



Shuttle

Fall 1962

SPECIAL NOTICE

One of our very good members of the Maysville guild found a slight mistake in the **Four Harness Primer**. Therefore, Mrs. Neil Pritchard of Indiana wrote Mrs. Cripps and asked her to recheck. Please make this change: "The 16th page of the **Four Harness Primer** should read treadle No. 2 raises harness 4 and 1 instead of 2 and 3."

If you did not get your copy "**Four Harness Primer**" by Alice Cripps send \$1.00 to January and Wood.

"DO IT YOURSELF" PATTERN

A 2-HARNESS PATTERN

Whenever two harness weavers get together, there is a lot of talk about warp. Some rug weavers use only natural warp. Some use quite a bit of colored warp, and some combine the two.

In the Spring 1962 "Shuttle" we gave you a pattern made up with half white and half colored warp. Now, we are giving you a pattern made in all white warp. Our next pattern will be in all colored warp. You can try them out and see which brings you the most profit and the most sales.

This "Do It Yourself" pattern puts all of your color in your filler and some weavers favor this for making rag rugs. There are many weavers who want to make a fancier rug or weave other things besides rugs. You will notice that with this pattern you can do this.

Notice the draft for the fancy threading. No. 1 represents your front harness and No. 2 the back harness. You put your threads in the order shown in the draft by the filled-in squares. You use the same number of threads as you do for plain threading but sometimes you group as many as four threads together on one harness. In plain weave threading you alternate your threads evenly in the front and back harness.

Notice the diagram. "P" represents plain threading—"F" denotes the fancy threading as shown in the pattern draft. Thread the twelve sections according to the diagram which gives you a plain section on each side and two plain sections in the center with four fancy sections on each side. That makes twelve sections—2½ inches wide, which gives you a thirty inch width for your rug. We weave them about fifty-four inches long.

Rug No. 1 is made with blue Maysville Rug Filler with no tabby, but notice how the stripes stand out. Made with just one shuttle, it weaves up very fast.

Rug No. II uses two shuttles. One is wound with gold Maysville Rug Filler and the second one is wound with varigated Homecraft Rug Yarn. Put in one throw of gold, then two throws of the varigated, over and over for the length of the rug. The two weights of filler and the two colors make a very attractive rug.

Rug No. III uses three shuttles. Wind one shuttle with red, one with gold and one with green. Now weave in this order: green, gold, red gold, green. Repeat for the length desired. The pillow cover is made to match this rug.

With your same thirty-inch threading you can make two place mats at a time. Weave them about nineteen inches long. Cut down the center and sew clear around each mat in about a half inch from the edge with the sewing machine. Ravel out to this line and you have a half inch fringe all around the mat.

We make some sets in four different colors, alternating the white Homecraft Rug Yarn with a color. Customers buy these. They tell us they use the same colored mat for each person in the family for several meals. The heavy all white mat is made by using white Pencil Thick Maysville rug filler with two shots of white Homecraft rug filler between. This makes a heavy mat that protects the table, stays in place and lasts forever!

Now, here is an additional advantage with this pattern. Look at the luncheon set made with plain white carpet warp for filler. The napkins are square. Notice the open work. Woven in this way, cafe curtains and even bed spreads are most attractive.

Just see how much you can do with one threading on a 2-harness loom. "Do it Yourself." It will be well worth any effort it requires.

"do it yourself"

' 2 harness Pattern

FANCY THREADING

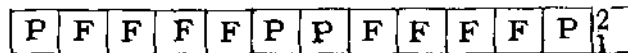


2½" SECTION—15 DENT REED = 37 THREADS

(OMIT LAST THREAD ON LAST SECTION)

