

WEAVERS' MANUAL

presented to members of the

Maysville Guild

with the compliments of

JANUARY & WOOD COMPANY, INC.

MAYSVILLE, KENTUCKY





Maysville Guild Rugs have the decorative charm that sunrooms demand

Weaving as a Business

HAND loom weaving is probably the most lucrative business into which a woman or man can enter without giving up their personal freedom or investing a large sum of money.

Hundreds of the most successful home weavers in America started weaving just as a pastime and diversion, but found it such a fascinating pursuit that they have given up all other interests for this more profitable business.

There never was a time in the history of the world when so big an opportunity was open to the weaver of hand loomed rugs and carpets. Every home, large or small, mansion or cottage, apartment or bungalow, can use to advantage one or more of the handsome hand loomed rugs so readily produced with Maysville Warp and Maysville Filler.

It used to be that hand loomed rugs were used merely as a matter of economy. Today they are used because they produce artistic effects that can be secured in no other way. Not only are they suitable to inexpensively furnished homes, but to many of the finest interiors in the land, where antiques of fabulous price call for floor coverings of Colonial feeling. The Early American furniture craze that is sweeping over the country, the desire for artistic simplicity and color harmony in furnishings that is being manifested in every community, is the greatest boon in the world to the home weavers who know how to take advantage of their opportunities!

Take Advantage of Your Opportunities

THE only hand loom weavers who are complaining about slow business are the ones who depend entirely on the trade which demands hand loomed rugs because of their low cost. This business is all right for a foundation. But to make real money, broaden your appeal. Reach out to fashionable homes. With present day demand for the Colonial in home decoration, the finest homes in your community should be your customers. Not only bathroom and kitchen, but bedroom, living room, sunroom, nursery, hall and porch have a place for your wares. Most any modern home can use six or even a dozen artistic Maysville Guild Rugs!

How to Attract More Profitable Business and Overcome Competition

IF you expect the world to come to you for rugs, you must let the world know where you are and what you can do.

First of all, give your business an identity by naming your shop. "Puritan Weavers," "Colony Rug Shop," "Mayflower Shop," "Colonial Craftsmen" are a few of the thousands of suitable names. Local or historic names always are good. Attach a Maysville Guild Label to every piece you weave. These labels are furnished free with Maysville Warp.

Next, place an attractively worded sign at or near your place of business. If you are in town, put a small sign out near the sidewalk. Do not expect that passers-by have the eyesight to read a small printed or pencilled sign placed way back from the road. Have your signs painted by a professional if possible, as he understands

how to use colors that will be suitable yet command attention.

If you are on a main travelled highway, get the benefit of motorists' trade by placing road signs a short distance each way from your house, reading something like this:

STOP!

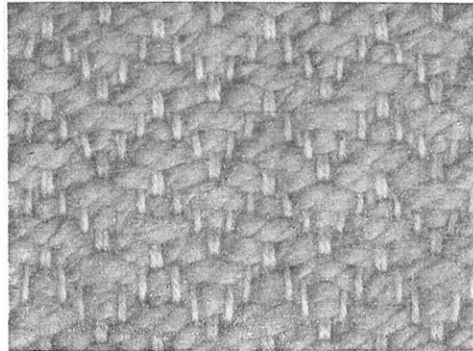
for better hand woven rugs

MAYSVILLE GUILD WEAVER

100 yards ahead

If you are in a more or less inaccessible location, arrange with a main street merchant or the general store in the nearest village for a small display and card on his counter. Weave miniature rugs in attractive and unusual patterns for this display, and change it frequently. You generally can pay for this accomodation by weaving a rug for the proprietor.

You can draw business from near-by towns where



Plain Two Harness Weave. Two-color wrap threads drawn through harness in alternate colors. We suggest on this weave using Maysville Black and White Warp, Maysville Old Rose Filler for body, and Gray border.

there are no weavers by running small advertisements in the local newspaper, which also can probably be paid for in weaving until you work up enough business in the territory so that the advertisements pay for themselves.

Have neat business cards printed, hand them out to people you meet, put them in stores and in public places. Use every dignified means to keep your name where the public will see it.

If you live in a city, have your name listed in the classified section of the telephone book. Classified advertising in a city newspaper is also a good business getter. If the newspaper will not grant you a special heading such as "Rug Weaving" or "Home Weaving," have your advertisement listed under "Household Goods." State in a few words that you weave old materials into fashionable wash rugs in attractive new patterns. Give your phone number or address. It would also pay you to have inexpensive dodgers or leaflets printed, combining a price-list with directions for preparing carpet rags. These you can mail to people who answer your advertisements, also to other people whom you think might be interested.

