



Vol. VIII

Published for Members of the Maysville Guild of Home Weavers  
by January & Wood Co., Maysville, Ky.  
Makers of Maysville Warp and Maysville Filler

No. 2

*The Guild Ideal . . . That each rug shall be better than the customer expects*



Mr. and Mrs. W. F. Cash, operating owners of picturesque Rhododendron Inn, assisted by Mrs. Fred Bailey, keep five looms busy weaving handsome rugs, spreads, luncheon cloths and other popular fabrics. Mr. Cash also makes looms for sale. They are members of the Maysville Guild and report that "Maysville Warp is the smoothest we can buy."

AUTUMN



of

1940



Fig. 2

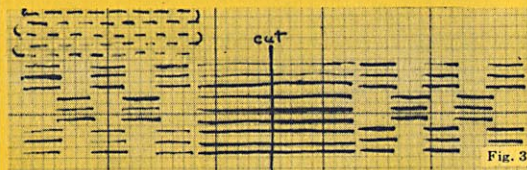


Fig. 3

## Attractive Gifts

### EASY TO WEAVE AND TO SELL

By NELLIE SARGENT JOHNSON  
12489 Mendota Avenue, Detroit, Michigan

THESE MATS and holders are especially well adapted for sale to tourists as well as to local customers. They are easily and quickly made of Maysville Warp, and Rug Filler or Soft Spun Cotton. All of them are made in the same way and by observing the following instructions you can weave five mats at once on a 33-inch loom.

Allow 50 warp threads for a mat 5 inches wide, sleyed 10 threads to the inch (or 60 warp threads if sleyed 12 threads to the inch). Thread and sley 50 threads; leave 2 inches of the reed without any threads; sley 50 threads and leave 2 inches of empty reed dents between every two mats.

To make a mat like Figure 2, weave 8 shots plain weave tabby with Maysville Warp in green for a hem. Then one shot of green rug filler all across the width. Let this lie loosely at the left and pick up a loop over a stick  $\frac{3}{4}$  inches wide as shown in Figure 8 all away across the width. This makes a fringe.

Leave the stick in and weave 8 more shots of plain weave with warp or rug filler. Pull out the stick and cut the loops with scissors. Tie a stout cord from the back to the front of your loom and let the shuttles pass over and under it to keep an even fringe on the edges of the warp.

Now put in one row of peach or white Maysville Rug Filler or soft spun cotton yarn. Weave 2 rows of green, plain weave. Pick up the pattern design with peach or white rug filler, over three and under three all the way across the width. Then a shot of plain weave with green. Repeat 2 more, picking up the same 3 warp threads. Then pick up the opposite 3 warp threads as indicated in Figure 3.

This procedure may be repeated as many times as desired, but only 15 rows of color were put in to make the mat shown in Figure 2. After the pattern rows are put in, insert the plain weave and add the row of fringe in the same way as for the beginning of the mat at the opposite end. When you remove the woven material from your loom, stitch twice on sewing machine to prevent raveling of the weft. Then stitch close to the edge of the fringe on the side of each mat and cut apart through the center of the side fringe made by the empty dents for 2 inches of the reed.



Fig. 4

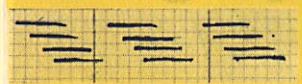


Fig. 5

Figure 4 is another very popular mat, using the simple weaving pattern shown in the diagram (Figure 5). Otherwise the instructions for Figure 2 should be followed without change. The color scheme I selected for this mat was peach and green. It is very attractive and makes a strong eye appeal. The photograph shows how the plain weave hem is turned back. This does not show on the right side of the mat.

Because of the importance of correct technique in making the fringe for the mats described in this article, I have drawn a diagram (Figure 8) showing how the loops are picked up over the stick  $\frac{3}{4}$  inches wide across the full width. If you study this diagram carefully you should have no trouble with these details.

So many readers of THE SHUTTLE have asked for additional help in brocade weaving that I have prepared a special lesson on it. This includes the loan of actual woven pieces for examination and study in your own homes. All the samples are woven with Maysville Warp, Rug Filler or soft spun cotton. When writing please enclose a three cent stamp for detailed information and price.



Fig. 6



Fig. 7

Figure 6 is a holder made of dark blue rug filler with the pattern in white on a warp of solid light blue. Much of the attractiveness of this design is due to the fact that the pattern is picked up in the dark blue with white plain weave after each pattern shot. This is a simple variation, as you will see by looking at the detail in Figure 7.

Fig. 8



# The Shuttle Outstanding Displays

(Left, above) — Mrs. C. M. Ross of Grafton, Ohio, who made and sold more than 100 rugs the first year she was a member of the Maysville Guild. She uses Maysville Warp exclusively and finds that rugs of Hollywood design, with Maysville Filler for the weft, are her fastest sellers.



