 1100 yards per pound, and comes on wooden tubes that must be returned. This material is not required for the draperies, but is just something we had on hand which worked in very nicely.

Though Mr Tidball and I shall be away from Virginia City for the entire month of March, Mrs Wilma Widner, who has been assisting me for some time, will be here to handle the daily mail, the renewals and routine orders. Questions and lesson work she will hold for our return. The three of us have just completed one job -- the reorganization of the instruction material for the Course of Instruction for Home Study (\$27.50 including a year's Guild membership). A number of specific instruction sheets have been added and 17 actual woven samples for examples and analysis, though some additional advanced pamphlets cannot be sent until summer. Send for the 4-page outline of this new "reorgan package" for handweavers.

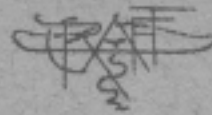
Sincerely yours,

Lowell D Tidball

ICHTHUS FOR HANDWEAVERS

THREADBENDER NEWS LETTER

THE SHUTTLE CRAFT GUILD
Virginia City, Montana



My dear Guild member:

So many of you have written asking about our summer studio plans that this seems a good time to clarify plans, both for us and for you. Mrs Wilma Widner, who took care of things so efficiently during our recent absence, will be the Studio hostess this summer. We invite all Guild members and other handweavers to visit our studio if you are traveling to Yellowstone Park or to see the reconstructed Gold Rush town of Virginia City. I suggest that you spend a night here, if possible, as the Virginia City Players provide exceptionally good entertainment. We shall be unable to take resident students this summer, and as I have planned a heavy program of summer writing I shall not be in the studio very much. However, for those visitors who wish to have a few hours of intensive instruction in draft writing, designing, analysis or any other phase of weaving, I shall be very glad to give time to this. The fee will be \$4.00 an hour or \$20 a day. If it is possible to make arrangements in advance this might be advisable because during such times as the Bulletin writing period I have little free time, though I well know that a traveler cannot make a specific appointment.

A Shuttle Craft Seminar for experienced weavers will be given in Virginia City for two weeks in September, starting the 10th, provided a sufficient number of students are registered by July first. This plan is suggested in response to many requests, and several weavers have already stated expectation of coming, as I announced the Seminar in California. No beginning weavers will be accepted, though this means that basic problems of warping, weaving and draft reading will not be taken up, and not that a weaver need have had years of experience. The period will be devoted to an intensive study of techniques with tie-ups, textile designing, analysis of fabrics and free loom designing. With a group we shall be able to make special rates for both tuition and housing (I plan to contract for the entire Bonanza Inn, next door to our studio, which has 8 double rooms with baths) and the Virginia City facilities will remain open. Anyone interested in joining this group may write for full information. The deposit to hold a reservation will be \$25, which will be refunded in July if enough do not register, otherwise will be unrefundable. *(with apply on card)*

→ We are always interested in the creative efforts of Shuttle Craft Guild members whether in weaving or in some other field. Therefore it is particular pleasure to tell you about a new book, FRONTIER FORMULAS, an Alaskan Cook Book, written by Bess Cleveland. This is not simply a cookbook, as it contains all kinds of fascinating chat about Alaskan ways and life in the far north, and has unusual photographs of Alaskan Wild life. There are recipes seldom found elsewhere: sourdough and many recipes for fish and game, as well as a chapter on such oddments as making vinegar, soaps, lotions and yeast. This too is the first book published in Alaska, where Mrs Cleveland has lived until recently. The charming book may be secured from Mrs O R Cleveland, Box 145, Sonoma, California for \$3.00. I'm sure that if you wish to order the Mrs Cleveland will be delighted to know that you are a fellow handweaver.

The April PORTFOLIO has samples of the Flössa fringe and of the alternate leno in gold metallic. For those of you who have gaps in your PORTFOLIO files, there are now a few copies of the April 1952, #4, and the February 1952, #2 issues, which have previously been reported out of print. The price is \$1.25 each.

Sincerely yours, *Harris D Tidball*

HIGHWAYS FOR HANDWEAVERS

THREADBENDER NEWS LETTER

THE SHUTTLE CRAFT GUILD
Virginia City, Montana



May 5, 1953

My dear Guild member:

This month there is an extra-special new publication to announce. It is a project which I have been working on spasmodically for at least 10 years, but even so, this first presentation can be considered only a first draft. It will be many years, and with the incorporation of your suggestions, before it can have final publication.

A WEAVER'S WORD FINDER is an attempt to supply definitions, explanations and information on words, terms and phrases used by handweavers. Important words and terms are treated in sufficient detail to provide understanding. Synonyms and the many different words used for identical things or processes are included, with a certain amount of critical analysis to indicate the selection of the most adequate or appropriate. The words and terms given are those of the handloom, equipment, fabrics and processes. Words of the machines of weaving and of weaves which are in these days produced only by machines are omitted, except in cases where such words are commonly known or are used in handweaving literature, or have special historical significance to the handweaver. Pattern names, being geographic, transient and non-organic, are omitted altogether, but technique names both old and new are included. A great many words and terms outside handweaving but which are related to the handweaver's craft are included. These include color and color harmony terms, hand spinning terms, dyeing terms, art and designing terms and finishing terms. The terms which apply to yarns are given in detail and cover natural, synthetic and regenerated fibers, fancy yarns and yarn counts. Historic textiles, particularly rugs and tapestries, are given.

As far as I know this is the first time that such a compilation for the handweaver has been attempted, as this far more than the usual glossary, hardly a dictionary as derivations are given only when they seem significant and many explanations are much more detailed than dictionary definitions, and not an encyclopedia as it is not illustrated. Three times I have thought that this effort would be unnecessary, with the announcements of the AMERICAN FABRICS Dictionary of Hand Weaving Terms, of the DICTIONARY OF THE ARTS by Martin Wolf, and THE ENCYCLOPEDIA OF HAND WEAVING by S A Zielinski. Only the last mentioned of these three proved at all adequate, and Mr Zielinski seemed more concerned with the fabrics, machines and terms of the power loom, concentrating a great deal of his handweaving space on pattern names. Now, as confusion about handweaving terms seems to compound itself monthly, this publication seems eminently necessary. As there are many debatable matters of terminology, and probably many omissions, I hope that Shuttle Craft Guild members will make an effort to inform me of any word inadequately or incorrectly defined, or omitted.