Have a booth at fairs, shows and carnivals, with your loom in operation and a number of unusual rugs on display. You will take orders on the spot, and can do the weaving at once for people who come from a distance and to whom you might have trouble delivering. In this way you get business from people you ordinarily would not come in contact with, and every new customer starts a new circle of customers who will come to you for weaving.

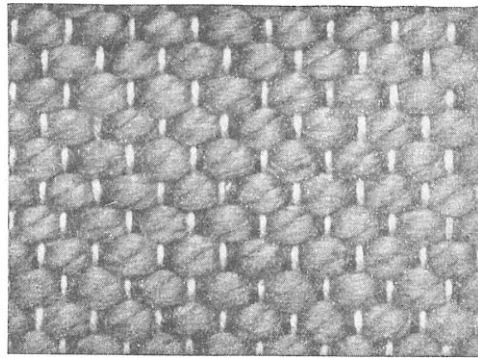
Interest church societies in having you do weaving for their bazaars, the society members to furnish the sewed rags.

If you are located near boarding schools or colleges, make up sample rugs and cushion covers in the school and class colors. These will interest the students.

If you are near a summer resort you have a wonderful opportunity to make rugs for the cottagers, who are always in the market for inexpensive floor coverings that can not easily be harmed. To attract this business, make up a few brilliant samples that will give the color most people desire in cottage furnishings. To these people you usually can sell all the material as well as the finished rugs. Maysville Rug Filler in gold, with black and white warp and black stripes across the ends is one good combination; garnet filler with black and gray warp in a fancy pattern is another. Call on a few cottagers—if you get your rugs into one summer home they will do their own missionary work and bring you customers from the other cottages.

The same rule applies to other homes you would like to interest. Do not make a canvass. Weave up several attractive rugs of convenient size such as most homes find use for—27x54 inches, 30x60 inches, etc.—and show them to the mistresses of prosperous homes along the different streets of your city. If you live in a small place, pick out friends and neighbors whom you think would be interested and who might interest others. Merely show the rugs and gain the confidence of each prospect. Tell her that you thought she might like to see the new developments in hand loomed rugs as woven by members of the Maysville Guild; how different they are from the “hit and miss” patterns that so many people think of when wash rugs are mentioned; what artistic effects they make possible in interior decoration. Explain that she can either furnish her own material from the old garments and worn household lines that other wise would be wasted, or

else select bright new Maysville Filler of any color. Carry a Maysville sample card with you. It will slip into your hand bag and be a great help in demonstrating the color effects possible with Maysville Guild Hand Loomed Rugs.



Double Plain Two Harness Weave. Use two warp colors and simply draw through harness in double strand. On this weave try Maysville Orange and Black Warp, Maysville Brown Filler, with a border of Maysville Gold.

A sale made to one or two families in a neighborhood will invariably win other customers in that same locality. Nothing aids in the sale of an article more than to have it seen in use, provided the article has distinctive quality and gives good service—both of which characteristics are at once apparent in Maysville Guild Rugs woven by the progressive weaver.

Members of the Maysville Guild are proud to demonstrate Maysville Rugs and point out their distinctive qualities—their unusual designs, expert weaving, harmonious colors, and the fact that Maysville Four-Ply Warp insures the wear that every purchaser has the right to expect. Emphasize the fact that no hand

loomed rug will wear longer than its warp, and that a weaver who uses three-ply warp, or any warp that falls below the high Maysville standard for flawlessness, smoothness and tensile strength is sacrificing just so many months of wear from the finished rug.

This Maysville quality, combined with neatness of design, harmony of colors, and good workmanship, mean more for the success of hand loomed rugs than price. Price is not so essential to the buyers nowadays as the thought of getting just what is wanted in the article itself. With the strength and range of colors in Maysville Four-Ply Warp and Maysville Rug Filler, and the designs furnished you by the Maysville Guild, you are equipped to give your customers the finest hand loomed rugs obtainable anywhere. Bear this always in mind: Quality weaving that measures up to the Maysville Guild Standard will furnish you the greatest leverage in competing with other weavers, in holding your present trade, and in gaining new customers.

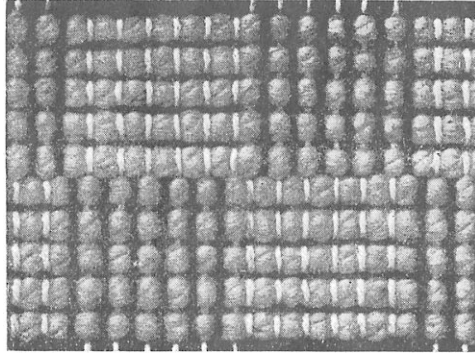
Hang your Maysville Guild Certificate in a prominent place near your loom, to remind you constantly that strict adherence to its standards in your greatest asset.