12 SECTIONS = 30" WIDE IN THE LOOM

P = PLAIN WEAVE THREADING—



FRONT HARNESS—BACK HARNESS

OVER AND OVER

F = FANCY WEAVE—THREADED LIKE DRAFT

DO IT YOURSELF PATTERN
2 HARNESS PATTERN



RUG

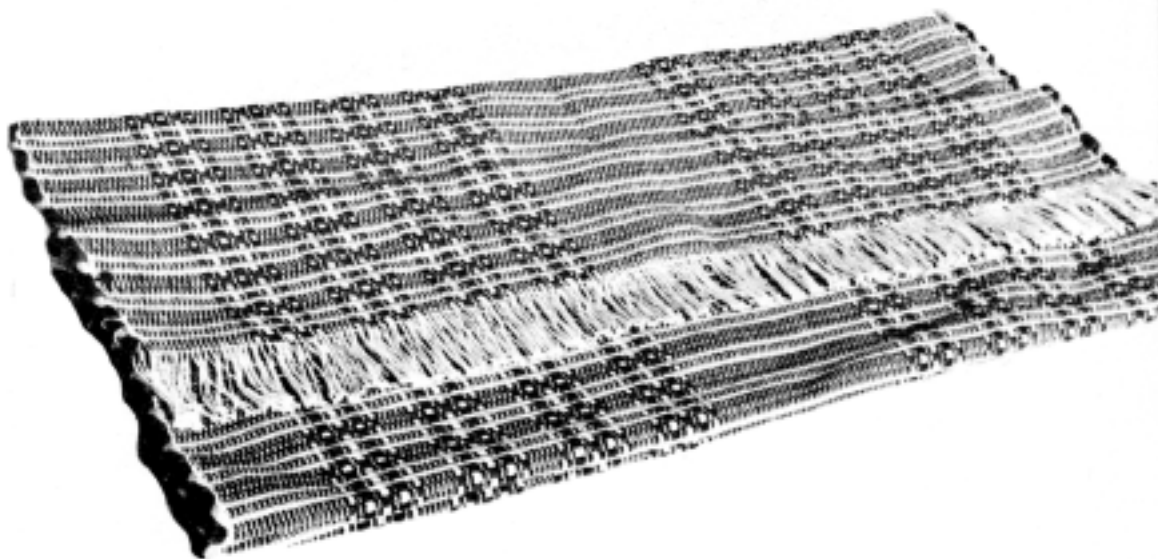
NO. I



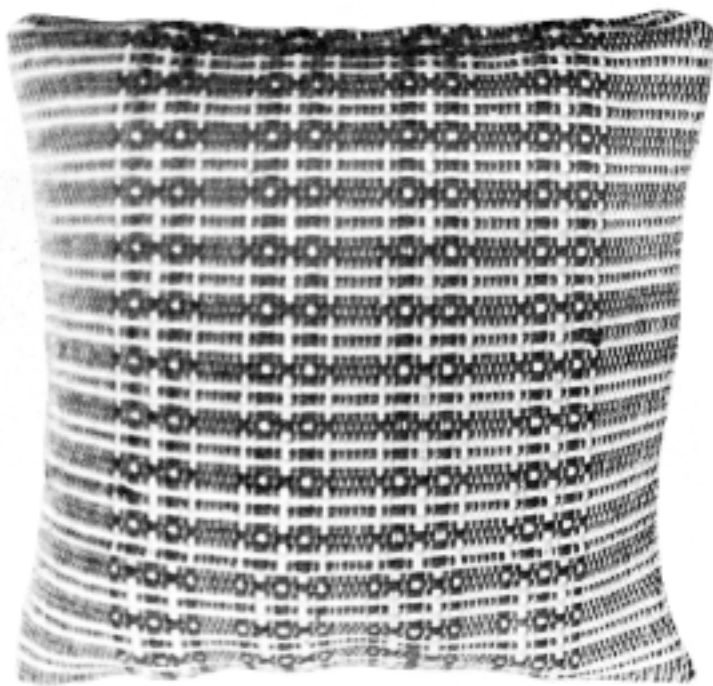
RUG

NO. II

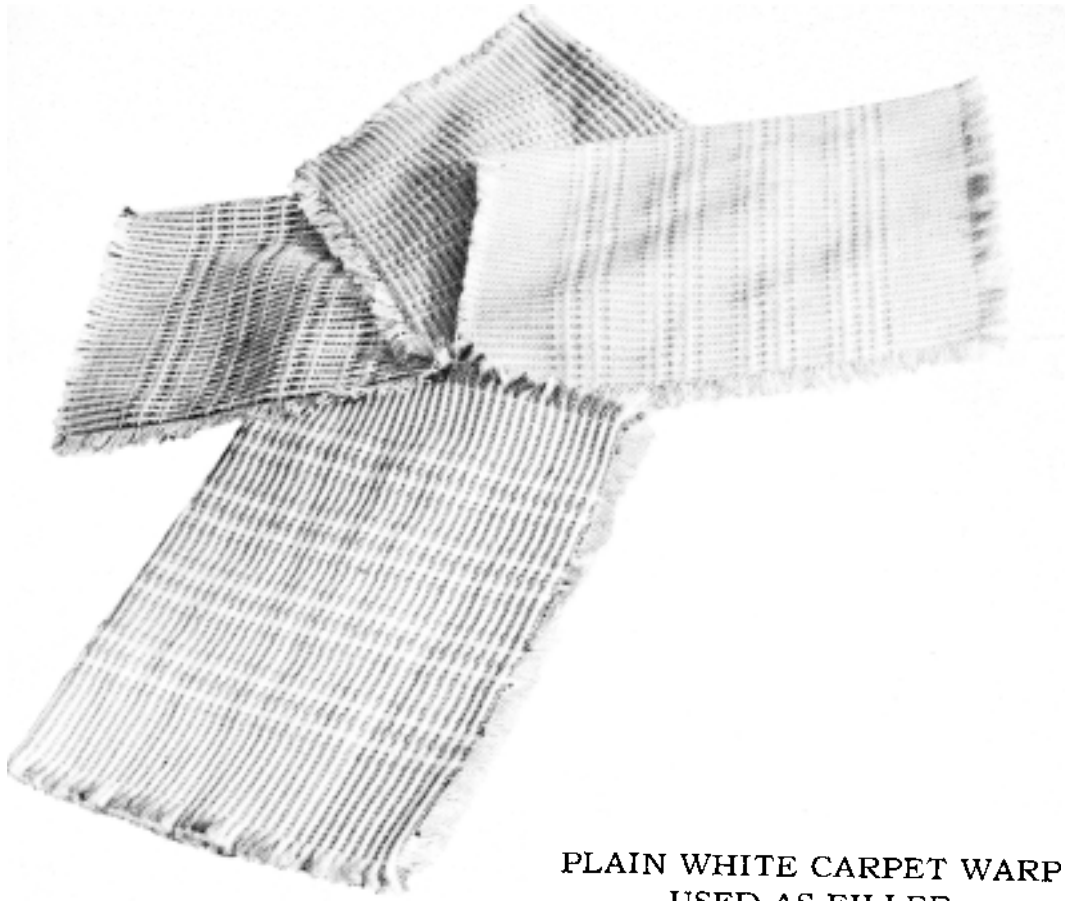
DO IT YOURSELF
2 HARNESS PATTERN



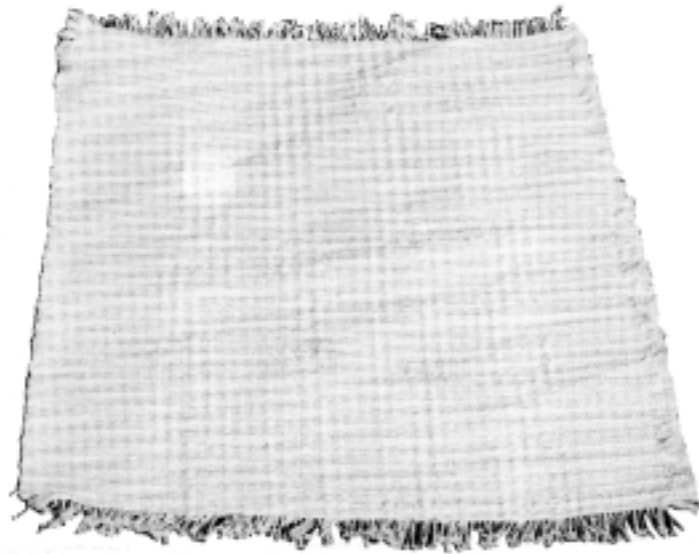
ARTICLE PILLOW

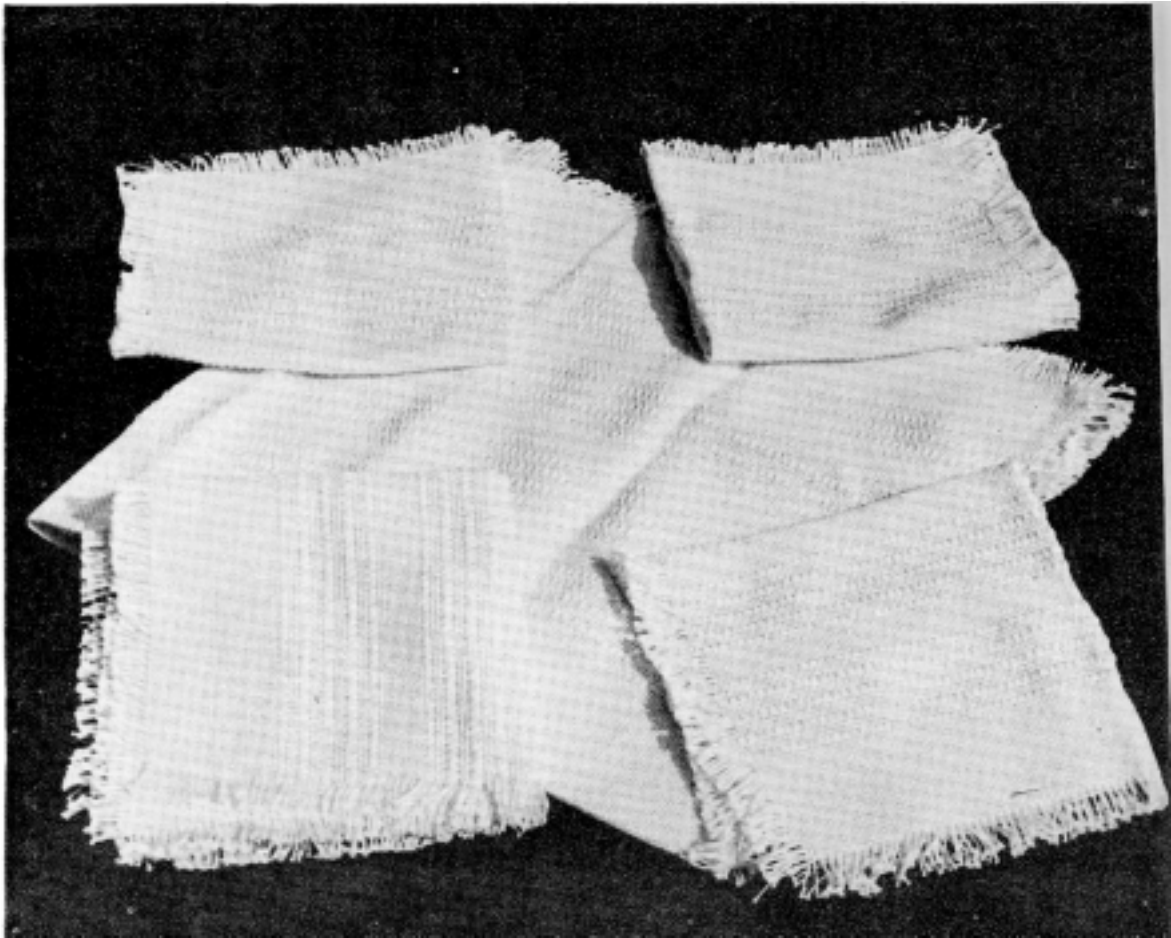


COLORED PLACE MATS



PLAIN WHITE CARPET WARP
USED AS FILLER





CARD TABLE LUNCHEON CLOTH
FOUR NAPKINS

"DO IT YOURSELF" PATTERN

A 2-HARNESS PATTERN

“IMPORT IDEA” 4 HARNESS PATTERN

There is a little gift shop not far from my home which handles a great many different gifts from many countries. I haunt the place to catch any new weaving ideas that appear. Lately, most of the pieces come from India. The one objection I have to them is that they have some long skips. Also, the pattern does not stand out definitely like our old colonial designs. However, I have been told that I am an old-fashioned weaver—that now the emphasis is on texture.

ARTICLE I: Sampler using Kentucky Soft-spun filler.

1. is treadled 1 - 2 - 5 - 4 - 3 - 2 - 1 Yellow with red tabby

2. is treadled 2 - 4 - 1 - 5 - Brown - no tabby

3. is treadled 4 - 3 - 1 - 4 - 1 - 2 - 5 - 4 - 1 Blue - no tabby

4. is treadled 1 - 2 - 5 - 4 - 1 - 4 - 3 - 2 - 1 - 4 No tabby

There are five throws of white - A & B treadles between each design. Notice your A & B treadles. 1 - 5 has all red threads. 2 - 4 has all white threads which gives a much different appearance.

