Shuttle Craft Guild
HANDWEAVER'S
BULLETIN


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The Shuttle Craft Guild
Handweaver's BULLETIN
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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 through the world. Annual membership $7.50, PORTFOLIO edition $17.50.

The Draft Sheet in this issue is specially printed on heavy paper for a particular reason. It is hoped that you will cut the Circle Diagram from the BULLETIN and hang it on the wall beside your loom. There is no key or no set of directions which a weaver will find as useful as this Circle Diagram. The Circle Diagram will be the foundation for the main article for next month on the rotation methods for weaving Overshot. There will be some new weaving methods which have never appeared in a BULLETIN, or elsewhere, as far as we know.

## THE OVERSHOT WEAVE

The Four-harness Overshot, one of our most useful basic techniques, is often misunderstood and misinterpreted. Long thought of as only a colonial technique, because of the hundreds of ornamental patterns taken from colonial coverlets which are given in almost all weaving books, the handweaver has too often been blinded to the simple, modern patterns which can be interpreted in many unusual weaving methods to make the technique a highly adaptable, contemporary medium. Widely used as a beginner's problem, because with written treadling directions it provides the quickest means for the new weaver to produce pretty patterns, the technique is usually abandoned as soon as the weaver becomes a little experienced. This situation is unfortunate, as it means that exploratory work is seldom done in Overshot, so its great versatility and true beauty are hardly known. The attitude that Overshot is a beginner's technique is inaccurate, as it is one of the more difficult techniques to understand and to use creatively.

A creative adaptation with any weave depends first of all upon the weaver's understanding of the manner in which the warp and weft threads interweave and textures and patterns are formed. Thus, sufficient knowledge to enable the weaver to write original drafts is the first step toward creative work. Several of our good weaving periodicals have tried to help the weaver toward making his own drafts. One method which has had considerable popularity is that of writing "name-drafts" by use of a formula. The name-draft is merely a crutch on which the weaver may lean in groping toward a draft which is pecularily his own. As Mr Zielinski pointed out in a recent MASTER WEAVER, a name-draft as such, has no significance unless the name may be read from it, and the necessity for reducing names to a four-letter alphabet makes the reading impos-

sible. To correct this, Mr Zielinski has presented an ingenious system whereby through the draft and the treadling orders not only names, but whole messages may be accurately woven and easily read by anyone who understands the key. Fancies here of a secret service with a weaving department and handweavers busy coding, decoding and weaving messages. These are pleasant tricks which may appeal to many handweavers.

However, in making drafts and weaving orders from names or in creating woven messages, the most important reason for a personally designed draft is overlooked. One writes a draft as the foundation for weaving a purely personal textile which is both beautiful and suitable to purpose. There is no guarantee in either the name-draft or the code formulae that the resulting pattern will be a handsome one, or that it will be suitable to the purpose for which the weaver is creating it. Although it is possible that a good design results from a formula, the design factor is left to pure chance, so it is only coincidence which results in a textile of artistic and suitibility qualities.

Therefore, how is one to design creatively in the Overshot technique, and to draft patterns which will give desired effects? This is done, as in any technique, by learning to understand the systems underlying the arrangements of warp ends in the harnesses, and the systems for weaving the patterns. To give this understanding, the characteristics of the Overshot technique are listed below.

1. The four-harness Overshot weave is derived from the 4-harness Twill weave, and the construction principles are therefore the same as for the Twill.

2. The Circle Diagram, as shown on the draft sheet, is the basis for understanding the progressions.

By reference to the Circle Diagram, the four harnesses are thought of as lying at the quarter-sections of the circle, instead of in parallel position as they are shown on a draft and hang in the loom.

3. The Twill weave is based on combinations of two harnesses (two threads drawn through heddles on 2 harnesses) which lie in adjacent positions. These combinations are 1-2, 2-3, 3-4, 4-1, in each case a pairing of an odd-numbered and an even-numbered harness. The Circle Diagram indicates the true relationships more accurately than the draft, as it shows that harnesses 1 and 4 make a combination which is identical to the other three.

4. The four combinations are indicated by capital letters: A for 1-2, B for 2-3 C for 3-4, D for 4-1. For a Twill threading these are known as the twill combinations, for the Overshot weave as pattern blocks. All twill combinations or pattern blocks have one thread held in common with both the preceding and the following combinations.

5. The four combinations may be used in either forward (1-2, 2-3, 3-4, 4-1) order, or backward (1-4, 4-3, 3-2, 2-1) order.

6. Since the combinations are all in odds-and-evens, progressions must always be around the circle from odd-to-even or from even-to-odd, never across the circle from odd-to-odd or even-to-even.

7. The direction of progression around the circle may be reversed at any desired point; that is, on any desired harness. The reversing of direction, however, creates an irregularity by adding an extra thread to the reverse or return combination. For example, a return combination on A will be 1-2-1, or 2-1-2; on B 2-3-2, 3,2,3; etc.