How to Figure Your Prices

THE amount to charge for weaving has long been a great problem for many weavers. One must figure enough more than the actual cost to realize a fair profit for the effort expended. Inasmuch as actual cost varies for each weaver, depending on what is called overhead expense, we can give only general suggestions for deciding upon charges.

If you do weaving in your own home, on only one loom which you operate yourself, your overhead, other

than that which you would have anyhow, will be negligible. Set your prices far enough above the cost of your materials to give you a fair profit on your time.



Checkerboard Two Harness Weave. One light and one dark color of Maysville Warp. Thread dark through back harness, light through front harness, dark through back harness and light through front, and repeat until you have a certain number of each threaded, say six. The last was light in the front harness. Change by drawing light through the next harness, then dark, then light, and repeat until you have the same number threaded as before the change. Start again just as you did at first, and repeat until desired width is warped. Alternate each pick of filler with one of warp, either the light color or the dark. Weave in sufficient amount of Maysville Filler to make a stripe of equal width to that of the light warp. This weave is a very effective border design.

If you hire others to assist you, the cost of their hire must be accurately figured on an hourly basis, and enough added to their hire and cost of materials to allow you a profit both on their wages and on your own time spent in instruction and supervision.

If your work is carried on in a building separate from your home, the added cost for light, heat, rent, etc., will enter into the cost of the rugs.

All these things being true and depending on local conditions and competition which are never the same in two places, it would be manifestly impossible for us to offer you actual figures to charge for your rugs. However, we can give you an idea of the amount of warp and rug filler needed per square yard of rug. From these figures you can ascertain the approximate cost of materials used, and by adding your overhead and profit can arrive at a very close estimate of the proper selling price.

Maysville Four-Ply Carpet Warp runs approximately one pound to every three square yards of rug or carpet, figuring twelve warp threads to the inch in width. If less than twelve, the amount of warp required will be decreased in proportion; if more than twelve, more warp will be needed. Two harness weaves require less warp than do most four harness weaves—usually about half as much. Maysville Rug Filler figures only about one and three-fifths pounds to the square yard, figuring five and three-quarters picks per inch. Approximately two pounds for a 27x54 inch rug. This makes a luxurious rug that is thick and soft without being unwieldy.

Of ordinary sewed rags, about one and one-quarter to one and three-quarter pounds will be required for a square yard of carpet, depending on the weight of the material and the width of the strips.

Material for Weaving

THE first step in satisfying your customers is to see that they furnish you carpet rags properly cut, sorted and sewed. If you distribute printed advertising of any kind, be sure to include instructions for preparing the rags.

Emphasize the fact that for a smooth, closely woven rug, materials must be **soft and clean**. Stiff, starchy materials will not beat up properly in a woven rug, but will leave space between the strips of rags which will ruin the appearance and wearing quality of the finished article.

Suitable materials are medium weight wool fabrics, such as blankets and dress materials; soft cottons, such as ginghams, calicoes, muslins, sheets, table-cloths, etc.; knitted materials such as old undergarments, stockings, etc. Keep each type of materials separate, as woolens and cottons do not look well in one rug.

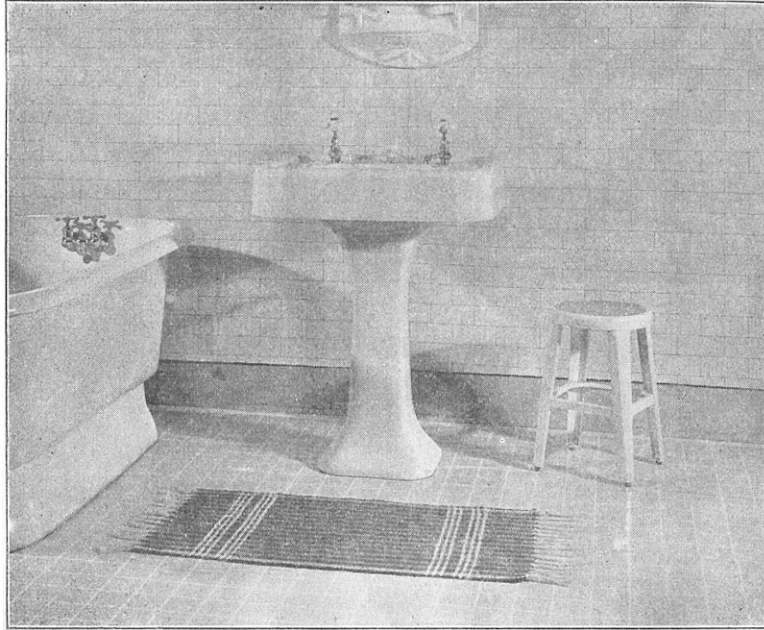
Unsuitable materials are mohair, brilliantine, and similar stiff material; new percale and gingham which have not been washed to remove dressing; garments which have not had the starch washed out; buckram, stiffening of any kind; old window shades unless they have been thoroughly washed to remove all sizing and stiffening.