ARTICLE II: Place Mat—made with plastic filler using just the A and B treadles. We all get so many plastic bags as containers these days. It is interesting to cut them in half-inch strips and weave the place mats that are so different and can be wiped off with a damp cloth.

ARTICLE III: Shows the use of Plain Weave A & B treadles in white with a narrow border in red, using any of the treadlings for the border.

ARTICLE IV: This is a good idea for leaving pillow tops and upholstery. Treadles 4 - 1 - 3 - 1 alternately with no tabby.

So many weavers are having fun fixing up the Kennedy rockers which are so popular just now. One idea is to paint the old rocker black using the best grade of enamel. Then weave in bright colors the covers for the seat and back pads. You can now buy air foam from which to make these at a very reasonable price, or you can cut up an old comfort or blanket and make your own pads. The rockers finished in this way become a prized piece of furniture.

Weavers must keep studying. I have never woven initials in my place mats. This winter I want to try that. If you are very ambitious and want to study the Shadow Weaving, I have heard that Marian Powell sells a pamphlet for a dollar that gives a converted form that is most attractive. She has specialized in this and her work is very good, I am told. Her address is 2222 Willis Avenue, Perry, Iowa. I have never done Shadow Weaving myself so cannot help you with it.

Here is hoping that whatever we study this winter, Spring will see us emerge better weavers. That is what makes weaving so wonderful. There is always something new to learn.

Sincerely,

ALICE K. CRIPPS

P. S.: If you do not have a good instruction book for your 4-Harness Loom, or if you do not have proper directions for using a sectional warp beam, be sure to order my "Four Harness Primer" from January & Wood Company, price \$1.00. I believe it will help you to answer those many questions which may have been bothering you.

"Import Idea" 4 Harness pattern

x = White Warp



15 DENT REED

16 INCH WIDE WARPING

NOTICE ALL THREADS ON 1 AND 3 HARNESSSES
ARE *WHITE*

ALL THREADS ON 2 AND 4 HARNESSSES ARE RED

It is attractive to use dark and light shades of the same color also—
as light and dark green

ARTICLE I: Sampler using Kentucky Soft-spun filler.



ARTICLE II: Place Mat—

ARTICLE III:

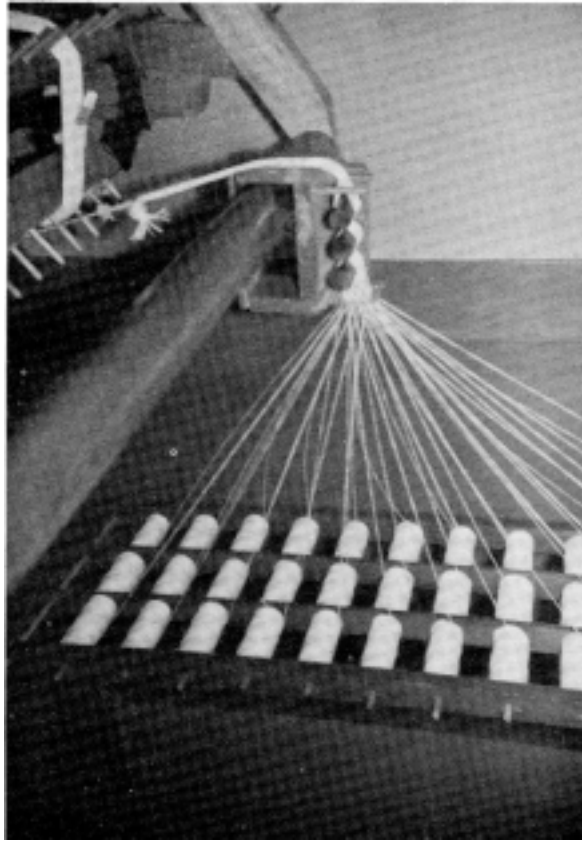


ARTICLE IV:





Section from Our Readers



“A great many *January and Wood* customers have written to us about how to use a tension box in warping up a loom with a sectional warp beam. I am sending a picture that shows just how the thread is tied to the rope on the section and wound on smoothly. I made the tension box shown in the picture, but they may be bought from loom supply manufacturers for about ten dollars. They are used in place of the metal plate. You will see that there is a metal plate as a part of the tension box. We like to use a tension box as the warp goes on easily and smoothly at an even tension.”

—RAYMOND F. CRIPPS.

ANSWERS TO QUESTIONS

Nurse Ethel Simpson of New Jersey has been weaving with 4 looms plus going to class one night a week for 3 years at the Newark Museum, she answers to:

Mrs. Pierson of Arizona—Slack selvage threads—either the ends need to be retied to the cloth beam bar or the warp isn't on at an even tension. Also if you insert wrapping paper as you wind on the warp with a 2" extra fold at both ends of the paper, it keeps the tension better and the selvage threads in place.

Mrs. Emma Cook—As the shuttle with rag comes out of the shed it lays at right angles on the threads of the warp, leave it there, close the shed and beat. If you pull the weft it will draw in the selvage and the rug will decrease in width. If you space the selvage threads (6 or 8) closer in the dents, maybe two to a dent, it will firm up. Because the rags are much thicker than the carpet warp, there will be small loops—don't worry about it. They won't show 5 feet away on a floor.

Now to answer *Mrs. Pierson, Arizona*—To keep outside strings or warp tight—be sure warp does not "pile-up" but lays even like sewing thread on a bobbin and in tying warp only take 6 or 8 threads on outside where you are tying on to weave.. This will keep them straight and not pulled at an angle.

