

What does the Shuttle Mean to YOU?

letters from other weavers and photographs showing the kind of rugs, mats, bedspreads, bags and novelties they are weaving and selling.

Every home weaver works independently of every other weaver. Some confine their efforts to custom work; some sell their rugs to department stores; some have become weavers just to occupy their spare time; some find weaving the happiest of all creative hobbies.

But we are all *human!* We all love our homes and our families. We are good neighbors, regardless of how far apart our homes may be. Mrs. Jones in Dakota can't take her latest rug out to the back fence and show it to Mrs. Brown in Connecticut. But Mrs. Jones and Mrs. Brown become next-door neighbors in the Shuttle. When a weaver in Ohio reads in the Shuttle how a weaver in Wisconsin has won prizes at a State Fair, she gets an urge to try her luck at the fair in her own county. If Mrs. Black earned enough money to buy new clothes for her children, Mrs. Gray feels an irresistible impulse to do as well for her children.

If the Shuttle means anything to you as a weaver, the least you can do as a good neighbor is to tell other weavers what it means to you. And that is the purpose of the Shuttle. If it does not mean anything to you, drop us a line and we will take your name from the mailing list.

This little magazine was established more than thirty years ago by a small group of home weavers who felt that a publication of this kind would be interesting and helpful to themselves and to other weavers having problems similar to theirs.

For more than a quarter of a century practically all of the editorial and feature contents was contributed by weavers under whose leadership the Maysville Guild was organized. January and Wood served only in an advisory capacity, handling the details of printing and mailing.

The mailing list gradually increased until it now contains almost 30,000 names and addresses. To make the publication more interesting and more helpful we have welcomed contributions of letters and pictures with instructions for weaving original and marketable rugs and accessories from outstanding weavers of national reputation. Too much of this "professional" material would undermine the very purpose for which the Shuttle was intended. There are many books and magazines devoted to professional weaving. They are much better qualified than we are to give professional advice and instruction. The purpose of this magazine is to give to weavers a medium in which *to be helpful to one another.*

We receive thousands of letters from our readers. They tell us that the most interesting matter in the book is the

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THE

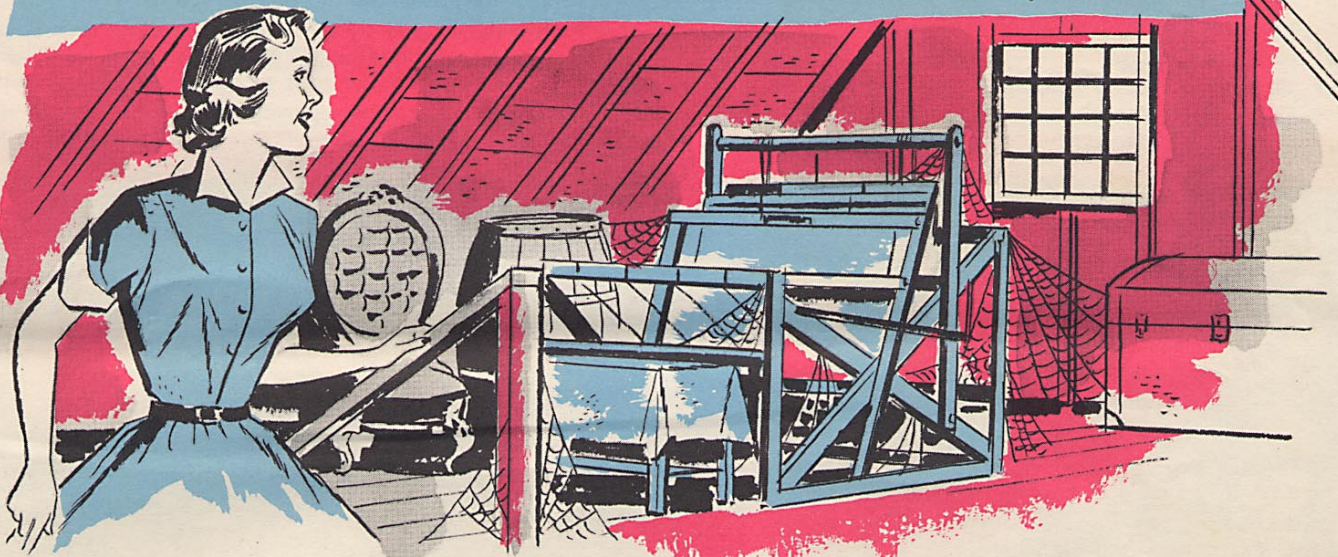
Shuttle

FALL

1952

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Get that Loom out of the Attic!