Preparation of Carpet Rags

IN general, carpet rags should be cut wide enough so that when a strip is twisted it is about the diameter of an ordinary lead pencil. Fine muslins should be torn about an inch to an inch and a half wide; woolens from half an inch up, depending upon their thickness and how heavy a rug is desired.

Hems, tucks, seams, patches, buttonholes, facings and bindings should be removed, as every hump in the rags means a hump in the finished rug. All materials should be cut or torn across or lengthwise of the goods, never on the bias, as bias rags tear apart. Knitted material should be cut lengthwise for a smooth weave and crosswise for a rough surfaced rug. All strips that will not stand a quick, sharp jerk should be discarded, as they are not strong enough to pay for weaving. Stockings may be cut round and round, but it is not good practice to tear back and forth on sheets leaving a little space untorn at the end of each strip to save sewing. The ends of the strips stick up in the woven rug and give the weaver a great deal of trouble. If the customer insists on tearing large pieces of material in this way, have her take her shears and round off the corners where each two strips join.

To sew rags properly, the ends where each two strips join should be lapped over for about three-quarters of an inch, the lapped place doubled over and stitched diagonally by machine or hand. When the strips are joined, ravellings should be stripped off and the rags wound into balls about five inches in diameter. For hit and miss, colors and materials should be mixed well in sewing, and strips of any color should not be more than about eighteen inches long. Very little white should be used unless a light colored rug is desired. Save the white for trimming stripes or dye it. For rugs combining plain colors, each color should be wound separately in balls of equal size, so that the weaver may judge how the stripes will work out.

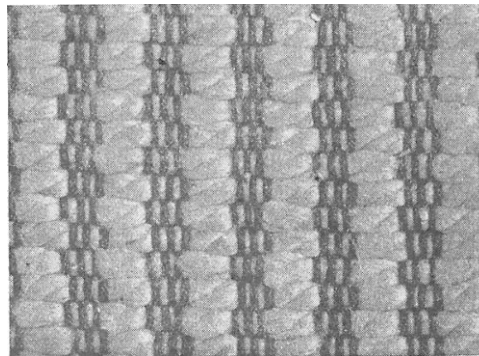


Maysville Guild Rugs are ideal for bath rooms

Articles that will Sell

Wash Rugs

WE will not take space in this manual to discuss the ordinary rugs and carpet that every weaver knows how to make. Further on, however, you will find suggestions for unusual weaves that will lift the product of your loom far out of the class of work done by the ordinary weaver.



Seersucker Two Harness Weave. Draw six colored warp threads through reed single sleyed. Skip six splits, thread six, skip six and repeat, until necessary width is warped. An effective combination is Maysville Black Warp used with Maysville Tan Filler for body with Maysville Brown for border. You will find this a very attractive rug and we recommend this weave.

Fluff Rag Rugs

Very soft, luxurious rugs may be made from rugs gathered on a cord instead of sewed. These sometimes are called shirred rugs. Woolen goods—even brillian-tine and mohair—are most desirable for these rugs. Cut

strips about an inch wide. Any little bits can be used, as the rags are not sewed but are gathered through the middle on coarse thread or carpet warp. Use a long darning needle, and when the needle is full of material, twist the ruffles round and round and slip off onto the thread. This will give you a round, loose, fluffy rope. Make the gathers about as full as a full ruffle, and for convenience start a new rope whenever your string is a few yards long, as these rags have to be put into the loom by hand. The rags may also be prepared by running them through a sewing machine with a ruffler attachment and twisting the strips before weaving.

These rugs are woven in warp threaded as follows: Three threads in front harness, all through the same reed. Then three threads in back harness, skip three reeds and draw the three through the next reed, and so on across, always skipping three reeds between the groups of threads

A great many rags are required for these rugs—about three pounds being used for a rug 28x38 inches.

Porch Mats

Gunny sacks or burlap, preferably dyed green or some other color before weaving, make very durable and attractive porch rugs. Cut strips five-eighths of an inch wide, and use either matching or brilliantly contrasting warp.

Pillow Slips

These may be made of hit and miss rags for porches, canoes, and cottages, of Maysville Rug Filler which permits the weaver to carry out school, class or club colors; or of silk rags prepared and woven as for silk portieres.

Weaving Directions: Weave as if you were making a rug a yard wide but only half a yard long. Be sure to

leave warp for a nice fringe at each end. Any stripe or pattern desired may be woven in each end, just like a rag rug with nearly all the body or center part left out.

