

SHUTTLE-CRAFT GUILD

Cambridge, Massachusetts.

BULLETIN No. 1.

September 1924

Dear Guild Members:-

It gives me great pleasure to greet you through the medium of our first Bulletin. It is my hope that this monthly letter will serve to keep us all in closer touch with one another, to the advantage of all.

VALUE OF ORGANIZATION

Keeping in touch is desirable for many reasons. Hand-weaving is rapidly growing into a large industry in this country, but is still almost entirely unorganized. Here and there, to be sure, an Arts and Crafts Society or local handicraft guild is doing much toward educating the public and toward raising the standard of acceptable work, -- but there are not enough such organizations.

There has unfortunately been a good deal of professional jealousy among hand-weavers.-- many of whom have actually tried to hold as a secret the bits of knowledge they had gained, and have been quite unwilling to share what they knew with others.

This seems to me not only the wrong spirit, but a very foolish policy. A woman in the next street who is turning out good work is a help to me and to all other hand-weavers,-- while a woman as far away as across the continent can do me harm by turning out bad work. Also anyone who sells good work at a price too low to allow a fair profit is not only unfair to herself but to all other weavers,-- while the sale of poor work at a high price is simply ruin to the industry.

As an organization let us stand four-square for good work and for prices sufficient to make good work worth doing.

THE ECONOMIC PROBLEM

Hand-weaving, like any other art, is primarily a pleasure and only secondarily a means of livelihood or a profitable occupation. However, most of us like to make it pay, -- profit is, after all the measure of success -- and the burning question among hand-weavers is how to do this.

The hand-weaver is, on a small scale, a manufacturer, and faces the same economic problems as any manufacturing concern. Three things must be considered: (1) How to buy the best equipment and most suitable grade of raw materials at the lowest price; (2) How to turn out the best possible product at the lowest cost for time and trouble; (3) How to sell the product at a profit.

(1) One of my chief aims in starting the guild was to find a solution for the first problem. On another page will be found the plan for co-operative buying through which I hope to make it possible for guild members to buy materials in small quantities at wholesale prices. If this service proves feasible it may be possible to extend it much further than indicated in this first venture.

(2) The second of the manufacturer's problems -- how to make the best product with the least work and in the shortest time -- is the subject matter of the course of instructions for which all of you have subscribed. For the time being nothing further will be said on this phase of the work.

(3) The selling problem appears to be for many weavers a knotty question. They do not know what to sell, nor where to sell it, nor what prices to demand.

Selling is an entirely different business from manufacturing. Those of us who have had no experience in selling usually resent, as though they were unfair, the sellers percentages, both on the things we buy and the things we sell through a sales-agency. This attitude of mind is, of course, entirely unreasonable. It takes time and trouble, and special talent of an uncommon order, and usually a considerable investment -- for rent and fixtures -- in order to sell things. The seller's percent is just as legitimate a part of the price to the consumer as are the cost of raw materials and the time of the weaver. If we want hand-woven fabrics to be sold we must make the selling of such things sufficiently profitable to be interesting to the sellers.

The costs of selling vary with the type of products sold. A staple product -- a thing used generally by everyone -- sells itself, and selling costs are at a minimum. Such things, for instance, as sugar and pencils. New things -- things whose uses and values are unknown to most people -- cost a lot to sell. For instance, when typewriters were first put on the market it cost eight times as much to sell as to build one. At present typewriters are practically a staple, and selling costs are very much lower, even if they be taken to include the expensive service furnished by most manufacturers and distributors.

Hand-woven fabrics, -- though better known and more in demand every day -- are still in the novelty class, and selling costs are consequently high. The general public does not yet recognize any difference in beauty or worth between hand-woven and machine made textiles. A great deal of educational work has to be done, and this does not always show an immediate return on the time and money spent. People are slow to spend money on something they know nothing about, they are afraid of being cheated, they are afraid they may not like the thing after they get it, or that it may not be as durable or as useful as claimed. You and I know that hand-woven fabrics are very different in texture, in beauty and in wearing qualities from machine-made textiles. The "man in the street" does not know these things and until we can make him see it he will not spend his money on our wares. We have either to sell him a thing he knows and already wants, or make him want the thing we have to sell. How are we going to do this last? -- as we must if we are to sell hand-woven textiles.

There are two ways, -- either by spending money on advertising and on other selling methods, or by being content with slow returns at first and building up sales little by little, selling direct and selling only things that will please, so that customers will come back for more and bring others with them.

Either way may be made to pay. The slow way is the better for those who have little capital, but it takes patience and persistence.

Suppose you wish to devote part of your time to weaving for profit and do not care to sell your own product. You must find an outlet for your work through a shop or a sales-agency of some sort. There are many "gift" shops and such places that display articles sent in to them on consignment and sell on a commission basis. This is practically the only way to market little odds and ends of weaving made from time to time as fancy dictates. The returns are not very great, but bring many a woman a very pleasant bit of "pin money".

A more profitable and business-like thing to do is to sell to the shops that order in quantity and pay on delivery.

Shops that sell on consignment usually operate on a 33-1/3% commission. This is entirely legitimate. In fact they cannot conduct an attractive shop for less and make any profit at all. Shops that order in quantity and pay on delivery have to sell for twice as much as the article cost in order to do business. An article, for instance, that sells at \$6.00 in the shops will net the weaver \$4.00 if sold on consignment and \$3.00 if sold the other way. There is, however, more money and a steadier trade in dealing with the shops that order and pay than with the shops that sell on consignment. Their orders are usually in quantity, so that there can be the greatest economy in the making, and there is no long wait for a return on the money invested in materials or for the time spent. Things sold on consignment may be rather slow in moving, which may mean having a good deal of capital tied up.

