

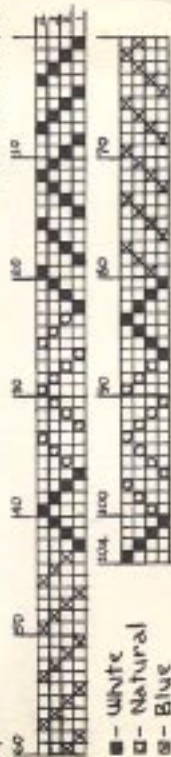
Shuttle Craft Guild Virginia City, Montana
Volume XXIX Number 1 January 1952





WEAVER'S GUIDE
SERIES
by Martha Colburn

Series I-TRADITIONAL LINES Number 6-6005E EYE
DRAFT (Washed Sample)



■ - White
□ - Natural
○ - Blue

MATERIAL

40/2 Linen

SLEEVING

40 ends per inch set at 3-3-2 in a Smiling Shed Rising Shed
15 dent reed, or two per dent in a 20 dent reed.

THREADING

BORDER-Threads 1-100. WHITE CENTER-100-104 repeated as desired. LEFT BORDER-Reverse threads 1-100.

WEAVING

WHITE-4,3,2, 4,3,2, 4,3,2,3,4, 1,2,3,4, 1,2,3,4.
NATURAL-3,2,1, 4,3,2,2,3,4, 1,2,3, WHITE-4,3,2,1,2,3,4.
BLUE-3,2,1, 4,3,2,1, 4,3,2,1, 4,3,2,1,2,3,4, 1,2,3,4, 1,2,3,4, 1,2,3.
WHITE-4,3,2,1,2,3,4 NATURAL-5,2,1, 4,3,2,1,2,3,4, 1,2,3.
WHITE-4,3,2,1 repeated as desired.

Carry shuttle around edge thread whenever necessary



SOURCES OF SUPPLIES FOR WEAVERS

All of the products recommended here have been thoroughly tested in the Shuttle Craft Guild Studio and found satisfactory and to meet with all advertised claims. The firms have been found to be reliable in all respects. In most cases, payment is required with the order, and shipping charges are added. Please mention the Shuttle Craft Guild when writing to these distributors.

LOOMS

The Macomber Ad-A-Harness. Manufactured and distributed by L. W. Macomber, 166 Essex St., Saugus, Mass. An exceptionally efficient, strong, well made jack-type loom which folds conveniently. All looms made to hold 10 harnesses but may be purchased with 4 or more, also 12 and 16. Solid and sectional warp beams available and beam brake if desired. Widths: 32", 40", 48", 56". Also Tensioner and spool rack.

The Gilmore. Manufactured and distributed by E. E. Gilmore, 330 S. Commerce St., Stockton 34, Calif. An exceptionally strong, well made, Jack-type loom—the original pushup harness loom. 4 to 8 harnesses, folding or rigid, sectional warp beams. Widths: 22 to 56 inches. Also excellent shuttles, tensioners, and Inkle Looms.

The Leclerc. Manufactured by Nilus Leclerc Inc., L'Islet Station, Quebec, Canada. Distributed direct and through agents. The "tops" in 4-harness counter-balanced looms. Widths: 27", 36", 45", 54", 90". Also fine auxiliary equipment and Tapestry Looms.

The Structo. Manufactured by Structo Mfg. Co., Freeport, Ill. Distributed directly and through agents. A hand-operated 4 or 8 harness table loom of sturdy construction, equipped with solid warp beam and steel beam to hold Structo Ready-Warped Spools. Widths: 8", 20", 26". Stands available.

GENERAL WEAVING SERVICES

Searle Grain Farm Home Weaving Service. 318 Grain Exchange, Winnipeg, Manitoba, Canada. A general service specializing in looms and materials, particularly imported materials: Irish, French and Canadian linens; Canadian rayons, U.S. and Canadian novelties, Egyptian cottons, Scotch, English and Australian wools.

Hughes Fawcett, Inc. 115 Franklin St., New York 13, N.Y. A general service to handweavers, selling looms of many types, a wide selection of all kinds of materials, equipment of all types, and standard weaving books. Also certain specialties.

MATERIALS

Lily Mills Co. Handweaving Dept., Shelby, N.C. An exceptionally wide selection of cottons in many colors, fast dyes. Also weaving wools, linens, metallics and some novelties. Belt shuttles.

