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Shuttle Craft Guild  
HANDWEAVER'S  
BULLETIN

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The Shuttle Craft Guild  
 Handweaver's BULLETIN  
 Volume XXXII, Number 10  
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THE DRIP-DRY BARBECUE CLOTH - - - - -	2
First Barbecue Cloth - - - - -	5
Second Barbecue Cloth - - - - -	8
Third Barbecue Cloth - - - - -	9
MEASURING WARP YARDAGE ON THE LOOM - - - - -	13
(Question and Answer)	
THE DAVIS LINENS - - - - -	12
BOOK REVIEWS - - - - -	14
CONTEMPORARY HANDWEAVING, Overman, Smith-	16
TRASMATTOR, by Broden and Ingers - - - -	18
Threadbender News Letter - - - - -	20

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The Shuttle Craft Guild Handweaver's BULLETIN is published monthly by Mr and Mrs Martin Tidball (Harriet Tidball), The Shuttle Craft Guild, Kelseyville, California, and sent to all members of the Shuttle Craft Guild, throughout the world. The Guild, now in its thirty-third year of publication of the monthly BULLETIN, was founded by Mary M. Atwater, long known as "The Dean of American Handweaving", and conducted by her for twenty three years. For other publications on handweaving by the Guild, see the publication list sent with the September BULLETIN, or send for a copy. Because so many handweavers have difficulty in securing the correct pens, paper, textile magnifying glass, and other equipment for drafting and design study, the Guild has a complete line of these for sale, as listed on the back of the publications list. Remember these items when making your Christmas list.

THE DRIP-DRY BARBECUE CLOTH

The phenomena of American living in the summer of 1955 seem to have been the outdoor barbecue and drip-dry no-iron clothing. If one follows the current magazines, the typical picture of American life this summer has been the family, in drip-dry shirts and drip-dry dresses, gathered around an outdoor picnic table, with a portable charcoal burner drawn to the side, feasting with friends and neighbors on hamburgers, hot-dogs and steaks. Every back yard, porch, patio, or balcony which could accommodate the picnic table and a brick fireplace or portable grill, has become a dining center for family dinners and informal entertaining. Apartment dwellers have shared the outdoor dining facilities of their friends who have a plot of ground or at least a porch, a roof, or a balcony. Staticians who have concerned themselves with the matter, say that this season is only a start, and next summer will see more charcoal burners, more three-foot-long forks, more push-cart food tables used than before, and manufacturers are preparing for Christmas sales accordingly.

There is only one spot which seems to have been overlooked among the pleasures of outdoor eating. What of that gaily colored tablecloth, usually three yards long, which one sees in the center of all these delightful pictures, and of the woman who must wash and iron it? The washing is easy enough, but the ironing can be enough to dim the glow of the charcoal burner for any housewife.

The Shuttle Craft Guild has done some experimenting with the drip-dry idea for table cloths, and has made several which can be washed by hand and then hung completely wet to drip, then dry. The finish is perfectly smooth -- never a wrinkle or an irregularity -- a pleasanter texture than could be gained from hours of ironing.

At first thought, it might seem unseasonal to talk of the barbecue cloth in the fall when the barbecue season is over. But the experience of every handweaver shows that handweaving projects must be planned long in advance. It takes time to design, to order materials, and to execute. A barbecue cloth conceived in July would probably be completed in October, so why not start planning in October for next July? And in addition, this is the time of year when many a family is faced with the problem of a suitable hostess gift to the friend or neighbor who has generously shared barbecue facilities during the summer. Or what could be a finer Christmas gift for the owner of a barbecue table, than a barbecue table cloth?

The secret of the drip-dry linen, as our experiments have indicated, lies in the use of very heavy, singles linens. We have found the 1½/1 linen sold by Davis Cordage Company, through their many agents, ideal for the project. The 7/1 size, when used with the 1½/1, works out very well, too. Warp settings must be wide, and weaves must be firm enough to hold the yarn in place, but the effect is much more satisfactory with a texture weave rather than with tabby. One design given here is for an off-balance plain weave which was splendid, though plain tabby was not good.

The wide warp settings and the heavy warp yarns necessitated the use of a 6-dent reed.

