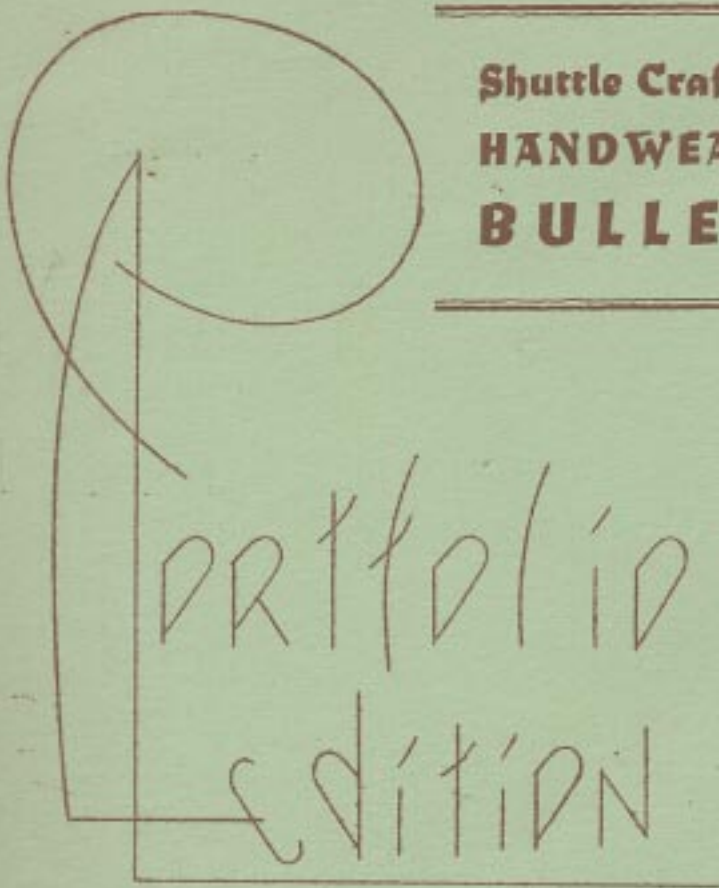

Shuttle Craft Guild
**HANDWEAVER'S
BULLETIN**



Portfolio
Edition

1955
Vol. XXXII • No. 3
MARCH

The Shuttle Craft Guild
 Handweaver's BULLETIN
 Volume XXXII, Number 3
 March 1955



TWEEDS - - - - -	2
A FOUR-HARNESS TWEED - - - - -	5
AN EIGHT-HARNESS TWEED - - - - -	7
FULLING (Finishing) TWEEDS - - - - -	11
THE HANDWEAVER AND THE TAILOR - - - - -	12
A BAMBOO PROBLEM (Contribution) - - - - -	13
UNDERSTANDING DRAFTS (Question) -- - - - -	15
Threadbender Letter - - - - -	19
PORTFOLIO, Samples of 4-harness & 8-harness tweeds. Yarn Samples from Handweaving Yarn Co.	

The Shuttle Craft Guild Handweaver's BULLETIN is published monthly by Mr and Mrs Martin Tidball (Harriet Douglas Tidball), The Shuttle Craft Guild, Kelseyville, Calif, and mailed to all members of the Shuttle Craft Guild throughout the world. Annual membership, \$7.50, PORTFOLIO edition, \$17.50.

A new loom has just come on the market which has been so greatly needed that its introduction is a milestone. This is the Macomber 16-inch and 20-inch, 4 or 6-harness Apartment and Travel loom. It is a treadle loom which folds easily and compactly even with work in progress, and yet is as strong and will weave as well as a full-scale loom. Also, it is a fully tested and perfected loom, not offered to the public until it has reached its final form -- unlike so many new looms which are sold when still in the experimental stage. For instance, the Shuttle Craft Guild tested the unusual harness-lifting mechanism in an experimental model for a year, some years back. The enclosed circular will give full details of this loom which should answer the problems of many weavers including teachers and schools.

TWEEDS

Tweeds are a permanent favorite for suits and coats and sports wear with both men and women, and consequently a constantly recurring project with the handweaver. Traditionally handwoven, the true beauty of tweeds has never been fully reproduced by the machine, so even in these days the best tweeds remain the product of the handloom. There is hardly a handweaver who at some time does not hear the call of the tweed.

