

VOL. VIII.

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Makers of Maysville Warp and Maysville Filler

No. 1



To get full advantage of the opportunities of 1941, read this issue carefully.

Make every rug better than your customer expects.

Use only Maysville Warp and Filler. Attach the Guild Label to your work.

**DISPLAY YOUR MERCHANDISE**

Cooperate with others to increase your sales.

**MARCH  
1941**

## THAT EVERY RUG MAY BE BETTER THAN THE CUSTOMER EXPECTS



When the Maysville Guild was founded many years ago, its members pledged themselves to make every rug better than the customers expect. By living up to this pledge the Guild has grown from a mere handful to a membership of many thousands, representing every state and almost every county in the United States. Year by year they have continued to improve the quality of their handicraft until today Maysville Guild Rugs are accepted everywhere as standards of excellence in the art of hand weaving. The label of the Maysville Guild carries with it the assurance of supreme quality, both in materials and in workmanship. Unlike the trade marks of machine-made textiles, the Guild label guarantees that the rug,

runner, carpet or counterpane to which it is attached has been individually woven by hand on a loom threaded with Maysville Warp with the character and conscience of its maker running like a golden thread through the pattern.

The illustration on the front cover shows a number of fabrics woven by Guild member Mrs. Harry G. Warren, and exhibited at the Grange Fair at Sheffield, Massachusetts. Mrs. Warren sent it to the Shuttle in recognition of the pleasure and help she has received from her Guild membership. She tells us that these fabrics are woven with Maysville White Warp. The looms are threaded with Maysville Warp. The counterpanes hanging in the left corner are very old, but the rug behind the smaller loom is of recent make and woven of Black and White Maysville Rug Filler and Warp. To make this attractive novelty Mrs. Warren tied about one third of the skein very tight and dyed the loose part, producing a lovely "two color" effect with material originally solid color. It makes a very attractive rug and one for which she has had a great many orders.

The experience of years proves the correctness of our pledge to make every rug better than our customers expect. It proves also that no rug can be any better than the materials of which it is woven and the skill and honesty of the weaver. Through the connection with the January & Wood Mill, every Guild member is assured of the best warp and weft materials that money can buy. By remembering and by living up to the Guild pledge every member can enjoy increasing prosperity and the satisfaction of an artist in creating things of beauty and of use.

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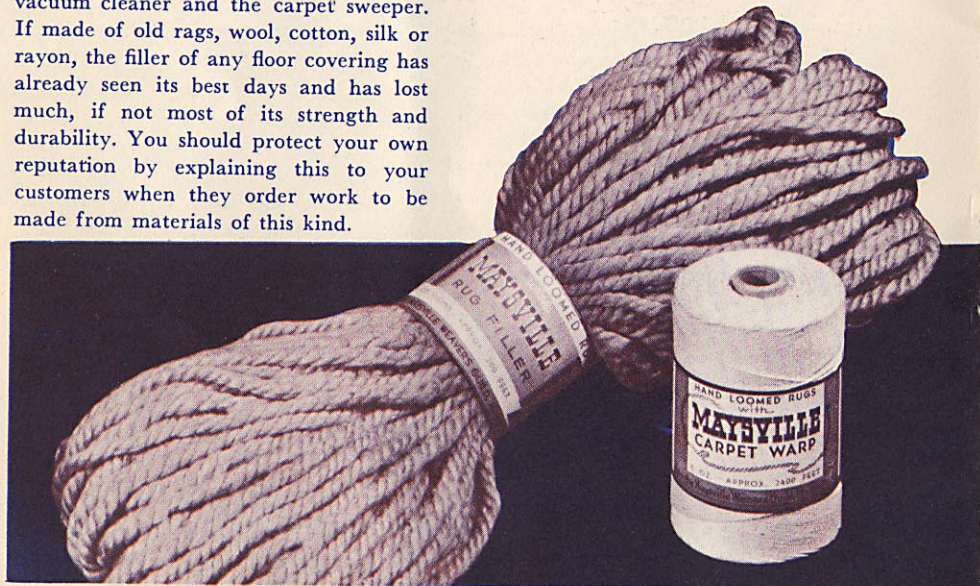
*He profits most who serves best*

which guarantees your customer that your work has been done on a firm, durable and uniform-colored warp, manufactured specially for the Maysville Guild and available only to Guild weavers. The instructions for washing that are printed on the reverse side of every label, if faithfully followed, will protect the material from the destructive action of harsh, alkaline soaps and preserve the brilliance of the colors indefinitely.