Contessa Yarns. 3-5 Bailey St., Ridgefield, Conn. Excellent source for a wide variety of specialty and novelty yarns at low prices. Samples of special offerings sent monthly. Also regular stock of fast-color carpet warp and linens. Searching service for that unusual yarn.

Royal Society, Inc. 230 Fifth Ave., New York 1, N.Y. Highest quality standard tweed yarn in wide color range and heather mixtures, novelty flecked tweeds, and 2/18 worsted in 22 colors.

Tinsel Trading Co. 7 W. 36th St., New York 18, N.Y. Metallic yarns, and metallic combinations in all types and colors, including the ever-useful supported metallics.

The Weavers' Workshop, Dodgeville, Wis. Those unusual, hard-to-get yarns such as spun silk and silk noils, Bernat Afghan, imported Irish linens, novelty wools, silks and linens, Bobbin Lace materials.

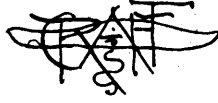
PUBLICATIONS

Craft and Hobby Book Service. Box 1931, Carmel, Calif. Almost all weaving books, foreign and domestic, in stock. Will order any others. Special searching service for out-of-print books. Also Art and Design books and books on other crafts.

Handweaver And Craftsman. 246 Fifth Ave., New York 1, N.Y. The all-inclusive periodical for all handweavers. Published quarterly. (Send them your news items too.) Mary Alice Smith, Editor.



Shuttle Craft Guild Virginia City, Montana
Volume XXIX Number 1 January 1952



DAMASK -- The Cloth of Kings

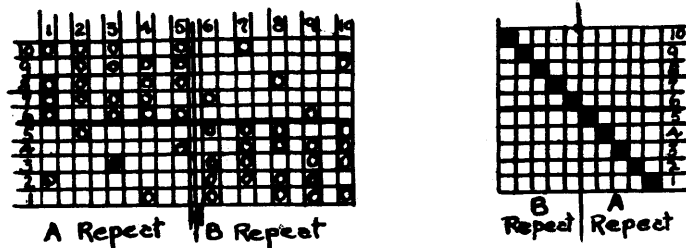
Long known as "The Cloth of Kings" Damask, as a high-style table linen textile, is increasingly popular with handweavers. No other woven fabric can compete with damask for quality, dignity and elegance, in the table-linen field. The handweaver who turns to damask for the finest expression in linens is truly weaving for the future, as well-woven damasks withstand, and improve with, the hardest of wear and washings, and become heirlooms for future generations. Damask is a safe heirloom textile, having already endured centuries of respect. A piece of damask will never be viewed with a smile, or words, "What quaint things they made in my great-grandmother's days." Damask can be used and cherished throughout its long lifetime.

Perhaps unfortunately, but none the less inevitably, damask weaving is reserved for those who have looms with 10 or more harnesses. Damask is a two or more block pattern arrangement of the satin weave, and satin requires a minimum of five harnesses for a single surface tone. Therefore to produce two-tone pattern effects in the simplest designs, at least 10 harnesses are required. More elaborate patterns with 3 blocks require a minimum 15 harnesses, and are seldom woven.

For the power-loom designer, satin is a weave which is classified alone, because of the scattered "stitchers" in the threading draft, even though the tie-up and treadling orders are the same as for Twill. The handweaver, however, converts this order and threads the loom to twill, while spacing the scattered tie-downs in the treadle tie-up. Thus, in the classification of handloom textiles, the satin weave and its off-spring damask, fall into the class of twill derivatives.

Satins are of two types: warp satin, and weft satin, and these two are used in opposition to make damask. In weft-satin, weft passes over 4 warp ends and under 1, whereas in warp-satin, weft passes

under 4 warp ends and over 1. - By using these two arrangements in two-block patterns, the characteristic damask texture of blocks with contrasting light-reflection qualities, is achieved. Adapting a 5-harness twill to make a 2-block damask pattern is a simple matter of threading Block A to repeats of 1,2,3,4,5, and Block B to repeats of 6,7,8,9,10. Any 2-block profile draft may be used as a threading pattern, with the assumption that every pattern unit on the A line requires the 5 threads of the A Block, and every pattern unit on the B line requires the 5 threads of the B Block.



