

SHUTTLE-CRAFT GUILD

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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.

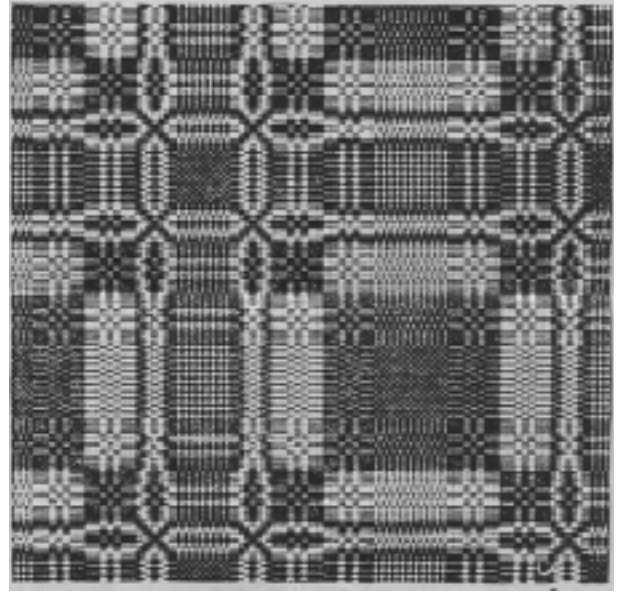
There are other points, too, such as insurance, -- which, as a rule, is carried by the seller, -- and the seller's discount, which varies from 15% to 50%, and is often fixed at 25%. This depends, somewhat, of course, on the nature of the product, and also on the type of shop. A roadside shop should be 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, 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)

