

Shuttle Craft Guild
HANDWEAVER'S
BULLETIN



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The Shuttle Craft Guild
Handweaver's BULLETIN
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A DOZEN STOLES - - - - -	2
PENT YARNS, French Spun Worsted - - - - -	9
BOOK REVIEW, <u>Designing for the Loom</u> , Kirby - -	11
THE SMALL WEAVING BUSINESS - - - - -	13
REPORT from Dr Edyth Ludowyk - - - - -	15
PAINTING HARNESS BARS -- Question & Answer - -	16
USE OF MAN-MADE FIBERS -- Question & Answer - -	17
TEXTILE MAGNIFYING GLASS, Now Available - - -	18
PORTFOLIO Contents: Sample of Stole 7, Sample of Stole 3, Pent Yarn Sample Card	

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.

Here is a definition which deserves serious thought. "Designing is a process of emphasis and elimination, for the purpose of achieving a desired effect." This means that one starts with an idea, regardless of its source, then uses the various elements of the art or craft -- in the case of weaving textiles these are threads, systems of interlacement of threads, colors, and patterns -- to emphasize the idea, eliminating details which confuse or detract from it. The quality of beauty is not mentioned in the definition, since beauty is a subjective quality to which no exact measurement standards can be applied.

MORE and MORE STOLES

The popularity of stoles continues. For gifts, for selling, for personal use -- almost any weaver can find use for as many stoles as she can roll off her loom. Stole weaving is light-hearted because almost anything can go, in a stole, and rigid demands of more formal fabrics may be overlooked.

One idea, or a starting point, is about all that is required for stole designing. Once the idea is incorporated into a warp, one idea on interpretation will usually follow another faster than the weaver can make the stoles. The dozen stoles described here can be starting points. Some of them are suitable for exact copying, though any handweaver will wish to add a personal touch to most any stole.

Stole dimensions, although various, seem to have a general standard. This is a 20 to 24 inch width and a length of 7 feet, with 8 inches of fringe on each end. The short person will want a shorter length, the tall person a longer one, and wearing styles will vary the length. For instance, a number of the model stoles woven for this article were made a full three yards long, so that one or both ends can be thrown over the shoulders, or twisted around the arms in sleeve-like fashion.

The starting point idea for the first stole warp was the "Fabrics of India" fashion so prominent now in the fashion magazines and in the beautiful Indian Sari gowns shown in fine stores. Many of the Indian fabrics show unusual colors in daring combinations and almost all of them have the glitter of real silver-gilt thread. Although most handweavers will not be using silver-gilt threads, the 1/64th supported, gold metallic thread makes a good substitute. The India-influence warp was made of Pent French-spun 2/18 worsted in five colors: warm yellow, yellow-green, turquoise, coral and pink. The warp was wound in 24-thread stripes in the order:

(

yellow
green
yellow
green twice
turquoise
coral
pink

yellow
green

making sixteen 24-thread stripes. This was beamed at 16 ends per inch, threaded on two harnesses only for plain weave, and sleyed in a 12-dent reed in a simple spaced-warp arrangement. This was: 2 ends per dent for one inch to complete one color stripe, then 6 dents skipped and the next stripe sleyed the same way.

STOLE 1: This stole was planned particularly to give the Indian atmosphere, and it achieved the desired effect with remarkable beauty. The weft was the 1/64 supported gold metallic used alone and placed at 30 shots per inch. Ten inches of unwoven warp were allowed for fringe at each end, and because of the unusual elegance of the fabric, the stole was made full three yards long. The only decoration was the fringe which was tied in the manner of fringe on the finest of the handwoven, hand blocked India prints. To make the fringe, simply divide the 24 warp ends of a single color stripe into two equal groups and twist each group very tightly in a clockwise direction. Then hold the two twisted strands together and make a simple loop knot of them, pushing the knot as near to the end of the yarn as possible. When the twisted, knotted threads are released, the two strands will twist around each other to form a rope with a little tassel at the end. The beauty of the fabric is the result of the way the three edge threads of each stripe move into the open-warp area, forming cords through stripes of solid gold.

STOLE 2: This stole, on the same warp, was woven with the yellow-green Pent yarn, like the warp, placed at 18 shots per inch throughout. The first border was arranged:

8" unwoven, for fringe,
3" woven with yellow-green,
1" with coral,
½" with green,
1" with pink,
½" with green,
1" with yellow,

with the balance of the stole woven with the green, the stripe at one end only. The fringe on each end was tied in the conventional manner of making a loop of a group of warp ends and pushing the loop into a tight knot against the weaving. One knot was made for each color stripe.

