

HARRIET TIDBALL  
Owner, Editor, Circulation  
Route 1, Box 204B  
Lansing, Michigan

Frances Avanasiev  
Correspondence Course  
1216 South Fifth Avenue  
Bozeman, Montana

Boris Veren,  
Book Sales, Retail/Wholesale  
Craft and Hobby Book Service  
Big Sur, California

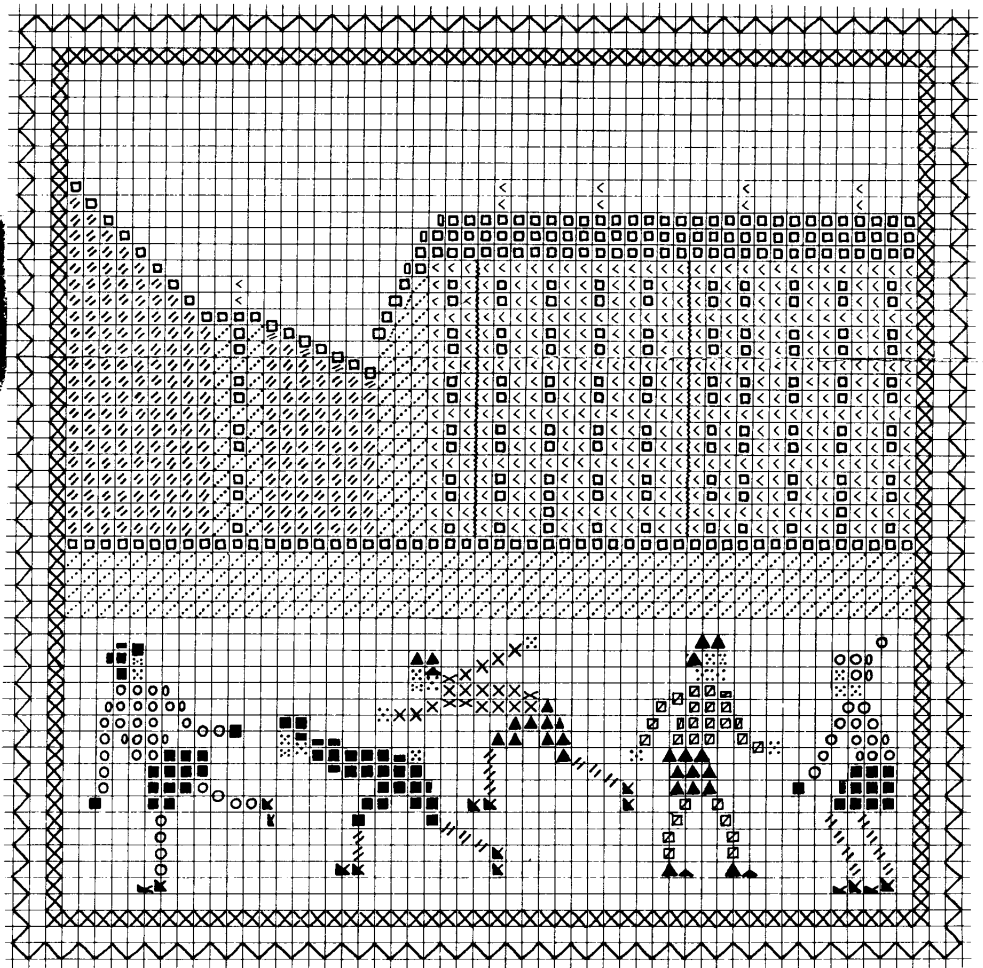
# Shuttle Craft Guild

## HANDWEAVERS BULLETIN

DECEMBER 1961



Happy  
Holiday



The skater design with its gay holiday spirit is from a 1962 engagement calendar I received recently which some other handweavers may be interested in having. It is the CROSS-STITCH DIARY, 1962, from the Danish Handcraft Guild. This attractive little booklet as well as two engagement pages for each month has an appropriate design for each of the twelve months. Each design is given twice, once as a color photograph of the embroidery and the other

a working diagram similar to the one above. There is also an instruction section on stitchery and information about the English edition of the Quarterly magazine of the Danish Handcraft Guild. The designs would be suitable for working in inlay, double weave, various pick-ups and tapestry. This little diary is imported by The Peasant Crafters, Box 286, Rt 1, Okemos, Michigan. Price, \$2.50 plus 10¢ postage.