Take from the loom and fold over so that the two selvage edges are together. This will make the cushion cover half a yard square. Next knot the fringe along the two sides, taking half the warp for each knot from the top and half from the bottom, so that the knots fasten the sides of the cover together, leaving it open on the selvage side only.

Silk Portieres

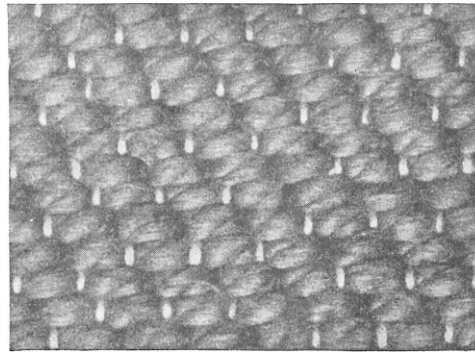
Rich portieres or draperies may be fashioned of silk, velvet and satin cut and sewed like carpet rags. These may be woven hit and miss; with a dark ground and colored trimming stripes; or completely of stripes, shading from dark at the bottom to light at the top. In hit and miss weaving, use only short strips of a color to get the best effect. Omit white or very delicate colors. Blacks, dark blues, greens and browns combined with bright colors give a good effect. Some people prefer warp to match the ground as nearly as possible; others like red, purple, orange or other bright warp. From one to one and a quarter pounds of filling are required for each square yard.

Weaving Directions: The idea in weaving this type of curtains is to have a few threads of warp close together and then skip a space to give the weaving a fluffy, puffed appearance. The number of reeds threaded and skipped may be changed to suit individual taste. One attractive lay is to put two threads in each of the first three spaces of the reed, skip nine spaces, two threads in each of the next three spaces, skip nine spaces, and so on all the way across. Put one thread

through a heddle of the back frame and the other through the front frame, the same as for rag carpet.

Cotton Draperies

Customers sometimes want cotton draperies woven for bedrooms or summer cottages. Especially attractive ones are made of white or light colored rags dyed brilliant colors. Or white or unbleached rags may be varied with stripes of Maysville Rug Filler to carry out the desired color scheme.



Cross-cut Four Harness Weave. Using two warp colors, weave alternately over one and under three. Maysville ecru and white warp, with Maysville Garnet Filler for body and Maysville Tan for border makes an attractive rug. This is a durable weave, since there is little wear on the warp.

Couch Covers

Exquisite couch covers are woven of silk strips, just as for silk portieres.

Table Covers or Mats

Weave silk pieces in desired size, and finish with silk or chenille fringe after cover is removed from loom.

Hammocks

Made entirely of Maysville Four-Ply Warp in desired color. Double sley reed about forty two inches wide, and leave the first yard of warp empty; then weave in warp filler for two or two and a half yards. Leave another yard empty. Remove from loom and twist the end warp to form cords. Tie these cords securely to rings for attaching to hammock ropes or hooks. Have the outside cords a bit tighter than the inner ones.

Fluff Rugs made from Carpet

To yield the weaver a good profit, the weaving of fluff rugs from old carpet requires special equipment such as a cutting table, hand frayer, etc., with which are given full instructions for this kind of work.

However, a few general suggestions will not be out of place here. Wool ingrain carpet makes the finest fluff rugs; body Brussels comes next, no matter how badly it is worn. Tapestry Brussels is only passable material; Wilton and velvet Brussels are worse. Moquette and Axminster are not good for weaving unless mixed with wool ingrain. Any carpet with jute, hemp or cotton cords is unfit for weaving. Neither do chenille curtains make satisfactory rugs.

In making rugs from old carpets the weaver is often handicapped because only one color of carpet is furnished by the customer. If you have material on hand from two or three families, it usually is most satisfactory to exchange enough of the different colors among the customers to provide contrasting stripes for each rug.

Dyeing and Stencilling

WHILE rug weavers formerly were obliged to do considerable dyeing in order to furnish their customers with the color effects desired in rugs, today the use of Maysville Rug Filler eliminates much of this work. Maysville Rug Filler comes in twelve beautiful colors that can be used for stripes or for entire rugs, producing just the right effect without any of the trouble of uncertainty inseparable from dyeing. In many cases where your customer does not want to pay out money for Maysville Filler, you can trade her enough Maysville Filler for her needs in exchange for a quantity of her sewed rags which you can put in your own stock and sell to the next person who is short of rags. Do not exchange even weight—make a profit on the Filler the same as if you were selling it over a counter in a store.