STOLE 3: This stole was woven exactly like the first one except that the turquoise Pent yarn was used for weft, placed at 18 shots per inch. The twisted fringe was made, and there were no color borders. The blue weft harmonized all of the warp stripe colors softly, for a cool effect, whereas the green weft of the previous stole seemed to emphasize all of the color stripes. These two stoles are very wearable, as the drape with fine quality, and are a very practical light weight for summer evenings. Different color harmonies could be used to give different effects, though all colors should be of about the same value instead of having strong contrasts between light and dark.

The next group of stoles were woven on a second warp, planned by three students for glamour effects. A mixed-thread warp was desired. An informal method was used for selecting materials and making the arrangement. A collection of all the possible available threads was made: novelty rayons and rayon and metallic twists; silks, French-spun worsteds, loop mohair and loop wool, wool boucle in plain and rough, all in natural and white. No cottons or linens were included. Different combinations were made by simply wrapping bits of the different

yarns around cards. Planning had to depend somewhat upon the amounts of each yarn available. For instance, there was a large, 2½ pound cone of a lovely white rayon with a gold metallic twisted irregularly around it, a part of a skein of heavy large-looped mohair, a small skein of a fine smooth creamy silk, several large cones and skeins of rough silk noils of varying weights, plenty of French-spun worsteds in two weights, plenty of loop wool on a rayon core, etc. Because mixed yarns must be used in close arrangements instead of with stripes of any one type, since it is only through the close association that the varying tensions and yarn strengths can be handled easily, a one inch repeat unit was planned. The final decision was: (10-dent reed)

- 1 rayon and metallic twist, single sleyed,
- 1 very heavy silk noil, single sleyed,
- 1 rayon and metallic twist, single sleyed,
- 1 Pent 2/18 French-spun worsted, single sleyed,
- 2 fine silk, sleyed together,
- 1 dent skipped,
- 1 heavy loop mohair,
- 1 dent skipped,
- 2 fine silk, sleyed together,
- 1 Pent 2/18 French-spun worsted, single sleyed.

This gave a full arrangement of 10 warp ends for one inch. A width of 24 inches, 24 repeats of this, was decided upon, and 20 yards length for six or seven stoles. Therefore 480 yards of yarn were wound on 10 spools for warping one-inch sections on a sectional beam. For 2-inch beam sections, 20 spools with 240 yards each would have been required. The original was planned for 6 ends of the fine silk, 3 on each side of the loop mohair, but when the silk supply ran out too soon, the Pent yarn which was about the same weight, was substituted. A dent was skipped on both sides of the loop mohair to emphasize this interesting material, and the rayon and gold twist was placed on either side of the heavy silk strand to form a second point of interest. The warp wove with no difficulty except for occasional breakage of the loop mohair.

STOLE 4: This was woven with two wefts: a light weight, very slubby silk for three shots and then one shot of the rayon-metallic twist, throughout. A very heavy fringe was added to each end, made of groups of 16 inch long strands of the same materials as in the warp. A decorative touch was added near each end by placing groups of the warp-mixture threads tied in Ghiordes knots, the ends cut to two inches, to form small tassels here and there. The extra weighting at the ends of the stole by the tassels and the heavy fringe, made the stole hang and drape beautifully.

STOLE 5: This was woven with five shots of the rayon and metallic twist and one shot of loop mohair, throughout. Weft was placed at about 10 shots per inch. A heavy fringe of the same two materials was added to each end. These two wefts gave a creamy, golden effect with considerable sparkle, which looked truly glamorous.

STOLE 6: An altogether different effect was gained for this stole by introducing another unconventional weft material. This was the Ruban d'Art, the ribbonette used for knitting, in pale blue, followed by 3 shots of the fine silk as used in the warp. (At this point we found another skein of the silk!) The stole was rather crisp in texture because of the dominance of the ribbon, but very dainty, feminine, and dainty.

STOLE 7: This stole was woven throughout with the Pent 2/18 worsted, placed at 12 shots per inch. The color was white, rather than creamy, and the simple weft arrangement brought out the lovely yarns of the warp with greater emphasis. It is a very wearable stole, as it drapes unusually well, and is very lacy in effect, though sufficiently firm.