For weaving two 108 inch long barbecue cloths, a seven-yard long warp is required. Since the weave take-up was about three inches per yard, this required the greatest economy in tie-ins, as only eighteen inches remained for tie-ins and loom loss. But since heavy linen warps are costly, the careful weaver will not waste an unnecessary inch. The one-inch long fringe at each end of the cloths was measured as part of the 108 inches. This fringe is necessary, as the linen is too heavy for

hemming. Groups of three warp ends were gathered together in the hem-stitching, which was done directly on the loom, by the method given on page 20 of the HANDWEAVER'S INSTRUCTION MANUAL. Then when the cloths were removed from the loom, they needed simply to be cut apart, soaked over night, and hung to drip dry. Since hanging across a clothes line put a crease across the cloth, we thumb-tacked the dripping cloths to a cross-piece on the porch for drying.

These cloths meet the important requirement of a cloth which is to be used outdoors: they are heavy enough to hold the table, serve as an adequate cushion to dishes, and cannot be blown about by passing breezes. This last is of utmost importance.

The cloths were made to come exactly to the edge of the barbecue table. This dimension required careful calculation and experimenting to find exactly how much loom-take-up and shrinkage there was in the fabric. It was found that a warp  $38\frac{1}{2}$  inches wide made a cloth exactly 34 inches wide, which is the standard width of a barbecue table. Although the cloth will look awkward on the table if it is wider than this, the weaver need not be unduly concerned about exact width as it is quite appropriate in such a cloth if it is one inch narrower on each side than the table. Therefore, by using extra caution to avoid pulling in the selvages the least bit, the cloths might have been set up 36 inches wide and would still have been adequate for the 34 inch wide table.

Theoretically, seven pounds of  $1\frac{1}{2}/1$  linen is adequate for weaving the two barbecue cloths on a seven yard warp, but the safety margin suggests that the weaver should have an extra half-pound or pound. As with all multiple-color projects, if more than one color is used, more material must be available. The same color is used for warp and weft, except for either warp or weft stripes, as desired.



warp or the weft, they should be three threads wide and coordinated with the natural groupings. Of course one of the important design features of a barbecue cloth is making it gay, and harmonizing the colors with the outdoor setting in which it is to be used, and with the dishes with which the table will be set. This kind of harmonizing will often lead to very unconventional color schemes, which can be a particular conversation piece. In fact, such a table cloth should be designed with dash, to make it a conversation piece.

As an example of the kind of color designing which can be done, here is one of the barbecue cloths we wove, and the points which suggested the design. It was designed for a hostess whose tastes are feminine and dainty. Her patio barbecue area is a cool bower of green, with a steep bank at the back which is covered all summer with little lavender flowers known as mock-orchids. It is ringed with flowers in pinks, blues and lavender. On her barbecue table she uses pottery dishes with a glossy, black glaze. For the main color of the barbecue cloth we selected the Pompadour (Davis Cordage) color which is the same shade of orchid as the little flowers. Then five colors were selected for pattern stripes: Conifer green, Wild Cherry, Kelley green, Peach and Light blue. The arrangement for the entire warp was as follows:

9 ends Pompadour  
 3 " Wild Cherry, 3 Pompadour,  
 3 " Kelley, 3 Pompadour,  
 3 " Peach, 3 Pompadour,  
 3 " Light blue;  
 27 " Pompadour,  
 3 " Conifer, 3 Pompadour  
 3 " Wild Cherry, 3 Pompadour  
 3 " Kelley, 3 Pompadour  
 3 " Peach;  
 27 " Pompadour,

3 ends Light blue, 3 Pompadour,  
 3 " Conifer, 3 Pompadour,  
 3 " Wild Cherry, 3 Pompadour,  
 3 " Kelley;  
 27 " Pompadour,  
 3 " Peach, 3 Pompadour,  
 3 " Light blue, 3 Pompadour,  
 3 " Conifer, 3 Pompadour,  
 3 " Wild Cherry, 3  
 27 " Pompadour,  
 3 " Kelley, 3 Pompadour,  
 3 " Peach, 3 Pompadour,  
 3 " Light blue, 3 Pompadour  
 3 " Conifer:  
 9 " Pompadour

The stripe interest was increased by using the five colors in groupings of four, but always retaining the same five-color order so that the arrangement of each group of stripes was harmoniously different. This was woven with all Pompadour, for length-wise stripes only. Weft-wise stripes could have been used instead, or the stripes could have been grouped differently, or the stripes could have been balanced in the weft to form a plaid, or weft stripes could have been woven at both or one ends. The colors are obviously unconventional, but proved to be sensationally satisfactory to the purpose. (See the top PORTFOLIO sample.) Taking the colors directly from nature is a fine way to design a barbecue cloth.