The hand-weaver who conducts no shop, does no advertising, but builds up a regular business little by little, selling direct to customers, can afford to sell at a lower price than one who sells through shops or who conducts an active advertising campaign. Some very successful weavers have done exactly this. It takes time and patience, but the results are often highly satisfactory.

PRICES

A majority of hand-weavers do not intend to make a regular business of weaving. They like to make and sell a few things for "pin money", or to meet an extra expense of some sort. They often sell their things to friends and neighbors, and are at a complete loss when it comes to setting prices. Some charge much too little while others overestimate their work. It is manifestly impossible to lay down any hard and fast rules, as the value of a piece of hand weaving depends so much on how beautiful it happens to be,-- one might as well try to make a scale of prices for, say, oil paintings. One may, however, arrive at a minimum price by the following method: set down the cost of materials, allowing for waste, postage charges, etc.; add to this the time for weaving, figuring the time on the basis of what a fairly proficient weaver could do in an eight hour working day, and figuring the cost of the time according to the local scale for work by the hour; add to this a suitable charge for use of equipment and time in designing and arranging the work, double this result, and you will have the lowest price at which the article could be sold at a profit.

STANDARD OF QUALITY

The most important rule to make for oneself is the rule NEVER UNDER ANY CIRCUMSTANCES TO SELL POOR WORK. Poor hand-woven things are not as good as machine woven fabrics.. They should not be sold, even at a reduced price,-- they should never be produced, and there is in fact, no excuse for producing poor work. If a piece turns out badly, through some accident, find a home use of some sort for the thing if possible, or destroy it, rather than sell it to someone,-- even though that someone may in ignorance be perfectly satisfied with it. This is the craftsman's honesty. The craftsman's pride is expressed through demanding a just price, and the craftsman's patience is required for the making of any worthy thing.

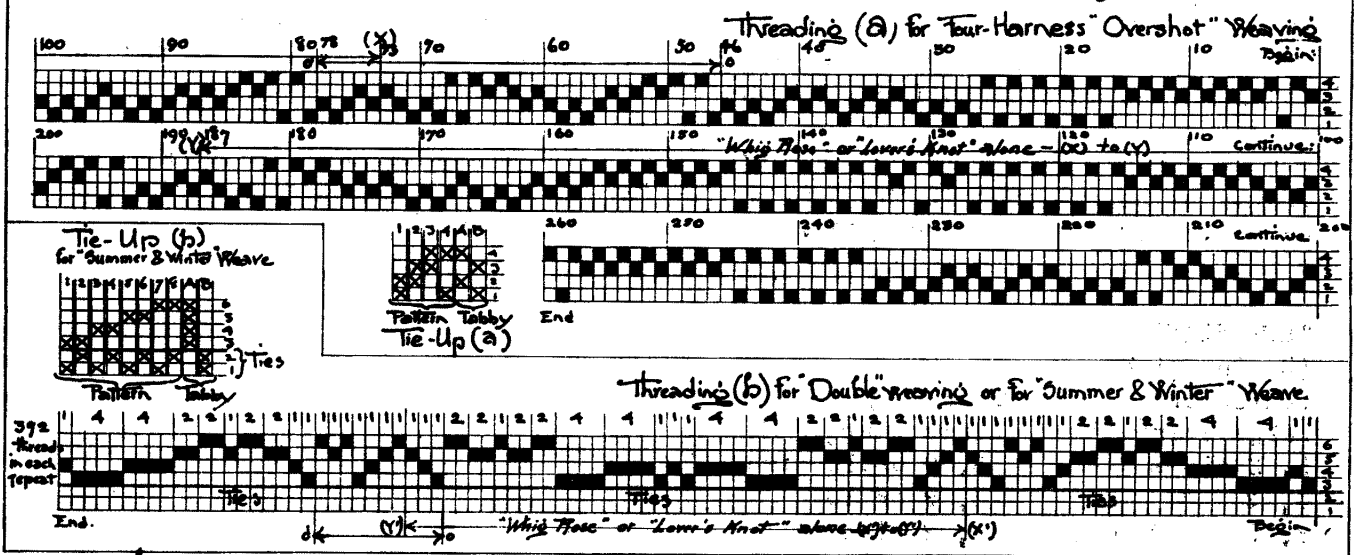
I am anxious to make the Bulletins of the greatest possible practical value to the circle and shall welcome suggestions, or questions of general interest to be answered through the bulletin. I should like also to have an "experience" page, -- if you have found a "short cut" or a new use for material, or a new wrinkle of any sort will you not share it with the rest? Hard luck stories are not barred, either. It is all interesting.

MARY M. ATWATER.

NOTE: The "Guild Bulletins" will go forward by third class mail. If you change your mail address, be sure to notify us promptly, as third-class mail is not forwarded by the postoffice, but is returned to the writer.

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(MARY M. ATWATER)
Cambridge, Massachusetts.

Shuttle-Craft Guild Pattern No. 1.—a Combination of "Whig Rose and "Lover's Knot," arranged from a design in an old book of drawings — by "John Landes" — in the Pennsylvania Museum.