(Left, below) — Mr. Henry A. May of La Crosse, Wisconsin, believes in the value of effective display. Here he is seated among his wares in front of his shop where he warps his loom 200 yards at a time with Maysville Warp. His sales last year were 329 rugs, everyone of them better than his customers expected.



(Center, above) — Miss Mary Davies, McGregor, Iowa, with her midsummer showing of hand loomed rugs, made with Maysville Warp.

(Center, below) — We are indebted to Guild member Mrs. I. W. Mercer, R. R. No. 2, Dayton, Ohio, for the interesting picture of a coverlet which is an example of artistic weaving that does credit to the Maysville Guild. Mrs. Mercer specializes in elaborate designs, few of which can be woven on 2 harness looms. She has received letters from Guild members in many states since the appearance of her pictures in THE SHUTTLE last February. The editor suggests that you enclose postage for her reply if you should write to her for suggestions on advanced weaving.

## Well Displayed

Bright colors attract attention. Good workmanship makes fast friends. Display samples of your weaving where the public will see them. Your front porch — a clothes line — chairs and



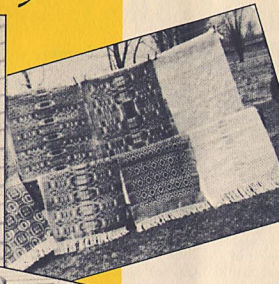
# The Shuttle Outstanding Displays by Guild Weavers

September, 1940

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(Right, above) — This display shows some more of Mrs. Mercer's work. They are things of beauty and they sell for handsome prices, but you can't make them on 2-harness looms. The first and second rugs on the upper line are 8-harness weaving, and the third is 4-harness work. On the lower line, the first and third rugs were woven on 4-harness looms, the second and fourth required 8-harnesses.

(Right, below) — Although Mrs. J. T. Bobo of Brazil, Indiana, owns a 6-harness loom, she and Mr. Bobo find that their customers generally prefer their standard 2-harness weaving, both in "seersucker" pattern and in the "checker board" design. Mrs. Bobo makes no secret of the fact that she is 69 years young and that she has been weaving with Maysville Warp for 26 of those years. The display on her front porch attracts many customers.



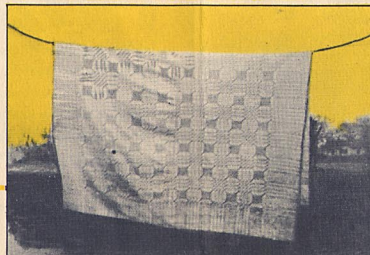
## Well Displayed is Half Sold

(Center, above) — Miss Mary Davies, McGregor, Iowa, with her midsummer showing of hand loomed rugs, made with Maysville Warp.

Bright colors attract attention. Good workmanship makes fast friends. Display samples of your weaving where the public will see them. Your front porch — a clothes line — chairs and

benches on the lawn — put them to work as your silent salesmen. Successful Guild members everywhere have built bigger lists of customers in these ways. You can do the same for yourself.

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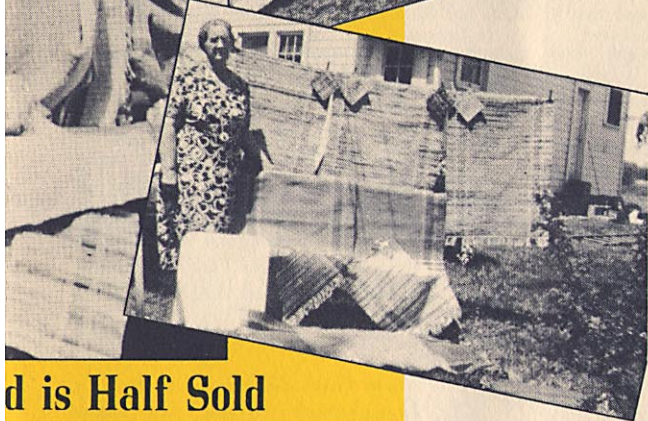


## PUT GUILD LABELS ON YOUR WEAVING

They are recognized from coast to coast and from Canada to Mexico as the trade-mark of superior materials and workmanship. Don't run out of labels. If you fail to get them from your dealer when you purchase Maysville Warp, write immediately to Guild headquarters at Maysville, Kentucky. We will supply them without charge to members.

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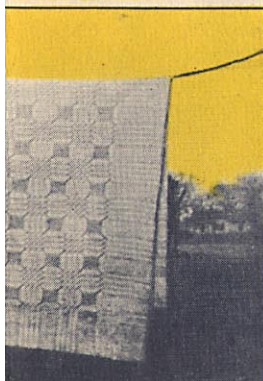
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—use it to your advantage

## Threading and Treadling Instructions for Swedish Designs on Four Harness Looms

By DOLORES B. MESCHER

There are thirteen stripes in the sampler illustrated here. Each stripe is woven with a different arrangement of the warp threads. To make these designs, remember that you must thread your loom with warp of a single color. I used white warp to make the designs show to advantage on the printed page, but any other color will do as well.