Remember how much fun and how many extra dollars your grandmother used to get by weaving rag carpets in her spare time? Have you forgotten how your own mother used to enjoy weaving at that old loom that has been idle in the attic for these many years? Possibly you have spent many happy hours making small rugs, mats or shopping bags on that loom during the long evenings after the dishes have been washed and the children have been tucked into bed.

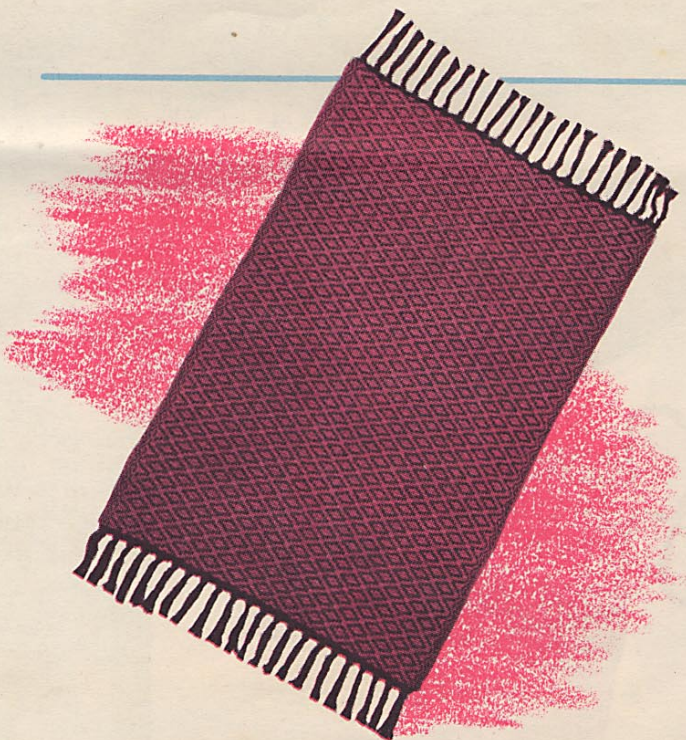
Get that loom out of the attic. Thread it with Maysville and start weaving a simple hit-and-miss rug. Leave it on the loom after you have woven the first end, with possibly a striped border. Then see what happens!

"Mamma, let me try it." "Please mother, it's my turn to weave." The children will transfer their interest from the radio or the television to the loom. It is human nature to prefer *doing* things rather than listening to what somebody else is doing. When dad comes home from his work he will probably have something to say about "whose turn is it?"

Dad knows that the machines in the factory where he works cost more when they are idle than when they are operating full time. They are most profitable when they are operating over-time. It's the same with your loom. Keep it busy and it will pay handsome dividends both in pleasure and in money. Leave it in the attic and it will gather dust instead of dollars.

One reason why so many more people have become interested in weaving, crocheting and knitting is because Maysville has developed new styles of yarns that are pleasant to handle and easy to work with. Rayon has completely changed these occupations from disagreeable necessities to fascinating activities, for men and children as well as for women. With Maysville fast colored cotton and rayon yarns that old loom in the attic will become a source of happiness and profit for all.

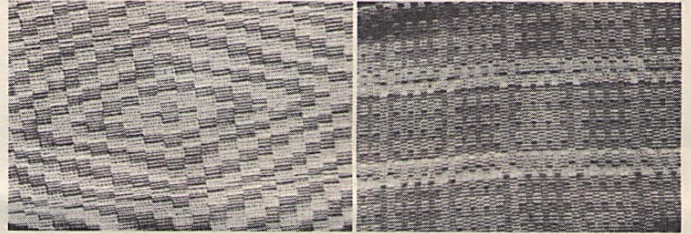
The fact that the loom is so old as to be almost an antique is no excuse for leaving it idle. Much of the finest weaving is done on looms as much as 100 years old. After all, it is the skill of the weaver and the quality of the materials that determine the value of the finished product. Only the poor workman blames his tools.