The pattern illustrated is from a book of drawings in the Pennsylvania Museum, by one "John Landes".

Not much is known of this John Landes. He appears to have been a professional weaver of the Revolutionary period -- perhaps one of those itinerant weavers who travelled about the country with their looms on a cart.

He was, very certainly, an artist, and it is a pleasure to set into circulation again this work of his that has been so long buried in oblivion.

His drawings are unaccompanied by drafts, and were plainly intended for "double" weaving, but -- as you will see by the diagram -- this one may be adapted for the four-harness overshot weave, as at (a). The illustration at (b) shows the pattern in double or in "Summer & Winter" weave, and the threading draft for this weave as well as one for the overshot weave, are given above.

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THREADING

Both drafts are written from center to center of one of the large star figures. For a coverlet, begin threading with the beginning of the draft -- which will be the center seam of the coverlet -- put in as many repeats as required, ending with thread 78 -- the point marked "o". Repeat from "o" to "o" as often as desired for a border.

A simple "Whig Rose" or "Lover's Knot" pattern may be threaded from these drafts using the part of the drafts from "X" to "Y" or from "X'" to "Y'" as a repeat. Treadle to correspond.

TREADELING

(Begins with center of

Large Star(A)

3, 2 times
4, 2 "
3, 9 or 10 times
4, 9 or 10 "

Small star (A')

1, 4 times
2, 3 "
1, 2 "
2, 3 "
1, 4 "

Diamond (A'')

4, 2 times
3, 2 "
2, 2 "
1, 3 "
2, 2 "
3, 2 "
4, 2 "
1, 2 "
2, 3 "
1, 2 "
4, 2 "
3, 2 "

Small Star (B')

2, 4 times
1, 3 "
2, 2 "
1, 3 "
2, 4 "

(Continue)

Large Star, (B)

3, 9 or 10 times "
4, 9 or 10
3, 2 times
4, 2 "
3, 2 "

4, 9 or ten times
3, 9 or 10 "

Repeat Small Star (B')

Diamond (B'')

3, 2 times
4, 2 "
1, 2 "
2, 3 "
1, 2 "
4, 2 "
3, 2 "
2, 2, "
1, 3 "
2, 2 "
3, 2 "
4, 2 "

Repeat Small star (A')

Half of large Star (A)

4, 9 or 10 times
3, 9 or 10 "
4, 2 times

Repeat from the beginning.

Note: these directions are for use on treadle looms with the tie-up as shown on the draft. For use on the Structo and other looms operated with a "rising shed" use the following key:--

for "1", bring down levers 3 and 4

" "2", bring down levers 1 and 4

" "3" bring down levers 1 and 2

" "4" bring down levers 2 and 3

Tabby, 1&3 against 2&4

PLAN FOR CO-OPERATIVE BUYING OF
WEAVING MATERIALS
FOR "SHUTTLE-CRAFT GUILD" MEMBERS

A 10% discount from regular prices -- as on price list already sent you -- will be allowed on all orders for weaving materials, in small or large lots, sent us, under the following conditions.

(a) Orders must be marked in the lower corner of envelope, "Shuttle-Craft Guild Order for Materials."

(b) Orders must be received by the 15th of the month -- for shipment as soon after the fifteenth as possible.

(c) Orders marked "Shuttle-Craft Guild Order for Materials" received after the fifteenth of the month will be held over to the next Guild date, or will be filled at regular list prices.

(d) More Guild dates during the month will be announced from time to time, as business warrants.

(e) Of course, it will be necessary to look ahead a bit, and possibly order in larger amounts to take advantage of the monthly savings.

(f) Orders not marked "Shuttle-Craft Guild Order for Materials" will be filled as heretofore, at regular list prices.

It is the idea that there will be sufficient saving in the handling of orders by this plan to make the discount possible.

SHUTTLE-CRAFT GUILD

Cambridge, Massachusetts.

Bulletin #2

October 1924.

First, I wish to thank all and sundry for their very kind reception of the first Guild Bulletin. Our membership this month is over two hundred, -- scattered all over this country with a sprinkling in "foreign parts". There are enough of us to have a considerable influence over the future of hand-weaving. If we stand together for good craftsmanship, and work out among us the problems of the purchase of materials and the selling of finished fabrics, we shall be doing a valuable work, not only for ourselves, but for all others in the field.

The making and marketing of baby blankets according to the scheme outlined last month has been planned for those among us who want a staple product which they can turn out in quantity as a regular occupation. Work of this sort appeals to many, but not to all. For those who delight in planning, and in trying experiments, an entirely different kind of work is better, and brings better returns.

I believe that there is more money in the making of dress-fabrics than in any other branch of the hand-weaving industry. I have many among my correspondents who have done excellently well at this work.

To be successful in this field the weaver must be gifted with a good sense of color. This is indeed a gift, and unfortunately the lack of it cannot be made up by training. A person without the color sense is better advised to choose some other line of work than this, for color is of first importance here.

There is money in making hand-woven tweeds and similar fabrics by the yard. If this is undertaken on a fairly large scale it is profitable in competition even with cheap homespun materials made in Canada. This sort of thing, however, is not very interesting to do. There is more pleasure, and also more money, in making special dress-lengths with borders and bits of decoration in pattern weaving. These may be as clever, original and charming as possible, and when well planned sell extremely well.

