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VOLUME
ONE

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LOOM

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CRAFT

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per
copy

BY WEAVERS

- FOR WEAVERS

- ABOUT WEAVERS

WEAVERS READ

An English novelist once made one of her characters say; "They taught me to read, and then they didn't give me any books".

I was reminded of this, recently, whilst discussing weaving literature with several customers, in this lovely 'olde worlde' building that houses the Cathedral Weaving Centre.

Weaving books exist, of course, but as an expensive luxury, ill-afforded by most of us these days. And good weaving magazines are practically non-existent. In Britain, anyway.

To fill the gap, a small band of enthusiastic weavers have endeavoured to produce an inexpensive, yet comprehensive magazine, in "Loom Craft".

This first issue comes to you with the publishers' compliments. I look forward to your comments on this first copy, and would welcome your suggestions for future issues.

Yours sincerely,

Margaret A Norris

EDITRESS.

"LOOM CRAFT"

PUBLISHED quarterly by the
CATHEDRAL WEAVING CENTRE,
8, PALACE STREET,
CANTERBURY, KENT, ENGLAND.

NOTE

The CATHEDRAL WEAVING CENTRE,
and "LOOM CRAFT" are entirely
independent, and have no
connection whatsoever with any
similar establishments or
publications, in any area.

VOL.1. No.1. APRIL 1956

The Present

..... issue of "Loom Craft"
is intended to cover as wide
a weaving field as possible
- as far as space will allow.

Page three carries an
article on towel weaving that
is intended to help the tyro
weaver, but which should also
interest those who are more
advanced in the craft.

On page six we give the
first in a series of advanced
pattern drafts, while for the
complete beginner, we have
given, on page four, the first
of a series of articles in
which we hope to cover fully
the use of the rigid-heddle
loom.

Nor, since weaving is far
from being 100% serious, have
we ignored the lighter side.

.....and the Future.....

Already we are feeling
the pinch of eight pages, and
accordingly, we hope to be

able to increase the size to
twelve pages with our next
issue.

This may mean a slight
increase in advertisements,
but we intend to restrict
these to weaving subjects
only, and this decision has
been made because we feel that
all weavers like to be kept
in touch with market trends.

To give you an idea of
future issues, we are hoping
to cover such subjects as
"Rug Weaving", "Colour and
the Weaver", "Sample Drafting"
and "Weaving on Paper".

We would like to know
what readers think of a
possible series of articles
on vegetable dyeing.

Also, we hope to give
regular advice on selling
woven goods. "The Weavers'
Market" is a subject, we feel
that interests most weavers.

We invite readers to
contribute their own notes
and experiences to the
Editress. Let us know of
your difficulties, what you
would like to know, what
special problems you have
been able to overcome.

All information will be
treated in confidence, and
will be used only as a basis
for articles on the subject.

LOOM LUNACY

There's nothing more frust-
rating, or aggravating, than
trying to peddle, a rigid-
heddle.

H.S.W.

TRY THIS TOWEL suggests M. C. WOODWARD

Practice, for the new weaver, can be boring if there is no other end in view. But pleasure, plus the thrill of achievement, can be added from the word go.

Practice and production go hand in hand if you start off with simple, finished articles of utility.

In short, don't throw in the towel. Make it!

YARN REQUIREMENTS

WARP

Unbleached 6/2s cotton. Width, 20ins., at 16 e.p.i. Allow one yard for towel, and $\frac{1}{2}$ yard for wastage. (N.B. If warp is allowed for two towels, a total of roughly 800 yards - about 7 ozs.; cost 3s.6d. will be sufficient to cover requirements for weft ends also. This means two finished articles for the same wastage as one).

WEFT

White gimp and unbleached 6/2s cotton. Here the quantity depends much upon the beating, but 4 ozs. white gimp should be sufficient. (3s.6d.)

Standard Tie-Up

<u>Pedals.</u>	<u>Heddles.</u>	<u>Repeats</u>
1	1 & 2	1
2	2 & 3	1
4	2 & 4	1
6	4 & 1	1
4	2 & 4	1
2	2 & 3	1
1	1 & 2	1

1. Weave 4 ins. tabby in 6/2s. coloured cotton.

2. One throw white gimp.

Threading Draft

	4		4		4		4		4
	3		3		3		3		3
	2		2		2		2		2
	1		1		1		1		1

Heddles

Repeat

3. Using coloured 6/2s, weave as heddle lifting sequence.

4. One throw white gimp.

5. 2 ins. tabby in 6/2s coloured.

This heddle lifting sequence provides for the fancy stripe at each end of the towel.



6. Work entire length of towel in 2 throws gimp, two throws colour, beating evenly.

Remember to allow for the reverse border at the other end. The ends may be hemmed, or if a fringe is desired allow for enough unwoven warp to make the knots.

FINISHING

When the towel is ready, soak overnight in cold water, then wash in luke-warm, soapy water, and iron in the usual way.

N.B. If 4/4s thick cotton is used, in place of 6/2s, alternate single throws of cotton and gimp are most effective.

FOR BEGINNERS

No.1. in a series on rigid-heddle weaving.

by MARGARET A. NORRIS.

Most weavers aim at owning at least a 44-inch foot loom, but arch-enemy, Circumstance, often foils such aims.

In a smallish house, or flat, it is difficult to house such a large loom.

A similar problem faces bed-ridden invalids, and handicapped weavers, and children, too, need something much more convenient.

The rigid-heddle loom is the perfect answer. It can be bought, or made, in several handy sizes, and can be either a box or roller loom.

If you are handy with tools, it is a simple job to make the framework which houses the rigid-heddle. To give you an idea of the requirements, the framework could be, say, eighteen inches long, and fourteen inches wide. A strong box of these dimensions would be ideal.

The length is not over important, but a fourteen-inch width is suggested so that a twelve-inch heddle can be used.

Two rollers fitted with pawl and ratchet can now be fitted, at front and rear. These allow for a long warp, or weaving length, and your woven material is wound on to the front roller.

If you are making your own frame, it is important that all wood surfaces are well sandpapered, so as to prevent snags in your weaving.

Two or three stick shuttles will also be needed. These are of wood, 6" or 8" long x 1" x $\frac{1}{4}$ ". These should be indented $\frac{1}{2}$ " each end to hold the weft, or width yarn, when wound on.

It is impossible to give a clear description of a rigid-heddle loom in so short an article, but most public libraries have books which give adequate diagrams.

The actual rigid-heddle will have to be purchased, and the only other thing needed is a coarse crochet hook for threading purposes.

In the next issue, I will tell you the best way to dress your loom with a warp, and set you weaving.

PLANS for PLANS

We hope to be able to produce a workable diagram and instructions for making a rigid-heddle loom very shortly. If any reader is interested, send along full name and address and the plan will be forwarded when ready, free of charge.

Will YOU share your love of weaving?

Just before "Loom Craft" went to press, we received a letter, the gist of which, we thought, might interest you.

It was from the Mother Superior of an enclosed order of nuns, somewhere in the south of England. We have omitted the name and address because there was no time to ask the Mother Superior if she objected to her name being published.

However, the letter spoke of great hardship, and a constant battle against poverty, shortage of fuel, and inadequate bedclothing. (Through this bitter winter!)

Despite this, the letter was optimistic and cheerful, and spoke of a plan to learn to weave, and thereby supplement income. The only drawback is - no looms, weaving books, yarns. And precious little money to buy them.

We of "Loom Craft" are doing what we can to help, and if any of our readers care to join us we shall be happy to pass on the results to the Mother Superior.

The chief need is for a loom or looms, but books, unwanted yarns, anything, we feel sure, will be appreciated.

We hope, in the next issue, to be able to print a happy sequel to this note, and, with the Mother Superior's permission, we shall print the full name and address.

STAR OF BETHLEHEM		
(continued from Page 6)		
Pedal	Heddles	Repeats
1	1 & 2	2
2	2 & 3	4
5	3 & 4	4
6	4 & 1	4
1	1 & 2	8
2	2 & 3	8
5	3 & 4	8
6	4 & 1	8
1	1 & 2	4
2	2 & 3	4
5	3 & 4	4
6	4 & 1	2

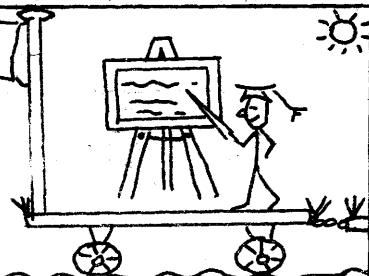
The above is half of the pattern, and is now repeated in reverse.

TRAVEL and TUITION

There's something to be said for combining your holiday trip with practical weaving instruction in a beautiful cathedral cityespecially when that tuition is first rate.....when terms are moderate.....when the tutors love their job.

WHY NOT WRITE FOR PROSPECTUS TO:-

MARGARET A. NORRIS,
8 PALACE ST., CANTERBURY.



BOYS WILL BE - WEAVERS! (and how!)

Take one small boy, one large loom, and one ambitious scheme. Add a pinch of pre-Christmas excitement, and stir well, in a moderately-sized sitting-room.

The result? Collapse of parental morale.

Michael, five summers young, full of the self-assurance that grown-ups yearn for, had heard the words of "The Twelve Days of Christmas" on the radio.

"I am," he announced, "going to weave one scarf, two tray-cloths, three stoles --"

Father and I stopped him at that point, and sadly, but patiently, explained the hard and bitter facts of a weavers' life.

Youth's resilience! It took us only forty-five minutes to reach a compromise. He'd weave a candlewick ovencloth for Granny.

Which reminds me to make a note in my diary. 'Teach Michael to warp'. Mum was given the job of warping the oven-cloth, and then Michael knelt on a cushion, on a chair, at the table.

With a rhythm equal to any negro spiritual singer, he began chanting: "Put through the weft - beat up the pick, - change the shed - beat up the pick again"

Mishap No.1. came with the beating. Michael believed in beating firmly. No bad thing, except when small boy kneels on high chair, and beats self - and loom - to the floor.

Mum's help, again, soon put things right, and once again, "Put through the weft - beat up the"

Father and I really became quite proud of Michael and his ovencloth - and the way he stuck at it.

Mishap No.2. still brings a flush of shame to my cheeks. After promising to sew up the ovencloth - and even renewing my promise as late as Christmas morning! - I forgot all about it.

Michael forgave me eventually, of course, and gave Granny something else.

The ovencloth is finished, now. So, if anyone wants to buy a new ovencloth, woven by a small boy, on a large loom.....

P.M.G.DUNLOP.

CLASSIFIED ADVERTISEMENTS

Buy? Sell? Exchange? A classified advertisement in "Loom Craft" should "solve your little problem". Rates are 3d. per word, with box number, 4d. per word.

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(1 OZ. HANKS) 19/-
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 RAYON CREPE TWIST ON $\frac{1}{2}$ LB. COPS,
1 LB. 16/-

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CENTRE**

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8, PALACE STREET, CANTERBURY

AUGUST, 1956

VOLUME
ONE

NUMBER
TWO

LOOM

3/8d PER
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(inc post)

CRAFT

9d
per
copy
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BY WEAVERS - FOR WEAVERS - ABOUT WEAVERS

WEAVERS WRITE

When "Loom Craft" Number One went out, I hoped that some of you would let me know your opinions. What I didn't anticipate was the mail-flood from all corners of Britain, and abroad.

Letters of encouragement, suggestions, kindly criticism, all finally convincing us that a weavers' magazine was badly needed in Britain. So often the words, 'just what I've been looking for' occurred in your letters that I have no further qualms about going ahead with plans for a bigger and better "Loom Craft"

So to Number Two.

Emphasis remains on patterns for beginner, intermediate and advanced weavers because so many of you seem to prefer this type of article.

In the meantime, articles on other aspects of the craft are being prepared, and some of these will be appearing in our next issue.

Do please continue to write. Although it is not always possible to reply personally, I do welcome your comments as a guide to future contents.

Happy weaving !

Margaret Chivers
EDITRESS.

LOOM CRAFT

PUBLISHED quarterly by the
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8, Palace Street,
Canterbury, Kent, England.

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VOL. 1 NO. 2 AUGUST '56

LOOMING LARGE.....

"Loom Craft" No. 2, with twelve pages devoted solely to weaving. It wasn't easy to grow so quickly, but, from the many kind letters you sent us, we have a feeling that the effort was worthwhile.....

.....Naturally, we hope to grow fatter still. With your continued support, we certainly shall. Meanwhile, send us the name and address of your weaving friends. If they are not already taking "Loom Craft" we will gladly send them a copy, with our compliments.....

.....If you made, or intend to make, the towel featured in our last issue, then you will be interested in the bath mat pattern on the opposite page by our new contributor, Mabel Spain.

.....Rigid-heddlists will find the second in their own series of articles on page 4. while, as a bonus, page 5 carries a short pattern for the rigid-heddle loom.....

....."Sun, Moon and Stars", one of the most attractive of all loom patterns, is No. 2 in our series of advanced pattern drafts. It has been suggested by several of our readers that this series of pattern drafts should be expanded and published in a more permanent form. We are willing to consider this if we have enough support from other readers. May we have your comments ?.....

BRICKBATS

and

BOUQUETS

.....Comments on subjects previously mentioned in this column seem to be fairly evenly divided, for and against, in your letters. Vegetable dyeing opinions ranged from "messy and unnecessary" to "would be of absorbing interest".

We feel that in fairness to readers who are interested we should print a short series of articles on the subject.

The "Weavers' Market" was another subject with a high fan-mail. This is dealt with on another page of this issue.

BATH MATS NEXT ? ASKS MABEL SPAIN

Bath mats are a simple, yet satisfying weaving project. The following pattern is for Monk's Belt pattern which has a most attractive finished appearance.

The pattern below is for a mat 20" by 30" approx. For smaller or larger mats you must adjust accordingly.

Use a ten dent reed, one end per dent, with four doubles at either end for selvedge. Warp for 244 ends, which will give you six complete patterns of 36 ends per pattern, plus four ends for pattern balance, and 24 ends for both selvedges (see threading draft).

|| THE THREADING DRAFT IS PRINTED ON THE
LOOSE INSERT PAGE IN THIS ISSUE. ||

Pattern Sequence			Foot-loom Tie-up
Pedals.	Heddles.	Times.	
5	3 & 4	3	Pedal 1 to Heddles 1 & 2
1	1 & 2	3	Pedal 2 to Heddles 2 & 3
5	3 & 4	3	Pedal 3 to Heddles 1 & 3
			Pedal 4 to Heddles 2 & 4
			Pedal 5 to Heddles 3 & 4
			Pedal 6 to Heddles 1 & 4

(N.B. A binder row follows each pattern row.) (N.B. Pedals 3 & 4 are Tabby.)

Yarns suggested :-

Unbleached Knitcot 4/4s count for warp : 12 ozs. at 5d. per oz. Candlewick for border : 1 oz. at 1/4d. per oz. Coloured Knitcot 4/4s count : 2 ozs at 9d. oz. White Slub : 2 ozs. at 1/3d. per 2 ozs, or Dishcloth Cotton : 2 ozs. at 6/8d. per lb.

Suggested weaving sequence.

Four picks of tabby in coloured knitcot. Then, using pedals as in pedal sequence, work first pattern in candlewick, with coloured knitcot as binder.

Four picks of tabby.

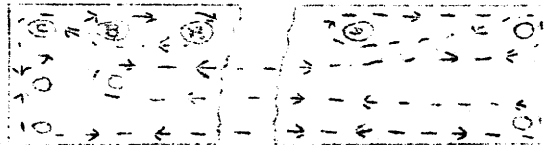
Pattern, using dishcloth cotton with coloured knitcot binder, followed by four picks of unbleached knitcot (as warp).

Pattern, using coloured knitcot, with unbleached knitcot as binder. Repeat sequence until desired length is reached.

FOR BEGINNERS : RIGID-HEDDLE WEAVING (2)

Having obtained our box loom with rollers, it is now ready to dress, preparatory to weaving. First of all, the warp must be measured out. For this operation, a simple warping frame can be quickly made.

Take a piece of wood, approx. 40" x 10" x $\frac{1}{2}$ ", and some nails. Drive the nails into the wood so as to make 'pegs'. (See diagram.)



Tie the end of your yarn to 'peg' A, and wind it, as in diagram, until you reach 'peg' D. Then reverse back to 'peg' A. Each trip, from A back to

A is known as a portee, and provides two warp (or lengthways) threads. So that, if you wish to make a warp 100 threads wide, you wind on 50 portees.

Remember to travel round A, B, C, and D in exactly the same order each time. This is important, as it gives you the cross (between C and D in the diagram) which is required for an ordered wind-on of warp.

We will suppose you are going to make some place mats to measure 8" x 14" when finished. For this, we shall allow a 10" wide warp, which will provide for a slight pull-in on weaving, and for a fringe all round the mats when they are finished.

The rigid-heddle will give twelve threads (or dents) per inch, so to get a ten inch warp, you will require $10 \times 12 = 120$ ends, plus four double threaded each end for your selvedge = 128 ends, or 64 portees on your warping frame.

If you use Maygrove's Knitcot, a 2oz. hank will give you just this warp of 128 ends, 2 yards long, which in turn will produce 4 mats and enough length for the tie on needed.

Use some odd pieces of cotton to tie your warp, as indicated in the diagram, and then, lifting the warp carefully from 'peg' D, commence to chain it with your hands, as though using a large crochet hook.

The chained warp will rather remind you of a hank of knitting wool as bought in a shop, except that the end containing the cross (from A to C) will not be bound into the chain.

(Cont'd on page 6)

BEGINNERS! TRY THIS!

BY

H. STANLEY.

Many weavers begin with scarves. I don't suggest a scarf merely to follow suit, but because a scarf in Botany or Shetland is an easy and satisfying debut into weaving.

For your rigid-heddle, thread 120 ends (10" width), which should give you a 9" woven width. 2ozs. each of emerald green, lemon and natural Botany or Shetland should be enough for two scarves of 36" length, plus wastage.

Don't have a one-colour warp. Try threading, say, 10 green, 20 natural, 10 lemon, 10 green, 10 natural. This will bring you to the warp's centre. Now reverse the order for the second half.

For your weft, weave in the same order, i.e., 10 green, 20 natural, etc., and you will get a pleasing combination of colours and squares, and a scarf you will be proud to own.

A Love of Weaving - Shared

It is a great pleasure to report the grand way in which readers joined, in helping the nuns who were anxious to take up weaving. Books, yarns, several looms, and help in many other directions have given the nuns a splendid start, and already progress is being made.

We have been asked by several people not to reveal names so that, in fairness to all, we have decided to publish no names at all. If any reader would like details, they are available in, we must insist, the strictest confidence.

Our thanks to all those people who have proved that a love shared is a love doubled.

At the very last minute, before going to press, we have to apologise to readers for being unable to include the article on selling woven goods, as mentioned on page 2. Pressure on space has enforced this omission.

Rigid-Heddle. (Cont'd from page 4)

The next step is to hold the cross by placing the little finger in the cross loop between the cross and 'peg' C, and the middle finger in the other loop, between the cross and 'peg' B. Now cut through the threads at 'peg' A, and, carefully taking the threads in order, one by one, from the cross between your little and middle fingers, thread them alternately through the slots and holes of the rigid heddle. Start about one inch from the end of the rigid heddle, so that your central thread will be as near central as possible, and remember that the first four threadings are doubles for your selvedge.

When this is completed, take about 10 threads at a time, straighten them out so that all ends are level, tie a knot at the end of the bunch. Continue until all threads are bunched and knotted.

A rod, slightly less than the width of the loom, should be secured to the back roller by three cords which should stretch to within about six inches of the rigid-heddle. Tie your warp knots to the rod, evenly, and begin to wind the back roller. The cords will wind on to the roller, drawing the rod back with them, and also drawing the warp. Wind slowly and evenly, and use layers of thick paper between the roller and successive layers of warp threads so that the warp lies even on the roller.

You will, of course, have slowly unchained in winding on. When there is only about eight or ten inches of threads left in front of the rigid-heddle, it is time to make the front tie. This is done in exactly the same way as the rear tie, with rod and cords, except that, when your tie is completed, you wind the front roller in the opposite direction until the warp threads are fairly taut. Run your fingers across the row of threads lightly, and you should be able to tell whether all your bunches of threads have been tied up evenly. If not, adjust your knots, and continue to adjust until you are satisfied that the tension is even on all threads. Patience in this will mean a much better finish to your weaving.

(Next issue : "Getting Weaving") M A. NORRIS

FOR ADVANCED WEAVERS ONLY

After many enquiries, Mrs. Norris has started short (12 hour) courses on the more advanced aspects of weaving : 4-shaft pattern work, Weaving on paper, Obtaining Balance, Colour blending, etc.

The fees are moderate, only 2½ guineas, and there are still a few vacancies for the late Summer and Autumn. For further details, please write direct to Mrs. Norris c/o "Loom Craft", 8, Palace St. Canterbury. (Details of accommodation are available from the Chamber of Trade, Canterbury.)

RIGID HEDDLE PLAN

We apologise to readers who requested copies of our rigid heddle loom plan.

Unfortunately, delays have occurred in various directions, and we have been unable to complete production yet.

However, work is going ahead now, and copies will be in the post as soon as possible.

Meanwhile, if new readers would like to receive a copy of the plan, send us your name and address as soon as possible.

"LOOM CRAFT"
~ PUBLICATIONS ~

EDIFICES AND EDIFICATION

(ITINERARIES AND INSTRUCTION - CALL IT WHAT YOU WILL)

....not a frenzied rush to and fro, guide book in one hand, stop-watch in t'other, (and an aspirin in the pocket to soothe jangled nerves).

We mean a calm, fascinating course in the art of handweaving, in all its finer points; teaching at its best, by people who know and love their job, with plenty of time between sessions to view the beauties of Canterbury.

Why not let us tell you more about it ?

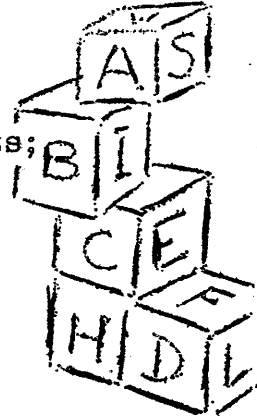
We are : -

CATHEDRAL

WEAVING CENTRE

8 PALACE ST. CANTERBURY

KENT.



SUN,
MOON & STARS

ADVANCED DRAFT
No. 2.
BY M.A. NORRIS.

"SUN, MOON, and STARS" is an attractive pattern, ideal for all soft furnishings. The complete figure requires 104 ends, and a 12/2s cotton is recommended. If you do not like the mercerised finish which I suggested for the previous pattern in this series, why not try 12/2 plain cotton, and use a Lyscord yarn for the overshot work? Lyscord is a mercerised yarn, but not so silky as the 4-fold crepe twist which I mentioned in our last issue. The original Colonial patterns were done in cotton and homespun wool, and you may fancy something on these lines to match other furnishings.

Suggested

Colour Combinations

<u>Warp & Binder</u>	<u>Pattern</u>
Pink	Green
Black	Gold
Natural	Clover

These colours are merely suggestions, and can and should be varied to suit individual tastes, whether the weavers' or customers'

ELASTICATION

Overslung batten weaving can be aided by fitting a thick elastic band round one of the vertical bars of the batten, and round the cape, or castle head (nearest upright on the loom frame). Thus the batten springs back easily after beating.

YARN REQUIREMENTS Lyscord, approx. 12oz. sq. yard.
12/2s. cotton approx. 5 oz. ditto.

For foot-looms, the heddle tie-up is :-

PEDAL : 6 : 5 : 4 : 3 : 2 : 1
 HEDDLE : 4 & 1:3 & 4:4 & 2:3 & 1:3 & 2:2 & 1
 (Pedals 3 & 4 carry the binder rows)

(For pedal sequence, see loose inset sheet in this issue.)

If you have a weaver friend who has not yet heard about "Loom Craft" do please send us his or her name and address, and we will send a copy, with yours and our compliments.

YARN COUNTS by Margaret A. Norris.

Many weavers have difficulty in estimating the amount of yarn required for a given piece of weaving, and the Cathedral Weaving Centre often receives an order just stating the measurements of the finished work, together with a request to "send the correct amount of yarn needed."

This, of course, is an easy matter, but I am sure you would much rather know for yourself how to estimate yarn requirements.

LINEN is in "Leas". This is 300 yards. Therefore a 20/2 linen is 20 times 300 divided by 2, which is 3000. So for one pound of 20/2 linen you have 3000 yards.

COTTON is in "Hanks". Although you may buy it on cops, it is still measured in hanks, and these are 840 yards. A cotton of 12/2s. grist is 12 times 840 divided by 2, which is 5040 yards. Therefore, you work out your quantities for weaving with 12/2s by remembering that you have a little over 5000 yards to the pound.

In the next issue, we will discuss wools. In the meantime, if you have any questions regarding linen or cotton counts, address them to 'Yarn Counts', "Loom Craft", when as many answers as possible will be published in the next issue.

HAIR OF THE DOG

Simon Simple wants to know : "Is weaving from dogs' hair known as 'warp and WOOF'"!!!!

STOP PRESS OFFER

The Cathedral Weaving Centre is discontinuing Saxony and Welsh yarns, and would like to give "Loom Craft" readers a chance to purchase the current stock of these yarns at really attractive prices.

The Saxony is ideal for ties and fine dress materials, while the Welsh is at its best in coat and costume materials.

SAXONY - 11/- Lb.

WELSH - 7/6 Lb.

S.A.E. for colour samples to :-
Cathedral Weaving Centre,
8, Palace St. Canterbury.

SUN, MOON and STARS

Threading Draft

4	4 4 4 4 4 4	4 4	4 4 4 4)	4
3 3 3 3 3 3 3 3			3 3 3)	3 HED-
2 2 2		2 2	2 2)	2 DLES
	I I I I I I I I I I		I I)	I

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			3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3)	
2 2	2 2		2 2 2	2 2 2	2 2 2
I I I I I I I I I I)

(IMPORTANT. READ THIS THREADING DRAFT FROM RIGHT TO LEFT. and TOP TO BOTTOM)

End of pattern sequence

(	4 4)
(	3 3 3)
(	2 2)

Bath Mat Threading Draft

4	4 4 4	4	4 4 4	4	4	4	)	4
3	3 3 3	3	3 3 3	3	3	3 3 3	)	3 HED-
2	2	2 2 2	2 2 2	2	2	2 2 2	)	2 DLES
I	I	I I I	I I I	I	I	I I	)	I

Pat- Pattern. Repeat SIX Times SELVEDGE

Balance. N.B. After Pattern Balance, repeat selvedge.

"SUN, MOON and STARS"
Pedal Sequence.

We are printing this sequence separately as an experiment. Many weavers like to pin the working details to their looms, so that it is easily visible whilst actually working. Please let us know if you find this idea helpful.

(cont'd)

NEEDLES	PEDALS	TIMES	NEEDLES	PEDALS	TIMES
1 & 2	1	2	5 & 4	5	2
2 & 3	2	2	2 & 3	2	4
3 & 4	5	2	3 & 4	5	2
4 & I	6	4	2 & 3	2	4
1 & 2	I	2	3 & 4	5	6
4 & I	6	4	4 & I	6	4
I & 2	I	2	I & 2	I	2
4 & I	6	4	4 & I	6	4
3 & 4	5	6	I & 2	I	2
2 & 3	2	4	4 & I	6	4
3 & 4	5	2	3 & 4	5	2
2 & 3	2	4	2 & 3	2	2
			I & 2	I	2

Have you heard of "LOOM CRAFT", the weavers' magazine? At nine-pence a copy (3s.8d. a year inc. post). "LOOM CRAFT" is a must

NEWS ! VIEWS ! BLUES ! ^{(FROM} _{YOUR} LETTERS)

"Thank you for the specimen copy....which will fill a great need.....I wonder if, in some future issue we might have a glossary of weaving terms, and the (to me) unintelligible terms used in ordering wools, etc."

Miss Monica Lees, Sussex.

Yes, Miss Lees, a glossary is a good idea, but would need much space. However, if you care to write to the Weaving Centre, they will be pleased to advise you of an American book, "Weavers' Word Finder".

"I would suggest you publish the names and addresses of weavers who would like to get in touch with each other...." Miss D.G. Beal.

Any offers? Miss Beal lives at 30, The Tynning, Widcombe, Bath, Somerset.

"Think your wee magazine is splendid - so glad to see a bit of humor - always weavers are so darned serious." Mrs. H.E. Batkin, Georgetown, Ont. Canada.

"I think reports on new types and makes of looms would be of interest.....One criticism. Why the funny jokes and stories? We think it tends to cheapen the magazine...." Mrs. O.G. Watts, Chairman, West Herts. Guild.

Mark Twain said Humour is a very serious business. However... Loom Manufacturers. Forward with details of your new types and makes.

"....suggest an amplification of Mrs. Attwater's 'woven as drawn in'..." H.O. Fincham, Worthing. The Editress hopes to deal with this at some future date, Mr. Fincham.

"....Coreopsis flowers with a chrome mordant are one of the favourites here. Depending on the time of the year, they give a fine range of colours from yellow to a deep terra cotta." R.P. Dunlop, Cowichan, B.C., Canada.

Sounds fine, Mrs. Dunlop. Care to let us hear more about your Canadian dyeing activities?

THE VERY IDEA!! (DEPT. OF HINTS
TIPS &
BRAINWAVES)

Loom Cords.

To quicken the task of threading loom cord through small holes in pedals, etc., wrap a small piece of sellotape round the ends. This will prevent the cord ends from fraying, and make them easier to thread.

Mrs. H.G. (Hull)

Lamms.

If you have a foot-loom with lamms that will insist on swinging out of line, and crowding together, put a spring clothes-peg on the bar between each lamm, and on either side of the outer

ones. I have found this most effective.

Miss W.G. (Worthing)

Pedal Gate.