8. The Overshot weave is derived by taking advantage of the return, on every combination. This can be stated differently: The Overshot weave is formed by repeating each Twill combination one or more times. The combinations thus become: A, 1-2-1-2; B, 2-3-2-3; C, 3-4-3-4; D, 4-1-4-1. The combinations, however, may be repeated any desired number of times to build up blocks of any desired size up to the maximum of practicality. Therefore A can also be 1-2-1-2-1-2, 1-2-1-2-1-2-1-2, or 1-2-1-2-1-2-1-2-1-2, and all of the other blocks may be enlarged in the same manner.

9. When a Twill combination has one or more repeats added to it, it becomes a "block" and is so known. All twill combinations have 2 threads if progressing in straight succession, 3 threads if forming a return. All blocks have 4 or more threads: an even number if in straight success, an odd number if a return. The minimum sized Overshot block has 4 threads, though the 3-thread return is permissible. If the draft has any 2-thread twill combinations (unless it happens to be an Opposites draft which is a special variation of Overshot) it is not a true Overshop, but is known as a HYBRID draft; part twill, part overshot.

10. The foundation of all of the twill weaves is the tabby combinations which are produced by the alternation of the odd-and-even numbers. If the odd-and-even is broken, the tabby is destroyed.

by following the Circle Diagram, guided by the principles listed above, it is a very simple matter to draft any Twill, Point (return) Twill, Extended Point Twill, Overshot, or Hybrid pattern. Weaving any patterns in these techniques requires a recognition of the tabby background and that a true tabby has as many weft shots per inch as there are warp ends, so when the pattern weft is added, there are

actually twice as many shots thrown per inch as there are warp ends.

The ten principles presented above present the technical basis for drafting patterns. But the designing of a good pattern requires further knowledge. In order to test a pattern, the weaver should know how to develop it on paper from the draft, by the as-drawn-in method, without having to thread and weave it to find out what it will look like. The method for weaving on paper will not be taken up here as it is given on page 32 of the HANDWEAVER'S INSTRUCTION MANUAL, and is taken up in detail in the Home Study Course.

The draft writer has better control over his patterns if he has knowledge of the figures resulting from making progressions in certain stylized manners. These are known as the basic motifs.

## PATTERN MOTIFS of the OVERSHOT WEAVE

There are certain combinations of blocks in the Overshot weave which make up specific pattern figures and are always a good basis for starting designing original drafts. Too often original Overshot drafts, when made without knowledge of these figures, are merely monotonous diamonds. In outlining these figures below, and in the drafts for them presented on the draft sheet, most of the blocks are given with 4 or 5 threads, but they may be enlarged at the will of the drafter to blocks of any desired size. The motifs are all symmetrical. That is, each figure has a center thread known as the point of symmetry, from which the arrangement is identical on either side.

DIAMOND. A Diamond is a straight progression of any desired number of blocks, starting on any one

of the four block combinations, with an identical return. The smallest possible Diamond has three blocks and may be arranged in the order: A, B, C, B, repeat; B, C, D, C, repeat; C, D, A, D, repeat: D, A, B, A, repeat. A four-block Diamond pregresses forward four blocks to the return: A, B, C, D, C, B, repeat; B, C, D, A, D, C, repeat; etc. (A four-block Diamond starting on A is illustrated at #1 on the draft sheet.) The five-block Diamond progresses forward one more block to the return: A, B, C, D, A, D, C, B, repeat, always following the circle diagram. If desired, it may be started on B, C, or D, and progress five blocks forward before returning. (A five-block Diamond is illustrated at #7 on the draft sheet.) Diamonds with six, seven, or more blocks before the return may be drafted by simply continuing further around the circle diagram before making the return to the original block. When the Diamond has more than four blocks, diamonds inside of diamonds are produced when the figure is woven.

STAR. A Star is usually an alternation of five blocks on two adjacent combinations, with large blocks on the outside and a small one in the center. The common Star figure is shown at #2 on the draft sheet drafted A, B, A, B, A. This could also be drafted B, C, B, C, B; C, D, C, D, C; D, A, D, A, D; B, A, B, A, B; C, B, C, B, C: D, C, D, C, D: A, D, A, D, A. Individual blocks may be enlarged as desired as long as the symmetry is retained and the center block is kept small. The center thread (thread 11 on the draft sheet, #2) is the point of symmetry and the figure must balance, or match, on either side of this. (At #4 on the draft sheet, threads 13 through 37 show a Star with 7 ends on the second and fourth blocks.) Stars may be elaborated by making a double point in the center: for example, after thread 10 on #2 of the draft sheet insert 1,2,3,2. If the edge blocks are large, the center block may have five instead of three threads.

ROSE. A Rose is drafted exactly like a Star. The rose is formed in the weaving by reversing the order of blocks (thread in A, B, A, B, A order but weave in B, A, B, A, B order) but retaining the exact sizes of blocks as they occur in the Star. A Star and a Rose may be drafted to weave simultaneously, as shown at #6 on the draft sheet, by reversing the order of blocks for one of the figures. On #6, threads 11 through 21 form the Star, while threads 27 through 47 form the Rose.