Now refer to the picture below. No. 1 corresponds to the first stripe at the left hand of the page. The rest follow in regular order. Your treadles are numbered in the opposite direction from right to left and the figures for treadling correspond to the pedal numbers.

When two figures are separated by a comma (,) you must press down on the corresponding pedals and throw your shuttle. A dash (-) indicates a change of pedaling for the return throw. Always make your first weft shot from right to left.

For example, look at stripe No. 5 and at the treadling instructions of the same number. Your first pedaling (1, 3) means that you are to press down on the first and third treadles and throw your shuttle from right to left between the separated warp threads. The return throw (2) will be from left to right with only the second pedal down. Then you will press down only the first pedal (1) and throw your shuttle from right to left. Next, press down the second and fourth pedals (2, 4) and return the shuttle from left to right. Repeat these operations in the same order until the desired yardage has been woven.

Stripe No. 1: 1, 4 - 2, 4 - 2, 3 - 1 - 3 - repeat.

Stripe No. 2: 1,2 - 2,3 - 3,4 - 1,4 - 4,3 - 3,2 - 2,1 - 1,4 - repeat.

Stripe No. 3: 1,3 - 3,4 - 2,4 - 1,2 - repeat.  
(Devil's Weave)

Stripe No. 4: 1,3 - 2,4 - repeat 3 times - 1,2 - 3,4 - repeat 3 times.

Stripe No. 5: 1,3 - 2 - 1 - 2,4 - repeat.

Stripe No. 6: 1,3 - 2,4 - 1 - repeat.

Stripe No. 7: 1 - 2 - 3 - 4 - 3 - 2 - 1 - repeat.

Stripe No. 8: 1 - 2 - 3 - 4 - 1 - 2 - 3 - 4 - 3 - 2 - 1 - 4 - 3 - 2 - 1 - 4 - repeat.

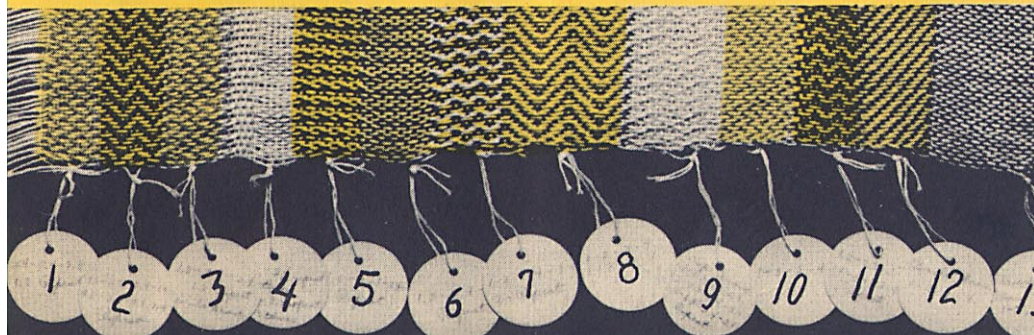
Stripe No. 9: 1,2 - 1,3 - 1,2 - 2,4 - 1,2 - 2,3 - (Crepe Weave) 3,4 - 2,4 - 3,4 - 1,3 - 3,4 - 2,4 - repeat.

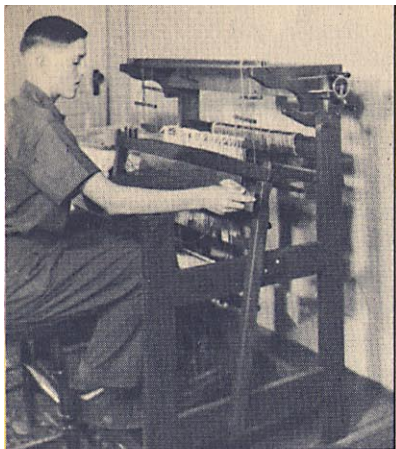
Stripe No. 10: 1 - 3 - 2 - 4 - repeat.

Stripe No. 11: 1,2 - 2,3 - 3,4 - 1,4 - 3,4 - 2,3 - repeat.

Stripe No. 12: 1 - 2 - 3 - 4 - repeat.  
(Basket Weave)

Stripe No. 13: 1,3 - 2,4 - repeat.  
(Plain Cloth)





# Warp Weft OF BUSY LOOMS

Here is Ralph Monaghan, a fourteen year old school boy of Port Orchard, Washington. Ralph began to weave when he was only twelve. His reputation already extends over several counties and specimens of his skill have won high honors at exhibitions of the Seattle Weavers Guild and at progressive specialty shops. Ralph "never has a kick or a come-back" because he always uses Maysville Warp.