STOLE 8: The texture of this stole was dominated by the weft, which was the nub boucle, all worsted, from the Oregon Worsted Company, in pure white. This material is much heavier than the other wefts used, and woven at 12 shots per inch, it gave a rather heavy stole of a frosty

white. It draped beautifully around the shoulders because of the very elastic quality of the yarn, and it was a splendid weight for cool evenings. To add a little glitter at the ends, a strip of quarter-inch wide gold braid was tacked just above the fringe and held in place by additional fringe of the boucle and rayon-metallic twist tied over it.

STOLE 9: Two weft materials were used for this stole: the fine silk like in the warp, and a rather heavy, black novelty rayon twisted with gold metal. The weft arrangement was:

4 shots silk, closely spaced,
1 shot black and gold, loosely placed,
4 shots silk, closely spaced,
2 shots black and gold, loosely placed,
these 11 shots, taking about an inch, repeated throughout. The finish for this was a 10 inch long fringe, heavily made, of black wool and the black and gold twist. A very handsome stole.

STOLE 10: Another warp for this stole was made of 9 repeats of the following warp arrangement: in a 12-dent reed; using white Pent French-spun worsted and silver metallic guimp.

16 ends worsted, threaded 1, 2, repeated,
sleyed 2 per dent;
1 dent skipped;
2 ends silver, threaded 1, 2, sleyed 1 per
dent; skip a dent, 1 per dent;
1 dent skipped;
26 ends worsted, threaded 1, 2, then four re-
peats of 1, 3, 1, 3, 1, 2, sleyed 2 per
dent;
1 dent skipped;
2 ends silver, threaded 1, 2, sleyed 1 per
dent, skip a dent, 1 per dent;
1 dent skipped;
this repeated for 9 units then balanced with the
16 ends of worsted threaded 1, 2, repeated.

The tie-up for this is:

treadle 1 tied to harness 2 only;
treadle 2 tied to harnesses 2 and 3 (tabby a)
treadle 3 tied to harness 1 only (tabby b).

To weave tabby only, treadle 2 and 3 alternately.
To weave the narrow stripes in tabby with the wider stripes in lace treadle: 3, 1, 3, 1, 3, 2, repeated throughout. Use the white Pent yarn for weft. This is most attractive if woven with about 18 shots per inch.

STOLE 11: This design is so popular that it might be called the classic stole. The warp, which is set at 12 ends per inch, single sleyed in a 12-dent reed, is of loop mohair and Fabri (Bernat 2/18 English-spun worsted) and loop mohair, both in the same color. This is particularly effective for black. The warp is arranged 2 ends of Fabri, 1 end of loop mohair (or loop wool) repeated throughout, threaded on two harnesses for tabby. The warp arrangement, color and placement are duplicated exactly in the weft. At the ends weave stripes in colored metallics, beaten as closely as feasible, and/or stripes using novelty rayons in bright colors.

STOLE 12: The last stole is an interpretation by Miss Dell Haberle of a design given in the BULLETIN for May 1953 (Nine Stoles, still available). It is the triangle pattern, but woven of all loop mohair -- the heavy type -- set at 10 ends per inch and woven with 10 shots per inch. The warp was 40 inches wide. Miss Haberle started weaving at the right selvage and carried the shuttle into the shed only 8 inches, then changed the shed, entered the shuttle where it had been withdrawn and carried it back to the right selvage. The next shed carried the weft thread one warp end beyond where it was withdrawn for the first shot, and the next shed returned it from that point. On the next shed the shuttle was carried one top-warp end farther, and this

this system was continued until the diagonal line of woven fabric reached the left selvage. Weave one inch carrying the shuttle across the entire warp. Then start decreasing by dropping one after one top-warp end, until the shuttle passes through only 8 inches of warp at the right-hand side. When the stole is taken from the loom, cut the unwoven warp so there will be a fringe of 6 or 8 inches length on both sides of the triangle. This fringe may be knotted, if desired, and more may be added, as desired, but further finishing is not necessary. Turn the selvage edge under four inches and tack in place, to form a collar. This made one of the most delightful little wraps one could see. It was quite thick and soft, and draped perfectly. It would be a favorite with anyone fortunate enough to have one. Miss Haberle reported that the loop warp was a bit troublesome to work on, as it had a tendency to pull apart in the heddles if tensioned too severely, but the result was worth the trouble. The design would work out equally well if the warp were set at 8 ends per inch, or even at 6, for a lighter weight, less costly, stole, and the warp would probably be less troublesome.