The WEAVER'S WORD FINDER has over 1,000 words and terms and will probably be on about 100 closely spaced pages. It will be duplicated on standard 8½ x 11" paper, punched for use in a ring notebook, and it will be ready for mailing within the month. The pre-publication price, this month, will be \$2.25, but perhaps more later, so send orders now.


This is the "Handweaver's Vocabulary" which was announced as part of the material supplied with the newly re-organized Home Study Course in Handweaving, so it will be sent without charge to everyone who has purchased the Course since November.

Sincerely yours, *Harriet D Tibball*

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THREADBENDER NEWS LETTER

THE SHUTTLE CRAFT GUILD
Virginia City, Montana

 June 5, 1953

dear Guild member:

The September Seminar will convene on Sunday the 13th and sessions will start Monday morning. We plan 12 days of classes, with a break in the middle for a week end trip to Yellowstone park. There is a sufficient number registered that we know now we shall give the Seminar, but there is still space for several more.

The enclosed introductory sheet to the WEAVER'S WORD FINDER is included to give you an idea of the nature of this pamphlet. It will be ready for mailing in about 2 weeks. We continue the \$2.25 pre-publication price for another month so this is a good time to send your order.

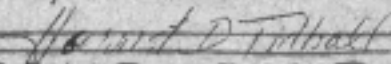
In announcing the 1953 edition of WHERE TO GET WHAT, I made an error in the price. The Penland School of Handicrafts, Penland, N C sells this useful booklet for 35¢, below cost, as a service to handweavers.

The leaflet IF YOU PLAN TO BUY A LOOM, is now reprinted in revised form. There are some new looms added to the list and prices have been brought up to date. New looms of particular interest is the new Gilmore Apartment model, a 22", 6-harness folding loom, and the 15-inch, 2-harness Leclerc double loom. This is the first really satisfactory 2-harness, inexpensive double loom I have seen. It is a headliner, and we can order it for you for \$24.85. A new section has been added to the pamphlet on basic equipment, all of which we have tested and found satisfactory. This includes the new Shuttle Craft Warping Equipment described in this BULLETIN, which you can order for you for \$37.50 complete.

Although we do not carry classified ads, we sometimes wish to mention something which a Guild member has for sale because of special circumstances. Mr Ray B Hulbert, 20 9th St, N W, Rochester, Minn, because of failing health, must sell his new, 45" Leclerc, 8-harness, double beam loom. He paid \$227 plus shipping for this loom which is in perfect condition. If it he would include 3 reeds (10, 12 and 15-dent) a 45-inch Leclerc weaving bench, a 60-spool creel and 2 shuttles. I think he should get \$150 for all of this new equipment. Anyone interested write Mr Hulbert.

Veren of the Craft and Hobby Book Service, Coast Route, Monterey, ^{Calif} has been getting a lot of new weaving books recently, a situation which I find very costly, but so rewarding. I keep a standing order for any and all new weaving books and find Mr Veren very courteous if I return one as being of sufficient interest. But returns seldom happen. Most noteworthy of the more recent ones is the Japanese Portfolio, A STUDY OF NAWAN TEXTILE FABRICS, \$12.00, and the most magnificent thing at such a reasonable price I have ever seen. We shall be taking up an interpretation of an unusual technique from this in an early BULLETIN. Any multiple-harness weaver will be interested in the excellent drafts in KAIDEN SIDOKSET, by Helvi Pyysalo, Finnish, paper covered, \$2.85. ~~Successful~~ SUCCESSFUL RUGMAKING, by A V Butzkoy, England, \$2.50 is a small book which anyone interested in making pile, tapestry or weft-faced rugs would have.

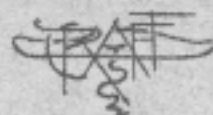
Sincerely yours,



ALWAYS FOR HANDWEAVERS

THREADBENDER NEWS LETTER

THE SHUTTLE CRAFT GUILD
Virginia City, Montana



July 6, 1953

My dear Guild member:

For the summer months the current BULLETIN on the Shadow Weave may seem a bit heavy. However for next month we have something new to present, a new type of textile designing which we have found just plain fun. It is something you can do on any plain cotton or linen warp which may happen to be on your loom, and it is a truly light-hearted project.

A serious omission from last month's News Letter was the announcement of Elmer Hickman's Folio 4 of the NEW WEAVES FROM OLD series. This new folio is a departure from the form used in the previous three, but a return to the highly satisfactory form of Mr Hickman's earlier folios on SCANDINAVIAN ART WEAVING. The fabrics presented here with full directions and woven samples are beautiful, and there are more of them than in previous folios. They represent a wide range of texture, color and technique developments, probably because Mr Hickman followed the unusual plan of inviting a number of advanced handweavers from the U S and Canada to contribute their favorite original textiles. This venturing into a wider field and giving weavers an opportunity to share their fine textiles with others has proved highly successful, as users of FOLIO 4 will agree. Write to Elmer Hickman, Homecraft Weaving Studio, Rt 2, Emlenton, Penna.

Several subscribers have inquired about the Gardiner type tensioner since it was mentioned in the June BULLETIN. This is the tensioner style which we find most efficient and versatile. It is manufactured by both Gilmore and Macomber.

Inquiries come often about the availability of silk yarns and my answers have often been negative because handweaving silk is difficult to secure. Therefore I was pleased to receive this month a group of samples of a number of types of silk, in several colors, which are stocked by Robin and Russ Handweavers, 10 Anapamu, Santa Barbara, Calif.

Speaking of silk, any handweaver should know the differences between raw silk, spun silk, thrown silk, tussah silk and noil silk. Many dealers are confused about these terms and consequently pass their mis-information along to weavers. These terms, along with about a thousand others, are explained in the WEAVER'S WORD FINDER. The WORD FINDER is now available on order, from the Shuttle Craft Guild, Virginia City, Montana, and pre-publications orders have been mailed. The price is \$2.50.

