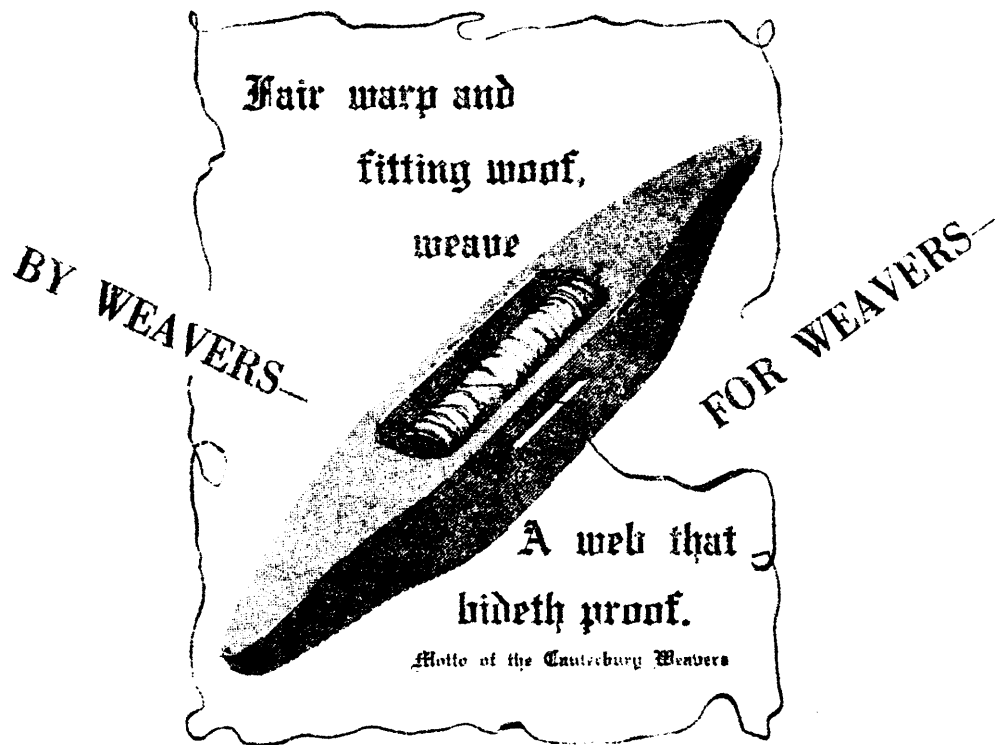


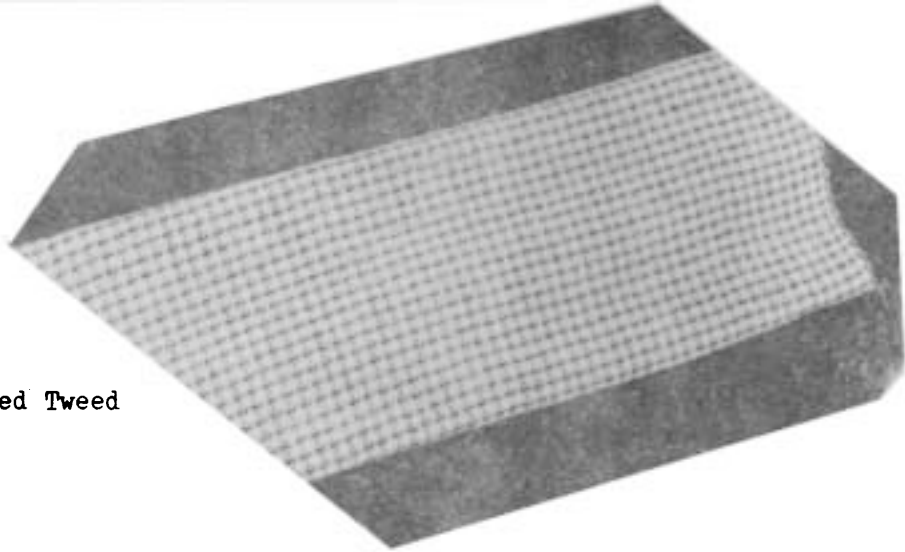
# LOOMCRAFT

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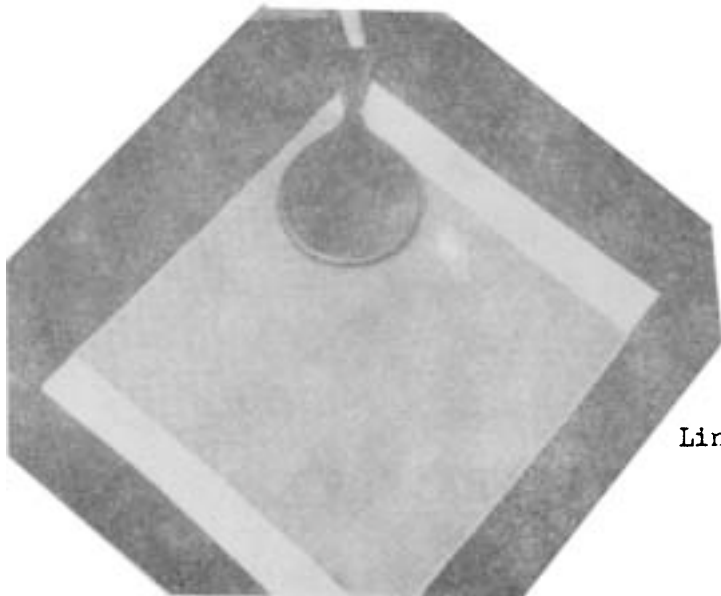
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ABOUT WEAVERS



Checked Tweed



Linen Weave

Tele. No.  
Sutton Valence 3245.

"Southside,"  
Headcorn Road,  
Sutton Valence,  
Kent.  
April 1965.

Dear Weavers,

Although we are still really in the Winter season it has been nice to see so many visitors to "Southside." With the instructions I gave on the loose sheet in the last issue it is quite easy to locate us, and fortunately there is no parking problem. We have plenty of space, and suggest that visitors open the gate and drive right in if they come by car. The bus service is quite good, and the conductors are very helpful in stopping the bus at the gate, and they will pick up again just outside. Do give us a call if you are this way.

We have discovered a small hotel that can offer accommodation in the village for anyone that would like to come for a little private tuition. I would suggest, however, that for this kind of thing you do not leave it until the last minute, we are getting bookings now, and, whereas we do try and fit everybody in it is something of a problem when you all decide at the last minute, and all about the same time.

In this issue we have tried to give you quite a varied selection of articles, and I hope that you will find something to interest you, and perhaps start you off on an entirely new line of thought.

With every good wish,

Sincerely yours,

Margaret A. Norris.

### AN UNUSUAL CHECKED TWEED

Even in the Summertime it is nice to have a warm skirt to wear with lightweight woollies, and as it only takes two yards of single width tweed to make a straight skirt with a pleat at the back we thought you might like to try your hand at this one, which has proved very popular with our skirt customers.

With the Scottish tweed which we have in stock, and a 14 or 16 dent reed you will need no more than  $1\frac{1}{2}$  lbs of yarn to produce enough material to give you a good two yards after the tweed has been scoured and finished ready for tailoring.

For the length we have illustrated we used half quantity medium grey, and quarter each black and white, in both the warp and the weft. The setting was reasonably easy and the weaving followed the same order, so a rhythm was soon found and the work was pleasant.

Lay the warp with enough ends to give you 32 inches in the reed. (For a fourteen dent reed you will find 450 ends is a good number to aim for.) It should be 2 Grey, 2 Black, 2 Grey and then 2 White, repeating this throughout the width you need. The warp should be at least  $2\frac{5}{4}$  yards long to allow for the tie-on and wastage on the loom, and when you approach the end of the warp weave as much as you can, so that you have plenty to allow for the loss in scouring.

Be very careful when dressing the loom to make sure that you still maintain the same order as that in which you laid the warp. Remember the beauty of this tweed lies in its checked pattern. The healds are threaded 1, 2, 3, 4, repeat throughout. The reed is sleyed single throughout. Be sure that your warp is in the middle of the length of the reed, otherwise you may get an uneven lift when you come to weave.

The lifts for the weaving are as follows:- 1 & 2, 2 & 3, 3 & 4, 4 & 1, repeat throughout the length of the warp. Do be sure and finish at the end of the lifts when you have to leave your work, so that you do not have to spend a long time finding out which was your last lift. On no account leave an open shed when you go away from the loom, as this tends to strain the warp

threads, and make a loose streak in the cloth. Remember the order of the weft is, 2 picks of Grey, 2 picks of Black, 2 picks of Grey, and the 2 picks of White, repeating in this strict order throughout. Run the weft threads up the side of the weaving, but do not pull it in, make sure that you leave just enough to lay snugly against the selvedge. The Black and White must have six picks in between each repeat, but to be on the safe side you can catch these up in each other if you wish. **By this I mean** that when the black is idle then wrap the White round it when you start to weave with it, the Grey only has two picks when it is idle so this can take care of itself.

When you have used all the warp possible, remove the cloth from the loom, and either have it scoured professionally, or try and do it yourself. If you have a washing machine it is much easier than trying to remove the oil and grime in the sink, or even by using the bath and treading it. I would suggest that a soft soap is the best agent, but failing that a mild detergent will make a fair job of it. The water must only be luke warm, and according to the amount of oil etc to come out will determine the number of times you must change the water. If you have never done this before you will be surprised how much there is to come out. When you have finally removed it all, then rinse twice in luke warm water, but this time a little ammonia in each water is a great help. Now you really need a second pair of hands to help you wring as much water as possible from the cloth by twisting it as though you were making rope. Finally hang it out in the open until it is just damp. Now comes the longest job of all. The cloth must now be pressed with the iron until it is perfectly dry. I found the best way was to start at one end and keep ironing across the width, in sections until you reach the end and then start again. Of course an ironing machine will take all the hard work out of it. This method, carried out at home will give a somewhat soft and slightly fluffy appearance, whereas professionally finished cloth is smoother. Under no circumstances do I recommend having the cloth dry cleaned as this does not open the fibres, and the finished cloth is still harsh, and reminds one of superior sacking!

Now you will either take it to your tailor or dressmaker, or make it up yourself. Whatever happens to your cloth in this respect, it will give you a skirt to be proud of.

## ODDS AND ENDS

From time to time we find we have the odd corner which is just right for a short comment upon a term used in handweaving, and several folks have told us that they enjoy these. It is not always possible to squeeze one in, but we thought that in view of our piece of tweed in this number we would give you two terms which are closely connected with tweed weaving.

Burling. This is the term used when the cloth is removed from the loom. In large weaving sheds it is the job of one person to check the pieces of cloth for any knots which may have been missed by the weaver, and also to run in the ends which are often left after a new bobbin of weft has been joined into the web. In a nutshell to Burl is to mend and correct.

Fulling. This is the next operation after Burling, and can be carried out at home, or sent away for professional fulling. Nowadays we call it finishing, but the work done is for the same end, namely to remove the grease and dirt, to shrink the material, to loosen the thread fibres and to raise a nap. I have given instructions for carrying this out at home, but I warn you it takes quite a long time!

Tweed. This is a fairly coarse fabric woven of singly ply woollen yarn in twill, broken twill or herringbone patterns. The name comes from the river Tweed, a vicinity where this kind of weaving was first carried out.

Homespun. This describes the tabby weave usually carried out in a handspun yarn. Also means tweed yarn woven in plain weave.

O-O-O-O-O-O-O-O-O-

Getting to know other weavers in your district. I am often asked to pass on the names and addresses of weavers living in various parts of the United Kingdom, in order to start weaving friendships. I cannot really do this as the person whose name I might send, would not perhaps like this. Also it means that I must go through my ledgers and lists of LOOMCRAFT subscribers, which would take a long time. Therefore I will make a suggestion for the benefit of any lonely weavers who would like to meet other weavers. If you will send me a S.A.E. I will send you the address of your nearest Guild Secretary, who will always help, I am sure.

LINEN WEAVE No. 1

Although we may use a draft which is called a LINEN WEAVE, it does not mean that it should only be used with linen threads. This term arose through the old household linens, which were in most cases woven with linens which had been grown, retted and then handspun by the Mistress of the household before the actual hand-weaving. These old pieces have been very skilfully analysed by weavers of today.

We decided to use this draft for some traycloths, using 12/2's cotton throughout. This is about the same size as 25/2's linen, so you could use 12/2's cotton for the warp, and linen for the weft if you have some odd amounts in your yarn cupboard, or you could use either 12/2's cotton throughout, as we did, or 25/2's for both warp and weft.

It was realised that to be economical more than one should be woven, so we settled for four as we had four different oddments of coloured 12/2's cottons which were crying out to be used up! We used a little over 4 oz of unbleached merc.cotton for the warp. If you have to buy this, then may I suggest you ask for Egyptian 12/2's merc.unbleached cotton, as this is so often mistaken for linen, and gives infinite wear.

Using a 14 dent reed, we double sleyed it to give 28 e.p.i., but the healds were threaded single throughout. This draft and in this setting would make excellent place mats, casement curtains and many other articles for around the home.

To prepare for the four traycloths lay a warp of 402 ends,  $3\frac{1}{2}$  yards long, and dress the loom with it allowing a width of  $15\frac{1}{2}$  inches through the reed, and using the following draft:-

|   |   |   |   |   |   |   |   |                                 |
|---|---|---|---|---|---|---|---|---------------------------------|
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |                                 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | Thread 15 repeats and then the  |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | first 12 ENDS again to balance. |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |                                 |

Pattern repeat.(26 ends) Shafts.

There is no actual selvedge threading, as the pattern takes care of this. You might finish off with the first 12 ends at the

end. When all the tie-ups and tensionings are completed, weave  $3\frac{1}{2}$  inches of plain weave with the same yarn as you have used for the warp. This is for the hem, so if you have other ideas about this you should adjust your length of actual weaving for each traycloth to suit your needs.

Now with a coloured thread weave 17 inches in pattern using the lifts given. There is no binder in this pattern.

| <u>Shafts.</u> | <u>Pedals</u> | <u>Shafts.</u> | <u>Pedals.</u> |
|----------------|---------------|----------------|----------------|
| 3 & 4          | 5             | 1 & 4          | 6              |
| 2 & 3          | 2             | 1 & 2          | 1              |
| 1 & 2          | 1             | 2 & 3          | 2              |
| 1 & 4          | 6             | 3 & 4          | 5              |
| 3 & 4          | 5             | 1 & 4          | 6              |
| 2 & 3          | 2             | 1 & 2          | 1              |
| 1 & 2          | 1             | 2 & 3          | 2              |
| 1 & 4          | 6             | 3 & 4          | 5              |
| 1 & 2          | 1             | 2 & 3          | 2              |
| 2 & 3          | 2             | 1 & 2          | 1              |
| 3 & 4          | 5             | 1 & 4          | 6              |

Contd in next col.

Repeat from beginning.

Each lift is used once only.

Complete with  $3\frac{1}{2}$  inches of plain weave using the same kind of yarn as the warp. Now throw two picks in plain weave with a waste thread, so that you have a cutting line when you come to the making up stage. Repeat the remaining three traycloths in the same manner. When the weaving is completed remove from the loom, steam press, and then make up the hems or fringes to finish off the work.

We hope that you will enjoy this pattern as much as we did, and that like us you will find it so useful for using up the left-overs in the store cupboard. If you do need to buy everything, then I suggest that you use the same coloured thread for all four traycloths and in this way you will be able to keep the cost down to around 2/6d for each article.

With the next issue of LOOMCRAFT we propose to give another line weave pattern, but with a border, and also using a binder thread.



INTERCHANGEABLE CHAIRBACK COVERS.

Perhaps you will not agree with me when I say that I do not find much joy in the usual sets of chair-back and settee covers which one sees in the shops. I always find that only part of the settee cover gets much wear, and if you are a small family it means that perhaps only one of the chair back covers gets used, so it means that one washes all the pieces irrespective of their needs, and in these days of labour-saving this is an awful waste of time, for me! That energy can be used to better advantage elsewhere. So I like to have, not two chair backs and one long settee cover, but five all the same, and with this in mind I have just produced some in the weave and colouring of this sample.



It was very simple to do, and with the Heavy Spot Gimp for the Ecrú bands it grew very quickly. I thought you would like to see it, and perhaps change the coloured band to something more suited to your requirements. At the same time I would like to offer some suggestions which may help you to form your own colour scheme.

This sample is on a warp of 12/2's cotton, sett at 28 e.p.i. in simple Rosepath threading which you will find in another article in this issue, but if you wish to weave it on a coarser warp, then either 12/3's sett at 21 e.p.i., or 6/2's sett at 14 e.p.i., according to your needs. The width was 20 inches through the reed, which waisted down to about 19 inches when off the loom.

The weaving lifts are the ones normally used on a plain threading for twill, 1 & 2, 2 & 3, 3 & 4, 4 & 1, repeat. No binder is needed with this as there are no two pattern repeats next to each other. This, of course, makes for quicker weaving, and as the Ecrú Spot Gimp is in plain weave, 1 & 3, 2 & 4 all the time, the progress should be good.

Make the bands of Ecru Spot Gimp two inches wide, and the coloured pattern bands approx one inch wide. Try and maintain good selvages, then there is no need to turn them down, and I always think that a good selvedge is the hallmark of good weaving, in fact it is the first thing I look at when I see a piece of work.

If you do not fancy my selection of colour, then why not try a coloured warp, and use the same colour for the pattern bands, and just have the Spot Gimp bands with the two colour effect?

Should you decide to have 6/2's for your warp, sett at 14 or 16 e.p.i., then have a slightly thicker weft for the pattern bands, even the 6/2's doubled would not be too heavy, provided you can beat it down firmly.

When you have woven enough for your chairbacks, take your weaving from the loom and steam press the material before making up. Then divide up into the lengths you need for each chair. Do allow a generous hem for the bottom of the chairback, and at least a one inch hem at the back. I was intrigued to find that it is still possible to buy the antimacasser pins, these came to my notice when I had loose covers made, and the fitter left some with me for securing the arm pieces, so I expect they can be purchased at any good upholsterers.

I estimate that using 12/2's for the warp, five yards of the 20" material will need  $\frac{3}{4}$  lb, and for the 12/2's coloured bands 5/6 ounces. Of the Heavy Spot Gimp allow  $\frac{3}{4}$  lb to be on the safe side. If you change the yarns at all for 12/3's or 6/2's, then allow a little more to be on the safe side.

Of course there are other colours of Heavy Spot Gimp, if you would like to introduce the colour in these bands as well. These are only my thoughts - no doubt you will have others.

o-o-o-o-o-o-o-o-o-o-o

Colonial Coverlet. An ornamental bed cover of the early American days, usually made in 2 matched strips, sometimes three. The most common technique used was the four shaft overshot patterns. They were perfectly balanced patterns in home spun wool on a base weave of white cottons or linens.

o-o-o-o-o-o-o-o-o-o-o

## DRESSING TABLE MATS

With the coming of the Easter Festival we begin to think in terms of the Summer functions, and Sales of Work are high on the list, so I thought that perhaps one or two small items, which are fairly quickly made, and not too high in price, would be a useful article for our magazine.

The odd set of mats for the Dressing table are always good sellers, and folks with an eye to the far off Christmas present time will feel that these are a good investment which do not take up much space for storage.

In our store cupboards we can nearly always find odd ounces of that most useful cotton 6/2's, so as the mats I propose giving only take ounce for the weft, per set of three, it is a good idea to set up the warp with a neutral warp, and use up some of the odd yarns.

If you have some 12/2's natural cotton in stock, then I suggest that you use this up as well, providing you dress your loom at 28 e.p.i. without too much trouble, but if you feel this is too much of a strain, then use 13/3's unbleached warp cotton, and sett at 21 e.p.i. through your fourteen dent reed. Allow one ounce per set of three mats, (one being 14 inches long by 5 inches wide, and the two side mats 5 inches square, plus  $\frac{1}{2}$  inch fringe all round on all of them.) This should take care of the wastage on the loom, providing you set up for 2 or more sets. This will also be useful for tray or trolley mats as well if you want to ring the changes from Dressing table mats.

Now if you have a two shaft loom you are, of course, only able to weave plain, but as this pattern calls for single picks of Black every eighth lift you can obtain a most interesting fabric by using up even smaller than one ounce surplus amounts of 6/2's yarns you may have by you. I will explain this a little later in the article. Four shaft weavers will, of course, use the small all over pattern given here.

So first of all lay your warp, and no matter how many shafts you have this part is the same. For 12/2's sett at 28 e.p.i. you will need 448 ends to produce a width of 16 inches,

and for 12/3's cotton you will need 336 ends. The length must depend upon the amount of weaving you wish to do, but allow 12 inches for each Dressing table set, and if you are thinking of tray cloths on the same warp the length for this width is usually 20 or 22 inches, and you should therefore allow twice as much as for a Dressing table set when calculating your yarns requirements.

The threading draft is the very simple Rosepath, which many of our readers already know, but I give it again for the benefit of the new friends joining us with each new issue.

Threading draft.

|       |                |   |       |                              |
|-------|----------------|---|-------|------------------------------|
| 3     | 4              | 4 | 4     | For the 448 ends the pattern |
|       | 3              | 3 | 3     | repeat is threaded 55 times. |
| 2     | 2              | 2 | 2     | For the 336 ends the pattern |
| 1     | 1              | 1 | 1     | repeat is threaded 41 times. |
| Selv. | Pattern repeat |   | Selv. |                              |

For the weavers with two shaft looms it is plain threading of 1,2, throughout the entire width of the warp ends. After the front tie-on and tensioning has been carried out, the two shaft weavers should lay 7 picks with a bright coloured 6/2's cotton, and then one pick with Black. Repeat this throughout, but change the colours either in sequence or in odd colours to suit your requirements, but I am sure you will be very satisfied with the ultimate results. Weave 5 inches and then put a warp lath in the next shed which should be about one inch wide, this will give the gap needed for the fringing at the end. Continue in this way dividing up the length of the warp to produce the articles you have planned.

The folks with four shaft looms threaded in pattern should proceed as follows:- With a 6/2's coloured cotton use the lifts once only, 3 & 4, 1 & 4, 1 & 2, 2 & 3, 1 & 2, 1 & 4, 3 & 4, now comes a row of Black on 2 & 3, return to the coloured thread, and repeat through the lifts in this order, remembering the eighth lift is Black, for the length required.

When all the warp has been used, remove the weaving from the loom, and either hemstitch along the edges top and bottom of the gaps, or carefully machine on the last row of weft. For the fringes at the selvages draw out one or two threads and secure.

## PILE RUGS MADE WITH THRUMS

Many people think that making a pile rug on a loom must be a long job, but I have not found this so. I have made quite a number of them with 6 ply Rug wool on warps of 6 and 8 e.p.i., and I found that after I had set the warp, charged the shuttle with the weft yarn, usually the same as the warp, cut up lots and lots of pieces for the pile, I have been able to work up a speed of around 700 tufts an hour, which compared with the hooking method is very satisfying.

It is, of course, very necessary to have a loom with a long beat, which should also be fairly heavy. Also one must have the pattern, if one is used, in a very prominent position, so that the pattern comes easily to ones vision as you work along the rows. One great advantage as regards cost is the fact that the pieces one uses when knotting on a loom only need be two inches, instead of the usual  $2\frac{3}{4}$  inches needed for the canvas hooking method. I estimate that for a square yard, on a warp of 6 e.p.i. the cost, including the warp and weft is only £2/2/-. If you want a very tight pile then the cost is a little under a third more, and the warp should be set at 8 e.p.i. Rugs made by this method give endless wear and also given good drying weather they can be washed at home.

So after having enjoyed making several for our home, and seeing how well they wear, it had to follow that sooner or later I should come round to trying a similar method with thrums. As no doubt you already know I have quite a stock of Brussels thrums which are widely used for embroidered rugs, and also for Church Kneelers. They are slightly thinner than the usual Woollen type, and quite silky in appearance. They are very hard wearing and not much more expensive than the Woollen thrums.

We bought quite a lot of 9/4's unbleached plain Egyptian cotton, and this is so strong and hard wearing, that I thought I had found the correct medium for the warp. I used a 10 dent reed and laid my warp to give me 25 inches in the reed. The heald threading for rug making of this kind is usually plain, and this I did. Then I used the pedals to give me 1 & 2, and 3 & 4 so that I could pick up the warp threads more easily when making the knots. First I used pedal No.1, which raised 1 & 2,

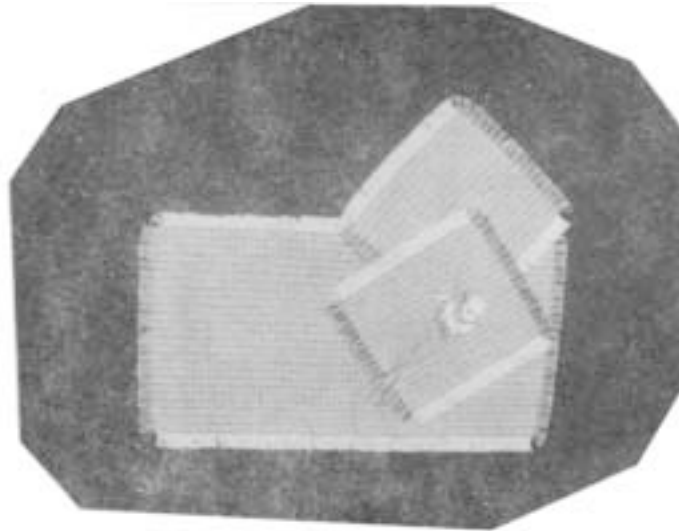
and then pedal 5 to raise 3 & 4, so that after this had been used I had a complete rows of Ghiordes knots, which will never pull out once the weft rows have been beaten down. Some books call this the Turkish knot, but they are both the same. It is very easy to do, just lay the piece of wool over the top of two warp threads, then push the ends down at either side, part the two warp ends and bring the ends of the piece of wool up between them. Make sure that they are even in length, grasp them with finger and thumb and pull them up so that they tighten round the warp end ends, and then pull them down to the weaving. This may sound very complicated, but once you have made a few knots in this way you will find it is very quick to do.

After you have completed a row of knots beat them into place with one or two sharp beats with the batten, and then weave at least two rows of weft to bind them. I do not consider it to be a drawback, but I would like to mention here that you must make a complete row of knots, you cannot, as in hooked rugs work a block of background and then the pattern spread over several rows, that is why I suggest that the pattern should be easy to see.