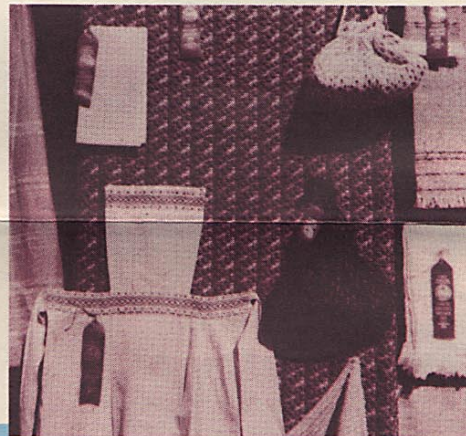
ORIGINALITY PAYS

To thousands of people in Southern Ohio the old carriage wheels in the front yard of Mr. and Mrs. Garnett January at Wilmington are magnets of irresistible attraction. They are the signs of the Loom Craft Studio, famous for original rug designs and superfine weaving on 4-harness January looms.



January crackle design, prize-winning rugs woven on sturdy base of Maysville Fast Color Warp with weft of Maysville Cotton Fillers.

January texture-type rug. Maysville Warp with weft of Lusterspun, tabbed with Kentucky All Purpose Rayon Filler. Note the "blue ribbons" awarded by the Ohio State Fair.

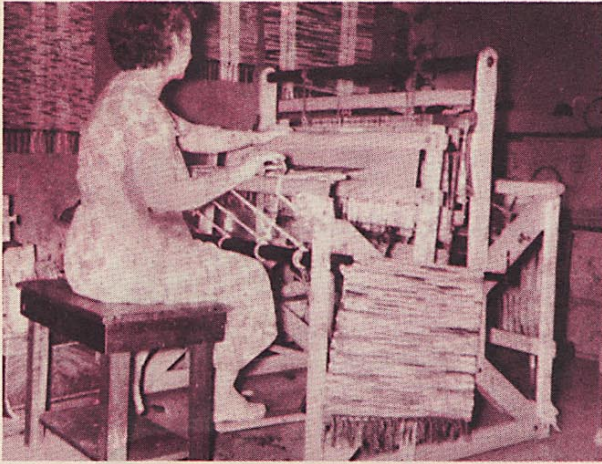


They always know where to find Mr. Novak



Mr. Victor W. Novak not only makes every rug better than his customers expect but he also leaves prospective customers in no doubt as to where they can find him. Commenting on an article in the last issue of the Shuttle, Mr. Novak writes: "If you sit down and wait for them to beat a path to your door the chances are that you will have to wait a long, long time.

"With Maysville warping and fillers and good workmanship all members of the Guild have much to offer. They must let people know about it; make it easy for them to find out who you are and what you have for sale. These modern housing developments with stream-lined rooms call for hand loomed rugs in bright colors. With Maysville materials we can give them what they want. I have used Maysville warp and yarns since 1932 and they keep my two looms busy all year round."



Mrs. Grant's Beauty Shop

One of the most popular beauty shops in Indiana is owned and operated by Mrs. Melvin Grant, a devoted member of the Maysville Guild. Although Mrs. Grant does considerable custom weaving her specialty is "making pretty things like rugs and mats and bags." Her customers, and she has lots of customers, are delighted with the brilliant colors and soft-texture of Lusterspun and Kentucky All Purpose yarns. And they buy them with confidence that they will stand hard service for many years, lie flat and "hold their shape," because they know that Mrs. Grant never uses any warp but Maysville.

No wonder it took First Prize!

Out in Illinois they still like to be reminded of the "log cabin days" of the pioneers. Perhaps that is one reason why Mrs. Cecelia Turnhoffer selected the log cabin design for her prize-winning rug in blue and white. It is the daintiest bit of hand weaving you can imagine. Every thread of the warp is Maysville "natural." The filler yarn is the old reliable Maysville Rug Yarn. This rug can stand many a washing with mild soap and lukewarm water. The blue will not fade or run into the white. An ideal scatter rug for a guest bedroom, it is more rugged than it looks. No wonder it won first prize at the State Fair!