Here is a personal note about questions which you may write to me. It occasionally happens that after I have completed a large pile of letters I remember a question which I am sure I have failed to answer. Such flashes are apt to come, humanly, in the middle of the night, and are most disturbing, as I mean to attempt an answer to all questions asked, or at least to give a source where the answer may be found. So if I fail to answer one of your important questions, it is an unintentional oversight. Drop me a card and remind me of it. When things are functionally normally here I try to get off answers to letters, and orders, the day after they are received. But during Bulletin writing and Bulletin mailing periods and times when we are out of town, correspondence must pile up for a few days before it is answered. For instance, for a week this month we shall be attending the Rocky Mountain Regional Arts Roundup. So please forgive delays.

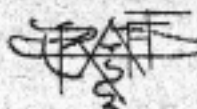
Sincerely yours,

Harrist D Tidball

IGHWAYS FOR HANDWEAVERS

THREADBENDER NEWS LETTER

THE SHUTTLE CRAFT GUILD
Virginia City, Montana

 August 5, 1953

My dear Guild Members:

On the sheet telling of our sale of publications and yarns to Guild members is our big news announcement. We have finally found a suitable spot which we wish to make our permanent headquarters so we are moving from rented quarters here and buying our own place. After the first of November the Shuttle Craft Guild headquarters will be: Kelseyville, California. We expect to move as soon as the November BULLETIN is mailed and are planning carefully so that there will be the minimum of interruption to our usual program, -- not more than a week we hope. The business of the Shuttle Craft Guild will continue as heretofore, the only change being that the address is Kelseyville, California. Our new quarters though much more adequate, will be smaller, so we are disposing of much of our studio equipment, all of our yarn stocks (we shall discontinue the sale of yarns) and wish to reduce our publication stocks before moving. Hence the discounts we are offering to Guild members only. I hope you will use them.

Since our moving means that we shall never again be able to hold a class for weavers in our own studio, we have greatly expanded and elaborated our plans for the September Seminar. No mention of the Seminar was made in July because by mid-June we had the 10 registrations we had planned for. Now we have expanded our plans, shall have an intermediate group as well as an advanced group, have rented excellent quarters for our class and study sessions, have engaged Martha Colburn Salter to take charge of the Studio, and can take up to 20 weavers. There are still 3 places available. We have been able to contract for all rooms and meals at reasonable rates so you will know in advance exactly how much the Seminar will cost. More than sufficient looms will be available so there will be a wide choice of weaving projects according to each person's individual interests. Loom threading is in progress now and among the warps are silk, nylon, nylkara, orlon, kashmir as well as standard and novelty materials. All projects are non-traditional and a number of new, versatile design techniques will be introduced. In addition to 12 full days of weaving and study, there will be a trip through Yellowstone Park as a refresher break.

The monthly STYLES sheets have a popularity we had not fully realized until protests started coming to our announcement that we might discontinue them. That announcement was made before our plans for moving at this time were made. Now we feel that one major change in a single year is sufficient, and we shall continue the STYLES as so many of you requested.

In the clean-out which we have started we discovered a group of incomplete sets of Mrs Atwater's Recipe Book. These sets have from 65 to 30 sheets of the original 130 (which sold for \$10, or 6 for \$1.00). Anyone wishing one of these may have a set for \$1.00, on a first-come-first-served basis, the larger sets going first.

New yarn samples have come from the WEAVERS' WORKSHOP, Dodgeville, Wisconsin which will interest any weaver who wishes the best materials available. There is a lovely line of nylon, also mercerized Knox linens in many colors and Bernat Afghan in 40 colors, at prices considerably lower than previously.

A new loom in the studio is always as big an event for us as for any handweaver. This month we have gotten Mr Gilmore's latest model -- a 22", 6-harness, folding loom with a break instead of a ratchet and the convenient loop cords in each section

HIGHWAYS FOR HANDWEAVERS

of the warp beam instead of the beam rod. The craftsmanship which has gone into this loom is a joy to anyone who appreciates fine wood and fine work. Even the pair of lease sticks which Mr Gilmore supplies with the loom are actually beautifully finished pick-up sticks. The loom is supplied with large-eyed heddles, rust proof, though standard heddles may be substituted if the purchaser desires. Choice may be made between a 10, 12 or 15-dent stainless steel reed. With the loom we got a guide board which fits on the back beam and has pegs corresponding to the pegs of the sectional beam, which guides the threads of a chained warp into the sections of the beam, increasing the versatility of the loom. The 22", 4-harness Gilmore has long been one of our studio favorites, but the added versatility of the 6 harnesses, the greater convenience of the brake and the other special features on this loom make it even better.

If you are interested in securing a new loom we shall be glad to send you without charge the revised leaflet, IF YOU PLAN TO BUY A LOOM. The statement is often heard, "Try a loom before you buy." But a loom is not like a chair that can be evaluated on appearance and comfort. A few shots or even a few yards woven on a loom outside one's own home will tell little or nothing to most handweavers about how adequately it will suit his purposes. A loom must be used for several months, where and as the weaver will use it, and with a variety of warp types, before final judgement can be formed. This puts the loom buyer in a delicate position, as manufacturers cannot send out looms for a trial period. The loom purchaser must rely on the analytical experiences which others have had with looms, and with looms of many types in order to give a comparative basis for judgements. That is the reason why the Shuttle Craft Guild has made a very serious study of looms in the past 6 years and there have been as many as 23 looms in operation in our studio at one time, with new ones coming and ones which we have not found adequate going. To help prospective loom buyers, we have tried to analyze all the important points in loom design and construction in the pamphlet IF YOU PLAN TO BUY A LOOM, and to give guidance according to the long-run experiences we have had with looms of many types.