To the many who want patterns for various items—you state libraries have so many books on crafts and only cost is postage—at least Ohio does.

They have fallen "in love" with Mexican double weave for handbags, skirt borders, etc. But tho' they have instructions, the language is not "weaving language" they understand. They are sure Mrs. Cripps could word it that amateurs could understand for a 4 harness loom.

We have four floor-looms now. 'Tis a hobby but my husband will retire soon and then, we hope, will be a business. We charge \$1.25 per yard 28" wide 12 threads to the inch—either leave warp for fringe or weave hems, and bright colors in warp. We do like the Shuttle and Maysville warp.

Mrs. H. W. Lewis of New Jersey has answers to the question from *Finetta Emrich, of Ohio*, about coverlet patterns. Mrs. Lewis suggests she try—*Atwaters Shuttlecraft book*; the *Atwater Recipe Book*; *Worst's Foot Power Loom Weaving*; *Marguerite Davison's Book of 4 Harness Handweaving Patterns*. Then the March issue of *Woman's Day* has an article on coverlets. However, Mrs. Lewis says the *Woman's Day* directions were very much of a disappointment.

Since Mrs. Emrich is an experienced weaver she probably knows what size yarns to use; in this day and age of warm homes our coverlets are needed purely for decorative purposes. Mrs. Lewis made two copies of old coverlets; one using an overshot pattern from Davison making it in two strips. The other using a crackle pattern from Atwater Recipe Book—using three strips—patterns on borders of two strips, middle one of course plain pattern. Mrs. Lewis used 24/3 natural Egyptian cotton set a 30 to 1"—for warp; Bernat's fabri wool for weft—and it worked very nicely. (Dark blue.)

Eliza Hall's book of coverlets shows pictures but no directions—this book out of print, but Mrs. Lewis recently purchased from a dealer. The coverlets in this book however can be located in any of the above books.

This may possibly be of interest to you—a photograph of a member of the New Jersey handweavers guild appearing in a Sunday paper has started quite a thing on coverlets. A reader questioned the pattern of her old coverlet; shortly after the great-great grandson—Mr. F. Linnaberry of Vienna, started to look for coverlets made by his great-great grandfather—a Mr. John Stiff in Stillwater, New Jersey, about the years 1840 to 1860. Right now we are trying to find out about a weaver in the same period named H. S. Wever—

his coverlets seem to be appearing in various sections of the state, but no one seems to know anything about him.

If any of your readers know anything about a H. S. Wever back in the 1830 to 1860 period—Mrs. Lewis would very much like to hear from them.



STATE FAIR WINNER

Miss Mabel Carlander of Minnesota says, "It was a delight to receive January and Wood's generous prize of \$10 and a box of Maysville carpet warp for winning at the Minnesota State Fair last fall.

I do like Maysville warp—the colors are very attractive. Many thanks for this gift.

Mrs. Finetta Emrick—Regarding coverlets. I am sweating out doing drawdowns from a scrap of an old New Hampshire coverlet to make my own coverlet more or less like it. Mrs. Mary Meig Atwater's book on coverlet threading is "the" book. I am going to do mine in cotton chenille weft instead of wool with cotton warp and tabby for washing reasons and to make it more modern. The cotton chenille shrinks 3" to the yard.

Hoorah to *Mrs. Wright of Riverton*. I worked under and in and around my loom for 3 months once before it suited me.

Now a question—Would Mrs. Lange tell us how she made that excellent fringe on her Wisconsin State Fair prize rug?

To all my friends of the "Shuttle" may I suggest as taxpayers you should use your local library for weaving books. The librarian can get the books from the state library if they don't have them locally or they will buy them at the next purchase order time. Or if you live in a rural area, write to the state house to borrow the books. Your letter will get to the right source.

STATE FAIR WINNER

Gentlemen:

Thank you so much for the carpet warp and the prize money from the rugs at the Indiana State Fair. It is very nice of you to make this offer for the weavers.



Mrs. Ralston

IOWA STATE FAIR

Mrs. Ralston of Iowa says, "Thank you very much for the prize money and warp which you so kindly sent me as a prize for winning first on my rug at the 1961 Iowa State Fair. It was very generous of you, and I shall use the money for new material. I have used Maysville warp for sometime and find it the smoothest and nicest textured yarn of them all.

The rug which took first and of which I am enclosing a photo was made with light grey and rose colored chenille. I am quite proud of it.

I use one of Mr. Macomber's add a harness floor looms and a table model structo. We have a very active weaver's guild in Des Moines which meets once a month at the art center.

Miss Bessie Lowry of Michigan enjoys the Shuttle so much she would like to help with a few hints in answer to question and answer department.

First question: The answer is beginners lessons are available to anyone in or near Detroit area. Call Logan 5-3483. Also, new and used looms for sale.

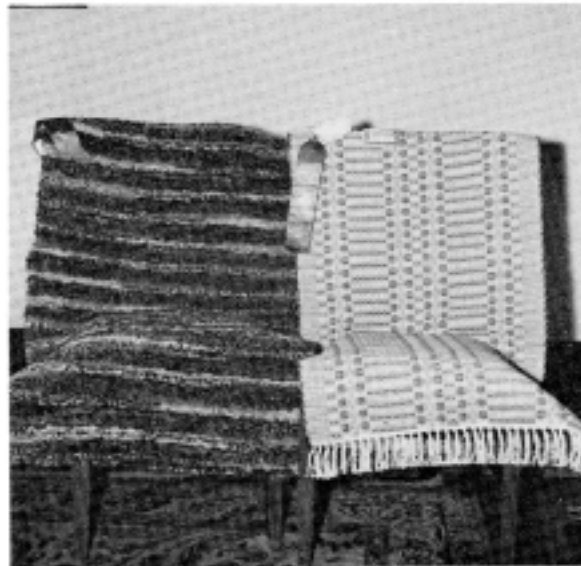
Second: *Mrs. Pierson of Arizona*—Stretch outside warp strings could be caused by poor tension on warp while winding on warp beam. Also, using short or no sticks to keep edge or warp from piling or slipping at edge while winding on beam. Sticks must be longer than width of warp.