The season is an appropriate time for listing a number of items which have come to my attention recently which would make charming gifts for weavers. May I suggest first of all a SHUTTLE CRAFT GUILD SUBSCRIPTION. To encourage this, I shall give \$1.00 reduction on your own renewal for 1962 for each new subscription sent with the renewal. Or if you have already sent your 1962 renewal, deduct the proper amount when sending a friend's subscription. Through December the subscription and renewal price is \$7.50 for regular, \$17.50 for Portfolio edition, but remember that the price advances \$1.00 on January first. A renewal and subscription form is enclosed herewith.

SHUTTLES BY BOSWORTH I had heard of. But not until last summer when I had an opportunity to see Mr Bosworth's entire collection did I know what a joy it would be, and is, to own these very special shuttles. Mr Bosworth says, "We believe that weavers of fine fabrics enjoy and appreciate weaving equipment of high quality, carefully designed and handcrafted, smooth and pleasing to the touch. Fine and unusual woods give added pleasure to many. We try to cater to such tastes." And the shuttles in many types and sizes, of beautiful fruit woods and hard woods, function perfectly, are as perfect as small wood sculpture. Mr Bosworth will also make any special size and type of shuttle or pick-up stick a weaver desires, makes flossa sticks, and is now manufacturing a simple 36" wide tapestry loom according to the design of Maria Mundall. For an illustrated flier, write to BOSWORTH SHUTTLES, 132 Indian Creek Road, Ithaca, New York.

Good news! ELMER HICKMAN HAS A NEW FOLIO: CONTEMPORARY LINENS. This one has 28 samples for new table linen designs, each with full directions and sources of the materials used. "Most of the fabrics are of multiple warp and weft construction decorated with sparks of gleaming metallics," says Mr Hickman. Price, \$6.95. In the area of table mats the handweaver has seemed of late to be uninspired, indicating that this field needs some special attention. So the textiles by Hickman, one of our best contemporary designers, should help us off this plateau. Order from Elmer Hickman, RD 2, Emlenton, Pennsylvania.

ALWAYS BOOKS FOR CHRISTMAS; and the most exciting book on rugs and tapestries I've ever seen is one which has just come from Boris Veren of Craft and Hobby Book Service (Big Sur, Calif): MODERN TEXTILE DESIGNER ANTONIN KYBAL, by Jan Spurny, Czechoslovakia. The short but stimulating text accompanying this group of 60 black and white and 23 color photographs of Kybal's work, is in English. The photographs are splendid, and the enlarged details so clear that one reaches to touch the fabric. Kybal's style in both designing and execution is far different from either the con-

temporary French or Swedish tapestry schools, though his technique may be compared to the Finnish, as can his very basic philosophy of decorative textile design as expressed in the introduction. Best of all is the price which will be about \$6.95, for the format of the book compares favorably with other similar ones at twice the price or more. Mr Veren bemoaned in his letter that the book contained no actual instructions in tapestry weaving, and so I reached for my file of January to June SHUTTLE CRAFTS for 1957 in which I gave a series of articles on tapestry weaving by Trude Guermonprez and others. With this group of SHUTTLE CRAFTS, a loom of any kind right down to a Lily 2-harness or a simple frame, and the Kybal book with its reproduction of cartoons, studies in water color, and detail photographs, anyone wishing to weave a tapestry should be able to make a good start. The SHUTTLE CRAFTS too are available from Craft and Hobby Book Service at \$2.00 for the set of six.

Also for the tapestry weaver is the latest ICA-FORLAGET book: FLAMSKVAVNAD, on Swedish tapestry in the Flemish tradition. This book with English as well as Swedish text, gives step-by-step directions and has many illustrations of typical Swedish tapestries, and also a set of cartoon sheets with the outlines and color keys for actually reproducing the designs illustrated. Many of the designs are for the tiny "sample" tapestries available in the Swedish Homecraft shops, which I found so charming last summer that I purchased half a dozen. The book is \$5.95 from Craft and Hobby.