Returning to my rug with thrums, as I have already stated I sett at 10 e.p.i. which meant I had five knots per inch of width, using two pieces of Brussels thrums for each knot, and with two picks of thrums in between the rows of knots I obtained six rows of knots in depth per inch. As I wanted it to be a fairly high pile I used three inch pieces of thrums, and I was quite pleased with the result.

No doubt you have some woollen thrums already to hand, or you may be able to buy them locally, so why not try this for yourself. As the quality and price of thrums varies so I shall not attempt to give you any guide as to quantity you will need, but if you have a very mixed bag of colours then it will soon be apparent to you how far your thrums will go, and you will be able to judge accordingly. For myself I like to see a multi-coloured rug, and it does help to use up all those odd lengths that are left over from stitched rugs.

One last hint - weave about one or two inches before and at the end of your rug. This makes a turn in for fixing binding.



Dressingtable  
Mats



Pile Rug  
with Thrums

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Volume Four.

SPRING 1965.

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Pile Rugs with Thrums

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# LOOMCRAFT

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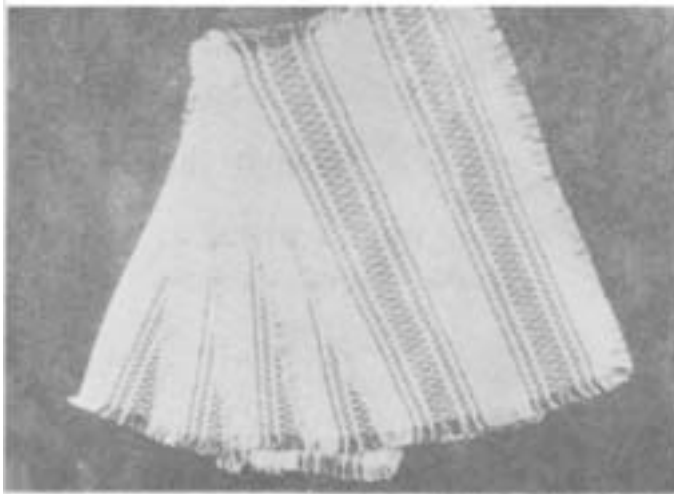
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ABOUT WEAVERS



**Canvas weave**



**Inexpensive Table Mats**

Tele:-  
Sutton Valence 3245.

"Southside,"  
Headcorn Road,  
Sutton Valence, Kent.  
July 1965.

Dear Weavers,

How the time flies! Here we are with more than six months of another year gone, and if you are anything like I am, there does not seem enough hours in any day to do all the things I am always planning. I had a very amusing letter from a reader and she said she had read the lists with great care, but had failed to find any suggestions for stretching the hours, as she had decided that they had been reduced to 30 minutes instead of the old-fashioned 60 minutes of a few years ago! How much I can agree with her! (I wonder if it is old age?)

With this number you will find that the articles are longer, and, I hope fuller of the odd bits of advice which I find most folks need. For some time, now, I have had letters asking for guidance upon points which I had taken for granted people already knew. I am sorry if I had left some of you in the dark, but in future I will try to remedy this, even though it means that one or even two articles will have to be held over for another time.

I would like to say "thank you" to those very thoughtful readers who have sent a few coppers extra now that postage has gone up, but as I explained last time, as least for now I will absorb this increase - for the future we must wait and see!

With every good wish,

Sincerely yours,

(Mrs) Margaret A. Norris.

CONTEMPORARY CUSHION COVERS  
IN CANVAS WEAVE

In January 1962 we gave an article for a set of luncheon mats woven with linen. As we had recently bought up a small weaving business we were able to offer at a very low cost some white linen which was ideal for this, and not only was the linen very popular, but also the draft. We even saw it at an exhibition of Handicrafts held by the Women's Institute, and also the same draft modified for material to cover a lampshade! In fact we felt very pleased to think that it had such an appeal to our customers. Although we laid in the usual extra copies of that number of LOOMCRAFT for the customers who send each quarter for their copies, and for the customers who may be new to us, and ask to have certain numbers, because there are drafts and suggestions in them, all our copies have been sold, and no more can be printed. Therefore, we thought it would be a good thing to give this draft again, in a new setting, and with the co-operation of a customer who has kindly sent us a picture of one of her mats, to give you an idea of the finished cloth.

As we cannot offer linen at a very low price we have worked out a pair of cushion covers which will look, and wear very well in 6/2's cotton, or Lyscordet. Actually we used the Special Offer yarn, 4/2's in Orange with Black Boucle for the pattern; but you may have other ideas which will fit in with your colour scheme. We feel, however, that this pattern used for cushion covers in this way, calls for some bold colours, hence our choice of Orange and Black.

We laid a warp of 274 ends, by 3 yards long as follows:-  
19 Orange, 2 Black, 3 Orange, 2 Black, 3 Orange, 2 Black, 16 Orange, repeating from the first 2 Black to the 16 Orange for seven more times, then 2 Black, 3 Orange, 2 Black, 3 Orange, 2 Black, 19 Orange. Then we threaded the pattern as given, but being very careful to have the Black Boucle threads through the healds on Shafts 4 for part 1, and 1 for Part 2. (You will notice that these come in pairs, and care must be taken to thread them correctly, as the pattern depends upon this.) A fourteen dent reed was used and sleyed single except for the first and last two dents at each end, which were sleyed double. The healds were threaded singly through-out.

After the four threads shown as "selvedge" have been threaded you will thread the parts 1 & 2 straight through four times, and then only once more. This will leave you with 18 Orange threads, which are used to thread the first 14 threads of part 2, (these are on 2 & 3), and the final 4 threads use the final selvedge which are also on 2 & 3.

Threading Draft.

|       |                    |          |                    |          |       |         |
|-------|--------------------|----------|--------------------|----------|-------|---------|
| 3 3   | 3 3                | 3        | 44 44 44           | 3        | 3 3   | 4       |
| 2 2   | 2 2 2 2 2          | 2        | 3 3 3 3 3          | 2        | 2 2   | 3       |
|       | 11 11 11           |          |                    |          |       | 2       |
| Selv. | 14 ends.           | 7 times. | 14 ends.           | 7 times. | Selv. | Shafts. |
|       | .....Part Two..... |          | .....Part One..... |          |       |         |

We used three shuttles, one with Orange, and two with Black Boucle, but you can manage with two, although it does slow the work down. If two shuttles are used, then you must remember to pass the weft round the end warp thread after the first row of Black is woven, so that the second row does not pull the first one out, as both these picks are through the same shed. If you can use three shuttles, then it is very easy to arrange to enter one from each side, and so there will be no need to pass the thread round the warp end.

Weaving Lifts.

| <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u>       | <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u>       |
|----------------|----------------|---------------------|----------------|----------------|---------------------|
| 1 & 3          | 3              | 1 } seven           | 2 & 4          | 4              | 1 } seven           |
| 2 & 4          | 4              | 1 } times.          | 1 & 3          | 3              | 1 } times.          |
| 1 & 3          | 3              | 1                   | 2 & 4          | 4              | 1                   |
| 2 & 4          | 4              | 1                   | 1 & 3          | 3              | 1                   |
| 3 & 3          | 5              | 2 <u>With Black</u> | 1 & 2          | 1              | 2 <u>With Black</u> |
| 2 & 4          | 4              | 1                   | 1 & 3          | 3              | 1                   |
| 1 & 3          | 3              | 1                   | 2 & 3          | 4              | 1                   |
| 2 & 4          | 4              | 1                   | 1 & 3          | 3              | 1                   |
| 3 & 4          | 5              | 2 <u>With Black</u> | 1 & 2          | 1              | 2 <u>With Black</u> |
| 2 & 4          | 4              | 1                   | 1 & 3          | 3              | 1                   |
| 1 & 3          | 3              | 1                   | 2 & 4          | 4              | 1                   |
| 2 & 4          | 4              | 1                   | 1 & 3          | 3              | 1                   |
| 3 & 4          | 5              | 2 <u>With Black</u> | 1 & 2          | 1              | 2 <u>With Black</u> |
| 2 & 4          | 4              | 1                   | 1 & 3          | 3              | 1                   |
| 1 & 3          | 3              | 1 (contd.)          | 2 & 4          | 4              | 1                   |

Allow 1 lb of 6/2's or Lyscordet and 4/6 ozs for the contrast. This will make a pair of cushion covers approximately 19" square.

A N I N E X P E N S I V E S E T O F M A T S

How many times do you look at your store cupboard and wonder what on earth you can do with the oddments of yarns you have gathered up during the years of weaving? I think it is the cry most of us utter at some time or other, and the many folks that have said to me I should like to buy some more yarns, but I have such a lot of oddments, and don't know what to do with them.

Well, I think this may solve some of your problems, and, although Christmas is a long way off, it may also fill one or two lines on your list of gifts.

Let us suppose that you have in your collection at least  $\frac{1}{4}$  lb of 12/3's warp cotton, and also 3 or 4 tubes of 6/2's merc cotton with at least 1 oz left on them. If you have another tube in your store of 12/2's cotton with about 2 oz on it, and the colour will suit the 6/2's you have selected, then that will be just right for the binder thread in the pattern bands of these mats. Failing the 12/2's find or buy a reel of No.40 Sylko, again in a suitable colour to tone with your 6/2's weft.

Most weavers have a fourteen dent reed, which can be sleyed 2 & 1 alternately to give 21 e.p.i., or if you have a 10 dent reed, then use this and alter the warp ends to give you enough to sley the reed at 20 e.p.i. and 15 inches wide. Apart from this you can follow the figures I shall give in this article.

With the 12/3's warp cotton lay a warp 3 yds long with 319 ends. This will allow for the wastage on the loom and also produce 4 table mats 14 inches by 10 inches deep.

The draft is simple Rosepath, but for anyone not already familiar I will give it again.

| <u>Threading Draft.</u> |           |       |         |   | <u>Analysis of Warp ends.</u> |
|-------------------------|-----------|-------|---------|---|-------------------------------|
| 4                       | 4         | 4     | 4       | 4 | Selv. 4                       |
| 3                       | 3         | 3     | 3       | 3 | Pattern 39x8 312              |
| 2                       | 2         | 2     | 2       | 2 | Selv. 3                       |
|                         | 1         | 1     | 1       | 1 | ends: 319                     |
| Selv.                   | Repeat..  | Selv. | Shafts. |   | <u>3</u>                      |
|                         | 39 times. |       |         |   | <u>319</u>                    |

The pattern is threaded singly throughout the healds, and the reed is sleyed as I have already suggested, except that you can make sure of a firm selvedge by threading the first and last two dents with two threads in each, but this is entirely up to the weaver.

When all the dressing of the loom is complete, the actual weaving can commence. Select your first colour of 6/2's and fill a shuttle. Now weave in plain weave for about  $1\frac{1}{2}$  inches, but, better still make a note of the number of picks you have made. Choose another colour in the 6/2's and use this to start the coloured pattern. First of all weave just 2 rows of plain weave, and then return to the original colour for another four picks. Another shuttle must now be used for the binder thread of 12/2's or Sylko. Remember a binder thread must follow a pattern row, and should alternate between 1 & 3, and 2 & 4 shafts. Now use the weaving lifts for the pattern bands.

Weaving Lifts.

| <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> |
|----------------|----------------|---------------|
| 1 & 2          | 1              | 1             |
| 2 & 3          | 2              | 1             |
| 3 & 4          | 5              | 1             |
| 4 & 1          | 6              | 1             |

Now weave 4 rows with the original colour. (No binder after these.)

|       |   |   |
|-------|---|---|
| 1 & 2 | 1 | 2 |
| 2 & 3 | 2 | 2 |
| 3 & 4 | 5 | 2 |
| 4 & 1 | 6 | 4 |
| 3 & 4 | 5 | 2 |
| 2 & 3 | 2 | 2 |
| 1 & 2 | 1 | 2 |

Now weave 4 rows with the original colour.

|       |   |   |
|-------|---|---|
| 4 & 1 | 6 | 1 |
| 3 & 4 | 5 | 1 |
| 2 & 3 | 2 | 1 |
| 1 & 2 | 1 | 1 |

Another 4 rows of plain weave with the original colour and then the two plain rows with the pattern colour. Now weave in plain weave with the original colour for  $\frac{2}{3}$  inches, according to the depth you require the finished mat to be, but remember that you must repeat the full pattern band again to finish the mat, and the  $1\frac{1}{2}$  inches or number of rows to balance the mat. Now leave  $\frac{2}{3}$  inches without weaving to form the fringe. Repeat this for the rest of the mats, changing the colours. Fringe the mats all round, either by hem-stitching or machining. Steam press.

## L I N E N   D A M A S K

Once more do not be put off by the word "linen" when contemplating a weaving draft. This is a general term, which really covers many threads, but started life, no doubt, as "household linens", and when the wives and daughters did the spinning and weaving it was linen and not cotton. Although today, many of the better cottons look and wear like linen, there is still much to be said in favour of linen, although the prices are very much different. I have sheets, which were woven from flax which had been grown, spun and woven by my great-great-great-grandmother in Scotland, and this looks good even today.

Quite a number of weavers have seen me using linens and they nearly always make the same remark that they would like to try linen, but feel that it is a difficult yarn to handle. I know much has been written in this strain, but either I have been very lucky or I have hit upon the right idea of how to handle it. So with this in mind I thought that I would try and tell you how I wove the length for these samples.

The warp is 25/2's Whitey Brown mercerised linen, and sett at 20 e.p.i. Actually I used a 10 dent reed, but if you do not possess one of this dentage, then use a 14 dent and adjust your warp ends to give you 21 e.p.i., and sley your reed at 2 and 1 alternately.

The healds were threaded singly throughout. You will find the draft and weaving instructions are very simple to follow, so I leave you to decide upon the number of ends you will require, but when calculating remember that it takes 70 ends for a complete pattern, and to balance allow another 25 ends, plus the selvages. I used the same count for the binder and plain weave thread and 8/2's coloured linen for the pattern. It took 6 ozs of 25/2's for the warp and binder, and 9 ozs of 8/2's for each yard of weaving which was 30 inches wide. This will enable you to work out the approximate amounts for your own project. If you decide to try this with mercerised cottons, then the amounts needed are roughly the same as the linens if you use 12/2's cotton for warp and binder, and 6/2's cotton for the pattern thread.

As in all weaving all the various operations must be carried out correctly, and then there is no reason why you should not have a carefree length of linen to give you pleasure and many years of hard wear. It is always improved by laundering, so the more you use it the nicer it looks.



This is one yarn that I like to have a helping hand with when the time comes to wind it on to the back roller, but not absolutely a "must", as I have often put 5 yards on entirely alone. If you do have to carry this operation out alone bring the end of your warp-chain under the front bar and towards the back of the loom so that you can hold it with one hand whilst winding onto the back beam with the other. When it gets near the end a loop of cord round the warp will enable you to still guide it until you have wound on all you need. Then extra care should be taken to make certain that the tensioning at the front is even. (I am sure you know that after the first row of knots has been made, and the shed checked, for crossed threads in the threading etc., the final knots should begin in the middle of the warp and worked outwards, first a knot on one side of the centre knot, and then one on the other side until the end knots are tied. In this way an even tension is obtained for all the width.)



After a few rows of plain weaving to set the web the pattern can be started. You will find that linen is a very wiry thread, and some care must be taken with it to ensure a good selvedge. If your sample shows the selvedge you will readily see what I mean, and this is how I suggest you work to achieve this. I made a shed for the first row of pattern and entered from the left selvedge, after beating I changed to the binder shed which operated from the right selvedge. Now after the shuttle with the binder thread had reached the left hand side I carefully lifted the pattern thread where it left the weaving on the righthand side and held it out straight without pulling it, and then carefully drew out any surplus binder thread which may have looped itself on the right side, this then folded itself round the threads on the top of the warp, and I then let the pattern thread go and made the beat with the batten. It may sound very complicated when you read this, but just go through these movements with whatever weaving you may have in hand at the moment and I think you will soon see that it can apply to any weaving. I always put the shuttle with the pattern thread fairly low on the weaving when not in use, and always keep the binder thread shuttle above it, and in this way you will get a good edge every time.

Always try to keep your full width as far as possible. When a linen thread is on its own it does not take much rubbing to fray, but when several hundred threads work together the strength is wonderful. It does not take kindly to being unwoven, so try not to make any errors. Throughout the whole length of warp I did not have one broken thread in the body of the warp, and only an odd one at



## TWEED WITH LARGE CHECKS

Although I hope that the weather will be seasonable when this copy of LOOMCRAFT reaches you, there is always the thought at the back of all our minds, that the Autumn and Winter will soon be upon us once again. Therefore it is surely not too early to think about the new overcoat we must have this year! If you are like I am and don't mind trying your hand at a little plain tailoring, or if you have a tailor to whom you can take your finished cloth, then this is an economical way to provide for it. An overcoat with raglan sleeves is never really out of fashion, and I can tackle this kind of tailoring fairly well.

I am around the standard size for measurements, so you can base your requirements on my needs. I find that I can get by with six yards of single width cloth, and still have some left over, so maybe even  $5\frac{1}{2}$  yards would do. My first attempt at tailoring was with a piece of tweed very similar to the one shown in this number, and I had to throw it away in the end, because no matter how roughly I used it, it just would not wear out!

Here is how I wove it. Harris Type tweed yarn in three colours, Off White, Brown and Green. Half quantity was in Off White, because I used this for every other check, and quarter quantity each of the Brown and Green. Allow 10 ozs for each yard of woven cloth (this includes warp and weft), and it was  $27/28$  inches wide after it had been finished. So if your length is to be 6 yards when ready for tailoring, then you will need 2 lbs of Off White, and 1 lb each of Brown and Green, or whatever colours you have decided upon. A fourteen dent reed, or a seven dent which you can double sley. All the warp ends are single through the healds.

For a six yard length lay a warp of seven yards, which should allow for the wastage on the loom, and about  $6\frac{1}{2}$  yards woven when it comes off the loom to allow for length shrinkage. If you lay 456 ends you will have a width through the reed of just about 32 inches if you double sley the first and last four dents of the reed, and here again you will have allowed for the width shrinkage as well.

The heald threading is plain 1, 2, 3, 4, throughout, and the lifts are 1 & 2, 2 & 3, 3 & 4, 1 & 4 repeated throughout. This is the balanced twill weave, and is used for the plain twills which make up 75% of the twills found in most pattern swatches. To obtain this large check lay 8 Off White, 8 Brown, 8 Off White,

8 Green, and repeat this until you have the number of ends you need.

When you have dressed your loom and are ready to start weaving you will need three shuttles, one for each colour. If you are able to use roller or boat shuttles and make plenty of pirns before you start your weaving, then do remember that you will need twice as many with Off White than the other two colours. It does not matter which colour you commence with, but you must get into the rhythm of weaving 8 picks with each colour. (It is a good thing to remember that it is twice through the four lifts given earlier in this article) Run the weft threads up the side of the weaving, but if you are careful, and keep them just taut with the weaving there will be no need to catch them in, and when the garment is made up these will, of course, come on the inside, behind the lining. The same order of colours apply as that you have used for laying the warp, and the Off White is used every other change.

After you have completed the weaving the cloth must be scoured to remove all the oil which is in the tweed yarn. Now this can be done for you at a cost of 1/9d per yard, or part of a yard, and it will then have a fairly smooth texture, but if you have the time and would like to have a cloth with a slightly fluffy finish, then you can process it yourself. To do this you should wash the cloth in warm water using if possible a soft soap, but failing that a good washing powder. I used to do mine in the washing machine, as movement must be maintained to move the oil. It will be necessary to change the water two or three times, and a final rinse with ammonia instead of washing powder will remove all traces of the suds. Now you will need the help of someone to take the other end of the cloth and twist against your end, in a ropelike fashion. This is to wring as much moisture out as possible. Next it should be hung out to dry until it is only just damp. The last process is to iron it quite dry, and this will take a very long time.

Since deciding that there should be another tweed article in this issue of LOOMCRAFT I have had a revised shadecard from the spinners, and I find that they have very drastically curtailed their range of shades, so please try to confine your requirements to the following colours. Black, White, Deep Yellow, 3 Blues, 2 Greens Brown, Navy, Red and Terra Cotta. I have some Greys in stock at the moment, and I am trying to find another source of supply, so please bear with me if your colours are not amongst this list.

## A SHADOW WEAVE STOLE

The Autumn evenings bring a little chill with them and a light stole is a very handy thing to have with you, especially on holiday. Later on it will also be useful for dances and parties etc., so why not weave one or two before the need comes, and be ready for the time? For the younger members of the family they are a very acceptable gift for Christmas and birthdays, so choose a colour which will appeal to several folks and make them all on one setting.

Those we propose explaining to you in this article are 2 yds long, including the fringes, and just under 18 inches wide. A fourteen dent reed is used, and four ozs of fine 2/24's wool will make one, including the wastage on the loom.

If your loom has only two shafts it is still most satisfactory, as no pattern, apart from the warp setting is used. Here is how they are woven.

First lay a warp of  $2\frac{1}{2}$  yards long with 390 ends, multiply this length if you are making more than one. The warp ends are single through the healds, but the reed is sleyed as follows: First 8 dents are sleyed double, then the next 6 dents are sleyed singly, continue in this way across the 18 inches of width for your stole finishing with 8 dents double sleyed. The weaving is plain throughout, to match up with the plain threading of the healds. Please remember not to beat the weft, but to lay it lightly, but evenly against the preceding pick. We laid 20/22 picks per inch, and after steam pressing this produced a soft texture.

Allow 6 inches of unwoven warp at either end of the stole, this is for the fringe. Weave 5 feet and then leave the fringe for two stoles if you are making more than one. When the weaving has been completed cut from the loom and knot the fringes tightly up against the weaving, taking 6 ends in each knot. You may like to knot another row about one inch lower, and in this case it looks rather nice if you cross the knots over each other to make some decoration.

If you wish to add decoration in the stole itself, then introduce some rows of lurex. This is a metal thread which does not tarnish. Be sure to keep a note of what you do in **this** respect so that you can make a repeat at the other end to match. 2 oz spools of coloured Lurex can be purchased for 8/6d each, and as there are such a lot of colours, please state your preference.

## THE SIMPLICITY LOOM

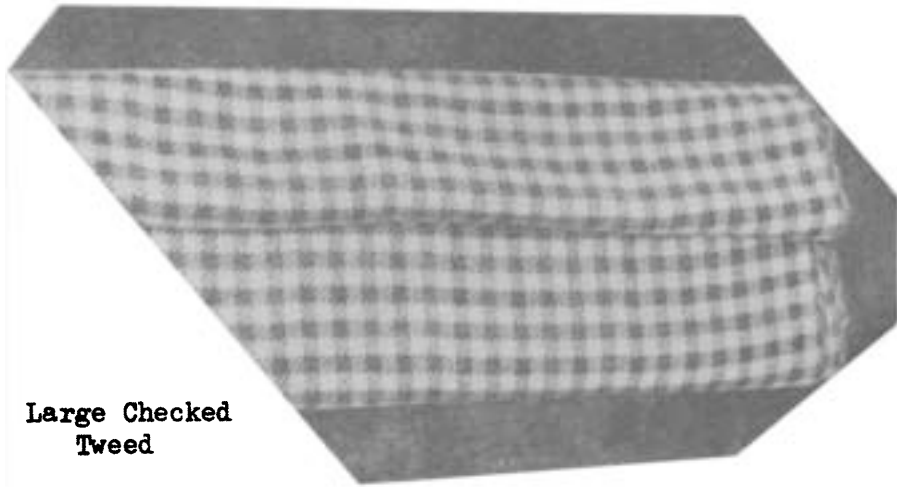
With the continual rise in prices we have been very conscious of the fact that small looms, which are usually given to school-children to find out whether they are really interested in weaving, have become a rather expensive present. As you know we have already produced a four shaft loom in two sizes, which sells at £5/5/- for the 12 inch model, and £6/10/- for the 18 inch version. They have proved quite popular, and are installed in a number of schools as well as the many others now in private use.

When we were designing that Palace four shaft loom we introduced a number of parts which could also be used with a Rigid Heddle loom, and then about nine months ago we had a large order for these two way looms, but quoted against an old price list. When we informed the school of the present-day prices they were not in a position to go to the higher figure, so we decided that we would produce one with the various parts which we had found so successful on the Palace.

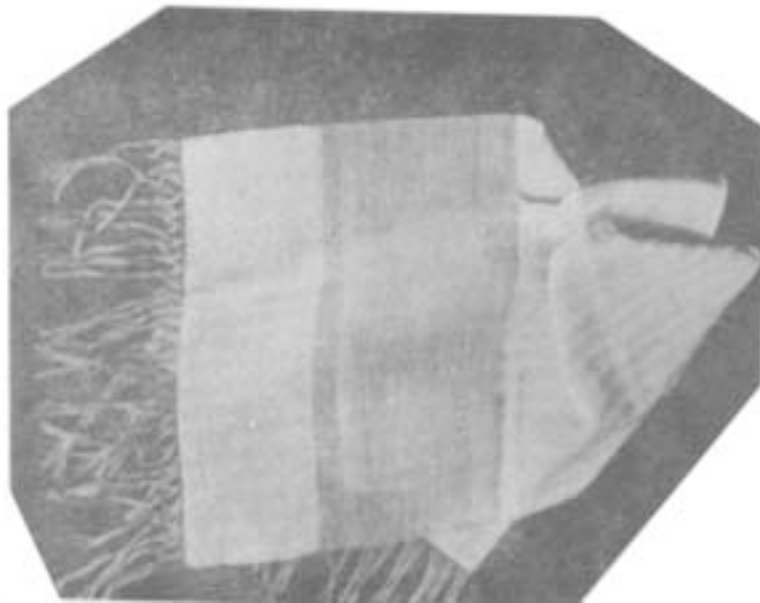
Therefore we were able to keep down to the prices that could be paid, and we now feel that there may be other would be young weavers, and also some folks that are looking for a small loom which will give them many hours of pleasure, and believe me only weaving oven gloves can do just that. This we feel is the answer.

We have called it the Simplicity Loom, because it is just that, and we have designed it to come to you in parts which are clearly marked and quickly assembled with just the aid of a screwdriver. For the person with a slight handicap we have built up the sides to give three positions for the rigid heddle, and so leave the hands free to manipulate the shuttles.