The satin surface is produced through the order in which the harnesses are raised, by the treadle tie-up. Although there are several tie-up systems which will give a satin surface on 5 harnesses, the problem of coordinating the warp-satin with the weft-satin limits the feasible tie-up order. The satisfactory order is tying the first treadle to harness 2, the second to harness 5, the third to harness 3, the fourth to harness 1, and the fifth to harness 4. This will weave one block in weft-satin. The other block must be simultaneously woven in warp-satin, which requires raising 4 harnesses simultaneously. The order of the single harnesses which are not lifted is the opposite of the 2,5,3,1,4 used for the weft-satin, or 4,1,3,5,2 (actually 9,6,8,10,7, since they are the back set of harnesses). Thus the first 5 harnesses are tied to raise only 1, and the last 5 to raise 4, so 5 harnesses are tied to each treadle, and 5 treadles are required for the complete rotation. The second block is woven on an additional 5 treadles, each tied to raise 4 of the front 5 harnesses and 1 of the back 5.

The treadling order for damask is simply: 1,2,3,4,5, repeated as desired for Block A; 6,7,8,9,10, repeated as desired for Block B. The full rotation of 5 shots must always be made. Since part of the beauty of damask lies in the perfect harmony

between the warp-satin and the weft-satin, the weaving must be perfectly balanced; there must be exactly as many weft shots per inch (or per block) as there are warp ends. The beat must therefore be sharp.

The proper warp setting is important for weaving damask, as a too close set will prevent balancing the warp and weft, and a too wide set will produce a spongy, loose fabric. Because the weft and warp skips are long (over-4-under-1, or the reverse) the warp setting must be much closer than for most techniques. A warp of 40/2 linen (excellent material for damask) which sets for tabby at 30 to 36 per inch, for twill at 40 to 42, must be set at 45 ends per inch for damask. A sley of 3 per dent in a 15-dent reed is satisfactory, as any grouping of warp caused by the reed washes out.

Table mats in damask should have simple dignity of pattern arrangement, but should be luxuriously generous in size. The suggested warp width is 15 inches, or 675 ends of 40/2 linen. About 24 inches should be woven for each mat, to allow for 1 inch hems and to give a finished mat size of 14 by 20. Shrinkage and take-up are about 1 inch in width and 1½ inches in length. This width is good for napkins, allowing 18 inches per napkin. Thus, one mat and napkin require about 42 inches of warp, and a 10-yard warp will weave a set of 8, with probably enough left for an extra mat or runner. It is wise to be generous in planning a damask warp, as most weavers become so charmed with the weaving that the end of the warp brings disappointment. Remember that damask makes beautiful bureau scarves, and it is the ultimate in luxury for hand towels.

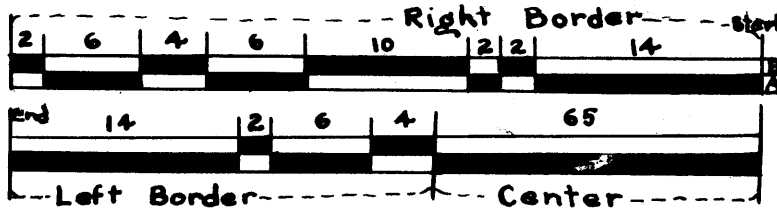
In most cases either boiled or bleached linen are used for warp. However, pale colors or tints make beautiful damask. Though damask is commonly woven with the same color (white) for warp and weft, a pale color weft, or a natural boiled, on a white warp, is handsome. But warp and weft should be identical in type. That is, use 40/2 weft on a 40/2 warp, rather than 20/1. For a very modern effect, one of the fine supported-metallics may be substituted for the 40/2 weft throughout.

For appropriately dignified effects, simplicity of pattern is best. Any of the 2-block profiles given on page 215 of the revised SHUTTLE-CRAFT BOOK, or on

page 38 of the HANDWEAVER'S INSTRUCTION MANUAL, may be adapted to table mat designs, but the simpler the pattern the better. Repeats of a pattern may be threaded across the entire warp, but a more attractive design usually results if a pattern is threaded at each side of the warp and the center is threaded on one block. This arrangement is woven with symmetrical patterns at each corner, a plain oblong for the center, and matching borders of stripes automatically fall on all four edges.

A suggested arrangement uses Draft 40 of the MANUAL. A balance unit of 10 repeats of Block B is added at each selvage, and the center is threaded to repeats of Block A.