PENT YARNS

Although the characteristics of French spun worsted were described in the BULLETIN for May 1955, the Pent French spun, which is the main yarn used in these stoles, deserves some special words. I have such an interesting and informative letter from Mr Robert E Pent, PENT YARNS, Post Office Box 1143, San Antonio, Texas, that I shall pass along part of it which is of general interest. Mr Pent writes, "I started in the worsted yarn business in 1919 in Pennsylvania, and later manufactured in Massachusetts. I came to Texas in 1941 and established the first and only wool scouring and combing plant to be set up here. In 1948 I installed the first and only French

system worsted spinning plant and dye house in Texas. My education background is Industrial Engineering at Lehigh University, and Textile Engineering at the Philadelphia Textile Institute, and I also received a B S degree from the University of Pennsylvania. I learned my trade of wool sorter, and worked in the various departments of worsted plants, so as to gain practical experience from the raw wool to the finished cloth, including the dyeing. I consider myself the last of the old school, wherein it was considered necessary and expedient to combine theory and actual practice.

"We manufacture a 2/18's hand weaving yarn, 100% virgin wool. We stock 65 colors. Having our own dye house, we give prompt service. Our yarns are wound on 1/2 pound (8 ounces) cones, and also on 1-ounce cones containing about 300 yards. The yarns are sold at \$4.80 per pound (\$2.40 per 1/2 pound cone). The 300-yard cones sell at 50¢ each. These prices include postage. We pay the postage.

"Considerable research went into the specifications of Pent Yarns. It was our endeavor to give the handweavers the best handweaving yarn they could obtain anyplace. It is not possible to obtain a better French spun worsted yarn than we offer, nor a better price."

This letter is quoted so completely because the Shuttle Craft Guild has found that none of Mr Pent's statements about his yarn are exaggerated, and that his service is excellent. Samples of the yarn are included in the PORTFOLIO edition of this BULLETIN, or you may write to Mr Pent for them. The wool is ideal for soft fabrics. For tabby weave it sets well at 20 or 24 ends per inch, for twill up to 30 ends per inch, and a soft twill may be woven, if the beat is well controlled, at 24. The yarn is exceptionally strong and will cause no warp troubles, though it must be woven with a fairly strong tension. Like all French spun worsteds, it is a little sticky to pull off the cone, but this is a characteristic, not a fault. You will enjoy working with it.

BOOK REVIEW

Designing on the Loom, by Mary Kirby, The Studio Publications, How to Do It Series Number 57, London, \$5.00.

Shuttle Craft Guild members will recall the enthusiasm with which Studio Publications 52, Handweaving: Designs and Instructions by Lotte Becher, was greeted a few months ago as one of the finest books for the beginning weaver. In this new book by Mary Kirby, we find a worthy successor for the experienced weaver. Books for the beginning weaver appear constantly, but the handweaver who has mastered the fundamentals of textile construction and is ready to venture into advanced techniques and into original designing must usually pick his information a little at a time, from here and there. It is this weaver to whom this book is primarily addressed. The photographed textiles are one of the most exciting challenges the advanced weaver will find anyplace, and a great many fundamental drafts in many techniques are given. The approach in both the text and the textiles is that of the experimenter, who starts with a foundation of known facts and works toward something new. Chapter headings describe the book well: "Planning A Fabric," "Reading Printed Instructions," "Making the most of Plain Weave," "Colour and Weave Effects," "Keeping Records," "Weaves for Looms up to Four Shafts," "Weaves for Looms with Between Five and Eight Shafts," "Using a Loom with Two Warp Beams," "Some Weaves and Designs for Sixteen-Shaft Looms." Techniques which many weavers want, but have difficulty finding information on, are found here: Bedford Cords, Welts and Piques, and Double Construction Fabrics.