Three sizes are available, 12 inch at £2/15/-, 15 inch at £3/-/-, and 20 inch at £3/10/-, and these prices include the postage. We do not include winding on laths as we feel they take up too much space with these small looms, (we suggest newspaper in several thicknesses, or a strong brown paper) but we do supply two stick shuttles, cord and tie-on bars and a threading hook. Length from front to back is 20 inches, and for the width of the loom add  $3\frac{1}{2}$  inches to the width of the rigid heddle. We hope that this will give you food for thought for Christmas presents for your nieces and nephews etc!



**Large Checked  
Tweed**



**Shadow Weave Stole**

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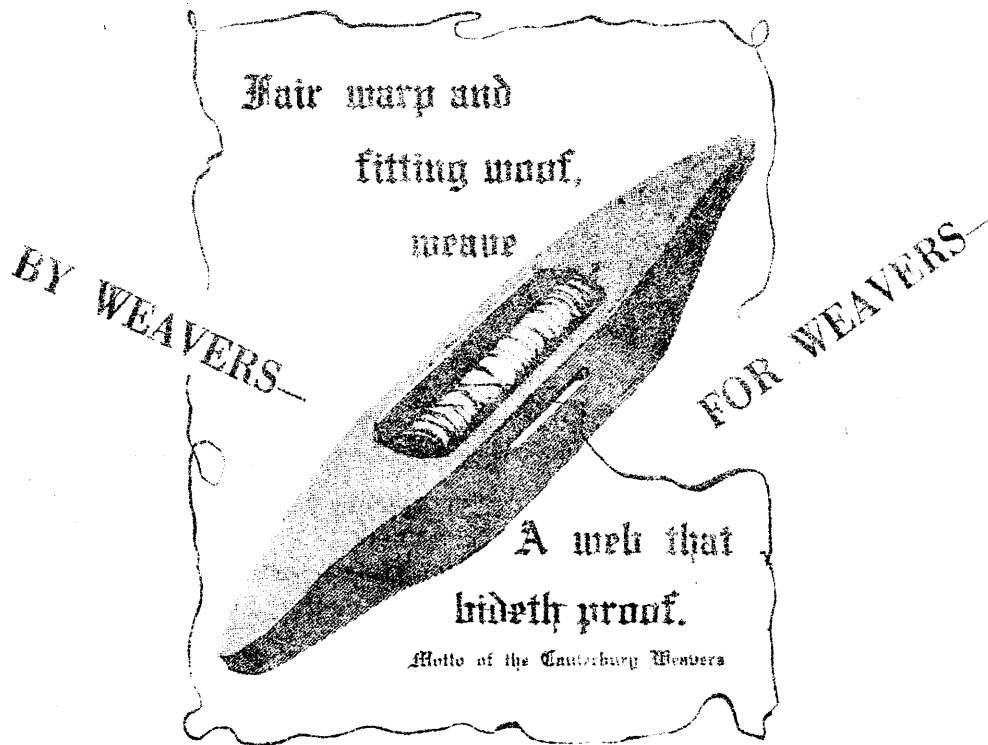
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# LOOMCRAFT

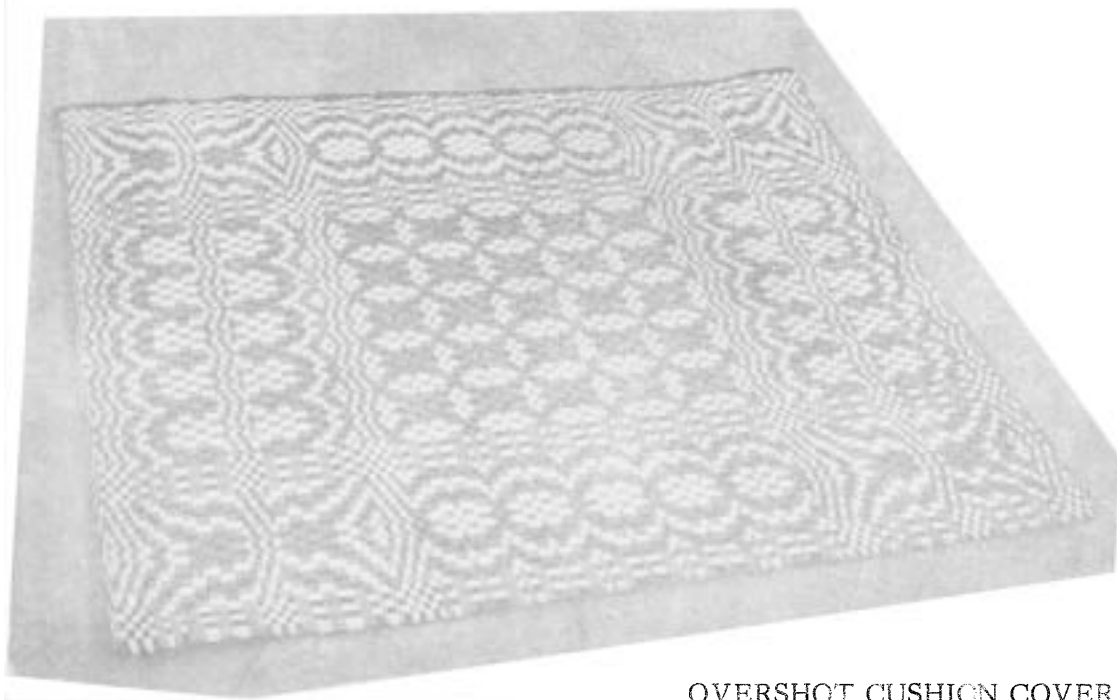
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ABOUT WEAVERS



SOAP DOLLY



OVERSHOT CUSHION COVER-  
RHAPSODY

Telephone No.  
Sutton Valence 3245.

"Southside",  
Sutton Valence,  
Kent.  
October, 1965.

My Dear Fellow Weavers,

The Winter Season for handweaving seems to have arrived much earlier this year, and I suppose we can lay this at the weather's door. My post-bag has been very full for the last month, not only from old friends, but with enquiries from total strangers. What these will lead to we cannot say, but all have been attended to, and I hope that it means more and more folks are taking up hand-weaving.

With all this extra activity it means I have had work later to get LOOMCRAFT out at somewhere near the usual time, and I hope that this issue will come up to the standard you seem to expect! It is so nice to have such appreciative letters from you, and I wish I could answer them all individually, but time does not allow. Therefore, please let me say here, "thank you all, very much".

Please study the list given in this issue, as you will no doubt find much to interest you amongst the yarns. I am always looking for new lines, and although they are not always repeatable, there is usually enough to last several months.

Finally, may I wish all our readers a Very, Very Happy Christmas and New Year, with lots of hand-weaving throughout 1966.

Every good wish,  
Sincerely yours,

(Mrs.) Margaret A. Norris.

## BROOKS' BOUQUET

When I received an S.O.S. from a reader regarding the weave known as Brooks' Bouquet I had to admit that I had not studied this, but when I delved into my store of technical books and found it I was very glad that it had been brought to my notice, and I hope that you too, will find it as useful as I have.

I knew that the lady who was enquiring could only accommodate weaves set for Rigid Heddles, so I worked out this sample on the two shaft loom which I usually keep set for such a purpose. It can, of course, be used on a draft which is threaded for pattern as the twist is carried out on the plain lift, which gives it an added attraction for using with patterned background instead of the plain weave.

This table centre shown here is woven with 25/2's green linen thread, and sett at 20 e.p.i., using a ten dent reed double sleyed. If you want to make the medallions more solid then I would suggest that you sett at 24 e.p.i., or if you have 12/2's mercerised cotton by you then sett at 28 e.p.i., using a 14 dent reed double sleyed. It really depends upon the purpose for which you require the finished weaving, and you will soon realise how versatile it is.

There were 300 ends on the threading I tried it out on, and as I wanted to have just a little plain weave at either side I arranged it so that I had fourteen ends at each side and worked with 272 ends in groups of eight, which gave 34 medallions in all.

After making the heading to the length required open the next plain weave shed. Make a note of which this is, and then remember that all the twist rows must be on this shed. As I was leaving fourteen threads untwisted I brought the shuttle out in between the eleventh and twelfth raised threads. Make sure that the weft thread is straight in the shed without pulling at all, and then return the shuttle into the shed between the seventh and eighth warp threads and come out again between the fifteenth and sixteenth. Straighten the weft thread sufficiently to tighten round the four threads which have the weft under and over them.

Continue in this manner across the weaving taking the next four threads which are raised with each progress. You can only decide for yourself with experience how much tightness you will need to draw the weft threads together. Remember the plain weave threads at the other end, but do remember the twist the last four before coming right out of the shed. (I managed to forget this on two occasions, so I know just how easy it is to be carried away with enthusiasm when you see the groups forming!) Now give a good beat to close the weft thread down as close as possible, but you must guard against distortion of the web, and if you have pulled the weft thread too tight it will be better to undo this row and get it right before proceeding any further. I hope you will not feel that this takes a long time, and that you will decide it is really worth the little extra, and after three or four rows of twisting you will soon pick up speed and dexterity.

I then wove nine rows of plain weave, but you may wish to have the medallions shorter or longer, and this can be decided as soon as you see how close you can beat. If it is any guide to you, at the setting I had and with the linen I got medallions which were 5/8" long. I was intrigued with the little crosses that just seemed to happen with the first plain row after the twist.

As you will see it is very easy to have some sort of pattern to work to, and so simple to vary the design. With care one can also alter the width of the medallions as well as the length. I think this will appeal to many weavers with Rigid Heddles and two shaft looms. Using 12/2's cotton it takes roughly 2 oz. to weave a tray cloth 14" by 24", including the fringe.

I have not had time to experiment with this on a patterned threading yet, but I shall be interested to hear from anyone who does. I have a feeling that if the pattern is small enough and sett correctly it would make the medallions very attractive. I would suggest, however, that the row before the twist row, and the row immediately following should be in plain weave, otherwise it may disturb the little crosses which are so pretty in the pattern.

Why not work out which threads of the warp from these crosses and thread them in a contrast and use the same for this row of weft? Lots of alternatives will occur to you, I am sure.

## SOAP DOLLIES

I was trying to think up some ideas for novelties for a local Christmas Sale of Work, and after discarding all the usual ones as "having done that before", I remembered some funny little Soap Dollies which my mother used to turn out by the dozen at Christmas time, and were always in demand for stocking fillers, both for young and the not so young.

It was so long ago that it had not occurred to us to use handwoven towelling, and my mother used to use Nursery squares of soft towelling. These came in 24" squares which she cut into four and then crocheted all round them with a fairly thick cotton in colour. It was just a simple double crochet stitch with a chain in between, and reaching about  $\frac{1}{4}$ " down the towelling. Some of her friends who copied the idea, but were not keen on crochet used to work blanket stitch all round instead, which served the same purpose.

Now if you would like to follow this idea, but be "with it", then I suggest that you weave the material as follows. Use a 12/3's warp cotton in unbleached for the warp, and do not sett too close. I would say 14 e.p.i., if you have a shaft loom, but if it is to be woven on a rigid heddle then the usual setting of approx. 13 e.p.i. will be close enough. For the weft use a soft gimp, which could be the tuffle gimp used double, or anything you have in the store cupboard. I would recommend unbleached or white, but it is really a matter of choice. For squares approx. 12" you will only need about an ounce of warp for two, and about one hank of tuffle gimp to make two. Weave about  $\frac{1}{2}$ " in the 13/3's at the beginning, and double this between the squares and another  $\frac{1}{2}$ " at the end. This is for turning down when you are either crocheting or doing blanket stitch all round.

When you have finished the edging you will require a tablet of soap, preferably plain shaped, as this will make a much better shape for the "body", some tissue paper, a needle and some black cotton for the face, some white cotton for stitching up the back, and about  $\frac{1}{2}$  yard of baby ribbon for the bow at the neck. If you intend to add the verse I shall quote at the end then you will need to copy this out for each doll. This now sets

the scene for finishing the dollies. Perhaps you are not too apt with a needle, so this is an opportunity to make it a combined operation with a friend and produce double quantity!

First of all wrap the soap in tissue paper, leaving enough paper at one end to make the filling for the face. Now lay the piece of material on the table, place the soap on it in the centre with about three inches at one end. Now carefully roll the edges of the material towards the middle until each roll meet on top of the soap. Stick pins in to secure in this position, and slip stitch the rolls together beginning at the bottom, or feet end, when you get to the top of the soap shape the tissue paper to form a head, and just slip stitch the rolls over this. Secure the cotton and remove the pins. With the material which is above the head you must make the bonnet, this is easily done by untwisting the rolls and doubling back at the top so that the coloured edge forms the brim of the bonnet. Bring the ends of this down to the sides of the face and body and it will give the appearance of arms which should be pinned in position for a few moments. Now tidy up anything which is not quite straight, and then tie the ribbon round the neck and make a neat bow in the front. Make sure that the ribbon is tight enough to hold the arms in position, and also to give the appearance of a neck. Take out the pins. It only remains now for the features to be put on the face, and this can be done by three stitches for each eye, a knot for the nose and two or three stitches for the mouth. I found that if you can put all these in without securing too much they are easier to remove. Now pin on the piece of paper with the little verse.

"Untie my bow, take out my eyes,  
You then will have a great surprise,  
No dainty plaything then I'll be,  
My aim is usefulness you'll see,  
I come to freshen up your face,  
To give you added charm and grace".

I hope you will have lots of amusement with these dollies, and that the folks to whom you present them will find usefulness as well.

o-o-o-o-o-o-o-o-o-o-o-o-o

E.P.I. means so many ends per inch according to the size of reed.

## A B O O K F O R C H R I S T M A S

Books dealing with handweaving are not included on the lists of handcraft books, and I think this is because we do not have many published in this country. American publications are always a welcome gift, but as it takes quite a while to get them over, and as there is quite a performance to obtain dollar payment they are not as wellknown as they should be. Of course it is possible to borrow them from one's Public Library, but then when they are in demand it is not possible to turn to them at a moment's notice. Christmas is a good time to give these to someone who will not only appreciate them, but also use them for many years to come, and if you are asked to name a gift for yourself, as they are not "just a few shillings" why not suggest a joint present from three or four friends?

The ever popular one is the Handweaver's Pattern Book, by Marguerite Porter Davison, which tells you what to weave, assuming that you have already mastered the art of dressing a loom and want some suggestions as to patterns and techniques. Each chapter is prefaced by a page or so dealing with the origin of that particular weave and the books which have been studied before it was re-written in this book. Very well illustrated, and a friend for many, many years of handweaving. Price £2.15.0. plus 3/6d. p. & p.

For those folks that have looms with more than four shafts there is nothing to beat The Shuttlecraft Book of American Handweaving, by Mary Meigs Atwater. Mrs. Atwater covers practically everything that can be woven on looms from two shafts to twelve shafts in double weave, and it sounds fun whatever she is telling us about. There is the history of some of the famous weavers, and one can laugh or be serious almost throughout the entire book. The price is £2.18.6d., plus 3/- for pack and post.

Another good book which is written by a Swedish handweaver is Weaving Patterns from Sweden, by Malin Selander. Here again you are assumed to know the dressing of a loom, and the profuse illustrations, some in colour, help to suggest what one should embark upon next. The variety of patterns is not so wide as the two from America, but I found them very good, and I thoroughly recommend it. Price £2.0.0d., plus 2/- pack and post.



## A T E X T U R E W E A V E

When I am weaving the sample material for each LOOMCRAFT I am always thinking of the many things I could use the various weaves for, if I had the time to carry out all the projects I dream about!

This one intrigued me more than any other, and I was sorry that it was destined to be cut up into small pieces for inclusion in this issue, but perhaps you, too, will see lots of uses in its structure.



I would suggest kitchen curtains would be an ideal thing and quickly woven, either with a small pattern border, or just plain as the sample. It will wash well and always look neat and fresh.

This setting is 21 e.p.i., sleyed 2 and 1 alternately thro' a fourteen dent reed. The warp used is 12/3's unbleached, and it will take 4/5 ozs per square yard of warp. The weft is also unbleached, but here it is a slub which gives it the attractive texture when woven. The sample, of course, is plain weave, but you can easily incorporate a pattern threading if you are thinking in terms of borders. To retain the soft pliable feel you must not beat too hard - I found that a soft beat was all that was necessary, and it grows very quickly, something like a yard of weaving per hour can be achieved, and this includes winding the pirns or bobbins for the shuttles as well. The slub comes in hanks, and we find that four hanks give approx. one pound weight. For the square yard of weaving, (weft only) allow about 4 ozs, so taking all costs in it is not expensive at all. I was amused by the reaction of several local weavers who have already seen it, when they have remarked that it is the same as a knitting cotton now on the market which is put up in one ounce balls and costing 2/- per ball! I rather think that there may be some knitting done with the weaving yarn as well.

Unfortunately this will not last long, and stocks cannot be replaced, so do not delay if you are interested. (See S.O. List).

R H A P S O D Y - A N O V E R S H O T D R A F T

I have always had a great regard for the American Overshot patterns, and the old drafts can keep me interested for hours. When I first became interested in hand-weaving I found that working these out on paper helped me to grasp the structure of so many of the fabrics, and even to-day, with little or no time for these flights of fancy, I still want to drop everything and get to work with paper and pencil.

So that I should feel I was using my time to no avail I decided that I would work one of these old patterns out, and then modify it for LOOMCRAFT, so here it is.

Using a fourteen dent reed, double sleyed to give 28 e.p.i. I laid a warp of 620 ends of 12/2's merc cotton in Black, making it 3 yards long. This was sufficient to give me two cushion-covers approx. 20" square, plus the wastage on the loom etc. I am giving the threading draft in the usual manner, although the draft I had to work with was written in an interesting notation peculiar to the old weavers.

Threading Draft.

```

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
                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
Border..... selv.shafts

```

```

4 4 4 4 4 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
                2 2           2 2           2 2
            1 1 1 1           1 1           1 1           1 1 1 1           1
.....Border..... shafts

```

```

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
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
.....Border.....172 ends..... shafts

```

```

4
3
2
1
selv. ....Centre.48 ends..... shafts

```

Thread Analysis.

|                  |                  |                                 |
|------------------|------------------|---------------------------------|
| Selv. (3)        | 12               | Thread the centre draft five    |
| Border.          | 172              | times to give a balanced table. |
| Centre. (5 x 48) | 240              | To obtain the link, which joins |
| Link.            | 12               | the centre to the last border,  |
| Border.          | 172              | thread the first 12 ends of the |
| Selv. (3)        | <u>12</u>        | centre draft again.             |
|                  | <u>620</u> ends. |                                 |

Always remember that weaving drafts are threaded from right to left. For foot power looms the standard tie-up is used, and I would suggest that the two tabby pedals are in the centre, so that easy access for both feet is obtained.

After all tie-ups are completed you will be ready to begin weaving, and this is where I think the interesting part starts when an entirely new pattern is being tried out. First of all I used the threading draft and wove it exactly "as drawn in". This is to prove the pattern, but of course this will not be necessary in your case, as I shall give you the weaving lifts which I found made for a balanced draft. However, you may like to hear what happened to me. I used a Black/Gold Rayon Crepe Twist for the pattern thread and the binder was 12/2's Black merc cotton, as I had used for the warp. Now for those weavers who do not understand the term, "as drawn in", this means a weft row to correspond with each warp end, so the first lift would be shafts 2 and 3 used four times, with a binder after each pattern row, and so on right through the pattern. This gave me a piece of weaving about 40 inches long, and with only one full pattern, so it was obvious that it would not make a cushion cover. Now it will be given a very thin frame and glass so that when the entrance to LOOMCRAFT is finally completed it will make a very delightful wall panel to face the door. This left me with enough warp for one cushion cover, and you can see the result in the illustration - I hope you will like it.

For the pattern work of the cushion cover I used 6/2's merc cotton, and chose a gold colour, but still used 12/2's black for the binder thread.

Weaving Lifts, Border.

| <u>Pedals.</u> | <u>Shafts.</u> | <u>Times.</u> |
|----------------|----------------|---------------|
| 2              | 2&3            | 4             |
| 6              | 4&1            | 4             |
| 2              | 2&3            | 4             |
| 6              | 4&1            | 4             |
| 2              | 2&3            | 4             |
| 1              | 1&2            | 4             |
| 6              | 4&1            | 4             |
| 5              | 3&4            | 4             |
| 2              | 2&3            | 4             |
| 1              | 1&2            | 4             |
| 6              | 4&1            | 4             |
| 5              | 3&4            | 4             |
| 6              | 4&1            | 4             |

Now work in reverse from  $\emptyset$  to complete the border, and then go on to the centre.

Centre.

| <u>Pedals.</u> | <u>Shafts.</u> | <u>Times.</u> |
|----------------|----------------|---------------|
| 6              | 4&1            | 4             |
| 5              | 3&4            | 4             |
| 6              | 4&1            | 4             |
| 1              | 1&2            | 4             |
| 2              | 2&3            | 4             |
| 1              | 1&2            | 4             |
| 2              | 2&3            | 4             |
| 1              | 1&2            | 4             |
| 6              | 4&1            | 4             |
| 5              | 3&4            | 4             |
| 6              | 4&1            | 4             |

Work these lifts in this order, five times for the centre, then the link, once.

|   |     |   |
|---|-----|---|
| 6 | 4&1 | 4 |
| 5 | 3&4 | 4 |
| 6 | 4&1 | 4 |

Now work another border to complete one side of cushion cover. Repeat throughout for second side.

I find it is a good thing to weave about one inch of plain weave before starting the actual pattern, and then at the end weave about  $1\frac{1}{2}$ " in plain weave. If you are making two covers do remember to weave enough for each one, and put in two or four rows of coloured cotton as a cutting line to guide you when it is time to make them up. With these plain weave headings you can make a small turn-in with the narrowest one, and a "lip" with the other, which will accommodate the press studs for closing.

For yarns required to make two cushion covers allow about 8 ozs of 12/2's merc cotton for warp and binder thread, and 8 ozs of 6/2's merc cotton, or Lyscordet if you have it by you.

After the work has been removed from the loom a thorough steam pressing will freshen up the work, and then it only needs the sides matching and sewing up, and another pressing.

MAY WE BRING TO YOUR NOTICE . . .

Plain Unbleached Warp Cottons<sup>1</sup> Owing to re-organisation of my suppliers I am happy to announce that as from receipt of this number of LOOMCRAFT I shall be reducing the price of most warp cottons. Only one count will have to remain at 9/- per round, this being the 20/2's, which costs more on account of the fineness of its count. Even with the usual rise of costs I have worked to a fine margin and in future the cost of 12/3's, 6/2's, 6/3's, 4/4's, 7/7's, will be 8/- per pound, but on half pound tubes instead of  $\frac{1}{4}$  lbs which we used to have. I am sure most folks need half pounds, so this will not affect their purchasing at all. I hope that with next quarter's issue of LOOMCRAFT I shall have some more good news of this nature, but at the moment I do not know the result of my enquiries.

Bobbin Winders. The price of Swedish Bobbin Winders has been slowly rising until they are almost priced off the market, and for the average handweaver 45/3d is very steep. Our workshop folk have been thinking about this for a long time, and now we are happy to offer a limited number of very efficient winders at the economical price of 27/6d. each, plus 2/6d., for packing and post. This bobbin winder has been designed so that the spindle can be removed for easy storage, which is an improvement on the usual type, and also makes for easier packing for post.

Four Shaft Table Looms. If you are looking for a small loom on which to carry out experiments, or to present to a newcomer to handweaving I would suggest that you consider the Palace Table Loom which is made in two sizes, 12" model at £5/5/0. and the 18" model at £6/10/0. both of which are carriage free. We have had the pleasure of supplying whole classes with these looms, and still receive orders which stem from recommendations given in this country and abroad.

Shuttles. Stick shuttles, boat shuttles, rollers shuttles and double shuttles = we can supply them all. Why not study the list of equipment we do make, and compare the prices with other lists? You will find our prices are most favourable.

## MAKE YOUR OWN CHRISTMAS CARDS

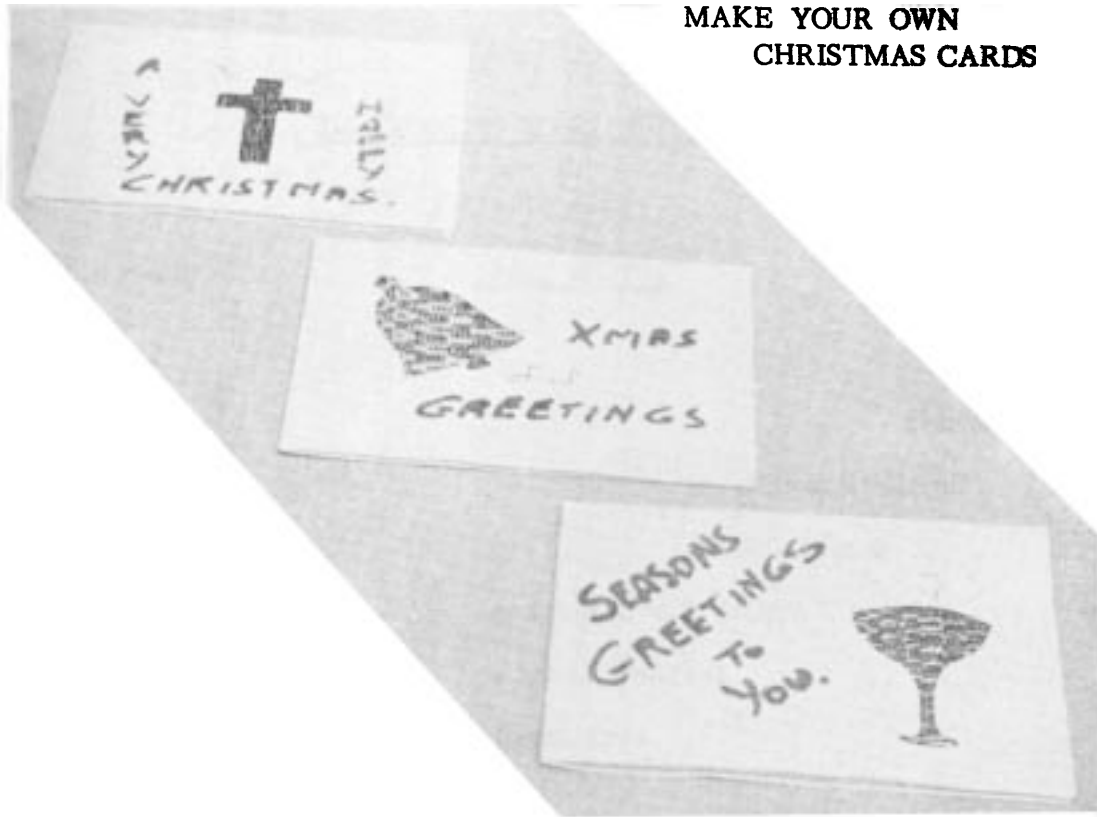
I make no apology for suggesting this once more! Now that we can show you what we mean, it is felt that you may like to set up a small warp and make a dozen or so for yourself. They will have the distinction of being different, and the chances are that you will be the only one in your particular circle to send out this kind of thing.