Thread:	<u>Border</u>	Weave:	<u>Border</u>
B unit repeated	10 times	B unit repeated	2½ Inch
A unit	" 3 "	A unit	" 3 times
B unit	" once	B unit	" once
A unit	" 3 times	A unit	" 3 times
B unit	" once	B unit	" once
A unit	" 3 times	A unit	" 3 times
B unit	" 10 "	B unit	" 10 "
	<u>Center</u>		<u>Center</u>
A unit repeated	71 times	A unit repeated	14 inch
	<u>Border</u>		<u>Border</u>
Repeat first	Border.	Repeat first	Border.



The above profile gives a good asymmetrical arrangement of the pattern block. It is woven:

A unit (treadles 1,2,3,4,5)	repeated	2¼ inches
B unit (treadles 6,7,8,9,10)	"	2 times
A unit	-----	" 2 "
B unit	-----	" 10 "
A unit	-----	" 6 "
B unit	-----	" 4 "
A unit	-----	" 6 "
B unit	-----	" 2 "
A unit	-----	" 12 inches
B unit	-----	" 4 times
A unit	-----	" 6 "
B unit	-----	" 2 2
A unit	-----	" 2¼ inches.

DOUBLE DAMASK

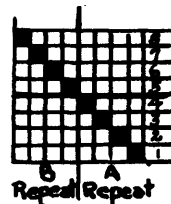
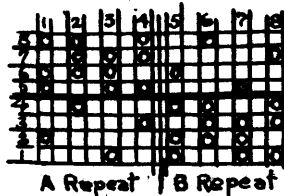
Damask of a weight much heavier than the usual, and in two colors, may be woven in the Double-Damask manner. The weave produces weft-satin for both blocks, but each block is in a different color. The two sides are identical, except that the color relationships are reversed. The experimental weaving for this unusual and dramatic technique was done by Miss. Marion Bowen, student in the Shuttle Craft Studio. The technique, as far as we have been able to discover has not been published previously, at least for the handweaver.

The warp, threading, and tie-up for Double Damask are identical to those used for usual damask. Two different colors of thread, identical to the warp in size and type, are used for weft. The colors should harmonize well, and may be fairly strong. Avoid contrasting colors, and do not use dark tones unless the warp too is fairly dark.

To weave Double-Damask, throw the two shuttles, each carrying a different color weft, alternately. Treadle in the order: 1, 10, 2, 9, 3, 8, 4, 7, 5, 6. This order of treading is maintained without variation. The two color blocks are changed by reversing the color order. Block A is woven when color 1 is thrown on sheds 1,2,3,4,5, and color 2 on sheds 6,7,8,9,10. Block B is woven when color 2 is thrown on sheds 1,2,3,4,5, and color 1 on sheds 6,7,8,9,10. In changing from one block to another, it is necessary to throw two shots of one color in succession, to carry the change. Beat this weave very firmly.

EIGHT HARNESS FALSE-DAMASK

For the 8-harness weaver, the broken twill weave may be used to produce a fabric which is almost damask, but not quite. The threading is based on the 4-harness twill, Block A being repeats of 1,2,3,4, Block B repeats of 5,6,7,8. The tie-up is



based on the broken twill system of 2,4,1,3. All further instructions are the same as for damask, with the exception of the warp setting. The false-damask float is over-3-under-1, which means that the warp setting should be slightly wider. If one has a 14-dent reed, a sley of 3 per dent to give 42 per inch is excellent. However, 40 per inch may be used by sleaying 2 per dent in a 20-dent reed, or 3, 3, 2, repeated in a 15-dent reed. The resulting fabric is not quite as heavy, nor as lustrous, as damask, but is an excellent substitute.

REVERSE TWILL for Linen Mats

Although the field of damask weaving is closed to the 4-harness weaver, the field of fine table linens, linens with dignity and lasting beauty, is not closed. For the 4-harness weaver, the reverse twill is suggested. The same type of 2-block profile draft may be used for this technique, by threading Block A in 1,2,3,4 order, and Block B in 4,3,2,1 order. For Reverse Twill mats, set 40/2 linen at 40 ends per inch, a 600 thread warp, and follow the rules given for damask as to balance of weave, color effects, and type of weft. Weave with the standard twill tie-up (treadles tied to 1-2, 2-3, 3-4, 4-1) and weave Block A in the treadle order 1,2,3,4, repeated, and Block B in the treadle order 4,3,2,1, repeated. A handsome, formal mat results. This weave may be adapted to less formal effects by adding color stripes in the warp, and balancing them in the weaving. Colors design more effectively in twill weaves than in tabby. A detailed threading draft and color schedule for this weave will be included in the PORTFOLIO.