Tweeds are an easy handweaving project, even for the beginner. In most cases the yarns are coarse and strong, and not subject to breaking. Because tweeds are set wider in the reed than the set of the finished product, tweeds are woven with fewer ends per inch than most yardages and with consequent reduced strain and abrasion on the warp during weaving. The weaves used for tweeds are commonly twills, and the simple, four-harness balanced twill is probably used for at least 90% of tweed weaving, so only the most rudimentary technical knowledge is required for planning and producing tweed designs. Because the designs are simple, the treadling orderly, the yarn strong, and the feel of the warp as the reed slips through it solid, tweed weaving progresses very rapidly, and with that perfect rhythm which is one of the sources of greatest pleasure to the handweaver. The weaving of a tweed length may take on almost the sensations of dancing, especially when it is accompanied by some good music.

There is a possible moment of great disappointment to the beginner weaving a first tweed warp, if he is not forearmed by a knowledge of the special processing which tweed cloths require. Because tweed yarns are rough, coarse woolens which are simply carded, then oiled and spun in single ply, the tweed fabric as it accumulates on the loom is apt to resemble a burlap sacking. It is coarse, rough, harsh,

ill smelling, and too open in structure to be practical. This is as it should be, as the tweed yarn is "finished" after it is woven, instead of before the spinning as is the case with worsteds. This finishing softens and loosens the yarn, removes the oil (a good quality fabric cannot be woven if all of the oil is removed from the yarn before it is woven) compacts the cloth into an opaque, solid texture, raises a slight nap, and shrinks both warp and weft into a practical set. The process is known as "fulling" and will be taken up in detail later.

Tweeds are woven in relatively narrow widths since the fabric width is determined by the tailor's pattern requirements. This requires a finished single width which is 27 inches, or double width which is 54 inches -- too wide for the handloom. Supplying a tailor with a 36 inch wide fabric is pure waste, as his patterns will require exactly as many yards of cloth as if the width were 27 inches. But the weaver may not beam a tweed yardage at 27 inches, as the factors of take-up during weaving and shrinkage during fulling must be allowed for. A safe reed width is 32 inches. This may be figured for the average tweed as one inch allowance for take-up and three to four inches for shrinkage. Shrinkage varies from one inch in ten, to one inch in seven, according to the warp set, the extent to which the fulling process is carried, the nature of the particular yarn. This same proportional loss from fulling must be allowed in the warp length. Since the average man's suit requires seven yards of finished, perfect, single-width cloth, a safe warp length is nine yards. The inexperienced weaver should add an extra yard for getting the "feel" of the warp and developing the proper beat and rhythm. (On my own first tweed length I was so apprehensive that I made the warp 14 yards long, and ended with eleven yards of perfect fabric, enough for a man's suit, plus a short sport coat.) For the average women's suit a seven yard long warp is usually ade-

quate, but it is always wise to select the pattern in advance of planning the warp, and calculate requirements of finished cloth from the style demands.

Sley tweed yarns at 2 per dent if possible. Reed arrangements of 3 per dent or 2, 3, alternated are quite practical, and even 1, 2, alternated, though the latter may be troublesome. But never sley at one per dent as the reed places too much friction on the warp and makes shedding difficult, leading to warp breakage. Beat with the shed still open to place the weft loosely and evenly, then change the shed and beat again to clear the new shed. It is of utmost importance that the beat be adjusted to give a perfect warp-weft balance (exactly as many weft shots per inch as there are warp ends in the off-tension fabric) or the twill figures and color designs will not emerge accurately. But much more important than this point, the fabrics will not tailor well nor hold their shape on wearing, if the warp and weft are not balanced.