"It came in answer to their prayer."

Mrs. Glenn Carpenter was the most surprised woman in Ohio when she received our check for \$10, first prize for hand weaving at the State Fair. Even more surprised was a poor, displaced family in Germany when they received her check for the same \$10 to pay for their winter coal. Mrs. Carpenter wrote: "I told them that it came as an answer to their prayer."

Didn't somebody, about 2,000 years ago, say that "Inasmuch as you have done it unto the least of these you have done it also unto Me?"

Your Exhibit for the Fair

Alice K.



All of us like to win prizes. In addition to the money we are given, we enjoy the prestige. People attend the County and State Fairs who would never come to our shops and they give us orders for future delivery. A prize-winning weaver often can take enough orders at the Fair to keep busy most of the winter.

But to win a prize, we have to get up something just a little different. For rug weavers who use a four-harness loom, I want to suggest a variation of the Remembrance pattern, having color introduced into the warp.

Since January & Wood have given us fast color warp, I am having a lot of fun experimenting with colors in the warp as a part of the pattern.

In this pattern, there is just no end to the variations that can be made, too, by varying your treadling. I have one way in which I even make a butterfly and have just completed coverlids for twin beds using Home Craft Rug Yarn for filler. But here we have four rugs.

Rug Number 1 is treadled 1, 2, 3, 4, 1, 4, 3, 2, 1. Then next comes 9 throws of plain weave. Now repeat your pattern and continue in this way for the desired length of your rug. I even use this pattern and plain weave combination in some of my place mats. It creates a different design.

Center— 3-4 times This gives you a border in good
Reverse— 2-3 times proportion for this size rug.
1-3 times
4-3 times
3, 2, 1.

In rugs Number 3 and 4, I used a tabby thread, using 2 shuttles (of course). In Rug No. 3, I used a tabby thread of black fast color warp with gold pencil thick rug yarn for filler.

Use your simple 1,2,3,4,1,4,3,2,1, treadling but do each one twice with a tabby thread of black between and do this for the full length of the rug. I used 14 throws of plain weaving at each end. See how much more pronounced your pattern is here than in Rug No. 2.

Of course Rug Number 4 is the masterpiece of this Threadling. Here I put in 15 rows of plain weave with the tabby between at each end, but I double tabbed after each five rows. Here is the pattern for the body of the rug.

1, 2, 3,
4-3 times
1-3 times
2-3 times
3-4 times

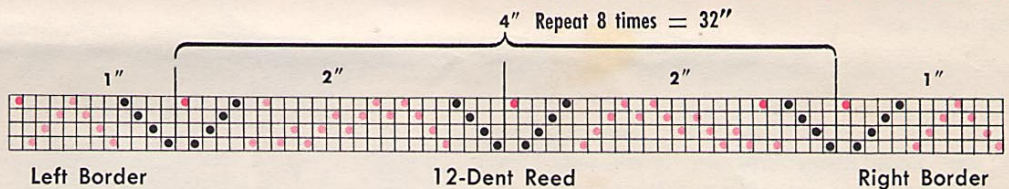
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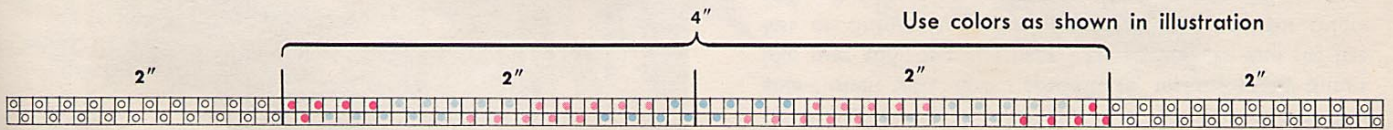


Remembrance Pattern in color variation

4 HARNESS PATTERN



Natural Colored Warp was used instead of Gold in the rugs



Natural warp
Center stripe

Repeat border 8"

Repeat this, making an 8" stripe
Then make outside 2" natural again. Total 22" wide.