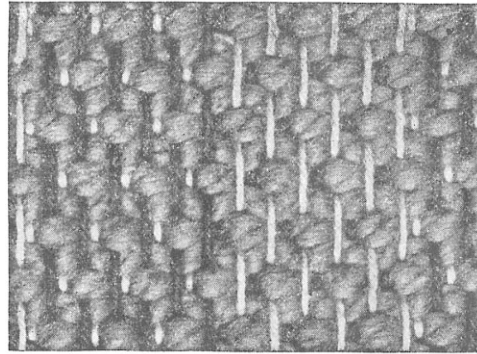
In dyeing only a small quantity of rags, Diamond Dyes or any of the other package brands on the market will be satisfactory. But be sure to get cotton dyes for cotton fabrics, and silk and wool dye for the latter materials. Follow directions on the packages exactly and you will have no trouble.

If you do a great deal of dyeing, it will pay you to get aniline dyes in bulk, and learn to combine your own colors to get the shades you want.

Where rags are dyed after they are sewed, wind them into loose skeins instead of tight balls, so that the dye will permeate every bit of the material. Should the color turn out a little uneven, this fault sometimes proves a virtue in the woven rug, as the shading in color adds interest to the weave.

Unusual color effects can be secured by wrapping the skeins tightly with rags or cord in several places before

boiling them in the dye bath. After boiling, rinsing and drying, untie the wrappings and you will find that the dye has not penetrated into the tied places, but has left the original color, which works up attractively in a rug. Another method is to dye one end of a skein one color, after wrapping the other end; then, after the first end is rinsed and dried, wrapping it and dyeing the other end a different color—either a harmonizing or contrasting shade.



Four Harness Two-Color Warp Stripe. Change every twelve warp threads over three and under one. Maysville Blue and White Warp, using Maysville Gray Filler for body and Old Rose for border makes a good-looking rug.

Stencilling provides another effective way for decorating a rug. Your dealer will supply you with conventional and floral patterns cut in stencils, with the proper colors and instructions for applying these designs to rugs. They are most effective when used on a white stripe in the border of a colored rug.

Designing Rugs and Planning Color Schemes

IN making rag rugs, you will find the work more enjoyable as well as more pleasing to your customers, if you exercise your own ingenuity in working out original designs.

Patterns may be given to the rug either by the weave itself, by using borders of different colors from the body of the rug, or by using one or more colors of warp in contrast to or harmony with the color of the filler. Maysville Four-Ply Warp comes in thirteen desirable colors that allow the weaver full scope in working out attractive combinations of this sort.

As a rule, unless they are made to fit some special space, rugs should be woven twice as long as they are wide. The body, or central part of the rug, should measure two-thirds of its length. The remaining third is divided equally between two ends, each border with its approach measuring one-sixth of the length of the rug.

Before starting a rug, divide your rags so that stripes and patterns will work out evenly—the same in the second half of the rug as in the first. The border on the second half of the rug, as you work, is exactly reversed from the way you wove the first half.

In making up rugs to sell, it is best to keep to colors which are almost standard for home use. Blue and white rugs with white warp are always desirable for bathrooms; pink and white, tan and white, blue and white, gray and white, and light green and white for bedrooms. It is best not to introduce too many colors into any one rug, since rugs like this, although they may be pretty in themselves, may clash with some other furnishing in the room in which they are to be

used. In these rugs for upstairs rooms you may introduce decorative figures into the borders by cutting small pieces of cloth and wrapping the filling at the desired point. Squares, diamonds and triangles are easy to make; with a little practice you can get flower effects.

For down-stairs rooms, keep to darker rugs with patterns not so decided. Patterns made by using several colors of warp are more desirable than brightly colored trimming stripes. Black filler with red, green or orange warp is good; tan or brown with brown or black warp; dark hit and miss with black, gray, purple, red or green warp.

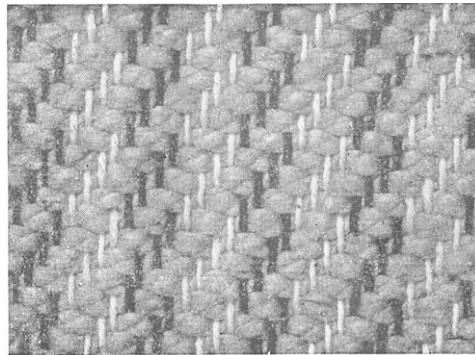
For sunrooms or summer cottages you can work up rugs which are quite as effective as Navajo rugs, at a fraction of their cost. In a gray rug you can weave a rather wide cream border with large black triangles made by wrapping the cream filler with black. Edge the border on either side with a narrow stripe of black. Bright red rugs are attractive worked up with black and white warp and black, cream or tan stripes and figures. Tan warped in green is a cool combination for use with wicker furniture.

Two or more tones of the same color make pleasing combinations. This is especially true in tan and brown.

Laying out your own designs. A great many weavers do not go by designs in print at all, but design all of their own webs. You will find this work more and more fascinating and profitable as you get into it. The idea of laying out any design is to get the total number of warp threads in the web and divide them into sections that are nearly equal. Sometimes one section has to have one thread more or less in order to take up all the threads. It takes a little experience to lay out a design,

but when one gets the idea in mind it all comes easy.