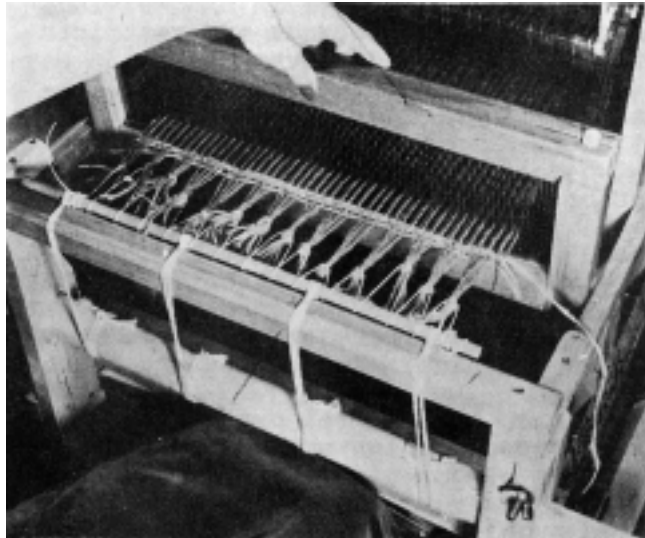
40/2 linen is usually a strong, lustrous, high quality linen, with 6,000 yards per pound. One pound 4 ounces will make a 675-thread warp, 10 yards long. Double this amount, or 2½ pounds, are required for both warp and weft. Boiled and bleached 40/2 linen are stocked by the Shuttle Craft Guild for sale to Guild members. The boiled is \$6.75 per pound, the bleached \$6.95 per pound, and both are on half-pound cones.

DRESSING THE LOOM

Dressing the loom is probably the hardest problem which confronts the beginner in handweaving; and it is the problem which retards and restricts the output of the experienced weaver more than any other. Loom dressing is mainly a manual skill -- a matter of manipulation of threads -- which requires sensitivity to threads and to the feel of threads. Perhaps unfortunately, this necessary sensitivity to threads cannot be acquired through the channels of instruction by a teacher, or through reading directions in a book. It is a matter of the tactile sense, and is developed through feeling and handling threads, and particularly threads grouped into warp. Thus, the ease of warping increases with the weaver's experience in warping. But guides are helpful.

Loom dressing is the several processes which must be carried through in converting tubes or skeins of yarn into a web which is ready for weaving. The processes are: (1) Warping, or measuring off the required number of warp threads of proper length, (2) Beaming, or transferring the the warp to the warp beam of the loom, (3) Drawing-In, or threading the warp ends through the heddles of the loom harnesses, (4) Sleying, or drawing the warp ends through the reed, (5) Tying-In, or attaching the warp ends to the cloth beam, (6) Spreading, or making an even distribution of warp ends across the web. Then there is another matter which must be considered with loom dressing -- the correcting of errors which may be made during any of these steps. For each one of these steps, there are many methods, some good, some bad, some suitable for one occasion but not for another. The selection of method depends upon the type of equipment at hand, the kind of loom, the type of yarn to be used, the length and number of threads to be used, and always the personal inclinations of the loom dresser. It can never be said, "This is the way to dress a loom." One can only say, "This is a method." Most weavers use several methods, determined by the project at hand. But it is few weavers who have had the experience of hundreds of loom-dressings, using all methods, so it is few weavers who cannot find a helpful hint in any discussion of any loom-dressing method. Therefore, a series of articles on different phases of loom dressing is planned for the BULLETIN, a "Method" article for each Bulletin.

AN ECONOMICAL TIE-IN METHOD



The illustration shows a seldom-used tie-in method, but one which is fast and sure and, most desirable, is very economical of warp. With care, the tie-in and warp-spread may be made with the loss of only about $1\frac{1}{2}$ inches of warp. The economy depends partly on making the ties with small groups of warp ends, $\frac{1}{2}$ to 1 inch of warp from the reed. Pick up a group of warp ends and pull them firmly so that all ends are the same length under tension. Then tie the group of threads into a knot, like the one diagrammed, pulling the knot as near to the end of the threads as possible. Tie the entire warp in this manner, into groups of equal size. Tie a long, stout cord to the right-hand side of the stick from the cloth beam. Carry this through the center of the first group of warp ends. Carry the cord around the cloth-beam stick and pull firmly to tension the first warp group. Then carry the cord through the second group and around the stick again, continuing in this lacing manner to attach the knotted groups of warp to the cloth-beam stick. Pull each group to tension as the lacing proceeds. Hold the cord under tension at the left-hand edge and test the warp tension. If adjustment is needed, the cord may be pulled between each knot. When tension is correct, fasten the cord with half-hitches to the cloth-beam stick.