Third—Sewing woven strips together for room size I found because of strain on stitching, waxed heavy linen thread as used for braided rugs the best.

Fourth: Neat selvages on rugs and any heavy filler weaving—put shuttle through, leave filler loose, with fingers twist the filler where it goes around the edge of warp, now tuck in snug for about an inch, the balance of width across leave a 45 degree angle or better yet, bubble or scallop across, pull beater forward, change shed, short sharp beat. How is that? If there is a small bulge in filler your scallops were too full. A little practice brings happy results and does away with broken warp edges, strings, also narrowing of rugs.

You published my picture ten years ago and hope to be around for you to do the same again weaving in ten years.

Best regards to Mr. and Mrs. Cripps. They help so many.



Mrs. Hardesty encloses a picture of the two rugs that won at the Indiana State Fair. The rug on the right is the church windows pattern treadled in the modern manner. The warp is Maysville natural set 18 threads per inch and the weft is rug yarn in rose and grey. This makes a very attractive bedroom rug. The rug on the left is a twice woven rug. The warp is set 2 threads per dent with $7\frac{1}{2}$ double threads per inch. The warp was Maysville and a number of colors were used but the wool hand made chenille strips cover the warp threads. This rug is 2 inches thick and very time consuming.

On this same warp I have made two rugs from wool rug yarn. The warp is covered entirely and the rugs in cream and dark red stripes are very striking.



NORTH OF THE BORDER

Mrs. Lawrence Galvin of Canada teaches and does much weaving, having always from 8 to 10 looms threaded at a time. (8 to 90"). Every make and way of dressing looms. She just loves it. She says the Shuttle is good to see what is being done across the border, miles away. I'm turning out many nice patterns adapted from yours. Many thanks.

Mrs. Galvin works from "Rags to Riches" as she weaves the traditional catalogue typical to Quebec—wool, pure silk, and—dog hair. The dog hair is from Samoyed. She has to card and spin the hair into yarn before weaving it. Quite an adventure. Weaving to her and all her pupils (some over 70 years old) is one of the most absorbing and rewarding hobbies.

URNS BACK THE CLOCK

Mr. Roy A. Nichols of Minnesota has been expecting to hear from publishers of Shuttle as he asked it they could give him information on the regular power looms (factory type) for making rugs about 27 to 36 inches wide, using rug filler and possibly rags. Needs all information he can get on this. What they will and will not do. Where to buy—power needed, price, etc., etc. Maybe some of you weavers can help.

A number of years ago he wrote the Draper Corporation and Compton Knowles, but didn't get any help to speak of.

A friend of Mr. Nichols wanted to help some of the people of the state of Minnesota. He thought to have them make rugs and in looking for markets found that he could sell more than they could make on hand looms. So he would like to start a rug factory with powered looms that will turn out rugs similar to those that are made on hand looms.

Mr. Nichols says he has been sick and not as young as he used to be. He doesn't want too much responsibility, but this friend says he needs his weaving experience. Do not know if we can start a factory or not, but we would like to check on the ground work and see what the possibilities are.

Any help you might be able to give us would be appreciated.

These pictures are 1948 and they have been in the Shuttle, but will say that the rugs from our 4 looms are still getting ribbons. Just our county sweepstakes rugs are sent to the state fair and I have now sent three to the state. 1948 was first for 4th place, two since for sixth and eighth place.



Mrs. Toney Lorenz

Mrs. Toney Lorenz of Michigan encloses a picture of herself and one of her rugs that was made on a 2 harness loom. She has been in the business for 12 years and now has 2 looms and they keep her busy. She uses Maysville carpet warp and like it best of all.

NOT ENOUGH TIME FOR WEAVING

Hazel E. Thompson of Indiana sends a picture of some rugs she made for one of her customers. She had so many, some do not show in the picture. She used white warp, but most people want colors, the more colors, the better they seem to like the rugs. She likes to make rugs of old blankets, and chenille bedspreads work up very nicely. Rugs made of denim can be pretty and serviceable.

Mrs. Thompson charges a dollar a yard and also makes them on the shares. She gets half, then she can sell her half. There have been a lot of times she didn't have any on hand when people asked her for rugs. At present she has some all finished and making up some materials of her own. She has never had a chance to get any ready for a fair. She loves weaving and has been hoping for a time she could try out different ideas for pleasure.

"THRUMS AND THRUMS OF FUN"

Mrs. Mary B. Plaisted of Colorado always has some interesting information for weavers. She says, "I save all my thrums, as I've cards and can card bits into my raw wool. Longer ones are rolled into rough weft for borders on rugs with perhaps a strip of nylon hose—one or two constant threads—the rest the short, bright bits. Also, since Flossa and Rya rugs use yarns cut into 4 to 6" bits, I save those to tie as a border or fringe on a rough carder and spun yarn rug.

"Nicest of all, to me is what I do with cotton warp. A warp of white to ecru, threaded random, in 2 harness—an ecru border of 12 to 15 ends, then all sizes of the cream and white warp 8/3 to 4/4—for weft use thrums of same warps and randoms laid in—or tied with easy to pull slip knots. Lap the splice—this adds to beauty of the work. A 3rd drape just finished and hanging in my "show window," a tall old one near both entrance doors, where it is surely on show, looks like fine linen. I splice at either selvage for 2 to 3" and it does not need hemming. A plain head and either fringe or hemmed bottom—it drapes beautifully. As I've made mats and napkins of this before, I can attest they grow lovelier with each laundering looking like old linen. So instead of a window in thrums, I have "thrums in a window."