This is a summer of weavers' Conferences and Workshops. Weavers have and will be traveling great distances to take advantage of the many exceptional courses offered this season. Reports have come of the sensational success of the large Workshop held last month by the Professional Weavers of San Francisco and the Bay Area. A number of weavers have stopped in Virginia City enroute to the Banff School of Fine Arts where the class conducted by Mrs Sandin and Mrs Henderson is larger than ever. From the Indiana University News Bureau comes the news-bulletin that, "Thirty-four advanced weavers from nine cities in Indiana, six in Ohio and two in Illinois attended Indiana's first weavers' workshop held June 16 - 27." This workshop has particular interest to Shuttle Craft Guild members as it was taught by Mary M Atwater. Unusual techniques were studied including: Guatemalan weaves, bead leno, African belt weave, Mexican pick-up, Finnweave, card and inkle weaving and braiding and others.

Long-time Guild member Mrs A Frances Fern, 69 Hanover St, Edinburgh 2, Scotland, sends a cordial invitation to any Shuttle Craft Guild members traveling in Scotland. "I would be charmed to meet them. Only let them tell me in advance, that I may be in when they come," she says.

In summary of this lengthy letter: -- We hope you will take advantage of the unique discounts we are offering Guild members, an opportunity to get the publications and yarns you have intended to order. There are several places remaining for intermediate and advanced weavers in the Shuttle Craft Guild Seminar, Virginia City, Montana, starting September 14. If you have a loom problem, we shall be glad to try to help you. On and after November 1, 1953 the Shuttle Craft Guild address will be Kelseyville, California.

Sincerely yours,

- Harriet D Tidball

THE SHUTTLE CRAFT GUILD NEWS LETTER

THE SHUTTLE CRAFT GUILD
Virginia City, Montana
Sept 5, 1953



By dear Guild member:

The sale of yarns which we held last month kept us in a state of complete occupation and some confusion for about a week. At the end of that time our stock was well depleted and now there is little remaining except for 1 $\frac{1}{2}$ /1 linen. In this size we still have all colors in stock except grey, aqua and boiled. In 7/1 there are considerable quantities of Persian blue, conifer green, chartreuse, Kelley green, orchid and black; in 14/2 only Persian blue; in 14/1 grey, chartreuse, conifer and black. Only small amounts of Fabri remain, mainly light colors. We still have cotton ratine.

In publications, some of the PORTFOLIOS and BULLETINS are now all gone. The PORTFOLIOS still available for 1952 are Jan, March, May, July, Aug, Sept, and a few of April and June. For 1953 all are still available except January. From the available back BULLETIN LIST you can cancel the following which are now out of print: 1943-#4, 1949-#12, 1950-#1, 1951-#1, 1951-#10. There are only a few of the SCOTCH TARTAN SETTS and the INTERPRETATION of the Bronson Book left, and these will not be reprinted. There are no more sets of Mrs Atwater's Recipes. All other publications are still available and the sale will continue through October 15. The discount rate is 30%, for Guild members only, on orders for \$10 or more of publications listed in the sale leaflet. We can send you another leaflet if you need one.

It has been some time since we have had the pleasure of announcing graduates of our Advanced Course in Handweaving by correspondence. This month we have had the pleasure of sending Master Weaver Certificates to Mrs Gertrude Greer and Mrs Paul Kaiser.

In the May Bulletin we introduced to Guild members a project for purchasing equipment through Guild-member contributions for the handweaving workshop founded by Dr Edith Ludowyk-gyomroi, a non-profit but self-supporting workshop which gives employment to handweavers in the village of Menikdiwela, Ceylon. Evidence that this project has touched the hearts of many Guild members has come in many generous contributions, and particularly appropriate are the contributions from weavers who say that they have shared from their personal savings intended for purchasing new equipment for themselves. The goal of the fund is \$500. Toward this, there was a contribution of \$100 from Mr and Mrs L W Macomber, manufacturers of the loom which Dr Ludowyk selected as part of her needed equipment, and the Shuttle Craft Guild started the fund with \$35. In the month of May \$140.50 was received, in June \$97.60, in July \$49.50, and in August the amount was \$39, making a total of \$461.60, just over the half-way mark of our goal. Contributions in August were from: Mrs Franca Sorrentino, Mrs George Bring, Sr, Mrs W E Baylis, Mrs Mildred Norville, Mrs James B Parrish, Mrs Lucille Worcester, Mrs Flora Gilbert, Mrs V R Seeburger, Mrs Fred E Carroll, The Handweaver's Guild of Corvallis, Oregon, and one so anonymous that even the postmark was obliterated. It is our hope that with the resumption of fall activities in the local handweavers' Guilds there will be many contributions from these organizations. Guilds contributing to date are those in Yarmouth Nova Scotia; Billings Montana, Minneapolis and St Paul Minnesota, Corvallis Oregon, Pinellas County Florida, and the largest single gift to date (\$30.00) from Los Angeles California.

The outstanding Exhibit from Dr William Bateman will again be available to local Guilds and to individual handweavers starting January 1, 1954. This collection of textiles, including 49 new samples added since the 1953 circuit ended last month, is now in the Shuttle Craft Guild Studio and we shall have it through the period of the September

ALWAYS FOR HANDWEAVERS

Seminar for the intensive use of Seminar members. Dr Bateman's important new techniques will be set up on looms so that Seminar members may sample as well as study. The Exhibit might well be called, "Variations on Handweaving Themes by Bateman."

Included in the Exhibit are 25 Inkle belts of such extraordinary designing and beauty that it seems to me they alone would make the Exhibit worth while to anyone interested in things which are beautiful, whether handwoven or not. Many of these are woven in the 3-shed Inkle technique devised by Dr Bateman and originally published in the Shuttle Craft Guild booklet, THE INKLE WEAVE, \$2.00.