There is another type of table covering which is very popular for the barbecue table: the pair of long runners, thirteen to fourteen inches wide and the length of the table. Such runners are easier to wash and often less troublesome to use and to store, and they are very attractive if the barbecue table has a satisfactory finish. These runners have two outstanding advantages to the



handweaver. They can be woven on a narrow loom, and the materials for weaving one pair are not nearly as costly as those for a full cloth. Less warp is used, and less weft, because the runners should be woven to the length of the table without any overhang. Make the warp for the runners 87 ends wide, which is 29 warp groups. If the seating arrangement of the barbecue table uses places at the ends as well as at the sides, weave the runners to be 26 inches shorter than the table length, and weave two mats for each end. Although this design can be used for weaving place mats, the runners will be much more effective for the barbecue table than mats.

#### SECOND BARBECUE CLOTH (Or Runners)

This cloth was made of two weights in linen, 7/1 and the 1½/1. The main warp was 7/1 in Cattail brown, set at six ends per inch. To this was added two wide warp stripes of 1½/1, also set at 6 ends per inch, and beamed on a second beam. The second beam is necessary for this design since there is more warp take-up in the stripes than in the base fabric. The use of one of the make-shift arrangements instead of the second beam is not advisable for this project, since the very heavy linen for the stripes requires stronger tension than a make-shift can hold.

The base warp was beamed 38 inches wide, 6 ends per inch. At each side of the warp 6 inch stripes of 36 ends of 1½/1 linen, were beamed on the second beam in the following color arrangement:

4 ends Conifer green,  
 2 " Meadow green  
 1 Meadow green, 1 Chartreuse,  
 1 Meadow green, 5 Chartreuse  
 1 Meadow green, 1 Chartreuse  
 1 Meadow green, 1 Chartreuse  
 4 Meadow green,

1 Tawny Tan, 1 Meadow green,  
1 Tawny tan, 1 Meadow green,  
1 Tawny tan, 1 Meadow green,  
8 tawny tan.

The entire warp was threaded to tabby (1, 2, alternated) which meant that in the stripe area the  $1\frac{1}{2}/1$  was on harness 1, the 7/1 on harness 2, and for the balance, the 7/1 alternated between harness 1 and harness 2. In a 6-dent reed, the stripes were 2 ends per dent, the body 1 per dent.

This cloth was woven with two wefts alternating:  $1\frac{1}{2}/1$  in Just brown and 7/1 in Cattail brown. The  $1\frac{1}{2}/1$  was placed in the shed in which the stripe warp was raised. The effect of this cloth was very woody, and the colors used in the stripes would harmonize the colors to a wide range of different pottery and plastic dishes.

The heavy stripes served to hold the cloth firmly to the table at the edges. This cloth might have been arranged, however, with the stripe of double width (thread the color succession forward and then in reverse) down the center. The effect of this on the table would certainly be striking, though probably in this case the warp should be made wider to give an overhang. Another arrangement would be to place the double-width stripe down the center and then add six ends of one of the stripe colors at each side of the warp. (See the lower PORTFOLIO sample.)

### THIRD BARBECUE CLOTH

This is a design which was not tested, but we feel confident that the adaptation would be practical and handsome. The design is an interpretation from a linen mat sent as a "thank you" courtesy to the Shuttle Craft Guild by Mrs Leonora Maek after she had called on us last summer. It

is an unusual texture plaid in two colors which should make up into a cloth resembling more the gay checks and plaids of more conservature nature which are featured for many barbecue set-ups. For the two materials, we suggest 7/1 linen in natural or bleached white, with  $1\frac{1}{2}/1$  linen in a bright color such as Wild Cherry, Persian Blue, Conifer green, or black.