From past experience I have found that a black warp, or at least a very dark one is the best for showing up the various colours and shiny threads you will be using, and the finer the better. Perhaps you will be making the cushion covers in the previous article, if so make the warp  $\frac{1}{2}$  yard longer, and use this for the inserts for the cards. Or you can set up a small warp just for this. Rosepath threading or something small and easy will suffice if you are setting up just for cards.

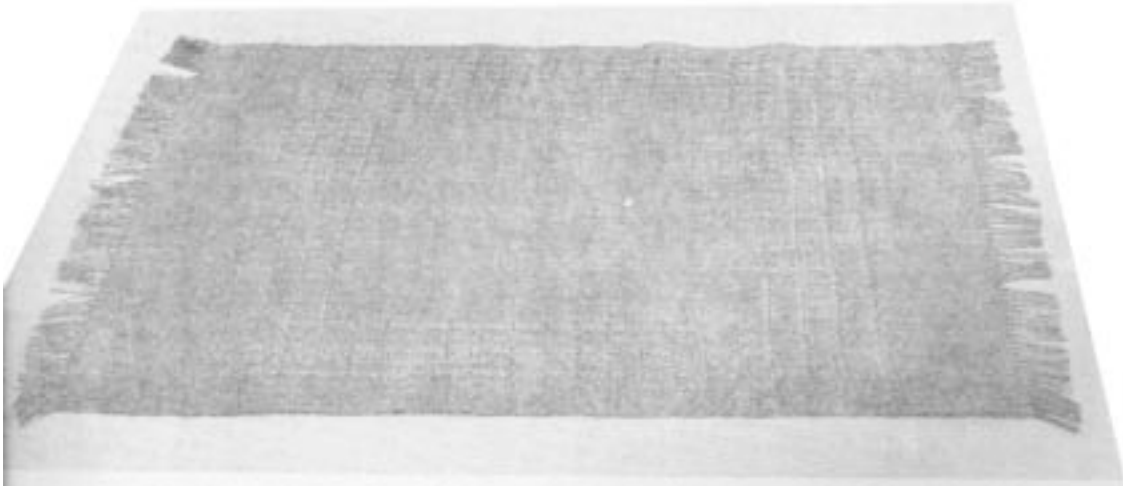
Now look through your store cupboard and find some 6/2's cottons in bright reds, strong greens etc., and some lurex yarn for the binder threads. I find that with the suggestion of snow and frost at Christmastime the Silver Lurex is the most useful. For those illustrated I used some of the 1/32" Silver Lurex with a nylon end supporting it. At 7/6d for a half pound spool it is a yarn which you can afford to have in your store cupboard for other projects such as stoles, evening bags and even the odd row in a cotton skirt. About  $2\frac{3}{4}$ " to 3 inches will be wide enough when you are weaving, and then with a few rows dividing the odd strips, you will soon find that you have woven a good selection and enough for perhaps 2 or three dozen. (Ideal for Christmas bazaars).

I made my cards with linen faced note paper of the size used for office letters, usually  $8\frac{1}{2}$ " x  $10\frac{1}{2}$ ", and first I folded it from side to side, then from top to bottom so that I finished up with a card roughly 4" x 5", with the folds at the left hand side and top. Next I took a template and pencilled round it in the position I wanted the cut-out to be on the front of the card. After I had neatly cut this out I took a piece of woven fabric and carefully glued it on the back of the opening. Then I wrote the Christmas Greeting wherever I wanted it on the card.

**MAKE YOUR OWN  
CHRISTMAS CARDS**



**BROOKS BOUQUET**



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Volume Four.

AUTUMN 1965.

Number 3.

Editorial

Brooks Bouquet

Soap Dollies.

A Book for Christmas

Texture Weave -

with Sample

"Rhapsody"

Equipment News

Christmas Cards

Single copy 1/3d. post free.  
5/- per year inc. post.  
One American Dollar buys  
5 issues.

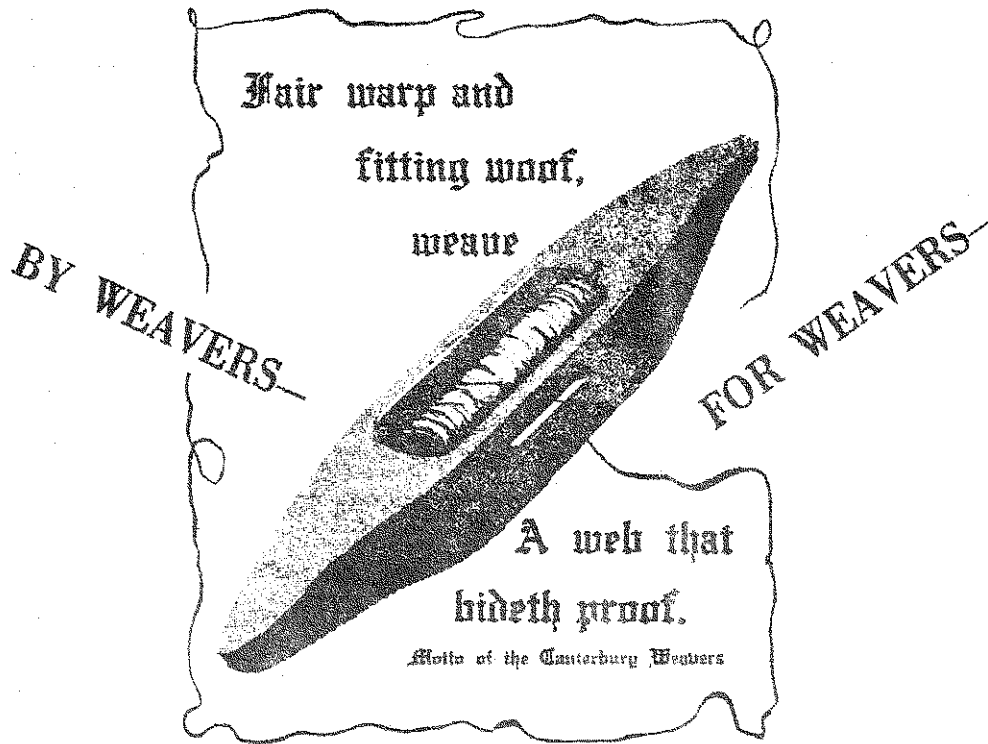
LOOMCRAFT is issued  
four times a year -  
Jan. April July & Oct.



# LOOMCRAFT

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ABOUT WEAVERS



**Plain Weave  
Table Mat.**



**Bedside Rug.**

Telephone No:-  
Sutton Valence 3245

"Southside",  
Headcorn Road,  
SUTTON VALENCE,  
Kent.

January 1966.

Dear Weavers,

May I say "Thank you" to the many, many friends who sent Season's Greetings which we appreciate very much. It is impossible to reply to you all individually, so please accept our thanks in this way.

I wonder what sort of weaving we shall all have achieved by the end of 1966? For myself I have great hopes of carrying out lots of projects, but whether it will be possible to get time off from your orders and enquiries remains to be seen!

Also I hope that during the better weather many of you will find time to call and see us. We are always glad to welcome friends, both old and new, so bear us in mind if you are coming this way for your Summer Holidays. Just to remind you, let me say that we are midway between Sutton Valence and Headcorn, and there is plenty of parking space once you come in.

Please bear the announcement of our reduction of the mercerised cottons in mind when you are planning your weaving, and remember that we do not put odd coppers on if you only need a single tube - its 4/8d per  $\frac{1}{4}$  lb tube no matter how many you require.

Once more thank you for letting your friends know about us, we thrive on friendship and aim to give you as much pleasure as possible through our pages.

With kindest regards to all,  
Sincerely yours,

(Mrs.) Margaret A. Norris.

## TABLE MATS ON TWO SHAFT LOOMS

When the loom is a two shaft model one has to rely so much on texture and colour to introduce variety to ones weaving. At first the usual plain weave scarves are fun to make and present to friends, but after a time the novelty wears off, and very often I hear folks say, "Oh I have a small loom somewhere, but there is not much I can use it for, apart from scarves." Now you can weave some very attractive table mats, trolley cloths and runners if you have several colours in cottons, and some gimps or other distinctive threads.

This tray cloth which measures 14 inches by 21 inches, plus small knotted fringes, takes two ozs of either 12/2's mercerised cottons, or 25/2's linen thread. The setting will depend upon the dentage of the reed you have. For the linen thread use either a 10/1 or a 12/1 reed and double sley it to give 20 or 24 e.p.i. If it is 12/2's cotton you propose to use then it should be either the 12/1 or a 14/1 reed, which again, should be double sleyed to give the correct setting.

The length of the tray cloth with the fringes is approx 24 inches, so you must lay a warp which will give sufficient for the tie-on and wastage on the loom. With a table loom this is not so great as on a foot power loom, so assuming that it is a table model you will need a good yard for one tray cloth, but two or more will only need an additional 24 inches for each one.

If you have several partly used tubes of either the linen or 12/2's merc. cotton then it would be a good idea to have a striped warp. I would suggest that you shade in to the middle with your colours, and then follow the same order out to the other selvedge. For the width I have given you will be wise to warp fifteen inches width to allow for any slight waisting in your weaving. If you are using a 10 dent reed then you will require 300 ends, for the 12 dent reed it should be 360 ends, and for the finer, 14 dent reed lay 420 ends in your warp.

Dress the loom and tention ready for weaving. Remember to allow for the fringe at the commencement of your weaving. Set the web of your weaving by throwing several picks of a thicker

thread. If you make these picks without beating after each one you will find that a good hard beat after about the third will close the gaps made by the front tie-on, and so you will be ready to start the actual weaving.

Weave an inch with the main colour, now throw one pick of the contrast, (in the tray cloth illustrated it was the Silver Lurex which is offered on the Special Offer list), next weave 10 picks of the main colour. Carry on like this, but with the Lurex I increased one pick each time, and decreased one pick of the main thread. When the numbers have been completely reversed, 10 of Lurex and only one of the main thread, measure your work from the first pick, and allowing for the same length at the other end, weave the middle part in the main colour without any contrast. In the tray cloth shown here it was 6 inches. Weave the second border in reverse, beginning with 10 picks of contrast thread, followed by two picks of the main colour, and so on. In this way you can produce a very pretty cloth.

It would be a good idea to weave a set of table mats with a striped warp, and then use for the main colour one of the colours in the warp for the weft for each mat, using the contrast thread for the stripes of each one. In this way it would give a very contemporary touch to your table, and be in keeping with the modern trend of several colours to a set.

For a set of six place mats I estimate you would need to warp about  $2\frac{1}{2}$  yards, which would give you mats 14" by 10", in which case you should alter the number of stripes to allow for a plain centre. With table mats a neater edge is obtained by hemstitching the ends instead of knotted fringe. Allow 6 ozs of main colour thread and up to 2 ozs of the contrast thread for the set of six. Remember to leave enough unwoven warp between the mats to give fringes on either mat.

Other threads which would give a pleasant texture would be any of the coloured fancy gimps or boucles on offer, or, if there is no colour in these that appeals to you, 6/2's merc cotton would produce a good relief.

Why not combine this with the Brooks Bouquet pattern which was given in the last issue of LOOMCRAFT?

## B E D S I D E R U G S

It is now almost five years since we gave an article for Bath Mats using the Thick Soft Weaving Cotton in colours, which we used to stock. Owing to the high price of this we have cut out all the colours, and only stock the Natural. However, in spite of the fact that the yarn is no longer available, we have long since sold all the copies of that particular issue of LOOMCRAFT, and no doubt this is because as a substitute I have suggested that the pattern should be carried out in the 6 ply Rug Wool as this produces a very nice Bedside Rug.

Now that we can give you illustrations of the various articles it may be a good idea to re-feature this draft and instructions so that newer readers may take advantage of it.

I find that if the warp is laid  $2\frac{1}{2}$  yds long by 373 ends using 6/2's cotton, you will need  $1\frac{1}{2}$  lbs of our 6 ply Rug Wool in the colour of your choice, and  $2\frac{2}{3}$  ozs of a 3 ply knitting wool for the binder thread, a Bedside Rug 24 inches wide by 44 inches long plus the knotted fringe at each end can be produced. Should you wish to weave more than one rug on the same warp then allow a further  $1\frac{1}{2}$  yds for each extra rug. In this case there is a saving on the warp yarn, so only allow a further  $\frac{1}{4}$  lb for each additional rug, but the 6 ply Rug Wool and the knitting wool is the same for each rug.

After you have laid your warp thread your loom using the draft given, but do take care that you thread the pattern triple apart from the selvedge threads which are only double. Now this means that each end must have a heald to itself. This is part of the pattern and if this is not carried out the three threads next to each other on each shaft will twist together, and half the attractiveness of the Mat is lost. We have marked the triple and double threading very carefully under each section of the draft.

The actual weaving is very simple. The pattern is simple twill borders and Rosepath in the centre. Use a fourteen dent reed, and single sley it throughout. Remember the binder rows, and where the selvedge does not always weave in just lift the end thread and pass the weft round it, so that it catches in.

Threading Draft.

|                |            |             |           |         |   |
|----------------|------------|-------------|-----------|---------|---|
| 4              | 4          | 4           | 4         | 4       | 4 |
| 3 3            |            | 3 3         | 3         | 3       | 3 |
| 2 2            |            | 2 2         | 2         | 2       | 2 |
| 1 1            |            | 1 1         | 1         | 1       | 1 |
| Once.          |            | 8 times.    | 6 times.  | Once.   |   |
| Pat. Bal. (21) | Pat. (192) | Border (72) | Selv. (8) | Shafts. |   |
| (triple)       | (triple)   | (triple)    | (double)  |         |   |

|           |     |           |              |         |
|-----------|-----|-----------|--------------|---------|
| Selvedge. | 8   | 4         | 4            | 4       |
| Border.   | 72  | 3         | 3            | 3       |
| Pattern.  | 192 | 2         | 2            | 2       |
| " Bal.    | 21  | 1         | 1            | 1       |
| Border.   | 72  | Once.     | 6 times.     |         |
| Selvedge. | 8   | Selv. (8) | Border. (72) | Shafts. |

373 warp ends. (double) (triple)

First of all weave 10 rows of plain weave using the knitting wool, now use the 6 ply Rug Wool for the pattern lifts as given.

| <u>Border.</u>          |                |               | <u>Pattern Panel.</u> |                |               |
|-------------------------|----------------|---------------|-----------------------|----------------|---------------|
| <u>Shafts.</u>          | <u>Pedals.</u> | <u>Times.</u> | <u>Shafts.</u>        | <u>Pedals.</u> | <u>Times.</u> |
| 1 - 2                   | 1              | 1             | 1 - 2                 | 1              | 1             |
| 2 - 3                   | 2              | 1             | 2 - 3                 | 2              | 1             |
| 3 - 4                   | 5              | 1             | 3 - 4                 | 5              | 1             |
| 4 - 1                   | 6              | 1             | 4 - 1                 | 6              | 2             |
| Repeat these rows until |                |               | 3 - 4                 | 5              | 1             |
| the Border measures     |                |               | 2 - 3                 | 2              | 1             |
| 11 - 12 inches.         |                |               | 1 - 2                 | 1              | 1             |
|                         |                |               | 4 - 1                 | 6              | 1             |
|                         |                |               | 3 - 4                 | 5              | 2             |
|                         |                |               | 4 - 1                 | 6              | 1             |

Repeat these lifts 12 times.

Now weave the first seven lifts of Pattern to balance, and then repeat the length of Border, but in reverse. Finish off with the 10 rows of plain weave to balance commencement. If weaving more than one Rug leave 8 to 10 inches for the fringes. Knot in groups of threads to make a neat edge, and close to weaving.

Remember to beat well so that a firm fabric is formed. If you wish to wash these Rugs choose a fine windy day for the drying process, otherwise they will take a long time as they are rather heavy.

## DRESS LENGTHS IN WOOL

Woollen dress lengths are always popular, and judging from the fashion articles which appear from time to time, it is a medium which never really goes out of fashion. If it is well woven there is endless wear in it, therefore it is always sound policy to have it made up in plain classic styles which are always acceptable, whatever the current trend.

Some five years ago we gave a striped sample in Mauve and two Greys, woven with the fine 2/24's wool which we stock. I had a dress and jacket tailored in this, and even today it is as fashionable as ever, and I never tire of it. The other beauty of this kind of thing is the fact that it drycleans so well, and if you have a style with pleats it holds them without endless pressing every time you have worn it.

As we are always making new friends for LOOMCRAFT, and they do not always see back numbers of the magazine I thought that you might like to have yet another sample of this kind of thing. So when setting up for another dress length I put enough on to give samples for this issue.

I decided upon plain Blue as I want to use an Irish Crochet Collar which I made several years ago, and I bring it out every so often for another dress, so hence the plain colour. Now when one talks about plain weave it sounds so easy, but in actual fact it is the hardest thing to do. I always remember reading an article many years ago about a weaver who always used this in his cloths which were very popular and sold as soon as they were off the loom. He said that when teaching a newcomer to weave in plain weave he always taught them to have two contrasting colours - one for warp and the other for the weft. In this way the weaver could see the variation in the weaving, which could alter even with each take on of the cloth, to say nothing of the uneven beating that always comes with a new weaver. Why not try it for yourself, sometime?

So I do say to our readers, without being unkind I intend this article for the more experienced craftsman. Put this sample



away for now, but come back to it when you have done some "homework" with cottons etc., then you can safely invest in some fine wool for a lightweight skirt or dress length, and be justly proud of the result.



There is no need for me to give a threading draft for this, as it is straight-forward plain weave, and can be woven either on a two shaft or four shaft loom. Should you have trouble with your selvedge threads, then use 12/2's cotton for the first and last four threads. This is not cheating, as it is a practice often used in fine wool weaving, even on power looms. As it is so fine and the fact that the selvedge will not form part of the article, as it will be cut off or used for the turn-in by the tailor, it is quite a good idea to thread the first and last eight threads double in the healds, but for the rest of the warp ends they are single throughout. This sample was set at 28 e.p.i., and I used a fourteen dent reed double sleyed.

The shaft lifts are, of course, plain weave, and I advise a good tension so that there are no loose warp threads to rise in the wrong places. A firm beat is necessary, and care should be exercised to obtain a balanced weave, by laying as many picks per inch as there are ends in the warp.

Always remember to throw about half a dozen heading picks at the beginning and end of the length of cloth, and if possible secure the threads by tying in small knots or loosely over-sewing. This makes for a better piece of cloth for the person that will be making it up for you.

You can give it a good pressing with a damp cloth if you wish, but I advise folks to have it finished professionally, it looks good, and saves a lot of time and electricity, and only costs 1/9d per yard, plus postage.

Allow 5 to 6 ozs per square yard when calculating the amount of fine wool you will need. It is on 1 lb cones, and a cone will give you 3 yards for 26/- plus postage.

## U S I N G O D D S & E N D S O F W O O L S

When my husband and I were moving to Castle St., Canterbury, we realised that there were many things which for the time we could not use, so we packed them away, and now that we are in the throes of re-decorating it is nice to think that there are quite a number of rugs etc., which we can use. In sorting things out I came across an old favourite of mine which I now seem to remember I promised to feature in LOOMCRAFT. This is a copy of an old Drugget I made over twelve years ago. The original was from an old thatched cottage in the village of Whipnade, near Dunstable. The two ladies that arrived at my Studio one day, complete with Drugget, had bought the cottage, and many of the furnishings in it, from a Swedish lady who was returning to her native country.

Upon examination of the Drugget I had to report that it was too far worn to be repaired satisfactorily, so it was then suggested that I should copy it as far as possible.

This was eventually done, only after quite a lot of searching for the soft colours in the original. Some of them I had plied to give the thickness of the yarns I had found, but it was all very interesting, and I laid a warp long enough to give a small version as well as the length commissioned.

I used Harris Tweed yarn as the nearest I could obtain to the yarns used in Sweden. The colours were Rose, Mimosa, Nut Brown, Nigger, Reseda Green, Sky Blue, Light Grey, Fawn and Cream. A number of these colours are no longer available, but you may have them by you in knitting wools, in which case I would suggest that you weave a cover for the back of a couch or settee, or even a knee rug, but I do not recommend these wools for a Drugget to go on the floor. Here it must definitely be a hard type of wool, and if not Harris Tweed yarn, then a good carpet thrums would do very well.

A cotton warp was used, and the setting I had was 8 e.p.i. The cotton should be 6/2's or even 6/3's, and if you can get a really heavy, firm beat then I suggest that you sley even closer by using a 10 dent reed. The threading was the simple Rosepath

with Twill borders. My Drugget was 25" wide on the loom, and I had 200 ends in the warp. The first and last 32 were threaded in Twill and the middle 136 were in Rosepath. I shall not give this out in full as they are threadings which have appeared very often.

After the warp had been fully threaded and the loom is ready for weaving proceed as follows:- Use a double shuttle, that is one that carries two pirns, or use two shuttles, but the latter is rather a problem, as you will have four shuttles in use at one time when the pattern strip is being woven. If, however, you do use two shuttles, they should both have the same colour weft, and enter from either side in the same shed, for each pick. With the double shuttle the two pirns work together. Always use double weft yarn throughout, and beat very firmly.

Weave 3 inches of plain weave with the first colour, and then introduce the second colour as the binder thread as you weave the Rosepath strip, first with shafts 3 & 4 raised weave a pick and follow with a binder row, repeating once more. Now the same with shafts 1 & 4, then shafts 1 & 2, next shafts 2 & 3. Finally shafts 3 & 4 again twice, but after the second pick DO NOT THROW A BINDER. Now reverse the colours so that you use the first colour as the binder and the second colour as the pattern thread. You must have two lifts of each pair of shafts given, and the centre should have four picks - two each colour. Complete the second half of the pattern strip and then weave three inches of plain in the colour with which you completed the pattern. Now introduce another colour for the binder, and reverse, as before in the middle of the Rosepath strip. Continue in this way for the length required. Some sort of sequence of colours is advisable, but this is a matter of choice.

Finish the Drugget or Rug off with a row of knots. I tied in fours, and then made a second row by splitting the tying across each other. Do not have too long a fringe as when you wash the weaving it will matt and lose its crisp appearance if left too long.

When estimating the warp allow  $\frac{1}{4}$  lb of either 6/2's or 6/3's plain cotton per 2 yards. The woollen weft I cannot estimate, as I do not know what you may be using, but odd  $\frac{1}{4}$  lbs will weave at least a couple of strips of the width I have given.

G R E E K A P R O N I N M O N K ' S B E L T

A few weeks ago there was a team of folk dancers on Television demonstrating Greek dancing, and I was intrigued by the aprons the women wore. You may have seen the same programme, and will, no doubt, remember how attractive they were. The usual border of pattern at the bottom of the apron had been carried up the sides, and I realised that this was possible on the same warp by the laid-in method, but would be a very long, tedious job.

After thinking about this for a day or two I decided to set up a warp and do some experimenting. The illustration shows you how I finished up. Several folks have seen the result when they have called, and all like the idea, so here it is for our readers.

I made the warp of 6/2's unbleached warp cotton, and used the same kind of cotton for the main part of the apron. For this allow  $\frac{1}{2}$  lb of 6/2's warp cotton, and  $\frac{3}{4}$  ozs for the pattern thread, which should be thicker. (6/2's coloured cotton used double would make a good medium.)

My finished apron was a little on the narrow side, only 26 inches at its widest part, so if you wish to have something wider, then I suggest that you adjust the number of warp ends to suit your needs. Each threading of the pattern takes a little over 2 inches.

I laid a warp of 540 ends, and I made it a bare 2 yds, which gave me enough to weave some plain material at the end for the apron ties. Next I dressed the loom using draft which follows, and had a 10 dent reed in the batten. My warp ends were single through the healds, but sleyed double in the reed, which gave 20 e.p.i.

Threading Draft.

|   |   |         |         |         |   |   |
|---|---|---------|---------|---------|---|---|
| 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 |
| 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 |

.....Pattern 44 x 12 times .....Selv 4 x 3 Shafts.  
times.

You will see that there is no selvedge threading at the end of the draft, this is because the pattern takes care of the balance, and acts as the second selvedge. Make sure that you do not thread the first selvedge when making the repeats of the pattern.

First of all I wove 6 inches of plain weave with the plain weave pedals - 1 and 3 followed by 2 and 4. Now you are ready for the pattern band at the bottom. Follow the draft using the lifts given, and remember that a binder row of 6/2's unbleached cotton follows every pattern row.

| <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u>                 |
|----------------|----------------|-------------------------------|
| 1 & 2          | 1              | 2                             |
| 3 & 4          | 5              | 2 Repeat these lifts 3 times. |
| 1 & 2          | 1              | 9                             |
| 3 & 4          | 5              | 4                             |
| 1 & 2          | 1              | 9 These lifts once only.      |
| 3 & 4          | 5              | 2                             |
| 1 & 2          | 1              | 2 Repeat these lifts 3 times. |

Now weave about one inch of plain weave with 6/2's. At this point make a careful note of the measurement of your band of pattern weaving. (Mine was  $3\frac{3}{4}$  inches.) Next weave another band of pattern exactly as before. Now you must weave in plain weave to give the exact length of the width of your weaving, less double the measurement of the pattern band. It is a good idea to let off the tension of your loom and leave it for a while, so that it can revert to the normal length before making your decision. After you have done this carefully weave another band of pattern, and then use up the surplus warp on your loom for plain weave, which will be used for the apron ties when making up the apron.

