

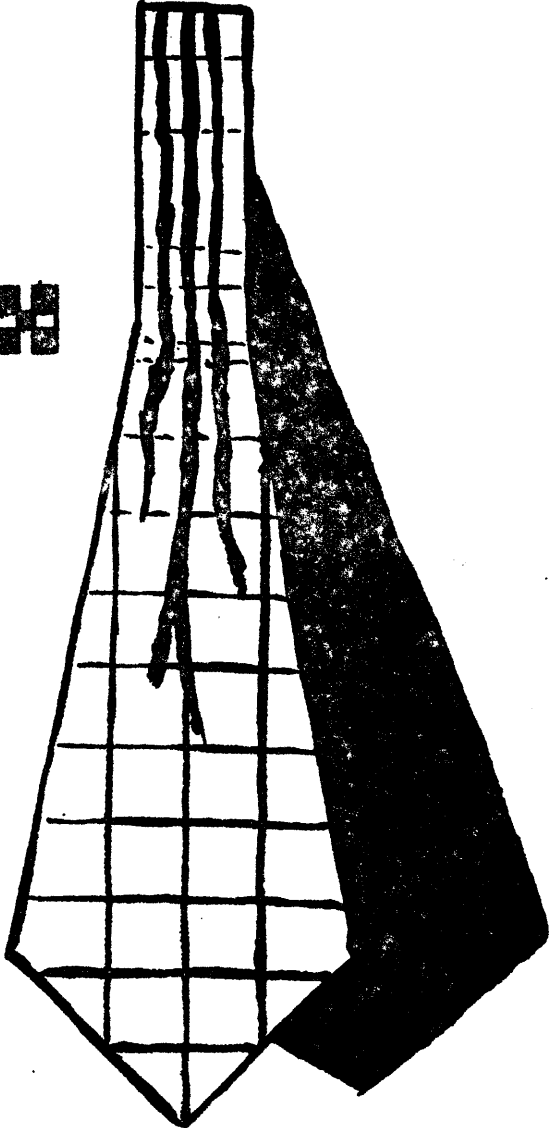
LOOMCRAFT



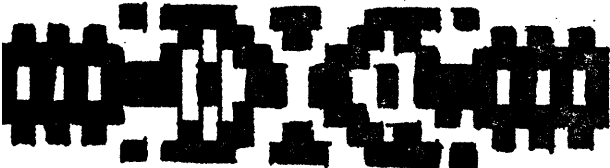
ABOUT WEAVERS

CRAVAT.

TOILET BAG.
PATTERN NO1.



PATTERN NO2.



Tele: Guernsey 23619.

Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey,
Channel Islands.
April 1968.

Dear Beavers,

I am sure you are all very sorry that Mrs. Morris will no longer be producing "Loomcraft." She has given us so many very pleasant hours of reading and has enthused us to weave, due to her interesting articles always so lucidly written. I feel we have profited greatly from her experience and knowledge, which she has so unstintingly passed on to us, and for my part, I say a big 'Thank you' in which I am sure you all join me. There are many things I could say about 'Our Friend' and one I cannot leave out, and that is the odd bits of humour she has thrown in for good measure, which I have often had a chuckle over.

Mrs. Morris may have compiled her last edition, but that is not to say she has completely faded out, as she has promised to submit articles from time to time, and I shall be only too pleased to accept her kind offer, also her very valuable advice. She will always be interested in "Loomcraft" which she started 72 years ago, and it must be a wrench to pass it on to someone else.

I know many of you have written to her over the years praising the magazine, now it is my very hard task to do my best to keep up the high standard Mrs. Morris has set.

I would like to say 'Thank you' for all the good wishes for the future of "Loomcraft" I have received, also for the nice letters I have from many of you. I would like to answer them all, but time does not permit.

Yours very sincerely

Oliver M. Scarfe

CRAVAT IN FINE WOOL.

I have often thought how nice and neat cravats look tucked in men's open necked shirts, during their leisure moments and when on holiday, so I thought it might be a good idea to evolve one that could be quite easily woven, partly for our gentlemen weavers and partly for the unfortunate folk like myself. I always find a large lump of scarf at the back of my neck, and the fronts look like 'pieces of string.' They just will not sit nicely but I find the cravat stays in position very well and looks neat. They would make very nice gifts, as well as for your own use.

Line is in grey wool, with single threads of blue in the warp, and a red thread in the weft, making about 1" squares. The reverse side is in plain blue, thus making the cravat interchangeable.

Mercurised Cotton or better still, Spun Silk would be ideal for summer and would make the most delectable neck wear. Many patterns and variations immediately spring to mind. How to the project in question.