A surprise book that will delight other collectors as much as it does me is: A GERMAN WEAVERS PATTERN BOOK. A few years ago handweaver Nellie Galvin found a very old handweaver's notebook in a second hand store. She translated the German notes, and, because the many drafts for from four to twenty shafts were clearly presented, she began sampling them. In sampling the drafts requiring more than twelve shafts, she was helped by Gail Redfield, until this large collection was complete. As Mrs Galvin showed the book and the samples to her weaver friends, everyone begged for drafts, or to borrow the book. (I sat up with the book most of one night two years ago when Mrs Galvin brought it to the Michigan Weavers Conference.) Mrs Galvin, imbued with that fine spirit of sharing which characterizes so many handweavers, has had the entire book photographed with her own helpful notes and translations added, and prepared a very small printing. She is selling these for \$6.00, which is approximately cost. The book may be ordered from Nellie L Galvin, 2424 North Haven Blvd, Cuyahoga Falls, Ohio. I suggest an additional 25¢ for mailing. In addition, Mrs Galvin is willing to loan the complete group of samples woven by Miss Redfield and herself, to any Guild or class wishing to use them.

An unusual book now in stock with Craft and Hobby Book Service is: NIPPON COLOURS, another beautiful folio similar to the lovely NIPPON HAND WEAVES (\$25). This one, at \$15.00, presents twenty five plates, each one illustrating through little "butterflies" of dyed silk thread, "Dyeing in A Hundred Colours With Juices of Plants and Grasses." Although it has a brief English preface, the book is more a collectors item than one of instruction in plant dyeing.

Since publication of WOOLENS AND TWEEDS many letters have come asking for information about sources for woolen yarns, wool tops for spinning, and firms which do finishing. In the monograph I avoided giving addresses because experience has shown sources to be somewhat ephemeral and I did not wish to make the publication outdate itself quickly. But I am happy to pass on now what information I have.

The pamphlet Rx, TAKE ONE SPINNING WHEEL, may be secured from Myrtle Lovell Gillis, Sackets Harbor, New York, for \$1.50. Here you will find addresses to write to for wool tops and for all kind of things of interest to the spinner. Spindles and spinning wheels may be purchased from Anthony Cardarelle, 3012 Adeline St, Berkeley 3, Calif. Although I cannot now locate the name of the Canadian manufacturer of the splendid little home drum-carder, I am sure that Mrs Dorothy Rankine of Searle Grain Co, Weaving Service, Box 943, Winnipeg, Manitoba, can supply this.

If you wish to have your handwoven fabrics treated by the Sylmer or Scotch Gard process, this can be handled through the COUNTRYSIDE HANDWEAVERS, 5605 West 61st St, Mission, Kansas. The processes are described and the prices given on an interesting information sheet which may be obtained from Mrs Slason of Countryside. The Slasons also carry several types and sizes of woolen yarns and will send samples on request. Fulling of woolen yard-ages is done by The Biltmore Industries, Ashville, North Carolina.

For the SWEDISH WOOLEN YARNS, a fairly coarse fiber which has 3450 yards per pound and comes in 72 magnificent colors, write to Grace D Blum, THE HAND WEAVERS' WORK BASKET, Box 691, RR 1, West Chicago, Illinois. Many of these colors reproduce vegetable dyed tones, and the weaver planning a tapestry or hanging should be particularly happy about the size of this yarn and the colors. Mrs Blum has also just added the Swedish cottolin, a soft-twist blend of linen and cotton that was much used by Miss Selander last year in her workshops, and the color range is satisfying, as is the price. (The January Portfolio will include a sample woven in this material. The beautiful French kid mohair is another of Mrs Blum's offerings, and she announces that very soon she

will have the full color line in those exciting Swedish linens formerly carried by Joseph Acton.

Another fine service of particular interest to woolen and tweed weavers is Yarn International, P O Box 123, Islip, L I, New York. From Mr and Mrs Ranney who instituted this service one may obtain the famed yarns from the Porteous Mill in Scotland, genuine Harris, Cheviot and Shetland woolens, and many other attractive imports.

SHUTTLECRAFT OF RHODE ISLAND, P O Box 6041, Providence 4, R I, specializes in the fine weight woolen and worsted yarns which are generally so hard to find. One of their special offerings is the wonderful alpaca yarn in natural colors, splendid for both warp and weft, and they also have mohair and wool blends among their many yarn types. Check the ads in HANDWEAVER AND CRAFTSMAN for your sources.