If you haven't enough wooden washers on your pedal gate to hold the pedals in firm line, pack the ends of the spindle with rolls of cardboard, and stick the rolls down with sticky tape. This is a cheap and lasting remedy.

Capt. N.B. (Ascot)

If you have a bright idea send it to 'The Very Idea' and let your fellow weavers share it.

— SMALL ADVTs —

MAXWELL TABLE LOOM,
CONVERTED TO 6-pedal,
foot. Extra reeds. 3/15 or
near offer: COSGROVE,
THE SHEILINGS, CLOVER RISE
WHITSTABLE, KENT

FOR PROGRESSIVE
WEAVERS.

"CHILTERN" LOOMS
SEE BACK PAGE.

WEAVING BOOKS - ALL
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AMERICAN. STAMP FOR
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3d per word - 4d per
word with Box No

WRITE ADVT MANGR

FOR YOUR
BATH-MAT
MATERIALS

UNBLEACHED KNITCOT 4/4's 8/- lb.
CANDLEWICK 1/4 oz.
COLOURED KNITCOT 1/6 per 2 oz. hank
WHITE SLUB 9/10 lb.

DISHCLOTH COTTON 6/8 lb.
Despatched By Return.

CATHEDRAL
WEAVING CENTRE
8 PALACE ST. CANTERBURY

YARNS

COTTONS ETC.	Lb.	WOOLS ETC.	Lb.
12/2's Mercerised Cotton	20/-	Harris Yarn	16/-
12/2's Plain Cotton	18/-	Cheviot Yarn	17/4
Lyscordet	16/-	2/28's Worsted	26/-
Lyscord	16/-	($\frac{1}{4}$ lb Cops 7/-)	
Crepe Twist 4-Fold	16/-	3-ply Botany Wool	28/-
6/2's Mercerised	19/3	(1 oz Balls 1/9 ea)	
Lystra	per oz ball 1/2	2-ply Shetland Wool	28/-

FOR SAMPLES SEND S.A.E. TO :- (1 oz Hanks 1/9 ea)

CATHEDRAL WEAVING CENTRE

8 PALACE ST. - CANTERBURY - KENT

IT'S NEW !!!

THE "CHILTERN"

ALL METAL LOOM

... ..
A modern version of
the traditional foot-
power loom.

... ..
S.A.E. FOR ILLUSTRATED
BROCHURE FROM
SOLE AGENTS :-
CATHEDRAL
WEAVING CENTRE

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BY WEAVERS - FOR WEAVERS - ABOUT WEAVERS

WINTER WEAVING

Hello, again.

With November mists, drawn curtains, and cheerful fires, we weavers turn more to our looms for pleasure and employment.

One thing I have discovered through "Loom Craft" is that magazine staffs must anticipate anniversaries. For instance, we have been planning the stole and scarf on our centre pages for weeks now.

It seemed odd thinking of mistletoe and holly in August and September. However, we can steal a march on the calendar, for, while the winter winds whistle round the house, we can anticipate summer by weaving gay head-squares and so on in January.

And, as a sun lover, I consider that no mean thing. All good wishes, and, anticipating again, we of "Loom Craft" extend Christmas greetings to all our readers.

Sincerely,

Margaret Morris

EDITRESS

"LOOM CRAFT" : HERE we are again, with No.3,
PUBLISHED quarterly by the : a little later than usual we
Cathedral Weaving Centre, : fear. The cause of all the
8, Palace Street, : trouble was the extra labour
Canterbury, Kent, England. : involved with our centre
: pages. We are sure that if
: you will take a peek, you'll

NOTE. : agree that it was worth the
The Cathedral Weaving Centre : wait. We hope so, anyway.
and "Loom Craft" are wholly : On the subject of time, we
independent, and have no : would like to point out that
connection with similar : although we state the month
establishments or magazines : of publication, we do not
in any area. : imply that we publish on the
Vol. One. Number Three. : first day of that month. The reason for the slight fluct-
: uation lies in the staff situation and several other minor
: problems which crop up with each issue.

We heard an amusing weaving story recently which we must
pass on. The lady concerned, who shall be nameless, was
travelling from Manchester to London by bus, and was taking
with her a 20" table loom. Not trusting the loom to the
vibration dangers of the boot, she insisted on having the
loom lay across her knees. Came the time when a mystified
bus driver had to be placated. "What's this then, madam ?"
"It's a loom. A table loom," said our friend. And added,
winsomely, "For weaving."

"But, madam, this is not personal luggage."

"Not personal luggage ?" exploded our friend. "But I
never go anywhere without it !"

Well, knowing the lady concerned, we can vouch for the
absolute truth of this story, and, as lovers of the art,
we can only admire this intangible loom attachment.

Since we last went to press, the world has been stunned
by the barbaric rape of Hungary. As most of you will know,
a great deal of handweaving is done in this unhappy country

Naturally, our readers will, as private citizens, want
to do everything possible to relieve the refugees who have
fled from the horror ; any that don't are welcome to a
refund of subscription - and we don't mean maybe !

As members of the weaving craft, we can welcome these
poor people into our guilds, clubs, homes - yes, even into
our hearts. For, while language remains a barrier, the
common language of the loom can act as a link between well-
remembered things and the new life, and help to kill the
shock of the recent nightmare.

GAY BATHROOM CURTAINS by H.M. BAXTER

Gay curtains - gay rooms. And a cheerful bath-room is an asset to any home. Why not exile those bathroom blues with this easy pattern?

Since actual measurements vary, we will assume a need for two curtains, 30 ins. wide, by 48 ins. long. Thus, 9ft. will allow for 2 and 4 inch hems at top and bottom respectively.

A ten-dent reed, threaded double (but singly through the heddles), is most suitable.

Materials suggested :- (approximate amounts only)

Warp & basket-weave weft: $1\frac{3}{4}$ lbs of 6/2's unbleached, mercerised cotton (9s.6d. lb.)

Colour bands (for two colours) 2 ozs. each 6/2's mercerised, coloured cotton. (19s.3d. lb.)

Total cost for the two curtains is, thus, 19s.0d. approx.

Warp 638 ends, at $10\frac{1}{2}$ feet length, and thread as per the draft printed on the loose inset sheet.

To commence weaving, fill two shuttles with 6/2's unbleached cotton (as warp material) and weave tabby, entering a shuttle from the right, and then the other one from the left, in the same shed. Beat, and repeat on the opposite tabby shed. This will give a pleasing basket-weave effect.

Weave 8 inches to provide for the hem and turn-up, and then commence the colour bands, as follows :-

(The actual colours will depend upon your bathroom colour scheme. In my case it was yellow and black.)

Raise heddles 1 and 2, and throw one pick of first colour.

Raise heddles 3 and 4, and throw one pick of second colour.

Repeat, thus, for two inches, ending with a pick of the same colour as used in the first colour pick

Now weave tabby with two shuttles for $\frac{1}{2}$ inch in unbleached cotton.

Repeat the colour band for one inch, and then work the rest of the curtain in tabby, with two shuttles and unbleached cotton.

Repeat the second curtain in the same manner.

CASH'S WOVEN NAME TABS.....

.....add distinction to your weaving.

3 dozen 6/- : 6 dozen 8/6 : 12 dozen 11/6 : Postage 3d.

These prices allow for up to 22 letters. If longer tabs are required, send s.a.e. to CATHEDRAL WEAVING CENTRE. Canterbury

FOR : : RIGID-HEDDLE WEAVING (3)
BEGINNERS : : "GETTING WEAVING"

Your warp is tied up, tension even, shuttles filled, and you are ready to start weaving.

Before doing so, however, there is one small job to be done. Raise and lower your rigid-heddle to make sure you get a clean shed. The 'shed' is the gap between the alternate threads which results when the rigid-heddle is lifted and the threads in the slots fall to the bottom, below those in the holes, and second, when the rigid-heddle is lowered, and the same threads remain stationary, while those in the holes are depressed.

These 'up' and 'down' sheds are used, alternately, throughout rigid-heddle weaving.

To commence weaving, raise your rigid-heddle, and place a thin stick in the shed. Push this stick - which should be flat and smooth - gently towards your front tie. The object of this is to give a firm base on which to weave.

Next, change your shed. Pass your shuttle through the shed leaving one strand, or 'pick', in the shed, with about one inch trailing at the side on which you entered your shuttle.

Put your rigid-heddle in the central, or 'neutral', position to bring all the warp threads level, and then comb, or 'beat' the pick gently against the stick with the rigid-heddle until the pick is straight, and at right-angles to the warp. This last is important, as it forms the basis of good weaving.

Now, on the reverse shed to that of your first pick, pass the shuttle through again.

A rather frightening phrase creeps into the work here. Weft corrugation. It's not as bad as it sounds, though. We must remember that when the warp threads are all level, the weft threads are corrugated by the tension. This means that unless a very small amount of pick is left loose at the side of entering, the weft thread will pull in and the result will be a wavy selvage.

Only practice can overcome this small problem, and the only reason for mentioning it here is that fore-knowledge is more than half the battle.

And so we finish this brief, and, unfortunately, far from definitive course. If you should have any problems, we will gladly answer them in the magazine. No correspondence can be dealt with owing to pressure of business. M.A. NORRIS

THE WEAVERS' MARKET : CONDUCTED BY : IAN HARDY.

"Can I make money from my loom ?"

Most weavers ask this question sooner or later. And the answer is - it all depends. Depends, that is, on the answer to a couple of other pertinent questions.

Many people are misled by some of the current advertisements in the craft field, which suggest that if you will only buy So-and-so's 'Fix-it' machine, you can make a fortune overnight.

Which is piffle ! If the 'Fix-it' machine was that good, friend So-and-so would be too busy using it to bother about passing his secret on !

"But can I make money ?" comes the plaintive question. "What about those other questions ?"

First, and most obvious - are you a good weaver ? Note, a good weaver. And wishful thinking is no good here. A piece of weaving is just as good as a prospective buyer thinks it is - and buyers are far shrewder than many sellers give them credit for.

Secondly, what do you mean by money ? Pin-money ? A living wage ? A cabinet-ministers' salary ?

It is possible, as one American woman has proved, to climb into the higher tax brackets from loom earnings. The lady in question has cornered the market in designing and weaving furnishing fabrics for Hollywood-style business moguls. So successfully, indeed, that she now employs about 20 weavers to carry out her projects.

Then there are the many designers - creative artists one might call them - who are, literally, designing on their looms for the needs of industry.

In addition, in Britain, there are a number (not very many) professional weavers, with their own studios, who, possibly, combine the marketing of their work with teaching, writing, lecturing, etc.

And, finally, there are the many, many weavers who sell their scarves, stoles, etc., through their local shops, or to their friends and relatives.

Probably the least professional is the fairly new hand-weaver who does a towel for Auntie Mary, and manages to get "the price of the yarns" for his or her efforts.

Every one is, by all standards, a professional weaver, in the sense that they have manufactured something, and
(continued on Page 8)

FROM WEAVER TO WEARER - WITH CHRISTMAS WISHES.....
Scarves and stoles have a way of fitting themselves to their
wearer's personality - literally - when colour and design
combine to make a gift that pleases.

We make no apology for foreshadowing Christmas in November.
Warps planned now eliminate that December 24th. headache -
"We've forgotten Aunt Mary !".

For the stole, you will need a reed that will give you 20
ends per inch, approx. E.g. a 10-dent reed threaded double,
or a 14-dent reed threaded 2 & 1 alternatively. These
patterns are based on a 10-dent reed.

YARN REQUIREMENTS : 4 oz. tube 2/28's worsted for each
stole (warp and weft). Cost 7/-. Remember, several stoles
from one warp mean less wastage.
Warp 460 ends (23ins. unwoven) - 3yds. long (if one stole
is being woven). This will give a finished length of 2 $\frac{1}{4}$ yds.
approx. including fringes.

Thread heddles singly (4,3,2,1) as for tabby. (1 & 2 if
2-shaft loom), except for first and last eight, which are
threaded double for selvedge. Extra care in rolling on and
tying will pay dividends, as will central-
isation of reed.

W E A V E

C H R I S T M A S

When ready to start weaving,
leave at least 12 ins. unwoven
to allow for your fringes. Because of this, you will find it
a help to slip a warp lath in the shed, and then change the
shed before laying your first pick. This will help to keep
your weft square.

As you will see, from the sample swatch, the pick is laid
(not beaten) across the warp in a net effect. This is
achieved by throwing your shuttle and then laying your weft
end gently in place about one-eighth inch from the one
previous. Weave thus, in plain tabby, for
about 5 feet, varying your weft ends with
Lurex metallic thread, or an alternative
choice of worsted, if desired. Before
cutting off, remember to leave enough
unwoven warp for the fringe.
Cobweb knotting, or any of the usual
knotting styles can be used on the fringe
and a damp-cloth press with a medium-hot
iron will complete a gift stole that will
be a real pleasure to give - and to
receive.



PHYLLIS WALKER

Careful warping with 4ozs. of 2/28's worsted should provide enough for four scarves in the following pattern, and our calculations are based on this assumption.

Warp 176 ends, 5½yds. Then, with a 14-dent reed, thread 4 dents double. Leave 3 dents empty. Thread alternately, thus, the width of your warp.

Thread heddles singly for plain tabby, except for usual double selvedge threads. Lay 8 picks (as for stole, do not beat).



GWEN COSGROVE

Then leave a space to correspond with the gaps in the warp. You may be able to judge this easily, but an extra aid would be a narrow rod inserted across the warp. Lay 8 ends, then withdraw the rod, and insert further along for the next space. Weave 36ins., then leave a space of about 8 ins. - 4ins. for the fringe of the scarf just completed, and 4ins. for the next one. When knotting, it is best to knot 8 ends (4 dents) with an ordinary single-knot finish. Follow the stole notes for pressing.

YOUR WISH



As with the stoles, weft variations can be used, and many delightful effects will be obtained by the use of Lurex metallic thread. Alternatively, selected blends of worsted can be used.

COLOUR COMMENT

With the exception of Lurex, the effect of which can be seen in the stole swatch, you may find it best to retain single-colour weaving in the worsted - for the stole in particular. For, while the finished effect may be quite charming, even artistic, it tends to limit the wearing of the article to outfits which "fit" the colours when more than one colour is used. whereas a judicious choice of one colour will widen the scope for the wearer.

SHADE SELECTION

Worsted



A few of the many shades available. 7/-, ¼lb. tube.

Lurex.



These colours, and many more give your weaving that extra glitter.

2s.6d. ¼oz. pirn.

Samples by courtesy of :-
CATHEDRAL WEAVING CENTRE

(Continued from Page 5)

dazzled, persuaded, threatened, coerced, or otherwise managed to obtain cash for it.

Now what do you mean by money ?

I am ready to admit that "yours is the earth, and all that is in it". But always remember, it is a highly competitive world, because it is the world of business.

But, for the raw beginner, hope is the keynote, and next time I hope to discuss hope, and the many ways of making a loom pay for its keep.

.....
PLEASE NOTE : It is impossible to enter into correspondence regarding "The Weavers' Market". Pressure of business must make this necessary. However, if any reader wishes to make any comments, or contribute any notes to this series, they should be addressed to the Editress.

.....
ARE YOU A GOOD WEAVER ? asks Ian Hardy in his Weavers' Market article.

The CATHEDRAL WEAVING CENTRE is at present negotiating for extra outlets for handwoven articles of a high standard - stoles, scarves, tweeds, etc., and may shortly have to enlarge its 'staff' of free-lance weavers. "Loom Craft" readers are offered the first chance of consideration.

Readers should bear in mind Mr. Hardy's remarks about it being a world of business, so that punctuality, reliability and the willingness to back up a claim of good weaving with proven results must be accepted.

Weavers who think they fit the bill should send their name and address to Mrs. Norris. These names will be registered, and further details will be sent at a later date.

Please understand that no definite arrangements can be made at the moment, and that no correspondence can be considered at the moment.

.....
Readers Write :- Miss M.E. Maw, Pendell Cottage, Hambledon, Nr. Godalming, Surrey, says :

'I like your idea of separate pieces of paper for drafts. This idea may be of use to other weavers. Pieces of paper alone get so dilapidated. I bought a mock-leather photo frame from Woolworth's (3/6d.) This has a slit in the top to insert photos or loom drafts, or what you will. I have tied it to my loom.'

Thank you, Miss Maw. Every little tip helps.

WHAT SHALL I MAKE NEXT ?...
...ask many rigid-heddlists.
I believe that rigid-heddle
potentialities have never
been fully explored.

Firstly, the only real limit-
-ations are width, and, to an
extent, length. After that,
the range is limited only by
the weaver.

Scarves, runners, table-mats
small guest towels, dishcloth
pieces can all be produced,
and, with the many colours
and yarns available, texture
colour blending and design
are virtually limitless.

Too, personal experiment
will find variations.

Finger weaving can be done,
with fascinating results, and
on a 20" rigid heddle, pile
and tapestry rug weaving can
be tackled with truly amaz-
ing results.

'Loom Craft' will be print-
ing articles on all these
aspects of rigid heddle work
in later issues. In the mean-
-time, if you have any bright
ideas or tips which you
might like to pass on to your
fellow weavers, do let us
have them, and they will be
incorporated in this series.

H.S.

WASTE NOT

Warp ends should never be
thrown away. I use them for
a host of needlework jobs,
particularly embroidery, a
wide range of colours being
always at hand.

Miss J.C.P. Wandsworth.

BOOKS.....

.....for the weaver.....

"Textile Design"

Designs for weaving, where &
how to sell designs, sources
of new designs, etc.

PRICE 7/6d. (Usual price 15/-)

"Handweaving & Education"

Ideal for both teacher and
student. Covers the approach
to weaving for teachers in
schools, colleges, etc.

Chapters on dyeing, finishing
& scouring.

PRICE 2/6d. (Usual Price 5/-)

"The World Book of Wool"

This well-illustrated book
covers such subjects as the
nature and properties of wool,
the science of wool, etc.

PRICE 2/-. (Usual price 3/-)

These books are slightly
soiled (mainly dust) through
storage, hence the reduction
in prices.

Set of three 12/6d. post free.
from :-

CATHEDRAL WEAVING CENTRE
8, Palace Street, Canterbury.

LOOK !!!

Like the rug-warp mentioned
on page 10, we have managed
to obtain a quantity of 6/2's
mercerised cotton (unbleached
only). Usually 14/3d.lb. we
offer this cotton at 9s.6d.lb
with a further 5% discount on
orders of 10 lbs. or over.

First come-----first served

CATHEDRAL WEAVING CENTRE

LACE & COMPASS

ADVANCED PATTERN DRAFT
No. 3. by M.A. NORRIS

Lace ruffles, telescopes, buried treasure, billowing sails, sunshine on sparkling, azure seas, sleepy lagoons, coral reefs..... We, of "Loom Craft", beg poetic license in waxing lyrical over this issue's advanced pattern draft.

And if our visions fail to reconcile with the onslaught of English winter, well, we take reluctant leave of our vivid imaginings, and plummet to practicality.

In the traditional vein once more, 'Lace and Compass' is ideal for curtains, bedspreads, upholstery, and a host of other things, bound only by the weaver's ingenuity.

To avoid a too-solid looking pattern, it is advisable to use the same count of yarn for both warp and pattern, with an extra colour for the binder rows. As an example, a white or natural warp, with black pattern, and a blue or red binder thread is most attractive.

I use 12/2's cotton - either plain or mercerised - and with a 14-dent reed, thread 2 per dent (28 c.p.i.). The heddles are threaded singly, except for the selvedge threads.

As a rough estimate of the amount of yarns required, I can say with fair accuracy that half a pound of 12/2's cotton should be sufficient for a square yard of material.

As with all pattern weaving, there are many do's and don't's, most of which boil down to one simple maxim: "You must take the utmost care with every part of your weaving".

In my studio hangs a motto: "You must be thorough". This applies, of course, to everything, from winding a pirn to weaving "Lace and Compass".

The threading draft and heddle-lifting sequence will be found on the loose inset sheet which has proved so popular with many readers.

DOWN - DOWN - DOWN come the prices !!!!!!!!!

This time it's 7/7's cotton rug-warp. Previously 9s.9d.lb., we are now able to offer cotton rug-warp at 7s.10d.lb., representing a clear saving of 1s.11d.

Advantageous buying, without loss of quality, has enabled us to effect this reduction, which we are only too pleased to be able to pass on to our customers.

(This material is on cops of approx. half-pound weight.)
CATHEDRAL WEAVING CENTRE. 8, Palace Street. CANTERBURY.

YARN COUNTS by M.A. NORRIS

In our last issue, we dealt with cotton and linen counts, and this information seems to have been of use to weavers, judging by recent orders placed with the Cathedral Weaving Centre.

Now we come to wools, which are inclined to be rather more tricky.

Wools fall into two broad groups :- Tweed and Worsted.

For the tweed wools, I always use the Galashiels counting which gives 300 yards to $1\frac{1}{2}$ lbs. So, for one pound of wool it would be 200 yards per cut.

II-cut Cheviot is therefore 2200 yards to the pound, (i.e. II times 200 = 2200 yards)

Worsted is based on 560 yards per hank of I's. So for 2/28's, which is recommended for the stoles and scarves in this issue, it is 560 yards times 28 divided by 2, which is 7840 yards per pound.

A point worth remembering is that with linens, cottons and wools, the higher the count, the finer the yarn.

THE VERY IDEA !! : HINTS - TIPS - NOTIONS

.....not getting any younger, and with rheumatism in the old joints, I found that twisting and turning on the old warping board was not too easy. And, as my weaving enthusiasm was increasing, I felt I must do something.

Buying a warping mill was out of the question as funds were low.

Passing a second-hand shop, I saw an old Sheraton book-case of the revolving kind, which I promptly bought.

I then went to the saw-mills and bought 6 uprights and 3 cross-pieces, plus 4 pieces to take the pegs.

The result, after my husband had bored holes for pegs, & screwed on the uprights, was a sturdy 'warping-mill' which turns at a touch. Total cost, £2.5s.0d.

G.C. Whitstable.

.....I have no tips to pass on to fellow weavers, but, after nearly twenty years of weaving, I would offer one piece of advice which I wish I'd taken as a tyro. If the new weaver would spend 90% of his time on warping, and threading up, etc., and 10% on actual weaving, instead of the other way round, the general standard of weaving would improve immensely.

O.J. Nottingham.

(YARNS)

TWEEDS

Harris.....16/- lb.
 Cheviot.....17/4 lb.
 Cuthill.....20/- lb.

 Lyscord.....16/- lb.
 Lyscordet.....16/- lb.
 12/2's) Merc.....20/- lb.
) Plain.....18/6 lb.
 6/2's Mercerised..19/3 lb.

S.A.E. for full price list
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Our past announcements have been headed TRAVEL & TUITION EDIFICES & EDIFICATION, etc. We almost headed this one PROOFS & PUDDINGS, since hardly a week goes by without at least one successful 'graduation'. What pleases us even more is that weavers come as students, and go away as friends. If you have thought of personal tuition, why not drop us a line? Our advanced course may be just what you are looking for. A 2½d. stamp will bring you the full details. Write to :

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FEBRUARY 1957

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BY WEAVERS - FOR WEAVERS - ABOUT WEAVERS

BIRTHDAYS

Like a pattern draft repeating its pedal sequence, we have now completed a full cycle of one year's issues of "Loom Craft".

If it were only possible to have a birthday party, to meet our many readers - friends

A year ago it might have been possible, with our first few subscribers. But now, thanks to your very generous word-of-mouth recommendations, and the way in which guild secretaries have rallied round, well, the Albert Hall wouldn't exactly be too big!

So to the second year. We know we are still in the teething stage; we are all too conscious of the blemishes; we shall be eternally grateful that not one reader has seriously complained; we shall continue to strive for perfection.

Sincerely yours,

Margaret Harris

EDITRESS

"LOOM CRAFT"

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The Cathedral Weaving Centre and "Loom Craft" are wholly independent, and have no connection with similar establishments or magazines in any area.

Volume One : Number Four

WEAVERS MEET WEAVERS

The question of whether clubs and guilds are useful to weavers crops up in many letters. Our invariable answer is, it all depends.

For instance, if a club or guild has a very big membership, and meets, perhaps, only once every three months, then, we would say, the usefulness is doubtful.

For one thing, so much time is taken in what almost amounts to renewing old acquaintance, etc, that all practicality goes out of the thing. Too, with so many members, one never gets to know everybody and, again, that essentially 'friendly' atmosphere goes out of the window.

On the other hand, if the club or guild is of limited numbers, and meets fairly frequently, then more time can be given over to practical things.

On the whole, we think clubs and guilds are good and useful, and we encourage weavers to join their local group. If you have no club or guild in your area, then why not form one yourself? Space is available in "Loom Craft" should readers wish to contact others in their own vicinity, and we are wide open to suggestions as to how we can help in any other way.

//////////====//////////====//////////====//////////====//////////====//////////====
Mr. A.A. Hazell, of Canterbury Road, Herne, Herne Bay, sent us a useful tip re towel finishing. When the finished towel is hemmed or fringed, try soaking it in rainwater for twenty-four hours. Then, without wringing or squeezing, let it drip almost dry. Finish with a warm, not hot, iron. This has a wonderfully 'softening' effect.

=====///=====///=====///=====///=====///=====///
Once again, "Loom Craft" is a little later than we anticipated. We apologise for this delay, which was unavoidable. In view of this, we shall put back the next issue until April 20th.

Dear Fellow Weavers, (writes H.M. Baxter)

In the last issue of "Loom Craft", I gave you a pattern for a set of gay bathroom curtains. Now I propose giving you two drafts which will be suitable not only as alternative colour bands for these curtains, but which can be used as all-over patterns if you so desire. The first pattern I call "Quaking Grass"

<u>THREADING DRAFT</u>										Shafts N.B. This draft
4		4	4	4	4	4*	4			needs 26 ends
3		3	3	3	3	3	3			per pattern
2	2	2	2	2	2	2	2			repeat (*to*)
1	*1	1	1	1		1	1			The four rem-

the left of the printed draft are put in after the final pattern sequence as a pattern balance. Remember, you must use a binder row between each pattern row.

HEDDLE-LIFTING SEQUENCE

Pedals	Heddles	Times	Pedals	Heddles	Times
1	1 & 2	9	2	2 & 3	1
6	4 & 1	1	5	3 & 4	1
5	3 & 4	1	6	4 & 1	1

The second pattern is "Wild Rose"

<u>THREADING DRAFT</u>					Shafts	N.B. This draft needs 16
		*4	4	4		ends for each repeat. On
3	3	3	3	3		the final pattern repeat
2	2	2	2	2		finish after the 11th
1	1	1	1	1		end (*). This will give

you the pattern balance.

I have not mentioned selvages. These should be added as for the curtains in the last issue.

HEDDLE-LIFTING SEQUENCE

Pedals	Heddles	Times	Pedals	Heddles	Times
5	3 & 4	1	1	1 & 2	1
2	2 & 3	1	2	2 & 3	1
1	1 & 2	1	5	3 & 4	1
6	4 & 1	1	6	4 & 1	1
1	1 & 2	1	1	1 & 2	1
2	2 & 3	1	2	2 & 3	1
1	1 & 2	1	1	1 & 2	1
6	4 & 1	1	6	4 & 1	1

Always remember that you can put your own pedal sequences to these threadings, often with pleasing results.

The Cross, Gairloch.

Dear Mrs. Norris,

I must write and tell you how helpful I find "Loom Craft". I used to take "Handweaver and Spinner" until other crafts were included. It's wonderful to know that weavers have their very own paper again.

Here is a tip for fellow readers who may be unlucky enough to do what I did recently. Inadvertantly, I used a reed that had got slightly rusty through non-use, and my beautiful white worsted warp got rust-stained.

I was afraid to wash it in case the stain turned to iron mould. However, something had to be done. After several unsuccessful remedies, I plucked up courage and soaked the material in strong Persil suds. I then rubbed the affected parts gently - and found no sign of the stain !

It was truly a case of out of the blues came the whitest warp !

Yours truly,

Peggy M.G. Smith.

==

ANOTHER CHANGE OF OWNERSHIP

As agents for Douglas Andrew looms and accessories, the Cathedral Weaving Centre has been notified that Messrs. Douglas Andrew Ltd., has recently been sold, and is now under completely new and independent ownership. Weavers, therefore, requiring looms and loom equipment should write to us as agents, or to Douglas Andrew direct as manufacturers. We would emphasise the fact that, apart from the agency, there is no business connection between Douglas Andrew and the Weaving Centre, and any confusion between the two, in correspondence, could lead to delays or errors in the execution of orders.

!+!
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For sale. 27" Kentish Loom. 4-shaft, 6-pedal. Good condition. Being sold to make room for bigger loom.
£20, or near offer. Box 23, "Loom Craft".

Stamped addressed envelope will bring you our latest up-to-date price list of yarns, books, etc.

LOOMS & L.S.D. : ^{can} hardy

We are agreed, I take it, that it is unreasonable to expect a Park Lane flat and a four-page entry in 'Who's Who in Millionaires' Row' solely on account of your loom earnings.

It is just as unreasonable to expect even a chromium-plated egg-timer from loom sales unless you are prepared to work; to work darned hard, until warping, and drafting, throwing a shuttle and colour matching, etc, are as much a part of your nature as cleaning your teeth, or eating when you are hungry.

Gloomy? Well, the truth very often is, but - like a grey cloud, there's a silver lining. For, with a bit of luck, a bit of sound judgement, there's no earthly reason why you shouldn't make some profit from your loom. And if you add a touch of common sense, or plain straightforward thinking, then you should be able to garner a reasonable share of the world's handweaving profits.

How, then, do we set up shop?

Many weavers I have spoken to seem to think that it is necessary to buy a wide range of yarns, weave a wide range of articles - and hope for the best. Well, this is not only unnecessary, but folly.

For a manufacturer of jams, or soaps, this is all right, since he has the market knowledge, sales organisations, advertising and publicity funds, etc. You have none of these.