There are many sources for splendid quality tweed yarns. To mention some of the best of these: Hughes Fawcett Inc, 115 Franklin Street, New York 13, N Y, and their many local agents, supply the excellent tweed from Payton and Baldwins of Scotland; Boris Veren, Craft and Hobby Book Service, Coast Route, Monterey, California has a line of imported Scotch tweeds in a splendid color range; the Searle Farm Home Weaving Service, 318 Grain Exchange Building, Winnipeg, Manitoba, Canada has a number of types of imported English and Scotch tweeds in a range of sizes and colors; The Handweaving Yarn Company, P O Box 7145, Elkins Park, Penna has a delightful domestic tweed in heather colors mainly; the Frankenmuth Yarn Company, Frankenmuth, Michigan supplies domestic tweeds in many colors; The Coffin Sheep Company Weavers' Center, P O Box 1437, Yakima, Washington sells a very fine tweed yarn of exceptional strength. Although Scotland is the traditional "home

of the tweed" and one's mind almost automatically turns to the idea of genuine Scotch yarns when it comes to tweeds, yarns of equally high quality are spun in the United States.

A FOUR-HARNESS TWEED, Two Colors

The yarn for this month's projects is the 12-cut domestic tweed spun and sold by the Handweaving Yarn Company. This yarn is lighter in weight than most of the Scotch tweed yarns and consequently weaves to a lighter weight fabric. However, it is so strong that its use presents no problems and it should be perfectly appropriate for the beginning weaver. It has 3600 yards per pound, and sets best for twill weaves at 24 ends per inch. In estimating poundage requirements for any project so set, allow one half pound per warp-length yard for a single color or a two-color design with equal amounts of both colors in both warp and weft. Since the yarn comes on half-pound tubes, four and a half pounds are sufficient for a nine yard warp in only one color, but two and a half pounds of each color must be ordered for a two-color design. More colors require more generous ordering.

A two-color design was selected and the yarn ordered in dark brown heather and light blue heather to give a feminine rather than a masculine effect. For designing a four-harness color-effect, reference was made to the BULLETIN for November 1952 which treats this subject thoroughly. (Only a few of these Bulletins are still in stock -- 35¢ to Guild members.) Referring to the Twill Color-Effect Gamp described on page 10 of this BULLETIN, the arrangement which requires two dark and two light ends alternately in the warp was selected. This was threaded: harness 1 -- dark, 2 -- dark, 3 -- light, 4 -- light, repeated throughout.

The tie-up was the customary one for balanced four-harness twills, known as the Standard Tie-Up:

Sinking Shed					Rising Shed				
Treadle 1 to harnesses	1-2				Treadle 1 to harnesses	3-4			
" 2 "	"	2-3			" 2 "	"	"		4-1
" 3 "	"	3-4			" 3 "	"	"		1-2
" 4 "	"	4-1.			" 4 "	"	"		2-3.

If the loom has rear-hinged treadles, the tie-up should be made in this exact order for most efficient treadling. Most efficient treadling with front-hinged treadles will result if the tie-ups for treadles 2 and 3 are reversed, so the treadles may be operated in the 1, 3, 2, 4, walking order.

There are several color-sequence orders which can be used for weaving this color arrangement for different designs. The one selected was the alternation in single shots of the same two colors used for warp, in the order:

treadle 1 -- dark,
 " 2 -- light,
 " 3 -- dark,
 " 4 -- light,
 repeated throughout.

The result gave an identical color pattern on both sides. The design was a small Z in the light blue, completely surrounded by the field of dark brown. Unusual, and handsome.

Another color arrangement

treadle 1 -- dark, treadle 2 -- dark,
 treadle 3 -- light, treadle 4 -- light.
 This will give vertical stripes, two threads wide. To weave similar horizontal stripes the order is:
 treadle 1 -- light, treadle 2 -- light,
 treadle 3 -- dark, treadle 4 -- dark.
 These two arrangements may be woven in alternating

horizontal bands by throwing an extra two shots of either the light or dark wherever the pattern change is desired, to carry the shift from one to the other. Another way to shift from one color stripe to the other is to throw a pair of single shots, one on each harness. This adds a bit of interest and reduces the banded appearance of the transition.

Further effect variations may be made by weaving three light and three dark alternately; or two light and three dark; or two light and four dark; and so on; but in all of these arrangements the treadling order must remain the unbroken 1, 2, 3, 4 twill order. Another variation which can add interest to the design is the substitution of a third color in the weft for one of those used in the warp, or using two weft colors which are different from the warp colors. In doing this it is best to adhere to the light and dark formula and substitute a light weft color for a light warp color, and dark for dark.