The 178 samples which make up the main exhibit are technique and designing problems. Dr Bateman is a chemist who is well known for his work in pure research and in turning to handweaving as his retirement activity he has continued in the vein of pure research. His interest is not in reproducing what has been done before, but in devising new ways to handle old techniques and in the actual invention of new techniques. It is often said that there is nothing new in handweaving, but in all the available handweaving literature I have found nothing which resembles Dr Bateman's Boulevard, Park and Bateman Blend weaves. The Exhibit, in its orderly assembling, shows the interesting development of a handweaver and I am glad that Dr Bateman has included some of his early weaving. He has systematically numbered each of his warps from the first one he put on his loom (an O-harness Missouri) to the last one represented which is number 77. He starts each warp with a sample woven-as-drawn-in in the classical manner, and then he starts devising texture and color variations, numbering each sample in order. For the Exhibit, he has selected from many hundreds only those which he considers of particular interest. There is something of interest in the Exhibit for practically every weaver in almost every stage of development and branch of interest. As with many handweavers, the first samples from Dr Bateman's early work show traditional weaves: Overshot, Crackle, Summer and Winter, Twills. An interesting early tangent is shown in a group of Dukagang and other pick-up and intay weaves, all designed with considerable elaboration. A shift in Dr Bateman's interest is evidenced with the early abandonment of emphasis on pattern, and an increasing attention to texture and color harmony. Evidenced is the normal type of development which the work of any serious handweaver shows in the ability to design well and to combine colors effectively, and the last half of the exhibit shows many examples of remarkable designing. The last half of the exhibit shows an interest in techniques, evidently developed after the publication of the Bergman Weave in Gertrude Greer's book, ADVENTURES IN WEAVING. After treating the Bergman Weave in some detail, Dr Bateman has gone on to devise several new techniques which fall into the Unit Weave class and achieve their textural effects through unusual arrangements of tie-downs and pattern blocks. He has called these weaves the BOULEVARD, the PARK (what he sees from the window beside his loom) and the Atwin, this last because it is in the nature of a blend between Atwater Lace and Summer and Winter Weaves. However, we are taking the liberty of re-naming this last, which we consider the most useful, beautiful and versatile, the BATEMAN BLEND. We plan to present these unusual techniques in early BULLETINS, probably November and December, so that there will be information, drafts and directions for them before the Exhibit starts on its next round.

Dr Bateman will send the Exhibit for 4 days to any individual, group, Guild or institution for a charge of \$10, plus express and insurance. As it is necessary for him to work out an elaborate schedule for the showings, it would be advisable for anyone wishing to have his collection for study to make arrangements as soon as possible. Address all correspondence to: Dr William G Bateman, 2501 S 116th St, Seattle 38, Washington.

Sincerely yours

Annist D Tidball

THREADBENDER NEWS LETTER

THE SHUTTLE CRAFT GUILD
Virginia City, Montana

~~CRAFT~~ October 5, 1953

My dear Guild Member:

Although the November and December mailings will be sent from Virginia City, the Shuttle Craft Guild will be moving to Kelseyville, California at the end of October. Inevitably there will be a period of about two weeks, from October 28, when it will be impossible for us to answer mail because our equipment will be in transit. I hope that the interval will not be longer, and that you will be patient with us during this uncomfortable period. Mail which arrives in Virginia City after Oct 27 will be forwarded to Kelseyville, and all mail sent to Kelseyville will be held for our arrival.

The SALE of publications for Guild members (30% discount on orders for \$10 worth or more) will continue through October 20 and all orders postmarked not later than Oct 20 will be honored. Orders sent later than that date will have to be held until after our files are opened in Kelseyville, and the discounts will not apply. Several publications have gone out of print since the sale list was printed. We no longer have the SCOTCH TARTAN SETTS nor the INTERPRETATION of the Bronson Book pamphlets, and the Bulletins for Jan and April 1948, Jan 1950, Jan 1951, Jan 1952 and Oct 1952 are all gone. In 1952 PORTFOLIOS the remaining ones are Jan, March, May, Aug. All 1953 PORTFOLIOS except January are still available.

The PORTFOLIO for this month contains a sample of one-around-one Leno and a sample of the Kashmir scarf given in STYLES sheet #36, this last because we have had so many requests for samples of this lovely fabric. Single issues of the PORTFOLIO are \$1.25 each, or \$1.00 if 6 or more back issues are ordered at once. Subscription to the PORTFOLIO is \$10 a year (12 issues).

The Ceylon Fund took a big jump forward this month, largely because of the generous contributions from the Seminar members. The total for the month is \$97, contributed by the following: Mrs M A Wight, Gold Country Weavers of Nevada City, Calif, Miss Margaret Newman, Mr and Mrs Fred Pennington, Mrs Robert Sauters, Mrs T S Vanderford, Miss Cornelia Stone, H C Pratt, Mrs Frederick L Wellman, Mrs George J Lincoln, Mrs Louise Dhont, Mrs Lillian Ammerman, Mrs Dorothea L Buell. We are still almost \$300 short of our goal so we hope there will be no lagging. The table mats which have been woven by the beginners in Dr Ludowyk's workshop will be mailed in a few days to each person who has contributed \$5 or more to the fund. These mats are woven of cotton which comes to Ceylon from India, in only a very limited color range, and is the only handweaving material available in that country. The mats are made for modern table mats and do not represent any form of traditional weaving. In fact, Dr Ludowyk says that there is not a handweaving tradition in Ceylon, as fabrics have always been imported to Ceylon from India. She sells these mats, and also cotton dress and stole fabrics which she designs herself and are woven by the experienced weavers, in the city of Colombo and from these sales derives the income for the weavers in her workshop. Her own work she contributes without compensation. I have one of the beautiful dress fabrics, made up, with a stole, woven of cotton much finer than American weavers would use, set at about 70 per inch. I bartered it for \$50 worth of weaving materials, to my thorough satisfaction, and others might wish to also.

A new book by Mrs Atwater, BYWAYS OF HANDWEAVING, is due for publication in the early winter. I shall take pre-publication orders as soon as I learn the price. The Shuttle Craft book is now \$6.00.