The draft is:

30	7	
$\overline{4}$ $\overline{4}$ $\overline{4}$ $\overline{4}$ 3   3   3   3   3   3   3   3   3 2       2       2	3 2   2   2   2 <u>1</u> <u>1</u>	4 3 2 1

The threads on harness 1 (those with a line above and below) are of  $1\frac{1}{2}/1$  linen in a dark color. The other threads are of 7/1 light color, though all of those on harness 4 (those which are underlined) are three strands of 7/1 threaded and sleyed together.

Use a 6-dent reed. The basic sley is 3 per dent, so that the 3,2,3 and the 2,3,2 arrangements are sleyed together, the 3 ends grouped on harness 4 sleyed together. But where two threads occur between harnesses 1 and 4, there are only two placed in the dent. (The selvage is threaded 2,3 alternated, 3 per dent) The full draft alternation requires 12 dents, or two inches. Each two inches of warp will have 28 ends of 7/1 linen and 2 ends of  $1\frac{1}{2}/1$  linen. The threading schedule for a cloth 36 inches wide will be:

right selvage (2,3,repeat)	12 ends
17 draft repeats	510 ends
pattern balance (threads 1 to 7)	7 ends
left selvage (3, 2, repeat)	<u>12 ends</u>
total warp ends (15 per inch)	541 ends.

505 warp ends of 7/1, 36 warp ends of  $1\frac{1}{2}/1$ .

The tie-up is:

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

Treadle the heading for hem on the a, b alternated.  
The general treading order is:

Treadle 2 with  $1\frac{1}{2}/1$  linen,  
a, b, a with single strand  $7/1$ ,  
2 with  $1\frac{1}{2}/1$  linen,  
a, b with single strand of  $7/1$ ,  
2 with 3 strands, b,a,b with single,  
strand, repeated 4 times,  
Repeat the entire rotation.

The three strands of  $7/1$  used together to balance those threaded on harness 4, may be wound as three bobbins which are placed in a tripple shuttle. Such a shuttle is available from Mr Gilmore. If you are adept at the winding, these three strands may be wound together.

(Aside: now I wonder why that number 1 treadle is shown in the tie-up? It is not used in the weaving. It should have been omitted but was copied from Mrs Meek's directions before this was noticed.)

Mrs Leonora L Meek, 5204 Madison Avenue, Lincoln 4 Nebraska, likes to sample any new weave which comes her way. To organize her samples, she has had a fine  $8\frac{1}{2} \times 11$  WEAVING RECORD card printed which she fills out and attaches to it a generous sample. She is generous enough to sell these to her friends for \$1.00 each, a price which is only a token for the amount of work involved. She would probably send to anyone interested one of her sample cards on this weave (though quite different from the interpretation given here), or on some of her other unusual weaves.

THE DAVIS LINENS

The Davis linens, produced from Oregon flax by the Salem, Oregon Linen Mills, deserve their popularity. The linen threads are especially spun for hand-weaving. The size range has been reduced recently to 20/1, 20/2, 12/1, 12/2, 7/1, 7/2, and 1½/1 in boiled, bleached and colors, 40/2 in boiled and bleached, boucle in boiled, bleached and colors, and the unique 10/2 and 7/2 "Thirsty Linen", but these are all useful sizes.

The color range is one of the most beautiful in any linen, and they are all perfectly fast. When visiting the Salem Linen Mills we asked the head dyer to tell us exactly what was meant by "color fast". "The term," he said, "means resistant to any color change on one hundred hours exposure to direct sun." Actually these linens do much better than that. We have had a pillow covered with a fabric of linen in five of the Davis colors, lying for four and a half months in the full sun. This is hundreds and hundreds of hours -- more like two thousand -- and comparison with the original fabric shows no color changes.

Any weaver who does not have a source for these linens may write to the Davis Cordage Company, 564 Sixth Street, San Francisco, Calif, to be sent the sample cards and the name of the nearest dealer. The yarns are sold through agents only.

Davis is also the source for the 7/3, natural linen carpet warp which the Shuttle Craft Guild has often recommended. The company has recently informed me that this size is stocked by all agents.

Speaking of linen carpet warp -- Frederick J Fawcett, Inc, 129 South Street, Boston 11, Mass, has a "special" on 9/4 natural which should make splendid carpet warp. The attractive price is \$1.25 per pound in lots of 10 pounds or more, for less, \$1.50.