After the loom is warped in the desired pattern, either leave five or six inches of warp empty, to use for fringe, or weave in this space with coarse old rags, to be ravelled out when the rug comes off the loom. Then weave a binding, or heading, of warp, from three-quarters to one inch deep, before starting the rug. If your loom is warped for more than one rug leave twice as much warp empty between each two rugs as you did before starting the first, and cut the rugs apart in the exact center of this warp.



Four Harness Plain Twill. Draw through first harness, then second, third and fourth—first, second, third and fourth, and repeat. Maysville Slate Warp with Maysville Light Green Filler for body, and Gold for border is a good combination.

After the rugs are off the loom, make a fringe by tying the warp in knots, six to ten or more threads to a knot, depending on how many warp threads you are using to the inch. Tie the knots loosely, close up to the heading, making the sort of knot children tie in a handkerchief. A second row of knots may be tied about an inch away from the first row, taking half the

threads from two knots in the first row to form each knot in the second. If the second row of knots is crowded too close to the first row, the fringe will not lay flat. After the desired number of rows of knots are finished, trim the warp across with the scissors so that all threads measure three inches from last knot to end.

In making up your own designs, you can make effective use of the fancy weaves illustrated and described through the pages of this manual, also of the more standard weaves described below:

Herringbone Stripes. Most effective two-tone stripes are made by twisting a strand of light rags with one of dark, winding them as you twist. Twist another two strands in the opposite direction. Using a shot of each of these twisted strands will produce what is known as the herringbone or feather stripe. Set this stripe off by a plain colored stripe on either side. Another way to weave herringbone is to weave six or eight shots of the rags twisted one way, then one or two shots of plain color to make the "bone," then six or eight shots of the material twisted in the opposite direction. A quick way to do the twisting is to wind the strands around one hand, keeping the first ends gripped between the thumb and fingers of that hand. When half the stripe are wound on, take hold of the first ends and pull the strips out, winding as you pull. For the second half of the strips, do the winding around the hand in the opposite direction.

Sawtooth Stripes. Twist two colors of rags together, and weave two shots from the same shuttle, using plain color on either side.

Snowflake or Polka Dot Weave. Use any two colors of warp in the proportion of one spool of one color to

two of the other. Suppose you are using one spool of orange to two of dark brown. Thread them through the harness as follows: Orange, brown, brown; orange, brown, brown, and so on until the warping is completed.

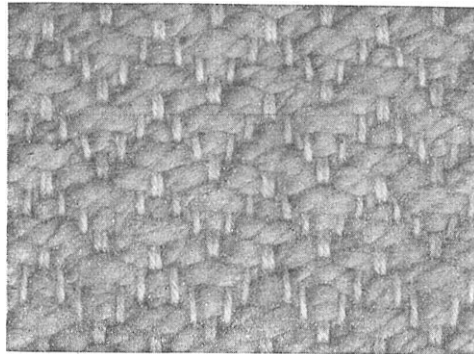
Turn Out Good Work Every Time!

NEVER send out a poor piece of work. In every business, there are bound to be times when things go wrong, and a loss must be taken on a certain job. All that a weaver loses, as a rule, is a little time which has to be spent in doing over a little weaving that is not right. The point is, take the time to work out these problems. Each experience of this kind teaches you how to handle the next job better, and the reputation you get for good, even weaving that gives proper wear is the biggest advertisement you can have for getting more business.

Keep selvages straight. A straight selvage is essential to first class weaving. As some rags are stiffer than others, it requires care to produce this straight edge. When passing the shuttle through, do not draw the filler tight, as this will make the weaving shrink and grow narrower. Instead, hold each shot to filling with your thumb and forefinger firmly at the selvage edge as you draw the shuttle through the shed, leaving the shot of filling so it curves away from you very slightly in the center. Leaving this curve or slack in each shot of filling is very important, as it will insure your carpet or rugs staying out full width.

If the rags break, or if you want to start a new shuttle full, do not have the ends meet at the tips, but overlap them for an inch or so. If you do not overlap them, there will be a hole in the finished weaving.

Keep the warp tight—as tight as possible without spreading too hard for the passage of the shuttle.