We will assume, therefore, that you have exhausted your relations and friends, both in range and in endurance. What next?

I suggest you forget the alluring advertisements seen in various journals, offering to sell goods on a sale or return basis. The sponsors of such schemes may be sincere, but it is a strange fact that the returns always seem to overshadow the sales, and consequently wolf the profits.

No, I suggest you think on narrower, but in the long run, more profitable lines. Think of your own town as the whole business world.

(Cont'd on page 9)

TWEEDS ARE WORTH

Why so many weavers regard tweed weaving as an unattainable accomplishment I can never understand. Nor can I understand the weaver who, having once tried a piece of tweed with disappointing results, studiously avoids any further attempts.

I firmly believe that any handweaver worthy of his or her salt, with a suitable loom, and a modicum of patience, can weave tweeds that will excite the admiration of the most ardent critic.

Consider some of the many uses for tweed materials. Apart from the various articles of clothing, such as jackets, suits, coats, etc, tweed is very much to the forefront these days in household furnishings.

You have only to take a look round the shops to see a hundred and one ways in which tweed can be used in, say, chair coverings.

Again, when heavy curtains are required, you will find tweed yarn eminently suitable for the job.

Yet again, perhaps your dining-room chairs are the type with the removable seats covered in rexine. New tweed covers will give them a refreshingly "different" look.

Nor need you stick to the stylised, stereotyped tweeds of yesterday ; the types I tend to think of as primitive.

The advent of, for example, Lurex Metallic Thread has given us a wonderful opportunity for experiment and achievement in new tweed effects. And there is no earthly reason why we handweavers shouldn't go one better than the professional pattern and cloth designers. After all, remember, they do it for a living, while we do it for the love of the craft.

In the four issues of "Loom Craft" for 1957, I shall be giving you a series of drafts for tweed weaving which will cover most of the well-known patterns.

In addition, we hope to be able to continue to insert the swatches of material which will show you the finished effect of each pattern. Also, as far as possible, I shall review and recommend books which will help you in your further studies of the subject.

.... TRYING! says M. A. NORRIS.

To start the series off, I am giving you the pattern draft for "Diamonds", a charming weave that will certainly repay your efforts. Use a 14-dent reed, and thread singly, except for the usual four doubles for the selvages.



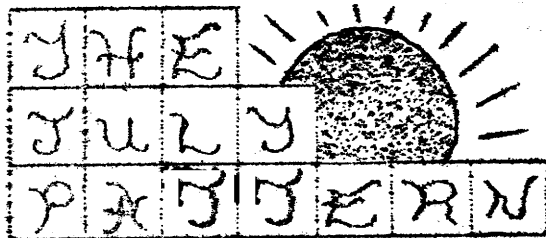
"DIAMONDS"

I would suggest a Harris tweed yarn for this material which, at 16/- per lb., for warp and weft, should work out at approximately 10 ozs. (10/-) for one square yd. The length of your warp will, obviously, depend upon the length of material you wish to weave, and similarly with the width.

With regard to the threading draft, you will see that the pattern unit (marked ---A---) consists of 8 ends, or one dent over the half-inch. However, in the final pattern unit before the selvedge (on the left of the threading draft) the final threading for shaft one is incorporated in the selvedge, and thus will be threaded as a 'double'.

THREADING DRAFT				TIE-UP			
--- A ---							
4	4	4	4	4	1 & 2	to pedal	1
3	3	3	3	3	2 & 3	" "	2
2	2	2	2	2	1 & 3	" "	3
1	1	1	1	1	2 & 4	" "	4
Selv.			Selv.		3 & 4	" "	5
					4 & 1	" "	6

PEDAL SEQUENCE				(-cont'd)	
Pedals	Heddles	Times			
2	2 & 3	1	2	2 & 3	1
1	1 & 2	1	3	1 & 3	1
6	1 & 4	1	6	1 & 4	1
3	1 & 3	1	1	1 & 2	1
6	1 & 4	1	6	1 & 4	1
1	1 & 2	1	3	1 & 3	1



During the summer of 1956, many weavers who came to see us fell in love with an adaptation we were making of a traditional pattern.

Because of this, we are passing on our final draft as this quarter's advanced pattern.

We found that with one set of heddle lifts it gave a 'round' pattern, and with another, a 'square' effect. On the loose inset sheet you will find details for both of these, and perhaps you may care to experiment even further.

The suggested materials for this weave are ; 12/2's mercerised cotton for the warp and binder, and 4-fold crepe twist for the pattern work. Several new shades of the latter have recently been made available.

Use a 14-dent reed, threaded double to give you 28 e.p.i. ; heddles are threaded singly, except for the selvages.

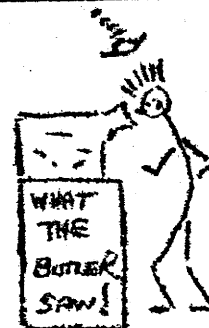
As an application of this pattern, why not try a set of luncheon mats ? With six complete patterns, plus the end balance, you will have a width of 14 inches. So that, for six mats, 9ins. deep, with an inch hem top and bottom, plus a runner of 24 inches, you will need to warp 3 yards of 393 ends.

Thus, the total material used will be, roughly, 1/2 lb. 12/2's mercerised cotton (8/-), and about 3/4 lb. rayon crepe twist (12/-).

Margaret A. Norris.

EVERY PICTURE TELLS A STORY.....

..... and we, first and foremost, realise just how advantageous it would be to add illustrations to our pattern drafts. The extra cost, however, would make it prohibitive, since we do not wish to increase the price of "Loom Craft". We would point out, though, that various avenues are being explored, and we hope to have good news soon.



THREADING DRAFT FOR "THE JULY PATTERN"

4 4 4	4	4	4 4 4	4	4	4	4 4	4	4	Shafts
3 3 3 3 3 3 3 3 3 3 3 3 3 3										4
2 2	2 2	2 2			2 2		2	2	2	3
					1 1 1		1	1	1*	1 1
Centre(27 ends)				*4	Link (8)		Border(17 ends)			Selv.
4	4	4 4	4		4					
3	3 3	3 3	3 3	3						
2	2	2	2	2	2 2					
1	1	1	1	1	1 1 1					
Selv.	Final border									
	(17 ends)									

NB. Read threading draft from right to left.

 The 393 ends are made up as follows :- Selvedges (doubles) 2 x 8=16.
 Border and pattern (* to *) six times - 6 x 60 = 360. Final border
 17. Therefore - 16 + 360 + 17 = 393.

TIE UP.

PATTERN 'A'

(cont'd)

Pedal	Heddles	Pedals	Heddles	Times	Pedals	Heddles	Times
1	1 & 2	6	1 & 4	1	5	3 & 4	4
2	2 & 3	1	1 & 2	1	2	2 & 3	4
3	1 & 3	2	2 & 3	1	5	3 & 4	2
4	2 & 4	5	3 & 4	1	2	2 & 3	4
5	3 & 4	2	2 & 3	1	5	3 & 4	2
6	4 & 1	1	1 & 2	1	2	2 & 3	4

PATTERN 'B'

For this alternative pattern it is only necessary to transpose the pedal sequence as follows.

For pedal 6 read pedal 1 : for pedal 5 read pedal 2 : for pedal 2 read pedal 5 : and for pedal 1 read pedal 6.

Pedal the same number of times as for pattern 'A'

At end of mat, work from beginning of this sequence down to *, which will balance the pattern

Remember that a binder row must follow a pattern row in each of these sequences.

HELP US TO HELP YOU.

If your subscription to "Loom Craft" expires with the next number (No.5), and you wish to continue to receive copies, we would appreciate your renewal at an early date. This will enable us to eliminate much office routine, and will thus be a big financial saving, which is necessary if we are to continue at the present subscription rate. THANK YOU.

LOOMS & L.S.D. (cont'd from page 5)

What about the smaller dress shops, the haberdashers, etc.? Why not approach them in a businesslike manner, and discuss terms?

Don't blunder in, say, on Monday morning, when the proprietor or buyer is suffering from a hangover, and has reached the point of exasperation in trying to sell Mrs. Wotsit 3d. worth of elastic!

Sit down and draft a letter, pointing out what you have to offer, what advantage it would be to his business to consider your offer, and suggest an interview. That way, you meet him when he is more disposed to listen to you, and, moreover, has the time.

And don't be discouraged. If there weren't disappointments in this world, life wouldn't be worth living; a peculiarly contrary piece of philosophy, but none the less true.

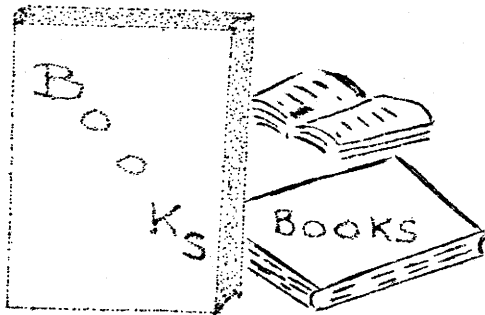
Don't, therefore, give up until you have tried every possible shop in town. And even if every one is a refusal, so what? I'll bet my loom to a pair of Lurex that you've learned an awful lot about your chosen business. That knowledge will help you in the next round. (Further articles in this series will cover costing, advertising, specialisation, etc.)

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16-dent. . .24" . . .15/-	20-dent. . .14½" . . .9/6
16-dent. . .21" . . .10/6	24-dent. . .15" . . .9/6
16-dent. . .14½" . . .9/6	All prices include postage

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"Books !", said a weaver friend. "They keep me off the loom !"

At the time I agreed. I had a new Agatha Christie, an inviting armchair, and a cheery fire.

However, I've just seen the latest edition of Lotte Becher's "HANDWEAVING -

designs and instructions". Consequently, Miss Christie must take a back seat.

First published in 1954, Lotte Becher's book quickly became a best-seller. It has remained a firm favourite throughout the weaving world.

This, I think, was inevitable. For, added to the wonderfully simple yet comprehensive subject matter, are perfectly printed pages on fine art paper, and the clearest illustrations I have yet seen in a weaver's text-book.

It is regrettable, I think, that the publishers - THE STUDIO PUBLICATIONS - have had, unavoidably, to raise the price to 18/-. Nevertheless, this book, in mine and many other peoples' opinions, remains the best eighteen bob's worth on the weavers' market.

Another good buy, again from the Studio stable, at 18/-, is "Designing on the Loom", by Mary Kirby. A good buy, that is, with an if.

This book is definitely for the advanced weaver with ambitions, covering as it does weaving on almost any loom with up to sixteen shafts, and even on to designing Jacquard woven fabrics.

However, for the lesser mortals, of which I am one, there are valuable chapters on planning a fabric, making the most of plain weave, colour and weave effects etc.

Again, Studio have maintained their superb standard of illustrations. I have but one criticism. The print is rather on the small side. There may be a very excellent technical reason for this. Nevertheless, for elderly people, or those with 'tired' eyes - of which,

APRIL 1957

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BY WEAVERS - FOR WEAVERS - ABOUT WEAVERS

BORN TO WEAVE

Those fortunate persons who have only to push a seed into the earth, to be rewarded with a perfect bloom, those persons, we say, have "green fingers".

What, I wonder, is the term for a born weaver?

"Shuttle fingers" hardly fits the bill, and I would expect a few black eyes if I said a person was just naturally "warp minded". After all, it does smack of the schizophrenic.

Seriously, though, there are such weavers. Often a sense of colour or texture reveals a born weaver. Sometimes, among the many weavers I meet, I can tell a born weaver by the way he or she handles a shuttle, or the way the fingers caress the loom.

What is it? Heredity? Could it be a remote echo of some long-dead Huegenot ancestor?

Whatever it is, it is a God-given gift, and should be nurtured. I like to think that we all, by our initial attraction to the craft, are born weavers. Who knows, perhaps tomorrow, next week, next year, we may produce a piece of weaving that will be a sign. A sign that we, too, were born to weave.

Sincerely yours,

Margaret Roberts

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Vol. One. Number Five.

weaving circles and guilds, we shall be very pleased to devote a little space to the smaller guilds that would normally remain comparatively unknown. With our ever-growing readership, we must reach many weavers who are anxious to contact others, with a view to exchanging ideas, patterns, etc.

The rigid-heddle plan is now ready, and any reader wishing for a copy should apply at once. Please mark your envelope 'Rigid-Heddle Plan' in the top left hand corner, so that it will not get mixed up with the many subscription renewals which have been flooding in.

And talking of subscriptions, it is becoming a full-time job keeping records up to date. Expenses are mounting, and if we are to keep the price of the magazine down, these must be cut drastically. In the past, we have endeavoured to receipt each subscription. May we suggest that these be eliminated? Envelopes, postage, (which, in the past we have borne), and above all, time are elements which can be saved if receipts are cut out. We realise, of course, that some readers like receipts for record purposes, and that guild secretaries, and ordering authorities for schools, etc. must have them. But, please, if this is not essential to you, do let us know, so that we can continue to bring you "Loom Craft" at an economical price.

Calling readers in the Maidstone area. The Cathedral Weaving Centre will be exhibiting at the Kent County Show, Maidstone, on July 10th & 11th. Any readers in that area will be made very welcome at our stand. We shall have many interesting things to show you.

N
O
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S

In our No.2. issue we published a letter from a reader asking us to publish names & addresses of weavers wishing to get in touch with others of the craft. Now we have had a letter asking for news of weaving circles on Tyneside. Can anyone enlighten our correspondent ?

On the subject of

CURTAINS IN ROSEPATH ^{BY} H.M. BAXTER.

"Curtains again?", some readers are sure to ask!

The fact is, so many readers seem to be interested in curtain materials that I have been asked to give a further curtain pattern.

Rosepath threading is an old, tried and proved favourite, and one productive of an infinite variety of results.

One charming result I saw recently was in the Cathedral Weaving Centre stockroom. Obviously, since a wide variety of colours are stocked on the shelves, any curtain material used, if violent clashing of colours was to be avoided, would have to be chosen carefully.

A natural, 6/2's mercerised cotton warp and part weft was decided on, and four different colours were used for the remainder of the weft, in bands of simple rosepath. How effective they were!

The sett was 18 e.p.i., and threaded in the following draft, which needs only eight ends for each repeat, plus the four doubles for selvages at each side.

For a 24ins. width (finished),	HEDBLES		
warp 463 ends (inc. selvedge).	4	4	4
The final '1' of the last pattern repeat is the beginning of the selvedge, so thread double.	3	3	3
	2	2	2
	1	1	1

A pick of black through the middle of each rosepath pattern is an added, attractive variation. Use the 6/2's merc. cotton for weft and binder.

When making up, after washing, extra care in matching up the colour bands will pay dividends.

SPECIAL OFFER

SPECIAL OFFER

SPECIAL OFFER

All-wool knop yarn - for weft only - beige with chocolate knops only. Eminently suitable for jackets, skirts, or ladies' top coats. On approx. 1 lb. cheeses offered, while stock lasts, at 10/6d. lb.

Suggest you sett at 20-24 e.p.i., with Cuthill 20-cut according to thickness required. One pound of Cuthill would make 5 yards of warp, sett at 24 e.p.i. 32 ins. wide. Allow about 8 czs. knop yarn per yard. Total cost approx. 10/6d. per yard, single width.

FROM YOU → → → TO US

LETTERS pour in, seemingly, from all corners of the globe. Already, after only a year of life, we have readers in America, Ireland, South Africa, Canada, & even one in Norway. These, added to the many in the U.K., and we have a healthy circulation.

"I enclose order form for Loom Craft after seeing Mrs. Miller's copy yesterday", writes Mrs. King, of Westgate-on-Sea. If every reader would show us to a weaving friend.....?

"I would like to know about any weavers' guild or meeting in or around Tyneside". We mentioned this lady's request on page 2. Any news, please, for Miss E. Grant, 180, Chichester Road, South Shields, Co. Durham?

"Sorry I have been so long in renewing my subscription to Loom Craft," writes Mr. C.B. of Northowram. "My wife presented me with a baby daughter.....I have been in rather a 'flat spin' since."

We know the feeling, Mr. B. It was certainly a good excuse for being late with Loom Craft Lolly. Have we a potential new subscriber? Congratulations!

"As I am a member of the Nottingham Weavers' Guild, I would be interested to know if Loom Craft could be purchased by them at a reduced cost. (Probably 6 or 8 copies per issue)" Miss G.H. West Bridgford.

Any reader belonging to a guild should ask their secretary to contact the Editress of Loom Craft about bulk orders.

"Can you enlighten me on the meaning of this sign (*) in front of American yarns? Could it be number so-and-so?" Miss F.M. Normandy, Surrey.

Yes, this is the American numeral sign, and probably refers, in this instance, to the catalogue number of the yarn.

"I'm sorry - it's old age and senile decay I think. I'm in the middle of Spring cleaning, and hating every minute of it. I ought to be gardening but I dislike that even more. I'm not all hate. I love weaving. I've finished my three towels, and made two table runners with turquoise warp and your gold rayon and Lurex. They are really lovely." Not bad going, Mrs. Gerrard, of Cartmel, with all those non-weaving interruptions.

THE NAME THAT SELLS by IAN HARDY

Persistence ! The touch-stone of success.

A young American writer produced eighty-one stories before a single word of his was published and paid for. That writer, the late, beloved, Ben Ames Williams never ceased to regret his early years of persistence.

That same persistence can win a place in the weaving sun for - YOU.

In the last issue, we spoke about the possibility of placing your work in the local shops. This time, we are going to have a quick look at advertising - some of the angles being rather unusual.

Naturally, we'll overlook that joicy half-page in the Daily Express, which may well cost £3000 per day.

There's your local weekly, or the county paper. Even here you've no need to go in for large, costly displays. It's surprising how many people read the classified ads. I do myself, regularly and thoroughly.

Remember, always, the basic function of advertising, which is not to make a customer rush off to the shops to buy a product on the strength of a subtly-worded advertisement. That customer may well have been swayed by emotion into buying something he could not really afford at that time. An aftermath of resentment is thus created.

The big advertisers spend thousands of pounds a year just making a name known - getting it into the sub-conscious mind, so that when an article is required, the name springs readily to the lips.

Make your townspeople aware that Jane M. Smith sells handwoven towels, and the very next time the "bathroom budget" is on the agenda, your towels will be remembered.

Still keeping that "name before the public" angle, let us now consider a few of the more unusual ways in which you can advertise - for practically nothing.

Suppose, for instance, that you live in a quiet Cathedral city, with the 'county' sort of hotel.

Why not approach the manager, with the suggestion that you do him some handwoven serviettes, or small guest-towels, at a little above cost price, in return for advertising space on his menus. (cont'd page 8)

"SILHOUETTE" BY M. A. NORRIS

With this issue, I have decided to get right away from the overshot patterns and give you something which, although quite old in origin, offers the weaver an opportunity to produce a cloth with very modern trends.

The structure of the pattern is really quite simple, and once you have mastered it you will find you can vary the threadings and heddle lifts to suit your own design.

I first came across the weave in an American textbook. After experimenting, I think I can offer you a short cut to the methods used.

The basis of the weave falls into two units, which are very easy to remember. They are (1) 3231 & (2) 4241. These and the actual heddle lifting will become clear later.

As you will see from the sample swatch, this weave is useful for many things, particularly where overshot patterns are not practical. The front and back of the pattern are identical, except that the colours are in the reverse.

I would suggest two completely contrasting shades to get the best results. For instance, on a natural warp, I used a mid-green and a dark brown Lyscord weft. The colours appeared rather drab until woven, but the result was amazingly rich-looking.

For your first piece, I suggest you use 12/3 plain, unbleached cotton, sett at 21 e.p.i. for the warp. Try a set of table mats 18 ins. wide by 11 ins. For six mats and a centre piece 18 ins. square, warp 404 ends, 3 yards long (inc. 18 ins. wastage). Use a dark-coloured Lyscord for the weft.

After you have decided on the blocks you will have on your mats, begin to weave, making each one a little over 11 ins. then put coloured thread through one shed to mark the cutting line when making up.

The heddle-lifting is very simple. The plain weave comes on 1-2, 3-4. For weavers with pedal looms, I've given the tie-up for those who strip their looms right down, but if you can dress your loom without the tiresome business of tying lamms, shafts, etc., I suggest you note the pedals which operate the various shaft combinations, and transpose them accordingly.

I regret that the pattern article "Silhouette" has rather 'misfired', so please accept my apologies and use the following instructions in conjunction with the directions when setting up.

Threading Draft

4	4	4	3	3	4	4
3			3	3	3	3
2		2	2		2	2
1		1		1	1	1
Selvedge double		2nd unit.		1st unit.		Selvedge double Shafts.

Thread as many of each unit as you require, for example, 404 ends, of which 16 represent the double threaded selvedges, leaving 388 for the pattern. This number will give you 97 units of 4 threads each.

2nd unit. 4. 1. 1. 1. 4. 1. 7. 1. 4. 1. 1. 1. 4. 2nd unit.
 1st unit. 17. 6. 1. 1. 6. 1. 1. 1. 1. 6. 1. 1. 6. 17. 1st unit.

The heddle lifts are very simple.

<u>Unit 1.</u>	<u>Unit 2.</u>
Heddles 1 & 3 Lyscord.	Heddles 1 & 4 Lyscord.
1 & 2 12/3 cotton.	1 & 2 12/3 cotton
2 & 3 Lyscord	2 & 4 Lyscord
3 & 4 12/3 cotton	3 & 4 12/3 cotton.

These you raise as many times as units you have threaded.

The statement about a swatch being attached, is a printer's error.

Now, study your threading draft. The first unit calls for (reading from right to left) 1-3, 2-3, so, raise 1-3 shafts, and use the Lyscord. Then raise 1-2, use 12/3 cotton. Now, raise 2-3, use Lyscord & lower. Finish this unit by raising 3-4 and making a second binder pick with 12/3 cotton.

The unit can be repeated as many times as desired, so you can vary the blocks at will.

The second unit is worked in the same way :- 4-1 Lyscord, 1-2 cotton 2-4 Lyscord, 3-4 cotton.

I have given these instructions on the loose inset sheet with the threading draft, and I am sure that after a little practice you will follow this quite easily, with enjoyable results.

When you take the mats off the loom, make a fringe all round, about $\frac{1}{2}$ inch deep. Press under a damp cloth, to set the threads. With this fringing, you can use the mats either side, both being equally attractive.

Materials required : approx. 10 ozs. 12/3's plain unbleached cotton (5/-). 12ozs. Lyscord at 1/1d. oz. (13/-). Thus, the set of mats cost less than a pound.

TWEED

First-class tweed finishing in two to three weeks. No moth-proofing undertaken. Every care taken, but material accepted only at owners' risk.

1/6d. Yd. Any width

FINISHING

ADVANCED PATTERNS

So many readers have written to say how much they enjoy the advanced patterns, but wish they could see an illustration of the pattern before trying it out on the loom.

This I can well understand, and until we can spare the space needed to give you a full description of weaving on paper, we must ask you to trust us to give you patterns which we are sure will please.

Unfortunately, we cannot use an illustration block in duplicating "Loom Craft", and we cannot burst into print just yet and still keep the price at 9d per copy.

However, we hope by the Autumn to be able to publish a series of printed pattern pamphlets which will include a pattern picture, all instructions and suggestions for suitable materials. We shall be giving more news later.

(Cont'd from page 5)

Or, similarly, in a smaller way with a biggish restaurant.

Again, have you ever thought of giving an informal talk about weaving, with demonstrations, for your local Womens' Institute, or British Legion, or one of the 101 other similar institutions? This form of 'advertising' can be a double-edged weapon, because a large number of these meetings are reported in the local press. Local 'fame' is often preferable to the international variety.

Again, a chat with your nearest Rural Industries representative may bring suggestions. The Citizens' Advice Bureau will give you his address.

And never neglect the many local handicraft shows that are organised. As your name becomes known, you will be asked to 'show', but, don't wait to be asked to your first one.

Always remember that your name is a stone, cast into a pond. The ripples spread wide, and are confined only by the banks of the pond. Therefore, the bigger the pond.....

One further angle, before we close. I'm not strictly in order in "puffing" the advertisements in "Loom Craft", but the use of Cash's Woven Name Tabs is of inestimable value in getting your work known.

There we are, then. Just a few ideas on advertising to set you thinking. Most of you will be able to conjure up more, and possibly better ideas. And, remember, if you care to pass any tips along, we shall be pleased to air them in this series.

An extract from a letter from Miss Valerie Pickard, of Kirby Muxloe, Leics., reads :- "I am very interested in the articles by Ian Hardy, as I sell most of my work. So far I have found it easiest to sell to shops at small seaside resorts, on a sale or return basis. The few articles I get returned in the Autumn are then added to those I've made during the summer, and I try to sell them locally for Christmas presents - advertising in the Parish Magazine, or just through friends. So far this has worked very well, and kept me very busy."

WELL DONE, Miss Pickard! There is a case of sale or return working satisfactorily. I like the Parish Mag. angle, too. Ian Hardy.

THE FIVE OF DIAMONDS by M. A. NORRIS.

There are several fascinating names for this issue's advanced pattern draft ; 'Targets' - 'Pheasant's Eye' etc., but I, personally, prefer the 'Five of Diamonds'. If you take a look at the sample swatch, I am sure you will see why.

So many readers wrote their appreciation of our last tweed swatch that I have no fear about this one.

It is designed to give a light-weight dress material when woven in a fine woollen yarn, or curtains in a heavier wool or cotton. Too, it would look most effective as a 'face-lifter' when chairs need recovering.

The pattern swatch was woven with a 20-cut Cuthill tweed yarn, using one colour for warp, and a contrast for the weft.

It was sett at 20 ends per inch, but, should you wish a little closer weave, then thread it at 24 ends per inch.

The threading draft calls for fourteen ends to one pattern, and the heddle-lifting consists of fourteen changes.

It soon becomes obvious which lifts produce the two diamonds, and, should you be called away from the loom in the middle of a pattern - an irritating occurrence which happens to most weavers - I think you should find it fairly easy to see the next move.

Estimating the cost of the material should prove quite simple. For example, with the above swatch material, sett at 20 ends per inch, the warp and weft took approx $\frac{1}{2}$ lb. Cuthill, at 20/- per lb. (10/-). If you know the prices of the materials you propose to use for this pattern, the cost per yard would work out in rough proportion.

As usual, we have given a detached sheet for the threading draft and heddle-lifting sequences. As I mentioned above, the single pattern consists of fourteen ends, and this will need to be repeated as often as necessary for the required width.



CLEAN FACES AT JOURNEY'S END

A rag, a bone, and a hank of hair goes to make a woman, or so it's said. A small hand-towel, a face-flannel, and a drawstring bag helps to make that holiday journey more enjoyable. And all from your rigid-heddle.

The idea is that, from one warp, and varying small quantities of weft, the towel, flannel and bag can be made into a compact little hold-all which, with the possible addition of a sponge, can combat grubby faces and fingers - especially among the youngsters.

The following quantities of material will be needed:-
6/2's plain cotton, unbleached. 4 ozs. at 7/10 lb. = 2/3.
Unbleached gimp, 6 ozs. at 13/- lb. = 5/-.
7/7's Coloured Knitcot, 4 ozs. at 9d. oz. = 3/0. Total 10/0d.

With the 6/2's plain cotton, warp 150 ends, 2 yards in length. Thread doubles at either side for selvages.

Commence weaving with the towel. Weave 2½ ins. plain 6/2's for the hem. Then throw alternately, 2 picks of gimp and 2 picks of 7/7's coloured Knitcot. Weave thus for 20 ins., and then repeat 2½ ins. of 6/2's hem.

Put in a pick of household cotton as a divider.

For the flannel, weave one inch 6/2's hem, then 9 ins. alternately of 2 gimp and one 6/2's (or coloured Knitcot if desired). Repeat one inch hem, and a cotton divider.

For the bag, weave 2½ ins. plain 6/2's for a hem, then 4 picks of gimp, alternating with 1½ ins. of coloured Knitcot. You may weave the bag length as long as you desire, or for as long as the warp will allow remembering, of course, that the depth of the finished bag will be half the total length. Remember, too, that as you started with 4 picks of gimp, you must finish thus, so that the bands match up.

Regarding the bands of colour for the bag, varying colours can be used to give a rainbow effect, but if you do this, the bands of the second half of the bag length must correspond with those in the first half when the woven length is folded for finishing.

To complete the bag, braid some of the coloured Knitcot, and work it in as a draw string. Alternatively, the hem can be elasticated.

H. Stanley.

(BOOKS)

A useful book for devotees of two-harness weaving is "HAND LOOM WEAVING" by Kate van Cleve. The dust jacket of this book claims, justly I think, that it was written in the workshop. The book certainly has an authoritative atmosphere, containing as it does, interesting chapters on plain weave, basket weave, and alternating weave. There are, too, instructions for weaving and making up a host of useful articles, from scarves and towels, to runners and pillow covers. A glossary of terms is also included to help the new weaver.

"LOOMBRARIAN"

Slightly soiled copies of the above book are available from The Cathedral Weaving Centre at a reduced price of ten shillings. There are a few copies only, and orders should be placed immediately.

Other books available from the Weaving Centre are :-
"Handweavers' Pattern Book", by Davison (55/-)

"Handweaving" by Lotte Becher (18/-)

"Hand Loom Weaving" by Christopher (3/-)

All prices quoted are nett. Postage & packing extra.

EXHIBITION ----- The Cathedral Weaving Centre, and Messrs. Douglas Andrew, will be exhibiting at the Nth London Exhibition, Alexandra Palace, from April 16th to 27th. inclusive. Any readers residing, or who will be in that area at the time will be made welcome at our stands. Do come and make yourself known to us.

SMALL ADVERTISEMENTS

FOR SALE. Table Loom. 36 inch, Douglas Andrew. Nearly New. £8-0-0. Welsford, 21, Lansdowne Court, The Avenue, Worcester Park.

36 inch Kentish Loom, complete with accessories.
Perfect condition. Too noisy for upstairs flat. £28 o.n.o. Hobbs, 26 Girton Road, Gorleston.