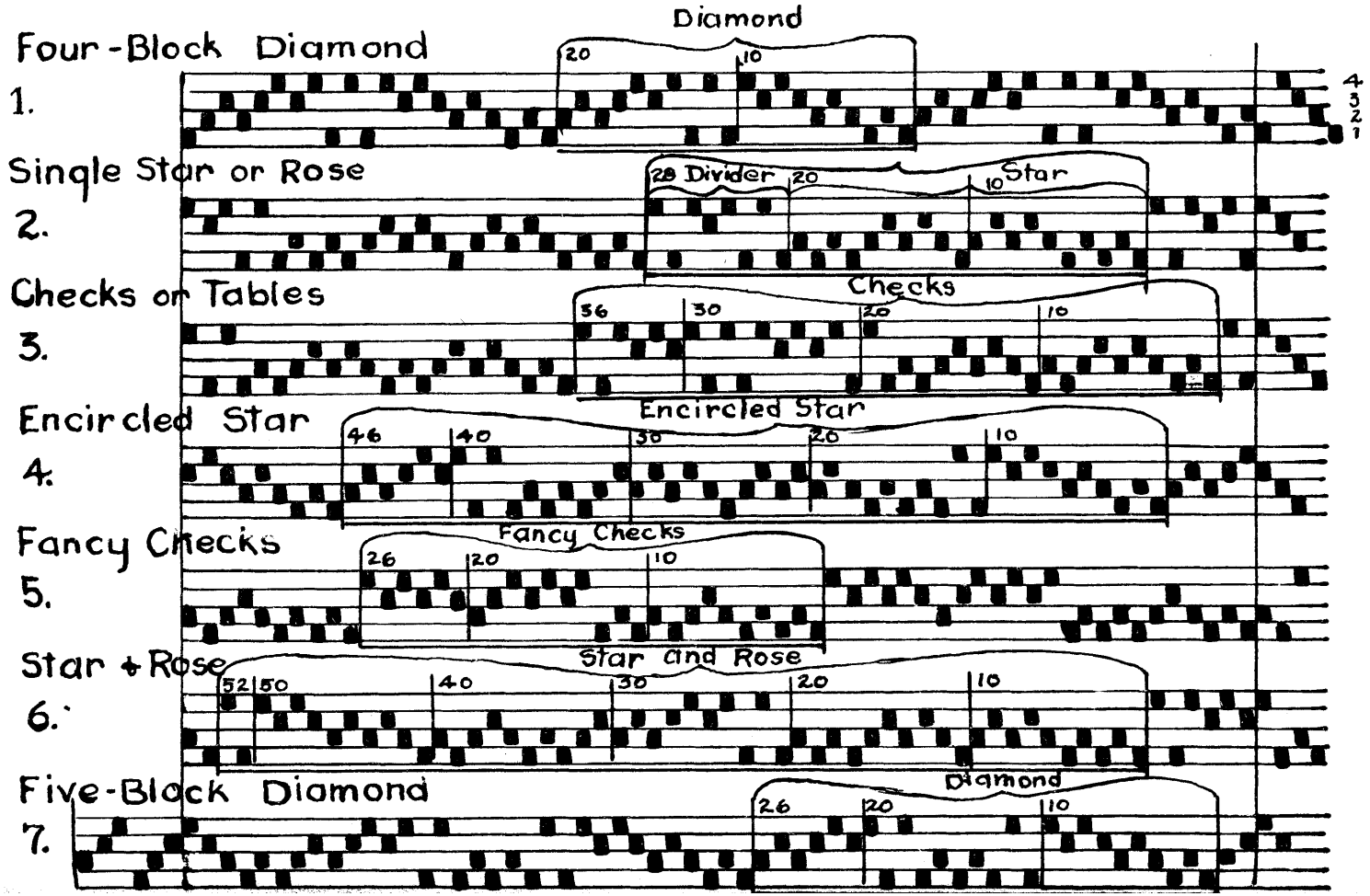
CHECKS. These are made by alternating blocks of identical size for as far as desired. The edge blocks on either side will be one thread smaller or one thread larger than the other blocks. If the alternation is carried to seven or more blocks, the figure is generally considered a TABLE. Checks in opposite positions are formed by drafting two groups of checks on opposite pairs of blocks, such as: A, B, A, B, A, B, A: D, C, D, C, D, C, D. Or this may be done A, B, A, B, A, B, A, B: C, D, C, D, C, D, C, D; which gives checks with different blocks on each side.