Cut off the weaving and divide it as follows. Cut midway between the first and second bands of weaving. Now turn the piece with bands at either side of the plain weaving and set it along the top of the bottom band, so that the side bands match up perfectly. Cut off the last piece of plain weaving, which is intended for the ties, leaving about  $\frac{1}{2}$  inch for the turn-in

as on the other side. I tacked these turn-ins down, and the one under the selvedge edge next to the bottom band, and sewed seam binding over them all. Turn up the bottom hem, and then decide the length you will need for your finished apron. From the top you will need to cut off the surplus, and with mine I then removed the pattern bands, and it gave me a piece of plain weaving with which I made a waist-band of  $3\frac{1}{2}$  inches deep. Into this I pleated the top of the apron and let the ties into the ends of the waist-band after sewing them along the cut edges.

I hope that you will try this pattern, as I am sure you will like the finished article very much, and receive admiring remarks from your friends. I have already given the amounts of yarn, and even using mercerised 6/2's it will not cost more than 9/- all together.

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#### More About Yarn Prices.

Last time LOOMCRAFT came to you I was pleased to be able to announce a lower price for the warp cottons, and I hinted that I was working upon something else which I hoped would also result in good news for Handweavers.

Well, this has been possible, and from the time of this issue of LOOMCRAFT the prices of Mercerised 12/2's and 6/2's will be reduced to 18/8d. per pound for both counts. This means that a  $\frac{1}{4}$  lb tube of either will now cost 4/8d. I hope that this will help our many readers whom I know are on fixed incomes and undertake a little weaving for pleasure as well as profit.

To do this I have cut out several colours from the range which were not very popular, and concentrated on the colours for which we have had greatest demand in the past. I am now getting these yarns spun, mercerised, dyed and wound myself, and in this way I have cut out one handling of the yarns which gives just enough margin to offer this slight cut in price.

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**Floor Drugget with  
Odds & Ends.**



**Greek Apron.**

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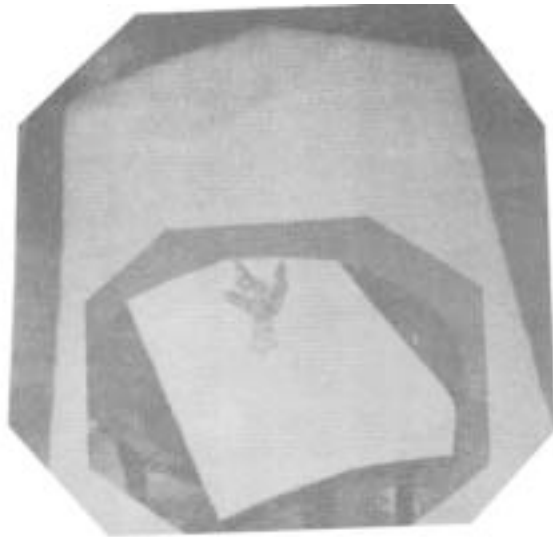
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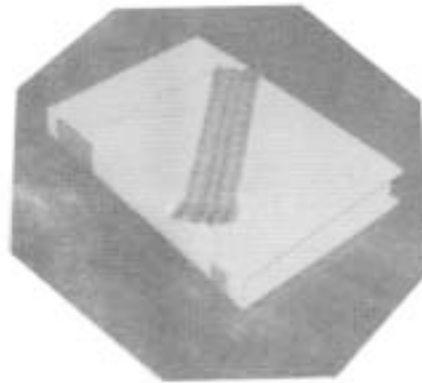


ABOUT WEAVERS



Small Allover  
Pattern.

Bookmarker from  
Canada.



Various Shuttles  
from LOOMCRAFT.

Telephone No:-  
Sutton Valence 3245.

"Southside",  
Headcorn Road,  
SUTTON VALENCE, Kent.

April 1966.

Dear Weavers,

I wonder what you will think to this latest issue of LOOMCRAFT? During the last eighteen months I have had more and more letters of praise for the contents of the various numbers of our magazine, and I now begin to find it difficult to assure myself that each new number will hold your enthusiasm, but I do hope I can! Once LOOMCRAFT has been sent off I am already planning the next issue, and forward planning is perhaps a good thing, because there are some articles I want to present to you, but they just do not work out as I had planned! I have one on a loom now which needs more research before I can include it in the magazine - it was intended for this number, but if I can settle down to it for a day or so I am sure it will come right, and you will eventually find it between the covers before too long. I will tell you when I can offer it, and you can then judge for yourselves whether the extra study was worth the final result.

The article about the bookmarker from Mrs. Leeming, and the notes on the Guild in New Brunswick is a new venture, and I hope that some more of our Overseas friends will feel disposed to let us have some news of their activities, I shall be very happy to hear from them.

This issue is going to come to you somewhere about the middle of the month, I hope, and that is due to the kind co-operation of our new printers - they offered to keep a week open for our magazine, and I am playing my part by making the date we agreed upon. Hope you like this issue!

Every good wish,  
Sincerely yours,

(Mrs.) Margaret A. Norris.

S M A L L O V E R S H O T P A T T E R N .

The popular trend seems to be towards small Overshot patterns these days, possibly because they are so adaptable for many things. The one I am giving in this article is designed for bands etc., but as an all over pattern I think it lends itself for larger articles, such as cushion covers, dressingtable runners, and even small bands at the bottom of cottage curtains. I am basing the quantities on a runner, so please be careful if you are going to adapt it either to something larger, or on something that is not patterned over the entire weaving.

Using 12/2's mercerised for the warp and the binder thread for a finished article of 16 ins. wide by 24 ins. long after the hems have been turned up, allow 3 ozs of 12/2's cotton and 4 ozs of Rayon Crepe Twist or 6/2's mercerised cotton. You will have a little of each left, but it is the nearest amounts I can give you without running it so close that you need just that few yards more! Remember I base these calculations on my weaving, and almost all weavers have different ways of carrying out a particular project. Also be careful to see that you allow enough warp wastage for your particular loom - with the generous amounts I am allowing for an extra long wastage.

The warp was sett at 28 e.p.i. and I used a 14 dent reed which was double sleyed, but the warp ends were threaded single throughout the whole pattern. For the size given above, lay a warp of 1½ yards with 477 ends in it. Of course there is always a saving if you plan to weave more than one article on the same warp, and you should lay your warp accordingly.

Threading for Pattern.

|       |       |                             |     |         |         |   |       |         |
|-------|-------|-----------------------------|-----|---------|---------|---|-------|---------|
| 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     |         |
| 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   |         |
| Selv. |       |                             |     |         |         |   | Selv. |         |
| (8)   | (1)   | .....Pattern...46 ends..... |     |         |         |   | (8)   | Shafts. |

The pattern of 46 ends should be threaded 10 times to use up the warp ends, but the odd end on Shaft 1 just before the left selvedge is only used once to give balance to the last pattern, and also to lead into the end selvedge. This will take care of all 477 ends you have warped. Take care with the wind-on and be sure to get an even tension.

Now you are ready to start the actual weaving. First make sure that your warp has no gaps where you have tied on to the front tie-bar. Throw several picks across with a waste thread if you have any spaces - I find that three or four picks laid without firm beating until the last one will do the trick and give you a nice firm foundation to beat against. Now with the 12/2's cotton and in plain weave make a hem of two inches. This is where the pattern weaving starts, so make certain that you have two shuttles evenly filled and use the lifts I give below:-

| <u>Shafts.</u>         | <u>Pedals.</u> | <u>Times.</u> | <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> |
|------------------------|----------------|---------------|----------------|----------------|---------------|
| 3 & 4                  | 5              | 1             | 1 & 2          | 1              | 2             |
| 2 & 3                  | 2              | 1             | 2 & 3          | 2              | 1             |
| 1 & 2                  | 1              | 1             | 3 & 4          | 5              | 1             |
| 1 & 4                  | 6              | 4             | 2 & 3          | 2              | 1             |
| 3 & 4                  | 5              | 2             | 1 & 2          | 1              | 2             |
| 2 & 3                  | 2              | 2             | 2 & 3          | 2              | 2             |
| 1 & 2                  | 1              | 2             | 3 & 4          | 5              | 2             |
| 2 & 3                  | 2              | 1             | 1 & 4          | 6              | 4             |
| 3 & 4                  | 5              | 1             | 1 & 2          | 1              | 1             |
| 2 & 3                  | 2              | 1             | 2 & 3          | 2              | 1             |
| Contd. in next column. |                |               | 3 & 4          | 5              | 1             |

Repeat these lifts for the length required, but always follow each lift with a binder row using the 12/2's cotton for this. Finish off with another 2 inches of plain weave with the 12/2's cotton for the other hem. Now if you are making more than one article I advise that at this point you throw a couple of picks with a waste cotton and then proceed with the next runner or whatever it is you are making. I always keep a spare shuttle for this purpose, then when you come to the time you are finishing off the woven goods the coloured line shows where the first one ends and the second begins.

Why not weave a set of luncheon mats in this pattern, and then add distinction to your table by weaving the pattern in band fashion and make napkin rings to match? If this appeals to you and you are not able to work out the pattern to give you the full side borders, just send a stamped, self addressed envelope with your request and I will draft it for you. I find from experience that 12/2's mercerised cotton in the unbleached washes almost white and wears like linen.

Oeo-o-o-o-o-o-o-o-o-o-o-o-o-o-o

What does "E.P.I." mean? I am always being asked this, so for our new readers let me quickly explain that it stands for, "ends per inch".

## A DELIGHTFUL BOOKMARKER.

When Mrs. Harold Leeming of R.R.5., Woodstock, New Brunswick, Canada renewed the LOOMCRAFT subscription for the members of her Guild, she very kindly sent me a bookmarker as well, and I was so taken with it that I suggested that she might like to send details of how she produced it, and its ultimate use, as I was sure many readers would like to have news of this and the Guild in question. The bookmarkers were commissioned for a Conference favour, and it occurred to me the idea might interest some of our readers.

This is what Mrs. Leeming sent to me. "Re the bookmarker. Each warp contained 35 threads and my final threading was as follows:-

|   |    |    |    |   |   |   |    |   |   |  |     |    |
|---|----|----|----|---|---|---|----|---|---|--|-----|----|
| A | BB | A  | B  | C | B | A | BB | A | 4 |  | 0   | 00 |
| A | A  | BB | BB | A | A |   |    |   | 3 |  | 0   | 00 |
| A | A  | B  | B  | B | B | A | A  |   | 2 |  | 00  |    |
| A | A  | B  | C  | C | B | A | A  |   | 1 |  | 000 | 0  |

Threading..35 ends.                      Shafts.    1 2 3 4 5 6 Pedal tie-up  
A 12 dent reed was used and double sleyed, and single through the healds. "A" "B" "C" denote three different colours in the warp. I set 6 warps across a 20" loom, all different in colour, and used a different coloured weft for each on a small bone shuttle. When I had thrown the 6 wefts I used the beater and kept the work all even across the loom. I used Pearl No.5 and other mercerised threads of a similar weight. For the 200 bookmarkers I rethreaded 3 times with different coloured warps slightly different threadings and rarely had any two alike. Every 6" I inserted a thin cardboard strip 1½" wide for the fringe." (For those of our readers that are not conversant with Pearl No.5, this is about the size of 6/2's and Lyscordet.)

Using the numbers given at the foot of the Pedal tie-up the weaving was as follows:- 1, 6, 1, 2, 3, 4, 5, 4, 3, 2, 1, and then back to 6, repeating as needed.

Mrs. Leeming then told me a little about the activities of the Guild, which I am sure you, too, will find most interesting. "The Woodstock Weavers are a group in Woodstock, New Brunswick. This is a rural district and our Town a small urban one of about 4,000. We now number 15 members and have been organised since 1951, I joined in 1957. Some of our members live quite a distance from Town. We meet once a month to conduct our business and generally try to have some weaving problem etc., to discuss or examine.

We send out sample boxes of items we are prepared to make to a few Gift Shops each Spring and find that orders received by this method and supplying our own "shop" in Town, and the local Travel Bureau where the Tourist trade is brisk during June to September keeps us busy. We also have a yearly sale in November to tap the Christmas trade. We are not a sufficiently active group to look for further outlets. There are Trade Fairs held Spring and Fall to which we could (and have in the past) send samples and solicit wholesale orders. We are also accumulating a library of weaving books for the use of our members.

In New Brunswick if 5 persons desire instruction in weaving (or in some other handicrafts) the N.B. Handicrafts Department of Industry and Development (Govt.) will send an Instructress to the locality for 2 weeks, during which time she will give one hour each day to each pupil, and the pupil in turn is expected to put in quite a lot of time on the loom; they average 4 warps in the two weeks. The looms can be obtained from the Dept., on a small down payment, and a time payment arranged to suit the purchaser, also at the end of the period of instruction if the pupil feels that weaving is not for her - the loom can be returned at no further cost. The loom used is the "New Brunswick" overhead beater, 44" width, metal healds and built-in light. Quite a good loom, though I prefer my Douglas Andrew Guild Loom with its string healds, they are so much easier on the eyes. My 20" LeClerc has steel ones so I know what I am talking about!"

I think that the scheme for teaching Handicrafts is a really wonderful idea, and one which would be a good idea in this country. I know there are many good Art Colleges up and down the country, but if a potential weaver could have this individual tuition rather than having to be one of many, it would produce many more good and very enthusiastic craftsmen here - a thing we can always accommodate.

The business side of the Woodstock Weavers sounds very good, and I hope that some of the small groups in this country - and elsewhere will follow suit. It would do much to lift the craft of Handweaving, good workmanship is a wonderful ambassador. Even the lone handweaver may be inspired by this example - I hope so!

o-o-o-o-o-o-o-o-o-o-o

WARP ENDS. This is another name for the Warp threads in weaving.

M O D I F I C A T I O N   O F   G O O S E - E Y E .

This rather attractive coloured gimp arrived just too late to be included in last January's copy of LOOMCRAFT, so I decided that I would experiment with it, and perhaps use it for the woven sample in this issue. I tried several threadings and methods but to my mind this is the most attractive way to use it. The colour range is quite good, so if the Bottle Green does not lend itself to your proposed weaving there will, no doubt, be something amongst the other shades to suit you.

I first of all, on this warp, tried it without a binder thread, but it lacked vitality, but as soon as I mixed the White Rayon Boucle with it, as in the sample attached, it took on a lively and attractive trend which I am sure will suggest many things to be woven in it.

For the square yard of weaving the amounts are economical and for a little under 6/6d a yard you can really produce something worthwhile. Why not try a bedspread for a change? If the weaving is very carefully done it would hardly show the joins, or, if for a single bed then pleat the frill on to the centre - endless uses will occur to you.

The warp is 12/3's plain cotton, and for 36 inches width on the loom you will need to warp 504 ends and the length of your warp must be decided by whatever your project is. Do not forget the wastage on the loom. This number of ends will give you 22 threadings of the pattern plus an extra 12 for the pattern balance, and 4 extra on each selvedge.

Pattern Threading.

|       |            |                          |   |   |   |   |   |       |         |   |   |
|-------|------------|--------------------------|---|---|---|---|---|-------|---------|---|---|
| 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       | 1 | 1 |
| Selv. | Balance.   | ...Pattern... 22 ends..  |   |   |   |   |   | Selv. | Shafts. |   |   |
| (4)   | (12) once. | Thread Pattern 22 times. |   |   |   |   |   | (4)   |         |   |   |

Use a fourteen dent reed and single sley this. The healds are also single threaded throughout. You will find the Goose-eye Pattern is very easy to thread, and also once you have mastered the change of direction, quite easy to weave.

Fill two shuttles with the weft of your choice, and sett the warp



ready to begin the weaving. Arrange your shuttles so that when you have thrown a pick with the pattern thread, (gimp) your binder shuttle will enter from the side you have just emerged from. I find that this makes for more rhythm and speed with one's work.



The pattern is divided into two parts, and these are separated by five rows of the Rayon Boucle in plain weave.

Begin with these five rows of plain weave on 1 & 3, 2 & 4 alternately. Now you are ready to commence the pattern.

| <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> | <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> |
|----------------|----------------|---------------|----------------|----------------|---------------|
| 2 @ 3          | 2              | 1             | 2 & 3          | 2              | 1             |
| 1 & 2          | 1              | 1             | 3 & 4          | 5              | 1             |
| 1 & 4          | 6              | 1             | 4 & 1          | 6              | 1             |
| 3 & 4          | 5              | 1             | 1 & 2          | 1              | 1             |
| 2 & 3          | 2              | 1             | 2 & 3          | 2              | 1             |
| 1 & 2          | 1              | 1             | 3 & 4          | 5              | 1             |
| 1 & 4          | 6              | 1             | 4 & 1          | 6              | 1             |
| 3 & 4          | 5              | 1             | 1 & 2          | 1              | 1             |
| 2 & 3          | 2              | 1             | 2 & 3          | 2              | 1             |

A Binder row follows every Pattern row.

Now weave the five plain rows before the next part.

Continue in this way for the length required. Keep a firm beat and always grasp the batten in the middle when you beat. This will ensure that you do not get a slanting line on your work.

If you are ordering any of this gimp please try and give a second choice of colour as I am sure it will very quickly be ordered up, and if I have to write back for an alternative colour it all takes time.

Allow 3 oz of 12/3's plain cotton for the warp, 6 oz of Coloured gimp for the pattern, and 5 oz of the White Rayon Boucle for the binder thread. These amounts are based on the square yard, but as usual they are on the generous side, and you may have a little of each left over.

## SCHOOL SCARVES.

~~Maybe~~ you will think that to wish away the coming Summer by talking about the Autumn is not quite playing the game, but I am the last person to wish to skip the Summer months which I hope will prove better than last year. My only reason for suggesting that it might be a good idea to have an article for School Scarves is to give the weaver time to make a good piece of weaving, instead of rushing it at the last moment.

As many of our early readers will perhaps know we have two contracts for School Scarves, and I know from experience that by the time these are offered in the School Outfitters shops they are quite an expensive item. If you have a few hours to spare then I would suggest that you weave them yourselves for the younger set and give them a chance to have pride in your workmanship.

We found from experience that a Botany wool, although very soft and warm, is not quite the right yarn for hard wearing as well as warmth, so may I suggest that you ask for a Crossbred wool when buying your wools for this project? Usually it is around the 1/6d to 1/8d per oz., but you may find something even better for your pocket than this. DO NOT WRITE TO US FOR YOUR WOOL. WE ONLY STOCK SHETLAND WOOL, AND THIS IS MUCH DEARER THAN CROSSBRED.

For one scarf you will need to make a warp 2 yds long, and 160 ends. Our example was sett at 14 e.p.i. through the reed and single sleyed in the healds using plain weave threading. We used Navy and Scarlet, and the splits were, 32 Navy, 24 Scarlet, 48 Navy, 24 Scarlet and 32 Navy to end. We estimate for one scarf you will need 3 oz for the main colour, and 2 oz for the other. Should you decide to make several then allow the five ozs., for the second scarf, but after that reduce to 5 oz of the main colour and 3 oz of the secondary colour for every TWO scarves. As the first scarf has taken care of the wastage on the loom allow 56 ins for the second and every subsequent scarf on that warp.

After you have dressed the loom ready for weaving leave at least four inches unwoven for the knotted fringe on the first scarf. Now weave as follows using the twill lifts of 1 & 2, 2 & 3, 3 & 4, 4 & 1 throughout. You should lay 14 picks per inch of the weaving, but if you think that it should have another one or two

picks per inch then lay them, but remember that when your weaving is off the loom it will contract a little. You must use a gentle beat at all times; to beat as for tweed or cotton will produce a very hard piece of work. Commence with  $2\frac{1}{2}$  ins of main colour, then  $1\frac{1}{2}$  ins of second colour, 3 ins of main colour, now repeat the last  $4\frac{1}{2}$  ins in the same order until you have 9 stripes of the second colour. Now weave one more stripe of second colour and finish with another  $2\frac{1}{2}$  ins of main colour. Throw about four picks of some waste yarn to hold the last picks in place, and then wind on enough warp to allow you to leave at least 8 ins unwoven for the two fringes and then weave another four picks of waste yarn before starting the second scarf. If you are only making one it is still a good thing to lay these picks which will help you when preparing the work for knotted fringes. When you are ready to knot the ends carefully take out the waste picks, and then taking eight ends at a time, and making sure they are adjacent, knot them and ensure that the knot is close up to the weaving. Continue in this way across both ends. Steam press the scarves and they are then ready for use. You will find that you do not use all the wool you have purchased, but unfortunately you have to break into the last oz to finish the scarves, therefore in the long run it is better if you make several on one warp.

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THE SHUTTLES WE CAN SUPPLY.

We have included a copy of our latest Standard Price List with this issue of LOOMCRAFT. You will note the reductions we have been able to offer you on some of the yarns, I am sure, but also I would like to draw your attention to the various shuttles we can supply.

The usual stick shuttles need no introduction, but are always a very useful addition to one's equipment. In the illustration we show 6 shuttles of various sizes and use, and also the metal bobbin on the left which is supplied with all our Chiltern shuttles, and at the right you will see a wooden pirn for those weavers that like them in place of the paper pirns.

At the extreme left is a double boat shuttle, so useful for mixing weft threads or to double up on thickness. Reading downwards in the middle is the standard Chiltern shuttle, then the Loomcraft roller shuttle and the Loomcraft boat shuttle is immediately below it. At the extreme bottom is the baby Loomcraft boat shuttle for the last few inches of a "tight" warp, and the right hand side is the Chiltern Rug or Gimp shuttle.

## L A C E W E A V E F O R T R O L L E Y C L O T H S .

In the last two or three years we have featured a Canvas Weave and a weave to produce a Cellular Blanket. Now we think you will like to have another of these but in a finer yarn, which helps to make it more open than either of the earlier ones. I feel that much can be done with our latest openwork pattern, and I hope that after you have used it in the manner prescribed, you will be venturesome and experiment with it in other mediums and at different settings.

I first came across this kind of thing several years ago, and at that time it was woven for a set of place mats with matching napery to give as a Wedding present. So to me it has always been the Wedding Lace! However, weddings not being everyday occurrences I am going to suggest that you follow my suit and weave some Trolley or Tray Cloths using colours to match in with the china.

Unless you have been weaving for a year or two or you have much patience, I do not advise you to try it just yet. The actual weaving will not cause any difficulty, but when you study the threading draft you will see that four threads are dented together in something like 50% of the pattern. This may cause frustration to a new weaver, but not for long I am sure. If you feel you must try it, then first of all use a thicker warp thread and put a coarser reed in your loom. In which case you will either have a wider cloth when finished, or you can reduce the number of repeats when laying your warp.

Using a fourteen dent reed with a warp of 412 cotton ends and 58 ends of Lurex or a contrast colour of cotton, a  $3\frac{1}{2}$  yd warp produced 4 Tray or Trolley Cloths measuring 14" x 20" when hemmed and finished.

For quantities needed allow roughly 1 oz of 12/2's cotton per cloth of the above size for the WARP. Now I made two cloths using 12/2's cotton the same colour as the warp, which also needed 1 oz for WEFT per cloth, but I realised that the self colour would not show at all on the illustration, so I then used 12/3's plain cotton for the third, and as I wanted to try out the frosted yarn which is listed on the Special Offer list, I then wove one with this medium. Both the 12/3's cotton and the frosted yarn used nearly 2 oz per cloth. This should help you to decide how much yarn you will need according to how you are planning to make your lace weave.

If you are planning to dress your loom in the orthodox way you must lay the warp with both the cotton and Lurex in the one chain, so

it should be as follows:- 32 cotton for selvedge and border, 4 cotton, 1 Lurex, 4 cotton, 1 Lurex, 4 cotton. The last 14 threads, (12 cotton and 2 Lurex) must be laid 29 times for the pattern, and then 32 cotton for the other border and selvedge. This will make 470 ends all told.

Threading Draft. (ALWAYS READ THREADING DRAFTS FROM RIGHT TO LEFT.)

|       |        |   |        |   |        |  |        |        |        |
|-------|--------|---|--------|---|--------|--|--------|--------|--------|
|       | 4      |   | 4      |   | 4      |  | 4      |        | 4      |
| miss  | 3      | 3 |        | 3 | 3      |  | 3      | 3      | 3      |
| one   | 22     |   | 22     |   | 22     |  | 2      | 2      | 2      |
| dent. |        |   |        |   |        |  | 1      | 1      | 1      |
|       | cotton |   | cotton |   | cotton |  | cotton | cotton | shafts |
|       |        |   |        |   |        |  | Border | selv.  |        |
|       |        |   |        |   |        |  | rep.7. |        |        |

.....Pattern No.1....14 ends...

|        |        |      |                               |        |  |        |   |
|--------|--------|------|-------------------------------|--------|--|--------|---|
| 4      | 4      |      | 4                             | 4      |  | 4      | 4 |
| 3      | 3      | miss |                               | 3      |  | 3      |   |
| 2      | 2      | one  |                               |        |  |        |   |
| 1      | 1      | dent | 11                            | 11     |  | 11     |   |
| cotton | cotton |      | cotton                        | cotton |  | cotton |   |
| selv.  | Border |      |                               |        |  |        |   |
|        | rep.7. |      | .....Pattern No.2...14 ends.. |        |  |        |   |

Please note that the single "4's" of Pattern No.1., and the single "3's" of Pattern No.2., are the Lurex threads.

Thread the selvedge and Border, the Patterns 1 & 2 fourteen times, now to balance thread Pattern 1, omitting the empty dent, once more, and finish with last Border and selvedge.

The slewing of the 14 dent reed may cause some anxiety, but if you take it slowly I am sure you will come to a happy conclusion. It is two through each dent for the first 32 ends, this takes care of the selvedge and border. Now take the next four cotton ends and draw them through the next dent, the Lurex is in a dent on its own. Next four cotton ends through the following dent, and the Lurex on its own again. Then four cotton ends in the next dent. This completes one pattern, so we leave one dent completely empty, and repeat the last five dents for the second pattern. Again leaving one empty dent continue threading the ends through the reed in this manner until the last repeat. Do not leave an empty dent here, but follow straight through with the other border and selvedge. It is a good thing to make an extra check at this point to save rectification later on. Now tension and tie ready for weaving.