CANTERBURY LOOM. 32 inch, including 2 shed sticks, 6 warp sticks, raddle, one shuttle. £18, or near offer. Box No. 27

We are agents for Douglas Andrew looms & accessories.
Please contact us if you have any queries with which we may be able to help you.

Cathedral Weaving Centre, 8, Palace Street, Canterbury

Threading Draft for "Five of Diamonds"

					Heddles
	4	4 4	4 4	4	4
	3	3 3 3	3 3	3	3
	2	2 2	2 2	2	2
Selv.	1	1	1	1	1
	Pattern (14 ends)			Selv.	

Heddle-lifting Sequence
(Standard Tie-up)

Pedals	Heddles	Times
5	3 & 4	1
2	3 & 2	1
1	1 & 2	1
2	3 & 2	1
5	3 & 4	1
6	4 & 1	1
1	1 & 2	1

(cont'd)

Pedals	Heddles	Times
2	3 & 2	1
5	3 & 4	1
2	3 & 2	1
5	3 & 4	1
2	3 & 2	1
1	1 & 2	1
6	4 & 1	1

Repeat for length required.

Heddle-lifting sequence for Rosepath Curtains (Page 3)

Pedals	Heddles	Times	Pedals	Heddles	Times
5	3 & 4	1)	1	1 & 2	1)
6	1 & 4	1) Colour	6	1 & 4	1) Colour
1	1 & 2	1)	5	3 & 4	1)
5	3 & 4	1 Black	A binder row goes between each pattern row.		

ADVERTISEMENTS

WEAVING YARNS - Best Grade, High Quality Selection

12/2 Coloured Plain Cotton - 5000 yds.....	18/6	lb.
6/2 Coloured Merc. Cotton - 2500 yds.....	19/3	"
12/2 Coloured Merc. Cotton - 5000 yds.....	20/-	"
12/2 Super Merc. Unbleached Cotton - 5000 yds.	16/-	"
Lyscordet Coloured - 1 lb. = 1360 yds.....	17/4	"
Lyscord Coloured - 1 lb. = 1200 yds.....	17/4	"
Warp Cotton.....	7/10	"
(Medium 12/3 1 lb = 3360 yds. Thick 6/2 1 lb. = 1680 yds)		
White Gimp (for towels).....	13/-	"
Rayon Crepe Twist (on 1/2 lb. cops).....	20/-	"
Cotton Rug Warp (1 lb cops) 1 lb = 800 yds.....	7/10	"
Knitcot 7/7 (2 oz skeins) (800 yds).....	12/-	"
Harris Tweed - 1 lb = 1800 yds.....	17/4	"
Cheviot " - 1 lb = 2000 yds.....	18/8	"
Worsted - 1 lb = 7840 yds (1 lb cops)....	26/-	"
(1/4 lb cops - 28/- lb.)		
Cuthill - 1 lb = 4000 yds.....	20/-	"
6-ply Rug Wool.....	11/8	"
Lurex Metallic Thread - All Colours.		
1/64th" Unsupported. 200 yds. 2/6d.		

-----2 oz. spools (1250 yds.) 8/6d-----

HEDDLE STRINGS - 6s.3d. per 100 (short) : 6s.10d. per 100 (long). White, brown, yellow, green, blue. Please state exact length required, or send sample.

WEAVING TUITION

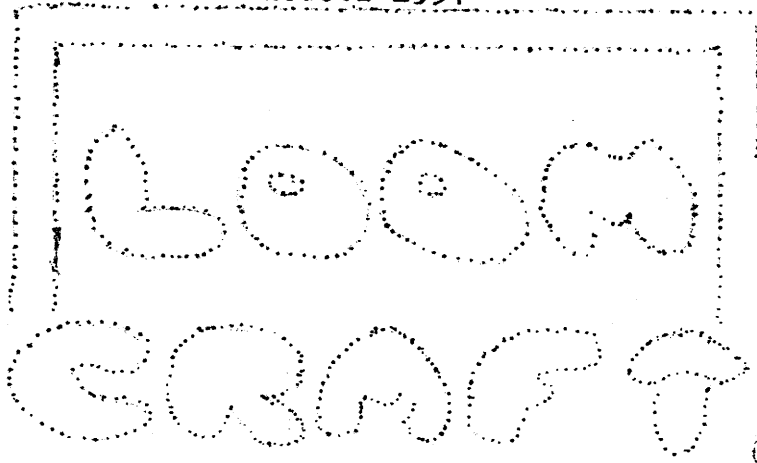
Nothing takes the place of practical, down-to-earth tuition. In this we specialise. We teach from the A.B.C. steps where necessary, guiding, opening up new aspects of the craft for the more advanced weaver. Nor have we a set syllabus. We teach at your level, just what you need, pattern weaving, drafting, using the warping mill, even use of a rigid-heddle. Fees vary according to requirements, and are kept at a minimum. Full details of your personal requirements will be sent on application. A stamped, addressed envelope would be appreciated.

CATHEDRAL WEAVING CENTRE (Prop. Margaret A. Norris)
 8, PALACE STREET CANTERBURY, KENT.
 TEL.....3935

AUGUST 1957

VOLUME
ONE

NUMBER
SIX



*2/8 per
year
(inc post)*

*2/8 per
year
(post 2/8)*

BY WEAVERS

FOR WEAVERS

ABOUT WEAVERS

Dear Friends,

This is the third issue of Loomcraft in 1957, and I am so happy to find that in spite of the end of the first year's issue our subscription list has not decreased at all. We find that most of our new friends of last year are now old friends of this year, and also the rate of new subscribers is increasing monthly.

I know that we are getting to know so many more of you by way of the showroom, and you are becoming well acquainted with both Mrs. Gardner and Miss Snow. We all work as a team and each and all of you are so welcome to call in if you are this way during your holidays. Please do!

The wonderful letters I have received with renewals do me a "power of good", and I feel that I must be on tip-toe when preparing each issue. I wish that I could reply to all your good wishes, but the task would be formidable, and might put Loomcraft out of gear - something I want to avoid, feeling as I do about the lateness of the last two numbers. However, please do believe me I do thank you all most sincerely.

Lots of happy weaving to you all.

Margaret A. Morris

QUARTERLY COMMENT.

Published quarterly by the
CATHEDRAL WEAVING CENTRE
8, Palace Street,
Canterbury, Kent. Tele. 3935

May we point out....
The Cathedral Weaving Centre
and "Loomcraft" are quite
independent, and have no
connection with similar
businesses or magazines in
any area.

Volume One.....Number Six.

"Loomcraft" will in future
be issued early in the
months of February, May,
August and November.

We have had such a charm-
ing diary sent to us by
one of our subscribers.
It deals with her stay in
Norway, and of course she
took advantage of the
schools over there which
are such a feature of the
craft consciousness in
the Scandinavian Countries
She describes at great
length the tapestry which
she wove during her study
and also a linen cloth.
We shall feature this in
one of our issues, and
hope you will feel the
urge to try it yourselves
one of these days.

We regret that the Government have had to put
up the prices for parcels by post, but do assure our
many friends that we shall do our best to keep down
the charges for postage and packing on all orders.
It is hoped that you will appreciate that when sending
a parcel it needs much more care and packing material
than it receives when you make your purchases over the
counter. We do not charge more than the shop prices,
in some cases we can manage to be slightly under them,
so please do not think we are asking too much when we
ask you for a copper or two for this service.

"Loomcraft" has found its way to Moscow, and
we are happy to welcome this reader to our subscrip-
tion list. We hope that many more will become weavers
and interested readers to our little magazine. We
asked the subscription house in London through whom
the booking was made, if they could tell us how this
came about, but they were unable to enlighten us.
However, we shall be pleased to hear at any time.

Letter from America.

During May I received a very interesting letter from one of our readers in America, and I think many of you will be charmed with her suggestion about an international weavers group. I quote her remarks so that you can judge for yourselves:-

"Dear Friend,

Enclosed is \$1 to continue my subscription to Loomcraft magazine, I do enjoy it so much.

I belong to a group from all parts of the U.S. whose members weave and share samples with other members.

In our case there are 30 members, so, once in 30 months it is my turn to design and weave a sample,

This, plus the written pattern, threads used, including a sample of same, and ideas for use of design is mailed to each member.

Ours are 8 inches square, but could be any size. Do you think any of your readers would be interested in an international group of this kind?"

Well that is the letter and I think that it is a good idea for those weavers with a little time to spare, and an interest in exchanges of this kind.

Now, why not think about this and weigh up all the pros and cons of the suggestion, and then let me know if you are interested? After about a month's grace to see how many friends would like further news of the idea I will contact our American friend and pass on the details and arrangements which should be made to enable the scheme to run smoothly.

If, however, you would like to write to our American friend direct please do so, the address is as follows:-

Mrs. J.S.Coultier,
7606, Island Blvd.,
Grosse Ile,
Michigan,
U.S.A.

SLIP-MATS ON A RIGID HEDDLE

Many people view the Rigid Heddle loom with a limited outlook, and are apt to think of it only as a beginners tool. This is wrong, so much can be achieved on it, and only experimenting can reveal its many byways.

A few years ago I attended the Christmas show of the Bucks Guild of Spinners and Weavers and saw a very professional display and demonstration of Tartan scarves made on a simple roller loom. The weaver made it look so easy, as indeed it is after a little care and practice. I was assured all her scarves found a ready market. Sooner or later I know scarves are apt to tire one, and also your market may not be as large as our friend in Buckinghamshire, but there are many other things which can be made and find a ready sale.

In the last issue a beach set was suggested, and by the orders we received for materials quite a large number have been in use this Summer.

The Winter months are not far away, so I am going to suggest some tufted slip mats, which can be made for quite a modest sum.

As the dentage is 12 to the inch I suggest you use 12/3s unbleached cotton for the warp and binding rows of the weft. A small cheese of approx $\frac{1}{2}$ lb can be bought for 4/- and will give ample for 3 mats 12 inches wide by 36 inches long. If you wish to make them any wider it is quite simple to sew two or more strips together along the selvedge edge.

For the tufts I would suggest a supply of 2ply carpet yarn, used double. You may have some by you, if not I would advise you to purchase pound packets of mixed colours. Try and get those with long ends in them, it is possible to find bundles with some pieces 10 and 12 yards long.

The carpet wool should be reduced to 2 inch pieces by winding round a gauge and cutting with a knife or scissors.

(CONTINUED ON PAGE 5)

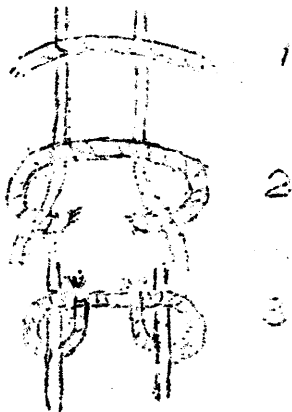
Slip Mats on a Rigid Heddle. (contd)

Dress your loom with 12/3s warp remembering that one mat needs as much waste as 3, so put plenty on and cut down on costs!

Weave about 1 inch of plain weave to set the warp and then begin to make the tufted pile in rows. This is very simple. Take two pieces of cut wool and fold them over the 3rd and 4th warp threads. (First and second should be double and left for the selvedge) Push the ends down through the warp and bring them up between the two warp threads and in front of the bar of carpet wool. The ends should be equal; now pull this tight and towards you. Repeat this across the warp allowing for the selvedge at the other edge. When a row is completed beat with the rigid heddle to even up the row of knots and then weave two rows of binder with the 12/3s cotton.

You will find that it soon becomes very easy and quick to make the knots, and you may like to work out a design in different colours. It is very easy to follow a chart if you have one you like. I enjoy this and often take a piece out of the chart for cross-stitch work. All you must bear in mind is the fact that you must complete each row as you go along.

Finish off the mat by weaving another inch of plain weave and then all you need is braid to bind it under with, or you may like to have a row of fringed knots.



Dont forget that a self addressed stamped envelope will bring you a copy of our Rigid Heddle plan, free; or you may like to buy all the pieces complete and ready to assemble for £1-3-6d plus 2/6d postage. Just send your order and cash to me and I will do the rest for you. When it arrives you will need a screwdriver and a small piece of sand-paper to smooth the edges, thats all.

Pem's Jacey — Advanced draft No. 6.

When we were experimenting with this pattern in the showroom we had amongst other visitors, 2 friends from America. (Their host and hostess look upon us as a sound investment for half an hour or so, and bring along all their many visitors!)

This particular couple were charmed with all we had to show them, but most of all this pattern gave them food for thought. They asked us if we would make a pair of arm covers and a chairback to match for them. We did this and they were very pleased with the result, so I thought it would be a good idea to set this out just as we made up the order, you may have just such a chair in your home.

Make your warp in 12/2s mercerised cotton sett at 28 e.p.i. To give a width of 16 inches approx, you will need 455 ends. This will give you 13 repeats of the centre threading.

I feel sure you will be able to follow the warping instructions which I have given.

The pattern looks very well in 6/2s mercerised cotton of a colour to suit your furnishings.

We made the chairback cover 20 inches long including the 1 inch hem at either end, and the arm covers were 10 inches wide including 1 inch hems at either side. You may need them wider of course, in which case you will vary your weaving.

You may feel you would like to cut down on the cost of materials, so I am also giving the warp ends needed and the number of repeats for using 12/3s plain cotton instead of the 12/2s mercerised which we used.

<u>12/2s merc. warp.</u>	
Selv.(double)	14
Border.	73
Patt.& link (12)	264
Patt. only.	17
Border.	73
Selv.(double)	14
ends 28/1	<u>455</u>

<u>12/3s plain warp.</u>	
Selv.(double)	14
Border.	73
Patt.& link (8)	176
Patt. only.	17
Border.	73
Selv.(double)	14
ends 24/1	<u>367</u>

"SILHOUETTE" BY M. A. NORRIS

With this issue, I have decided to get right away from the overshot patterns and give you something which, although quite old in origin, offers the weaver an opportunity to produce a cloth with very modern trends.

The structure of the pattern is really quite simple, and once you have mastered it you will find you can vary the threadings and heddle lifts to suit your own design.

I first came across the weave in an American textbook. After experimenting, I think I can offer you a short cut to the methods used.

The basis of the weave falls into two units, which are very easy to remember. They are (1) 3231 & (2) 4241. These and the actual heddle lifting will become clear later.

As you will see from the sample swatch, this weave is useful for many things, particularly where overshot patterns are not practical. The front and back of the pattern are identical, except that the colours are in the reverse.

I would suggest two completely contrasting shades to get the best results. For instance, on a natural warp, I used a mid-green and a dark brown Lyscord weft. The colours appeared rather drab until woven, but the result was amazingly rich-looking.

For your first piece, I suggest you use 12/3 plain, unbleached cotton, sett at 21 e.p.i. for the warp. Try a set of table mats 18 ins. wide by 11 ins. For six mats and a centre piece 18 ins. square, warp 404 ends, 3 yards long (inc. 18 ins. wastage). Use a dark-coloured Lyscord for the weft.

After you have decided on the blocks you will have on your mats, begin to weave, making each one a little over 11 ins. then put coloured thread through one shed to mark the cutting line when making up.

The heddle-lifting is very simple. The plain weave comes on 1-2, 3-4. For weavers with pedal looms, I've given the tie-up for those who strip their looms right down, but if you can dress your loom without the tiresome business of tying lamms, shafts, etc., I suggest you note the pedals which operate the various shaft combinations, and transpose 6 them accordingly.

SQUARES.

With the thought of Autumn almost upon us I hope my choice for a woollen dress material will provide you with lots of ideas.

The sample has been woven in 2/24s Worsted, which is slightly heavier than the 2/28s which has become so popular for stoles and lacy scarves.



Woven by Lily Gardner.

I have arranged for a selection of 11 colours on $\frac{1}{4}$ lb tubes as follows:- Nigger, Scarlet, Silver Grey, Russet Green, Natural, Claret, Beige, Navy, Royal, Sky and White.

The original was a Nigger warp sett at 28 e.p.i and the weft of Russet Green, and takes approx 3oz each of the two colours for a square yard.

It is a very interesting weave involving two shuttles, but once the rhythm is obtained the change-over becomes automatic. It is only necessary to bear in mind the golden rule, when 2 picks are needed in one shed, change to the spare shuttle and weave with it until the next double pick is reached, and then change again!

I found the need to thread 4 ends at each side with a tougher yarn to give strength to the selvedge.

One other point is the number of times you weave Unit 2, this depends upon your beat. I found six times sufficient to bring the pattern square.

The threading draft and the heddle lifting sequence are on the loose sheet as usual.

I am sure you will enjoy weaving this pattern, and that you will adapt it for other purposes besides the one which I have suggested. Why not try it in cottons for recovering chair seats?

THREADING DRAFT FOR PEMS FANCY.

```

      4 4 4 4 4          4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
     3 3 3          3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
    2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
   1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
      Border 73 ends.

```

Selvage
7 double.

```

      4          4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
     3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
    2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
   1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

```

continued
from top
line.

Selv. 7 double Link 5. Pattern 17 ends.

Pedal looms take standard tie up.

```

1 & 2 to Pedal 1
2 & 3 " " 2
1 & 3 " " 3
2 & 4 " " 4 } Binder.
3 & 4 " " 5
4 & 1 " " 6.

```

Always follow a pattern row with a binder row.

X	Ø								
<u>Heddles.</u>	<u>Pedals.</u>	<u>Times.</u>		<u>Heddles.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Heddles.</u>	<u>Pedals.</u>	<u>Times.</u>
1 & 4	6	1	.	1 & 4	6	4.	1 & 4	6	1
1 & 2	1	1		1 & 2	1	4	1 & 2	1	1
2 & 3	2	1		2 & 3	2	4	2 & 3	2	1
1 & 2	1	1		1 & 2	1	1	1 & 2	1	1
1 & 4	6	1		2 & 3	2	4	1 & 4	6	1
3 & 4	5	4		1 & 2	1	4			
2 & 3	2	1		1 & 4	6	4			
1 & 2	1	1		3 & 4	5	4			
1 & 4	6	1		2 & 3	2	1			
1 & 2	1	1		1 & 2	1	1			
2 & 3	2	1		1 & 4	6	1			
3 & 4	5	4		1 & 2	1	1			
			Ø	2 & 3	2	1			
				3 & 4	5	4			

This is final
Balance.

Work between X - X for first border, then
repeat between Ø - Ø for centre.

Work between X - X for final border, and then the
5 lifts marked Balance.

THREADING DRAFT FOR "SQUARES".

									Shafts	
				44	44	44	44	44	4	Standard tie up
	3			3	3	3	3	3	3	for Pedal
2	2	2	2		2	2	2	2	2	Looms.
	11		11						1	

33 Threads Repeat for width required.

<u>Heddles.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Heddles.</u>	<u>Pedals</u>	<u>Times.</u>
2 & 4	4	1	1 & 2	1	1
3 & 4	5	1	1 & 2	1	1
3 & 4	5	1	1 & 3	3	1
2 & 4	4	1	2 & 4	4	1
1 & 3	3	1	1 & 3	3	1
			1 & 2	1	1
Unit Two.	Repeat as		1 & 2	1	1
	required.		1 & 3	1	1

Unit One. Weave once
between squares.

* * * * *

ALL ABOUT "REEDS"

It is becoming increasingly apparent to me that many weavers do not really understand the significance of various reeds which are needed in the weavers' stock of "tools."

In the case of women weavers it is easy to say that a reed is like a pair of knitting needles, and I hope that without too much difficulty our male weavers will follow this remark. It is a case of various sizes for various thicknesses of yarns.

The general understanding is a fine reed for a fine yarn and a coarser one for thicker materials.

Now up to a point I am all in favour of this, but at the same time I have regard for the warp yarns and know from experience that have a fine dentage reed can play with threads.

I am a great believer in double sleying a reed for most of the finer yarns, it is easier when dressing a loom and it is kinder when weaving.

For instance I use a 9 dent Harris yarn for a Sports Jacket length and my normal sett is 18 e.p.i. Think how tedious to draw Harris through a reed with 18 dents to the inch! Think also of the constant rub the warp gets each time the batten is brought forward to beat up the web! My advice is double sley a nine dent reed; you will get a very good cloth with a very low rate of wear and tear on the warp, and also if any knots have escaped you when making the warp, they will not break so easily and you can weave a piece in by hand and cut the knot out after the cloth is off the loom.

Take also my pet warp, 12/2s mercerised cotton, this I use sett at 28 e.p.i. I certainly would not like to sley a reed of 28 dents to an inch! I use a 14 dent reed and double sley it.

If I could only afford two reeds my choice would be a 9 dent for medium and coarse work, and a 14 dent reed for the finer materials.

All About Reeds.(contd)

When needing a reed for rug weaving I should use my 9 dent reed, and thread two dents and leave one empty all along the warp. This will give 6 e.p.i.

A fourteen dent reed will make an excellent towel of 6/2s warp cotton threaded one end through each dent, or for finer yarns threaded alternately two and one. This threading is also very good for medium cut Cheviot yarn.

I hope you have found some guidance in this discourse on reeds and will take my advice about an extra reed or two.

If you are thinking of purchasing a fourteen dent reed take advantage of the following offer, and also bear in mind the advantage of a three dent for rug weaving which you would double thread to give six ends to the inch.

Three dent reeds at 6d per inch. } Plus post
o-o-o-o-o-o-o-o-o-o-o-o } unless

Fourteen dent reeds at 7½d per inch) over £2.

Please write to me for the above or apply direct to:-

Messrs Douglas Andrew (1957) Ltd.,

Dane John Old Monastery,

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CANTERBURY.

To ensure prompt despatch please mention "Loomcraft."

WAYS AND MEANS are always being sought to keep up a continuous supply of popular lines for our many postal customers. We find that towels are always on somebody's loom, and you do like to have some colour. We have now obtained coloured gimp on ¼lb tubes which should be more popular than the 14 oz cheeses offered in the past. All gimp prices have risen slightly, so at 4/10d for a ¼lb tube, which should be enough for a fair sized towel, will appeal to weavers we are sure. The colour range is Rust, Medium Green, Light Green, Deep Yellow, Blue and Pink. We can now supply at once.

Loomcraft meets its Readers.

ALEXANDRA PALACE EXHIBITION.

It was so nice to have the pleasure of meeting many of our readers living within travelling distance of the Exhibition, and to have the opportunity to ask them what they would like to see in Loomcraft.

Most of our visitors seemed to think that if we maintained the present standard we should do well. It is our intention to do just this and as time goes on to increase our size and to go over to printing. This, of course, will mean a slight increase in price, but I do not think this will be any hardship to the majority of our readers as so many have said that even now they would not begrudge 1/- per copy.

The one fear you all have is that we might go over to other crafts! Now let me assure you that this is the one thing we shall not do. It was launched to fill the gap for weavers, and that is what we shall continue to aim at. Several very good publications cover all crafts, even weaving, but they do not aim at the variety of patterns we endeavour to give you.

KENT COUNTY SHOW AT MAIDSTONE.

This was also quite a success from our point of view. We met friends living nearer home, and made lots of new ones.

Mrs. Gardner found much interest in the Pile Rug making on a 4 shaft table loom made by Douglas Andrew, Ltd., and also the towelling on a Canterbury loom was greatly admired.

We demonstrated Overshot Pattern weaving on the Chiltern foot loom, and found that the compactness of this loom appeals to many would-be weavers. We expect to see quite a number of interested folk in the show-room as soon as the production starts on this model in the Autumn. If you are in the Canterbury district for your holidays why not pay us a visit and see our looms and weaving materials for yourself?

A hearty welcome is extended to you all.

ADVERTISEMENTS

"FOR SALE" OR "WANTED"

38" FOOT LOOM. 4 shaft,
6 pedals with wire healds.
Excellent condition. Under
slung batten. £20. o.n.o.
Apply:- Mrs. Malet,
Forstal Cottage,
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34" KRONBERG FOOT LOOM.
Space needed. £5. for
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Mrs. Malet,
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Advertiser needs 12 or 15
inch 4 shaft table loom
for pattern samples.
Details to Box No.23, please.

36" DOUGLAS ANDREW LOOM
Four shaft Table model
with accessories. In
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26" WEAVERMASTER LOOM,
Table model. £5. complete.
Excellent condition.
Apply:-

Miss E.E. Clark,
Jasmine Cottage,
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PASTEL SHADES OF 6/2's COTTON. Very suitable for warp
and weft for Towels, Curtains and many other household
linens. Obtainable in such small quantities as ounce
skeins (approx) at 7¹/₂d per skein. Colours available,
White, Peach, Baby Pink, Lemon and Apple Green. Send
S.A.E. for samples to:- Cathedral Weaving Centre,
8, Palace Street, Canterbury, Kent.
UNBLEACHED MERC. 6/2's COTTON. On cones of approx 9 ozs
9/6d lb. Obtainable as above.

Weaving Yarns etc

	PER POUND.
6/2's Col.Merc.Cottons on $\frac{1}{4}$ lb tubes.	19. 3d
6/2's Plain unbleached Cotton $\frac{1}{2}$ lb cheese.	7.10d
12/3's .....ditto.....do.....	7.10d
20/2's .....ditto.....do.....	7.10d
12/2's Col.Merc.Cotton on $\frac{1}{4}$ lb tubes	£1. 0. 0d
12/2's Col.Plain Cotton .....do.....	18. 6d
Coloured Lyscord & Lyscordet 1 oz. hanks	17. 4d
Coloured Lystra on 1 oz. balls.	£1. 0. 0d
12/3's Plain Cotton in Ecrú only. $\frac{1}{4}$ lb hanks	10. 9d
4 fold Crepe Twist in Colours $\frac{1}{2}$ lb. cones.	£1. 0. 0d
Plain Gimp for Towels etc. $\frac{1}{4}$ lb tubes.	13. 0d
Coloured Gimp for Towels etc. $\frac{1}{4}$ lb tubes	19. 3d
12/2's Super unbleached Merc.Cotton $\frac{1}{2}$ lb	£1. 0. 0d
7/7's Carpet warp on $\frac{1}{2}$ lb tubes. (tubes.)	7.10d
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SPECIAL OFFER.	
6/2's cotton for Towels etc 1 oz. hanks	10. 0d
Cols. Lemon, White, Peach, Green & Pink.	

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.....ditto..... $\frac{1}{4}$ lb tubes.	1. 9. 0d
2/24's Worstedditto..... $\frac{1}{4}$ lb tubes.	1. 9. 0d
Cash's Woven Name Tabs. To order.	
3 doz for 6/9d 6 doz for 9/- 1 gross	12. 6d
S.A.E. will bring detailed list of Books, Looms and other yarns obtainable from:- CATHEDRAL WEAVING CENTRE	
8, Palace Street, Canterbury, Kent.	

LATE ADVERTISEMENTS.

Offers for 30" Kentish Loom. Sale or Hire.	36" Kentish Loom. Complete.
Buyer taught free.	Perfect condition. Too large and noisy for Flat. £28. o.n.o.
Middleditch,	Miss R.F. Hobbs,
99, Hallowell Road,	26, Girton Road,
NORTHWOOD	GORLESTON,
Middx.	Gt. Yarmouth.

NOVEMBER 1957

VOLUME
ONE

NUMBER
SEVEN

LOOM
CRAFT

3/8 PER YEAR
INCLUDING
POST

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PER COPY
(POST 2d)

BY WEAVERS

- FOR WEAVERS

- ABOUT WEAVERS

Dear Friends,

Once more we are all busy with preparation for Christmas. I know from my post orders that many of you have been weaving gifts for quite a long time, so I hope that the several suggestions we have offered you will be useful for the last minute thoughts.

It was very gratifying to find the patterns for our last Christmas number are still being used, we like to feel our efforts are so well received.

This number gives the first part of Mrs. Goldrings Norwegian tapestry, and I hope you will enjoy reading about it and try something like this for yourselves. The method is so free-hand that I feel one can really go to town on a thing of this kind. Do let me know how you progress.

Every good wish for a Happy Christmas and a Bright and Active New Year to you all.

Sincerely yours,

Margaret Ahorns

Quarterly Comment

Published quarterly by the
CATHEDRAL WEAVING CENTRE
8, Palace Street,
Canterbury, Kent. Tele:3935.

May we point out...
The Cathedral Weaving Centre
and "Loomcraft" are quite
independent, and have no
connection with similar
businesses or magazines in
any area.

Volume One....Number Seven.

"Loomcraft" will in future
be issued early in the
months of February, May,
August and November.

Samples and Vouchers.

Since samples are
needed by our customers
for their guidance, we
feel we do not want to
charge you where this can
be avoided, so we say to
you, please send us 6d
for the samples you
require, plus postage.

We, in turn, will
send you a 6d Voucher
which you may deduct from
your first order when you
send it to us. We hope
you will co-operate with
us in this matter.

INCREASED POSTAGE RATES.

It is regretted that we must raise our postal
rates, but we are making this as low as possible.

Please add another 3d to each figure given on our
order forms. Also, please bear in mind that your
order, say 2 lbs of Yarn - (we in turn want to pack
your parcel to travel well) no matter how small the
amount over 2 lbs may be, we still have to stamp it
for 3 lbs, which is 1/9d before we add a copper or
two for the extra time and packing materials.

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No moth-proofing
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taken; Owners' risk.

1/6d per yard (any width).

* * * * *

Books as Christmas Gifts.

I have just seen the English translation of the Swedish Pattern Book which is causing such a stir in our weaving circles. It is simply called Swedish Patterns and is compiled by Malin Selander. The illustrations are beautifully presented in colour and the various names given to the woven articles are like poems!

About 90% of the patterns are for 4 shafts, but a sprinkling of up to 8 shafts do appear. However, it is nice to see these, even if one cannot weave them - yet!. One word of warning quoted on page 7 of the book, "It is recommended that the weaver use the exact colours given in the instructions. The change of a single colour or colour combination will result in producing an entirely different effect from that given by the pictures". (At the same time I do suggest you warp say, half a yard more than you need and throw various colours across to see what effects you will get. I find this very useful for future reference).