One of our circle made -- as her second piece of weaving -- a "linsey-woolsey" dress for herself. It was so successful that she has had a large number of orders to fill for similar dresses, and will probably have little opportunity to continue her course of lessons for some time! She has taken a shop and is nicely launched on an interesting little business of her own.

She sells her "linsey-woolsey" dress-patterns not made up, at \$35.00, and has them made up if desired for an additional \$10.00.

Others are making all-wool dress-patterns which sell for \$50.00 -- made up at \$65.00.

In work of this sort the important part is, of course, the planning. It is often advisable after the beginning to employ cheap labor to do the mere pushing of the shuttle back and forth. In any community there are old women and disabled persons who can do this work and who are glad of employment at very moderate wages.

The fabrics most in vogue at the moment are soft and light. The yarns to use depend, of course, on the kind of material to be made. We find the "20/2" cotton an excellent warp for "linsey-woolsey". It may be woven with a weft of homespun, of Shetland, or of the fine "special" yarn. The trick about linsey-woolsey is to weave loosely. If beaten at all hard the fabric becomes stiff and unattractive.

"Tweeds" are woven of homespun both for warp and weft usually in a twill, though sometimes in plain tabby weave. Homespun differs a good deal in weight so that it is impossible to say for all material of this order just how close it should be set in the reed. For the homespun yarns we have been using, fifteen ends to the inch gives a soft light fabric, while 20 ends to the inch produces a heavy cloth. Homespun yarn is often troublesome when used as a warp because it catches and sticks together. The warp should have a dressing.

We are weaving a good deal of a charming fabric made on a warp of fine two-ply woolen yarn with weft of homespun.

The fine "special" yarn used both as warp and weft produces a charming soft, smooth fabric. Set at ~~24 threads to the inch~~ and woven the same it weighs a little less than half a pound to the yard -- 36" wide. For a very light material it may be set at 20 and even at 15 threads to the inch, while for a heavy cloth for coats and such things it may be set at 30,

In our experience a plain fabric -- without stripes or plaid -- is much more attractive if the warp and weft are of different colors, -- or at least of different shades of the same color.

The present vogue of striped and plaid materials has brought me many questions as to how such effects should be planned. Therefore instead of a threading draft for an overshot pattern I am this month sending the warping schemes for a number of the traditional Scottish plaids or "tartans." The colors used for these plaids are practically the same shades of red, blue, green and yellow for all patterns, the shades of the samples enclosed.

Of course, the same warping schemes could be carried out in any colors desired. The plaid patterns could also be made once and a half or twice as large, etc., without difficulty. They should not, however, be reduced as they have been written as small as practicable. To be absolutely correct as Scotch Tartans no doubt a certain size is standard, but for our work this is of no particular importance as we are not planning to weave tartan for Highland uniforms.

Tartans are always, -- as far as I know, -- woven in the twill weave, but we can use the plain weave if we choose. The twill weave gives a firmer material than the plain weave.

MARY M. ATWATER

SCOTCH TARTAN PLAIDS, -- PATTERNS ARE WRITTEN FROM CENTER TO CENTER OF THE CHIEF FIGURE, IN EVERY CASE.

(1) DOUGLAS,-- blue and green with a fine white line, and a touch of black. This is simple but effective.

4 threads white
 40 " blue
 40 " green
 4 " blue
 16 " black
 4 " blue
 40 " green
 40 " blue

Repeat

(2) CLAN MacKAY,-- blue, black and green, sombre and handsome. Warp and weave in the same order.

4 threads black
 26 " green
 24 " black
 4 " green
 24 " blue
 4 " green
 24 " blue
 4 " green
 24 " black
 26 " green

Repeat

(3) CLAN MacBETH -- blue predominating with black, red, yellow and green; very bright and gay.

2 threads white
4 " red
2 " black
12 " red
20 " green
4 " blue
2 " white
4 " blue
2 " white
8 " black
8 " yellow
64 " blue
8 " yellow
8 " black
2 " white
4 " blue
2 " white
4 " blue
20 " green
12 " red
2 " black
4 " red

Each repeat 198 threads.

(4) MURRAY OF TULLIBARDINE,-- red predominating, with a group of heavy stripes and a group of fine stripes in blue and green.
Each repeat threads

4 threads blue
2 " red
2 " blue
4 " red
4 " blue
4 " red
2 " blue
2 " red
4 " green
2 " red
2 " blue
32 " red
14 " blue
2 " red
2 " green
10 " red
16 " green
6 " red

Each repeat 242 threads.

(continued on page 5)

(continued from page 4)

4	threads	blue
4	"	red
2	"	green
4	"	red
4	"	blue
6	"	red
16	"	green
10	"	red
2	"	green
2	"	red
14	"	blue
32	"	red
2	"	blue
2	"	red
4	"	green
2	"	red
2	"	blue
4	"	red
4	"	blue
4	"	red
2	"	blue
2	"	red

Repeat

(5) THE ROB ROY plaid is simple squares alternately red and black -- 32 threads of each might be used.

(6) MACQUEEN, -- Red and black predominating with a touch of yellow. A handsome bold design. Each repeat 168 threads.

4	threads	yellow
44	"	black
16	"	red
4	"	black
16	"	red
4	"	black
16	"	red
4	"	black
16	"	red
44	"	black

Repeat

(7) ROBERTSON,-- Red predominating with a bold design in blue and green. Each repeat 284 threads.