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MEASURING WARP YARDAGE ON LOOM -- Question and Answer.

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The question asked was, "I have a long-warp project on my loom and I wonder if there is any way other than keeping exact measurements of all pieces cut off, to know exactly how much warp I have left?"

Keep track, through measuring, of the length of pieces which come off a warp, can give no more than a rough estimate of the amount of warp remaining on the warp beam. The measurements do not take into consideration the warp take-up from the weaving.

The system we use, whether the warp is long or short, is to leave the edge warp end at the left unthreaded (or to add one extra warp end). This thread is wrapped around a tube, half-hitched to keep it from unrolling, and hung over the back beam. When the tube drops to the floor, the extra thread must be wound on again. This thread may be unwound and measured whenever one wishes to know exactly how much warp has been woven off. To reduce the measuring work and the chances for inaccuracy, the thread may be cut off five yards at a time, as the weaving progresses. Since one knows the exact warp yardage originally placed on the beam, it is easy enough to determine from the length of this loose thread exactly how much warp remains. When measuring, always carry this loose thread around the back beam and forward to the fell. The distance from that point to the end is the amount used in the weaving already done.

To keep track of the amount woven for any article, without having to unwrap the cloth beam and measure, the usual method is to pin a tape measure to the fabric. Instead of letting the tape measure roll onto the cloth beam, I prefer to place an inch-long piece of yarn which is smooth and heavy (#3 Pearl, for instance) under three warp ends near one of the selvages, each twelve inches.

Three colors may be used to differentiate feet and yards. For instance, black for twelve inches, white for twenty-four, and red for a yard, then repeat. The difficulty with such a measuring system is that it does not take into account the warp tension factor, which in some instances will make a considerable difference. If the measurement must be very exact, unroll the fabric from the cloth beam and allow it to stand without tension for several hours -- over night if possible. Then remeasure the cloth when it is not tensioned. The difference between the two measurements will give the take-up factor, which may then be inches or fraction of an inch per yard. Once this take-up factor is determined for any particular fabric, it may simply be added to the measurements made when the warp is under tension. But one cannot generalize on this take-up factor, since it will vary whenever the warp or the technique is changed.

#### BOOK REVIEWS

Book reviews are written from several points of view and the reader, wishing to judge from a review whether or not to order a book, must be able to recognize the point of view of the reviewer.

Some reviews present surveys of the subject-matter covered. This survey can be very useful to the prospective purchaser, but it does not constitute a Book Review in the true sense. It is a Book Report, as any high school student knows.

A true Book Review, in addition to presenting the subject-matter survey, gives a critical analysis of the book, and an evaluation of its contribution to the literature of the subject which it covers. A Book Review, therefore, presupposes in the writer a comprehensive knowledge of the particular field and familiarity with the existing literature.

This is the reason why Book Reviewing is serious business and why significant book reviews are always signed, or in some direct way identified with the reviewer. The person who seriously follows book reviews for any field must be able to evaluate the opinions of the reviewers. He must have full confidence in the reviewer's opinions or be able to distinguish where his weaknesses are and how these will color his evaluations.

Another type of review is the "blurb" which is inside the jacket of the book, and the information given in advertisements. These are written by the person in charge of promotion and sales of the book, a person who knows books, but is not necessarily familiar with either the field or the literature of any specific subject. The function of the review so written is to sell the book, regardless of its professional quality or of its contribution. Therefore, although these blurbs are interesting, they cannot be trusted as evaluation of the books.

The last type of review is that written by an individual who is selling the book on a retail level. His tactics may be identical to those of the person who writes blurbs and advertising because his purpose is to sell books, regardless. There are however, in the specialty fields of which handweaving is one, some retail dealers who have familiarized themselves with both the subject and the literature of their specialized field, in order to make their evaluations sound. This dealer has found that if the purchaser learns he can trust the evaluation, he will come back again and again to purchase more books. Such a dealer seldom gives personal opinions in his reviews, but relies almost altogether upon the opinions of acknowledged experts in the field, which he quotes. So, for a review of this type, the book purchaser must know his book dealer.