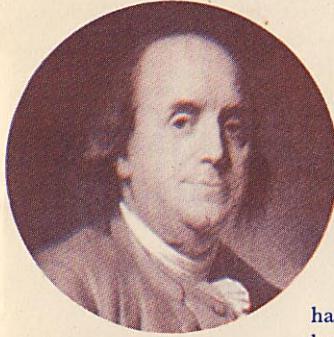
It is always well to remember that no rug can be any better than the materials of which it is woven. By using only Maysville Warp you will be sure that the foundation of your weaving is right. Floor coverings of all kinds, machine-made as well as hand-loomed, usually wear out on the surface, the "nap", before the warp threads give way. This will occur with any kind of filler, because the texture of filler materials is softer and less tightly spun than the warp. The filler takes the heavy wear of feet and furniture. It loses strength with every visit to the wash tub. It pays tribute to the vacuum cleaner and the carpet sweeper. If made of old rags, wool, cotton, silk or rayon, the filler of any floor covering has already seen its best days and has lost much, if not most of its strength and durability. You should protect your own reputation by explaining this to your customers when they order work to be made from materials of this kind.

To guard against unsatisfactory results that follow the use of odds and ends as the weft of floor coverings, your mill has developed Maysville Rug Fillers. These fillers are made of the same quality cotton as Maysville Warp, and all the early processes of manufacturing them are identical with those for Warp. The cotton is graded, cleaned and carded on the same machines. Only when it reaches the spindles does the cotton for filler undergo different treatment than that for the warp. And at this point the essential difference is only in the tightness with which it is twisted on the spindles. Hardness and strength are desired of the Warp but the Filler must be soft, fluffy, and still strong enough to give the service for which it is intended. Maysville Filler is dyed with the same quality dyes and inspected with the same vigilance as Maysville Warp. It runs uniform and free from knots. And, because Maysville Rug Filler is always made from new cotton, it naturally gives longer service than old rags and cuttings of old garments.



*Effective display is the beginning of every sale*

## THE WARP AND WEFT MUST BE BETTER THAN THE WEAVER EXPECTS



... Benjamin Franklin once said that the proudest day of his life would be that day on which he should wear a suit of clothes made of cloth that had been woven by his wife in her own home and

cut and tailored by her. In the early years of this country the art of weaving on hand looms was practiced by the women of almost every home. There were no textile mills in America and the cost of cloths imported from England was so great that few families could afford to buy them.

Today, machine-made clothes are so inexpensive that everybody can afford them, while the cost of hand-woven fabrics is so great that only the wealthy can afford them for general uses. There are, however, a few places in which hand-weaving has been developed to such a degree of excellence that people of large means can purchase suitings and dress goods, every thread of which was woven by hand on a loom essentially like those used by most Guild members for making rugs and specialties. The fabric woven by Miss Mescher, described on page 5 of this issue, is of this quality, and we are proud to report that not a few of our members are wearing skirts, jackets and coats of materials woven by their own hands on their own looms, with Maysville Warp both ways of the fabric.



Almost every letter that comes to the Shuttle from weavers comments upon the

unrivaled quality of Maysville Warp. Usually these comments refer to the uniformity of the threads, the freedom from ends and knots, the remarkable strength and the brilliant, lasting colors. It is the combination of all these factors that makes it possible for Guild members to make every rug better than their customer expects. When the January & Wood Company entered into its agreement with the Maysville Guild, they accepted the moral obligation to make every yard of Maysville Warp better than their weavers expected. Uniformity, strength and freedom from knots and ends are possible only because the makers of Maysville Warp bring almost one hundred years of experience to their task. They know that no warp can be better than the cotton from which it is spun. Therefore, none but the finest fibers of "long" cotton bolls are ever used for manufacturing Maysville Warp. These long fibers are very much stronger than ordinary cotton fibers; their natural twist and the microscopic "hooks" that project from them grip and hold to one another as they are spun into strands. The reason the finished warp is so free from knots and ends is because these fine threads are so strong that they do not break while being spun, even though each tiny thread is almost as thin as a spider-web and the spindles run at lightning speed.

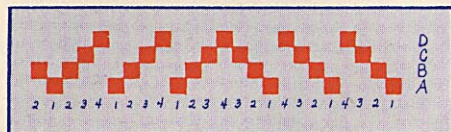


Maysville Warp colors are produced by dyeing the white warp in American-made dyes of superior quality. The dyes are applied very hot and the warp thoroughly saturated with them until every fiber is uniformly colored the exact shade required. The dyes are "fixed" by a special process that preserves their brightness. There is nothing more helpful to Guild members when selling their weaving than the use of the Guild Label

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*The Shuttle is the Newspaper of your Guild*

## WEAVING AS A FINE ART



D, at the right, indicate the first, second, third and fourth harnesses, respectively, and the figures beneath the diagram, reading from right to left, correspond with the threading. The outside harnesses, A and D, carry 188 threads each, giving extra strength for the selvage. The two inside harnesses, B and C, carry 187 threads each.