4 threads red
4 " green
32 " red
4 " blue
4 " red
24 " green
4 " red
24 " blue
4 " red
4 " blue
32 " red
4 " green
4 " red
4 " green
32 " red
4 " blue
4 " red
24 " blue
4 " red
24 " green
4 " red
4 " blue
32 " red
4 " green

Repeat

(8) OGILVE,-- Red predominating. Elaborate and gay.
Each repeat 464 threads.

12 threads blue
8 " black
12 " blue
8 " yellow
4 " red
8 " black
8 " red
8 " white
8 " red
8 " white
8 " red
12 " black
4 " red
8 " black
4 " red
12 " black
12 " yellow
10 " blue

(Continued on page 7)

(Continued from page 6)

10	threads	yellow
10	"	blue
12	"	yellow
8	"	black
8	"	red
8	"	black
16	"	red
1	"	white
2	"	black
1	"	white
16	"	red
1	"	white
2	"	black
1	"	white
16	"	red
8	"	black
8	"	red
8	"	black
12	"	yellow
10	"	blue
10	"	yellow
10	"	blue
12	"	yellow
12	"	black
4	"	red
8	"	black
4	"	red
12	"	black
8	"	red
8	"	white
8	"	red
8	"	white
8	"	red
8	"	black
4	"	red
8	"	yellow
12	"	blue
8	"	black

Repeat

(9) HENDERSON,-- Green predominating; large figure. Excellent.
Each repeat 376 threads.

4 threads yellow
24 " black
16 " green
12 " black
80 " green
12 " black
16 " green
24 " blue
4 " white
24 " blue
16 " green
12 " black
80 " green
12 " black
16 " green
24 " black
Repeat

(10) CLAN CAMERON,-- Red and green predominating. Each repeat
132 threads.

2 threads yellow
35 " red
12 " green
4 " red
12 " green
4 " red
12 " green
4 " red
12 " green
4 " red
12 " green
35 " red
Repeat

(11) MURRAY OF TULLIBARDINE,-- Red predominating with blue and
green. Each repeat 242 threads.

2 threads green
4 " red
4 " blue
6 " red
16 " green
10 " red
2 " green
2 " red
14 " blue
32 " red

(Continued on page 9)

(Continued from page 8)

2	threads	blue
2	"	red
4	"	green
2	"	red
2	"	blue
4	"	red
4	"	blue
4	"	red
2	"	blue
2	"	red
4	"	blue
2	"	red
2	"	blue
4	"	red
4	"	blue
4	"	red
2	"	blue
2	"	red
4	"	green
2	"	red
2	"	blue
32	"	red
14	"	blue
2	"	red
2	"	green
10	"	red
16	"	green
6	"	red
4	"	blue
4	"	red

Repeat

(12) MACLACHLAN,-- Blue and red predominating, with black and green. Each repeat 106 threads.

4	threads	red
2	"	black
16	"	red
14	"	black
16	"	blue
6	"	green
16	"	blue
14	"	black
16	"	red
2	"	black

Repeat

SHUTTLE-CRAFT GUILD

Cambridge, Massachusetts.

BULLETIN #3.

November 1924.

The very charming and unusual pattern that we have the pleasure of including with this bulletin comes from Albion, New York. It was taken from a coverlet woven in 1820 at "Graystone" by Matilda Kimball Bacon, and is published through the kindness of the weaver's great-great-grandson.

I do not know the old name of this pattern. Perhaps some member of the circle can contribute the name? May we hear from Mrs. Allen, who is an authority on names, or from anyone else who has a suggestion? In the meantime I propose that we know the pattern by the name of the weaver.

The pattern owes its peculiar charm to the effect of the half-tone stars that accompany the overshot star-figures -- like reflections in water.

Our draft is not written from center to center, but from the beginning of the flowery figure to the end of the plain figure, as this seemed more logical. A border for a coverlet in this pattern may be made by using as a repeat that part of the draft covering the diamond figure. This is indicated on the draft. After such a border the pattern should begin with with the beginning of the draft as written. The center seam of the coverlet should run through either the point "C" or the point "C'" indicated on the draft. It would show less through "C" than through the large figure.

The pattern may, of course, be used in many ways.

A small figure similar to "Butternut" would result from using as a repeat the 56 threads between 40 and 96 of the draft, as indicated by an arrow. A somewhat larger figure, similar to "American Beauty", results from using the part of the pattern between threads 28 and 110. To avoid confusing lines, this is not indicated on the draft. It makes a very satisfactory pattern, not so blocky as the shorter one first suggested.

Anyone who wishes may see what these patterns would look like without the labor of working them out on paper. Take a small mirror and have it cut into two strips. Set these two strips of mirror on the drawing, at right angles to the paper and to each other. If you wish to see how the Matilda Bacon pattern looks with additional repeats, turn the page upside down and set the mirrors along the bottom and inner edges of the diagram and look into the corner thus made. If you wish to see the "American Beauty" pat-

tern, set one of the mirrors through the middle of the block that corresponds with threads 109 to 118 and set the other at right angles to it at a point in the center of the upper large block of the lower star of the flowery figure.

A pair of mirrors should be part of the equipment of anyone who works with patterns.

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SELLING "ON CONSIGNMENT".

One of our members is planning to open a craft-shop next summer in her home, which is on a highway used by many motorists. She writes to ask if fellow-members might not be interested in sending her some of their work for sale "On consignment".

There is a good deal to be said both for and against the "consignment" method of doing business. On the face of it it seems an excellent way for a new shop to obtain an attractive stock without great outlay, and -- from the other angle -- an excellent way for weavers to find new markets for their work.