This tweed length weave like magic, with never a single problem to interrupt the rhythm of: treadle, beat, shuttle; beat. With only a little attention on the first few shots, the beat which will give a perfect warp-weft balance is easily established.

AN EIGHT-HARNESS FANCY TWILL

Since almost all tweeds are woven on the four-harness balanced twill, and any originality intended to add special character to the fabric is achieved through the use of colors in warp or weft or both, an eight-harness variation was selected here to make a truly individual design. The textile mills are now adopting multiple-harnesses -- 8, 12, 16 -- for weaving their most striking tweeds which are so greatly admired now, and the handweaver would do well to keep up with this advancement.

Multiple-harness twill weaves can be much firmer than four-harness ones, a quality which adds wearability and crease resistance, particularly important in men's suitings, and reduces the tendency of tweed fabrics to bag and become misshapen. This is one reason why the mills are adopting the multiple harness variations, as from the style-wise point of view the day of the "baggy tweed" is over, at least for the present. The closer interweaving occurs if the tie-up contains many one-thread skips. To determine if any proposed tie-up has this quality, examine the individual treadles on the tie-up to see if the ties indicate alternating harnesses to any extent. Examine also the harness lines and see if they contain alternating symbols. For instance, a tie-up which shows each treadle with the arrangement of two up - two down - one up - one down - one up - one down, would mean that half of the threads on each shot would weave as two-thread twill and the other half would weave as tabby, making a very firm weave.

On the other hand, many of the multiple-harness tie-ups are for fancy effects which contain longer floats of three and four threads. These designs will weave to a softer, better draping fabric than the standard twill, and are consequently appropriate for women's suitings, for coats and for sport jackets. The designs which contain long floats are usually more striking. If the long floats dominate, it may be necessary to set the warp somewhat closer than for short floats.

Most of the multiple-harness twills will require exactly as many treadles as there are harnesses involved. Many will have exactly half of the harnesses raised on each treadle, but this is not necessarily true. The pattern selected for the current project was one of the balanced type woven on eight treadles, with four harnesses attached to each treadle.

The problem set up for the second yardage of the blue and brown Handweaving Yarn Company tweed was a woman's tweed, similar in spirit to the former design in that it was to be small spots of blue surrounded by a brown outline. To this end the warp was threaded similarly:

on harnesses 1, 2, -- dark,
 " " 3, 4, -- light,
 " " 5, 6, -- dark,
 " " 7, 8, -- light.

The tie-up made was as follows:

to treadle 1	--	harnesses 2-3-6-8;
" "	2	-- " 1-3-5-8,
" "	3	-- " 3-5-6-7,
" "	4	-- " 1-2-4-8,
" "	5	-- " 2-4-6-7,
" "	6	-- " 1-4-5-7,
" "	7	-- " 1-2-3-7,
" "	8	-- " 4-5-6-8,

The treadling followed the scheme of the threading:

on treadles 1 and 2 -- dark,
 " " 3 and 4 -- light,
 " " 5 and 6 -- dark,
 " " 7 and 8 -- light.

Close examination of the tie-up (or the fabric) reveals some interesting facts. The weave is a modified double weave with the light warp and weft weaving into a perfect tabby fabric at twelve ends per inch. The dark threads, however, instead of forming the second double-weave surface, divide equally above and below the blue tabby surface to create the pattern of the weave. With a tie-up change on the dark-thread harnesses, it would be possible to weave two alternating areas in true double weave, just as simple double cloth or double width cloth could be woven on the four-harness threading given. In this particular eight-harness pattern the complete tabby surface formed by the light threads created a firm quality weave, though soft because of the wide spacing, while the dark

added body to the cloth as well as decoration. This proved to be one of the most charming all-over twill designs to be found, and one which would delight any weaver. (We called it the Tit-tat-toe Weave, as the ~~at the~~ light threads made little # figures, like the grid used for the child's pencil game.)