Sincerely yours, *Harrist Tidball*

LLGHWAYS FOR HANDWEAVERS

THREAD BENDERS
NEWS LETTER

Kelseyville, California
November 1, 1953

My dear Guild member:

Although this is being mailed from Virginia City, by the time you receive it we shall be in California. Then starts the big job of reorganizing our rather complex household into its new environment. The files and stocks of Shuttle Craft Guild publications, the office equipment and machines and supplies, the looms, equipment and hundreds of pounds of yarns, the chests and boxes of woven fabrics, the collections of Guatemalan, early American and other rare textiles, the many shelf-feet of weaving books and the filing cases of weaving, art and related periodicals -- all of these things might seem sufficient to complicate the moving of an ordinary household. But in addition to this there is a press-room (you no doubt realize that Mr Tidball has done all of the Guild printing for the past year except the STYLES sheets) a photographic room including dark-room equipment, a pottery shop, a home carpentry shop, A Siamese cat and a folding-door Franklin stove. This last is the inevitable white elephant. We hope the van (probably vans) will follow us quickly to California and with great optimism I say that I hope we shall be functioning normally by mid-November. At least I can say this -- that though we may be living amid packing cases and carpentry and undraped windows for months, the Shuttle Craft Guild will be functioning as soon as my typewriter can be taken from the packing case and the files can be opened.

In view of these complications ahead, I know that none of you will object to our including both the November and December publications here. I plan to send you a letter in December, but the big monthly project is now taken care of. It may be a good idea in any case, as who has time for reading BULLETINS in December. And also, that is the month when so many BULLETINS are lost in the mail.

You may be assured that any orders for Christmas gifts which you send us will be properly taken care of in adequate time. For Christmas gifts to weavers, I suggest a year's Guild subscription, a PORTFOLIO subscription for anyone who already takes the BULLETINS (\$10.00), the HANDWEAVER'S INSTRUCTION MANUAL (\$3) or THE SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING (\$6.00) for a new weaver, THE INKLE WEAVE (\$2.00) for anyone, weaver or not, who is interested in handcrafts or handwork, and for this last group very particularly BYWAYS IN HANDWEAVING by Mary M. Atwater, Macmillan, \$7.50 (to be published in November).

Regarding BYWAYS IN HANDWEAVING, I could not give a full review in the December BULLETIN because the book has not yet been published. However, over a period of several years Mrs Atwater has written me a good bit about this book. It is, by the way, her first book since THE SHUTTLE CRAFT BOOK, which was published in 1928 and revised in 1951. BYWAYS IN HANDWEAVING, Mrs Atwater tells me, is devoted to the weaving crafts which are done without the help of a loom, or at least without the usual loom. Some of the weaving crafts require small frames which may be built at home. The crafts taken up will be inkle Weaving, Card Weaving, braiding, knotting, fringe making, and certainly many others. All her life, Mrs Atwater says, she has been particularly interested in the thread-crafts, and she was expert in many of these before she took up loom weaving. The book is illustrated by Mrs Atwater's incomparable drawings, and by over 20 color photographs. Anyone interested in handcrafts, summer camp work, school arts, occupational therapy, rehabilitation, or just plain handwork, should find this book a fascinating

inspiration and education. The handweaver will find in it, I am sure, a wealth of new techniques to enhance the weaving craft. Anticipating that many of you will wish to order this new book -- to have it as soon as it is released by the publisher -- I have ordered 100 copies so that I can fill all of your orders without delay. (Macmillan first announced the publication date as Nov 10, but now say it will be somewhat later, but probably before the end of the month, and in plenty of time for Christmas gift orders.) Any Christmas gift orders you send us we shall hold until early December for mailing, and shall gift wrap. If you wish your own card enclosed, send it with your order. Otherwise we shall enclose one with your name. The price of the book is \$7.50.

Many of you have written me recently, "Where can I buy Fabri now that you will no longer be selling it?" My best suggestion is that everyone who is interested in having Fabri for weaving write to Miss Gynethe Mainwaring, The Weavers' Workshop, Dodgeville, Wisconsin. Miss Mainwaring has a Bernat agency and now stocks Arghair in the full color range. She has written me that if there appears to be sufficient demand, she will stock Fabri in the full range (about twice the colors we formerly stocked) and will be able to give better prices because of her very large quantity buying. So let's try high-pressuring Miss Mainwaring. I have found no one who stocks, or wishes to stock, the Kashmir crepe yarn. Therefore I have ordered a large shipment sent to Kelseyville and shall be able to fill your orders as soon as it comes. This yarn has 11,000 yards per pound and is remarkably strong, as well as beautiful. To avoid the complications of billing for postage, making refunds, etc, I am adding 50¢ per pound to the price and this will include postage. Price will be \$10.00 a pound, \$1.35 a skein. Creamy white only.

Another point of recent correspondence has been the many letters asking if I knew of any available second-hand looms in first class condition at bargain prices. I'm sorry to say that I have never known of such a loom. No weaver, except under very exceptional circumstances, sells a good loom. Usually, if a ~~good~~ loom is advertised for sale second-hand, it is a loom which a weaver has found unsatisfactory and wishes to replace. If a good loom is in first-class condition, there is no need for putting a "bargain price" on it. We recently sold several good looms from our own collection, but none of them at bargain prices. Most of them were purchased by Mrs Wilma Widener of Sheridan, Montana who has been my assistant for over a year and is now opening a weaving studio of her own in Sheridan.

Speaking of looms, you may be interested in the fact that I have ordered a fly-shuttle beater for our 49" Macomber loom (price, \$120.00, price for the 56" Macomber loom is \$130.00). Since fly-shuttle weaving is a controversial point I have hesitated about this purchase for years. Now that I see the prospect of wishing to weave 60 or 70 yards of wide drapery material very rapidly, it seemed like the opportune time to give the fly-shuttle beater a thorough trial. You may be looking for a report on this before long.

The November PORTFOLIO contains a sample of the Log Cabin Potholder and another Log Cabin sample in worsted for comparison. The December PORTFOLIO I believe is of particular interest. It contains the short article on nylon and orlon as handweaving materials for which there was not space in the BULLETIN, and samples woven with both of these materials. Individual copies, \$1.25. Subscription, \$10.00 a year. Subscriptions to the PORTFOLIO are open to Guild members only.

Sincerely yours,

Harriet Tibbels

REPORT on the SHUTTLE CRAFT GUILD SEMINAR: --

The Seminar for experienced handweavers held by the Shuttle Craft Guild from Sept 13 to 27 was an outstanding example of the handweaver's motto, "Growth through sharing." Each one of the 17 weavers who attended came in the spirit of sharing as well as learning, and each one made a definite contribution.