My own experience, however, leads me to believe that as a rule this method is unsatisfactory both to weaver and to seller. This is the way it works: The weaver is inclined to send "on consignment", -- not her (or his!) best and most saleable work because she knows she can sell that very easily herself and make more money than by selling through a shop, -- and instead, things of doubtful saleability, -- things, perhaps, that have been left on her hands for a long time. If the seller accepts such articles -- as she is inclined to do, because apparently they cost her nothing and may sell -- she burdens herself with a slow-moving stock that takes up space and is apt to prove very expensive in time and trouble.

It is easy to see that a thing that must be taken out and displayed fifty times before it finds a purchaser may cost a good deal more than the 25% discount customary on such sales, while a thing sold the first -- or the fifth -- time it is shown would show a profit.

Moreover, there is usually a good deal more profit on sales from regular stock than on "consignment" sales, so naturally enough the seller will give more effort to selling regular stock than to consigned items. These may hang about for months or even years, to the disappointment of the consignor, whose time and money are tied up in the articles.

In my opinion it is better business for the weaver to sell her work outright, even for a good deal lower price than she might possibly obtain through a sale "on consignment". She thus has an immediate return for the money put into materials and for the time put into the weaving, and can put these into a new undertaking.

It is better business for the seller, too, because in buying outright, a good deal more care is taken to buy only saleable and attractive things, thus insuring a brisk turnover of stock, and a better percentage of profit.

However, I believe that in the case of a new venture, that is still in the experimental stage, there may be a really legitimate place for consignment selling. It is often hard to tell, without trying, just what class of goods will sell well in a new locality. In the same way, a new weaver has to try various products to find out what can be made and sold at the best profit and with the most pleasure.

After thinking the matter over carefully, I have concluded to ask all the members who would like to sell some of their work "on consignment" to send me their names -- with the understanding that they send only of their best work. Also, will those who are developing the selling end of the business, and who would like to receive hand-woven articles for sale "on consignment", please send in their names -- with the understanding that they will accept only such things as they will be able to sell, and that they will return any articles remaining unsold at the end of two months.

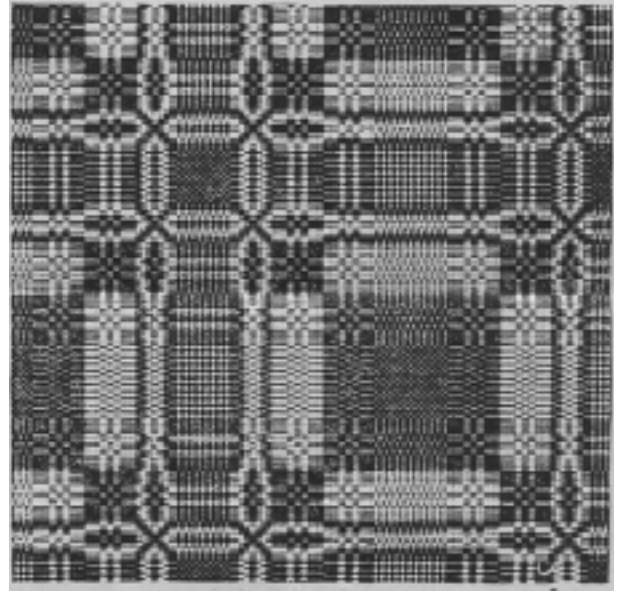
There are other points, too, such as insurance, -- which, as a rule, is carried by the seller, -- and the seller's discount, which varies from 15% to 50%, and is often fixed at 25%. This depends, somewhat, of course, on the nature of the product, and also on the type of shop. A roadside shop should be content with a lower percent than a shop with an expensive city location because of the difference in overhead expense. These are details that should be clearly understood in all transactions of the sort, but no general rule can be given because cases differ.

Names should be sent in by the 25th of December to be included in the lists I am preparing.

Shuttle-Craft Guild Pattern No 2 - from a Coverlet woven in 1820 at Graystone, Albion, N.Y., by Matilda Kimball Bacon, - lent by her great-grandson.

Flowery Figure

- Treadle: 1, 7 or 8 times
 2, 3
 1, 3
 2, 3
 1, 7 or 8
 4, 3
 3, 3
 2, 3
 1, 3
 2, 3
 3, 3
 4, 4 or 5
 1, 2
 4, 2
 1, 2
 4, 2
 1, 2
 4, 2
 1, 2
 4, 2
 1, 2
 4, 2
 1, 2
 4, 2
 1, 2
 4, 2
 1, 2
 4, 4 or 5
 3, 3
 2, 3
 1, 3
 2, 3
 3, 3
 4, 3
 1, 7 or 8
 2, 3
 1, 3
 2, 3
 1, 7 or 8



(continued on other side)

(continued from other side)

Plain Figure

Treadle: 4, 8
3, 3
4, 3
3, 8
4, 8
3, 2
4, 2
3, 2
4, 2
3, 2
4, 2
3, 2
4, 2
3, 2
4, 2
3, 2
4, 2
3, 2
4, 2
3, 2
4, 2
3, 2
4, 2
3, 2
4, 2
3, 2
4, 2
3, 2
4, 2
3, 2
4, 2
3, 2
4, 8
3, 3
4, 3
3, 3
4, 8

Repeat

Key for "Structo" weavers

For "1", read 3 & 4
" "2", read 1 & 4
" "3", read 1 & 2
" "4", read 2 & 4

SHUTTLE-CRAFT GUILD

Cambridge, Massachusetts.