2 HARNESS PATTERN

Use colors as shown in illustration

2" Natural 8" Colored stripe
8" Colored stripe 2" Natural
2" Natural center

together in the center for the twin bed coverlid being sure to match your pattern. I use the 2 dots to show that each treadle is used twice with a tabby thread between. This makes a complete butterfly. It may be used effectively for a border on a plain rug.

rug yarn instead of the Pencil Thick Rug Yarn, make place mats, 2 at a time. Split the design down the center. Count four white threads from the stripe and stitch on the sewing machine, clear around your mat and ravel out for a narrow fringe. I sew mine

Rug Number 2 has the same treadling (123414321) but it is repeated over and over for the body of the rug. A tabby thread is used only in the border. I made all these rugs with Maysville Pencil thick rug yarn, thirty-two inches wide and fifty-four inches long. I sell them for \$5.50 each or 2 for \$10.00.

Here is the border. Use a contrasting color for filler and a tabby thread of the same color as the body of your rug. Treadle as follows: 1, 2, 3,

- 4-3 times
- 1-3 times
- 2-3 times

2, 1, 4, 3, 2, 1,

4. Center of the pattern. Now reverse.

1, 2, 3, 4, 1, 2,

3-4 times

2-3 times

1-3 times

4-3 times

3, 2, 1.

Repeat the pattern for the length desired.

I even want you to try the Butterfly treadling even though it isn't shown in the illustrations. Make two lengths and sew them

Heavenly Blue with drops of Dew

The bag and apron shown here were woven by Mrs. Nora Pfeiffer who has been a teacher of the ancient art of weaving in California for many years. There seems to be no limit to Mrs. Pfeiffer's ingenuity as a weaver, even her own dresses being products of her handcraft.

Probably the bag and apron are the most intriguing examples of the dainty loveliness of this gifted weaver's work. Like all of Mrs. Pfeiffer's work, they are made on a firm base of Maysville fast color warp, with pale blue Lusterspun weft and Lurex tabby, spangled with silver sequins that sparkle like dew drops on the petals of a "heavenly blue" morning glory.

Mrs. Pfeiffer's directions are not difficult to follow: Weave one inch with natural Maysville Warp on tabby and four shots of Lusterspun on tabby. Single tie-up.

1 and 2 pattern Lusterspun

- 3 and 4 Lurex
- 1 and 2 Natural warp
- 3 and 4 Lurex
- 2 and 3 pattern Lusterspun
- 4 and 1 Lurex
- 2 and 3 Natural warp
- 4 and 1 Lurex
- 3 and 4 pattern Lusterspun
- 1 and 2 Lurex
- 3 and 4 Natural warp
- 1 and 2 Lurex
- 4 and 1 pattern Lusterspun
- 2 and 3 Lurex
- 4 and 1 Natural warp
- 2 and 3 Lurex

Repeat until border measures 6 inches.

Weave natural warp and Lurex alternately for 6 inches.

Weave 3 inches of filler for handle. Use rags or heavy yarn to be taken out later.

Reverse directions.

To make the bag, stitch each side of filler to side seam, the length of the border and across the bottom; turn and stitch the bottom again. Take out the filler and wind the handle with double cord, 4 yards long.

This bag is twill weave, made on a 14-inch loom, set 10.140 ends, using regular Maysville Warp with Lusterspun weft, tabbied with natural warp and pale blue Lurex. It requires 11 yards of warp, 1/2 skein weft, 3 pounds tabby (12 pieces, each 26 inches long) and 10-dent reed.

Instructions for weaving the apron

For deep hem, weave 9 1/2 inches plain tabby, alternations white warp with silver Lurex:

- 1 shot Lusterspun on the tabby shed
- 1 shot Lurex and 1 of white warp

1 shot Lurex and 1 of

1 shot Lurex

Pattern: Lusterspun:

1 and 2

2 and 3 in shed 2:

3 and 4 over the v

4 and 1

4 and 1.

Reverse pattern:

1 shot Lurex and 1 s

1 shot Lurex and 1 s

1 shot Lurex (Lurex at most 10¢ stores)

Top of apron:

1 shot Lurex and 1 shot w for 8 1/2 inches from the fr

Strings:

3 strands each 3 yards lo color. Weave on separate to center these.