Headquarters for the Seminar was the club rooms of the Virginia City Elk's Lodge, and here we all ate our meals together, had our study, library and discussion sessions, and our social hours. The weaving was done in the Shuttle Craft Guild Studio. The group represented a considerable geographic spread with Montana represented by 3 weavers, California 4, Washington 2, Iowa 2, Idaho 2, and one from each of Kansas, Wisconsin, Pennsylvania and Nebraska. Mrs Martha Colburn Salter, former Guild assistant, returned to take charge of the Studio.

The analysis of weaves was the chief top of the Seminar, though in the daily discussion groups a wide variety of topics was covered. Some Seminar members spent all of their time with the discussion groups, personal study and bibliographic work, while others spent the majority of their time in the Studio, though most members divided time about equally between the two.

Fourteen looms were set up in the Studio and an effort was made to present as many unusual materials as possible. Warps were of Orlon (from Robin and Russ, 10 Annapu St, Santa Barbara Calif), Silk (from the same source), Nylon (from The Weavers' Workshop, Dodgeville, Wisc), Nylkara (from Lily Mills, Shelby, N C), Kashmir, Fabri, 40/2 linen, and a variety of cottons including 10/3, 10/2, 30/3 mercerized and 24/2. Although everyone was interested in the synthetics, most people enjoyed more weaving on the old faithfuls: cotton, linen, wool and silk. A considerable variety of materials including metallics and novelties of many types, were used in the individual designing projects. Techniques which were set up were two of Dr Bateman's unpublished weaves, the Boulevard and the Bateman Blend (which we plan to take up in the January Bulletin); a new Combination Weave which combines Summer and Winter with Double Weave and various exotic textures (unpublished but we plan to give it in the late winter); the double weave, the supplemental thread weave, shadow weave, warp-pattern weave, doup leno weave, a pile and tapestry rug sampler, a 12-harness point intended as the designing basis for weaves on fewer harnesses, and linen warps for warp painting and open work weaves. Two projects which I feel are particularly significant were a gamp, or sample-blanket, of eleven different 4-harness linen weaves, and another one in wool with many of the different twill color-effects.

Two fine exhibits provoked a great deal of serious study and pleasure. We had Dr Bateman's Exhibit (See the September News Letter) with 49 new textile samples added, and used the samples of the unpublished techniques as the basis for much of the textile analysis study, taking off drafts, tie-ups and treading orders from samples. A small but exquisite exhibit of table linens from Miss Mainwaring of the Weavers' Workshop illustrated the ultimate in craftsmanship and good taste. And, of course, the textiles from the Shuttle Craft Guild collection, and the Guatemalan collection, were at the weavers' disposal for study.

Outstanding contributions were made to the occasion by several guest lecturers. Professor Cyril Conrad, head of the Department of Applied Arts of Montana State College, Bozeman, and Mrs Conrad, a painter, spent one evening and a full day with the group. As artists, they both stepped into the weaving field and gave us all a fresh approach to our own craft, based on the theories of sound design which can apply to any craft. A summary of Mr Conrad's lecture and Mrs Conrad's instruction will be given in the December Bulletin.

From quite a different point of view was the lecture given by Mr William Fontein of Rotterdam, Holland, a graduate of the Hogere Textile School, who has been in this country for two years as designer for the Burlington Mills. Mr Fontein's lecture was informal, largely a response to questions which were mainly on the subject of textile analysis and designing. His -- the professional -- system, which he illustrated as he talked, was the same which we had been using for taking draft, tie-up and treadling directions from textiles (the method given in Lesson XX of the Home Study Course). Mr Fontein said that his education in the textile college had included handweaving, but he said that it was a delusion on the part of the handweaver to think that without complete technical training he could fit into the textile industry as a creator of designs -- that all of the large mills had professionally trained designing staffs who understood not only weaving, but the technical problems of the particular mill. He mentioned that the handweaver's learning the technical vocabulary of the mills would have little significance, and recommended that the handweaver cling to his natural vocabulary of words denoting hand tools and processes rather than adopting the industry terms which denote machine production. One interesting fact which Mr Fontein pointed out was that in even the largest mills, non-specialized and versatile warps and threadings are used as much as possible. For instance, if a 4-harness draft could be redrafted to six or eight or more harnesses and thereby increase the types of fabrics which could be produced on it, this plan is followed.

Dr Katherine Roy, Dean of Home Economics and Applied Art, Montana State College, spoke to the group of her last year spent in Greece on a research project, and of the handweaving which she saw everywhere in that country. Dr J K Colman, Butte, Montana, an orthopedic surgeon and also a handweaver, spoke on the subject of handweaving as a rehabilitation activity. Mrs Ruth Dunlop Currey, formerly a Shuttle Craft Guild assistant, visited the Seminar for a few days and gave us an afternoon, telling of her experiences in Europe last spring with the Penland group on their "Weavers' Tour." Mrs Currey illustrated her talk with a showing of the many beautiful textiles she had collected in Europe, mainly in the Scandinavian countries. A collection of color slides of handwoven Colonial Coverlets and Navajo weaving was shown by Mr Fred Pennington of Des Moines, Iowa. Thus our minds turned for one evening to the history of our ancient craft and we were reawakened to the great beauty of some of the weaving which has preceded ours in the United States.

Not all of the time was spent seriously. There were several special guest dinners and on two occasions the group was entertained by Virginia City people with music and dancing. One afternoon was spent in a trip up famous Alder Gulch to visit the placer diggings of the 1860s from which a supposed 160 million dollars in gold was taken. At the one surviving placer mine in the Gulch, the group was entertained with coffee, cakes and gold panning by Mr and Mrs Earp Pharmer, the operators. On the Sunday midway through the period most of the group took a car trip with picnic lunch to Yellowstone Park and made the "Loop" route through the geyser basins, the lake and the Grand Canyon. I might add that the weather was on our side the entire time -- bright, warm, clear and beautiful.