BULLETIN #4.

December 1924.

I am often asked about the weaving of seamless bags and double width material. Some notes on the subject are, to be sure, included in the instructions of the course, but ~~these additional suggestions will, I hope, prove of interest.~~

On four harnesses one may weave tubing or seamless bags, and by varying the treadeling a little, one may weave double width cloth -- but in the plain tabby weave only. To weave a four-harness pattern double width, for a seamless coverlet or a pillow-top, eight harnesses are required.

On eight harnesses one might, if one wished, weave a piece of cloth in plain tabby weave four times as wide as the loom. This would be rather troublesome, however, and is not suggested as a practical thing to attempt.

Cloth twice the width of the loom is of a good deal of practical interest. Very wide fabrics -- twice the width of the loom -- are useful for many things, such as blankets, wrap-around coats, etc. Moreover, it is possible by this method for those who have only a table-loom to weave dress-fabrics about 38" wide.

The two widths of cloth lie, of course, one over the other in the loom. It is plain that twice the number of warp-ends per inch are required as for ordinary weaving. For a double-width fabric sleyed 30 threads to the inch it would be necessary to warp 60 threads to the inch. As setting the warp so close in the reed sometimes gives trouble, it is advisable to select a weave in which the warp is spaced fairly far apart.

The "special" wool warp so many of us are using for dress-fabrics appears to me most satisfactory when set 22 or 24 to the inch, -- if to be woven with the same fine yarn; if to be woven in homespun it may be set further apart, but I would not advise using less than 20 -- or at the very least 18 -- to the inch. This would mean warping and sleying 48,

44, 40, or 36 threads to the inch. Special reeds are, of course, required for these settings. It is allowable to draw four threads through each dent of a coarse reed, but it is better to use a finer reed and draw two threads through each dent.

The threading for this weave is the ordinary threading for "will" 1,2,3,4,1,2,3,4, etc. Two harnesses, -- 1 and 3 -- weave one width while the other two harnesses weave the other width. When weaving the upper breadth three harnesses must be depressed -- the two carrying the threads of the lower breadth and one of those carrying half the threads of the the upper breadth. To weave the lower breadth one harness only should be depressed for each of the two sheds. This will be plain from a study of the tie-up as given on the diagram. Tie-up (a) is for weaving a seamless bag or tubing. Treadle 1 brings down the front harness alone. Throwing the shuttle through this shed weaves the first shot across the under side of the tubing. The second treadle brings down the first, second, and third harnesses, so that the shuttle weaves across the upper breadth. The third treadle brings down the third harness only, so the shuttle weaves across the lower breadth while on the fourth treadle it passes back across the upper breadth.

It will be noted that if the first shot is made from right to left, as most people begin, all the shots from right to left will be across the lower breadth while all the shots from left to right will be across the upper breadth.

(Note: In threading for a seamless bag or tubing, omit the first "1" in drawing in. In other words, begin, 2,3,4, and continue 1,2,3,4,1,2,3,4, etc. This is to avoid a double thread which would otherwise appear in the warp on one side.)

In weaving be careful not to "draw in" the work. The tendency is to do so, which will make streaks along the folds.

The only decoration possible in this weave is, of course, to introduce stripes of color or done in tapestry figures as explained in Lesson 3 where these methods are used for decoration in plain rug-weaving. If the warp is spaced wide apart and a fine yarn is used for weft the warp may be entirely covered, and many attractive effects may be produced by simply using a number of different colors. When this is done there are bound to be some small unevennesses where the changes of color are made. Be careful not to bring these all on the same fold of the fabric. It will be advisable, probably, to turn the tubing inside out to make it up into a bag.

For a bag, it is attractive to weave the outside in yarns or silks with whatever decoration is desired and when the material for the outside is complete, simply go on and weave the same length in a plain material for the lining. When taken from the loom, fold and sew all four thicknesses together for the bottom of the bag.

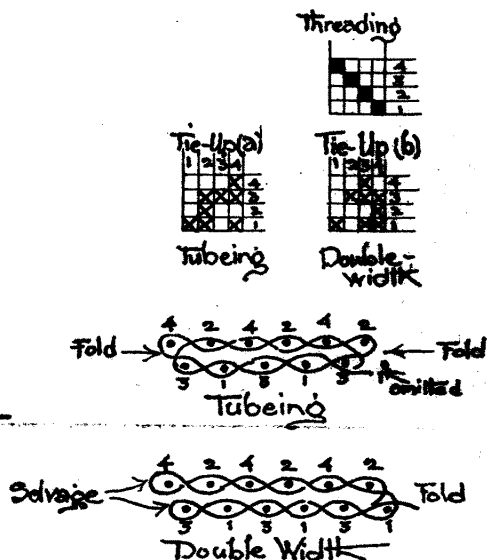
It is perfectly practicable to weave eyelets for a ribbon or draw-string by weaving an inch or so near the top, using two shuttles -- one for the top and one for the under fabric.

Another way to make a bag is to treadle for about half an inch, in a double tabby, -- 1-2, 3-4, 1-2, 3-4. This weaves the two fabrics together. Then begin weaving round and round as described above. This makes it unnecessary to sew across the bottom. The lining should not, however, be finished off in this way, as it would be impossible to turn the bag wrong side out if this were done.