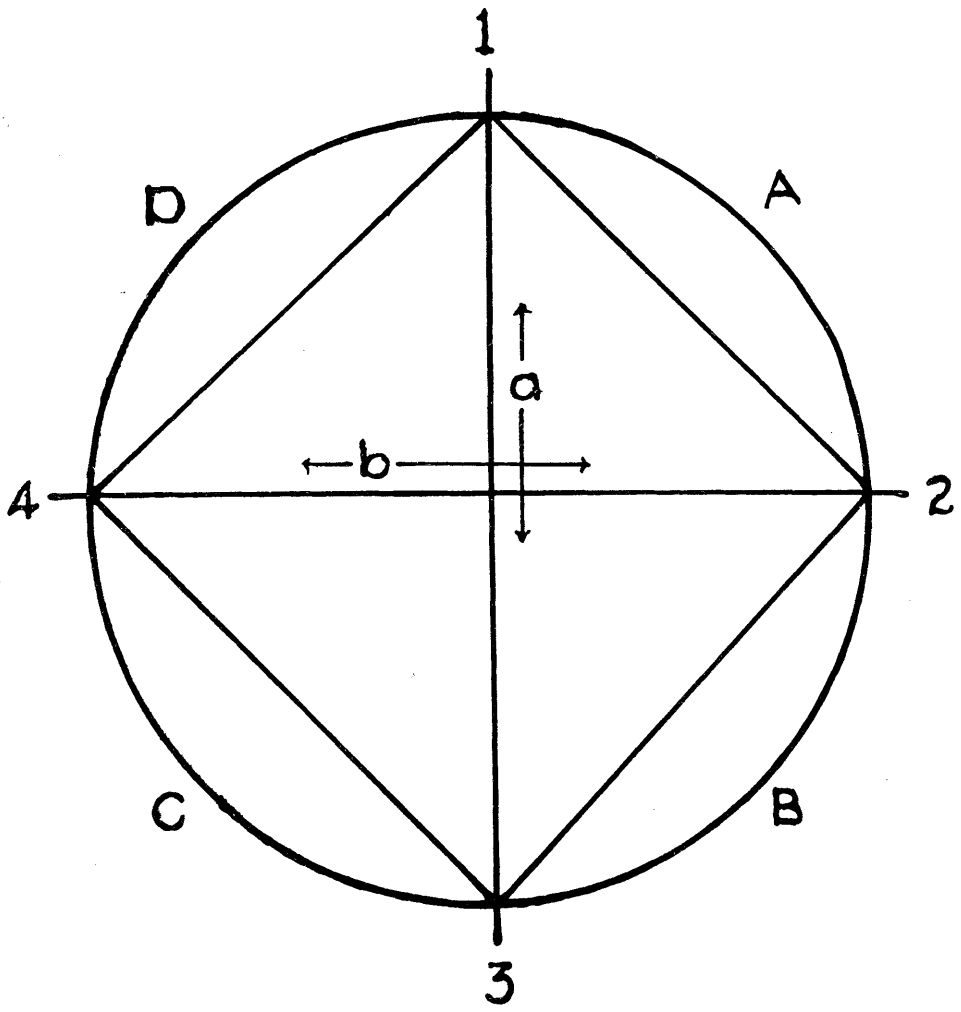
TABLES. These may be made in many different ways, but in general they are simply enlarged checks, always starting and ending on the same block. The strongest table is made by drafting a large block on one combination with merely a 3-thread block on the second. This small block forms what is known as a "tie-down" for the main pattern float. For instance, draft 1,2,1,2,1,2,1,4,repeat, and 4 forms the tie-down. The size of the table is determined by the number of times the two-block alternation is repeated. (A variation for the threading of #3 on the draft sheet can serve to illustrate two different types of tables instead of the simple checks. Draft through thread 19 as shown; then add two more blocks to the check thus: 2,3,2,3,2,1,2,1. For the second table draft: 1-4-1-4-1-4; then 3-4-3-4-1-4, repeated four times, and end with 1-4-1, before adding the connecting threads to #4.

WHEELS. These are actually formed by placing a Star, a Table or a group of Checks in the center of a Diamond. This is illustrated at #4 of the draft sheet, which gives a 6-block Diamond, but with an extra return made at the center and the fifth and sixth blocks larger, to form a Star. A 6-block Diamond is the minimum size for developing into a complete Wheel. By adding four more blocks, a second encircling wheel is added around the Star, and further circles are made by adding more blocks on either side of the center. (For illustration of this see draft 100, Wheel of Fortune, in the SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING by Mary M Atwater.)

These six symmetrical figures are the motif units from which all of the Colonial Overshot patterns are derived through varying the sizes of blocks and the combinations of figures. Although on the draft sheet all of the figures are shown as starting on the A block and progressing to B and from there to where the individual problem leads, any of them may actually be started on any of the A, B, C, or D combinations and progress either forward or backward. A better organized draft and resulting better understanding of the figures is achieved through making a policy of starting a draft with A (1-2) and progressing forward to B 2-3).