Top hem:

Weave Lurex and carpet 2 1/2 inches.

To make apron:

Turn the deep hem for p first shot of Lusterspun.

vages and 3 of the 4 po

Belt: Pull up strings until ches across, then braid the

Strings may be made of wl the warp.

This apron is Fishbone 1 twill weave from loom 20 in off loom) white warp, Luster of warp and Lurex. It requir 1/4 skein of weft and 3 pound each 21 inches long, 25 reed other dent. Single tie-up.



3" - 2" - 1" - 4" - 3" - 2" - 1" - 2" - 3" - 4" - 1" - 2" - 3" - 4"

I used a 12-dent reed because that seems to be the size most of our weavers use. Personally I like a fifteen-dent reed better as it makes a little firmer rug. A 12-dent reed may be threaded .2 threads to the slot (double sleyed) making 24 threads to the inch but to me that is "warpier" than necessary, so I use a fifteen or eighteen-dent single sleyed. But two harness weavers want to exhibit at the Fairs, too, and we must have a pattern for them. Here is one of the smartest stunts we have pulled yet.

Warp your two harness loom 22 inches wide. Make bath mats 22" by 32", weaving the full width. Then using the Home Craft

before I cut between them. Make the mats 17" long. We sold our first set off the loom for \$7.00 for eight mats.

We do use a fifteen-dent reed for this and if you use a 12-dent reed, you should thread it double through your reed making 24 threads to the inch as 12 threads to the inch makes too loose a mat. Notice the bath mat illustrated and then see how the place mat is just the same threading with the Home Craft filler, split down the middle. You can make 2 mats or weave the 17 inches EASY in 20 minutes.

"A" = 2 Harness Bath Mat.

"B" = 2 Harness Place Mat.

The more she weaves the younger she grows

When Mrs. Annie Gerretson was 60 she decided to do something about it. So she invested in a loom and a supply of Maysville 4-Ply Fast Color Warp and started to work converting carpet rags into marketable rugs. Now, 14 years later, her family assures us that she looks and acts like a college freshman. Money? More than enough money to fill the biggest piggy bank in Wisconsin!

Don't let anybody tell you that elderly people should stop weaving, sit in an easy chair and wait for the old gentlemen with the hourglass and the scythe. It should be the other way around; keep working at your loom and let the old gentlemen do the waiting. Mrs. Gerretson ordered 360 pounds of Maysville 4-Ply Warp as a starter for 1952. She used it up in a hurry converting her stock of carpet rags into floor coverings.



A clever trick for saving warp

By Mrs. Irene E. Johnson, Wisconsin

Instead of tying my warp on the pegs of the warp beam I have twines, long enough to reach from the warp beam to the harness. One twine to each section. I tie one end of each twine to a peg; 12 threads to the inch; 24 threads to each section on the beam. I tie the other end of every twine with a slip knot over the 24 thread knot.

When I come to the end of the warp on the beam I do not cut or pull the warp out of the harness. I untie the twines, letting the knotted warp ends hang while I refill the warp beam. Then I untie a 24 thread knot, tie the new warp to the old, color by color, all the way across, making all threads of uniform tension. Then I pull it all through the harnesses and the reed far enough to skip the knots and start weaving the next rug.

It is really more simple to do than to explain on paper. And it means a saving of several dollars a year in warp, not to mention that extra 24 to 36 inches of warp necessary to finish the last rug.

I use double warp selvages which make the rug last much longer and lie flat. It also makes my work easier and my edges more even.

My mother taught me to weave when I was a very small child. Her mother had taught her to weave on an enormous antique loom that grandfather had made. My sister is still using that old loom and she loves it. We couldn't both have it, so I bought a new loom some time ago. My husband remodeled some "wasted space" under the stairs where he set up my loom without inconveniencing the family. Now, when the children come home from school, they are pretty sure to find "Mom in her weaving corner under the stairs."

There is another important habit that I inherited from mother: Grandfather had educated her in the subject of weaving materials. And she early convinced me that Maysville Warp and filler yarns are the best that money can buy and least expensive in the long run.

Mom in her weaving corner under the stairs