With the plain shafts, 1 & 3, and 2 & 4, weave a good  $\frac{1}{2}$  inch for the tiny hem you will finish with. Next for the border weave 1 & 4, 1 & 2, 3 & 4, 2 & 3 seven times and finish off with another 1 & 4. These are of course shaft numbers, and pedal loom weavers will quickly convert them into pedals. Now continue with pattern.

| <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> |                             |
|----------------|----------------|---------------|-----------------------------|
| 2 & 4          | 4              | 1             | } Repeat<br>three<br>times. |
| 2 & 3          | 2              | 2             |                             |
| 2 & 4          | 4              | 1             |                             |
| 1 & 3          | 3              | 1             |                             |
| 1 & 4          | 6              | 2             | } Repeat<br><u>twice.</u>   |
| 1 & 3          | 3              | 1             |                             |
| 2 & 4          | 4              | 1             |                             |
| 1 & 3          | 3              | 1             |                             |
| 1 & 4          | 6              | 2             |                             |
| 1 & 3          | 3              | 1             |                             |

Now start at the beginning of the pattern and repeat for the length required. Where the pattern calls for the use of the same shafts twice in succession you may decide to pass the weft thread round the end warp, but I found it easier to have two shuttles and change them at these points. The double picks are so close together that the weft thread not in use will lay close to the selvedge when not in use.

If you use the same sort of cotton as the warp you will find that you will produce a light openwork weave, which is very attractive but with the Frosted yarn or the 12/3's cotton it will give you a nice firm texture.

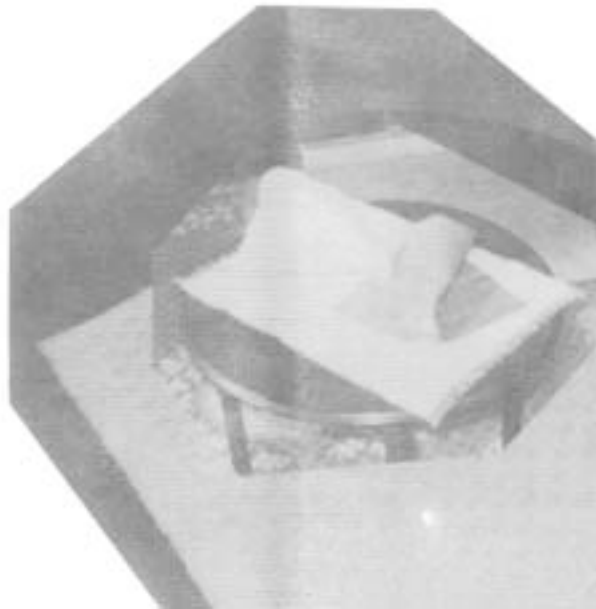
Finish off each cloth with the border to match the first end, and then the good  $\frac{1}{2}$  inch of plain weaving. The subsequent articles should follow the same procedure as the first.

A tiny hem is made at either end and then steam pressed. I am sure you will be pleased with the results. As I still had about 12 ins of warp left after the fourth cloth I tried out the pattern by weaving 16 picks of plain weave between the two patterns, which squared it, and looks most attractive, but I have one fault to find with this - the plain side borders are inclined to be rather on the loose side, but to overcome this I would suggest either threading the borders 1, 2, 3, 4, instead of that given, or slewing the present threading 4 ends per dent. I hope you will enjoy this lace weave.



School Scarves.

Lace Weave for  
Trolleycloths.



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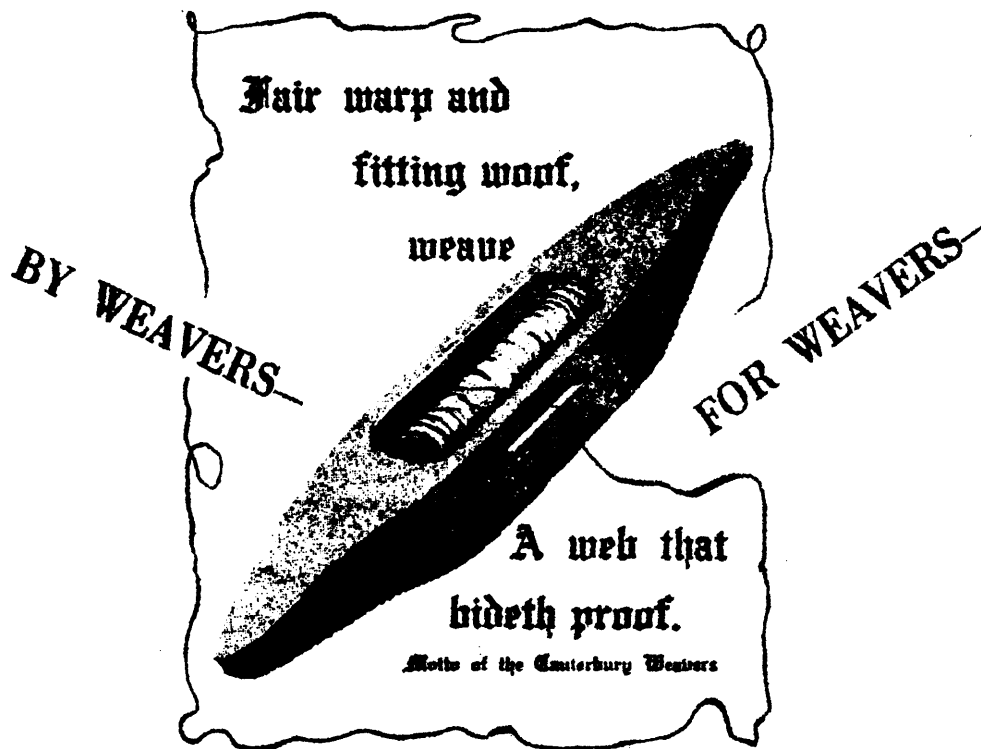
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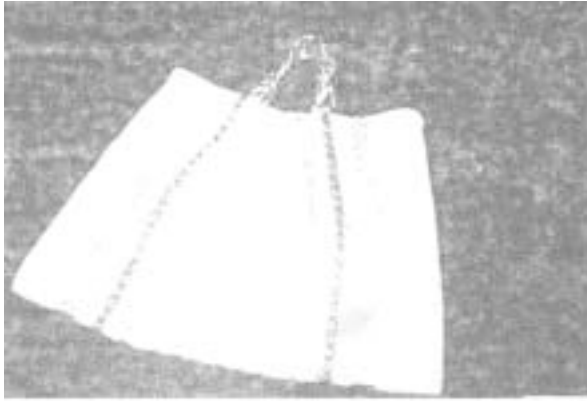
# LOOMCRAFT

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ABOUT WEAVERS



**Work or Beach Bag**



**Nursing Apron with Bib**

Tele: Sutton Valence 3245.

"Southside"  
Headcorn Road,  
SUTTON VALENCE, Kent.

July 1966.

Dear Weavers,

We hope that you will find many things to appeal to you in this latest issue of LOOMCRAFT. Some of the articles are on the lengthy side, but still with interest to the majority of our readers, we hope.

It has been a great satisfaction to receive requests for yarns and equipment in such large quantities during the early Summer months. Usually it is fairly quiet, and only the few folks who weave for resale that we hear from. This is, we hope, a sign that handweaving is coming back into the craft world again, and through the pages of LOOMCRAFT we shall try and keep this interest going.

So many of you express your satisfaction with the little magazine, and we welcome many new readers, both in this country and overseas. I wish we could show you all the nice things they say, but it would not leave any room for the more useful things we try to give you with each issue.

In November 1961 we had to raise the price of LOOMCRAFT to 5/-, and since that time we have fought very hard to keep it at that figure, but now I fear, with the rise in printing costs, the increase in the price of envelopes and the paper we use to give you the Special Offer lists, we must, very reluctantly, re-price the magazine and make it 1/6d per copy, or 6/- per annum, inc. postage. Even so this does not cover all the costs which are involved, but with the continued sale of yarns we can subsidise it a little. We hope you will understand, and we shall continue to give you a good service as in the past.

Sincerely yours,

(Mrs) Margaret A. Norris.

## WORK OR BEACH BAGS.

This will give you a good opportunity to use up some of the odd amounts of 6/2's cotton you may have left over from earlier projects, or, failing that, half a pound of 6/2's warp cotton will be ample to produce two of these bags. Why not have a striped warp?

Lay a warp of 6/2's cotton, one yard long, plus whatever wastage you need with your loom, giving 336 ends, which will be sett at 14 ends per inch to give a pprox. 24 inches width on the loom.

The pattern used is Rosepath, which is as follows:-

|               |   |                  |   |                       |   |
|---------------|---|------------------|---|-----------------------|---|
| 4             | 4 | 4                | 4 | 4                     | 4 |
| 3             | 3 | 3                | 3 | 3                     | 3 |
| 2             | 2 | 2                | 2 | 2                     | 2 |
| 1             | 1 | 1                | 1 | 1                     | 1 |
| Selv. 8 ends. |   | Patt. 8 ends.    |   | Selv. 8 ends. Shafts. |   |
|               |   | (rep. 40 times.) |   |                       |   |

When all operations of dressing the loom have been completed, and the warp has been checked for crossed threads and then finally tied for tension, proceed with the weaving.

Use a fairly thick cotton for the base of the work bags, such as 4/4's, or 6/2's doubled. This is to give a strong, firm texture to the finished article. Weave  $4\frac{1}{2}$  inches of plain weave, using shafts 1 & 3 then 2 & 4 alternately. Now select three simple patterns for Rosepath, and repeat them for the length of the bag, but weaving 10 rows of plain with the same kind of cotton as the beginning of the work between the pattern bands. **A BINDER ROW MUST FOLLOW EACH PATTERN ROW**, and should be of a fine cotton. You will find plenty of pattern drafts for Rosepath in earlier copies of **LOOMCRAFT**.

Finish off the material with a repeat of the  $4\frac{1}{2}$  inches of plain weave in either the thick cotton or 6/2's doubled to match the other end of the bag. This should measure about 18 inches all told. Now throw two picks with some waste cotton, this is to give a cutting line to guide you when making up the bags. Now weave the second bag

in the same manner as the first, but, perhaps changing the patterns and colours of the pattern weft. The yard warp should give two bags, each eighteen inches wide by approx. 11 inches deep when finished.

To make up the bags divide through the cutting line, fold the two selvedge edges together wrong side out and machine the raw edges together on both sides. Make a neat, small hem on the selvedge edges, which are the top opening. Now make a fairly thick woollen plait of coloured wools, to match weaving as far as possible, about 28 inches long, and cut in the middle to give two handles. Stitch these firmly to the two hems at the top of the bag on the inside of the bag. Next line the bags with either cotton material if for a work bag or with plastic sheeting if for beach wear such as wet bathing gear. Finally make an inverted pleat on each side at the top opening to shape the bag.

If the woollen plait for handles does not appeal a pyjama cord would answer the same purpose. There is just time to weave these bags for use on your holiday during August and September.

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This article and the one for the apron with a bib have been contributed by Miss O.M. Scarfe of Juniper Cottage, Belmont Road, Guernsey, Channel Isles, and I thought you might like to know a little about her.

Miss Scarfe started weaving about 6 years ago, and came to the Cathedral Weaving Centre for tuition a year or so later.

Being gifted with a flair for designing Miss Scarfe soon began weaving and making up skirts, coats and dresses, etc., to private orders, and then invested in a Chiltern Foot loom. Now her output is greater than ever and she sells her weaving to a large departmental store on the island of Guernsey where she lives.

Miss Scarfe produces a variety of articles especially for the tourist trade, and finds that such things as aprons, place mats, bags, tray and trolley cloths are the most popular. Orders now keep her almost fully occupied, and she plans to expand even more in the coming year.

T O W E L L I N G   A P R O N   W I T H   B I B

This is a modification of the article given LOOMCRAFT for Autumn 1964. Miss Scarfe has added the bib to give protection above the waist when bathing the baby - she finds this addition very popular.

If you have decided to make the Work bags in the previous article you can use the same threading for these aprons, simply make a longer warp to cover the number of articles you aim to weave. The warp is 6/2's in both cases and the number of ends the same.

Lay a warp of 6/2's cotton allowing a good yard for each apron, plus whatever allowance needed on your loom for tie-on wastage. The number of ends is 336, which will give you approx 24 inches when sleyed single through a 14 dent reed. Always thread the healds single when setting the pattern.

Threading.

|               |                  |               |         |
|---------------|------------------|---------------|---------|
| 4   4         | 4   4            | 4   4         | 4       |
| 3   3         | 3   3            | 3   3         | 3       |
| 2   2         | 2   2            | 2   2         | 2       |
| 1   1         | 1   1            | 1   1         | 1       |
| Selv. 8 ends. | Patt. 8 ends.    | Selv. 8 ends. | Shafts. |
|               | (rep. 40 times.) |               |         |

A medium unbleached gimp is used for the body of the apron, with narrow bands of Rosepath in coloured cottons. As the bands do not have more than one lift of the shafts at a time there is no need to have a binder thread, which helps for more rapid weaving.

Weaving Lifts.

| <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> |                                        |
|----------------|----------------|---------------|----------------------------------------|
| 3 & 4          | 5              | 1             | <u>NO</u> BINDER BETWEEN PATTERN ROWS. |
| 1 & 4          | 6              | 1             |                                        |
| 1 & 2          | 1              | 1             | Standard tie-up for pedal looms.       |
| 2 & 3          | 2              | 1             |                                        |
| 1 & 2          | 1              | 1             |                                        |
| 1 & 4          | 6              | 1             |                                        |
| 3 & 4          | 5              | 1             |                                        |

Now to start the actual weaving. Using the medium gimp weave 5 inches in plain weave, i.e. shafts 1 & 3 then 2 & 4 alternately. Next weave one band of pattern as given, then four rows of plain weave with the gimp. Repeat the pattern bands twice more with the plain weave of four rows of gimp dividing them. Follow the third pattern band with the four rows of gimp, then weave four rows of colour and gimp alternately in plain weave. Repeat the four rows of gimp in plain weave. Now repeat the entire pattern block once more, then just the three Rosepath pattern bands with the dividing gimp. This is to give balance to the apron. Now continue in gimp plain weave until the weaving measures 27 inches from the start.

To mark the waist of the apron now weave the three Rosepath bands with gimp in between, then weave in plain weave gimp for 5 inches now weave the three bands of Rosepath again to finish off the bib. About 6 rows of plain weave gimp will give enough to finish off with a small hem when making up. If more than one apron is to be woven throw two rows of coloured cotton to show a cutting line and repeat for the next apron.

To make up the apron fold it in two, and at the top shape it by cutting in a curve from four inches from the fold down to just above the selvedges of the waistband. If pockets are needed they can be cut from these pieces. Turn in the curved edges and secure with bias binding. Hem the top of the bib, the bottom of the apron, and the sides if you do not wish to leave the selvedges as they are. Darts should be made, 3 inches above and below the waistband, and about six inches in from the sides. Woollen braid was used for the strings and two were joined to the waist points and two at the top ends of the bib, so that these could be tied behind the neck and allow for adjustment of length.

Another idea for the apron strings is to make two only and attach them to the corners of the bib. Now make two loops at the waist points and thread the strings from the bib through these, so that when pulled up for tie-ing at the back the height can be lower or made higher according to the person wearing it. Estimate 2 yards for each string, and take off about 3 inches from each to form the waist loops.

## M O R E   E Q U I P M E N T   N E W S .

Judging from the orders we have received since the Spring issue of LOOMCRAFT many of our readers did not realise that we can supply most of the small pieces of equipment which are needed by the average weaver. This prompts us to give yet another list which you may find interesting.

Bobbin Winders. Anyone using a Boat or Roller S huttle really needs one of these, but with the very steep rise in the price of Bobbin Winders it is not surprising that many weavers do not feel the price of 50/- or more is justified. We have therefore, designed a modified version which answers very well, and can be offered at 27/6d plus 2/6d pack and post.

Rug Beaters. Rug weaving on a Rug Frame is a very satisfactory way to produce flat or pile rugs, but there is some difficulty in beating the weft close enough. Therefore the loaded Rug Beater is most useful, and some weavers use this form of closing the weft down even when working on a loom fitted with a reed and batten. We can offer 2 sizes, seven pronged at 12/6d, or twelve pronged at 15/-. Both are 8½ inches long.

Reed Hooks. These are a flat piece of metal with curved ends for bringing the warp threads through the dents of the reed, and we offer two sizes, the smaller one being most useful where there is not much room on a small table loom, and the bigger version is meant for the larger looms. Both are at the same price, 9d. each.

Threading Hooks. These are the kind used for threading the warp ends through the eyes of the healds, and once again we offer two sizes, according to the size of your loom. Either size 9d. ea.

Reeds. Although these are not illustrated I think you should know that a very steep increase in the prices of these has occurred since our latest price list was compiled, and we therefore must ask you to bear in mind, if you are thinking of writing to us for one that they are now 1/- per inch, plus packing and postage, of which we have no knowledge as the reeds are ordered to be sent direct to you from the actual makers, and the packing charge will vary according to the amount of material this takes.



## S I M P L E H U C K .

In the Autumn issue of LOOMCRAFT we gave a sample of texture where we had used a spiral slub and plain weave. This was extremely popular, and although we had a large stock of this we were soon having to disappoint folks as the supplies were not repeatable.



I saw one very good piece of weaving in this material and method, but with the simple addition of a single pick of silver Lurex every two inches. Then the material had been made up into a smart summer dress. This idea may appeal to you, and with the new yarn, sampled here, you could very quickly weave a dress length before the Summer months are over.

This slub is different in as much that it is finer, and has been mercerised, which gives it strength, and to my mind, even more attraction than the first yarn. It is, unfortunately, a little dearer than the plain spiral slub, but even so still works out very economical.

Although I have woven the sample on a 6/2's plain cotton warp, I think it would be most attractive on a coloured warp, which would blend in with any of your colour schemes. In this way it would also bring out the warp colour as it is the warp threads that give the Huck lift.

Our setting is 21 e.p.i., but if you should want it to be a little heavier then set at 24 or even 28 e.p.i., and beat well. It will look very good used for guest towels, casement curtains, table mats or dress material. I will give you the approximate quantities per square yard later in the article, but first of all I will tell you how I set up and wove the samples.

Lay a warp of the width you decide upon for your requirements, bearing in mind that each repeat of the pattern draft needs 10 ends. The sample material started life at 26 inches wide with 550 ends, which at a setting of 21 e.p.i. gave 53 repeats of the pattern, plus

10 threads at either side for plain threading to give a good edge.

Pattern draft.

|           |                           |           |                  |
|-----------|---------------------------|-----------|------------------|
| 3<br>2    | 4 4 4 4<br>3 2 2 2 2<br>1 | 3<br>2    | 4<br>3<br>2<br>1 |
| Selv.     | Pattern.                  | Selv.     | Shafts.          |
| (5 times) | (repeat as needed)        | (5 times) |                  |

If a fourteen dent reed is used remember that it is 2 threads through the first dent, then one thread through the next, the only difference being at the selvages which should have 2 through each of the first and last five dents which are plain weave threads.

The weaving lifts are very simple, and you will soon pick up a rhythm and weave fairly quickly. Where a pedal loom is being used with a standard tie-up, it is a case of the two extreme outside pedals work one part of the small pattern, and the next two inside pedals the second half.

Weaving lifts.

| <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> |           |
|----------------|----------------|---------------|-----------|
| 2 & 3          | 2              | 1             |           |
| 3 & 4          | 5              | 1             | Repeat as |
| 2 & 3          | 2              | 1             | required. |
| 1 & 4          | 6              | 1             |           |
| 1 & 2          | 1              | 1             |           |
| 1 & 4          | 6              | 1             |           |

Quantities needed for the square yard are 6/2's for the warp take 6 oz., and the Merc. Spiral Slub needs 4 oz. for the weft, which gives a figure of 5/- per square yard of material as the sample. If you use other yarns it will, of course, be slightly different in cost. You even decide that having several part spools of 6/2's merc coloured cottons you will lay a striped warp, and I think that planned with care this would be very effective.

## ALTAR FRONTAL & FALLS

Recently I was commissioned to weave an Altar Frontal, with the hope that I could complete it in time for the general season of Trinity. Fortunately I had a length of Gold & Green already woven and this was considered suitable.

Therefore I had the Super Frontal and Orphreys to make. It was decided to have these to match using the Gold for the pattern work, but Black for the background to contrast the Green in the Frontal panels.

The Altar was 8ft wide and 38" deep, so as the material to hand was 2ft wide, this meant 4 panels, and when the pattern had been carefully matched we found that enough Green and Gold material remained to give two Desk Falls and a slightly longer Pulpit Fall, so completing the picture.

Now you may feel you would like to try something on these lines, or even just the Falls, so I thought it would be a good opportunity to give you details of how I made the various pieces up and what was involved.

The Green and Gold material was a good  $5\frac{1}{2}$  yds long, and I used  $14/2$ 's Egyptian cotton dyed Green for the warp and binder, set at 28 e.p.i. The pattern thread was Old Gold 4 fold Rayon Crepe Twist.

As already noted the width off the loom was 2ft and it weighed approximately 1lb per yard of this width, so as both yarns are priced at 20/- lb the cost of this length was £5.10.0d. The Super Frontal weighed approximately 1lb for a full 8ft by  $8\frac{1}{2}$  inches deep, so the cost for this was £1.0.0d.

For the Orphreys, which took the central pattern of the draft, and only  $1\frac{1}{2}$  inches wide, we needed five pieces for the Frontal and a small length for each end of the Super Frontal, roughly 1lb again, another £1.0.0d. for this.

Now the three falls did not have any additions apart from Gold fringes which were, of course, handwoven (see LOOMCRAFT Oct. 1962).

The total weight for the three fringes was approximately 3 oz. If 16/2's Egyptian cotton, dyed Gold is used for the narrow heading and Old Gold Rayon Crepe Twist for the actual fringe this again would cost around 4/6d for the yarns.

So cost for the entire weaving materials works out at 37.14.6d. Backing foundation, lining and cottons are, of course, extra, but I will mention them later in the article.

I do not propose to give the threading draft for the Frontal material, because that is a matter to be decided with the vicar or priest. In many cases the absence of a cross in the pattern is of no consequence, so if you already have a design which is suitable I am sure it would be acceptable. I know of one Roman Catholic Church that has several of the American Overshot patterns woven on their Dossals. As long as you avoid long overshots in the pattern there are some very acceptable designs which are not Ecclesiastical. The draft for the Super Frontal I will give, and also show where the Orphrey threading is taken from.

Threading Draft for Super Frontal and Orphreys.

```

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
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

```

This is the draft for the pattern, which is repeated twice.

```

4 4 4      4 4 4      4  4  Always read
3 3 3 3      3      3 3 3 3      3  3  drafts from
2 2 2      2 2 2 2      2 2 2      2  2  right, unless
      1 1 1  1 1 1      1      1  otherwise stated

```

Borders and Centre of Super Frontal, Selv. Shafts.

also pattern for Orphreys.

The actual threading has been broken up into sections so that it is easier to see where the pattern begins and where the borders come in. Also you can now easily see which threads to use for just the Orphrey setting.

For the Super Frontal threading first of all thread the selvedge

four times, (16 threads) now the border once, (31 threads) next a complete pattern, (69 threads) and then another border pattern which now acts as the centre, (31 threads). Follow this with another repeat of the pattern, (69 threads) and then another border, (31 threads finally the selvedge again, but in reverse, 1,2,3,4 repeating it 4 times the same as the first one, (16 threads). Altogether you will need 263 ends for the Super Frontal.

If you wish to weave the Orphreys only then use the border-cum-Centre pattern, and thread the selvedges twice only. This needs 47 threads.

With the threads I have stated you should sett at 28 e.p.i., that is twice through each dent of a fourteen dent reed. Allow plenty for the wastage on the loom as you will find that with narrow widths one is inclined to get a closer beat, which is not a bad thing for this kind of weaving. The Orphrey setting would make very nice Book-markers for small Christmas presents, if you are looking so far ahead.

#### Weaving Lifts.

| <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> |                                                                                                                     |
|----------------|----------------|---------------|---------------------------------------------------------------------------------------------------------------------|
| 2 & 3          | 2              | 4             | Foot power looms have the standard tie-up to give these lifts.<br><br>A BINDER ROW ALWAYS<br>FOLLOWS A PATTERN ROW. |
| 1 & 2          | 1              | 4             |                                                                                                                     |
| 2 & 3          | 2              | 4             |                                                                                                                     |
| 3 & 4          | 5              | 4             |                                                                                                                     |
| 4 & 1          | 6              | 4             |                                                                                                                     |
| 3 & 4          | 5              | 4             |                                                                                                                     |

Repeat these lifts for length required.

For those of our weavers who would like to have a material for the panels with a cross on it I would refer them to the LOOMCRAFT No.10 of Vol. 1, dated August 1958. Unfortunately this issue is now out of print, but I would make arrangements to send the draft and weaving instructions to you upon receipt of a 2/- Postal Order.

When all the weaving was completed the business of making up had to be planned. We have a fairly large table in the packing room, which was very handy, but a clear space on the floor was most useful. First of all I had to make a foundation and several things that would be

suitable came to mind. Buckram, Tailors' Canvas and Winchester Hemp Cloth are all commendable, but I would point out that the Hemp Cloth is rather expensive, and also the selvages of this really ought to be cut off before using as it does tend to distort the bulk of the material, apart from that it is 52 inches wide which means no joining to get the depth needed - it is a matter of preference, I like a Tailors' Canvas. A lining is also required to put at the back to finish off the article, and for this I used a good coat lining. Then there are cottons for the basting and the final stitching. It was surprising how much is used on a thing like this, so lay plenty in.

The frequent use of a damp cloth and iron cannot be stressed too much - indeed it is only by plenty of basting and steam pressing that the correct matching can be achieved. Remember whatever the article you are aiming to make it should be suitable and strong enough to give years of good service.