The Fancy Checks shown at #5 of the draft sheet indicate a starting point for making variations. This illustrates an introduction to making Opposites drafts which are based on combinations of blocks which are opposite each other instead of adjacent, on the circle diagram. The main blocks here are A and C. The D (4-1) combination which divides them is not enlarged and may be omitted in the weaving to produce a true Opposite. Or this may be considered and woven as a Twill combination, which makes the draft a Hybrid.


Four-Block Diamond
1.
Diamond
20
10
4
3
2
1
Single Star or Rose
2.
28 Divider
20
Star
10
Checks or Tables
3.
Checks
56
30
20
10
Encircled Star
4.
Encircled Star
46
40
30
20
10
Fancy Checks
5.
Fancy Checks
26
20
10
Star + Rose
6.
Star and Rose
52
50
40
30
20
10
Five-Block Diamond
7.
Diamond
26
20
10




Circle Diagram for Twill Successions

**Shuttle Craft Guild**
**HANDWEAVING**

Mrs. Harriet Tidball
Kelseyville, California

If asymmetrical figures are desired, simply disregard the balancing from the turning or symmetry point of any figure, and let fancy have full play.

## WEAVING OVERSHOT DESIGNS

The traditional manner for weaving Obershot patterns is to weave a tabby base by alternating tabby and pattern shots. The best way to do this is to tie the treadles in the Standard Twill Tie-up with the four twill combinations tied to the four left hand treadles, and the a and b tabbys to the two right hand treadles. Treadle 1 is tied to A, treadle 2 to B, treadle 3 to C, treadle 4 to D, treadle 5 to a, treadle 6 to b, always numbering in the normal manner, from left to right. When the shuttle is thrown by the right hand, always press treadle 6 or b; when the shuttle is thrown by the left hand, always press treadle 5 or a. The pattern follows the tabby, in the same direction. The right foot operates the tabby treadles, the left foot the pattern treadles, in walking motion. By following this system treadling errors are eliminated and a touch system is soon developed which frees the mind from the mechanics for concentration on designing. In order to produce true figures, it is absolutely necessary that the beat be controlled so that exactly as many tabby shots are placed per inch as there are warp ends per inch.

Full designing freedom may be employed through using pattern treadles in any desired order, following the circle diagram. Never jump from odd-to-odd or even-to-even except for weaving special effects. There is one rule which must be strictly adhered to if the weaving is to be of good texture and the patterns clear: every turning block in the weaving must have an even number of shots. For instance, if one treadles 2, then 3, then back to 2, an even number of

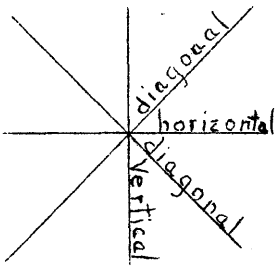
shots must be thrown on the treadle 3 shed. This may be 2, 4, 6, 8, or any desired number, but it must be an even number. If an odd number of shots is thrown on a turning block, the relation of the tabby to the pattern weft is reversed with a consequent fuzziness of the pattern outlines on one side of the line of symmetry. This shift of tabby relationship also brings more pattern weft to the surface in one direction so that in severe cases of distortion the pattern actually shows light and dark bands, always defined by a turning block woven with an odd number of shots. Another disturbing effect of the incorrect weaving with an odd number of pattern shots on a turning block is that the pattern threads will pair differently on either side of the horizontal symmetry axis. The distortion is more pronounced with Hybrid drafts or pure Overshot drafts with small blocks. If the individual blocks are dominantly large, as is the case with most of the Colonial Coverlet patterns, the effect is hardly visible. When Twill variations such as Point Twills or the ubiquitous Rosepath are woven with single shots (or any odd number of shots) on turning blocks, the distortion effect becomes very strong. The unpleasant appearance of pieces unknowingly, but incorrectly, woven is a source of great distress among fastidious weavers, who are often unjustifiably prejudiced ~~against~~ against a particular threading because of not knowing how to correct the irregularities.

A suggested exercise is taking from your shelf any weaving book which contains photographs of Overshot, Hybrid, Rosepath, Miniature, or Point Twill patterns and picking out the distortions. Examine the photographs to discover the fuzzy, banded distortions. When one realizes that these are actually errors in weaving caused by an incomplete understanding of the technique, the effects become quite startling and amazingly common. A dozen commonly used books could be mentioned, but this would hardly be polite. Fortunately, the book which is probably

most widely used, Mrs Atwater's SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING, is almost free from this common error. The exception is the photograph of the Sunrise pattern from an ancient coverlet on page 102 of the revised edition, 112 of the original edition. The weaver who thoroughly understands the drafting and the development of Overshot patterns appreciates the reason for the rule of always throwing an even number of shots in any turning block.

The person who understands weaving as-drawn-in, and applys this understanding to the creation of free patterns and borders, also avoids this common error.