The serious reviewer has several problems. It is simple and pleasant to comment on the good points of a book, but it is difficult, and often unwise, to speak of a book's shortcomings. Therefore the negative points must usually be made through inference, or avoidance. Another difficulty is in clearing the mind of bias before arriving at critical judgements, since anyone who is well grounded in any field has personal opinions and biases. Therefore, the good reviewer must be able to sublimate his prejudice and take an objective attitude. The book publishers have an effective system for coloring the mind of the reviewer, to a slight degree. This is the sending of review copies of new books, without charge. If a reviewer has had to purchase his book in order to review it, he will start with a small bias against the book. So this is just another bias from which the good reviewer must free himself.

All of this simply means that the reader who takes his book reviews seriously must know his reviewer, and be able to "review the reviewer".

CONTEMPORARY HANDWEAVING, by Ruth Overman and Lula Smith, The Iowa State College Press, Ames, Iowa, 1955, \$7.50.

The word "contemporary" is a comparative adjective which means existing or occurring at the same time. Although the unabridged dictionary does not mention the distinction, we usually assume this time element to be the present, if no comparative factor is given. Therefore, fifteen to twenty years ago when the handweaving style of mixing fancy threads in simple weaves to achieve thread-texture effects became popular, this style of weaving was called "Contemporary" and the term has become firmly attached to the style. Therefore, the term "Contemporary Weaving" as it is used in this book, means the particular style of mixed fiber weaving, and not, except incidentally,

a style which is popular now. As is logical for this subject-matter, the significant emphasis of the book is on fibers: their characteristics, qualities, origins, histories, standards and measurements, blendings, combining potentials, and so forth. The man-made as well as the natural fibers are considered. A long section of the 164 pages of text and photographs, is devoted to loom dressing and weaving, though the same methods (for instance, making a chain warp on a vertical reel, raddle beaming with an assistant) are given which may be found in many other books, with nothing new added. On the technical side, the book contains one draft -- the four-harness twill -- and three methods for weaving it -- tabby, plain twill, and twill with tabby. As a book, this is truly a beauty: heavy, coated paper, very large, clear type, one and one and a half inch margins, and a great many large and magnificent photographs. Although all the photographs are in black and white, they compare favorably with the photography shown in the recent Swedish books. The textiles illustrated are primarily the prize winners from various exhibits and the work of many of the outstanding commercial designer-weavers of this country. All of the fibers in each of these textiles are identified, though no further information about them is given. In using these photographed textiles as inspiration for designing ones own fabrics, the weaver may be disappointed to find that some are outside the technical scope of the text, as they require more than four harnesses and more than a single warp beam, in some cases. The technical scope does include short discussions of Pile Rug weaving, Inlay and Tapestry technique.

Most handweavers will regret that this beautiful book did not appear fifteen years ago, when the particular style of weaving which it covers so well was fresh, and in its ascendancy.

TRASMATTOR, Och Andra Mattor, by Marta Broden and Gertrud Ingers, ICA-Forlaget's Vavbibliotek Del III, Wezata, Goteborg 1955, \$3.50.

Any handweaver who wishes to weave rugs, will find a wealth of inspiration in this beautiful little book from Sweden. As with so many of the Swedish books, the photographs are so excellent, and the drafts and weaving directions accompanying them so clear, that the handweaver does not need the text and consequently is not concerned by the fact that it is written in Swedish. In all, eighty-nine rugs are illustrated, thirty-four of these in full color. The majority of these are rag rugs. The American weaver must keep in mind that the Swedish rag rug is quite different from the American rag rug. Whereas we are apt to weave together odds and ends of rags cut from worn clothing, blankets and other household textiles which have already served their intended purposes, the Swedish rag rugs are made of strips torn lengthwise from bolts of new material. Many of the particularly beautiful effects are achieved through dyeing and mixing closely related colors. Every one of these rugs is carefully designed -- not a hit-and-miss effect in the lot. The U S weaver in using these illustrations as background for rug designing, will probably interpret them on linen warp with wool rug yarn for weft. A few of the rugs are in tapestry and flossa, and the photographs and diagrams of the methods for weaving these techniques, leave words unnecessary. For a work on this particular subject, it would be difficult to excell this book.