There are several variations possible on this same threading and tie-up which for some uses might be considered as attractive as the one just given. Reversing the color order in the weft gives a completely different design. Shifting the colors along one treadle, as below, changes the design radically:

treadle 1, -- dark,	or	treadle 1, -- light,
" 2, 3, -- light,		" 2, 3, -- dark,
" 4, 5, -- dark,		" 4, 5, -- light,
" 6, 7, -- light,		" 6, 7, -- dark,
" 8, -- dark.		" 8, -- light.

Another arrangement is very handsome in one of the color alternations, and salt-and-pepperish in the second:

treadle 1 -- light,	or	treadle 1 -- dark,
" 3 -- dark,		" 3 -- light,
" 2 -- light,		" 2 -- dark,
" 4 -- dark,		" 4 -- light,
" 5 -- light,		" 5 -- dark,
" 7 -- dark,		" 7 -- light,
" 6 -- light,		" 6 -- dark,
" 8 -- dark,		" 8 -- light.

The textile suggests a variation which might be interesting to try -- the use of two weights in tweed yarn, one color fine, the other color heavy.

CURRENT STYLES in WOMEN'S TWEEDS

Vogue is featuring "Pale-tinted tweeds". These are in white combined with one flower like color -- such intriguing names as Spring-violets, Apricot, Red pepper-and-salt, azure. The Handweaving Yarn is in many lovely shades so try combining one with white instead of dark-

FULLING (Finishing) TWEEDS

The fulling process for tweeds is equally as important as any of the other processes, and apt to be more awkward for the home weaver. The following directions are quoted from the BULLETIN for October 1952 because that BULLETIN is out of print.

Woolen fabrics must be 'fulled' or washed and felted after they are removed from the loom. This removes the oil which woolen yarns contain, and loosens the fibers, to make a compact, closely knit cloth. The full beauty of the fabric will emerge only after the fulling. Dry cleaning is not a substitute, as dry cleaning will do only a part of the job -- removing the oil and possible dirt. Some contend that the wash water should be luke warm and others adhere to the traditional cold water method which originated when tweeds were fulled in running streams. Either temperature seems to be equally satisfactory, provided stays at the same temperature for the entire process. Since maintaining an even water temperature is very difficult, the cold water system contains the least risk. Use a mild soap generously for the washing. The yardage may be placed in a bathtub for fulling, and trod until sufficient nap is raised, then drained, the soapy water trod out, and fresh rinse water run in. This requires lifting the wet, clean yardage into a tub and rushing it to a laundry for extracting and drying. But an automatic washer -- the type without an agitator -- provides the easiest fulling method. The length of washing time depends upon the amount of nap and shrinkage desired and will vary from twelve to thirty minutes. When the extraction is completed, remove it from the washer and pull it firmly, moving the hands along about an inch at a time, both lengthwise and crosswise. To dry, place a clean wool blanket or two on the floor and smooth the cloth onto this surface; then roll the blankets and the cloth tightly. Allow the roll to stand over night during which period most of the moisture from

the tweed will be absorbed by the blankets. Complete with a professional steam pressing.

For the current projects we tried steam pressing at home, and though the method we used was clumsy, the result was as good as the professional work. After removing the yardage from the automatic washing machine extractor, it was placed in the dryer for about fifteen minutes. This dried it only partially. The dryer process was not necessary, but it started the steaming, and the gentle tossing seemed to encourage a pleasant texture. We then laid two wool blankets smoothly on the floor over a rug. We pulled the cloth warpwise and weftwise, then smoothed it carefully on the blankets. Over it we placed a fairly wet pressing cloth of muslin. Instead of ironing in the usual manner we held the iron lightly on the pressing cloth with the main weight of it supported by the hand, having the iron temperature at the hottest. The iron was then moved slowly in a warp-wise direction so that the steam from the pressing cloth permeated the tweed, but sufficiently rapidly so that the pressing cloth did not dry out. The important points are not to let the full weight of the iron rest on the fabric, and not to let it dry completely. The pressing cloth was removed and the cloth left on the floor until completely dry.