If there is a weakness in the book, it is in the organization which makes referencing between photograph, draft, shedding directions, and the written text difficult. Another point may puzzle

the handweaver in the United States; although the drafts are standard-graphic, instead of tie-ups and treadling orders for the jack-type treadle looms used here, the book gives Peg Plans for automatic Dobby looms. With a few keys, these Peg Plans are easily converted to treadle tie-ups. The first thing to know about the Peg Plans is that every shed in one complete rotation of the weave is given. Thus there are many duplicate tie-ups which must be eliminated. For instance, for a 2-shuttle weave in which a pattern weft follows a tabby, each tabby shot is diagrammed in its correct position. In converting this to a tie-up, the tabbys will be indicated only once, of course, and at the right-hand side of the tie-up. All duplicate sheds are also eliminated in the treadle-tie-up conversion, but must be indicated in a separate treadling order. Read the Peg Plans from bottom to top, and from left to right. The black squares on the Peg Plan indicate lifted harnesses, or ties for a jack loom. Each horizontal line on the Peg-Plan indicates a shed with the dark squares as the top warp threads and the light ones as the bottom warp threads. Call the vertical column at the left harness one, the second one from the left harness two, and so on for as many harnesses as the draft requires, and set down on a standard tie-up form on cross-section paper the circle symbols which indicate the rising-shed treadle tie-up.

The outstanding feature about this book is the remarkable fabrics which Miss Kirby has selected to present, all of which are important technical achievements. The text material is excellent, as the author is sound, and obviously knows what she is talking about. It is a book which any weaver who uses a multiple-harness loom will appreciate.

Designing For the Loom, by Mary Kirby may be secured from the Craft and Hobby Book Service, Coast Route, Monterey, California. The price (I think) is \$5.00.

THE SMALL WEAVING BUSINESS

The Small Business Administration of the U S Department of Commerce, Washington 25, D C, has several publications which will be useful to any handweaver who has, or wishes to have, a small business in selling the products of his loom. Business Service Bulletin Number 95, December 1954, is entitled, **HOME BUSINESSES**. The introduction says, "The principal emphasis in this bulletin is on the marketing of a product or service rather than the creation of a product. --- The Department of Commerce is interested in home businesses because they provide a way of making a living, are a part of the life of our nation, often foster creative ability, and sometimes are a beginning for an enterprise of substantial proportions. They permit certain marginal operators to be active producers in the free enterprise system." Business Service Bulletin Number 98, January 1955, is **HANDICRAFTS AND HOME PRODUCTS FOR PROFIT**. It says, "These references are for the use of people who have attained a degree of expertness in some craft or skill and would like to build a business based on it. While this publication does not provide thorough coverage of handicrafts made for profit, it points out the main considerations in a successful business of this source and furnishes a few references on a number of different crafts." Many points are brought out which the handweaver who wishes to become commercial, but has had no previous business experience, is apt to overlook: "Three conditions must be met if a person is to expect any sort of success in selling products he himself has made: The item must be of high quality for the purpose it is intended to serve. It must be something for which people have a use -- either practical or decorative, or both. The handicrafter must be a good business man or woman. Quality is as important in handicraft as it is in machine-made goods. Construction, performance and appearance are important. The price of a hand-

loomed piece is necessarily high compared with one of equal size made in textile mills, and the purchaser expects satisfactory performance of both. Handicrafts tend to be classed with luxury goods in family purchasing and consequently they must compete with the best. Design is of utmost importance to the marketability of handicrafts. Presumably if the worker is genuinely skilled he will have mastered design. It is usually desirable, however, for the craftsman to keep in contact with others in his field. Competitions also have value not only for the stimulus provided but because honors won contribute to popularity of the craftsman's pieces. A well designed, high quality product for which people have a use -- practical, decorative or both -- is a product that has a good chance for a market. How can a person know if his product will sell, provided it is properly promoted? Its marketability may be determined in a preliminary fashion in a variety of ways. Answering some of these questions will help in deciding whether to go ahead with commercializing the item.

Is it new, different, distinctive, unique?

What products compete?

Have you tried it out in a small way to see how it sells to friends and neighbors, in shows, in shops?

Who will want this product? Only a very few? The well-to-do? Or do many people like and buy things of this sort?

At what price will this item sell?

What geographical market should be attempted? Has it been tried out enough locally to try for a national market?

Would it be wise to retail? To wholesale?

If it is to be retailed nationally, it will have to be advertised. How shall this be done?

If wholesaled, what directories furnish a list of potential retailers?

If the market you want to satisfy is realized, can you produce fast enough to meet the demand?