THREADBENDERS
For January



The New HANDWEAVER'S BULLETIN reflects the Shuttle Craft Guild's desire to bring to handweavers full and thorough guidance on the ways and means of handweaving, the newest and best in current styles for handwoven textiles, the soundest advice on equipment and materials, based only on actual use. By including three different articles each month, along with the THREADBENDER Guild sheet, we hope that each BULLETIN will have an important message for each Guild member. The Guild is your Research Service. If you like the new BULLETIN, tell your weaver-friends about it, or give it as a gift. Your Guild can bring you these expanded services only if the membership continues to grow.

PORTFOLIO EDITION OF THE BULLETIN *****

Introducing, along with the New BULLETIN, the special PORTFOLIO Edition of the BULLETIN. The PORTFOLIO supplement is the culmination of Shuttle Craft Guild plans and Studio work of several years, through awareness of a wide, cold chasm between words printed about weaving and the actual textile in its production and final stages.

The chasm is now bridged. The Shuttle Craft Guild is now presenting to its members the rich sight and feel of the fabrics they can make, the yarns they can weave, the processes they can use.

Starting in January 1952, the Shuttle Craft Guild offers each month the PORTFOLIO Edition of the BULLETIN, containing generous fabric samples, yarn samples, photographic prints or enlargements, and special features, all substantially, handsomely mounted.

The PORTFOLIO edition of the BULLETIN will cost \$15 a year, \$10 added to the regular Guild membership of \$5. The PORTFOLIO supplement, for all subscribers, will be included with the BULLETIN with special handling, including First Class mailing. To introduce the PORTFOLIO Edition, the PORTFOLIO supplement to the January BULLETIN is now

available at \$1.25, and a limited number will be available each month at \$1.25 each. For Guild members whose BULLETIN subscriptions start later in the year than January or February, add these amounts to your paid-up subscription to coordinate expiration dates:

March subscription	---	2	PORTFOLIOS	-	\$2.00
April	"	---	3	PORTFOLIOS	- 3.00
May	"	---	4	PORTFOLIOS	- 4.00
June	"	---	5	PORTFOLIOS	- 4.80
July	"	---	6	PORTFOLIOS	- 5.70
August	"	---	7	PORTFOLIOS	- 6.60
September	"	---	8	PORTFOLIOS	- 7.45
October	"	---	9	PORTFOLIOS	- 8.30
November	"	---	10	PORTFOLIOS	- 9.15
December	"	---	11	PORTFOLIOS	- 9.85

Martin Tidball, PORTFOLIO Editor.

YARN NOTE: Recognizing Bernat Fabri (5600 yds per pound) as the highest quality wool weaving yarn available; acknowledging its versatility for almost all types of wool weaving; knowing that it is the safest warp and weft yarn for the beginner in the wool weaving field; realizing that it is almost unavailable to handweavers except through department stores (retail price \$1.30 per skein); we have decided that the Guild owes it to its members to continue stocking Fabri in the full color line we have previously carried. Therefore we have reordered the colors temporarily discontinued last fall, so the full range shown on your yarn cards will be available. Price to Guild members, 2-oz skein --- .95
Price to Guild members, per pound ----- \$7.50
Postage is additional, and will be billed with all yarn shipments if not paid in advance.

Your Shuttle Craft Guild Staff:

Harriet Douglas Tidball, Director & Editor
Martin Tidball, PORTFOLIO Editor & Photographer
Ruth Dunlop Currey, Apprentice & Studio Assistant
Phyllis Lobdell, Assistant "Threadbender"
Mary M Atwater, Founder & Director Emeritus.