THE HANDWOVEN TWEED AND THE TAILOR

Many a weaver has had the unfortunate experience of having a tailor refuse to make up a handwoven tweed. Although to avoid offending his customer his excuse probably was that handwoven materials were too difficult to work on, the real reason was that he knew from seeing the material that it would not tailor creditably, or if he did not see the material he had had previous bad experience with handwoven yardages from the amateur. In most cases the reason for difficulties would be that the warp and weft

were not properly balanced, though the reason could be poor weaving in other respects such as irregular beat. Incomplete fulling might be another reason, though in most cases the tailor can correct this himself. A correctly woven and correctly fulled and steamed tweed from the handloom will tailor exactly like any tweed which a tailor has in stock. So here are some guides to follow before taking your problem to the tailor:

Weave the yardage correctly.

Be sure there are no errors or nothing which will require special instructions or cautions to the tailor.

Be sure the length and width are adequate.

Have the piece properly fulled and pressed.

Take the yardage with you when you first talk to the tailor so he will be able to evaluate it correctly.

Do not expect that by supplying your own handwoven material you have provided a means for getting a suit inexpensively.

A BAMBOO PROBLEM -- Contribution

This is a contribution by Mrs Ruth Walker who is working with the Shuttle Craft Guild this year, though it is one she regrets having to make. However, with so many handweavers wishing to use bamboo and other woody plant strips for weaving mats, screens, window blinds and other articles, the situation seems of sufficient importance to be taken up as a warning.

Mrs Walker, wishing to send a gift of some lovely bamboo and linen mats she had woven a year ago, opened the box in which they had been packed away. The mats were spotted with a fine, cream-colored powder and little piles of the powder were on the bottom of the box. Examination showed that the flat sides of the sticks contained many tiny

holes and many of the sticks were soft and hollow. Through boiling the mats we retrieved some little pin-head size beetles which I sent to the Entomology Department of the state Agricultural Experiment Station. The reply from the Entomologist was as follows:

"The insect problem which you are troubled with is caused by the group of beetles we call powder post beetles. They attack many different kinds of wooden products such as lawn furniture, screens, tables, mats, etc, made out of bamboo, rattan, etc. They continue their tunneling the year round indoors, leaving the small holes and piles of sawdust behind them.

"Wood or wood products if not infested before made up into items, are not attacked once they have been covered with varnish or paint. However, if the eggs or grubs are already in the wood and then it is varnished, they will bore right out through the surface.

"The control for this type of pest is rather difficult once the material is thoroughly infested. It is perhaps better to destroy the material and start over again. If a light infestation occurs, small objects like table mats may be dipped in a DDT or penta solution. Where larger objects are infested such as furniture, bamboo awnings and picture frames, these may be painted with the solutions with a paint brush. The fumes and the direct contact with the solutions usually kills all stages. If the surface is then re-finished the problem should be solved.

"The above mentioned solutions are: (1) 5% DDT in kerosene. Frequently gas stations have this material as a fly spray already made up. (2) 5% solution of pentachlorophenol. This chemical is sold by building supply and lumber yards as a wood preservative and termite killer. It is likewise diluted with kerosene and applied the same way as DDT.

The local Farm Advisors' office may have a copy of U S D A leaflet No 358. This publication gives pictures and more details regarding the biology of these pests."

Mrs Walker recalls that when she opened her package of bamboo strips (which were a beautiful quality and color, and quite costly) she found this cream-colored powder which she assumed was the dust from sawing. She had made up a number of sets of mats using heavy, colored linen warps. Now she is faced with the unpleasantness of having to destroy them. Fortunately none of the sets were sold.

This should be a warning toward very careful examination of bamboo, rattan or any other woody strips purchased for weaving. Probably the DDT treatment should be given as insurance even if there is not evidence of this boring action.

UNDERSTANDING DRAFTS

There have recently been so many questions about drafts and drafting, and so many requests for information on this subject, that the problem cannot be ignored. Just one of these many queries is from Mr Elmer Hickman, Emlenton, Penna, our well known designer and author of many handweaving design folios, "Special subject for a Bulletin: A clear concise explanation of Draft Analysis. Any explanation I have seen has not been understandable for the average weaver." I quote Mr Hickman because he is thoroughly familiar with the handweaving literature and had made a special study of drafting and analysis himself, so when he says that the published explanations are not understandable, we know this to be true.