This is not a book for a beginner, but once you can weave, it has a wealth of information for all weavers.

The price is very reasonable I think at 35/6d per copy. Why not include it on your list for Santa Claus ?.

An old friend "A HANDWEAVERS PATTERN BOOK", by Marguerite Porter Davidson is good value for money, and in addition to the illustrations you will find a brief history of each variety of weave. Many fine patterns and all designed for 4 shaft looms.

An inexpensive pattern book is "HANDWEAVING AND DESIGNING" by Lotté Becher. This does give a brief section for the elementary side of dressing a loom and then proceeds to suggest things you can weave on a four shaft loom. A very fine book in all ways.

You will find all the prices for these books on the back page of this issue.

Looms for Sale

If you are thinking of investing in another loom, you cannot do better than consult our SALES and WANTS towards the back of this issue. Several good big looms are offered, and I bring these to your notice.

The London School of Weaving 42" model is a good bargain, providing you have room for it. The loom can be viewed in Buckinghamshire. It is being used in the Home Counties now. Write to me if you are interested, and would like to view.

The 48" Kentish loom with Fly Shuttle takes up about 7 ft of wall space, so, if you can house this I am sure the advertiser would welcome a visit from you, but do make an appointment first.

A 38" Kentish loom is offered to Northern weavers and would prove very useful. The price is "right" and I strongly advise weavers in the North needing a loom of this type, to get in touch with Miss Stonehouse.

SWEDISH LACE PATTERN. Continued from Page 5.

With 40/2's Lincn or the fine merc cotton.

Warp 425 ends and use a 14 dent reed double sleyed, this will give 9 repeats of pattern threading plus 21 ends to balance. I have allowed 4 extra each side for selvedge.

For 12/2's, merc. cotton. Warp 361 ends using a 12 dent reed double sleyed. This gives 7 complete patterns and 21 ends for balance. Also, to give the required width, I have allowed for 12 extra either side plus the 4 for each selvedge.

Quantities. For 2 Traycloths.

Lincn 40/2 will require 4 ozs.

Fine merc cotton will require just over 1 oz.

12/2's merc cotton will require a little under 4 ozs.

In each case plus a novelty yarn of which you will need roughly 50 yds.

When finished, wash and press, and you will find this brings up the pattern.

Swedish Lace Pattern

About 3 years ago a pattern was given in a paper then dealing exclusively with weaving articles, for luncheon mats with Swedish Lace centres, and I think that many weavers tried this out. I hope that the majority were successful, but I have had various folk write to me about it, and the fact that, whilst it was difficult to understand, it was also causing a lot of frustration as regards the weaving.

The pattern I give here will not trouble you at all I am sure, and I have a feeling several relations will be receiving a Traycloth for a Christmas gift!

Some folks always imagine Swedish Lace to be woven in Linen and I do agree it is very nice, and the more it is washed the better it becomes, but very often I get letters asking for suggestions which will not involve too much money. Therefore, I propose to give you two alternatives to Linen, and hope that you will try this pattern in a yarn to suit your pocket.

The first alternative is 12/2's merc. cotton and one I have great faith in. Colours come in $\frac{1}{4}$ lb tubes and cost 5/- each. The second choice apart from Linen, is the new, finer than 12/2's cotton which I have mentioned in this issue; this is the mercerised cotton which comes on 1 oz tubes at 2/- each. The colours are good and the yardage approximately 1000 yds for the 1 oz.

For the weaver using Linen, I would suggest 40/2's as being a good size for this pattern. You will need also a small quantity of fine gimp or boucle to give the outline for the squares in the pattern. I would suggest a 14 dent reed double threaded for either the Linen or fine merc. cotton, and the 12/2's merc. either 2 and 1 through a 14 dent reed or better still, double through a 12 dent reed to give a neater finish.

A complete pattern needs 44 ends, so, from the size of your reed you should be able to work out the width you wish to weave. I will, however, give details for making 2 Traycloths to measure 14" x 20" when completed.

Continued on page 4

Threading Draft for SWEDISH LACE.

Warp $1\frac{3}{4}$ yds for 2 Cloths plus wastage.

	4	4			4
	3 3	3 3	3 3	3 3	3 3 3 3 3 3 3 3 3 3 3 3
2	2 2 2	2 2	2 2 2	2	2 2 2 2 2 2 2 2 2 2 2
F.Y.	1	1	1	2.	2
(1 end)	Cotton or Linen			(1 end)	Cotton or Linen (21 ends)
		(21 ends)			Part I. Shafts.
		Part 2.			

<u>Yarn</u>	<u>Heddles.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Linen or Fine Merc. Cotton.</u> (425 ends).
Cotton	1 & 3	3	1) 10	Selvedge 4
"	2 & 4	4	1) times	Part I & 2 (44 ends)
				9 times. 396
"	1 & 3	3	1	Part I for balance
Fancy Yn	2 & 4	4	1	(21 ends) once 21
				Selvedge 4
Cotton	1 & 3	3	1) twice.	<u>425</u>
"	2 & 4	4	1)	<u>1125</u>
"	3 & 4	5	1)	<u>12/2 Merc. Cotton</u> (361 ends)
"	2 & 4	4	1)	
"	1 & 3	3	1) twice.	Selvedge 4
"	1 & 2	1	1)	Extra for width 12 ends
"	1 & 3	3	1)	Threaded 3 & 2
"	2 & 4	4	1)	alternately 12
"	3 & 4	5	1	Part I & 2 (44 ends)
"	2 & 4	4	1) twice.	7 times 308
"	1 & 3	3	1)	Part I for balance
				(21 ends) once 21
Fancy Yn	2 & 4	4	1.	Extra for width 12 ends
				threaded 3 & 2
				alternately 12
				Selvedge 4
				<u>361</u>

Repeat for required length.

Remember to allow 1" extra each end for hem.

F.Y. abbreviated = Fancy Yarn.

T W E E D C H E C K S. PLEASE NOTE BOTTOM OF PAGE 7 OF LOOMCRAFT

Please note weft sequence should read as follows:-

<u>Shafts.</u>	<u>Pedals.</u>	<u>Colour.</u>		
1 & 2	1	White	)	4
2 & 3	2	Blue	)	3
3 & 4	5	White	)	2
4 & 1	6	-do-	)	1
1 & 2	1	Blue	)	Repeat.
2 & 3	2	White	)	Shafts.
3 & 4	5	Yellow)	
4 & 1	6	-do-)	

Repeat throughout length of material.

*Are you
making
your own
healds?*

Have you ever stopped to consider the differences which occur in the Cord Healds? Not only do they vary in length, but the size and position of the eye can be a vital factor in making your weaving a pleasure or a nightmare!

I like an eye large enough to allow easy threading by finger and so dispense with the threading hook. Whatever the size of the eye, please remember the top and bottom of it decides the even or uneven shed when your weaving is in progress.

If the eyes are not the same size, you will get odd warp threads which are higher or lower than the main warp threads. So, if you make your own healds, be sure you tie them the same as those already in use. Should you order them direct from us, do please send a sample, we have a series of heald blocks, so it is pretty certain we can tie yours to match the rest on your loom.

*Tweed
Shed*

Continued from page 7.

This will give a broken check effect in the middle of a Yellow overcheck, and I hope you will like it as much as I do.

If you keep to the sheds and colours I have outlined, I am sure you will soon become quite proficient with 3 shuttles and also obtain a good selvedge which always adds to the beauty of weaving.

You may find you will need to use a tenterhook. Dont hesitate, bring one into operation at once. I find that I only need to move mine when taking the cloth on - it is just enough to keep the right width.

Your Harris tweed will need finishing when you remove the cloth from the loom, this will open the fibres and soften the fabric, also bring out the colours, it is then ready for tailoring.

Tweed Checks

For the last pattern in this series I have designed one to give you a chance to master the technique of making a striped warp, and later, to use 3 shuttles successfully.

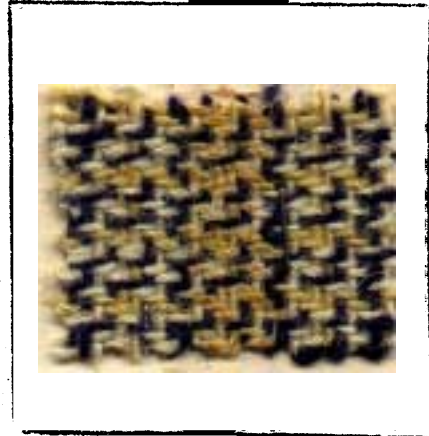
I will describe the warping for the examples.

You will need to warp $5\frac{1}{2}$ yds for a Sports Jacket to allow for shrinkage, which, together with the weft should require 3 lbs of Harris Tweed Yarn. I estimate 12 ozs of Kingcup Yellow and 18 ozs each of White and Blue. A 14 dent reed is required, and this is threaded single except for the first and last 4, which are double. Warp 460 ends, which will give you slightly over 32 ins. in the reed. The warping sequence is 1 Blue, 1 White, 1 Blue, 2 Yellow, 1 Blue, 1 White, 1 Blue - repeat for number of ends required; this gives you a Blue stripe and a Yellow stripe with 1 White and 1 Blue between. You must watch this, otherwise your Tweed will be out of balance. The heddle threading is the simple 1, 2, 3, 4., which will give twill when the warp is raised in the correct sequence.

Now I presume you have dressed the loom, checked your shed for crossed threads and made the final adjustments for tension on the front tie-on.

Now make a number of pirns if you are using roller or boat shuttles, so that you will not need to keep stopping for this purpose. You will need twice as many White as Blue or Yellow.

Begin with the White and weave one pick with this; now one pick of Blue, 2 of Yellow, one of Blue, one of White and 2 of Yellow. Repeat this for the required length.



Continued on page 6

New Year

M O H A I R S.

We have been fortunate in securing a supply of looped Mohair in seven pastel shades:- Mauve, Lemon, Pink, Blue, Off-White, White and Pale Green.

This is the yarn which is used to weave those lovely Stoles and Scarves which are so light. For handweaving, I would suggest 6 or 8 ends to the inch, and the weft should be laid to correspond. After weaving, the cloth should be brushed up with teazles or a soft wire brush.

To make your calculations, I would add that the yardage runs approximately 40 yds per oz.

FINE COLOURED MERCERISED COTTON. We are receiving many requests for a finer cotton than my old friend 12/2's, so we have now taken in a stock of a new pack of a cotton giving 1000 yds to the single ounce. Our present stocks are in the following shades:- Black, White, Grey Beige, Red, Yellow, Green, Pale Blue and Natural.

I would suggest at least 42 ends to the inch when using it, in fact, 3 per dent, using a 14 dent reed, for plain weaving, pattern work may be different.

So far, I have not been able to experiment with it, so I do hope you will send me news of your results.

LOOMS FOR SALE.

London School of Weaving
42" - 4 shaft FOOT LOOM.
Impeccable condition -
Can be seen working.
Bargain at £32.10.0.
Box. No. 42.

Kentish 38" - 4 shaft
FOOT LOOM. Excellent
condition.
£25. complete.
Apply: Miss Stonehouse
21 Westlands Grove
York.

*Advice
Service*

In an earlier number of "Loomcraft", we made the announcement that we should have to charge 2/- for this service.

We should like to bring this to the notice of our newer members who may not have this particular number.

As we know that a similar service is offered elsewhere at 5/- per query, we do not feel we are being unreasonable.

You will realise that each question needs to be studied and then an answer must be composed in which we hope we can give you a simple reply. This takes time, and we try to cut costs to a minimum, but with labour costs and also overheads, we cannot do this any cheaper. We do hope you will understand and help us in this.

*Christmas
Gifts from
your Loom*

Elsewhere in this issue we have told you about MOHAIR YARN, and we would suggest Scarves and Stoles for your lady-friends who feel the cold!

If it is a friend who likes gifts for the home, a Tray Cloth in Swedish Lace Squares will be most acceptable, and we hope you will enjoy weaving them. For our men-friends, it is pleasant to weave the material for Ties. This, of course, is a piece of material at least 18 inches by 25 inches, which is cut on the cross and the pieces joined, but for economy, why not weave enough for 3 or 4 Ties? - they are always a welcome gift. Use an old tie for pattern.

LOOM FOR SALE.

48" Foot Loom - Fly Shuttle - Accessories.

Apply:- Deaconess Hargood-Ash,
3 Herne Bay Road,
Whitstable. Kent.

Bargain. £25.

EXTRACTS FROM MRS GOLDRING'S NORWEGIAN DIARY

Had my first day at the weaving school, a vacancy occurred and I was asked if I wanted to join, I jumped at it! The school is on Mondays, Tuesdays, Thursdays and Fridays from 10 a.m. until 2 p.m. We take lunch with us which we eat at 11.30 with a cup of tea.

We are 6 persons, they all speak English which is a blessing, as my Norwegian is not improving. They all like to exercise their English.

I am starting a small piece of Tapestry weaving on an old Traditional pattern.

The Norwegians like tradition, and stick to their old patterns and ways of doing things.

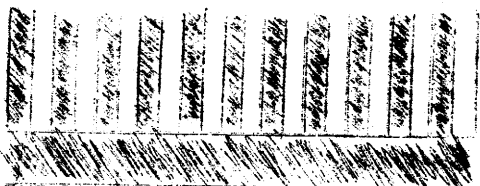
They are very fond of these runners, I have seen some beautiful ones. They use them as table runners or pieces of tapestry to hang on the walls. The larger ones are used as rugs.

Mine is a smaller one, with a large border at the bottom, a motif and a smaller border at the other end. I asked why the different sized borders and was told that it was traditional, and it is better if you use it as a panel for the wall.

Generally the colours are dark with a Black background. Mine is more in Blues and Red. I used 6 colours, Black, light and dark Yellow, light and dark Blue and Red.

It is very interesting to make. The warp is of hemp - 168 ends of about 1 metre long.

I started with a band of Black, about 1 inch, then alternate rows of Black and Yellow. Next I have woven a band of Yellow to match the Black. After that a band of squares are woven with



dollies of Dark Blue, Light Blue and Red, each square is about 1 inch in this order:-

First row of squares are 3 times as many Dk Blue as Red

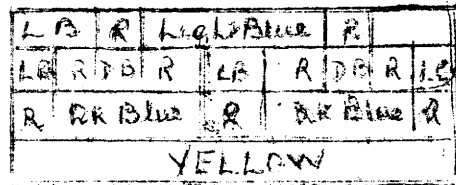
Second row is one each of Lt Blue, Dk Blue, Red.

Third row is 3 times as many Lt Blue as Red.

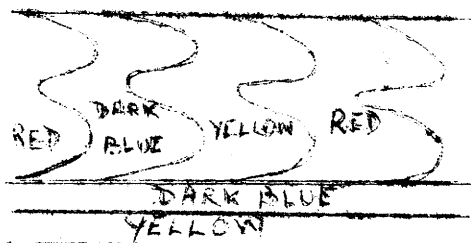
MRS. GOLDRING'S DIARY

Continued.

Follow this with a few rows of Dk Blues and then a few rows of Yellow. Now a little pattern of Black and Light Yellow; 1 row Black, 1 row Light Yellow, 2 rows Black, 1 row Light Yellow and 1 row of Black. After this I wove an inch of Yellow, and then 1 inch of Dark Blue.



We come now to "Thunder and Lightning". This is a zig zag pattern woven with dollies of Yellow, Dk Blue and Red. I made this band about 3 inches deep, and finished it with 2 rows of Red.



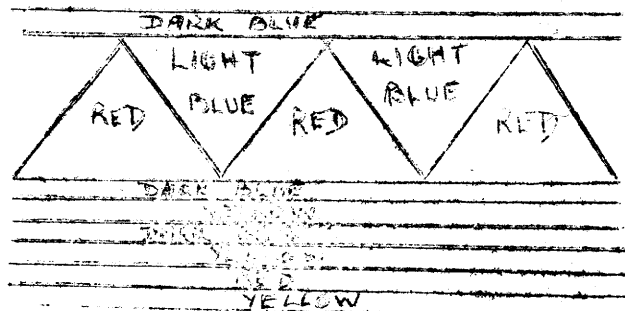
We use the reed only on the straight rows, for the other parts we use an ordinary table fork. We use it before the reed even on the straight rows, as the wool must wrap itself round the warp.

After the two Red rows we have a small pattern of Yellow and Black :-

Next we weave 1 inch of Yellow, then 2 rows of Red, 4 of Yellow, 1 inch of Dk Blue, 4 rows of Yellow, and 2 rows of Dk Blue.



Now we come to a pattern of Light Blue and Red which is woven as the following diagram:-



Books

(Postage extra)

- A Handweavers Pattern Book
by Marguerite Porter Davison. 55/-
All patterns given are for 4 shafts.
- Handweaving and Designing
by Lotté Becher 18/-
Starts from "A.B.C." up to finished articles.
- Swedish Patterns
by Malin Selander 35/6
English Translation of a very fine book.
- Foot Power Weaving
by Edward F. Worst 55/-
Everything up to 8 shafts and many patterns.
- Handweaving
by Harriet J. Brown. 35/-
Deals with 2 shaft weaving only.
- Woven Rugs
by Ronald Grierson 4/6
A fine book for the Rug Weaver.

Also Weavemaster Books at reduced prices.

Yarns

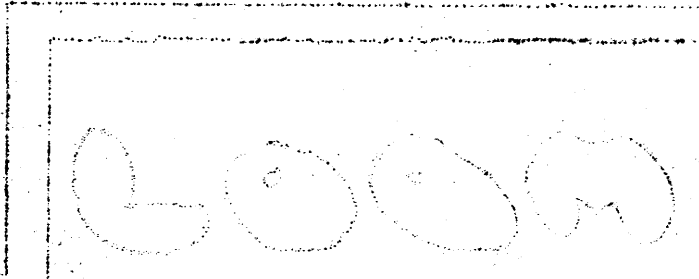
<u>Jute Rug Warp.</u>	1 lb = 700 yds	PER LB.
	($\frac{1}{2}$ lb cops)	8/6
<u>Cotton Rug Warp.</u>	- ($\frac{1}{2}$ lb cops)	7/10
6 ply Rug Wool	- in $\frac{1}{4}$ lb hanks	12/-
12/2 Coloured Merc Cotton	- (5/- per $\frac{1}{4}$ lb)	20/-
12/2 Super Merc Unbleached Cotton	(8/- $\frac{1}{2}$ lb)	16/-
<u>Warp Cotton</u>	Fine 20/2's	Approx $\frac{1}{2}$ lb tubes 7/10
	Medium 12/3's	
	Thick 6/2's	
Harris Tweed	- 1 lb = 1800 yds.	17/4
Cheviot	" - 1 lb = 2000 "	18/8
Worsted	- 1 lb = 7400 "($\frac{1}{4}$ lb cops 7/3)	27/-
<u>LINENS Mercerised</u>		
40/2 White	36/- lb.	<u>LINEN. Unmercerised</u>
40/2 Whitey Brown	34/- lb	
40/2 Natural	32/- lb	40/2 Natural 32/-
40/2 Coloured	41/6	lb.
Brushable Mohair	8/- per $\frac{1}{4}$ lb.	
Fine Merc. Cotton	2/- per 1 oz spool.	

Please send s.a.e. for full list.

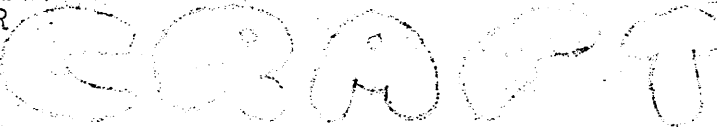
F E B R U A R Y 1 9 5 8

VOLUME
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NUMBER
EIGHT



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BY WEAVERS. - FOR WEAVERS. - ABOUT WEAVERS.

Dear Weavers,

The birds are singing and the daylight lasts much longer now, so I feel that we can really say, "Spring is just around the corner"! That, to my mind means that we shall be looking for something fairly quick to weave. I hope that our selection in this number will give you all an urge to try something new.

For Easter the skirt pattern should appeal to many of you, as it does not need a lot of attention after weaving which is quickly done. If you are thinking of two or more, try and fix upon a colour for your warp which will fit all of them and so save time and material by warping them all at once.

You will either like or dislike the idea of Rush Mats, but if you do like this kind of thing they are a delightful addition to any home, and not expensive.

I was so pleased to find such a response to my recommendation of the new Swedish book, and have found much pleasure in supplying them. Supplies were a little slow at first, but that has now been overcome, and my shelves are well stocked now. I am sure it will be a firm favourite for many years.

(contd on Page 2)

Quarterly Comment Postages.

Published quarterly by:-
CATHEDRAL WEAVING CENTRE,
8, Palace Street,
Canterbury, Kent. Tele:3935

May we point out...
Cathedral Weaving Centre
and "Loomcraft" are quite
independent, and have no
connection with similar
businesses or magazines
in any area.

VOLUME ONE.....NUMBER EIGHT

"Loomcraft will in future
be issued during the months
of February, May, August
and November.

(contd from page 1.)

I hope you will read the suggestions I have made
on Page 8, and after giving the matter much thought,
those of you with large enough looms and the ability,
will send me a piece of weaving with your comments.

If we can get this sort of co-operative scheme
going there will be other ideas to consider. We could
all benefit from this kind of thing, and you can be
sure that here at Palace Street, we shall be happy to
help all we can.

Some of my readers may be around Canterbury at
Easter and if you are thinking of calling to see us,
please do so, as we are always pleased to meet you.

I shall be away from April 2nd until the 12th.,
demonstrating, but the other members of the staff will
be here to make you welcome.

That's all for now, except to wish you all Happy
Weaving!

Margaret A. Harris

It is regretted that we
must call your attention
to the increased postal
rates over which we have
no control.

Please add another 3d. to
each figure given on our
order forms. Also, please
bear in mind that your
order, say 2 lbs of yarn,
needs packing securely
for safe travel, and no
matter how small the
amount over 2 lbs may be
we must still stamp it
for 3 lbs., which is
1/9d before we add a few
coppers for packing and
the extra time taken.

Rush Table Mats.

If you use table mats on a plain dining table I am sure you will enjoy the simplicity of these, made of Fresh Water Rushes. They are so quickly woven and easily washed. Drying presents no difficulty.

A spaced warp is used and if possible, a 14 dent reed. Make a 6/2's warp (either plain or merc) of 80 ends, 4 yards long. The healds are threaded singly and for plain weave.

The reed is threaded as follows:- 5 double, 10 single, now leave a space of 21 dents, or if using a reed other than a 14 dent, a space of $1\frac{1}{2}$ inches. Next thread 8 singles and repeat the spacing. Continue the 8 singles threading and leaving a space of $1\frac{1}{2}$ inches until the fifth eight has been sleyed. Now leave $1\frac{1}{2}$ ins space again and then thread 10 singles and 5 doubles.

After all the tie-ups are correct you are ready to weave. Now throw 6 or 8 picks of a fairly thick waste yarn to set your web. Now comes the actual weaving with the Rushes.

Cut your Rushes into 18 inch lengths and open the plain sheds of 1 & 3 and 2 & 4 alternately, and place a pick of Rushes each time. You will quickly find whether it should be one thick one or 2 small ones.

There is NO binder between. Always remember to beat well. Weave until you have 9 inches and then a few picks of waste to hold the Rushes.

Leave a space of about 4 inches and begin your second mat. Make six of these and then a square one for the centre.

Cut them off the loom and divide the mats up cutting through the middle of the 4 inches you have left between them. Unravel the waste picks, and tie the warp ends in small tight knots. Cut off the surplus of warp one inch above the knots. Now trim along the Rushes at the sides and your table mats are ready for use!

We can send you the materials for making these. Please refer to the back page for details.

A Gay Skirt for Easter.

After many years of handwoven cotton skirts the demand is still high. It may well be for the simplicity and freedom which they offer. They are easy to wash, and are always admired.

The Easter-holiday will soon be here again, but if you would like to weave one for yourself there is still time.

I have given you a draft which is not difficult to thread and one which you can use for other things, and one which can be treadled in various ways to give you a variation.

The number of ends I have suggested is for a weaving width of 34 inches, which would give you a good $1\frac{3}{4}$ yds round the finished hem.

As most looms have a fourteen dent reed I would suggest setting this at 21 ends per inch with 12/2's cotton, and using either 6/2's cotton or Lyscordet for the weft of the skirt.

This pattern can be broken up and modified very easily, and I would suggest that you weave 7 inches of plain weave for the hem. Now weave the pattern through. For the pattern you will use the contrast colour with a binder thread of the 12/2's cotton. Next I would suggest one inch of the plain weave in the foundation colour, then weave in pattern the small border. Repeat the one inch of plain weaving in the main colour, and then weave the second pattern I have given, which you will see is just a little narrower than the first. Now weave one inch of the main colour in plain and then repeat the pattern border. After this another inch of plain and then alternate for 5 picks with the pattern thread and the main colour to give a finish to the patterns. You must now weave in plain until you have reached the length you will require for your skirt.

Remember that the first $3\frac{1}{2}$ inches will be the turn-up for your hem. We usually say 34 to 36 inches according to the finished length. (Contd. on page 5)

Threading and Heddle lifting instructions for your
EASTER SKIRT.

Warp 746 ends and thread Heddles and Reed as follows:-
(reading from right to left)

4 4 4	4 4	4
3 3	3 3	3
2 2	2 2	2
1 1 1	1 1	1
10 ends	Selvedge	Shafts

4 4 4	4	4 4 4
3 3 3 3 3 3 3 3 3 3 3 3		
1 2 2 2 2 2 2		
	26 ends.	

4 4	4 4 4
3 3	3 3
2 2	2 2
1	1 1 1
Selvedge	10 ends

After threading first selvedge through Heddles repeat the 36 ends (10 + 26) 20 times. Finish the threading with the last 10 ends of pattern and the 7 of second selvedge. This will use up all of your 746 warp ends.

The Pedals on Foot Looms take the standard tie up and the pattern is woven by using the following lifts. Remember a binder row follows every pattern row. These are not given in the lifting sequence.

<u>Heddles.</u>	<u>Pedals.</u>	<u>Times.</u>
4 & 1	6	1
1 & 2	1	1
2 & 3	2	1
3 & 4	5	1 Border
2 & 3	2	1
1 & 2	1	1
4 & 1	6	1

3 & 4	5	4	
2 & 3	2	4	
3 & 4	5	1	Middle
2 & 3	2	4	
3 & 4	5	4	
4 & 1	6	1	
1 & 2	1	1	
2 & 3	2	1	Border
3 & 4	5	1	
2 & 3	2	1	
1 & 2	1	1	
4 & 1	6	1	

Border, Middle, Border makes up the first full pattern.
 Now for the second pattern weave the border once only.
 The third pattern is a repeat of the Border, Middle, Border,
 except that instead of the '4's you only use these Heddles twice,
 this will give a narrower pattern,
 For the waist band I would suggest a repeat of the Border
 again.

.....

We apologise very sincerely for the lateness of this issue,
 this was due to circumstances beyond our control.

Now you can do one of two things. Either throw a couple of picks in a waste yarn for a cutting line, or you can weave as much again of plain for the second half of your skirt, and when finished cut through the middle after matching your patterns carefully. The thing you must bear in mind with this method is that you must weave the second pattern strip beginning at the top and working down, in other words reversing the order. If you are not used to this I would suggest you put in the cutting line and weave an identical piece for the second half of your skirt. When you have done this make your waistband, using the border pattern only with an inch of plain weave before it, and 2 ins following.

This completes the weaving for your skirt, and now you should divide the pieces and thoroughly steam press very carefully.

Next you will tailor it into a pleated waist or gathered, whichever appeals to you most. Make a band for the waist with a stiffened petersham covered with the strip you have woven for this. We put a zipper in the placket, and finish off with two hooks and eyes and a press stud, but you will have your own ideas.

- - - - -
SPECIAL OFFER. We have been able to buy a quantity of fine gimp, 3½'s, in three shades only, Gold, Green and Red. It will not be thick enough for towels, but will weave well for texture in folk weave curtains, and other household articles. The packing is on cones and cheeses and they weigh 1 - 1½ lbs, but we will send you anything over ½ lb which we will wind off for you. If you would like to see it before ordering please send a stamped addressed envelope and samples will be forwarded to you. The price of this gimp is very low, 8/- per pound, and I am sure you will find many uses for it.

- - - - -
Tuition etc. If you are thinking of a holiday in this district and feel you would like to take a short course of weaving instruction from the beginning up to Pattern Drafting, please make you bookings early.

A New Loom by Douglas Andrews

The "Easymaster" is an extremely simple 2 shaft loom designed specifically for tuition in schools, for beginners and for Occupational Therapy purposes. It is soundly constructed to stand considerable wear and tear. It should work for years without showing any wear, and any replacements that may be required are quite inexpensive.

The two rollers are fitted with metal ratchet wheels and pawls. Metal rods containing the wire heddles are light in weight and simple to use. Six heddles to the inch are supplied. The batten is fitted with a 3 dent reed that can be threaded double for simple weaving. The use of this reed reduces the time spent in setting up the loom that the average beginner may find tedious. Two warp sticks and two wooden stick shuttles are supplied with each loom. If desired a 14 dent reed can be supplied in place of the 3 dent reed at a small extra charge.

For those wishing to have cord heads a slight alteration can be made by substituting a roller shaft which needs only to be turned first to the back, and then to the front to give a perfect shed each time. This model is also an ideal loom for those wishing to take the loom from home to class or guild.

The popularity of this loom for Educational and Occupational Therapy purposes has resulted in the popularity of our special Easymaster Plan for beginners, particulars of which will be sent on request.

The Easymaster has a reed width of 12 inches, and can be used for weaving materials up to approx., 3 yards long.

DIMENSIONS. Width 16 inches. Depth 15 inches.

Price. £3. 5. 0d. (fitted with 3 dent reed.) This price includes packing and carriage in the United Kingdom.)