Back SHUTTLE CRAFT BULLETINS, now in stock:

- May 1944 - Leno Weaving with Doupes, by Atwater
- Sept " - Loop Weave for Bath Mats, by Atwater
- Oct " - Christmas Weaving, by Atwater
- May 1945 - Shags and Tags, by Atwater
- Nov 1946 - The "Lounger" Stole
- Feb 1947 --Color Checks and Stripes in Twills
- Mar " - Rep Upholstery Fabrics, by Atwater
- Apr " - Drapery Material in Crackle Weave
- Sept " - Color in Design, by Atwater
- Nov " - Pattern in Design, by Atwater
- Jan 1948 - Colonial Coverlet; Weaving As-Drawn-In
- Mar " - Texture in Design, by Atwater
- Apr " - Damask for Table Cloths and Mats in Linen
- June " - Two & Three-Thread Doupe Leno, by Atwater
- July " - Ways to Weave Overshot; Miniature Drafts
- Aug " - Suggestions for Warping and Weaving
- Sept " - The Use of Metallic Wefts
- Nov " - Two Pick-Up Weaves, by Atwater
- Jan 1949 - Wool Blankets, Double Width, by Atwater
- Feb " - The Theory of the Crackle Weave
- Mar " - Crackle Weave Mats; An Angora Stole
- Apr " - A Peruvian Pick-Up Weave, by Atwater
- May " - Baby Bonnet and Blanket in Double Weave
- Aug " - Weaving with Reeds and Bamboo
- Sept " - A Mexican Warp Pick-Up, by Atwater
- Nov " - The Scottish District Checks for Tweeds
- Feb 1950 - Ancient Linen Weaves
- Mar " - Baby Bibs; Bound Weaving; Angora Weaving
- Apr " - Interpretation of the Bronson Book
- May " - Linen Weaving; Point Weave for Texture
- June " - Ascot Scarf and other member contributions
- July " - Mesh Weaves for Linens; Table Styles
- Aug " - Organization of Weavers' Guilds
- Sept " - Pricing and Marketing Handweaving
- Oct " - Christmas Cards; Warp-Pattern Weaving
- Dec " - Summer and Winter Weave for Upholstery
- Jan 1951 - Summer and Winter Drafts and Tie-Ups
- Feb " - Summer and Winter Polychrome Weaving
- Mar " - Thirsty-Linen Towels; Monograms
- Apr " - Two-Harness, Weft-Faced, Wool Rugs
- May " --Design and Color in Rugs; Flossa Rugs
- June " - The Casual, Decorative Weaves
- July " - Rag Rugs and False-Flossa Rugs
- Aug " - Notes on Textile Designing; Books
- Sept " - Weaver's Bookshelf, cont'd; Color Styles
- Oct " - Bags of All Kinds and Bag Fabrics
- Nov " - Linen Table Mats; The Eyelet Weaves
- Dec " - Stoles; The Pick-Up Leno Weaves.

All BULLETINS are by Harriet Tidball, unless noted.

SHUTTLE CRAFT GUILD PRICE LIST

Shuttle Craft Guild Annual Membership,
 Including BULLETIN (12 issues) ----- \$5.00
 Including PORTFOLIO BULLETIN (12 Issues) -- 15.00
 Members are entitled to special prices as listed,
 to limited correspondence on weaving problems,
 to purchase yarns which the Guild handles.

Shuttle Craft STYLES, a monthly Recipe for an up-to-
 the-minute project. Annual subscription (sheets
 13 through 24 current) ----- 2.50
 Special Price to Guild members ----- 1.50
 Sheets 1 through 12 in packet ----- 2.00
 Special Price to Guild members ----- 1.50

Shuttle Craft Instruction Booklets,
 HANDWEAVER'S INSTRUCTION MANUAL ----- 3.00
 TWILLS, TWEEDS AND ALL WOOL FABRICS ----- 2.00
 THE DOUBLE WEAVE ----- 1.65
 SCOTCH TARTAN SETTS ----- 1.35
 INTERPRETATION OF THE J & R BRONSON BOOK -- 1.00

THE SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING,
 by Mary M Atwater, Macmillan ----- 5.50

Shuttle Craft COURSE OF INSTRUCTION IN HANDWEAVING
 For Home Study. Includes: 20 printed lessons,
 HANDWEAVER'S INSTRUCTION MANUAL, TWILLS TWEEDS
 AND ALL WOOL FABRICS, THE DOUBLE WEAVE, woven
 samples and supplementary instruction and biblio-
 graphic material, a year's Guild membership and
 BULLETIN subscription ----- 25.00
 Criticism (optional) Basic lessons 25.00
 Advanced lessons 25.00

Recognized Certificate given on successful comple-
 tion of both Basic and Advanced Courses.