The subject is obviously too large for a single Bulletin, as Mr Hickman says later in his letter. We shall therefore attempt, through a series of short

articles to lay a foundation on which the weaver who wishes to understand the drafts he uses may build. These articles should give the foundation not only for understanding the various weaving books which the average handweaver has in his library, but also for handling the technical information given in the Shuttle Craft BULLETINS each time a new technique is taken up.

Drafting is not difficult. In fact it is as simple as grade-school arithmetic. So why should it be the great mystery of the handweaving field? Mrs Sandin and Mrs Henderson in writing in a recent LOOM MUSIC of the summer drafting classes at Banff say: (and I quote with their permission) "We struggle along in the theory classes, and no schoolboy could ever be more puzzled than our class, when the teacher begins to assign any one of several meanings to the numbers 1, 2, 3, 4, to say nothing of A, B, C, D. Why don't we favor some of the other digitals or alphabetical symbols?" This statement strikes at the heart of the drafting problem. Handweavers do not have a universal language or a generally accepted system of symbols with which to work.

Draft writing is made difficult because it must be handled through a system of symbols and conventions and in the weaving world no single system of conventions or symbols has ever been adopted. Almost every weaving book employs a different system of notations, and the notation symbols must be multitudinous. There are notations or symbols for drafts, tie-ups, treadlings, colors, dentages, pattern blocks, profiles, and then there are also harness numbers, thread numbers, treadle numbers and, as Mrs Sandin and Mrs Henderson put it, "the confusion in getting the right meaning at the right time grows." It sometime seems that handweaving books are written to confound the handweaver rather than to enlighten him. Almost every author adopts and presents a personal system which has been satisfactory to him, and the weaver patiently learns the various

systems in the books which he uses, at the same time inevitably abandoning many excellent sources because he reaches a point where he rebels at having to work out and memorize further systems.

This lack of consistency among authors is due to many factors. Most important is that the art of weaving has stemmed from all places and all times, and the roots are far deeper than the period of the written word or of free communication between geographically separated peoples. Therefore countless systems for making weaving notations were developed and modern authors derive their information from countless sources. For further confusion, weaving symbols are a kind of language, and therefore like words, the meanings fluctuate and change with the passage of time. There is as large a proportion of obsolete weaving terms as there is of obsolete words in the Webster Unabridged Dictionary, but whereas we abandon the use of obsolete words, we are apt to employ obsolete weaving terms and symbols. Another point makes the reference situation particularly difficult for the modern handweaver: the authors of many books on handweaving have looked upon the handweaver as simply a copier. They have given the handweaver only models, and exact directions for following them, and have not considered that the handweaver is a thinking creature who can acquire a basic knowledge and then use this for creating his own designs. In many cases this is because the author himself has had no technical understanding of the material he is working with, and his book is simply a means for passing along traditional, laboriously collected information in all its multitudinous forms. Too many books on handweaving are written in the blooming enthusiasm of the new weaver who is overwhelmed with the thrill of actually creating a piece of cloth, with the multiplicity of colors and yarns he can use, and with the excitement of watching something appear on his own loom which he has seen in a picture or a diagram.

There are, fortunately, notable exceptions to this

and there are some books which are so consistent in presentation and so logically organized that the weaver may follow without resulting confusion. Those writers who are capable of writing comprehensively on the subject of drafting, have probably avoided doing so because of the confusions which exist in drafting symbols and conventions. It is not easy to tell people that long-used systems must be abandoned if a foundation for understanding is to be developed, or that adopted conventions must be adhered to without exceptions. But that is exactly what we must do here and a vocabulary of terms and symbols will be listed in the first article on understanding drafts and draft analysis.

The problem of assembling a working vocabulary is one of selection rather than innovation. No new or unfamiliar terms will be introduced. But one word or symbol will be selected in cases where many different ones are used to express a single convention; and a single word or symbol will be used to apply to only one thing instead of allowing one term to mean many different things. Where selection and elimination are necessary, the word or symbol is chosen on the basis of ready association to the process and on soundness of historical usage, as well as upon its ability to create an understanding of its function; and the reasons for adopting it will be set forth whenever this seems necessary. Since users of Shuttle Craft Guild publications are already familiar with all of the symbols and conventions, this is not a list for memorizing, but it would seem wise when starting a series of articles on understanding drafts to do what has never been done before -- set down clear definitions for every case, so that from the outset we shall all speak the same language. This basic vocabulary of terms, symbols and conventions will be in the April Bulletin.