Gimp & Cotton.

The other day I visited the home of one of our readers, and I saw some of her early weaving. She explained that the handtowels were made to use up "the odd pieces left over". Now I thought that it was a credit to her to see the way in which she had made a warp of the colours to hand, and then thrown across it the pieces of coloured gimp with bands of the cotton to break up the gimp and make a delightful and very useful handtowel. Repeated washings had matured the towels until they looked even better than when first woven, and many years of wear were still in them.



So this issue we have decided to give you a sample of something on these lines, in the hope that you will trot out the odds and ends, perhaps buy a few ounces to pep your stock up, and then make something for yourself.

The warp was sett at 14 ends per inch, but you may have a 16 dent reed which will also do. I don't advise the setting to be too close because plain cotton thickens with washing. We used 6/2's plain cotton.

The gimp we used is a good quality and comes in nice bright colours which make the finished weaving so gay! The cotton for the weft is the 6/2's pastel cotton which we have been able to offer you at 7½ per oz.

Several combinations of threads will suggest themselves to you I am sure, but I will tell you what we use here at Palace Street.

Try 4 rows each of gimp and cotton, or, for a wider stripe of gimp throw 8 or even twelve, and only 4 of cotton. You may prefer alternate rows of cotton and gimp, but to my mind this rather gives a heavy look.

Another idea is a plain unbleached warp, and then unbleached gimp with bands of pastel cotton to brighten it up. Use the cotton for about 3 or 4 inches and then change to another colour. It looks very gay!

This may interest you.....

So many weavers write to me and ask how can they use their hobby to make a little pocket money, and in some cases more than that. I have always in the past suggested working up a connection, either in the near neighbourhood of ones home, or by approaching the many shops that would be very glad to have good handwoven articles for sale.

Folks later write and tell me that they are doing ~~this~~ and quite a number of them are turning out enough weaving to keep them fully occupied and are very pleased with the financial side.

I know that many of us are good at weaving and always pleased to sell our products if the buyer comes to us! I am one of these, but when it comes to making the initial contact I do not shine!

I find that the high standard of goods I offer in the showroom is bringing many enquiries to me for other woven goods, and as you can well imagine we cannot do everything ourselves.

Now I am offered quite a good contract for some well woven material which should be of good quality yarn. If you have had any experience of worsted 2/28's, or finer, sett at 28 e.p.i., and you can offer this at 36 inch width, finished, I should like to have a piece from you to examine for workmanship.

If I can muster enough weavers to make this worthwhile I shall provide the yarn and instructions and the weaver will be paid for labour.

Please send fullest particulars of your output with any samples you submit. These will of course be sent back post paid in due course.

I make no promises, but hope that we can all benefit from this enquiry.

ADVICE UPON YOUR PROBLEMS can be answered. Please state very clearly and as briefly as possible. A small charge of 2/- will be made to cover time etc. Pattern drafting can also be done. Charges vary from 2/- to 5/- according to size.

Looms for Sale & Books

TABLE LOOM FOR SALE. 24" width, 4 shaft. Extra heddles. 4 spare reeds. £4/-/- o.n.o. Mrs. Bristow, Lincoln Cottage, Tyler Hill, CANTERBURY.

KENTISH LOOM with 4 shafts, 6 pedals. 34" weaving width. Excellent condition. Space needed, only reason for sale. Complete with accessories. £25/-/- o.n.o. Miss Stonehouse, 21, Westlands Grove, YORK.

KENTISH 60" - 4 shaft foot loom. Fly shuttle. 2 extra reeds. Excellent condition. Amateur use four years. £40/-/-. Apply:- Dr. J.L.Merson, 34, Bishopton Lane, STOCKTON-ON-TEES.

WEAVEMASTER TABLE LOOMS. Studio being cleared, surplus to requirements. All four shafts, and in good condition. Sizes 26", 32" and 38". Prices range from £4/10/- Apply:- Advertiser, Box 33, c/o "Loomcraft", CANTERBURY

Rates for Sales and Wants are 3d. per word, Box No., 1/- extra. Why not sell your surplus equipment?

Books for the Weaver.

Handweavers Pattern Book, By Davidson.....	£2/15/-
Swedish Patterns, by Malin Selander.....	£1/15/6
Handweaving, by Lotte Becher.....	18/-
Weavers Craft, by Simpson & Wier.....	18/6
Woven Rugs, by Grierson.....	4/6
Shuttlecraft Book of America, by Atwater....	£2/10/-
Footpower Loom Weaving, by Worst.....	£2/15/-
Handloom Weaving, by Christopher.....	3/-
Weaving for Amateurs, by Coates.....	18/-

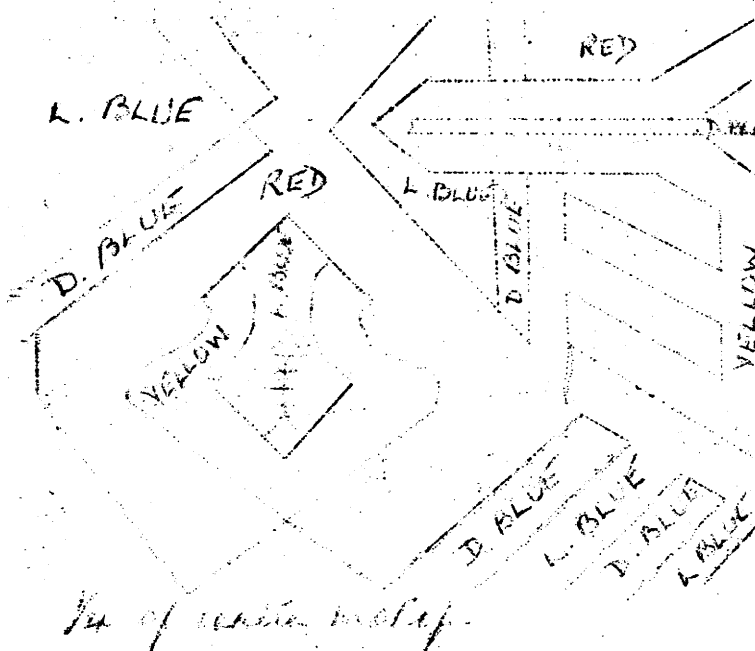
Postage on all books is extra.

The End of Mrs Goldering's Warrington Diary.

We now come to the main part of the tapestry, a motif, designed on transparent paper, which is sewn over a stiff brown paper. This is placed at the back of the warp and fixed with pins. Every motif on the pattern has been worked to scale so that each motif has a certain number of threads. It is commenced at the bottom, in the middle of the warp and worked towards the edges, doing first a little on one side and then a little on the other. The tapestry is built up slowly, seeing that all the motifs are in place, following the pattern at the back and pinning it against the pattern as it is worked up. It is rather slow work but very interesting and amusing.

We break up today till the 15th January.

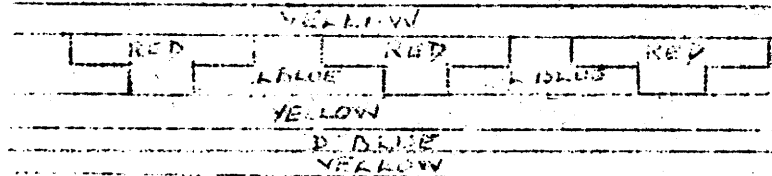
Everything is looking Christmassy. The streets are decorated in the centre of the town some beautifully with thousands of electric bulbs going all across the street, making a sort of lighted ceiling, some others with bells and lights, all very beautiful. There are Christmas trees in all the squares and on all the little greens, all are lighted at night, it looks very gay.



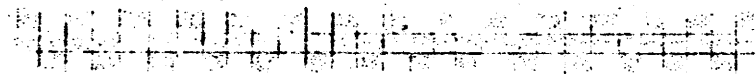
Part of main motif.

The shops are full of goods but all very expensive. The souvenir shops have some lovely things in weaving, pewter, wrought iron, and enamelled jewellery, which is one of the industries of the country. Then there are the candles, all sorts, every colour, shape and transparent ones. The Norwegians use candles for every occasion and celebration and very pretty it looks.

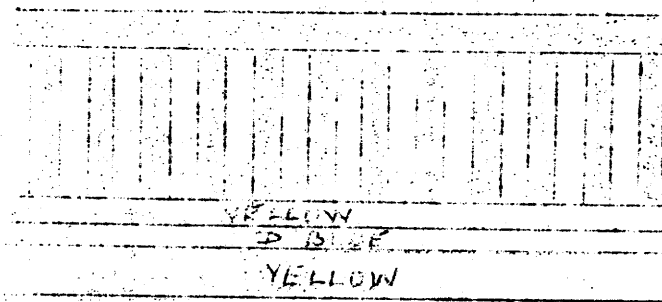
I started my weaving again on January 15th and by January 30th I had finished the centre motif of my tapestry, and I am now on the short border at the top - an inch line in yellow, $\frac{1}{2}$ inch in dark blue, 2 rows in yellow, and then a pattern in light blue and red, finished with 2 rows of red and 4 rows yellow.



The border was finished by a pattern of black and yellow as at the beginning,



then a band of yellow, 3 rows of dark blue, a few rows of yellow and a band of black and yellow and then black.



VOLUME
ONE

NUMBER
NINE

LOOM CRAFT

MAY 1933

3/8d. PER YEAR
INCLUDING
POSTAGE

1/- PER
COPY
POST FREE

BY WEAVERS

- FOR WEAVERS

- ABOUT WEAVERS

Dear Weavers,

This is the time of the year when so many of us put away our weaving in order to cope with spring cleaning, gardening, and preparations for our summer holidays. We hope, however, that those of you whose subscriptions expire with this number will not overlook the renewals, as we shall have many items of interest to offer you in No.10.

You will find a note of our proposals regarding this service in the magazine and I do assure you we do intend it to be a "face lift".

We are still happy to hear from you and to see as many as possible who can visit Canterbury. An announcement of a Summer School is also included and proposals for several new features which we are about to launch.

Meantime my best wishes for whatever you may be engaged upon in the coming months.

Sincerely yours,

Margaret A. Harris

READERS IDEAS - A NEW FEATURE.

We feel that many of our weaving friends may have patterns which they would like to share with other people. In some cases they have been successfully entered for local competitions.

This month you will see a delightful pattern with full instructions which we have received from Mr. Woolley of Shawbury, nr. Shrewsbury. We are awarding Mr. Woolley a 10/6d. voucher which he can use for yarns or books with us.

We propose awarding vouchers for 5/- and 10/6d. according to the material submitted and invite our readers to send suggestions. The pattern and instructions must be accompanied by the woven article as we are hoping to photograph these for our future issues.

FACE LIFT

Although this is No.9 of Loomcraft it is actually the end of the second year of subscriptions and we are proposing with No.10 to improve the production and presentation of our magazine.

We have been very conscious of the short comings regarding the printing but having now carefully considered the advantages of a new machine we are happy to announce that we shall be able to illustrate and to give a much clearer type.

We do not propose at this juncture to raise the price but as and when we put the number of pages up to 16 we may have to raise the price by a copper or two. From your many letters throughout the last two years this will not inconvenience our readers as so many have repeatedly told us that Loomcraft is worth more.

.....

BATH MAT ON A 2 SHAFT LOOM.

In view of the fact that we are clearing our remaining stock of coloured tufting cotton we are giving you the simple instructions for making a Bath Mat on a 2 shaft loom. If your loom has 4 shafts you can either thread all 4 in simple weave or abandon the back 2 shafts for this project. We give this to measure 18" wide by approximately 40" long plus a fringe at either end. If you wish to make it wider or longer it is very easy to adjust accordingly. We are assuming you have a 14 Dent Reed.

Make a warp 2 yards long of 140 ends using 4/4s unbleached warp cotton. You thread the heddles alternately 1 and 2 and sley the Reed every other one. After all the tie-ons have been secured turn on up to 6 inches and put in a warp lath. Weave 6 rows with warp cotton beating hard against the lath and this will give you a heading

Now, using tufting cotton, or if you wish, coloured slub, weave 3 inches and then four rows with a contrast, perhaps you would like black candlewick. Continue in this order until the weaving measures 36" - 38" long, finishing with a contrast stripe. Now complete with three inches of tufting cotton or slub and 6 rows of warp cotton.

REMEMBER TO BEAT FIRMLY THROUGHOUT. Cut off 6 inches beyond last row, knot fringes and cut to desired length.

For this I estimate you will require $\frac{1}{2}$ lb. 4/4s warp cotton, $\frac{3}{4}$ lb. of tufting cotton or slub, and 2 ounces of candlewick.

If you use tufting cotton as offered on our sales list you could make this for under 12/-.

GUILD NEWS AND NOTES.

We invite Guild Secretaries to send us advance information relating to Meetings and also brief reports which they feel might be of interest to weavers in other parts of the country. We are happy to place this service at their disposal and hope full advantage will be taken of it.

DORSET GUILD.

AUTUMN SCHOOL OF WEAVING - to be held at Parkstone, Dorset, - September 1st to 6th. For full particulars apply - Mrs. Murray, Buckholme, Pearce Avenue, Parkstone, Dorset.

WEAVERS WANTED.

First of all I would like to thank the friends who responded to my call for fine woollen weaving. At the moment I have sufficient for the orders I have on hand and these will be taken care of by this band.

Now a new line has come along which goes from the fine to the coarse. In fact the warp for the second type of weaving calls for 8 e.p.i. It is rather involved and I cannot deal with this by post, but as I know there are quite a number of weavers within easy travelling distance of Canterbury I would suggest they make an appointment and come to see some of this weaving in actual production so that I can also explain the technique. I would add that once a weaver has grasped it progress is fairly quick and the pay is good I shall be pleased to meet anyone interested in this.

MR. WOOLLEY'S RUNNER

Approximate size 48" x 12½".

Materials - Warp - Lyscordet.
 Weft - Lyscord.
 Binder - 12/2s mercerised Cotton.

Number of Ends - 207
 Reed - 14 Dent - 1 end per dent = 14 E.P.I.
 Selvedges - First 4 threads threaded double
 through Reed.

The warp was arranged to give a graduated shading from the outsides to the centre and was wound as follows:-

		Shade	
29 ends	Green	(154)	For the main part of the weft a cream "Lyscord" was used with a rust coloured 12/2s cotton for binder. A Tabby binder shot was used between each pattern row. Lyscordet was used for the Borders.
23 "	Rust	(131)	
22 "	Fawn	(84)	
59 "	Pampas	(121)	
22 "	Fawn	(84)	
23 "	Rust	(131)	
29 "	Green	(154)	

TEXTURE WEAVE.

<u>Heddles.</u>	<u>Pedals.</u>	<u>Times.</u>	(Continued.)
3 x 4	5	1) twice
3 x 2	2	1	
2 x 1	1	1	
1 x 4	6	1	
3 x 4	5	1) once
3 x 2	2	1	

Repeat this sequence for the desired length.
 If you are unhappy about the loops which appear at the sides use two shuttles alternately, and this will overcome it.

MR. WOOLLEY'S RUNNER.

	4 4 4 4 4 4 4		Heddles
	3 3 3 3 3 3 3	These first	4
	2 2 2 2 2 2 2	4 threads	3
	1 1 1 1 1 1 1	threaded	2
	<u>BORDER.</u>	double	1
		through Reed.	

	4 4 4 4 4 4		
	3 3 3 3 3 3		
2 2 2 2 2 2	2 2 2 2 2 2		
1 1 1 1 1 1	1 1 1 1 1 1		
<u>TO BALANCE.</u>	<u>REPEAT AS DESIRED - for width given</u>		
	<u>5 times.</u>		

	4 4 4 4 4 4 4		
Last 4 threads	3 3 3 3 3 3 3		
threaded double	2 2 2 2 2 2 2		
through	1 1 1 1 1 1 1		
Reed.	<u>BORDER.</u>		

The end borders were woven as follows:- (In Lyscordet)
 Allow $\frac{3}{4}$ " fringe this end.

<u>Times.</u> - 3 Rust.	Tabby.		+ Heddles	2-3 6 Green)	
1 Rust.	) 5 times			3-4 6 Green)	Tabby
1 Fawn.		) in		2-3 6 Green)	Binder
1 Pampas.)	Tabby.			3 Rust)	
3 Rust.	)			3 Pampas)	Tabby.
3 Pampas.)	Tabby.			3 Rust)	
3 Rust.))				
Continue +				*	

The Heddle Liftings chosen were from two of the traditional
Honeysuckle Pattern.

<u>1st Pattern.</u>			<u>2nd Pattern.</u>	
<u>Heddles.</u>	<u>Times.</u>		<u>Heddles.</u>	<u>Times.</u>
1 - 4	1		1 - 4	1
3 - 4	3	)	3 - 4	2
2 - 3	3	)	2 - 3	5
1 - 2	3	)	1 - 2	7
1 - 4	3	)	1 - 4	11
3 - 4	3	)	1 - 2	7
2 - 3	3	)	2 - 3	5
3 - 4	3	)	3 - 4	2
1 - 4	3	)	1 - 4	2
1 - 2	3)		
2 - 3	3)		
3 - 4	3)		
1 - 4	2)		
Finish with 1 - 4			Finish with 1 - 4 once only.	
once only.			NOTE: No.1 Pattern measures	
			approximately 2 $\frac{3}{4}$ "; No.2	
			Pattern 3 $\frac{1}{4}$ ".	

.....
The last border is woven to correspond with the beginning,
by weaving upwards, viz. from *
.....

We are demonstrating at the Sheep Shearing and Sheep Dog
Trials on June 7th, at Caldecot Farm, Nr. New Romney,
and also at the County Show to be held at Maidstone
July 9/10th. We are looking forward to meeting many
old friends and to making many new ones.

.....

TEXTURE WEAVE

Our woven example in this issue is designed to give you ideas for a pleasant overall pattern so useful for many household purposes.

If you are contemplating guest towels for the cloak room this is a very suitable texture and can be woven in several yarns according to your pocket! The more usual yarn for guest towels is of course linen, but I do realise that this is not cheap. May I suggest



you lay a warp of 12/2s cotton either plain or mercerised and throw a weft of 40/2s linen across, thus making a delightful combination ?

This weave and pattern is also good as a hard wearing cloth for upholstery and lends itself to tweed wool very well.

I am sure you will find many ways of using it.

The sample was carried out in 12/2s mercerised cotton, sett at 28 ends per inch, using a 14 Dent Reed, double sleyed. Threading for the heddles is simple, being a modified Goose Eye, as follows:-

4	4	4	4
3	3	3 3	3
2 2	2	2	2
1	1	1	1

Shafts

The heddle lifting sequence is very easy to remember:-

<u>Heddles.</u>	<u>Pedals.</u>	<u>Times.</u>
1 x 2	1	1
2 x 3	2	1
3 x 4	5	1
4 x 1	6	1

3
times

Contd.
at foot
of page
6

***** A Few Accessories *****

NEEDS - standard quality - 6 - 16 dent	9d. per inch		
" rustless	3d. per inch extra.		
Heddles or healds - card - white or coloured -			
in bundles of 25 - up to 12" -	5/- per 100.		
Heddles - wire - stock sizes and types			
per bundle of 50	2/6d.		
Samples please, for all heddles.			
Threading Hooks , Reed, aluminium,	9d. each.		
" Long handled for wire healds	1/3d. each.		
" Automatic, for Reed,	6/-	"	
Centerhooks , from 18" - 30"	£1. 2. 6.	"	
" 28" - 44"	£1. 5. 0.	"	
" 42" - 60"	£1. 7. 6.	"	
Heddles - 2 dents per inch - 15"	15. 0.	"	
plus 6d. per inch.			
Counting Glasses ... 1"	15. 0.	"	
... 1/2"	7. 0.	"	

A NEW TABLE MILL FOR WARPING.

We have just been shown a new horizontal Warping Mill of a very convenient size for the home weaver as a warp can be prepared by anyone sitting at an ordinary table. This Mill has been designed by Mr. Blake of Messrs. Douglas Andrew and can be obtained from them or from us. We consider this item of equipment to be of sufficient interest to warrant fuller details in our next issue. It will take a warp of up to 12 yards, and the price is £4.4.0.

Y A R N S

12/2s Coloured Mercerised Cotton		20/-	per lb.
12/s Super Merc. Unbleached Cotton		16/-	" "
Lyscordet - Coloured - in 1 oz. hanks		17/4d.	" "
Lyscord	" "	17/4d.	" "
Warp Cotton, fine, medium and thick, in approx. $\frac{1}{2}$ lb. tubes		7/10d.	" "
Thick slub, white, for bath mats etc.		9/10d.	" "
" " coloured, " " " "		12/10d.	" "
Candlewick - 1 oz. hanks - Strutts-		22/8d.	" "
Dishcloth Cotton $\frac{1}{4}$ lb. " -		6/8d.	" "
Jute Rug Warp $\frac{1}{2}$ lb. cops -		8/6d.	" "
Cotton " " $\frac{1}{2}$ " " 7/7s and 4/4s		7/10d.	" "
Knitcot 7/7s 2 oz. skeins		12/-	" "
6 ply Rug Wool $\frac{1}{4}$ lb. hanks		12/-	" "
Pure Cashmere		10/-	per oz.
Thrums - mixed 1 lb. bundles		5/-	" lb.
" - plain 1 lb. "		7/6	" "

Linen. Mercerised. On 2 oz. spools, prices per lb.					
White -	10/2	28/-;	20/2	30/-;	40/2 36/-;
Whitey-brown	"	25/-;	"	27/6;	" 34/-;
Natural	"	24/-;	"	26/-;	" 32/-;
Colours	"	32/-;	25/2	36/-;	" 41/6;
Unmercerised Linen.					
Natural	10/2	24/-;	20/2	26/-;	40/2 32/-;

NOTE: Lyscord is now supplied in 3 shades only - black, white, 3 fawns and 3 yellows.

Twilley's Candlewick is now discontinued, but we have a small stock left, which we are disposing of at 1/- per oz. to clear. We can supply Strutt's Candlewick at 1/5d. per oz., for reader's information this is slightly thinner than Twilley's.

Posting and packing extra. 1-2 lbs. 1/9d.
3-4 lbs. 2/3. 5-6 lbs. 2/9d. 7-15 lbs. 3/3d.

BACK ISSUES OF "LOOMCRAFT".

For the benefit of new readers we give below some of the articles in the issues from No.3. Numbers 1 and 2 are now out of print.

No.3. Swatches and instructions for Stoles and Scarves in 2/28s, plain weave with Lurex and Swedish Lace design. Threading Draft for Lace and Compass design, and Threading Draft for Bathroom Curtains. Rigid Heddle Weaving.

No.4. Swatch and Threading Draft for Tweed design "Diamonds". Threading Drafts for two designs "Quaking Grass" and "Wild Rose". Instructions and Threading Draft for set of Luncheon Mats - July Pattern.

No.5. Threading Draft and instructions for Curtains in Rosepath. Threading Draft and instructions for an overshot pattern "Silhouette". Swatch and Threading Draft for tweed design "Five of Diamonds".

No.6. Swatch and Threading Draft for Tweed design "Squares". Threading Draft suitable for arm covers and chair backs, instructions, "Pem's Fancy". Slip Mats on a Rigid Heddle. All about Reeds.

No.7. Swatch and Threading Draft for tweed design "Checks". Threading Draft and instructions for Swedish Lace Pattern, for tray cloths. Instructions for making Mohair Scarves. Extracts from Mrs. Goldring's Norwegian Diary.

No.8. Swatch and instructions for making Towels. Threading Draft and instructions for "A Gay Skirt for Easter". Instructions for making Rush Table Mats. Extract from Mrs. Goldring's Norwegian Diary".

SALE OF DISCONTINUED AND SLIGHTLY SOILED YARNS.

6/2s Green, slightly faded in patches, but excellent for
towels. 13 lb. 3 ozs. 5/- per lb.
Tufting Cotton, slightly soiled.) 5/- " "
6½ lb. white; 2½ lb. fawn;)
3 lb. 14 ozs. blue; 1 lb. 9 oz. pink.)
Tweed, mixed, unrepeatable colours and)
odd amounts, Greys, blues,) 5/- per lb.
brown, black, navy, greeny-grey.)
Rayon, odd amounts, discontinued line. - 4d. per ounce.
Deep Turquoise 14 ozs. Navy blue 7 oz.)
brown 4 oz. Light green 1 lb. 5 oz.)
Light blue 9 oz. Mid blue 1 lb.)
Various cottons, soiled. 5/- per lb.
Weaving wool, mainly worsted, 1¼ lb. - 6/6 lct.
Spools mercerised cotton, stranded,
mostly browns, fawns, pinky beige,
little yellow and blue. Spools app. 1 oz. 2/8d. per lb.

We are offering the following colours in Twilley's
Candlewick at 1/- per ounce, as this line has been
discontinued.

Crocus (1 lb. 7 oz) Brown (1 lb.) Natural (6 ozs)
Greens (4 ozs. 8 ozs. 3 ozs. 2 ozs) Fuschia (4 ozs).
Orange (5 ozs) Blues (Dk. 4 ozs. Lt. 4 ozs. Med. 1 oz)
Lilac (14 ozs) Black (3 ozs) Navy (1 lb.)
White (1 lb. 2 oz) Primrose (1 lb. 14 oz) Scarlet (8 oz)
Off White (4 ozs) Grey (8 ozs) Brown (4 ozs)
Fawns (3 ozs. 1 oz. 15 ozs)

and packing -----
Postage/extra - 1-2 lbs. 1/9d. 3-4 lbs. 2/3d.
5-6 lbs. 2/9d. 7-15 lbs. 3/3d.

***** F O R S A L E *****

Advertisements for the August issue should reach this office by 10th July, please.

3D. PER WORD

Box Numbers 1/- extra.

MAXWELL FOOT LOOM - 30" - 4 Shafts. 4 Reeds. Raddle.
Particulars - Rogerson, Lustleigh, Devon.

36" RADDLE. £1.0.0. Post Free. Box No. 34.

DOUGLAS ANDREW - 4 Shaft Table Loom 36".
2 Roller Shuttles. £8.0.0. or near offer.
Mrs. Wallis, 55, Rough Common, Canterbury.

AUTOSHED - never been used - extra pattern bars.
£3.5.0. or near offer. Table Loom model. Cook,
Mallerin, Westwood Road, Broadstairs.

WEAVEMASTER, 38" Table Model. 2 Reeds. Careful
owner. Good Condition. £7.10.0. Box No. 35.

KENTISH LOOM, 56", with Fly Shuttle Batten.
Used for one warp only. £50.0.0. Box No. 36.

HIDEAWAY TABLE LOOM, 24". 4 Shafts. £10.10.0. Box 37.

RECONSTRUCTED 36" Scandinavian 4 Shaft Foot Loom.
£30.0.0. Box No. 38.

LOOMCRAFT

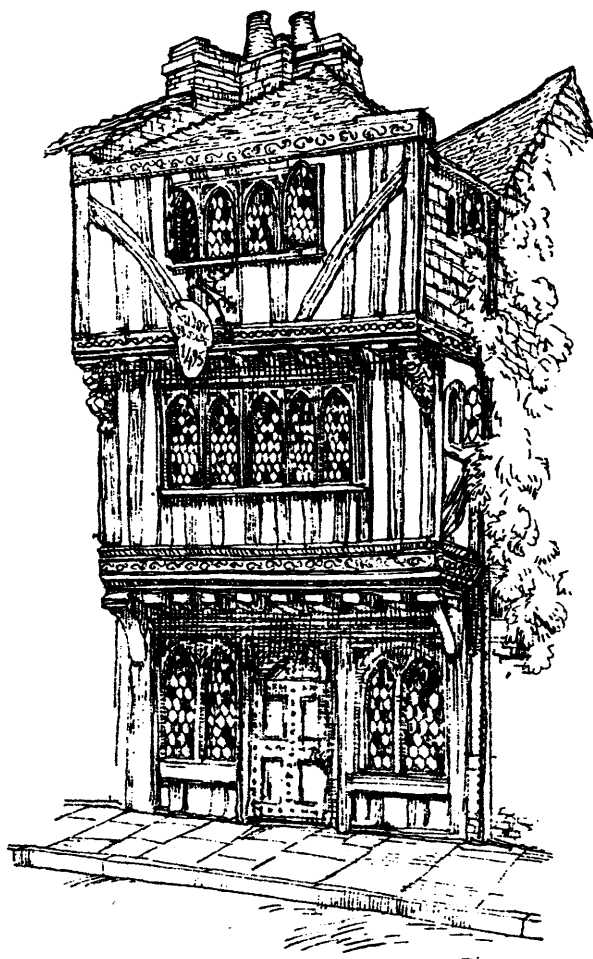


BY WEAVERS – FOR WEAVERS – ABOUT WEAVERS

AUGUST 1958

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"HOME OF LOOMCRAFT"

VOLUME 1. NUMBER 10.

1/-d- Per Copy Post Free.

3/8d. Per Year Including Postage.

8, Palace Street,
CANTERBURY, Kent.

August, 1958.

Dear Friends,

For those of you unable to visit Canterbury I have decided to take a "back seat" so that we can give you a picture of our home and hope that you will feel that our new front cover is an improvement.

We are preparing to increase the size as soon as we can see our way to maintaining the extra pages. Meanwhile we are printing our list of yarns etc. on the back of the threading draft and hope that this will find favour. We have had one complaint that we use too much space for advertising so hasten to remedy this!

Please let us know what kind of articles you would like to see in "Loomcraft" and we will provide them if we can. The article on the Rigid Heddle is contributed by two weaving friends who have studied this technique very thoroughly and believe me they have made it all sound very interesting.

Guild Secretaries are cordially invited to use our pages for their Reports and forward Announcements.

And so to Autumn weaving!

With best wishes,

Margaret Harris

Advanced Pattern

THE GOLDEN CROSS

I received a commission to weave some material for Church Vestments and would like to pass on to my Loomcraft friends, the details in the hope that something of a similar nature will suggest itself to them.