Miss Mescher says that the uniformity and strength of the warp determine the quality of fine weaving of this artistic character. The slightest irregularity in the thickness, texture of color of the warp threads means a blemish in the finished tapestry; every break or knot shows up like a wart or welt. Unless the warp is also very strong, it is difficult to keep the threading of the loom uniformly tight; and high tension is absolutely necessary to perfect workmanship. The loom should be tightened after every release. No wonder Miss Mescher demands Maysville Warp!

Maysville Guild Weaving on display in a famous art museum next to a collection of the world's greatest masterpieces of painting from the World's Fairs at New York and San Francisco!

Believe it or not — that is what the editor of the Shuttle recently saw at the Cincinnati Art Museum. Thousands of visitors stopped to admire this weaving as they passed through the gallery on their way to view a million dollars' worth of paintings from the brushes of the most famous artists of the fifteenth, sixteenth, seventeenth and eighteenth centuries. Here, among some thirty women who were practicing the art of weaving, which is older, quite as beautiful and much more useful than painting, we recognized Miss Dolores Mescher, of Kentucky, whose contributions have appeared in the Shuttle from time to time. Miss Mescher had just completed weaving eight yards of tapestry in a beautiful design, with the Warp both ways of the loom. The tapestry is 25 inches wide with an all-over "goose eye" pattern, requiring approximately 6,000 yards of brown warp lengthwise, and 6,000 yards of red warp for the weft. She wove it on a simple four-harness loom with 750 heddles, thirty threads to the inch. Threading of the loom was as indicated on the diagram; the letters A, B, C, and

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*Share your experiences with other weavers*

## SUGGESTIONS FOR SELLING HAND LOOMED TEXTILES

Among the interesting letters recently received by the editor of the SHUTTLE, is one from Guild member Ames of Indiana, "69 years young and still going strong". During the 18 years that Mr. Ames has been weaving he has made no less than 2,428 rugs, totaling 9,119 yards and requiring more than 1,400 pounds of Maysville Warp. To sell 2,428 rugs is no small business and we regret that Mr. Ames did not tell us what methods he has used to find customers enough to purchase the products of his labor. Many Guild members who are highly skilled as weavers find themselves unable to market their rugs within the limits of the small communities in which they live.



For example, here is Mrs. Nancy A. Aitken of California, photographed against an interesting background of rugs she has woven of Maysville Warp. Although 74 years old, Mrs. Aitken has reason for her continued activity as a weaver—she is the good mother of a son who is crippled from infantile paralysis but still able to operate a loom, slowly but with great skill. Working together, this mother and son are able to make more rugs than they can sell. Because selling is the greatest problem of many other weavers, we believe that the experience and suggestions in this article will prove helpful to many of our readers.



Mr. Carl Bergman, whose story appears on page 6, relies upon the newspapers for free advertising. Not every weaver can

secure such valuable publicity as Mr. Bergman has done but every member of the Guild will find it worth trying. This is one way to go about it. Invite your local newspaper publisher to visit your weaving room. Let him see how your skillful hands throw the shuttle back and forth between the threads of warp while your feet raise and lower the frames according to the pattern you are weaving. He will be greatly interested and there is more than an even chance that he will be glad to mention this in his local news columns. And don't forget that an occasional advertisement in his paper will add very greatly to your selling success.



Another good way to bring your weaving to the attention of your community is to invite the members of your Parent Teacher's Association and other local groups to be your guests. Few women can resist the fascination of a hand loom. To watch it at work, weaving beautiful and useful things, is to desire some of these things. Those who come only to look on often go away taking pieces of the weaver's skill with them. Others return later with orders for custom weaving in color schemes that harmonize with the decorative treatment of their rooms.



Many of our most successful weavers avail themselves of the cooperation of their local merchants to dispose of their work on a commission basis. The general store always has some calls for rugs, runners, mats, counterpanes and similar textiles. But the turnover is too slow to justify the small-town merchant in carrying a large stock. This is your opportunity. Show him some of your most interesting patterns. He will see at a glance that they are as serviceable as they are beautiful. He meets more prospective buyers in a day than you can contact in a

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*One picture is worth 10,000 words*



month. Don't ask him to invest his money in buying your surplus rugs. Ask only that he display them in his store and allow him a liberal commission on every sale he may make. This will expose your samples to more prospects and leave you more time to work at your loom.

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Mrs. Edna Mae Betscher, above, is a believer in the selling value of county fairs. She recently showed four of her rugs at the Butler County Fair and won first and second prizes. The first prize was awarded to her beautiful peach and blue Hollywood rug, made of Maysville Warp, and the second prize went to her attractive Honeysuckle pattern, woven of Maysville gold rug filler with white Maysville Warp. Of course, the Maysville Guild Label always appears on every rug that comes from her loom. One great advantage of displaying hand-loomed rugs at fairs is that it increases the weaver's reputation throughout an entire county and brings new customers from distant places.