The Bulletins will help the craftsman answer these questions, or give references to help. They also give references for information about local, state and Federal laws on licensing, zoning, labeling, taxation, and other aspects of enterprise. The Bulletins may be secured without charge from the Office of Distribution, Department of Commerce, Business and Defense Services Administration, Washington 25, D C.

Report from Dr Edyth Ludowyk

Shuttle Craft Guild members who contributed generously in 1953 toward the two multiple-harness looms and other weaving equipment which the Guild presented to Dr Edyth Ludowyk for her workshop for native handweavers in Ceylon, have probably missed word of Dr Ludowyk in the past year. The reason is that since last fall she has been in Europe with her husband, head of the English Department of the University of Ceylon who is spending a sabbatical year of European study and travel. Several letters have come from Dr Ludowyk, some of them telling of exhibits of her Modern Tapestries in several European art centers, the most recent one being in Hamburg. Some time ago she sent a newspaper article and translation, reviewing an exhibit which the Ceylon Embassy arranged for her tapestries in Rome. She says, "I had a show in Rome which was very successful indeed, and I do think that the appreciation was genuine. I quote from a press notice of Gaisepe Pensabene, one of the most prominent art critics of Rome. "A new school of local inspiration -- local subjects in a modern style. The works are by Edyth Ludowyk who weave large compositions of elements drawn from the life of the tropical village. Without doubt here is the beginning of a style: examples of what has already developed of local art inspired by and set in the local background, with a modern tendency." JL

SECOLO D'ITALIA, 2/11/55." This is quoted in part only, but enough to make us all feel proud of the help we have given Dr Ludowyk. We hope that sometime her tapestries will be exhibited in this country.

PAINTING HARNESS BARS -- Question and Answer

A loom manufacturer recently wrote asking if we thought it would be a good idea to paint the heddle bars of different harnesses different colors to facilitate threading. The scheme he suggested was black for harness one, white for harness two, red for harness three, and green for harness four, with the rotation repeated as required for more than four harnesses.

This painting of heddle bars is a fine expediency, in many cases, for beginning weavers, and experienced weavers too often like it. The color of the heddle bars serves as a strong signal to help in the selection of the correct heddle for threading. It is similar to a system used by many weavers who use string heddles, in which the heddles on each harness are dyed a different color. Another color system is to use black and white for the first two harnesses, which in so many weaves are the base, tabby, or tie-down harnesses, and then paint the harnesses (heddle bars) behind, those which so often control pattern blocks or design elements for multiple-harness weaves, with colors arranged in spectrum order.

The reply to the loom manufacturer was that although the system can be helpful and recommended in many instances, not every weaver wishes to have colored heddle bars, or weavers might differ as to the type of color signals desired. Therefore the loom manufacturer would not be justified in adopting the system, although the individual loom owner might wish to paint his own heddle bars.

THE USE of MAN-MADE FIBERS -- Question and Answer

A recent question: "Will you give information on specific use of new fibers such as fine nylons for dress fabrics?"

The answer to this is, first of all, that to give specific information, one must refer to a specific material in a specific size. There are two difficulties in doing this. First, the new "miracle fibers" are all put out in so many different types and forms of yarns, and in so many blends with other man-made fibers and with natural fibers that singling out just one of these for treatment is like picking one sea shell from the shore, and in most cases remarks of a specific nature made about one, will not apply to any or many others. Second, there are very few of the man-made fibers which are spun specifically for use on handlooms so most of them do not come in forms which the handweaver can use confidently, and most of the man-made fibers do not come to handweavers in reliable and reproducible stocks.

There are exceptions to these conditions, and we try to keep up with these exceptions in the BULLETINS. For instance, there is the Lily Mills Nylkara (Art 140), a blend of 50% nylon and 50% vicara which is spun specifically for handweavers and available as part of the regular Lily Mills line. There are also several unusual yarns offered in reliable lines by the Oregon Worsted Company, 8300 S E McLoughlin Blvd, Portland 2, Oregon. These include Vilon, a blend of wool, orlon, nylon and vicara, and a 100% nylon yarn. Another reliable source is the Robinson Yarns, Inc, P O Box 787, Worcester, Mass, who offer a varied line of 100% orlon yarns. Two of the heavier types of this Royarn have been introduced in previous BULLETINS, but there is a fine yarn, size 16/2, the use of which has not been touched upon.