The first set I was asked to weave was needed for the Christmas Festival and called for White. We decided that the pattern should be picked out in Gold so I made a warp of 12/2s white mercerised cotton and sleyed a 14 dent reed double to give 28 e.p.i. The gold rayon silk I used for the pattern was a finer texture than the Rayon 4 fold crepe twist, but this could be used if you wish.

The threading I used was a crackle weave which I thought would be more serviceable than plain overshoot and when finished I was delighted to find that the underside gave a gold background to a white cross.

Your width of course will be governed by the loom you are using, but as the pattern is fairly compact and only takes 64 ends for the cross and border you can easily work out how many ends to warp. You will need an extra 23 ends to balance plus the 8 at each side for selvedge. I have noted all this on the pattern sheet.

Using 12/2s set at 28 e.p.i. and Rayon Crepe Twist you will need to allow 5 ozs. of 12/2s cotton and 8 ozs. of Crepe Twist for each square yard, a cost of 17/-.

THREADING DRAFT FOR THE GOLDEN CROSS.

000000

4 4 4 . 4 . . . 4 4 4 4 . . . 4 4 . . . 4
 3 . 3 3 3 . 3 3 3 . 3 . . . 3 3 . . . 3
 . . . 2 . 2 2 . 2 . . . 2 2 . . . 2
 . . . 1 . . . 1 . . . 1 . . . 1 1 . . . 1

BORDER - 23 ENDS. SELVEDGE 8 ENDS. SHAFTS.

. 4 4 4 4 . . . 4 4 . . .
 . . . 3 3 3 3 3 3 3 3 . . . 3 3 3 3 3 3 3
 . . . 2 2 2 2 2 . . . 2 2 . . . 2 2 2 2 2
 . . . 1 1 1 . . . 1 . . . 1 1 1

CROSS - 41 ENDS.

Finish by threading Border once more to balance draft and then second selvedge in reverse, i. .1.2.3.4.1.2.3.4.

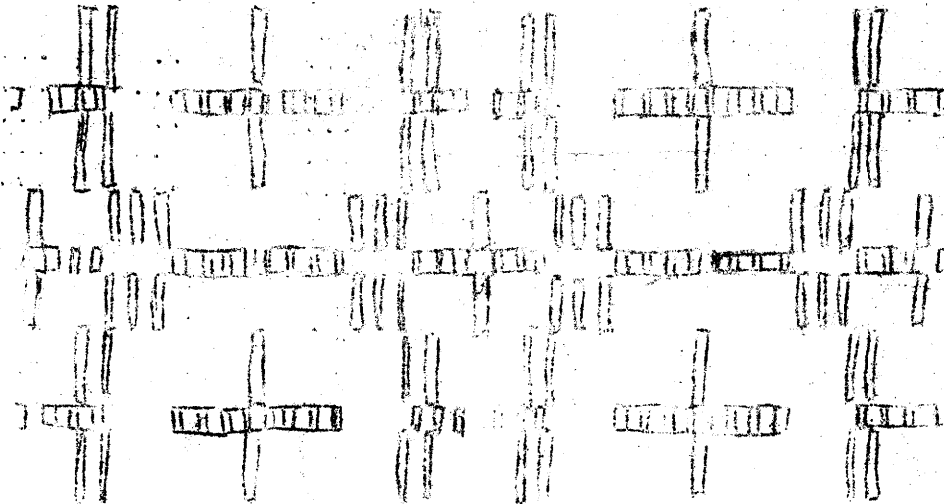
HEDDLES.

TIMES.

1 - 2	4	} Repeat
3 - 4	8	
2 - 3	8	
1 - 2	4	} length
2 - 3	8	
3 - 4	8	

.....

The illustration given below is not intended to be followed, but to be used as a guide showing how the finished pattern will look.



WEAVING COSTS

To obtain the best results it is always necessary to use the yarns recommended or their equivalent. The thickness of a yarn must suit the threading and reed and although a certain amount of licence can be taken with the pattern thread in overshot a sample should really be woven before embarking on an unknown yarn.

How many times a week we get a plaintive note, with an alien thread attached saying "please can you match this? I just need 1 (or 2) ozs. to complete my weaving". It does not please us to have to write back and say we cannot help. Invariably the weaving costs far more in the long run.

As far as possible we try to supply small quantities and so keep down costs for our readers.

Tubes of 12/2s and 6/2s cottons and 2/28s wool can be obtained of $\frac{1}{4}$ lb. weight. The warp cottons are roughly 8-9 oz. tubes and we are always pleased to split a 14 oz. tube of slub or coloured 4/4s cotton to as low as 4 oz. but not lower.

Our offer of $\frac{1}{4}$ oz. pirns of Lurex at 2/6d. each are in most cases enough for the ends of stoles and cannot be obtained in the wide range of colours anywhere else.

We do from time to time see other yarn suppliers lists and we feel that our prices are in nearly all cases most competitive.

When we are offered a good "buy" of yarns we like to pass the advantage on to you and always tell you it is "while stocks last" and repeats cannot be guaranteed.

Give us the opportunity to supply you and ensure your weaving is worthwhile and as inexpensive as possible.

T E N S I O N S

From time to time we are asked "why does my warp break?" We start to question our friends about the thread they are using for warp, the type of loom, the reed and many other small items.

The greatest offenders are the fine wools and tweed yarns and the usual cause is too tight a tension or too great a shed. We all like to obtain a good shed and a high shed, this enables the weaving to continue much nearer the reed. Both rising and splitting sheds can cause the warp ends to break and a very easy solution is obtainable for both types. If your loom is a table model slacken off the cords so that the levers must travel a little distance before the shafts start to rise. Should your loom be a foot power model with a rising shed then put a piece of wood about $\frac{3}{8}$ " to $\frac{1}{2}$ " thick or a rug under your pedals for the full width of your pedals - this reduces the lift.

The foot power model with splitting shed can be adjusted in the same way, or the cords lengthened slightly on the tie up. A final safeguard is the type of shuttle - make sure it is as thin as possible to enable an easy passage through the reduced shed, you may even have to revert to stick shuttles, but although this will slow up your weaving it is better than lots of mended threads.

Finally is your reed too fine for the warp? It is better to sley a coarser reed double than wear the threads by friction of a too fine a reed.

RUSH MATS - AGAIN !

The enthusiasm about our recent article for rush table mats has prompted us to try further experiments in this direction and we have made some delightful rush floor mats most suitable for kitchens, hallways and even bathrooms.

We tried several sources to obtain better and more colourful rushes than those we supplied for the table mats and finally found just what we wanted, and by buying in bulk we can supply enough with the warp to offer the kit at 15/- including postage, to weave one 30" x 60".

I made three all on the same warp, which of course is an economy as $\frac{1}{2}$ lb. of warp will be sufficient, whereas one takes $\frac{1}{4}$ lb. and two breaks into the second $\frac{1}{4}$ lb. ball.

Use a 9 dent reed, double sleyed, or adjust the number of ends to fit whatever you intend to use.

I warped 132 ends and threaded 18 ends, left 20 dents vacant and then threaded 12 ends, I repeated the vacant dents and 12 threaded dents 7 times more, left another vacant block and finished with 18 ends to balance.

Plain weaving was used throughout and one rush was in most cases sufficient for two picks.

Remember to beat well. Leave enough warp at the beginning for knots and fringe. I used odd yarn to set the web and to end the mat. This was unravelled when I knotted the fringe. Cut the sides level and to match.

C H E N I L L E

If you are needing curtains this will interest you. We were able to buy a quantity of Chenille which will be most suitable for the weft. Only 3 basic colours are offered, - fawn (as sample), Mole Grey and White. The Fawn and Mole Grey are ideal as they are, but the White can easily be dyed at home using the Dylon Dyes. For the odd colour we can offer Briggs Chenille in 2 oz. hanks.



The warp was made of Lyscordet and alternate rows of this and the chenille makes the weft.

Simple 1, 2, 3, 4 was used for the threading and tabby weave for weft. You may feel all chenille in the weft will suit your requirements better than the texture of the sample.

The sample was set at 12 e.p.i. and we used 3 oz. of Lyscordet for each yard of warp. The weft took roughly 2 oz. of Lyscordet and 3 oz. of chenille per yard. This works out at 8/6d. per yard for yarns. You would need 6 oz. of chenille if all the weft was chenille. The cost is roughly the same.

A touch of colour and variety can be added by threading the warp in a simple pattern such as Rose Path or one of the small patterns given in No. 4 of Loomcraft and the pattern rows worked in contrast colour.

Details of the Lyscordet and Chenille appear on the yarn list at the back of the insert sheet.

TEXTURE VARIATIONS

on 2 Shaft and Rigid Heddle Looms

For beginners with a Rigid Heddle and owners of 2 shaft Looms who may perhaps feel a little frustrated regarding pattern weaving, let us hasten to say that the texture variations are endless, and tabby weaving in colour has many possibilities. As regards articles the only limitation here is the width, and this can be overcome in many instances by joining. There are a number of techniques which can be applied to these small looms with very great effect.

Small articles suitable are - with cotton warp - runners and mats, weft variations for which could be raffia, cane, felt and cellophane - cushion covers, weft variations - felt, rug wool and candlewick, towels, bath towels, bath mats, weft variations gimp, slub, candlewick. Warps of wool - scarves, 2 ply shetland, lace shetland and 3 ply botany.

A simple and effective variation on which to commence is that of an uneven warp. Have alternate threads of thick and thin yarn in a light and a dark colour. For cotton, anything between 12/2s and 4/4s; for wool, between 2 ply and 4 ply. Use the fine threads for the holes and thick for the slots (or spaces). Other variations are 1 thick and 2 thin or 4 thick and 4 thin.

If a colour combination and an even texture is required, we recommend 12/2s or 6/2s cotton, plain or mercerised as required, Lyscord, Lyscordet, and 2 ply or 3 ply wool.

We shall be pleased to answer any queries from readers, please enclose a postal order for 2/- to cover our time and a stamped addressed envelope.

In the next two or three issues we shall follow this article up with ideas for colour combinations, and instructions for techniques.

BOOKS

We are often asked for books on 2 shaft weaving and can recommend the following.

Hand Weaving for Pleasure and Profit,
by H.J. Brown. Price 20/- plus postage.
Well illustrated and detailed instruction on many aspects. A
number of techniques well described and easy to follow.

The two following books have been reduced as they are slightly shop
soiled.

Hand Loom Weaving for Amateurs by Kate van Cleve.
Reduced from 13/- to 10/-. postage extra.
Well illustrated, with instructions for a number of articles.
Techniques including tapestry weaving, rugs, etc. All 2 shaft
weaving.

Weaving you can do by E.L. Allen.
Reduced from 22/6d. to 17/6d.
2 shaft and 4 shaft weaving. Well illustrated, plates and
line drawing. A number of techniques explained and easy to
follow.

ANY OLD NYLONS - ANY OLD RAGS ! ! !

In the next issue we are giving instructions for making Rag
Rugs, so start saving your rags and old stockings, nylon, lisle,
wool. As quite a number will be required, we suggest that you get
your friends to rally round and dip into their rag bags for you -
for your information approximately 12 nylons weigh an ounce.

Any circular articles such as vests, slips, pullovers will be
particularly useful.

KENT COUNTY AGRICULTURAL SHOW AT MAIDSTONE

Our stand was a very great success this year and was very highly commended by the Organisers of the Rural Industries. We were very honoured by a visit from H.E.H. Princess Alexandra who was most interested in the Rush Floor Mats we were demonstrating, and in our weaving and spinning generally.

We were extremely pleased that so many of our weaving friends were able to visit us and only wish that more of you were near enough to come and see us.

READERS' WRITE - Extracts from your letters

We have received a great many letters from readers who say "please do not include any other crafts, and keep loomcraft to handweaving", but we particularly liked the following remark - "So many books have started for weavers only and then become a Household repair service instead".

"I am sending herewith a short length of "Tweed" for finishing. Although it is obviously a beginner's effort, bristling with unevenness and errors, I request that it be treated as a masterpiece, as to me it is priceless in value! If ever I get to upholstering the two chairs I have in mind - they will each have a small piece of rope tied across, to prevent the unsuspecting visitor from thinking they are for use".

"Incidentally, you may be interested to know that I have woven Mr. Woolley's pattern, though not his colours. I used oddments of 12/2s in Cerise, Deep Purple, Emerald and Gold, and believe me the warp looked unbelievably ghastly, but with a weft of mid-blue and a cerise binder, the runners have turned out quite attractively".

THE CHILTERN LOOM

A modern version of the traditional foot power loom.

As this is our own particular 'baby' we are, of course, extremely proud of it. We designed it to fulfil our ideals after working and teaching on looms of various designs and constructions.

Particular attention is drawn to the following important features:-

Very easily assembled and just as easily dismantled for storage.

High shed action with minimum effort.

Equal heddle lift for the same amount of pedal movement.

Pedals always return to same position.

Controlled spacing of pedals with no sideways movement.

Fast but quiet in action.

Operating height designed to suit use of comfortable household chair.

Mechanically controlled warp and cloth rollers from operating position.

Capacity 30/40 yards.

Supplied with Chiltern roller shuttle with spring loaded bobbins (capacity 300 yards 12/2s cotton).

Indestructible and capable of life long service under the most exacting conditions with the minimum of attention.

Impervious to climatic conditions or changes.

Has all the advantages of the traditional foot power loom in a modern form but without the disadvantages.

We shall be pleased to forward an illustration and further details upon receipt of a stamped addressed envelope.

SALES AND WANTS

4 Shaft MAXWELL 36" Table Loom £6.
4 Shaft Table Loom £5.
Mrs. Edmondson, 43, Joy Lane, Whitstable.

WANTED - 12" or 15" WEAVERMASTER LOOM, also 26" WEAVERMASTER. Box No.39.

AUTOSHED - never been used - extra pattern bars. £3.5.0. or near offer. Box No.40.

2 DRYAD Foot Power Looms. Danish pattern 42" reed. In good working condition. Offers to The Secretary, Rowley Bristow Orthopaedic Hospital, Pyrford, Woking, Surrey.

S H E T L A N D W O O L

We are finding that an increasing number of weavers are using Shetland wools for scarves, cot blankets, etc. Our range offers 2 doz. colours covering Reds, Blues, Greens, Yellows, Natural, White, Navy, Browns and Lovat. Samples will gladly be sent upon request. Our American and Canadian friends should send £1.50 to cover cost and postage for four ounces.

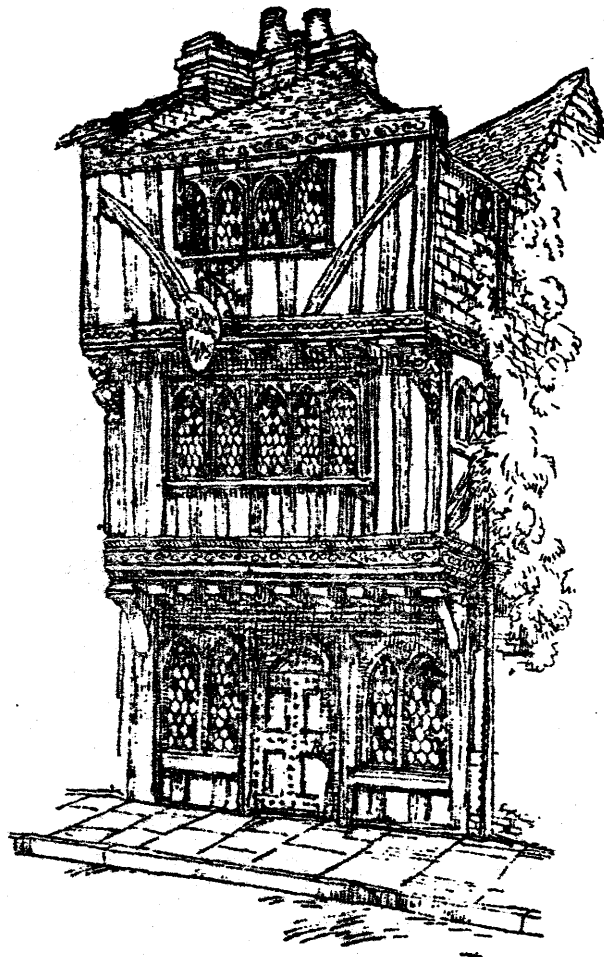
S T O P P R E S S

We have just received forward news of a new nylon wool which will be on sale from August 1st. It is a Quick Knit thicker than 1 ply, but finer than Double Knitting. Although we have not been able to use it yet, we feel sure it is going to be an outstanding yarn for cot covers etc., and would suggest setting it at 8 e.p.i. it is quite unlike anything on the market at present, with a beautifully soft finish. Styled "100% Nylon High Crimp" it comes in lovely pastel shades and is 2/6d. per 1 oz. ball. If you would like samples a s.a.e. will bring these to you.

LOOMCRAFT

BY WEAVERS — FOR WEAVERS — ABOUT WEAVERS

VOLUME 1 - NUMBER 11 - NOVEMBER 1958.



"HOME OF LOOMCRAFT"

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8, Palace Street,
CANTERBURY, Kent.

October, 1958.

Dear Readers,

This is something of a bridge between the Summer holidays and Christmas tide. As No.10 went out the two Summer Schools were arriving for our first venture of this kind. Collective teaching had not been one of the features of the new Cathedral Weaving Centre but it was such a great success that we all feel it should be repeated - and more often if you wish it!

Therefore we suggest an extra one to be held either the week following Easter week or the week following Whitsun according to the popular demand. Further details will be found elsewhere in this number.

Now Christmas is almost upon us! We have tried to make No.11 attractive with lots of ideas for gifts both to weave and packs to give to weavers.

So Christmas Greetings from all of us to you and every good wish for happy weaving in the New Year.

Sincerely yours,

MARGARET A. NORRIS.

WATERLOO.

THREADING DRAFT FOR OUR ADVANCED PATTERN.

Use 14 dent reed double sleyed to give 28 e.p.i.

4 4	4 4	4 4	4 4	4 4 4 4	4	4	
				3 3 3 3 3 3 3	3	3	
	2 2	2 2	2 2	2 2 2 2 2 2 2	2	2	
1 1 1	1 1 1	1 1 1	1 1 1	1 1 1 1	1	1	
	B - 28 ends.			A - 22 ends.		Selv. twice.	Shafts.

4 4 4 4 4 4 4	4
3 3 3 3 3 3 3	3 3 3 3
2 2 2 2 2 2 2	2 2 2 2 2 2
1 1 1 1	1 1 1 1
D - 32 ends.	C - 14 ends.

4 4 4 4 4	4 4 4 4 4 4 4
3 3 3 3 3	3 3 3 3 3 3 3
2 2 2 2 2	2 2 2 2 2 2 2
1 1 1	1 1 1 1 1 1 1
F - 20 ends.	E - 28 ends.

4	4 4 4 4 4 4
3 3	3 3 3 3 3 3
2 2	2 2 2 2 2 2
1 1	1 1 1 1 1 1 1
Final selvage. 7 ends.	Centre Panel - G - 26 ends.

The golden rule of pattern threading is from right to left. Carry this out until after the "Centre G" portion has been drawn in. Now to balance pattern, reverse the order and thread from left to right, except for final Selvage of 7 ends.

Thread in sections according to following:-

Selv. A	B	C	B	D	E	F	Centre	F	E	D	B	C	B	A	Selv.			
8	22	28	14	28	32	28	20	G	26	20	28	32	28	14	28	22	7	= 385.

<u>PEDALS.</u>			<u>HEDDLES.</u>			<u>TIMES.</u>		
X	6	1 - 4	4	2	2 - 3	4		
	5	3 - 4	4	5	3 - 4	4		
	2	2 - 3	4	6	1 - 4	4		
	1	1 - 2	4	1	1 - 2	4		
	2	2 - 3	4	2	2 - 3	4		
	1	1 - 2	4	5	3 - 4	4		
	2	2 - 3	4	6	1 - 4	4		
	1	1 - 2	4	1	1 - 2	4		
	2	2 - 3	4	2	2 - 3	2		
	1	1 - 2	4	5	3 - 4	2		
	2	2 - 3	2	6	1 - 4	2		
	5	3 - 4	2	1	1 - 2	2		
	6	1 - 4	2	2	2 - 3	2		
	5	3 - 4	2	5	3 - 4	2		
	2	2 - 3	2	6	1 - 4	2		
	1	1 - 2	4	1	1 - 2	2		
	2	2 - 3	4	2	2 - 3	2	XX	
	1	1 - 2	4				2	Middle
	2	2 - 3	4					
	1	1 - 2	4					
	2	2 - 3	4					
	1	1 - 2	4					
	2	2 - 3	4					
	1	1 - 2	4					

CENTRE.

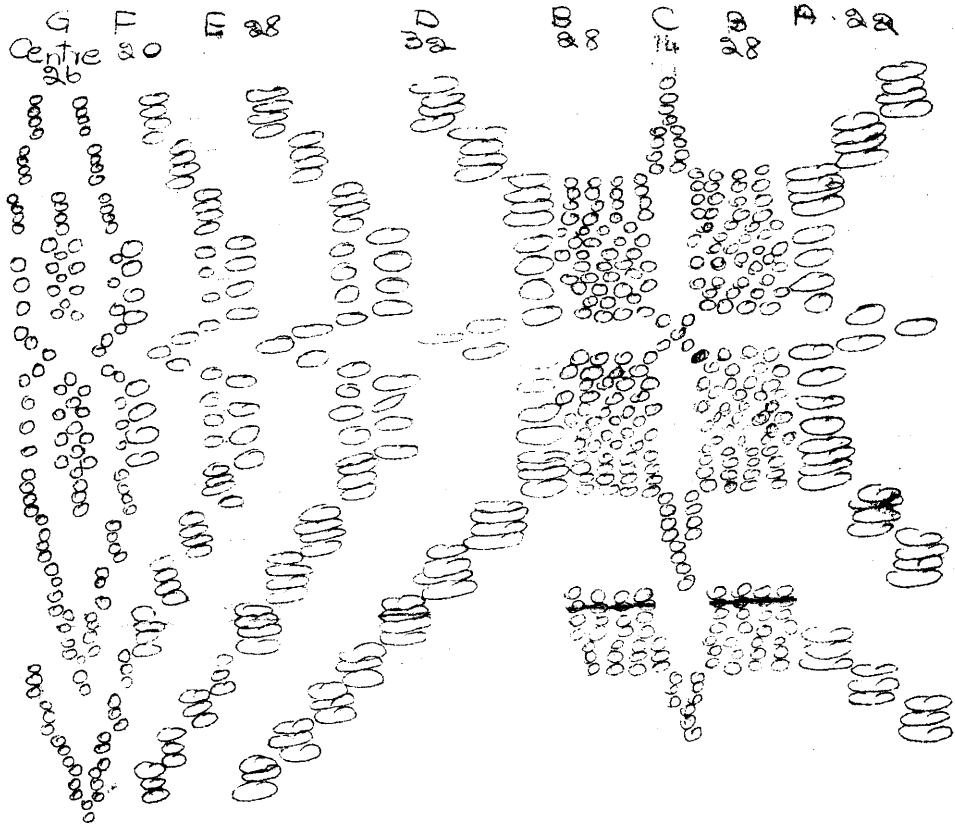
Work from X to Middle, then repeat backwards from XX to X.

BORDER.

ADVANCED PATTERN - WATERLOO.

The following is for use as a guide, and to give an idea of how the finished pattern will look.

.....



A TRIBUTE TO OUR SUMMER SCHOOL.

Dear Editress,

Some of your readers may be interested to read an appreciation of the first Summer School at the Cathedral Weaving Centre. As almost a beginner, I arrived full of apprehension as to the suitability of the course for me and me for the course. All my fears were unnecessary! The course was well arranged for a small number of weavers; the tuition was excellent and liberally laced with patience and good humour; we were never left wishing somebody would attend to us; we were a very mixed bunch but we enjoyed each other's company. The domestic arrangements were splendid and the picnic lunches round the looms were quite the most enjoyable meals of the week and often turned out to be hilarious. We were treated as individuals whose needs and problems were all different. If I can arrange to be free to attend another summer school at the Cathedral Weaving Centre I shall certainly do so.

My nom-de-plume had better be "ROSEPATH 'ARRY".

.....

AN APPRECIATION OF OUR PRIVATE TUITION.

"I am well away on my "Chiltern" now and delighted with it and all that I learned from you. The saving in time "before" and "after" tuition is quite amazing.

.....

IN PRAISE OF OUR "CHILTERN" LOOM.

"I am pleased to say that I am very happy with the "Chiltern" Loom. I can now work in comfort".

.....

W A T E R L O O

Advanced Overshot Pattern

If you are looking for a bold flowing pattern I think this will appeal to you. I would suggest a setting of 28 e.p.i. which can be obtained by double sleying a 14 dent reed, but of course single in pattern through the healds.

For a variation of warp I used 12/2s plain unbleached cotton. Maygroves produce a very good one at 11/3d. per pound. It can also be used for the binder if desired, but I would suggest a pale coloured 12/2s mercerised cotton for this. Some of the more experienced weavers attending our August school carried out this technique and it added depth to the finished weaving.

If you use the lifts as I have given them the pattern once through will give enough for a cushion top and if repeated it provides the reverse side, but you may prefer to have a plain back to your cushion. It also looks good as chair backs or table runners, but for any great length you should increase the repeats of the various lifts. A little experimenting will soon prove how much variation to the given lifts you need to fit a particular article.

Use either 6/2s cotton or Lyscordet for the pattern rows. A good range of colours can be obtained in these, why not send a s.a.e. for samples?

S.O.S.!! Would a weaver living near Whitby in Yorkshire be willing to help an elderly person who has been doing some weaving on a Dryad Table Loom? She is very enthusiastic but needs a little assistance and the relative who started her weaving is too far away to help, she has a car and could travel a few miles. Reply please to - Mrs. A.M. Irvine-Jones, Shandwick House, Kildary, Ross-shire.

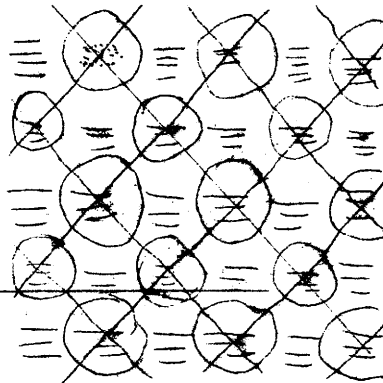
TWO SIMPLE BUT EFFECTIVE SMALL PATTERNS

We are always being asked for small patterns the threading for which is not complicated but which are suitable for a number of articles. As Christmas is approaching we include a couple of extra patterns, which can be used for Table Mats, Runners, Cushion Covers etc. They are given with the heddle lifts, and I hope they will be as popular as the Quaking Grass and Rambler Rose of an earlier edition of Loomcraft.

RINGS AND DIAMONDS

4 4	4 4	4	4
3 3	3 3	3	3
2	2 2	2	2
1	1 1 1	1	1

18 ends repeat Shafts.

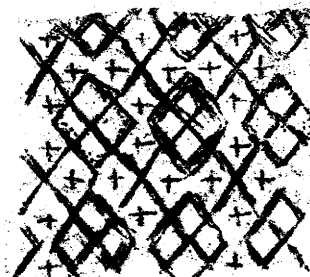


<u>Heddle lifts</u>	<u>Pedal</u>	<u>Times</u>
3 and 4	5	1)
2 3	2	1)
2 1	1	1) Repeat
1 4	6	1)
3 4	5	1) Use
1 4	6	1)
1 2	1	2) Tabby
1 4	6	1)
3 4	5	1) throughout
4 1	6	1)
1 2	1	1)
2 3	1	1)

JOY'S DELIGHT

4	4	4	4	4
3 3	3 3			3
2 2 2	2	2 2	2	2
1 1		1 1 1 1 1		1

22 ends repeat



Shafts.

Heddle lifts

Pedals

Times

1 and 2	1	1)	
1 " 4	6	1)	
1 " 2	1	3)	
1 " 4	6	1)	Repeat
1 " 2	1	1)	Use
2 " 3	2	1)	tabby
3 " 4	5	1)	throughout
2 " 3	2	1)	
1 " 2	1	3)	
2 " 3	2	1)	
3 " 4	5	1)	
2 " 3	2	1)	

SUMMER SCHOOLS

As we mentioned in our Editorial, this year was in the nature of an experiment and our first venture into a Summer School. It was a very great success but to our surprise it brought requests for both private tuition and Schools which were not convenient at the time.

We are always booked several weeks ahead for private tuition so that dates for Schools have to be proposed early, and we are suggesting therefore to hold one the week after Easter, one the week after Whitsun, and 2 separate weeks during August as this year.

Fees for the Schools include tuition, picnic lunches and bed and breakfast accommodation, while for private tuition, we will always arrange accommodation to suit individual requirements.

Please write for particulars of these Schools and give us a short outline of your weaving abilities - if any!

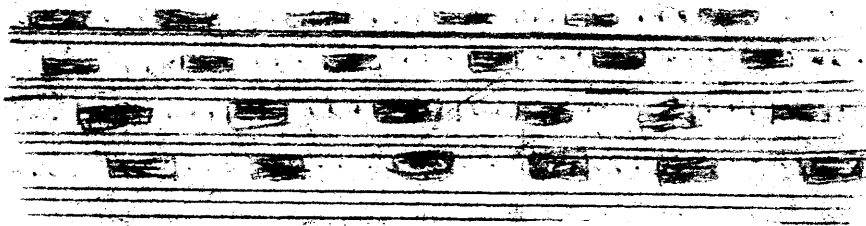
RIGID HEDDLE WEAVING

The instructions which follow can be repeated for any length according to the article being made; or bands of tabby can be inserted between the pattern block as desired.

The warp can be either even or uneven (as described on page 8 of issue No.10), of 6/2s, 12/2s, Lyscord, Lyscordet etc, and the weft similar with the variation in rug wool, felt, cellophane or a number of strands bunched together about $\frac{3}{8}$ " thick.