Without a doubt the specific technicalities of handweaving which were learned during the Seminar will be lost in time, or so fused with other knowledge that they are no longer evident. But the purpose of the Seminar will have been fulfilled if each member has taken home a little more basic understanding of handweaving, and an enlarged and freer attitude toward the craft. The outstanding contribution which the Seminar has made to the lives of all of us is the stimulating new friendships which were so firmly cemented in the mutual sharing of ideas and information that they will certainly grow through the years. My only regret is that each and every Shuttle Craft Guild member could not have participated in this occasion.

THREADBENDERS NEWSLETTER

Buckingham Park
Kelseyville, California
December 1953

My dear Guild member;

Our first "handwoven" Christmas greeting of 1953 came yesterday and inspired us to want to be handwoven in our greetings too. With a thousand -- more or less -- to make on the spur of the moment there was no time for the elaborate ideas I gave in the November Bulletin, but these have been fun anyway. Through the years with the Shuttle Craft Guild we have acquired an impressive collection of "handwoven" greetings, which is mounted on large boards (with plenty of room for more). The September Seminar members, as well as other weavers who have visited us, have found them enjoyable, and a fine source of ideas. We are particularly pleased every time we receive one of these imaginative loom pieces.

Here is an announcement which may be a Christmas disappointment to some of you. Word has come from Macmillans that despite former announcements, Mrs Atwater's new book, BYWAYS IN HANDWEAVING, will not be issued until early February. We shall be glad to take your order at the announced prepublication price of \$7.50 for delivery as soon as it is published.

Well, our big move is over and we are pretty well organized in our new quarters. We could not help remembering that four years ago the Shuttle Craft Guild moved to Virginia City in two truck and several jeep loads. The move to California required two Mayflower vans, this expansion being mainly books, publication stocks, files, yarns and equipment. Our new Place in Buckingham Park on Clear Lake we are finding adequate, and more beautiful than we had dreamed, which has made every stage of the reorganizing a pleasure. Our new home is on the shore with 100 feet of lake front and 500 feet depth, all of the space in fruit trees, garden and flowers. To one from Montana, the marvel of a dozen citrus trees with fruit ripening at the time when we have expected snows and zero days, requires constant reinvestigation to believe. And a rose tree just bursting into immense blooms hardly seems possible.

Although we are located ten miles from town and there are no outside accommodations for students, we shall be able to accommodate two students at one time here. Our house includes a complete and private apartment of one room with twin beds, dressingroom, bath, large kitchen, and a patio on the lake front. This will be available for the use of pairs of weavers who wish to study with us during the months of April through October. The first week of June and all of July, August and the first two weeks of September are already reserved for 1954, so it would be well to make arrangements soon if you wish to study with us during the coming season. For couples, only one of whom wishes to weave, this will be an ideal vacation spot with fishing, swimming, boating, and our pottery will be available for anyone who cares to use it, with Mr Tidball's help, if desired.

A move can turn up all sorts of unexpected things, some of them pleasures. We were pleased to find several boxes containing publications we had previously announced as out of print. Therefore a number of our former offerings will be again available until these rediscovered stocks are gone.

The most pleasant surprise was finding a box of the John Landes Plates. These were issued by Mrs Atwater in the 1920s, reproduced from the famous book of John Landes coverlet patterns in the Philadelphia Museum, with Mrs Atwater's drafts and tie-ups added, magnificently printed. They have been out of print for over 20 years and are collector's items. However, in 1947 when Mrs Atwater

moved from Basin a large stock of the plates was discovered, which I organized and offered to Guild members in sets of 12 plates (6 sheets) for \$1.00. It is these \$1.00 sets of plates which I can offer you now -- each plate a gem of craftsmanship and design, and worthy of framing for a studio.

Another discovery was a large box of the incomplete sets of Mrs Atwater's Recipe Book. These sets contain between 94 and 70 of the original 130 recipes which sold for \$10.00, and you may have them for \$2.50, the first ones ordering getting the largest number of plates.

Further copies of the INTERPRETATION of the J and R Bronson book (1817) with all of the Bronson drafts and tie-ups put into modern, graphic form, have come to light and are 75¢ each. There are also more copies of the October 1952 BULLETIN -- the first of the series of four Bulletins on Twills and Wool Weaving -- 35¢ to Guild members, 50¢ to non-members. There are five sets of Martha Colburn's WEAVER'S GUIDE on Woolens and Worsted, with 9 folders of sample and directions. Former price, \$3.50 for 10 folders. Price for these, \$4.50.

Regarding the problem of securing Fabri, two splendid sources have come to light. Miss Jeanne Menzies, Las Casiano Studio, 2150 South Telegraph Road, Pontiac, Mich writes that she has Fabri in the complete color range and keeps about 1,000 pounds in stock so that orders can be filled promptly. If you are looking for new sources of materials, you would do well to investigate Las Casiano Studio as I have heard enthusiastic comments on the remarkable line of novelty cottons and rayons Miss Menzies always has. She also has the complete Ederer linen line and a large stock of Davis linens and the Beehive, Woodpecker and Tam O'Shanter tweed and worsted formerly sold by the Royal Society. For west coast weavers, Fabri and also Afghan are available from Miss Mary Snyder, 256 East Orange Grove, Pasadena, Calif. Miss Snyder is a well known professional weaving teacher and can give competent help in loom selection and instruction, as well as with yarns.

Our plans for 1954 publications are going forward and we have many interesting and new things to bring you in the coming year. We hope that all of you have found your Guild membership valuable and enjoyable in 1953 and will wish to receive the Guild publications for 1954, the thirty-first year of uninterrupted publication of the BULLETIN.

Sometimes I think a little nostalgically of the times when I knew the names and addresses of all Guild members because of addressing the Bulletin envelopes by hand each month. This month seemed an opportune time to renew old acquaintances and make new ones, so I have addressed from the membership file instead of with the addressograph. I've enjoyed saying a little "hello" and "Merry Christmas" to each one of you.

Sincerely yours,

Harrist Tidball

P S: Remember that your December Bulletin and Styles were sent in November. The Index for 1953 will be included with the January publications.