A letter in my mail today points up again an important situation regarding equipment for handweaving. The letter says, "When I started weaving four years ago the warping method taught me was the use of the warping board. It was so tedious that I did very little weaving. Later I read your article on warping in Handweaver and Craftsman, and from it my husband built the horizontal reel. I wish to express my heart-felt thanks to you for that article. We now have five looms and all of our warps are made on the reel." (This method is given in THE WEAVERS' BOOK also.) The problem is this: although this is the warping method used in Scotland, and though it is the fastest and safest warping method there is aside from mechanical and power devices, and one person does the warping and beaming processes without assistance, it is little known in this country and equipment for it is not made by any of our loom manufacturers. The equipment is so simple that it need not be costly and many weavers have had it made, to increase their pleasure and convenience in weaving. But until some manufacturer supplies the simple equipment, thousands of handweavers will continue to be retarded because of sad warping methods on inefficient equipment. Weavers constantly write asking me where it can be obtained. All I can say is, "Write to your loom manufacturer." Nothing but consumer pressure will make the horizontal warping reel available.

Here was a wind-up for me on WOOLENS AND TWEEDS, showing it is a subject without end. Returning from delivering the manuscript to the printer with a desire to shake off the subject which had consumed all of my thought for more than a month, I opened the new NEW YORKER magazine. The first full-page ad showed a woolen dress with the title, "Tweed: a '61 minting." Perusing further, woolens and District Checks turned up in fifteen advertisements, all the way from Nat King Cole in a

hound's tooth jacket to Peck and Peck with, "Tweed travels light," and Bonwit Teller with, "Wool for Waiting." There's no doubt that it a woolen and District Check year, and tartans too glitter here and there. Speaking of advertisements, have you noticed the Helena Rubinstein one with a stunning close-up of one of the Unicorn tapestries as background? And the NEW YORKER cartoon on page 46, Oct 14 issue?

Here is another apron fabric, the one in the September Bulletin having drawn so much interested comment. This one is from the collection of Doris Clement, whose charming picture lecture on European weavers I recently heard. It is an apron she purchased in Denmark, which she says is her favorite for at home parties, worn over a black cocktail dress. It is a 24 inch square (after hemming) with the waist band made in the manner of the "Shirred Apron" in the October 1949 Shuttle Craft Bulletin. Just below a narrow top hem, the 'float' weft threads are drawn up for an inch and a quarter to make a gathered top. Then one and a quarter inch wide (hemmed width) strings cut from the sides of the apron fabric, are attached at each side.

The fabric has a delightfully soft hand and drape, with sparkingly brilliant warp stripes. On first glance I thought the interlacement was a simple 3-shaft "lace" weave, achieving its unusual effect through a strong warp emphasis. Analysis however showed it to be a rather complex 7-shaft, extended point twill threading, which gives a softer hand and clearer color stripes than the lace weave could. The drafts for what the fabric is, and for what I first thought it was, are both given at the right, as the simplified draft would give a charming interpretation for the weaver with a loom not capable of handling the 7-shaft version.

The warp and weft are about 20/2 cotton, but of the soft-twist variety similar to that shown on the Shuttlecraft of Rhode Island cards. (Write Shuttlecraft to learn the assortment of colors this lovely 20/2 is available in.) The warp is in five full saturation hues: orange, red, yellow, blue-green and yellow-green, with weft of the yellow-green. The warp is set at 48 or 50 ends per inch (try 4 per dent in a 12-dent reed, or 5 in a 10-dent, or 3 in a 16-dent) and weft is placed at 36 shots per inch. The numbers of ends in each color stripe are shown above the draft, and the number of repeats of any specific unit is below. Because of the difference between the two interlacement units drafted, the stripes are not of identical size in the two. For the 3-shaft draft, a slightly wider warp sett is recommended: 40 to 45 ends per inch, with weft at 25 to 30.

In a recent report on small mail-order businesses I read that success requires about one-fourth production and three-fourths promotion. Though the Shuttle Craft Guild falls into the business type described, the quality of production would not be worth the effort if almost 100% of the effort were not consumed in this. I mention this because past policy has been to do promotion in the fall and thereby secure more than sufficient new subscriptions to compensate for the inevitable January loss. This year I have had no time for this, I must rely on sustaining the mailing list through the quality of the publications, and through the loyal support of present subscribers in encouraging other weavers to subscribe. See the special offer on page 2, and help me keep this going.

*Harrist Tidball*