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Is there a coffee shop, tea room, antique store, or over-night home for tourists near your home? These are excellent outlets for hand-made rugs, mats, table runners and shopping bags. Their customers are almost exclusively transients, attracted by the prospect of good food and clean beds. They have money to spend and leisure

in which to select the things they buy. Get in touch with the proprietor of the best place of this kind in your neighborhood. The commissions on sales of your surplus stocks will be a big inducement.

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Spring will soon be here again. The roads will be crowded with tourists. If you live on a main highway thousands of motorists will pass your door. Make your display so attractive with bright colored rugs and novelties that many of these passing travelers will stop and examine your wares. "Well displayed is half sold". Roadside displays have diverted millions of dollars from city stores direct to the pockets of producers. Here is a partial list of home-grown or home-made things that prove it. Fruits and vegetables, honey, cider, sorghum molasses, vinegar, jellies and preserves, eggs and poultry, plants and cut flowers, basket work, garden furniture, toys and novelties, china and glassware. Anything that is useful and colorful lends itself to this modern method of marketing. But not one other kind of merchandise has as much "eye appeal" as a display of hand woven rugs and novelties. Your own front yard is your best market. It adds nothing to your expense. It is your "show window". It is seen by thousands who never read your local newspaper. It brings you into touch with more people than your county fair. It appeals not only to "over-night tourists", but also to through traffic. Take fullest advantage of it throughout the entire open seasons of 1941.

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The Shuttle is edited, illustrated and published exclusively for members of the Maysville Guild. The most interesting and valuable articles and pictures that appear in it are those furnished by Guild Weavers. Because you are interested in them, they will be equally interested in your letters and pictures. Write to us and send photographs.

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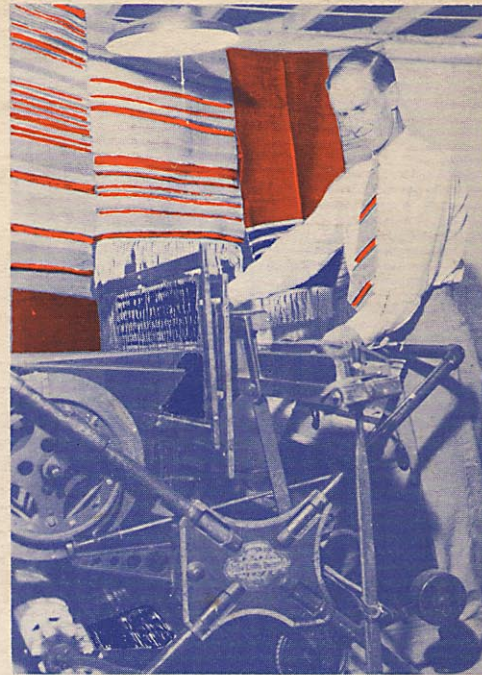
Send your pictures to the Shuttle

## Metropolitan NEWSPAPER FEATURES LOCAL WEAVER Carl Bergman and his Loom make front page news

NOTE: When a metropolitan newspaper with 350,000 readers makes an illustrated feature article about a man who employs his leisure time in weaving beautiful things on an ancient loom threaded with Maysville Warp—that is news indeed. And that is precisely what the Des Moines Register has done, with Guild Member Carl Bergman as its hero. The following article is taken almost word for word from that great publication. (Editor).

Carl Bergman is one of the most popular men in Council Bluffs, Iowa. As an employee of the Standard Oil Company he found himself with many leisure hours on his hands when the 40 hour week was established, some two years ago. At first he was at a loss for occupation for these idle hours. Then his mother died and among her personal possessions was an old hand loom, made of iron and bearing the name "Little Daisy" as a trade mark. His mother had owned this loom for more than 27 years and had carpeted many a house, including her own home. There was one completed rug and half of another rug on the loom when she died.

Carl had never had any experience as a weaver but he had often watched his mother as she worked her loom. So he understood enough to finish the remaining half of the incompleting rug so that the both rugs could be taken from the loom. But by the time he had completed this task he had become so much interested in weaving that he decided to devote all his newly found leisure to this fascinating work.



Since then Mr. Bergman has made more than 200 rugs, and, what is more, he has sold them to customers in four States and in Canada. He threads his loom with Maysville Warp and uses quantities of Maysville Rug Filler for his weft in many of his most attractive patterns. "The Warp", says Mr. Bergman, "is the whole secret of good rug weaving. If only the best quality of warp is used and it is kept uniformly tight, the rugs should last from ten to fifteen years".

Mr. Bergman says that it takes him about 800 yards of Maysville Warp to weave 50 yards of rugs on his loom which turns out work as wide as 44 inches. Although his loom is capable of making 700 yards at one threading, Mr. Bergman usually removes his finished work after weaving about 6 yards.



*Idleness is never happy; happiness is never idle*