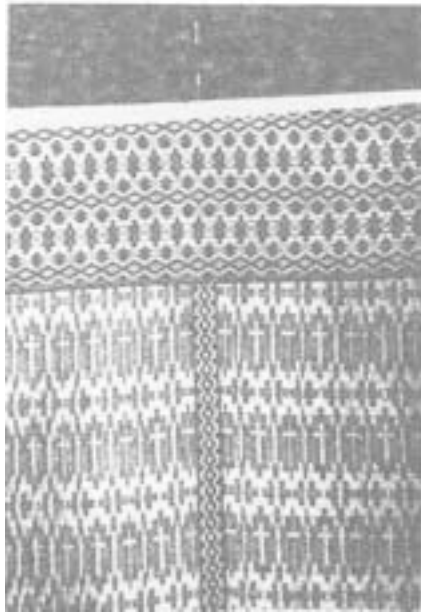
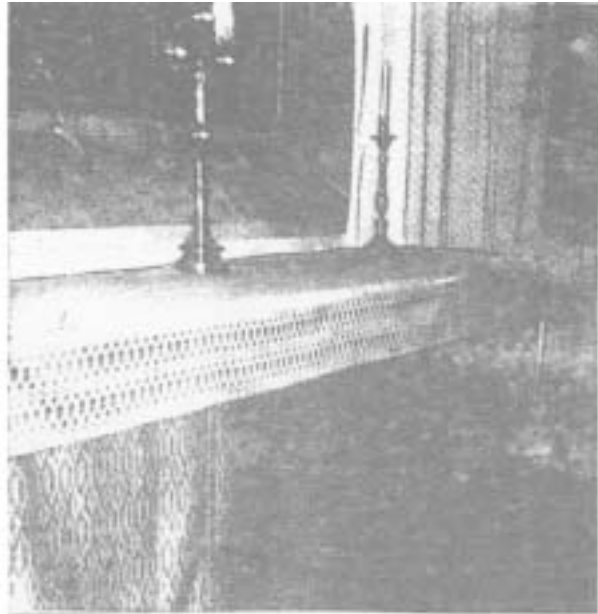
I managed to finish the work by the set time, and now I shall complete the whole colour scheme by making Green and Gold Book-markers and the Burse and Veil. Why not consult your Church Council and find out whether there is something they would be happy to accept from you?

o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o

WEAVING FRIENDS WANTED!

From time to time we receive requests from readers for us to put them in touch with either individual weavers or Guilds in their particular district. Whereas we would like to help, this is not always possible or policy. First of all it would mean searching all through our files, and they are kept in alphabetical sequence, not districts or Counties, and secondly it is not everyone that welcomes this kind of thing. We will, however, publish the names and addresses of weavers wanting such contacts, and then it is up to other readers to follow it up if they are interested.  
Mrs. F.M. Hudson, 6 Rushcliffe Grove, East Leake, Nr. Loughboro.  
Miss E.M. Kelsall, Glanllethi, Gilfachrheda, New Quay, Cardigans.

**Altar Frontal**



**Section of Super Frontal  
and Orphrey**

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Volume Four

SUMMER 1966.

Number 6.

Editorial.

Work or Beach Bags.

Apron with bib.

Equipment News.

Simple Huck -

with Sample.

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# LOOMCRAFT

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Fair warp and  
fitting woof,  
appear

BY WEAVERS—

FOR WEAVERS—

A web that  
hideth proof.

Motto of the Loom-craft Weavers

ABOUT WEAVERS

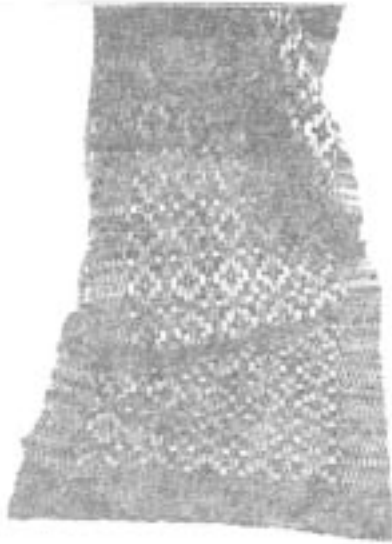
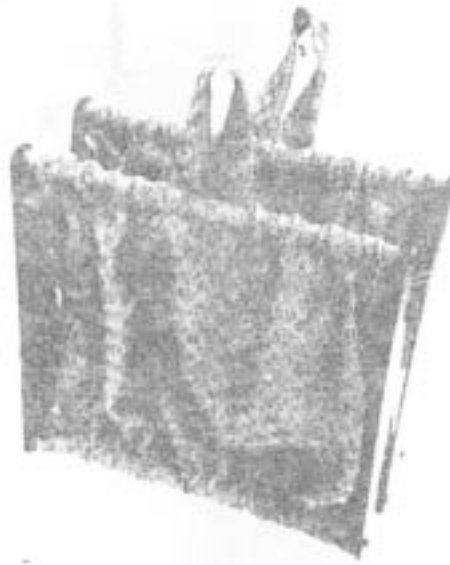


Table runner for  
advised sewers.

work bag -  
Christmas notion



Tele. Sutton Valence 3245.

"Southside",  
Headcorn Road,  
SUTTON VALENCE, Kent.  
October 1966.

Dear Readers,

Another year has gone by, and many changes have taken place, some of which we had no knowledge at the beginning of the year. As far as our craft is concerned I hope that they are for the best, and that each happening has taught us a little more about weaving.

I once met a most charming young man who told me that he had nothing more to learn about his job, and I thought how dull life was going to be for him! I always think my Grandmother had a most wonderful philosophy - she said that if she had learnt just one new thing in a day, life was worth living. I think this is very true, dont you?

Thank you all very much for the wonderful letters so many of you have written during the past year to say a little word of praise for LOOMCRAFT. I wish that I could print them all, but that would completely fill a year's issue of our magazine! With the changes we have just announced, I am hoping to be able to give you even better service, so dont be afraid to write and make your suggestions, they are always welcome.

I hope that you will find the articles in this issue useful for Christmas presents etc., and that when we come to the Festive Season you will all have a very happy and restful time. Every good wish for 1967.

Very sincerely yours,

(Mrs)Margaret A.Norris.

ADVANCED PATTERN IN  
CRACKLE WEAVE.

Before we were able to give you an illustration of the drafts we have presented we featured one in Crackle Weave, and I have found this so attractive that I feel you might like to have it again. For the benefit of our readers that used the original draft we thought it would be a good thing to slightly vary this one, so that it will be useful to everyone.

It is sett at 28 e.p.i., and the warp and binder thread are of 12/2's cotton, with the pattern thread in 6/2's cotton, but it could also be carried out in the 8/2's cotton on offer on the latest List, and then the setting could be as low as 21 e.p.i., but you must remember to amend the number of repeats of the draft, unless you want it to be about 19/20 ins in width. It will, of course take a little more thread than the amounts I shall give for 12/2's cotton, and to give it depth and body I would suggest you use the Rayon Crepe Twist which you will find at the bottom of the Standard List of Yarns, and I would say allow a quarter to one third extra to the amounts I shall give for the 12/2's and 6/2's cottons.

The Table Runner I made is approx 14 ins wide and 40 ins long after the hems have been made up. For this I laid a warp of 440 ends and a length of 2 yds, which allowed for ample wastage for the tie-on. The whole of the draft was single through the healds, but double through a fourteen dent reed to give 28 e.p.i.

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 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
.....Star Pattern. 60 ends..... Shafts.

```

```

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      1 1 1
Final Selv. Link. ....Border. 30 ends.... First Selv.

```

The link comes after the last repeat of the pattern, and before  
-2-

the second border. It joins up the draft so that you run into the final border without a nasty break in the pattern.

Thread Analysis.

First Selv. 9  
 Border 60  
 5 Patterns. 300  
 Link 2  
 Border 60  
 Final Selv. 9

440 threads.

ALWAYS REMEMBER THAT A BINDER ROW IS TO FOLLOW EVERY PATTERN ROW. 1 & 3, then 2 & 4 are the binder pedals, and should be used in that order.

For weavers with pedal looms I have given the pedal sequence after the shafts to be lifted, and the Standard Tie-up is used. If possible arrange to have the binder pedals in the middle.

After all tie-ups are completed, and tension is right, weave a good 2 ins of plain weave with the fine cotton, then you are ready to commence the pattern lifts.

Weaving Lifts.

| <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> |                     |
|----------------|----------------|---------------|---------------------|
| 1 & 2          | 1              | 2             | For Border.         |
| 3 & 4          | 5              | 2             | Repeat 12 times.    |
| 1 & 2          | 1              | 4             |                     |
| 1 & 4          | 6              | 4             |                     |
| 3 & 4          | 5              | 6             |                     |
| 2 & 3          | 2              | 6             | Star Pattern.       |
| 1 & 4          | 6              | 2             | Repeat as required. |
| 1 & 2          | 1              | 2             |                     |
| 1 & 4          | 6              | 2             |                     |
| 2 & 3          | 2              | 6             |                     |
| 3 & 4          | 5              | 6             |                     |
| 1 & 4          | 6              | 4             |                     |

I repeated the Star pattern 18 times, and then the border 12 times to match the first border, and then finished off with the 2 ins of plain weave for the hem. After all weaving is completed the material should be either washed or steam pressed. The hem can be hemstitched or just turned down and plain hemming. I do not advise a fringe if the article is to be laundered often as these fine cottons do tend to mat up and then rather spoil the beauty of the weaving. If you intend to make more than one of these, then you will adjust your warp length, but do remember that the tie-on waste is only calculated once. Allow 4 ozs of 12/2's and 6 ozs of 6/2's cotton for each runner of this size.

## A MOST USEFUL WORK BAG .

This is not an article to tell you how to weave the material, but we are assuming that you have already woven a strip in the colour and pattern you need. This strip should be at least 12 ins wide, but not more than 18 ins, and the length should be at least 5½ ft, but if you can spare 2 yards it will make a better looking finished article. Do not choose a pattern with long overshots, as the needles etc which are going to live in the bag will get caught and soon distort the weaving.

The size of the Bag frame is 12 ins deep by 12½ ins wide, and the base of the Bag is 6 ins wide. The sides open when the Bag is in use to give an aperture of 12" x 9", which is ample to store your needlework or knitting, and easy to remove. It stands alone on the table or floor, and providing you follow the making instructions correctly, nothing can escape. We offer the frames in four colours, Black, White, Silver and Deep Yellow. They will come to you with full assembly instructions, but this only consists of putting some screws in the right places! The cost of the frames is 8/6d each, plus postage which is 2/6d extra.

To begin to make up the material for the Work Bag first cut off the side gusset pieces, which are 10 ins wide at one end and tapering to 5 ins at the other end. These two gussets are 12 ins long, and can be cut from the width of the material. Now you will need two pieces to form the handle loops, and these should be 12 ins long, but only 2 ins wide. The remainder of the material should be at least 36 ins long, and is made up as follows. Find the centre of this large piece, and then 2 ins each side of the centre make a fold of another 2 ins beyond these measurements and sew across the material. These folds are for the bottom rods to fit into. Next fit in the gussets with the 5 ins ends at the bottom, and the 10 ins end at the top. I fitted these gussets in with french seams, but if you have a better method then use it. You must be sure not to close the ends of the folds, otherwise you will not be able to insert the rods. Also make sure that you stitch the gussets in very firmly, and do not leave any openings whatever.

When you are quite sure that you have made a secure job so far, turn your attention to the top hems. Here again make them at least

2 ins deep, and only on the wide pieces. The gussets will only need a small hem, and this should be on a line with the bottom of the top hems. For these hems I used a sewing machine, but for all other seams, apart from fixing on the handle loops I sewed them by hand, and found it a very satisfactory method, as I could turn the material easier than if in the sewing machine. Here again, of course it is a matter of choice. After the hems have been made, and once more I must stress that the ends must be open for the admission of the top rods, take the two pieces you have cut for the loops to be used as handles, and fold them over, neaten the sides and sew. Next attach them to the centre of the top hems, but sew them across the bottom of the hem, over the sewing already done. I found the middle of the material and then put an ind either side of this mark, and the same for the other side. In this way you have two inches of material in the centre of each side. Now very close to the top of the hem just sew the loops again, and so strengthen the handles enough for them to stand up ready for you to use them as handles.

Your frame will come to you with the two hinged sides, four rods and four screws. Remove the screws from the ends of the rods, and put a rod through each of the slots at the top and bottom of the material. Now carefully screw the rods into position, and if your material is wider than 12 ins, just even out the fulness with the handles in the centre. I hope that you will be pleased with the finished Work Bag, and if you are thinking of giving it for a Christmas present I am sure it will be very warmly welcomed.

-o-o-o-o-o-o-o-o-

#### OTHER CHRISTMAS IDEAS.

Fine Wool Scarves. Now that Miss Scarfe can offer 1 oz hanks of fine wool it is a good idea to consider 3 or 4 of these, which can be woven on the same warp. Sett as given for the Stole in LOOMCRAFT of Summer 1955, but only 12 ins wide, and weave the scarves about 40/42 ins long with a 2 ins fringe at either end. If you make more than one at a time then you should find 1 oz of fine wool will make a scarf. Be sure and choose a neutral colour for the warp.

Tray Cloths etc., with Brooks Bouquet. These can easily be woven on a two shaft loom, or Rigid Needle loom, they look very attractive and are quickly made. Full instructions for these can be found in LOOMCRAFT of autumn 1955. Once more let me say that it is a good idea to have a neutral warp so that you can ring the changes with coloured weft threads.

## A SIMPLE BORDER PATTERN.

It is always nice to have a change in simple pattern drafts which can be used for many projects. The well known nosepath and Goose Eye have been featured many times in LOOMCRAFT, so I thought that something on the lines of Monk's Belt might make a pleasant addition to this list.

Perhaps you will think that purple is a colour that is not used very much, but I have seen so much of it just lately in the Dress Shop windows in this district, and it is also a colour that is sympathetic to other colours, so perhaps you will have an idea of your own in the method you will use it.

This draft is very simple to thread and can be used for quite a number of woven articles such as Casement Curtains with two or three repeats for the borders. I can see it in a deep band at the bottom of a cotton skirt, and if used in colours to match your china would look very attractive if used on table mats.

The sample is woven with the 10/2's cotton which is offered on the Special Offer List, and was sett at 24 e.p.i., but would also weave well, but a little smaller, if 12/2's cotton was used and sett at 28 e.p.i. You must bear this in mind when you are working out the width you need, and if 12/2's is used, and the slightly finer sett, it will be nearly 12½ ins. for 6 complete patterns, but at 24 e.p.i. you will only need 5 threadings to give you a width of 12 ins. This may sound a little involved, but if you carefully work out the width you need, and then the number of ends at the setting you are going to use, it will pay in the end, and you will have a finished piece of weaving that will give you pleasure, both to use and to show to other weavers.

The pattern thread in the sample is the 4/2's cotton, also offered on the Special Offers List, but 6/2's cotton will give a good result. Perhaps you have the colour you need in your store cupboard. It takes about 2 ozs per square yard for the pattern thread using the 4/2's cotton, but with 6/2's it would be nearly 3 yards for a ¼ lb tube.

For the warp and the plain weft weaving it works out at a



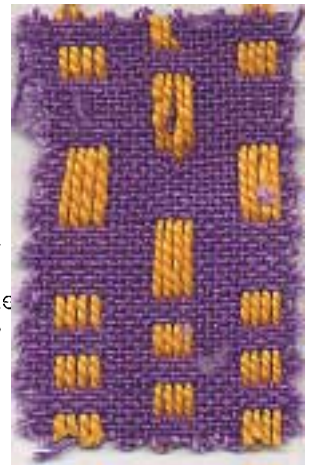
little more than 4 ozs for a square yard when using the 10/2's cotton, but a little less for the 12/2's cotton.

After you have worked out the length of finished weaving you will require, and the width, then allow for 58 ends for each complete pattern, but to give a balanced look you should thread the first 28 ends of the pattern again, plus 8 ends at either side for a neat selvedge.

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 3      3
    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
    .....58 Threads..... Shafts.
  
```



As a threading draft is always read from the right, the first selvedge should be, 4, 3, 2, 1, 4, 3, 2, 1, and the last selvedge is the same order. In this way you will obtain a neater edge. It is also a good idea to try and remember to put the shuttles you have just used behind the one you are going to use next - in other words make a queue of them!

Weaving Lifts.

Shafts.    Pedals.    Times.

```

1 & 2      1      4
Now six more rows of plain weave.
3 & 4      5      4
Now six more rows of plain weave.
  
```

A binder row of 1 & 3, then 2 & 4 always follows each pattern row, and the six rows between the pattern bands are in addition to the binder row after the fourth pattern row.

If the loom is a pedal model then the standard tie-up is used, and I recommend that the two plain weave pedals should be in the middle. In this way you can use the same foot for the binders as well as the pattern rows.

I like to have my shuttles started so that if I weave from right to left with the pattern thread the binder thread will be entered from left to right, using the Pedal No. 4 which should be tied to Shafts 2 & 4. I find that helps to get up a nice rhythm, and also helps with the neatness of the selvedge.

### A STRIPED CUSHION COVER.

All store cupboards get small amounts of yarns left over from time to time, and this is a good way to reduce these almost useless oddments, and show something worthwhile.

We found we had a fair amount of Beige 2/24's fine wool, and something less than 1 oz each of a Green and Brown in the same count, so we worked out a striped warp and crossed it with the Beige and one colour with a touch of the other for one small cover, and then reversed the colours for the next.

We used our old faithful - the 14 dent reed, and double sleyed it, but if you have a 12 dent then you can use this and produce a slightly larger cushion cover, but in this case your warp should be about 6 inches longer for each cover woven.

Make a warp  $2\frac{1}{2}$  yds long of 4x2 ends made up as follows:- 30 Beige, then 2 Brown, 2 Green, 54 Beige. Repeat last 58 ends five times more then 2 Brown, 2 Green, 30 Beige. Threading through the heddles is single and in plain weave setting, viz, 1,2,3,4, repeat. The 14 dent reed is double sleyed throughout. This should give you 15 ins width.

The weft is in two colours, 1 Beige, 1 Green alternately for 54 picks, WHICH SHOULD ONLY BE LAID, AND NOT BEATEN. Then 2 picks of Brown, now 2 picks of Green, then 54 picks of Beige and Green as before. Continue in this way until 11 squares have been woven, or your weaving is twice as long as the width of your warp. Now reverse the colour used with the Beige for the second cover, and make the second cover to match the first in length etc. \*

Lightly steam press the material, and sew up the two sides. The opening for the small cushion pad will need some press studs for closing, and hey presto! you have more Christmas presents!

If your surplus yarns are 12/2's cottons the same thing can be done with these, but it will take a little more than for the fine wool. Allow 6 ozs of the colour base, and nearly two ozs of coloured cottons for the stripes. If you do not have as much as this then work out a system of using up the odd amounts.

## G U E R N S E Y W E A V E C R A F T .

So many things are always happening these days and it is a problem to know what is best in view of circumstances. When I mentioned to Miss Scarfe that I was seriously thinking about a few changes on the Yarn Supplies side of LOOMCRAFT she came up with a very sound idea that perhaps we could manage to hold the prices at near enough the present level. So we discussed all the issues very, very carefully, and then widened our range of queries to Customs and Excise on goods to and from the Channel Isles.

At that time we had no idea that Postage Rates would again be the Government's target, but even if things had remained as they were this would have been just the same, as Postage Rates are the same from Guernsey as they are from Sutton Valence.

When we had satisfied ourselves that the customers would get just as good a service as I could offer, and in the case of swiftness of delivery we think the journey from Guernsey is a little quicker than from Sutton Valence! This is, of course, because my Post Office is a village effort, and the one Miss Scarfe will use cuts out the journey from village to large town.

For the convenience of "local" customers who have formed the pleasant habit of making the need for yarns a good excuse for a run out at the weekend, I have kept a complete representative stock in my studio, and the welcome is still extended to all who wish to call. I strongly advise a phone call to say when you are hoping to come, or some means of notification.

All equipment will still be manufactured in our workshops, but you can order through Miss Scarfe with every confidence, if you wish. She will pass your requests on to us, and we shall despatch as usual.

Here at Sutton Valence we shall continue to produce the magazine in close collaboration with Miss Scarfe, and also to be available for certain types of Private Tuition. We may even hold one or two Summer Schools during the Summer Months if we can find time to fix it in with our permanent commitments. Should you be interested why not write to us about it?

## GUEST TOWEL & FACE CLOTH.

Miss H.E.Slight of Tottenham has contributed this article, and I propose to give it almost verbatim, and then I think it would be a good idea to make several suggestions which would enable the weaver to improve on the finished product, and, for future reference, show how a weaving draft and instructions should be presented.

Guest Towel. Ends per inch, 15. Materials, 6/2's cotton, fine gimp, 2 picks per shed or thicker gimp 1 pick per shed. Cottons to be in colours of your choice, and gimp to be unbleached.

Analysis of threads.

|                    |     |
|--------------------|-----|
| 10 c.p.i. by 18 "  | 288 |
| 8 Selv each side.  | 16  |
| Total No. threads. | 304 |

Warp Threading.

48 threads per pattern, made up as follows:- 8 each Lavender, Green, Lavender, Green, Lavender and Yellow. 6 patterns of this gives 288 ends, plus 4 double threads for each selvedge. To balance weaving leave out the last Yellow stripe. (!)

To Weave.

4½ ins. tabby in any stripe colour.  
17 ins. pattern with gimp.  
4½ ins. tabby as before.

Threading draft.

|       |         |       |         |   |
|-------|---------|-------|---------|---|
| 4     | 4       | 4     | 4       | 4 |
| 3     | 3       | 3     | 3       | 3 |
| 2     | 2       | 2     | 2       | 2 |
| 1     | 1       | 1     | 1       | 1 |
| Selv. | Pattern | Selv. | Shafts. |   |

Standard Tie-up is used.

Tabby weave is 1 & 3 and 2 & 4 alternatively.

Weaving Lifts.

1 & 4, 3 & 4, 2 & 3, 1 & 2, repeated throughout. (Twill Lifts.)

Face Cloth. These should be 12" x 12", so make 4 patterns instead of the 6 for the Guest Towel, and weave accordingly.

The hems on the example pieces I received from Miss Slight only had a very narrow hem of ½ an inch, at either end on the Guest Towel, and the Face Cloth was fringed, which is kept in place by a stitch that looks like hemstitching.

Materials needed are given as 4 ozs of each colour in the 6/2's cotton and 8 ozs of fine gimp, to produce 2 Guest Towels and 3 face cloths.

MODIFICATIONS FOR GUEST TOWEL.

The original article calls for 16/1 reed, but if you do not have one of these, or an eight dent reed, then use a fourteen dent which will give a slightly wider towel.

The warp is 296 ends and should be 26 ins plus whatever you need for the wastage on your loom, this is usually about 18 ins. If making more than one towel, add 26 ins for each extra one, the one wastage will cover them all.

For each pattern stripe there is 48 threads which are made up as follows:- 8 each, Lavender, Green, Lavender, Green, Lavender and Yellow. Five strips of this sequence are warped and then a sixth pattern stripe, but omit the Yellow at the end. These six sets of threads, together with 8 at either side for the selvedge, which can be one of the colours, or just white, make up the 296.

The eight threads at either side for the selvedge should be threaded through the halds singly. If they are two to a hald it will produce a "ropey" edge and spoil the finish of the work.

THREADING DRAFT.

|       |          |       |         |   |
|-------|----------|-------|---------|---|
| 4     | 4        | 4     | 4       | 4 |
| 3     | 3        | 3     | 3       | 3 |
| 2     | 2        | 2     | 2       | 2 |
| 1     | 1        | 1     | 1       | 1 |
| Selv. | Pattern. | Selv. | Shafts. |   |

NEVER START PATTERN ON SELVEDGE on the same shaft as last thread as this gives 2 threads rising together in the plain weave.

Hems should be wider, even at the expense of final length, or weave an extra inch or so at either end. In the case of the face cloth, here again I suggest a hem in keeping with the size of the cloth, but not fringing as this soon tends to mat and fray.

Regarding materials needed to complete 2 Guest Towels and 3 Face Cloths, I find the quantities far too high. For the colour which appears most frequently in the warp I would say 4 oz., and 2 oz. each of the other 2 colours. Even with this there will be some left over, and 6 oz of the fine gimp should be enough for weft. I hope you will find these modifications useful.

## EQUIPMENT NEWS.

With the coming of Christmas Time, and the problem of presents which will be useful as well as giving pleasure, you may be thinking about a small loom for someone just starting to weave.

We can offer the Rigid Heddle Loom called the Simplicity, which is made in three sizes, 12 inch, 15 inch and 20 inch, and priced £2/15/-, £3/-/- and £3/15/- in that order.

Next we come to the Palace four shaft Table Loom which has proved so popular all over the world. These are available in two sizes, 12 inch at £5/5/- and 18 inch at £5/10/-, but for those weavers who would like a shaft loom with only two shafts we are now making the Palace Loom in this manner. The prices of the two shaft version is a little less than the four shaft models. For the 12 inch model the price is £4/5/-, and for the 18 inch model it is £5/5/-. We shall supply these looms so constructed that if, at a later date, you would like to add the 3rd and 4th shafts you can do this with just the additional shafts and levers etc., which can be purchased for £1/-/- and £1/5/- plus the postage.

May I remind you that we are always happy to tie string houlds for you to order. We like to have a sample hould with your order, as we usually need to make a block for these to be tied on. Also please state whether you wish them to be all one colour, or equal quantities of the four colours usually supplied. The price of the houlds, up to 12" finished length, is 6/- per hundred, plus postage.

I have found from experience that a threading hook, used for sleying the reed, should really vary in size, according to the size of the loom one is dressing, so now we offer two sizes, 6" x 1", and 3½" x ½", both at 9d each. The same thing applies to the long handled threading hooks for using with the houlds, here again we offer two sizes, both at 9d each. Please state long or medium when ordering.

The usual books about weaving are available, and need no advertisement. If there is one you need, please do not hesitate to enquire whether we can supply. Most American publications can be obtained. Last but not least, a year's subscription to LOOMCRAFT makes an acceptable gift for any weaver.

Striped Cushion Cover

In fine wools or cottons



Hand Knelt and  
Face Cloth.

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Volume Four.

AUTUMN 1968.

Number 7.

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Equipment News

Single copy 1/6d. post free.

6/- per year inc. post.