Thread benders

My dear Guild member:

AKHava

The short article on the new Apartment and Travel loom given on page one brings to the fore an acute problem for the Shuttle Craft Guild, of which Guild members should be made aware. During the past eight years the aspects of all handweaving businesses have revolutionized due to the growth of the field, the entering of countless new handweaving businesses, and tremendously increased costs. No longer is it possible, except in large-scale manufacturing, for a specialized service to survive. The Shuttle Craft Guild was once specialized, devoted almost exclusively to the monthly BULLETIN and the Correspondence Course. But gone are the days when a few hours of sample weaving and a few more hours at a drawing board and a typewriter produced a BULLETIN. The BULLETIN is no longer devoted simply to drafts, patterns, designs, weaves and a smattering of miscellaneous information. All Bulletins are now based on weeks of experimental work and research and they cover all aspects of the weaving field. And the costs of putting out the BULLETIN have increased so tremendously that income from subscriptions just about covers actual cost without allowance for the time and work involved. The problem is, how to finance the costly experiments which now are the foundation for each BULLETIN. Adopting the customary course of carrying costs of publication by taking paid advertising would defeat the "Texting Bureau" attitude since a publication must support all advertisers, according to the cost of the ad, regardless of the quality of the product. The only plausible solution is to take advantage of the small commissions which all loom manufacturers give to any recognized person responsible for a sale. This commission is figured into the price of the loom and the purchaser pays it even if no agent gets it. The cooperation of the purchaser of recommended equipment is therefore necessary, either by placing the order through the Shuttle Craft Guild or by mentioning the Guild when sending an order directly. For no looms of good

standing is there a price advantage by ordering directly. Manufacturers prefer agent-orders as they reduce correspondence, general overhead, and follow-up headaches, and the commission is given to encourage these.

Countless handweavers have been able to secure the best in equipment because of the information in the leaflet IF YOU PLAN TO BUY A LOOM, a report which required thousands of hours of experimenting with endless looms. Hundreds more have secured their loom information by writing questions (and no question has ever been ignored), or by coming directly to our studio for information. However, the number of purchasers who have acknowledged these services to loom manufacturers may be quickly counted. Some weavers even, after getting the desired information, have placed orders with other agents. Obviously, if this situation continues, it will be impossible for the Guild to continue loom experiments (in the past year the Guild has tested 11 different models from 5 different manufacturers) to bring the best possible loom information to Guild members and to help manufacturers produce good looms. Therefore, if Shuttle Craft Guild members wish to have the Guild continue with the services which are exclusive to the Guild: articles on looms, equipment, yarns and methods, it is necessary that you support the Guild efforts by mentioning it whenever you order anything to which your attention has been called through the Guild. Recommendations do not carry commissions in anything but the loom field, but are just as important in yarns, books and other items we cover. Manufacturers and distributors appreciate these recommendations as much as we do. They are a courtesy gesture which will bring better service. Without your support, it will be necessary to go back to the old style BULLETIN. Large scale projects will have to be abandoned, which means abandoning the articles on methods and the presentation of full-scale, tested projects, because these projects are costly. But the method and project articles are aimed not only at making better weavers, but toward saving the handweaver both time and money, so the courtesy reference in return should be a small compensation. I feel certain that the slackness is not a lack of courtesy, but stems from the fact that we have never explained the situation.

Sincerely yours, *Harris T*

Hand Weaving Yarn Co.

P. O. Box 7145 Elkins Park, Pa.

36—MIST GRAY

3—DARK GRAY

1—WHITE

2—LIGHT GRAY

37—AQUA

21—WINE

29—NAVY MIX

16—BLUE HEATHER

19—DARK GREEN

17—GREEN HEATHER

34—GOLD

25—MOSS

35—PURPLE

28—OLD ROSE

4—TAN

5—BROWN HEATHER

14—FAWN

32—RUST

31—TAFFY

27—NATURAL

25 & 02.