Weaving as-drawn-in is the weaving of the threaded pattern to give a perfectly balanced design which is symmetrical on four axes (horizontal, vertical, and two 45 degree diagonals) without any necessary prior knowledge of the draft and without any written directions. To the beginner or the rote-weaver, this may sound exceedingly difficult, if not impossible. Actually, it is simple enough that many good weaving teachers teach it as the very first weaving lesson, thereby making the learner forever free from the necessity of following written treadling orders. The method not only makes the weaver independent from the outset, laying the foundation for creative interpretations, but it leads to far more accurate weaving. The experienced judge of handweaving can in most cases conclude that an accurate interpretation of a symmetrical Overshot pattern has been woven without directions, whereas most distorted patterns (diagonal axes curved or not lying at exactly 45 degrees) are woven from treadling directions when the weaver's eye and mind are on written notes rather than on the developing textile.



The actual method for weaving as-drawn-in is not given here, as it is taken up on pages 25 and 26 of the HANDWEAVER'S INSTRUCTION MANUAL (available for $3.00), and in the BULLETIN for January 1948 (still available to Guild members for 25¢), and in the Home Study Course.

## AN OVERSHOT MOTIF GAMP

A gamp is a weaver's sample piece, sometimes called a sample blanket, in which different warp colors or different color or threading arrangements are set up successively on the same warp as a means for sampling color, pattern and texture effects. The gamp is commonly woven as-drawn-in in both color and threading arrangements, and variations or improvisations may be added. The threading illustrated on the draft sheet is for a gamp which shows the Overshot Motifs. Each one is arranged as a unit or repeats for a total of 60 warp ends, with a few separating twill threads between. The draft is given in entirity, and requires 450 warp ends. As color differentiation is necessary in order to point up the different design motifs, this draft was planned for use with three different color arrangements. The suggested warp material is 20/2 cotton set at 30 ends per inch and pattern weft of Bernat Fabri or some other fine worsted yarn.

Color arrangement I -- Warp:

6 ends dark
60 ends light
3 ends dark
3 ends dark.

repeat 7 times

This arrangement is the least effective of the three unless the dark threads are arranged on harnesses 5 and 6 and these harnesses are tied to each of the pattern treadles and the tabbys are expanded to 1-3-5 and 2-4-6. Methods II and III are better.

Color arrangement II -- Warp:

6 dark
63 light
63 dark  repeat 3 times
63 light
6 dark.

Color arrangement III -- Warp:

with the same groupings as for II, except that each group is of a different color but alternating light and dark values. The edge blocks may be made with 69 ends and the inside one with 63 ends. This makes a particularly effective gamp as each fundamental pattern appears on a single-color background, and the variations appear on mixed-color backgrounds. This warp may also be used for weaving a tabby color-effect gamp which every weaver should have for color study.

Color arrangement IV -- Warp

450 ends in a single color. This was used for the gamp strip given in the Portfolio, but in order to make the individual patterns clearly defined certain re-arrangements were made in the connecting threads. These re-arrangements are given in the Portfolio Notes, which appear in the Portfolio edition only.

A gamp is the square which results when the threading and color arrangement are woven as-drawn-in. The fundamental motifs and colors then appear in a 45 degree diagonal line across the gamp and the variations which result from one pattern's being woven in the treadling order of another appear in the two triangles on either side of the diagonal. Free treadlings and additional weft colors may be added for further experimenting. The pattern weft should be identical in size and color throughout.

## The SEPTEMBER QUESTION-and-ANSWER

Question: If a handweaver decided to spend $100.00 for a weaving library, which books do you think would be most beneficial to the beginner who seriously expected to develop into a better than average follower of weaving?

Answer: This question seemed of such vital importance that it has led to many hours of going over weaving books and evaluating their worth to the small library. The challenge came because of the qualifying statement, "the beginner who seriously expected to develop into a better than average," because we feel that this defines the Shuttle Craft Guild member and the answer would be of particular interest to every BULLETIN reader. Since the BULLETIN is written specifically for that small group which is, or is going to be, a better-than average weaver, we assume that that is the reason why each of you is reading this. And an interesting side-light here is that even those readers who have been continuous subscribers for almost 31 years still feel that they are beginners because the field of handweaving is so broad that no single lifetime is long enough for touching on all its aspects. So here is the book list we give you as of September 1954. With new books constantly appearing, the list for December might be different. There will be many disagreements with the list, but in compiling it many factors have been considered, such as: complete coverage of basic technical and designing information, avoidance of duplication of information, inclusion of specialized subjects which are of the most general interest, an introduction to the weaving being done in foreign countries without undue emphasis on any one, and, very important in evaluating each book, the cost as related to the amount of information which may be derived from the book. In evaluating foreign-language books, these have been selected for the value of their illustrations, drafts, diagrams, and treadling directions obviating the necessity for translations.