Several more "converts" to Maysville warp will be sending in for the Shuttle. It so nicely points the way for those who must increase an inadequate pension but prefer not to go on federal-state set-up.

A "Jay Hawk" brought me a lovely story of 60 years ago in western Kansas. As a small child she visited in a real dugout, 4 rooms long, rather than set in a square, since timbers to roof a narrow house would be available, not to roof a wider space—La Roux she remembers as the name. But

does well remember the clever way the partitioning of the area into separate rooms was accomplished: a grandfather in the family had woven unbleached sheeting into room width-floor depth curtains, using blue for a design of flying angels along the top.

Dukagang method—no doubt—laid in—since there were few pattern looms on the prairie. But whatever his method, he was a craftsman and also had a beautiful reverence for the home.

I have the lady's permission—her maiden name was Wood, Meade Co., Kansas. Someone may see this and finish the story for us!

Since weaving, I study much of its origin and see pix—read articles on beautiful materials. Would like to have several primitive type looms. Am building a Navajo loom—and plan a back strap as it still is in use in many primitive areas.

Have cards and a maple spindle and have learned to spin raw wool—is fun. Greetings to all fine folk in “loom land.” Keep your shuttles flying!

Mrs. Eunice Johnson of Wisconsin has a bit of information that may help a few rug weavers. On the edge of the headings whether the ends are tied or hemmed, she puts a small amount of Elmers Glue on the full width of the first two and last two weft threads of the headings. This glueing holds the weft threads in place until the warp threads are tied or the heading hemmed.

WEAVING SINCE 1951

Mr. George White of Illinois uses Maysville warp and cotton selvage. When furnishing all the material he charges \$2.70 a yard and \$1.50 per yard when customer furnishes the material.



RUG THAT WON

Helena Peck Wise of California didn't have a picture of herself, but sent one of the rugs for which she won several blue ribbons—not the same rug but the same pattern—using black on edge. She used natural color warp and has always used Maysville warp.



George White



LIKES THE BOOKLET

Mr. J. L. Engstrom of Illinois says congratulations are in order to you for publishing the Shuttle in booklet form. Like it much better.

Many thanks for your pleasant congratulatory letter and check for winning second prize at the Illinois State Fair. Also for the box of warp. Enclosed is a picture of the rug which won the prize.

In the spring issue of the Shuttle for 1959, Mrs. Nona Avise told what she did with her thrums. That is where I got the idea for my prize winning rug. She tied them all together, end for end, and then knit it into a rope. Then wove it into a rug, and that's what I did. Thanks to the Shuttle. Have taken the Shuttle since 1954, when we started weaving and still have all the copies. My wife also has taken prizes at the state and county fairs, with patterns from the Shuttle.

I am retired now, so weaving helps out a lot. We charge \$1.50 a yard for weaving and \$4.00 a yard if we furnish the material. We always put on 100 yards at each warping, then we don't have to rewarped so often. We use nothing but Maysville warp and filler.

LEARNS BY TRYING

Mrs. W. E. Kolling of Kansas has a four-harness table loom and does lots of things on it (most of experimenting as she has to learn the hard way). She also has a six-harness floor loom, on which she makes rugs and yards of carpeting. This is sort of a hobby with her. Mrs. Kolling has sold quite a number of rugs and sent a picture showing her looms and a couple of rugs. She didn't have any scarves or table mats on hand when it was taken, as she had sold or given most of the articles to her children or friends.

Keep the Shuttle coming!



Mary B. Plaisted, Colorado—
What a nice book little Shuttle has grown to be—and how very fine to know we have the Cripps with us!

Like Mrs. C. my kinsmen, friends and folks send and lend me samples of weaving. I've a lovely piece in from Chile this month, a poncha in white llama wool from Ecuador, and afghan in a double weave—brown linen base with bright linen geometric designs in an all over, very lovely, very old, an heirloom of a Finnish friend.

Anyone within my area can come for lessons. I am very busy on custom work, but have taught—mostly just how to get started and how to read patterns.

Mrs. "Arizona" Pierson, put on your outside 24 threads under more tension—being sure they are *only* as many or a couple of inches less than the rest in length is one way. I always use with rugs. *And* double sley that first inch. Two threads (ends) in *each* slot in reed. This soon builds up a good tight selvage.

I am warping up with Maysville for an abstract rug in green and tan, an old wool sweater and nylon hose.

Like the "Boquets and Brickbats" isn't that life for all of us.

The very nicest thing about weaving is the creation (and economical) results for we who are no longer in the "main stream" of life!

Mrs. Irene Switzer



SISTERS SWAP INFORMATION

Mrs. Irene Switzer of New York bought a union No. 36 loom in 1953. Her sister, Mrs. Melvin Switzer also started weaving. One bought the book, "Adventures in Weaving on a Two-Harness Loom" and used it. The other sister received "The Shuttle" and passed it on. They both use much "Homecraft Yarn," "Kentucky All Purpose Yarn," "Maysville Rug Yarns," and "Maysville Warp."

ANOTHER COMPLIMENT
FOLLOWED
BY INFORMATION

Mrs. Nona Avise of Illinois sent her check for one dollar for another year's subscription to "The Shuttle" and one copy of *Mrs. Cripps' Primer*. She wants to compliment the new booklet form of "The Shuttle." She likes it much better than the old one. She always enjoys reading the many letters from weavers all over the country. As soon as it comes, she sits right down and reads it through, from cover to cover. So now, she decided to write a few lines. She has been weaving for about 15 years, and has been receiving the Shuttle ever since she started. Has kept every copy, too, and has sure used lots of the patterns given in it.