Mrs Atwater's famous Recipe Sheets, incomplete sets,
 formerly 130 sheets for \$10, now 100 to 110
 sheets, while they last ----- 3.00

COLOR GAMP, A Weaver's Color Chart of 24/2 cotton
 at 36 per inch, 11 colors, woven in 121 2" checks,
 22" square ----- 3.50

Shuttle Craft BULLETINS, back issues, see list- .35
 Special price to Guild members ----- .25
 HANDWEAVER'S BULLETINS of Shuttle Craft Guild - .50
 Special price to Guild members ----- .35

SOURCES OF SUPPLIES FOR WEAVERS

All of the products recommended here have been thoroughly tested in the Shuttle Craft Guild Studio and found satisfactory and to meet with all advertised claims. The firms have been found to be reliable in all respects. In most cases, payment is required with the order, and shipping charges are added. Please mention the Shuttle Craft Guild when writing to these distributors.

LOOMS

The Macomber Ad-A-Harness. Manufactured and distributed by L. W. Macomber, 166 Essex St., Saugus, Mass. An exceptionally efficient, strong, well made jack-type loom which folds conveniently. All looms made to hold 10 harnesses but may be purchased with 4 or more, also 12 and 16. Solid and sectional warp beams available and beam brake if desired. Widths: 32", 40", 48", 56". Also Tensioner and spool rack.

The Gilmore. Manufactured and distributed by E. E. Gilmore, 330 S. Commerce St., Stockton 34, Calif. An exceptionally strong, well made, Jack-type loom—the original pushup harness loom. 4 to 8 harnesses, folding or rigid, sectional warp beams. Widths: 22 to 56 inches. Also excellent shuttles, tensioners, and Inkle Looms.

The Leclerc. Manufactured by Nilus Leclerc Inc., L'Islet Station, Quebec, Canada. Distributed direct and through agents. The "tops" in 4-harness counter-balanced looms. Widths: 27", 36", 45", 54", 90". Also fine auxiliary equipment and Tapestry Looms.

The Structo. Manufactured by Structo Mfg. Co., Freeport, Ill. Distributed directly and through agents. A hand-operated 4 or 8 harness table loom of sturdy construction, equipped with solid warp beam and steel beam to hold Structo Ready-Warped Spools. Widths: 8", 20", 26". Stands available.

GENERAL WEAVING SERVICES

Searle Grain Farm Home Weaving Service. 318 Grain Exchange, Winnipeg, Manitoba, Canada. A general service specializing in looms and materials, particularly imported materials: Irish, French and Canadian linens; Canadian rayons, U.S. and Canadian novelties, Egyptian cottons, Scotch, English and Australian wools.

Hughes Fawcett, Inc., 115 Franklin St., New York 13, N.Y. A general service to handweavers, selling looms of many types, a wide selection of all kinds of materials, equipment of all types, and standard weaving books. Also certain specialties.

MATERIALS

Lily Mills Co., Handweaving Dept., Shelby, N.C. An exceptionally wide selection of cottons in many colors, fast dyes. Also weaving wools, linens, metallics and some novelties. Belt shuttles.

Contessa Yarns, 3-5 Bailey St., Ridgefield, Conn. Excellent source for a wide variety of specialty and novelty yarns at low prices. Samples of special offerings sent monthly. Also regular stock of fast-color carpet warp and linens. Searching service for that unusual yarn.

Royal Society, Inc., 230 Fifth Ave., New York 1, N.Y. Highest quality standard tweed yarn in wide color range and heather mixtures, novelty flecked tweeds, and 2/18 worsted in 22 colors.

Tinsel Trading Co., 7 W. 36th St., New York 18, N.Y. Metallic yarns, and metallic combinations in all types and colors, including the ever-useful supported metallics.

The Weavers' Workshop, Dodgeville, Wis. Those unusual, hard-to-get yarns such as spun silk and silk noils, Bernat Afghan, imported Irish linens, novelty wools, silks and linens, Bobbin Lace materials.

PUBLICATIONS

Craft and Hobby Book Service, Box 1931, Carmel, Calif. Almost all weaving books, foreign and domestic, in stock. Will order any others. Special searching service for out-of-print books. Also Art and Design books and books on other crafts.

Handweaver And Craftsman, 246 Fifth Ave., New York 1, N.Y. The all-inclusive periodical for all handweavers. Published quarterly. (Send them your news items too.) Mary Alice Smith, Editor.