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four times a year -  
Jan. April, July & Oct.  
(Usually middle of month)



# LOOMCRAFT

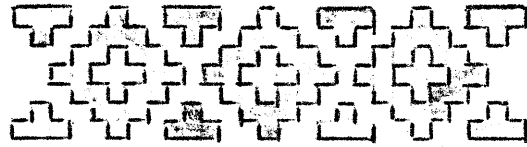
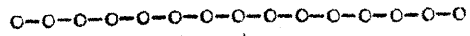
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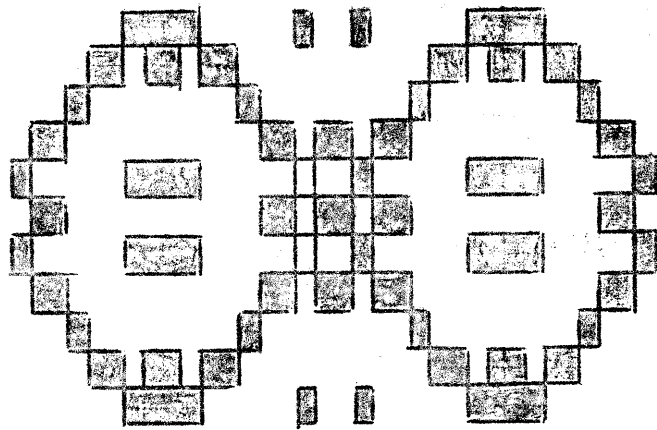


ABOUT WEAVERS

PATTERNS FOR BORDERS & ALLOVER WORK.



NO. 1.



NO. 2.

Tele: Sutton Valence 3245.

"Southside",  
Headcorn Road,  
Sutton Valence, Kent.  
January 1968.

My dear Weaving Friends,

I have very mixed feelings as I start to write what is to be my last general letter to all our readers of LOOMCRAFT, but I knew that this moment would have to come sooner or later, and as I have already said on page 11 of this issue, there are moments which will always be with me.

It is surprising how far our little magazine has travelled in the world, and from what little known parts we receive subscriptions. It is also very gratifying to note how many weaving friends have to give up for long periods, but as soon as they are free to start again, along comes a letter asking for up-to-date details of its publication. Only this morning I had a letter from someone who lived in Herne Bay, and took it regularly until moving to the Isle of Wight five years ago, and now that it will be possible to start again details are asked for. (The letter was directed to Canterbury, but it has found us!)

So here's health and long life to LOOMCRAFT and to Miss Scarfe and her helpers. Your support to them, as it has been to us will be appreciated.

I hope that you have been able to ward off the tiresome 'Flu which has been rampant. We were not at all lucky here at "Southside", and it caught all of us, and stopped almost everything for more than two weeks, and then we had a week of snow and icy roads, but all is well now!

A welcome is always waiting for anyone who wishes to call and see us, and perhaps have a look at some examples of weaving which may help you to decide what that next project will be.

Very many thanks for all your support throughout the years, and every good wish to one and all.

Very Sincerely yours,

*Margaret O'horry*

### FOUR BORDER PATTERNS IN OVERSHOT.

How often do we say, "Oh! two for the price of one!" This issue I propose to give you FOUR for the price of one, and all because a very old friend of LOOMCRAFT wrote and asked for some border drafts that were "not all Rosepath, please," so I thought that I would give you some that can be used as borders for aprons, trolley cloths and table mats etc., also they could be treated as allover patterns for several repeats on skirts or even cushion covers. I do hope that you will like them and that they will be useful, not only to our friend that has requested them, but also to many other weavers. I have not given them names, but no doubt you will find your favourite and do just that!

I would also remind you that in fairly recent numbers we have given Honeysuckle and also Monk's Belt which will make fine border patterns. Then there is the draft which was given in the October issue for the bookmarkers which would make a fine repeated draft.

As there will not be any particular article involved I cannot give you amounts of yarns involved, also you may want to use 12/2's cotton for the warp and binder to give a small figure, which would make them all look very dainty, but for the most part I expect it will be in 6/2's to give bold results. Try and work these things out for yourselves, but if you really cannot do so then for 1/6d per estimate Miss Scarfe will tell you the approximate amounts, but you must tell her the setting you are going to use, the count of yarn, and most important of all the size of the finished article.

I have tried to give you clear bold impressions of the drafts, but they are not to scale. This again will depend upon the threads you use. So I suggest that for the warp you should use either 12/2's or 6/2's, for the binder rows it would be best to have 12/2's no matter what the warp may be. For the pattern threads I would say it should be 6/2's cottons, or a four fold Rayon Crepe Twist. Coloured Gimps are also very useful for this kind of thing, as the pattern should be bold and stand out from the background.

If you are using 12/2's for the warp then you should sley the reed to give 28 e.p.i. If you are proposing to use 6/2's then any setting you fancy from 14 to 18 e.p.i. according to the reeds you have in your equipment, but unless you can produce a very good, heavy beat I would not advise a closer setting for 6/2's than 18 e.p.i.

Draft No. 1.

Threading Draft.

|       |            |       |  |       |  |         |  |                                                                                                                              |
|-------|------------|-------|--|-------|--|---------|--|------------------------------------------------------------------------------------------------------------------------------|
| 4     |            | 4 4   |  | 4     |  | 4       |  | The repeated pattern takes<br>8 threads, and when final<br>pattern has been threaded<br>the link must be used to<br>balance. |
| 3     |            | 3 3   |  | 3     |  | 3       |  |                                                                                                                              |
| 2     | 2          | 2 2   |  | 2     |  | 2       |  |                                                                                                                              |
| 1     | 1 1        | 1 1   |  | 1     |  | 1       |  |                                                                                                                              |
| Selv. | Final link | Patt. |  | Selv. |  | Shafts. |  |                                                                                                                              |
| (4)   | (3)        | (8)   |  | (4)   |  |         |  |                                                                                                                              |

Now the Weaving Lifts as given below. Each lift being used once only, to produce a small pattern, but if a longer figure is desired then each lift should be used twice. Always follow a pattern row with a binder.

Shaft Lifts.

| <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> |                                                                                                                        |
|----------------|----------------|---------------|------------------------------------------------------------------------------------------------------------------------|
| 1 & 2          | 1              | 1             | If this is to be woven more than<br>once in any one band the last lift<br>should be omitted until the final<br>repeat. |
| 2 & 3          | 2              | 1             |                                                                                                                        |
| 3 & 4          | 5              | 1             |                                                                                                                        |
| 4 & 1          | 6              | 1             |                                                                                                                        |
| 3 & 4          | 5              | 1             |                                                                                                                        |
| 2 & 3          | 2              | 1             |                                                                                                                        |
| 1 & 2          | 1              | 1             |                                                                                                                        |

Draft No. 2.

Threading Draft.

|       |       |         |                                 |              |         |  |         |       |        |
|-------|-------|---------|---------------------------------|--------------|---------|--|---------|-------|--------|
| 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      |
| 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      |
| Selv  | Link. |         |                                 |              |         |  |         | Selv. |        |
| Twice | (3)   | .....   | Pattern..                       | 45 ends..... |         |  |         | Twice | Shafts |

The "link" follows every pattern threading except the last one. It is a good idea with the larger draft to have the selvedge repeated.

As before a binder thread follows every pattern row - why not use a coloured thread which is different to the warp and pattern threads, and create a shot effect.

Weaving Lifts for Draft No. 2.

| <u>Shafts.</u>            | <u>Pedals.</u> | <u>Times.</u> | <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> |
|---------------------------|----------------|---------------|----------------|----------------|---------------|
| 1 & 2                     | 1              | 4             | 1 & 2          | 1              | 4             |
| 3 & 4                     | 5              | 6             | 4 & 1          | 6              | 4             |
| 2 & 3                     | 2              | 4             | 1 & 2          | 1              | 6             |
| 1 & 2                     | 1              | 6             | 2 & 3          | 2              | 4             |
| 4 & 1                     | 6              | 4             | 3 & 4          | 5              | 6             |
| Contd in next column..... |                |               | 1 & 2          | 1              | 4             |

Omit the last lift if this pattern is to be woven more than once in a border, and only use it to complete the last pattern.

Draft No. 3.

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 |
| 2     | 2        | 2 | 2     | 2        | 2            | 2 | 2     | 2      | 2 | 2 | 2 |
| 1     | 1        | 1 | 1     | 1        | 1            | 1 | 1     | 1      | 1 | 1 | 1 |
| Selv. | Link.(9) |   | ..... | Pattern. | 28 ends..... |   | Selv. | Shafts |   |   |   |

The link threaded after the last pattern repeat will balance the pattern. This threading makes a perfect little miniature, and gives plenty of scope for trying out lifts of your invention.

Weaving Lifts.

| <u>Shafts.</u>          | <u>Pedals.</u> | <u>Times.</u> | <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> |
|-------------------------|----------------|---------------|----------------|----------------|---------------|
| 2 & 3                   | 2              | 1             | 2 & 3          | 2              | 4             |
| 3 & 4                   | 5              | 1             | 3 & 4          | 5              | 1             |
| 1 & 4                   | 6              | 1             | 1 & 4          | 6              | 1             |
| 1 & 2                   | 1              | 4             | 1 & 2          | 1              | 2             |
| 1 & 4                   | 6              | 1             | 1 & 4          | 6              | 2             |
| 3 & 4                   | 5              | 1             | 1 & 2          | 1              | 1             |
| 2 & 3                   | 2              | 1             | 2 & 3          | 2              | 1             |
| 1 & 2                   | 1              | 1             | 3 & 4          | 5              | 1             |
| 1 & 4                   | 6              | 2             | 1 & 4          | 6              | 1             |
| 1 & 2                   | 1              | 2             | 1 & 2          | 1              | 4             |
| 1 & 4                   | 6              | 1             | 1 & 4          | 6              | 1             |
| 3 & 4                   | 5              | 1             | 3 & 4          | 5              | 1             |
| Contd in next column... |                |               | 2 & 3          | 2              | 1 ∅           |

If you are using this draft for a repeat pattern, then you should omit the lift marked "∅", and go to the top again,

as this is a repeat of the first lift, and the final lift should only be used at the conclusion of the pattern work. As before a binder row follows every pattern row. STANDARD TIE-UP FOR PEDAL LOOMS.

Draft No. 4.

This draft is a much larger pattern, and is divided into two parts, of which the first part is repeated at the end to balance the design. again it would look extremely nice for an allover pattern used on cushion covers. If you are thinking of doing this may I suggest a Black warp with a coloured binder to pick out the colour of your sitting room, and Gold Rayon Crepe Twist for the pattern thread? I a sure you would find it most attractive. STANDARD TIE-UP FOR PEDAL LOOMS.

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 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         |
| .....Part 2. (25 threads) |       |         | ..... Part 1. (29 threads.... |   | Selv. (8) |

Thread the selvedge twice, single through the healds, and for the final selvedge thread the first one in reverse.

Weaving Lifts.

| <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> | <u>Shafts.</u> | <u>Pedals.</u> | <u>Times.</u> |
|----------------|----------------|---------------|----------------|----------------|---------------|
| 3 & 4          | 5              | 4             | 1 & 4          | 6              | 4             |
| 2 & 3          | 2              | 2             | 1 & 2          | 1              | 4             |
| 3 & 4          | 5              | 4 (Part       | 2 & 3          | 2              | 2             |
| 2 & 3          | 2              | 2 (One.       | 3 & 4          | 5              | 2 (Part       |
| 3 & 4          | 5              | 4             | 2 & 3          | 2              | 2 (Two.       |
|                |                |               | 1 & 2          | 1              | 4             |
|                |                |               | 1 & 4          | 6              | 4             |

Repeat these two parts in order until the length needed is woven, then finish with part 1 only, to balance design.

We hope that these four drafts will be most useful to our many pattern weavers, and that perhaps their simplicity will encourage others to embark upon Overshot Designs, which are most attractive if carried out in colours to suit the environment in which they are to be used. Many such patterns have been given in earlier issues of LOOMCRAFT, so why not write to Guernsey Weavecraft for a selection?

### COT COVER IN NYLON.

"Once upon a time all the nicest things one could think of were prepared for a new arrival", and I am sure that something like our sample for this issue was included!

No apologies are made to those of our readers that have No.1., of Vol. Two, because if they did not try this pattern at the time, I can only think that they did not have a new baby in mind, or they could not visualise what it could look like. So now we think it is time the draft was re-issued after slight modification.

When we had the showroom in Canterbury we sold many of these to visitors, and in particular I recall an American that had one mailed to each of his daughters in law, adding, "They dont have any children yet, perhaps this will urge them to make me a proud grandfather!" We hope that it did the trick, but we shall never know.

We do stress that if you want your finished weaving to look anything like the sample it is best to use the yarns we suggest, and for the few days it will take to order them the little delay will be worth the effort.

The sample has been woven using a nine dent reed, but if you do not have this size, then an eight would do, giving a little more open texture, or a ten dent would need a few more warp ends to give the width we suggest. If you have a TWELVE dent reed it could be carefully sleyed to result in 9 e.p.i., by threading three dents and then leaving the fourth one empty, right across the width and when the work has been steam pressed any slight ridging will be eliminated.

Our Cot Covers were (18" x 30") when finished, and we estimate that altogether it takes 12 ozs if using only one colour, but if you decide to have a second colour in the weft, as in the sample, then allow 10 ozs of the main colour and 3 ozs of the contrast. This is necessary as it will break into the extra oz, but the extra can always be used for booties etc.

The yarn is Double Knitting Bri-Nylon, and, of course, it is inclined the stretch, so you must be careful how the warp is laid.



Make the warp about  $1\frac{1}{2}$  yds long, with 200 ends in it, taking care that you do not stretch the yarn at all. If your loom can give you 32" of weaving with less warp wastage than I have allowed, then alter the length accordingly. Now dress your loom as follows:-



Threading Draft.

|       |         |   |   |       |         |   |
|-------|---------|---|---|-------|---------|---|
| 4     |         | 4 |   | 4     |         | 4 |
| 3     | 3       | 3 |   | 3     | 2       | 2 |
| 2     | 2       | 2 | 2 | 2     | 2       | 2 |
| 1     | 1       | 1 |   | 1     | 1       | 1 |
| Selv. | Pattern |   |   | Selv. | Shafts. |   |

(rep 24 times)

For pedal looms it is the standard tie-up.

The warp is single through healds, but if you have used a reed other than a nine dent, you must watch how you sley it.

Tension the warp very carefully, and if necessary spend a little more time over this than usual, it will be worth it in the end. Now you may be wondering why I have told you that the finished width is approx 18", and the setting in the reed is 22", this is because being so much inclined to spring, you will find that no matter how careful you are, a certain degree of waisting of the work must take place. If you are in the habit of using a tenterhook, then use one on this but be very careful where you place the pins.

A binder row follows every pattern row, and for this we use the fine 2/24's wool, and you will need one oz. Now start weaving, and if you are using two colours in the weft remember to place the one you have just used behind the one you will pick up next, and in this way it will help to keep a neat edge to the selvedge.

Shaft Lifting.

| Shafts. | Pedals | Times. |            |
|---------|--------|--------|------------|
| 1 & 2   | 1      | 4      | with Pink. |

|       |   |   |             |
|-------|---|---|-------------|
| 3 & 4 | 5 | 2 | with White. |
|-------|---|---|-------------|

Repeat these lifts throughout the length of the weaving. Be careful that after a pick has been made the weft thread lies loosely in the shed before beating, and in this way you will help to maintain an even width.

SILK & FINE WOOL SCARVES & STOLLS.

The interest in the Silk Bookmarkers featured in the last issue of LOOMCRAFT prompts me to offer further suggestions for using this lovely thread, and especially I have in mind those weavers who only have two shaft looms.

Unfortunately the scarves and stoles which I am going to give cannot be woven on Rigid Heddle looms, as they need shafts for the shadow threading which is the feature of their make-up.

I would suggest a fourteen dent reed, but if your loom has a twelve dent only, then use this, but do please bear in mind that your finished product may not be quite so solid as those made with a fourteen dent reed, and also you must watch your beating, in order not to pack too much wool onto the silk warp.

To produce two scarves measuring 10" x 3", plus a small fringe at each end, you will need a two ounce spool of the 10/2 Spun Silk and one ounce of 2/24's fine wool, which we can supply complete for 10/- inc. postage. For the Evening Stole, 18" x 72" again plus fringes, you will need 4 ozs of Spun Silk and 2 ozs of 2/24's fine wool, which we can supply complete for 20/- inc. postage. These would be articles which it would be flattering to wear, especially if you had made them yourself.

The secret of the scarves and stoles lays in the setting of the warp, and should be carefully watched through every operation.

Firstly, for the scarves lay a warp of 236 ends ~~2~~4yds long. These are all threaded singly through the heddles, and the reed is sleyed as follows:- first 8 dents are double sleyed, and then the next 6 are single sleyed. Continue in this way 10 times, and then you should have 16 threads left, these are double sleyed to match the commencement.

Now tie on the front tie-bar and tension very carefully, do not waste any more warp than necessary as it will take almost all the Silk to make this warp. When the weaving is finished it will help if you can un-tie these front knots in order to use them for the fringe at one end of the first scarf.

Now leave about an inch and sett the warp ready for the actual weaving. The fine wool is carefully laid across the warp of Silk, and not beaten at all. This is done by making the pick and then bringing the batten down to the weaving, but not making any attempt to close the weft up tightly as in most other types of weaving. With a little care and practice you will soon build up a steady swing, and the work will grow. Be on your guard against the selvages. To obtain good ones I suggest that you lay your weft in the open shed with the wool just wrapped round the far selvedge from the shuttle. Now let the wool lay quite loosely, and bring the batten down as I have explained earlier. Weave a good 30" and then throw a few picks of some waste yarn to hold the last picks in place, and turn on far enough to give you 4/5 inches of unwoven warp, and start the second scarf. The unwoven warp is for the fringing after the work has been removed from the loom. If you are able to hemstitch instead of fringing the ends, then I suggest that you carry this out whilst the weaving is still on the loom, as it will be quite taut and better to handle. Failing this you will remove the scarves when you have finished weaving and knot in small groups at each end of the scarves, then steam press to finish off. You will now see the full beauty of the shadow weaving.

The same weaving technique applies to the production of the stole, and the warp of Silk should be laid with the same care. For this you will need 12 ends which should be 2½ yards long. Again be careful that you do not waste anything on the warp as there is no Silk to be left over. The setting on the loom is just the same as the scarves, except that the eight double and six single through each inch of the fourteen dent reed is for eighteen times, followed by the last sixteen double sleyed.

Leave a little more at the beginning of the weaving, as you will need a certain amount to handle when knotting the fringes, and the final end will give you plenty of warp from the tie-on wastage.

The colours for the silk are the same as those offered for the Book-markers, but I would say from experience that the Grey gives one a very much greater scope for variety of colour when choosing the fine wool, as it will blend in well with almost every colour. Samples can be obtained from Guernsey Weavecraft of both Silk and Fine Wool, and a self stamped and addressed envelope is all that is necessary.

Although I said at the beginning that this article had two shaft weavers in mind, it is also most suitable for four shaft looms, as it is plain weave threading throughout, and instead of 1,2, it is better to use all four shafts and thread the healds 1, 2, 3, 4, and shafts 1 & 3, 2 & 4.

### ROUGH TOWELS IN SNARL & COTTON.

It is coming to the time when the weather will allow us to start gardening once more, and if your soil is as heavy as ours, here in Kent, you will be forever washing your hands, and this always calls for strong rough towels.

For ordinary use Gimp is ideal, but for these hard chores I would strongly recommend towels with a fair amount of Snarl in their make-up.

This is a very straightforward piece of weaving which does not call for any pattern work at all, so once more it is another article which the owner of a two shaft loom, or even a rigid heddle loom with a good beat, can make with confidence.

I would suggest that you sett up a warp of several yards in 6/2's cotton laying about 230 ends to be sleyed single in a 14 dent reed. Allow a good two ounces per yard, plus a little extra for the loom wastage, and this will then give you scope for some small hand-towels or a length of 2 yds each for roller towels.

For the selvedge I would suggest that you double up for the first and last four dents of your width, but apart from this it should be single through healds and reed. The threading is for plain weave - 1, 2, repeated for two shaft looms, and 1, 2, 3, 4, repeated for four shaft looms.

Allow 5/6 ozs of Snarl for a small hand towel, with approx 1 oz of Gimp to break up the mass of Snarl in the weft and for the headings with which the hems are made. This should give you a finished towel of 30" long. Allow the same proportions per yard of roller towel.

If it is to be small hand towels then with the gimp weave  $4\frac{1}{2}$ " for the hem, then using Snarl I would suggest you weave four picks, followed by two picks of Gimp. Repeat this for the length required - for hand towels it should be 26" of Snarl & Gimp, then the  $4\frac{1}{2}$ " of Gimp for the final hem. For Roller Towels there is no need to make any headings, so you need 2 yds, or the length best to your needs.

Snarl can be supplied in Apple Green, Beige and Off White, and you can use up all odd bits of gimp - even different colours!

MAY WE COMMIT UPON.....

THE FUTURE OF LOOMCRAFT.

When LOOMCRAFT was started in 1956, it was with the idea of giving our customers suggestions for the uses to which our various yarns could be applied, and although the price has had to rise in keeping with the trend of things, we have also increased the size since those pioneer days. It has become part of the set-up of the business, and we hope that it will always continue to be so. Therefore when Miss Scarfe took the Mail Order part of the business over, nearly 18 months ago, I said that I would carry on with the magazine until she had been able to get into the swing of things.

From time to time folks write to me or call and see me and they all say how much they enjoy sending to Miss Scarfe for yarns, and even visiting her when in the Channel Islands for holidays, so now we think that this will be a very good time to pass the last part of the business over.

I have completed four volumes and have many, many happy moments to look back upon, and I am sure that Miss Scarfe is going to have the same joy from producing LOOMCRAFT. I understand that I shall be most welcome to contribute articles from time to time, and I intend to do just that!

So will you in future please address ALL correspondence relating to LOOMCRAFT to Guernsey Weavecraft? I shall still be pleased to see old and new friends at "Southside" whenever you are in the district, and to attend to queries should you have need of the Advice Service.

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WOLLETS ETC.

As you know we have explained to you from time to time LOOMCRAFT is not a profit-making magazine, and if the sale of yarns did not run alongside to supplement it, we should have to charge a very great deal more. So please do not think we do not appreciate your letters, but to answer them all individually would put a great strain on the finances of LOOMCRAFT.

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MRS. BATES OF BIRMINGHAM, who says, "Please find cheque 6/- for subscription to the most up to date booklet on weaving, and really worth double." Thank you Mrs. Bates and many others who said virtually the same!

COT COVER concluded.

Try to keep an even rhythm in your weaving and you will soon find that in spite of the warp you will soon have a nice length woven in fairly quick time. Weave well up to the end of the warp, as when the work is removed from the loom, and left to regain its correct length, quite a lot of length will be lost, but with this happening you will also find that the pattern has become closer and the Cot Cover will be nice and thick, and also soft and warm.

Heat the ends and then carefully steam press, which will improve it even more. Now bind the edges all round with Blanket binding, which can be bought at most drapers, and is folded so that you will find no difficulty in tacking it into position, and then finally hemming it.

Now the Bri-Nylon can be purchased from Guernsey Weavecraft, as usual, and is priced at 1/9d per oz, and is in White, Baby Blue, Baby Pink, and Lemon. The fine 2/24's wool is 2/- per oz.

Remember that with this yarn we can supply there is no fear of shrinkage in the wash!

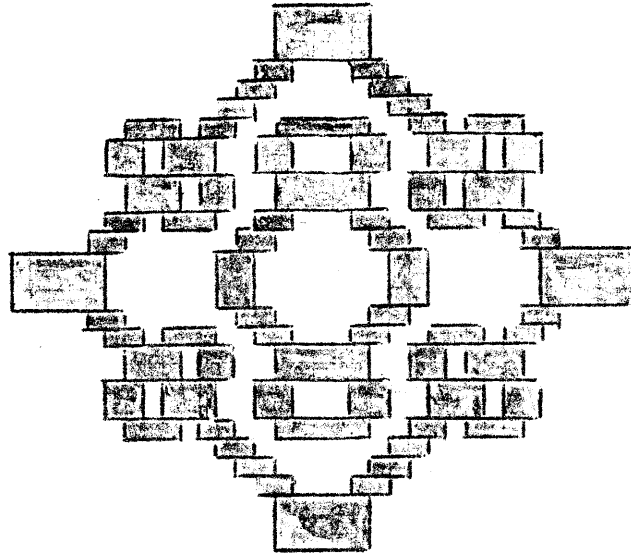
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STILL TALKING ABOUT SPUN SILK!

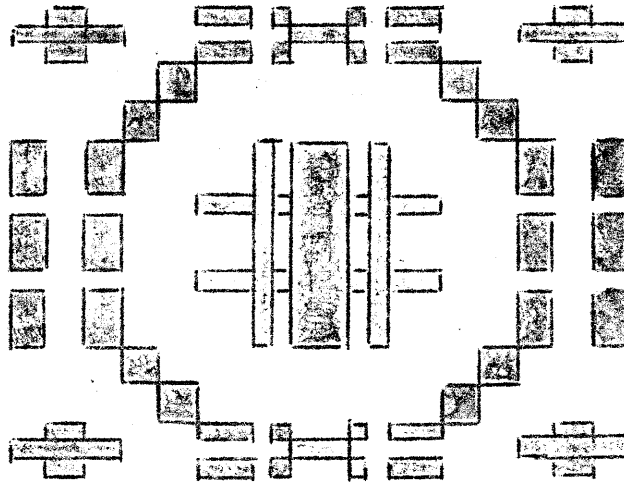
It seems that the idea of Spun Silk appealed to many of our readers, and the Silk & Boucle packs were very popular. Although only about two variations of the Boucle are left the Spun Silk situation is still quite good, and several folks have sent for repeat packs. Do not hesitate to apply for one if the idea also appeals to you - the price is still 8/6d per pack, inc. postage.

With end of the trial warp we had on the loom we decided to try out something else on the same lines, and found that with a binder thread of fine machine sylko in colour, and Four Fold Rayon Crepe Twist in Gold, on our warp of Grey Silk it came up very well, and folks visiting us have found them most attractive.

Therefore if you would like to try this for yourselves we can supply the 2 oz tube of Silk and a one ounce hank of Crepe Twist in Gold for 9/6d per pack, inc. postage.



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in Spun Silk & Wool

Towels in Snarl for  
two shaft looms

"May we Comment upon..."

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