After weaving as much tabby as required, and when the Rigid Heddle is in the bottom position, take a shed stick and working on the top row of threads pass the stick over three threads and under three threads to the end of the pick. Now turn the shed stick on its side making a shed and pass a pick of the thick weft variation through. Take out the shed stick and beat. Weave three rows of tabby when the heddle will again be in the bottom position.

With the shed stick miss one thread, then pick up three and miss three until you reach the end of the pick, turn the shed stick on its side again and insert the thick weft. Remove shed stick and beat. Now weave three more rows of tabby, when the heddle will again be in the bottom position. Now, with the shed stick miss the first two threads, then pass over three to the end, remove shed stick and beat. Three more rows of tabby ending with heddle in lowest position, with shed stick miss first three threads, go over and under three threads alternately, turn stick and do one row of thick weft, remove stick and beat.



LINEN SAMPLE

So many weavers are also needle-women and often tell me they would like to use handwoven materials for their work. As the ever popular drawn thread work still holds its own and has now been joined by the Scandinavian Pulled work I hope many of you will try your hands at some Linen weaving. It would make a very acceptable gift for an Embroideress' Christmas.



The example was woven with 40/2 mercerised Linen in Whitey Brown shade. The setting is 24 e.p.i. and a 12 dent Reed, double sleyed, was used. The heald threading is plain threading of 1,2,3,4. The secret is an even tension and an even beat. Plain weave throughout, using 1 and 3, and then 2 and 4 shafts.

After weaving is completed, the cloth should be soaked in rain water and left to almost drip dry. Finish with a hot iron and damp cloth. This will soften the linen and make it easy to handle. The approximate amount is 7 ozs. per square yard. Allow a little extra for the warp wastage.

On our visit to the "Do it yourself" Exhibition we were thrilled to see exhibits from several of our customers. Space does not permit details, but we hope that many of you will be ambitious enough to enter next year, and that we shall see many more.

PACKS FOR CHRISTMAS GIFTS

All prices include materials, pattern leaflets giving instructions for making, and postage.

Send us your remittance and personal Christmas Cards and we will post to your friends.

2 SCARVES in Botany wool. 3 ozs. Lace Shetland Wool - Maroon, Fawn, White, Black, Pink, Lemon, Grey, Lilac, Lime and Blue. Price - 7/6d.

2 MOHAIR TIES. 4 ozs. Mohair - White, Blue, Pink, Lemon, Lilac and Lime. Price - 9/6d.

4 CHENILLE & LYSCORDET LUNCHEON MATS. 8 ozs. Lyscordet and 6 ozs. Chenille. Two shades of Fawn Lyscordet for warp. Chenille - Pink, Fawn, Green, Maroon and White. Price - 17/6d.

CANE & BOUCLE TABLE RUNNER. 4 ozs. Black Cane, 2 ozs. Boucle Lemon or Red, 1 oz. 12/2s Mercerised Cotton, Lemon or Red. Price - 8/-d.

2 TROLLEY CLOTHS. 3 ozs. 6/2s Mercerised Cotton Natural, with 3 pirns of coloured cotton. Price - 6/6d.

COT COVER IN NYLON. 8 ozs. Nylon and 1 oz. 2/28s wool. White, Lemon, Blue, Pink, Peach and Lime. Price - 20/-. This does not include ribbon for binding.

BOOKS - Handweaving - designs and instructions by Lotte Becher. Price 18/- plus 1/3d. post.

Your Handweaving - by Elsie Davenport - price 9/6d. plus 9d. postage.

Woven Rugs by Ronald Grierson. Price 4/6d. plus postage 6d.

The above are a selection from our stock of books.

READERS WRITE - Extracts from your letters

The new Loomcraft was very rapturously received, there were only two complaints and these were both from Yorkshire. Many weavers congratulated and complimented us but we thought the following contained all the points from your many letters.

"I would like also to tell you how very much I love the beautifully got up little magazine and I realise so well how difficult it is these days to produce anything really worthwhile at a small cost and this you do splendidly. I for one would be quite willing to pay more than you charge and I am sure others would do the same. I know there must be a lot of work involved in producing such a magazine packed with such useful information. And I think your editorial at the beginning and your instructions all through are so kind and friendly that I feel you are just speaking to me. That is a great artistic asset....."

"I think the picture of the "Home of Loomcraft" is specially delightful and I am so glad that "Loomcraft" is going from strength to strength. I am so thrilled every time I open the new number and I can hardly wait for the next one as I have a very large bag of Nylons and Rags gathered up for months just waiting for a number like this".

"The Rushes I made after the article in Loomcraft were a great success and I found they were a very saleable line as it is possible to make them so much more cheaply than any obtainable in local shops I only wish I lived near enough to Canterbury to come and do my shopping personally I may even be able to come and have a lesson in tweed weaving when my three children are a bit older. You all sound such friendly people that it isn't like writing to strangers. You see, most people I know think I'm slightly odd being a weaver and its nice to be writing to other 'odd' people (though personally I don't mind being odd in this way").

RAG RUGS FROM OLD STOCKINGS

Nylons or any stockings, or any circular articles such as vests, slips etc. will be suitable for these instructions. The colour can be taken out with Dygon, and the articles redyed with a dye such as DYLAN. Cut across the articles to produce rings about 4" wide and chain the rings together by linking one through another to make a length.

For this experiment a 6 dent reed was used, and approximately 1 lb. of stockings and 5 ozs. of yellow netting twine produced 17 square inches. 166 ends were warped and the stockings were dyed green and tan.

The threading was Twill, 1.2.3.4. a binder was not used as it tended to make the rug too heavy, and we found that the most pleasing results were obtained with block patterns and tabby weave. Experienced weavers will realise that the technique is that of double weave, we found that ordinary weave did not produce a firm enough texture.

TIE UP.

<u>PEDAL</u>	<u>HEDDLES</u>
6	4
5	2, 3, 4
4	2
3	1, 2, 4
2	1, 3
1	2, 4

For fringe leave 6" and work 1" in tabby (Pedals 1 and 2), using same material as that of the warp. If you wish to bind your rug weave 3" in tabby

	<u>Heddles</u>	<u>Pedals</u>	
Using green stockings	4	6)	
	2, 3, 4	5)	
	2	4)	18 times
	1, 2, 4	3)	
Change to tan stockings	1 & 3	2)	
	2 & 4	1)	1 only
	4	6)	
	2, 3, 4	5)	
	1, 2, 4	4)	12 times
	1, 2, 4	3)	
	1 & 3	2)	
	2 & 4	1)	1 onlyX

Now, using two shuttles, one tan and one green,

	<u>Heddles</u>		<u>Pedals</u>	
	4	}	6)
	2, 3, 4	}	5)
	2	}	4)
	1, 2, 4	}	3)
				4 times.

Repeat from X backwards to the beginning for one complete pattern and repeat as many times as required.

NOTE: Netting twine is excellent as a warp for rugs and has the advantage of being obtainable in colours, although the range is limited to red, blue, yellow, white and brown. The yardage is a little over 1000 per lb, price - 17/- per lb. and obtainable in 4 oz. balls.

MORE READERS' LETTERS

"You promised us an improved "Loomcraft" and surely you have provided it beyond our expectation.

Loomcraft, has since its first edition been the finest value in any journal obtainable for weavers.

The new cover is not only a work of art but a faithful picture of the Home of the book and all that stands for hand weaving.

What would one like to read in Loomcraft? I am confident that any article coming from such experience as is behind the publication can only be useful and interesting to weavers.

Keeping Loomcraft solely for weavers will, I am sure make for its success and I wish you that success which is so richly deserved".

"I would like to say how much I enjoy reading Loomcraft and like the new "face lift" just given it. ... Both my husband and I are keen weavers. He has recently finished material which was made into a banner for the Oxford Diocesan Guild of Church Bell-ringers. A relative made the woodwork and the banner was worked by a friend, all of this village. It was dedicated at Christchurch Cathedral Oxford on July 19th last. I don't know that there is another for bellringers anywhere else and we are quite proud of it".

SALES & WANTS

FOR SALE 20" 2 Shaft Weavemaster Loom. Buyer collects £2.0.0.
Box No. 41

72" Foot Power Loom, with extra shafts, back beam and Fly Shuttle.
£35.0.0. 24, Westbury Road, Westgate-on-Sea, Kent.

FOR SALE 42" 4 shaft Kentish Loom, nearly new. All accessories,
Yarns etc. Price £25.0.0. or near offer. Apply Gibbins, Spiders
Castle, Bethersden, Kent.

Dryad Elex 30" Foot Loom, all accessories, excellent condition.
Very reasonable. Moore, 14, Lansdown Parade, Cheltenham.

24" DRYAD Table Loom. Good condition. What offers. Crosley,
Red Ghyll, Newick, Lewes, Sussex.

26" Weavemaster. £4.10.0. Box No. 42

36" Hideaway with table top. £17.10.0. o.n.o. Box. 43

32" CANTERBURY, in good condition, with stool, and all accessories.
£22.10.0. Box No. 44.

KRONBERG counter march, hardly used. 34". £12.10.0. Box No. 45.

WANTED - American books on handweaving. Details, condition, age
and price please, to Loomcraft.

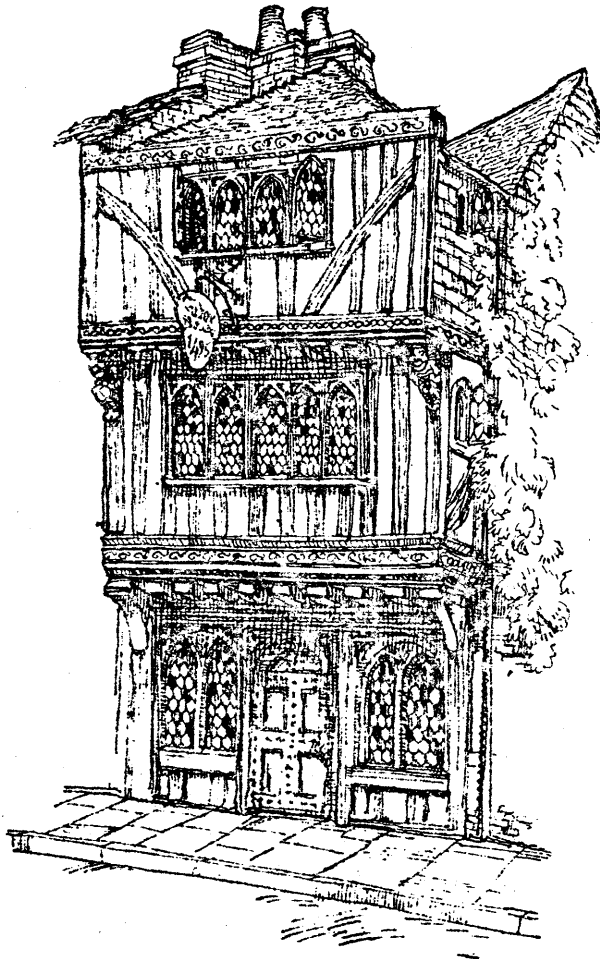
LOOMCRAFT

Single copy 1/- post free. 3/8d per year inc. post
BY WEAVERS – FOR WEAVERS – ABOUT WEAVERS

VOLUME ONE.

FEBRUARY, 1959

NUMBER 12.



"HOME OF LOOMCRAFT"

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8, Palace Street,
Canterbury, Kent.

February, 1959.

Dear Weaving Friends,

This is No. 12 of our Magazine, and the completion of Volume One. I feel that a very important milestone has been reached, and I feel that with your support we shall have an even better Volume Two.

So many of you write and say how much you enjoy it and nearly all of you voice the fear that it may become just a Hobbies paper like so many other weaving efforts, but I do want to assure you that this will not happen. We can really say that we are the only Weaving Magazine on the market. I know that several other magazines do from time to time print odd articles for weavers, but I do feel that the effort is only lukewarm.

I would like to call your attention to the 1959 Summer Schools which are outlined in a special article in this number. There were several disappointed people last year so we are adding an early week to be held in May, so please try and let us know quickly if you wish to participate this year. It will help us to help you.

As we shall have more space available from Easter on we thought you would like to have an opportunity to show us your work and to come and see that done by other weavers. We shall also be happy to show you the first floor of the Home of Loomcraft where we shall display the entries. Please get busy and let us have a really good show to astound not only British weavers but friends from America whom we are always happy to welcome here.

Sincerely yours,

Margaret A. Norris
(Mrs.) Margaret A. Norris.

SUMMER SCHOOLS FOR 1959

It is proposed that Summer Schools be held here at Canterbury for one week commencing Tuesday, May 19th, until Saturday, May 23rd. This week will start with lunch on the Tuesday and finish with lunch on the Saturday.

For the August Schools we suggest the first week to start on Tuesday, August 4th, and run through until the Saturday, August 9th, and the second week to commence on Monday, August 17th, and finish on Friday, August 21st. Both these weeks will as in the case of the Whitsun week start with lunch on the first day and finish with lunch on the last day. In this way we feel it will give all students time to travel to Canterbury on the morning of the first day and to return to London or some other point after lunch on the last day.

The inclusive fees of £9.9.0. each will include tuition, lunches and guest house accommodation of Bed and Breakfast for 4 nights.

As in 1958 the courses will as far as possible be arranged according to the student's weaving experience, and we shall endeavour to teach each person on the loom of their choice.

We welcome beginners and offer them the opportunity to learn on a table model or a foot loom. A wide variety of different weaves on a Rigid Heddle loom can also be most attractive.

Please write to us and give your choice of a course, then leave the rest to us.

We cater for the beginner and carry through to a stage for the more experienced weaver who wants to learn pattern weaving, drafting and the various techniques, but we would add, up to four shafts only!

FOR YORKSHIRE WEAVERS

Thank you for your fine response to a call for someone to help a would-be weaver living near Whitby. I understand that she has now found a very live "guiding star".

FURTHER PATTERNS FOR THE RIGID HEDDLE

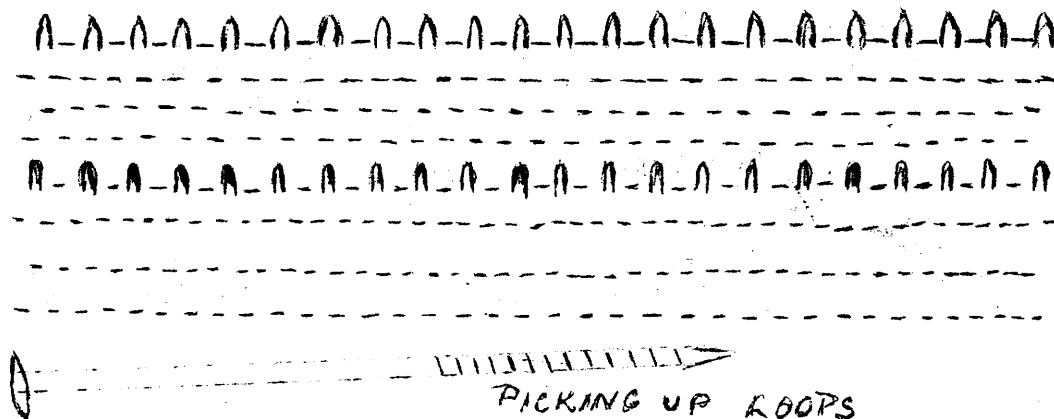
Having already set up your loom with the instructions in No. 11 of Loomcraft, it will be found that even an unusual texture yarn will give you a variation which can be used for different woven articles.

Why not weave 5 picks with a 6/2's yarn of your own choice of colour and then on the 6th pick use a contrast rug wool. This can be repeated for whatever length you require.

Now try the following. Work 3 picks in plain tabby with cotton or wool boucle, then use a texture yarn, we used looped Mohair, and make one pick with this. Now, before beating start from the side of the weaving where this yarn entered and with a coarse knitting pin, loop up and retain on the pin every other top section of the weft. You may have to use more than one knitting pin to work right across your weaving, that will depend upon the width of your work.

Leave the knitting pins in the loops and now beat the work in the usual way. Next you must weave another three picks of the cotton or wool boucle, remove the pins and repeat the looped pick as before. You must remember to weave the tabby rows before taking out the pins so that you have "locked" the loops.

You will find that once you have mastered this it is so easy to make designs with the loops by only lifting the loops where you need to in order to make the pattern you have in mind.



CUSHION COVERS MADE FROM ODDMENTS

The originals were made mostly from odd pieces of wool and rayon left over from other work plus some coloured slub, and the result was very satisfactory.

A 14 dent reed was used, one end per dent except for doubles at the selvages. Plain threading of 1.2.3.4. and heddles 1 & 3, and 2 & 4 were used alternately throughout.

The warp was of Cream Lyscordet and Blue Rayon with a centre stripe of Pink Lyscordet.

Make a warp 10 feet long of 324 ends, colour scheme as follows:-
43 Cream, 7 Blue, 1 Pink, 7 Blue, 102 Cream, 4 Pink, 102 Cream, 7 Blue, 1 Pink, 7 Blue, 43 Cream.

Follow the weft picks in the order given and the full length will give you enough material to make three Cushion Covers 16" x 22" finished. Any alterations can very easily be made.

4 rows Beige Wool. *	(Contd)
2 " Light Green Rayon	2 rows Pale Blue Slub
4 " Pink Wool	2 " Medium Blue Wool.
1 " Beige Poodle Wool	1 " Beige Poodle Wool.
2 " Dark Green Wool	4 " Dark Green Wool.
1 " Pink Slub	4 " Pink Rayon.
2 " Dark Green Wool	2 " Green Rayon.
1 " Beige Poodle Wool	1 " Beige Poodle Wool.
4 " Pink Wool	2 " Dark Green Wool.
2 " Light Green Rayon	2 " Pale Green Slub.
4 " Beige Wool	2 " Dark Green Wool.
4 " Dark Green Wool	1 " Beige Poodle Wool.
1 " Beige Poodle Wool	2 " Pale Green Rayon.
2 " Medium Blue Wool	4 " Pink Rayon.

Repeat from * for length required.

This article was sent to us by Miss M. Bangham, Mallerin, Westwood Road, Broadstairs, Kent, to whom we have pleasure in sending a voucher for 10/6d. Have you an article we could use ?

THE WHIG ROSE PATTERN

The draft of the overshot pattern, Whig Rose, is said to be one of the oldest American Colonial patterns still in use today.

I can well understand this because it runs a very close second to Snail's Trail with customers who come to visit the Home of Loomcraft each year.

Weavers are most impressed with the borders we put on our adaption of this pattern, so I thought that I would pass on the draft and weaving instructions so that you can try it for yourselves, and perhaps find even better ways of using it.

For those ambitious weavers with a flair for bedspreads I shall be please to send you the full instructions for using this pattern, as I have many times, together with correct places to begin and end your strips.

I always make mine in three strips and this can be done with the joins in certain places so that they are not too obvious. This service may seem a little costly to you but a lot of thought and experiment has had to be put into it. The charge for the draft etc. will be 7/6d.

Now returning to the draft I am giving here, I would suggest that you use either 12/2's or 12/3's cotton for the warp setting at 28 or 24 e.p.i. according to the texture you require.

With the 12/2's mercerised cotton I have used 6/2's cotton or Lyscordet with the binder thread in the same as the warp.

If you use either 12/2's or 12/3's cotton in plain unbleached then you can use a 20/2's for the binder thread, and perhaps a plain coloured cotton for the pattern. It all depends upon what kind of finish you desire.

I have given the draft to take 422 ends including the extra for selvages, but if you want to reduce it I would suggest cutting down the repeats of the border. In the same way if you need it larger then eight or more borders or an extra repeat of the actual pattern which I have marked.

Heddle-raising_Instructions.

Standard tie-up for foot looms. Always remember a binder row follows each pattern row.

Heddles. Pedals. Times.

1 - 2	1	1	
2 - 3	2	1	
3 - 4	5	1	
4 - 1	6	1	) leave
1 - 2	1	2	) once.
2 - 3	2	4	
1 - 2	1	4	
4 - 1	6	4	

3 - 4	5	4	
2 - 3	2	4	
1 - 2	1	4	) BORDER.
2 - 3	2	4	) Repeat as
3 - 4	5	4	) desired.
4 - 1	6	4	

Heddles. Pedals. Times.

1 - 2	1	4	
2 - 3	2	4	
1 - 2	1	2	
2 - 3	2	4	
1 - 2	1	4	
4 - 1	6	6	Pattern
3 - 4	5	6	Repeat as
4 - 1	6	4	desired.
3 - 4	5	4	
4 - 1	6	4	
3 - 4	5	6	
4 - 1	6	6	

weave through to end of lifts given and then repeat "Pattern" for length required. To finish work BACKWARDS from to beginning.

 ENTRY FORM FOR LOOMCRAFT COMPETITION.

Name..... Description of Entry.....
 Address..... Class No.....
 Yarn Used.....
 Name of threading.....

Return postage enclosed.....s.....d

COTTON AND LINEN

An all linen weave often means an expensive outlay, but if a cotton warp is used with a linen weft a very good effect is obtained, and judging from the many letters I get about making tea towels and guest towels, it is fast becoming a firm favourite.



This sample is a loosely sett warp of 12/3's plain warp, with a 25/2's merc linen weft.

It was sett at 14 e.p.i., why not try a 20/2's cotton warp and sett at 28 e.p.i. and use 40/2's linen for the weft. It would give you a very attractive weave for place mats etc.

As many of you will no doubt recognise, this is the American favourite, M's and O's. Many of their old weaves were modifications of this and I believe it is still as popular today as it was in olden times when coverlets were being woven.

It is quite an easy pattern to thread, and does not have any complications in the weaving. I give below the threading draft and weaving instructions which I hope you will find useful.

Threading draft

```

      4 4      4 4
    3 3      3 3
      2 2  2 2
    1 1      1 1
  
```

Weaving Instructions.

Heddles	Pedals	Times
3 & 4	5	1) eight
1 & 2	1	1) times. Repeat for
1 & 3	3	1) eight length
2 & 4	4	1) times. required

The pedals are given as tied in standard tie-up.
Enter from the right-hand side when commencing.

THE THINGS YOU SAY!

"I must say I enjoy Loomcraft and am interested in making some linen for embroidery." H.J.W., Worthing.

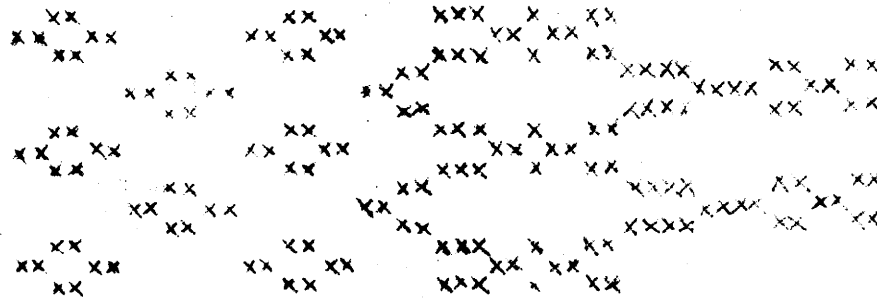
"Thanking you in advance for your very kind attention to my small orders and congratulating you on your "New face look" Loomcraft." I.A.B., Grange over Sands.

"Thank you again for your full and friendly answer to my enquiry." H.G.B., Aspley Guise, Bletchley.

"I greatly enjoy Loomcraft, and do congratulate you on your success in making it so much improved and enlarged." A.M.B., West Kirby, Wirral.

"The loom (Chiltern) continues to be a treasure, Oh! the joy of not having to be forever mending broken cords!" M.L., Pontesford Hill, Shrewsbury.

"Are you demonstrating the Chiltern loom at the Ideal Home Exhibition in March? If you are and would like me to come and praise it I will do so with pleasure." G.I.S. Chatham. (We shall not be there, but thank you for the offer!)



WARP ENDS

BORDER PATTERN OF WHIG ROSE.

CALLING LOOMCRAFT WEAVERS

We have decided that it is time our readers were given an opportunity to show us what kind of weaving they enjoy doing, so we invite you to send us examples of your work for display during the Summer months of June, July and August.

From Easter onwards we shall be taking the first floor of our "Home" into the business, and this will, of course, give us greater scope for displaying your entries to advantage.

Please think about your entry with care and send us something that will fall into the following categories:-

- No. 1. With 12/2's or 6/2's cotton, a set of luncheon mats consisting of 4 place mats and one centre piece.
- No. 2. With Linen thread, any thickness, but we suggest 25/2's and 40/2's, a pair of trolley cloths.
- No. 3. With 2 ply Lace Shetland or fine wool a scarf or stole, with Lurex if you wish, but this is left to you.
- No. 4. With Carpet wool or 6 ply Rug wool a floor mat of not more than 27" x 54". We have to say this to ensure that we can find room for all entries!
- No. 5. With Harris or Cheviot tweed yarn a length of cloth of not less than 2 yds and not more than 7 yds.

We shall require the entries to be here between May 1st, and May 14th, 1959, and clearly marked with the details of yarn used, setting and pattern threading.

All entries must be carriage paid to us and include the cost of return to you.

We shall insure them whilst they are in our care, so you need not worry about that side of things. Just make sure they arrive safely on time.

From June 1st, until August 31st, we shall have a display of these entries for all our visitors to see, and hope that apart from the possibility of winning a £2.2.0. voucher, (one for each class) some orders for the weavers themselves will result.

We shall have a team of three weavers with experience to do the judging and the results will be given in our August 1959 issue of Loomcraft.

You will find an entry form on the loose sheet of this magazine. Please give all details requested.

A NEW YARN WE ARE STOCKING

We have now laid in a stock of 2/24's wool which we think will interest our readers. It is very slightly thicker than the 2/28's which we shall continue to carry, but feel that the twist is better and where some of our friends have found that lack of experience has made 2/28's difficult, this should now be overcome by the tighter twist of 2/24's.



The present colours we have in stock are as the swatch plus Black and White.

It is sold in 2 oz hanks and the price is 3/- per 2 oz. hank.

We hope you will like it.

WEAVERS LIVING IN NORFOLK & SUFFOLK

We were very happy to have a letter from a weaver in Norfolk telling us that a Guild of Weavers has now been formed in that county, and we send all its members our best wishes for a strong and healthy Guild.

This Guild was formed on November 25th, 1958, and its Secretary is Mrs. G. K. Bunker, "Wilcot", 491, London Road South, Lowestoft. Telephone No. Pakefield 2077, would welcome applications from all interested folk living in Norfolk and Suffolk.

The meetings will be held in the afternoon on the second Monday of each month, and the yearly subscription is 10/-.

"A SHORT CUT TO SUCCESSFUL RUGMAKING"

The book mentioned in the article on weaving a Bath mat from knitted strips can be supplied by Cathedral Weaving Centre at 9/- post free. It contains many fine patterns for both woven rugs and pile rugs. It would be an asset to any weaver's library and we thoroughly recommend it to you.

ANOTHER SUGGESTION FOR RAG RUGS

Tucked away in a drawer I found yards of French knitting worked by nieces and nephews when staying with me for holidays. What memories they revived for me! I wondered how I could use them and relive some of the happy hours I had spent teaching small fingers how it was done.

I needed just a little more of something similar so out came the odd bits of wool and my knitting machine. By working 4 stitches I soon found I had 12 oz of my French knitting and the strips I had made on the knitting machine.

To this I added 12 oz of Yellow slub and made a very colourful bath mat using the instructions on page 106 in the book "A Short Cut to Successful Rugmaking", using fine heddle cord for the warp.

I found 2 mistakes in the weaving instructions which I pass on here for your guidance should you decide to make one yourself. 1st correction:- omit last 2 picks of 1st border. 2nd correction:- omit 2nd pick in end border.

If you remember these small points you will find that the pattern then balances.

The alterations I made to the colour key in the book were French knitting instead of Rust and Yellow slub instead of Cream, otherwise the instructions were followed and a very colourful splash for the bathroom resulted.

The heddle cord for the warp needed a $\frac{1}{4}$ lb ball to make the length for one Bath mat, but if you have a sale for this kind of thing and warp up enough for 3 mats it could be managed out of two $\frac{1}{4}$ lb balls, as one wastage will do for all three.

Don't forget that long strips of Rags will do just as well as the French knitting etc, and you may have enough of these to enable you to cut out the expense of the slub.

My mat was 36" without the fringe which I knotted once (4 ends per knot) and then I split these ends and used two from each of two adjoining knots and knotting them again about one inch farther down. Now cut all ends off level.

SALES AND WANTS

For Sale. Canterbury 32" loom. Four shafts, 6 pedals. Complete with stool and accessories. Excellent condition. £22.10.0. o.n.o. Box 46.

For Sale. 38" Guild loom. New last Summer. Four shafts, six pedals. Hardly used. Careful owner. £25.0.0. o.n.o. Box.47.

For Sale. Hide-away table loom 36" width four shafts. Complete with table and work box etc. £15.0.0. o.n.o. Box. 48.

For Sale. Kronaberg 34" folding foot loom. Four shafts, six pedals. Good condition. Sacrifice for space. £12.0.0. Miss Stone, 290, Chatham Hill, Chatham, Kent.

For Sale. Kentish loom. Fly shuttle, 8 shaft, 30" width. OFFERS please, to Vidal, Tor Cottage, King's Mill Lane, Painswick, Glos.

For Sale. Demonstration Raddles, 15", 26" and 38". 7/6d, 10/- and 17/6d each. Autoshed with one pattern bar £3.3.0. Cathedral Weaving Centre, 8, Palace Street, Canterbury.

Wanted. Carders (Preferably Scandinavian) Please write to, Mrs. Webb, 49, Surrey Road, S.E.15.

Wanted. American publications on Handweaving. Condition, and price to:- Loomcraft, 8, Palace Street, Canterbury.

Wanted. HANDWEAVERS FOR TWEED WEAVING. Please send 6" square of work, including selvedge, together with full particulars of loom used to:- Box. 49.