## General Foundation Books

THE SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING, Revised 1952, by Mary Meigs Atwater, Macmillan, (Classic and reliable, broad in scope) $6.00

FOOT POWER LOOM WEAVING by Edward F Worst, 1918 Bruce Publishing Co (Classic, 4 - 12 harness, only source for long-eyed-heddle weaving) $7.50

HAND LOOM WEAVING FOR AMATEURS, by Kate Van Cleve, Charles T Branford Co (2-harness weaving for beginners and small frame weaving) $1.50

HAND WEAVING For Pleasure and Profit, by Harriett J Brown, Harper & Brothers, 1952 (General for beginners, excellent diagrams, 2-harness) $4.50

HANDWEAVER'S INSTRUCTION MANUAL, by Harriet Douglas Tidball, The Shuttle Craft Guild, 1948 (basic on looms, equipment, yarns, 2 & 4-Harness) $3.00

THE WEAVER'S WORD FINDER, Harriet Douglas Tidball, The Shuttle Craft Guild, 1953 (Vocabulary, definitions, explanations of 1,000 terms) $2.50

## Specialized Books of General Interest

BYWAYS IN HANDWEAVING, Mary M Atwater, Macmillan, 1954 (For all of the small weaving crafts) $8.50

HAND WEAVERS' REFERENCE, by Mary E Black, published by the author, Bedford, N S, Canada, 1954 (To help you find what you want in your books) $3.00

PRACTICAL TEXTILE DESIGNING, Thomas Nelson, Clark Publishing Co, Charlotte, N C, 1945 (A technical book which is simple enough for the above-average handweaver to understand) $3.50

HAND WEAVING AND EDUCATION, Ethel Mariet, Faber and Faber Ltd, London, 1942 (A philosophy for hand-weaving and background in creative design) $1.50

SOUTHWEST TEXTILES, by H P Mera, San Vicente Foundation, Santa Fe, 1949 (Illustrations of the best of native Indian textiles) 3.50

THE DOUBLE WEAVE, Harriet Douglas Tidball, Shuttle Craft Guild, 1950 (12 types of 4-harness double weave and designs for DW and inlay) $1.65

SUCCESSFUL RUGMAKING, A V Butzkay, Weavemaster Publications Ltd, England (Gives techniques, designing methods, many good designs) $2.85

ART IN EVERYDAY LIFE, Harriet and Vetta Goldstein, Macmillan, revised 1954 (Excellent foundation for applied, functional design, proportions, color harmony, decorating, clothing, etc) $8.50

Non-English Publications

HANDBOK I VEVING, Carolin Halvorsen, J W Cappelens Forlag, Oslo, 1950, Norwegian (Classic on fundamentals, 4 & 8-harness) $4.25

VOLKSTUMLICHE HANDWEBTECHNIKEN, v Schimmelmann, 1954, Germany (Fundamentals including drafting and rug and tapestry, general) $3.00

HANDBOK I VAVNING, Ulla Cyrus, 1949, Sweden (Excellent designing, wide range) #3.00

VAVMONSTER, Malin Selander, 1952, Sweden (Splendid modern designing, color, wide range) $5.00

KOTIEN JA KOULUJEN KANGASPUIHIN, Pyysalo & Merisalo, 1952, Finland (Good design, detail phogographs, modern classics, 4 to 12 harnesses) $4.50

KUTOMAMALLEJA, Kustantaja, 1950, Finland (Modern designing on classical threadings) $2.10

SPINNEN EN WEVEN, Ockinga-Zeeman, 1952, Netherlands, (small, general book on 4-harness, good) $3.00

DE HANDWEEFKUNST, Elisabeth de Saedeleer, 1947 Netherlands (A luxury book, and every library should have at least one, of exceptional beauty with much good information too) $7.75

All of these books come to - - - - - - - - - $91.90
And all of these books are available from the Craft and Hobby Book Service, Coast Route, Monterey, California, which is probably the only book service through which may be obtained, usually without delay, any weaving book, published anyplace in the world.

Any book list should allow a little leeway for expansion along a line of specialized interest.

GUILD-MEMBER CONTRIBUTION

Using spools instead of an extra warp beam, by Mrs Gertrude Merrifield.

"Last year I had occasion to use an extra warp beam, so I wound the spools and then put them on a dowel, and placed them so they would come in the right place in the warp. Of course the dowel has to be large enough so the spools fit tight so they won't turn. Then I had a heavy cord that I tied in a loop at both ends and slipped it over the ends of the dowel to keep them from unwinding. I hung a weight on the center and it worked fine. I could unwind several inches at a time so it didn't have to be adjusted every time I moved the weaving forward."

Mrs Merrifield gone on to say, "I've just been doing a 10-harness project on my 8-harness loom with a bit of make-up gadgets, and it works too. (Perhaps she used two shed sticks, as shown on page 22 of the HANDWEAVER'S INSTRUCTION MANUAL.) I think it's too bad so many weavers are not even exploring the pleasures of multi-harnesses, expecially in a year when the fancy twills and fancy weaves are getting such a play. They are no harder to do and are far more interesting than color and texture, which seems to be a fixation with many weavers."