The 16/2 Royarn is a yarn of pleasant weight for dress fabrics. We find that when it is set at 24 ends per inch and woven in balanced tabby, the texture is light and desirable. The yarn combines beautifully with the Pent Yarn or with Bernat Fabri if the combination is with alternate threads, but it will not weave satisfactorily if the two materials are arranged in stripes, because the elasticities and resilience of the two fibers differ so greatly. For Log Cabin, Shadow Weave, Spot Weave, or other alternate techniques, the combination is excellent, and gives the light-weight, hard surfaced fabric which is so often desired but so seldom achieved. The warp setting of 24 ends per inch may be used for the open-work or lace weaves, or for the small texture weaves which are primarily tabby. For twills or weaves which have longer floats, a warp setting of 28 or 30 ends per inch is necessary. At 24 ends per inch, this material is an excellent foundation for Overshot, Summer and Winter, and Crackle Weave, and other 2-shuttle pattern weaves. The yarn is so strong that it will give no warp trouble, and it has a great deal of resilience, which makes it easy to weave.

A TEXTILE MAGNIFYING GLASS, Now Available

There is a particular pleasure in announcing a new item which the Shuttle Craft Guild now has for sale. It is something which we have been looking for for years, but is such a specialized item that it is seldom found outside large textile centers, and then usually so costly that the handweaver hesitates at investing in it, regardless of its usefulness. This is the inch square "Linen Tester" magnifying glass, mounted on a stand which measures off a square inch of fabric and has a fixed focal length so the user need not hold it or adjust focus. The ones we have just secured, and shall carry as regular stock, are made in Japan. They are beautifully finished in black enamel, and the inch square base is marked into half, quarter and eighth inch divisions to facilitate thread counting. The magnifica-

tion is excellent. It folds flatly and comes in a handsome little genuine pigskin case. Best news of all, we shall be able to sell the Thread Counter glass for only \$4.00 to Shuttle Craft Guild members.

For some time I have found that the Thread Counter glass is one of the greatest aids to good weaving there is. My own glass, which was so costly that I have hesitated about recommending it, but is no better than the one we offer here, is beside my loom all the time I am weaving. I use it to mark off an inch for quick thread counting when I am testing a new warp and experimenting to find the correct beat. It is particularly useful in checking a diagonal when one is weaving twills or weaving as-drawn-in, as just a glance through the correctly oriented lense shows the exact position of the woven diagonal with relation to the true 45 degree diagonal. Of course the basic purpose of the glass is to enlarge the threads of a textile visually for easier analysis. I feel confident that many weavers will wish to have this aid to good weaving and easier analysis.

Send your orders to The Shuttle Craft Guild, Kelseyville, California, with \$4.00. California residents please do not forget the 3% sales tax. And don't forget that we continue to stock the India Ink fountain pens for drafting, #1 size the fine for ruling, figures and writing, #3 size the heavy one for draft developing, at \$3.50 each. An item we have just added is 8½ x 11 size pads of 10 to the inch square drafting paper, blue lines on white. For those who have difficulty finding suitable drafting paper, we can sell these pads at 4 for \$1.00. The Cheskin Color Wheels for color harmony study are \$5.00 each.

As you will notice, we are building up a stock which we shall keep permanently available, of the specialized equipment weavers need for drafting and analysis, items which are sometimes hard to locate.

Three Cabernides News Letter
My dear Shuttle Craft Guild Member:

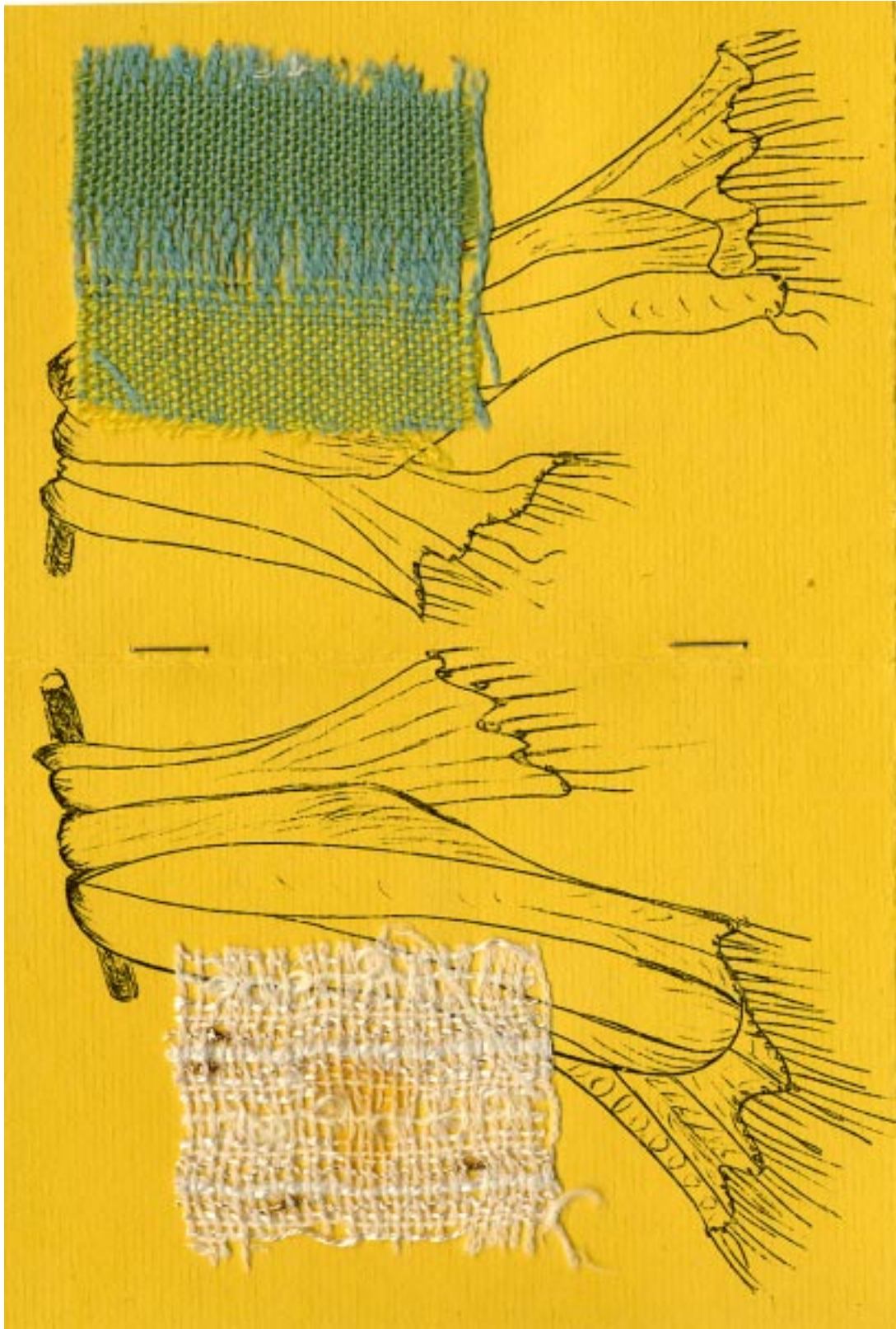
Course I, the first part of the new Home Study Course is now printed, and will be assembled and ready for mailing in about a week. The FUNDAMENTALS book to accompany it will follow later in the month. I think you will like this new course.

A cancellation due to illness has left us a mid-summer vacancy in our teaching schedule. Therefore we shall be able to take one or two students for two or three weeks from July 24 through August 13, even though we had previously announced that we were fully reserved.

The Weavers' Workshop, Dodgeville, Wisconsin, has just added Bernat Fabri in 44 colors to their regular lines of fine handweaving materials. The Weavers' Workshop is the only place which also stocks the Bernat Afghan in 44 colors. The Fabri price will be 80¢ a skein, a price which in itself is good news.

There is a new Bateman Exhibit in the preparation for next winter's rounds, and a better than ever one. This is the third of Dr Bateman's Exhibits, of all new pieces in some exciting new techniques, for those weavers who have already had the first and second ones. The first and second exhibits will also be available again, and the range of enthusiastic weavers and Guilds who subscribe annually to his study Exhibits is growing rapidly. Anyone wishing to have any of the three collections for a study period next fall or winter may write to Dr W G Bateman, 2501 South 116th St, Seattle 88, Washington.

We are having a fine study summer here on Clear Lake. With the weather thus far bright but cool, all of us are drawn to greater concentration on weaving, with less distraction of swimming and boating. (One thing I forgot to mention in the article on stoles is that the various silks we used came from Robin and Russ Handweavers, 632 Santa Barbara St, Santa Barbara, Calif.)
Sincerely yours, *Harriet Tidball*



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