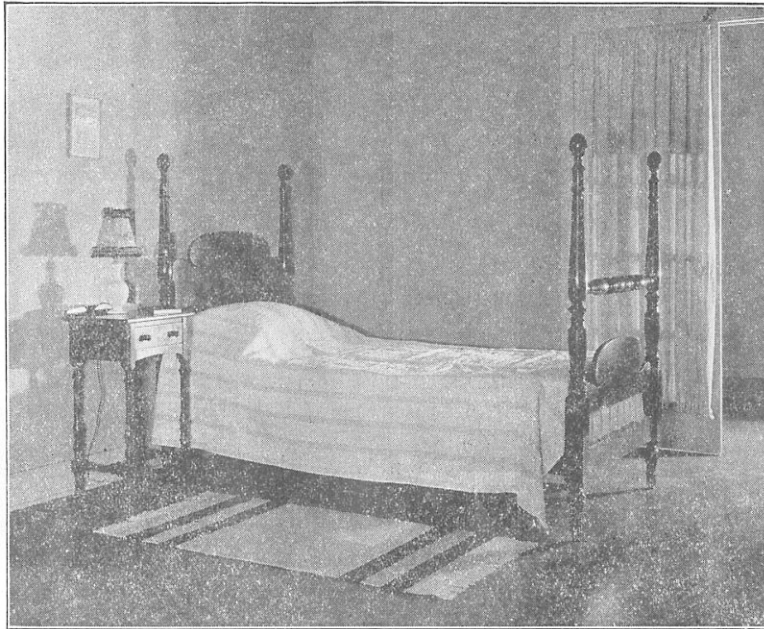


Zig-Zag Four Harness Weave. Draw through fourth harness, then through third, second and first. Now change direction of the twill by threading the next through second frame, then third and fourth. This makes four warp threads running in one direction. An effective color scheme is Maysville Red-Brown Warp with Maysville Golden Brown Filler and Tan border.

If your weaving seems loose, your warp may not be tight enough; it must be kept at a good even tension all the way across the loom in order to insure a tight, even weave. Or it may be that you are drawing the shots of filling too tightly. Leave a curve in each shot of filling, as explained under **“Keep selvages straight.”** Or it may be that you are not beating hard enough. You need not exert a great deal of strength, but you must give the reed a quick, swift jerk, rather than a slow pull. Be sure to cross the harness behind each shot of filling when beating it into place. The tighter your carpet is while on the loom, the tighter it will be when removed.

To measure weaving, fasten the end of a tape meas-

ure to the first corner of your rug, and wind it up with the weaving. Carpet will shrink about an inch to the foot when it is removed from the loom. Therefore, to have a yard of finished carpet you will have to weave thirty-nine inches as it measures on the loom.



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Explanation of Weaving Terms

Beaming—The process of winding the warp from the spools to the warp beam.

Breast Beams—The front and rear cross rails over which the warp passes from the warp beam to the harnesses, and down over which the carpet passes after it is woven.

Carpet Roller—The beam upon which the carpet is wound.

Dent—One of the divisions of a steel reed.

Double Sley—Putting two warp threads through each dent in reed.

Draft—The plan a weaver follows for threading or warping any pattern or figure.

Filling—The rags, yarn or other material which is interwoven with the warp. Also called weft and woof.

Floating Threads—Warp threads passing over several filling threads without interlacing with them.

Harness—The combined parts of the heddles, heddle rods and frames which alternately rise and fall to cross the warp.

Harness Frame—A frame for holding the heddles in a loom harness. Also called heddle frame.

Heddles—The twisted wires having an eye in center through which the warp passes from warp beam to reed. Sometimes called harness gear eyes strings.

Heddle Rods—The rods on which the heddles are strung.

Knot—Eighty rounds of yarn reel.

Lay—The swinging beam which carries the reed for beating the filling; also called lathe, batten, etc.

Lease Rod—The stick to which the warp is tied when starting a new piece of weaving. Connecting the lease rod and the carpet roll are **lease cords**.

Pick—One throw or start of the shuttle.

Reed—That part of the lay which spreads the warp and drives the filling up against the woven fabric; sometimes called sley or comb.

Selvage—The running edge of carpet; also refers to the binding of warp woven in at the beginning and end of a rug to prevent ravelling.

Splits—One of the divisions in a reed; also called dent or splint.

Shed—Opening in the warp through which the shuttle is thrown.

Shot—Each time the shuttle is thrown through the warp shed.

Shuttle—The device which holds and carries the filling through the warp.

Shuttle Race—Same as lathe race, loom race, etc.; the track of the shuttle on the lay.

Single Sley—Putting one warp thread through each dent in a reed. **Half-sley**—putting a thread through every other dent, and so on. Also called **threading**.

Swift—A device for holding skeins of warp, yarn or thread.

Temple—A device used to keep pieces from narrowing while weaving.

Thrums—Ends of warp left in the reed and harness which cannot be woven.

Warp—That part of the web running lengthwise. Sometimes called chain.

Web—The part that is woven.

Weft—The cross-threads of fabric carried by the shuttle. Also called woof or filler.

Warp Beam—The larger roller on loom on which the warp is wound; also called warp roller.