TRASMATTOR is the third volume of a Swedish series which is one of the finest groups of weaving books there is. (This judgement is based on the photographs and drafts, with knowledge -- or apparent need for knowledge -- of the written texts. Volume I is HANDDUKAR OCH DUKTYG, by Gertrude Ingers, 1953, a general book on pattern weaving for four and eight

harnesses, emphasizing the traditional. Volume 2 is VI VAVER TILL HEMMET, Mobeltyger, Gardiner, Sangtacken, Draperier, by Maja Lundback, 1954, presents pattern weaving with a decided modern spirit, mostly for four harnesses but with some six and eight-harness work. We hope that there will be further volumes in this series.

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In looking through some of the old Shuttle Craft Guild BULLETINS, I came across some advice given to Guild members in October 1926. Mrs Atwater said, "Resolve now to make the coming Christmas a "handwoven" Christmas, and plan to weave all gifts. We all spend a good deal of money at Christmas for things to give away -- and no gifts are more appreciated than handwoven towels, bags, pillow-tops, runners, and all the other things one can make on a loom." She goes on to advise the handweaver to start planning immediately, saying, "What a lot of trash we do buy at Christmas sometimes -- because we are in a hurry at the last minute, and because of the smell of holiday in the air!" It is still good advice almost thirty years later. What a lot of yarns we could all buy with the money we spend for Christmas gifts, if we wove all of the gifts. To help with your Christmas gift list for this year, the November BULLETIN will emphasize Neckties.

My dear Guild Member: *The Thread Lender*

After that discussion of the book review and the reviewer, I felt might hesitant about following it with two book reviews. In fact, I almost held them for next month. But a book review is truly significant only when the book is first available, so here they are, and you review the reviewer.

The ten lessons of Part Two of the Home Study Course are now completed, and this course will be mailed shortly after this BULLETIN is out. The cutting and mounting of samples -- one for each lesson -- and the assembly will take a little time. I doubt if anyone could find, anyplace, as comprehensive a coverage of the balanced, four-harness weaves. This course differs from the previous course in that a much more thorough grounding is given; that it, its approach is more gentle -- it doesn't jump into the middle of things. It also stresses designing and color harmony, which were treated in the previous course mainly through the criticisms of work sent in. This course will be far more satisfactory for the person who wishes to do his own criticisms. The samples, too, have been carefully planned and executed, and will serve well as examples. There is no repetition in these lessons of the basic instruction given in the ten lessons of Part One. The Course alone is \$10.00, as is Part I. All further instruction material required is in the HANDWEAVER'S INSTRUCTION MANUAL (\$3.00) and FOUNDATIONS FOR HANDWEAVERS (\$7.50). The "bargain package price, which includes a year's BULLETIN subscription, is \$30.00, or \$27.50 if you already have the MANUAL.

Our next program, following two weeks with students for the final instruction period of the year, will be, back to the completion of the Twill and Tartan projects. Having a fine assistant in Mrs Wilma Widener, makes the time for doing these other big jobs.


Sincerely yours,

*Harris Tidball*

SOURDOUGH POTATO SALAD

6 medium sized potatoes  
1 small onion  
salt, pepper, celery salt  
1/4 cup olive oil  
1/4 cup vinegar  
slice of lemon

Wash and cook  
Cool, remove  
Cover the  
Add onion  
Season with  
Sprinkle with  
Add remainder  
Place olive oil  
Bring to boil,  
Cover and place  
thoroughly  
Serve with garl



Leaf Barbecue  
from  
FRONTIER FORMULAS  
AN ALASKAN COOK BOOK  
by  
Shuttle Craft Guild Member  
Bess A Cleveland  
(Box 45, Sonoma, Calif)

### SOURDOUGH POTATO SALAD

6 medium sized potatoes  
1 small onion  
salt, pepper, celery salt, dried parsley  
1/4 cup olive oil  
1/4 cup vinegar  
slice of lemon

Wash and cook the potatoes until done.  
Cool, remove skins and cut into thin slices.  
Cover the bottom of a baking dish with potatoes.  
Add onion which has been cut in very thin slices.  
Season with salt and pepper.  
Sprinkle with celery salt and dry parsley.  
Add remainder of the sliced potatoes.  
Place olive oil, vinegar, lemon in a pan.  
Bring to boil, and pour over potatoes.  
Cover and place in moderate oven until  
thoroughly warm.  
Serve with garlic bread.

For Your Barbecue  
from  
FRONTIER FORMULAS  
AN ALASKAN COOK BOOK  
by  
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