Mrs. Avise would like to tell Mrs. Pierson, of Arizona, that she had the same trouble she has, when she started weaving; that of the outside strings of warp on the loom gaining too much slack. Mrs. Avise found that she was holding her hands too far apart on the beater when she was beating the filler back. She tried holding her hands close together on the beater, over the center of the rug, and had no more trouble. The outside strings then remained the same tension as all the rest.

As to the person who is having trouble going around the selvage, she would say to try to keep the woven material straight with the reed. If the weft is pulled too tightly the sides tend to draw in, and if it is too loose, then there will be loops along the edges. The only way to find out just how tight to pull the filler material is to practice with it until you get the knack of it. That will come with practice.

If you should consider this letter worth printing in the Shuttle, I would be pleased to see it in the next issue. I am very anxious to get my copy of the "Four Harness Primer."

Mrs. Wendland of Kansas wants to tell the readers a bit more about the way she uses the two strands of yarn in rugs. She winds the two strands together on the shuttle and weaves them in that way. Some of the combinations which have been very pretty are: Dark brown rug filler with lemon yellow homecraft yarn. Dark green rug filler with colonial green homecraft yarn. Dark brown rug filler with dusty rose homecraft yarn. Dusty rose rug filler with dark brown homecraft. Weaving the two strands in this way produces an interesting effect. Mrs. Wendland adds a strand of the homecraft or Kentucky soft spun to make rug slightly heavier. They lay flat much better.



THREE GENERATIONS

Mrs. Edward McCarney of Indiana says she received the spring Shuttle and enjoys it in booklet form. It's getting better every time as she can remember as a child her father receiving the Shuttle. She enclosed a snapshot of herself taken after the "Lake County Central State Fair" at Crown Point, Indiana, last fall. She took all three ribbons in loomed rugs. First place ribbon on a wool quilt and second ribbon on a crocheted oval rug using Maysville warp as the base.

Mrs. McCarney's father bought a weaver's delight 4 harness loom in 1920. She was 12 years old at the time. By following the instruction book, they became pretty good at it. She can remember at the time her mother couldn't see him spending that much money on something he didn't know anything about. But in 1923 he became ill and lay down all summer. He passed away in November of that year.

She doesn't know what they would have done, had it not been for the loom as she worked at it all summer and even after she came from school. Two brothers helped, but she thinks it was her dad and herself that took the most interest in it. It was the only income they had coming in during his illness.

Her mother gave her the loom about 15 years ago. She thought after being away from it so long after she married, she would forget all she knew about it. After studying up a bit on it, everything came back to her, and Mrs. McCarney makes better rugs than they did before.

She has a little granddaughter who, she thinks, will follow in their footsteps. The girl is 6 years old now, and since she was 3 she would stand on a box and help weave. Arms were a little short to get the edges in, but each year showed improvement.

WHERE ARE THE BOOKS

Mrs. Oda Jeandervin of Ohio says she has a Union loom 2 harness and uses 24 threads in a section. She threads 14 sections and gets 27 inch rugs. Usually she makes them a yard and a half long. She charges \$1.25 a yard, but her problem is finding patterns for such threading. She got books on weaving from public library, also from state library, but found none with 24 threads per section. Any information published in the Shuttle or sent directly will be welcomed.

Mrs. H. Sturges, Minnesota—Thank you for forwarding Mrs. Maxwell's letter. I wrote to her and am looking forward to her visit. We just can't have too many friends.

QUESTIONS

Mrs. Albert Cap of Ohio says she is a beginner and when she makes rag rugs there is a slight space between each row. She asks is there such a thing as the warp not locking close enough or what else could be the cause of the space? Also, there seems to be a slight curve when she beats and holds the reed against the finished row. It is as though several warp threads along both edges prevent the reed from going any further. She had carpets made by a male carpet weaver and his carpets were really firm and that is what hers are lacking. Any help or suggestions are most welcome.

Also she would like to know how nylon stockings are prepared to weave into a carpet and about how many are needed for a certain size.

Mrs. Cap's carpet weaver passed away and her husband encouraged her to learn the art of weaving and has helped her considerably even suggested she try 4 harness weaving for a change. She learned at Cudell Arts & Crafts Center in Cleveland, Ohio.

Rev. and Mrs. W. E. Sounders of Ohio are also interested in Mrs. Lange's second prize rug and want to know how did she do the fringe—as it looks double?

Also, they find it hard to imagine "Soft Spun" in a rug—lots of other uses—yes—but a rug? (The editors have seen many excellent rugs with soft spun as filler).

Mrs. Edith O'Toole of Massachusetts has a few questions which have been of great concern to her.

1. Can rags be woven (to sell in a rug) without sewing the full length of all rags? I know to sew ends together. Will the finished product be saleable just to weave the rag strips as they are cut? (Or do they have to be folded, sewed, or twisted?)

2. Also is it correct to leave a loop on selvage sides. If so, how big?

3. How to figure where to start reed in with a 27 inch warp and a 36 inch reed, 15 dent.

4. The loom is a hand skill, 4 harness. Can she make squares using a plain natural color warp, and plain weaving. The hand skill is operated by a hand wheel. That can be changed to make patterns. At present on a rug she is using plain weave with natural warp and rug filler. She has not located any classes or weavers in her vicinity and is learning as best possible. She will appreciate any answers to the above tremendously.

The Shuttle, and Adventures in Weaving on a 2-Harness Loom, greatly appreciated and many thanks.



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