Mrs Merrifield's last remark leads into an extention of the articles in the last two BULLETINS on Harness Capacity of Looms. I had recommended the 2-harness counter-balanced and the 6-harness jack looms as the most economical and reasonable looms for the average handweaver. But there is still the problem of the handweaver who wishes to do more extensive multi-harness work. For this, the 10-harness loom rather than the 8-harness should be seriously considered. On 10 harnesses the weaver can do the beautiful basket-and-twill weaves shown in the Finnish books, also satin spots and other

other unusual weaves, as well as greatly enlarging the texture values of the twills. And, of course, the always-popular damask cannot be woven on less than 10 harnesses. Whereas the 6-harness loom may be considered the best loom for patterns, the 10-harness loom may be considered a texture and a technique loom. In selecting a 10-harness loom many features may be considered which are not of prime importance when selecting a loom with six or fewer harnesses. The width must be sufficient to accommodate at least 12 treadles, and 14 or 16 are better. The harnesses must be hung with absolute mathamatical exactitude (on a slant) and close together, to form perfect sheds. Since there is the possibility of having to lift 9 harnesses on one treadle, the lifting mechanism and the leverage must be the best engineered possible. Therefore, push-up harnesses and front-hinged treadles are not practical for 10 harnesses.

## STOLES for FALL and WINTER

Here is a quotation from VOGUE, August 1 issue: "The newest, smartest young mantle going: the extended stole ---. Because of its length (average: eight feet), it's listed in a wardrobe plan not as a scarf, but as a wrap -- with all the warmth and coverage that belong to a wrap. Among the things a bright-striped mantle will wrap: an autumn dress, a suit or winter coat. Among the things an all-one-color mantle will wrap: all of the above, plus certain evening dresses. Note too: the financial ease of collecting mantles; the nice way they'll pack and stack in bureau drawers. With such material in your hands, changing the look of an entire wardrobe is almost as easy switching lipsticks." It's the same old stole, even if it does have a new name. And this is good news for handweavers -- that the stoles we so love to weave are still top fashion.

My dear Guild member: Threadbenders News Letter

Again I have over-run the BULLETIN space so I add the News onto the last page. Perhaps I shall make it a general practice, as there have been so many comments this month from Guild members who like the new way of putting everything inside one cover so that odd sheets and letters are not lost.

If you are weaving a suit, dress or coat for fall, you would be interested in the beautifully crafted leather buttons, available from Harriet May Hagerty, 64 Washington St, Gloversville, N Y. Miss Hagerty has these custom made in a number of sizes, colors and types of leather. The prices will please you. These leather covered buttons seem particularly appropriate for handwovens.

We have been experimenting this summer with some new yarns with which we are much pleased. The Royarn (Orlon from Robinson Yarns, Inc Box 787, Worcester) which you have seen advertised in Handweaver and Craftsman comes in a splendid color and size range and is just about the strongest warp material we have ever used. The pure nylon and the Vilon (wool-orlon-nylon-vicara blend) from the Oregon Worsted Co, 3200 S E McLaughlin Blvd, Portland 2, Oregon are beautiful and strong and just about the softest textures we know of. We shall be giving some specific projects for these yarns later.

The current issue of AMERICAN FABRICS forecasts, "The Age-old, Lovely Colors of India," and their forecasts are usually accurate. They show three reds, which are scarlet, light crimson and red-orange, lapis blue which is bright and slightly violet, peacock blue, a parrot green which is bluer than emerald, and a soft, greyish yellow-green, a yellow which is soft and goldish, old ivory which is a pinkish beige, pongee, lilac which is a pale rosey violet, and rajah purple which is vivid red-violet. It's a strikingly beautiful color range.

Sincerely yours, Harriet Tidball

To make each design-square stand out clearly on a single-color warp it is necessary that each one be surrounded by a few twills. Certain draft rearrangements ments were necessary to accomplish this:
Pattern #3, last three threads from 2,1,4 to 4,1,4;
Pattern #3 changed to Tables as at bottom of page 8;
Selvage #4, changed from 1,2,3, to 3,2,1;
Pattern #4, last thread changed from 3 to 1;
Selvage #5, changed from 4,1,2, to 2,3,4;
Selvage #6, changed from 1,2,1,4, to 1,2,3,4;
Pattern #6, first two threads from 3,4, to 1,2;
Pattern #6, last four threads from 1,4,1,2, to 3,2,1,4;
Selvage #7, changed from 3,4 to 3,2;
Pattern #7, last thread changed from 4, to 2;
Left Selvage #7, from 3,2,1,4,3,2, to 3,4,1,2,3,4.

Only a Twill and one Star are woven on the sample. Weave treadles 1, 2, 3, 4, with 1 shot each; tr 1, 5; tr 2, 4; tr 1, 2; tr 2, 4; tr 1, 5; treadles 4, 3, 2, 1, with 1 shot each. Standard Tie-up on page 10. For full gamp, weave as-drawn-in.