Down at Reynoldsville Station in Old Kentucky, no home is complete without its loom, its dogs and its gun. No, Mr. McGovern is not threatening to shoot anybody for trying to induce his wife to use some cheap brand of warp. She would stick to Maysville even if the gun were pointed at herself. Eight years experience has convinced her that Maysville Warp is stronger, more uniform, free from knots, and that its colors are more brilliant, fast and washable.



You might think that the loss of a leg would end the career of any weaver. But it would take the loss of both legs and a pair of hands to stop Mrs. Lucinda Crist, of

Shelburn, Indiana. Her weaving always gives satisfaction to her customers. She has been in the business for fifteen years, eight of them since the accident that cost her so dear. Mrs. Crist gives Maysville Warp much of the credit for her success as a weaver.



Regina Kuhn, of Spillville, Iowa, has woven more than 3,000 yards of floor coverings with Maysville Warp in forty years. She is now using her third loom. Miss Kuhn's handiwork adds beauty and comfort to many a country home where the bright colors and sturdy ruggedness of Maysville quality are appreciated.



Mr. A. C. Brinkman, of Toledo, Ohio, began to weave as a hobby and ended by making it a business that "keeps cash rolling in." He enjoys the thrill of discovering new designs and effective color combinations, possible with the brilliant and washable dyes of Maysville Warp. He writes: "It pays in the end to use the best warp that money can buy and that is Maysville Warp. It is easier to work with, does not break, and the colors are perfect."



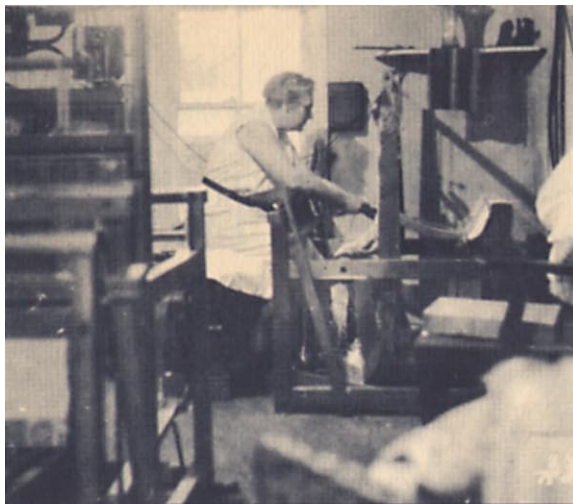
Mrs. Charlotte Mills, of Washington, D. C., has the sympathy of the Maysville Guild during the weeks of her confinement from a broken hip, which keeps her from her "beloved loom." What beautiful patterns she does produce, using chiefly the "Chariot Wheel" design, and warping her loom with two threads of Maysville Warp to the dent, in two shades of red with Maysville rug filler for weft! And how they do sell!

Those Guild members who, like Mrs. Lutz of North Carolina, desire special information and designs for 2-harness weaving are invited to write directly to our contributing editor, Miss Nellie Sargent Johnson. Enclose postage for her answer.

Mrs. Quentin Stille, of Iowa, writes: "THE SHUTTLE gets better and better with every issue." She is one of many readers who asked for threading and treadling instructions for the sampler of Miss Mescher, described in the May issue. These are on the following page of this number. Miss Stille agrees with Miss Mescher that "there is no other warp to compare with Maysville."

*You are interested in what other Guild Weavers are doing. They are equally interested in you. Send your letters and photographs to THE SHUTTLE.*





## Maysville Guild Rugs

HAND-LOOMED WITH

### Maysville Warp

Mrs. Lillie E. Breitenweiser, of Westport, Connecticut, is shown here in her weaving shop where she operates three floor looms and one table loom, every one of them threaded with Maysville Warp. Most of her work is done to order of customers, some of whom furnish their own rags for floor coverings. But whether

the customer orders carpet runners by the yard or rugs and mats and shopping bags, the backbone of the fabric is always Maysville Warp, manufactured for the Maysville Guild and guaranteed by the Guild label.

## TAPESTRY WEAVING

In response to many requests for detailed instructions for weaving the rug described in Miss Johnson's article last February, we are giving this information here, together with a small reproduction of the pattern and a diagram (Figure X).

Two methods of tapestry technique are given here, one where the two colors interlock on the same warp thread, as at (A) on the diagram; the second, where they decrease and increase on the diagonal. Start all weft colors on the same shed and keep them all going in the same direction on each row. Weave a row completely across the width every time the shed is changed.

By observing this general technique you will be able to weave many unusual designs in either of the two ways. Either draw your design on paper and pin it under the warp threads as a guide for weaving or count the warp threads for each section of the pattern as you actually weave.