Tubular dress material may be woven on a large loom in exactly the same way.

To weave a fabric twice the width of the loom, make the tie-up exactly as shown at (b). This is the same except that the treadles are arranged in a little different order. The fold in the material may come on either side desired. It is, perhaps, a little easier to manage if on the right-hand side. It is unnecessary to omit the first thread in drawing in.

Throw the shuttle from right to left on treadle 1, which takes it across the lower breadth, and from left to right on treadle 2, which brings it back across the lower breadth. Treadle 3 takes it across the upper breadth and treadle 4 brings it back. Continue in this order and the fabric will appear in two layers with the fold on the right. Be careful not to draw in or there will be a streak of tight weaving along the fold.



One of our Guild members in Ohio contributes the following valuable notes:

"The members of the Guild may be interested in a very inexpensive warping frame, which may be made by anyone who can use tools.

"In many attics are some of the old bed-slats, which were in use in our Grandmother's days. I found such in mine, which a few moments with a plane made smooth.

"The measurements are given below. The expense was governed by the cost of the dowel pins, which may be bought at any mill, and which in this case were \$0.85.

"The wood strips and pins must be sandpapered thoroughly. I would think it a good plan to put on a coat of shellac, although I have not done so with mine.

"Its great advantage is the low cost, and that it can be so easily taken apart and put away until again needed.

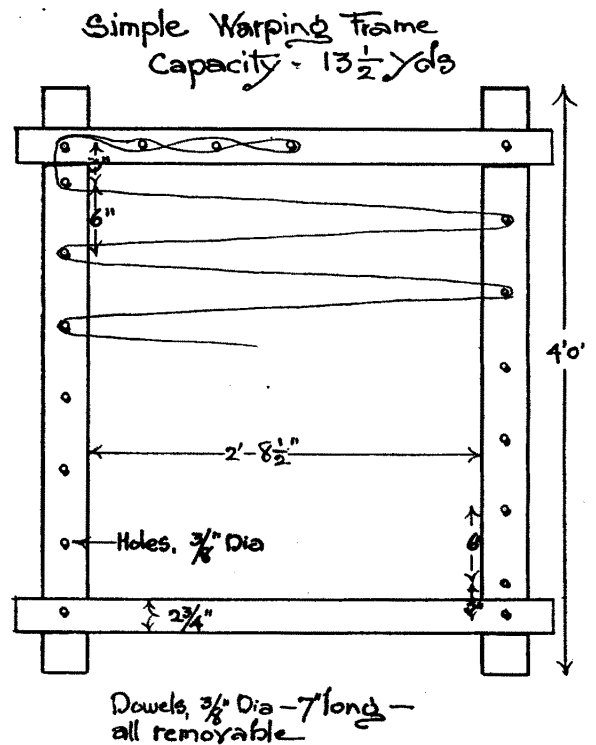
"Where the strips cross, each strip should be cut out half way through, so that one fits over the other.

"Put a dowel pin through each corner and fasten with a clamp or tie firmly.

"All pins are removable, but fit snugly."

"I have also found in the "Structo" loom that very much time can be saved by using the little boat-shaped shuttles instead of the flat ones. I put a small strip of wood across the beater. This strip extends about $\frac{1}{4}$ " above the lower edge of the sley; it makes a runway for the shuttle and works to perfection. One can do in five minutes as much as in fifteen with the flat shuttle."

(Note: Throw shuttles are, as our correspondent writes, much faster than flat shuttles. It is, however, necessary to have a winding device of some sort for winding the bobbins. The winding can be done on some types of sewing machines; an old spinning wheel can be used; and there is on the market a hand-wheel for this purpose. The best equipment is a sewing machine motor fitted with a small shank to hold the bobbins.)



"THE ESSANNEE LOOMS"

Mrs. E. J. Green of Providence has just opened a little craft-shop -- not far from her home -- in partnership with another local Guild member. The name they have selected for their shop is a combination of the initials of their first names.

I think the members will be interested to know of the splendid progress this member has made. It was only last May that she subscribed for my complete course in weaving. She bought one of our 20"-table looms then. Now, only a few months later, she has three of the table looms and three of our "Practical" looms, and her partner has a table loom and plans to get a large eight-harness loom soon.

Dress materials -- "linsey-woolsey" -- and towels and table runners are the things they are specializing in.

On Saturday, December 20th, I attended the "opening sale." I was thrilled with the results! Over \$100 in cash, -- in a few hours; and, orders for different things that will keep her busy for many weeks to come.

Last month I talked to you about "consignment selling," and suggested that those members who were interested send their names to me. As I expected, not very many are interested. One of the members writes:

"I do sell some of my things -- not always the best ones, however, and being a poor salesman, I know I would enjoy and do better work, if the sales end were off my mind. Perhaps all of the things I make would not sell, but I believe that 90 percent of it would, if properly displayed and handled by someone who enjoys selling more than creating. Many weavers feel as I do, I know, and would appreciate some sort of outlet for their work."

The baby-blanket project, which was announced in Bulletin #1 is progressing nicely. We are adding new workers as fast as the demand for the blankets increases.

After a while, we shall probably add another "line", that we will standardize and market on a similiar commercial basis.

"CHAINED WARPS"

For the convenience of our members, we can furnish 5 yard warps 16" to 18" wide for tartan scarf-weaving -- ready chained -- with yarn for the weaving, @ \$4.50. This will make two scarfs.