Using 2/24's fine wool, make a warp 1 yard 14" plus wastage, with 130 ends of grey wool and 6 ends of blue in the following sequence. Warp 27 ends of grey then one of blue, 27 grey, 1 blue, repeat this order ending with 28 grey. This will give you about 7" in a 14 dent reed which is double sleyed. The healds are threaded singly as for plain weave, taking care that the blue single thread is threaded 23th. When all is ready for weaving, begin with the grey wool and weave 1", throw one pick of red wool, the work another inch with grey, another pick of red, continue in this manner until all the warp has been used. Remove from the loom leave another piece of material in exactly the same manner, but omitting the single coloured threads. Steam press both pieces.

To make up. Cut both ends of both pieces of material into a point, tack both pieces together all round, then stitch about $\frac{1}{2}$ " from the edges leaving

about 2 inches unstitched in the middle of one side. After the tacking, turn inside out, and then carefully, with a needle and thread, stitch the opening together. Make three pleats in the centre and pin position, pin the pleats again 7" each side of the centre pins, then stitch straight across the three rows of pins, thereby keeping the pleats in position for the neck part and the tie is the full width of the material. Carefully press. The finished length should be about 1 yard 12 inches and the width about 7 inches.

Three or four cravats could be made at a time, simply by altering the width of your warp. There are many variations that I am sure occur to you, so I hope you will try them out.

You will need approximately 1 oz., of grey wool and 1 oz., of blue, if you haven't the odd lengths for the red stripe, then all blue could be used.

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

TOILET BAG.

Probably many of you have already fixed up your Summer holidays, and although there is a decided 'nip in the air' as I write, it is as well to think ahead, hence the toilet bag, which is slim yet roomy and easily packed.

You will need only small amounts of yarns, so some of those accumulated oddments of gimps and cottons can be put to some useful purpose.

For one bag, which measures approximately 12" wide by 7 $\frac{1}{2}$ " deep (when finished) you will need a warp $\frac{1}{2}$ yd., long, plus your wastage, in 6/2's cotton. 179 ends set at 14 ends per inch, and using a 14 dent reed. Single sley the reed, except for the first and last four dents which are threaded double for the selvages. The healds are single threaded as for Honey-suckle pattern.

Threading Draft.

4	4	4 4 4	4	4	4 4 4	44
3	3		3 3	3	3 3	3 3
2	2		2 2 2	2 2	2 2 2	2 2
I	I	I I I	I	I	I I I I I	I I

Selvedge. Balance.Pattern..... Selv:
 repeat 5 more times.

The weaving.

Using Gimp, weave 2" in plain weave.
 Using Cotton, weave pattern No.1
 Using Gimp, weave 1/2" in plain weave.
 Using Cotton, weave pattern No.2
 Using Gimp, weave 1" in plain weave.
 Using Cotton, repeat pattern No.1.
 Using Gimp, weave 1 1/2" in plain weave.
 Using Cotton, repeat pattern No.2.
 Using Gimp, weave 1" plain weave and then
 reverse the order of stripes, beginning with another
 1" of Gimp and continue until the work is completed
 with the 2" of Gimp.

The pedal lifts for the patterns are as follows.

Weaving Lifts.

<u>Pattern No.1.</u>			<u>Pattern No.2.</u>		
<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times</u>
I&2	I	I	I&2	I	I
3&4	5	I	I&4	6	I
I&4	6	I	2&3	2	I
3&4	5	I	3&4	5	I
I&2	I	I	2&3	2	I
			I&4	6	I
			I&2	I	I

A binder thread follows each pattern row.
 Suggest the cotton is used double to make the pattern
 bolder.

Remove from the loom and steam press to set the weaving.

To make up.

For the lining use a piece of plastic or some waterproof material, and cut the same size as your woven material, fold in half and stitch down each side. Then fold the material and stitch about 1/2" turning down each side. Turn the top down about 3" and pin. Neatly attach the plastic lining about 1" from the top. Finish off with a zip across the top.

To add gaiety to your bag, make the stripes of different colours. If you use a light warp, your colours will show up better and why not put a little extra warp on and make a new face flannel at the same time.

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

GOOSE FEED AS TROTTER PLATE.

This pleasant little overall pattern can be woven in a number of yarns and is so useful for many purposes, such as trolley cloths, place mats, curtains, guest towels and many other household articles as this pattern and weave is also good as a hard wearing cloth for all upholstery and lends itself to tweed wool very well.

The warp is all one colour, with the weft a contrasting shade, which should be a good contrast, otherwise the beauty of the pattern will be lost, for example blue and white, green and white, bright yellow and brown or colours of your own choosing.

Suggested yarn, 12/2's mercerised cotton for both warp and weft. Set the warp at 28 ends per inch and using a I4 dent reed, double sley. The treadling for the healds is a modified goose eye and is as follows:-

4	4	4	4	4
2	3	3	3	3
2	2	2	2	2
I	I	I	I	I

shafts. -5- (Std. p.6.)

The heddle lifting sequence is very easy to remember:-

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	
1 & 2	1	1	} 3 times.
2 & 3	2	1	
3 & 4	5	1	
4 & 1	6	1	
3 & 4	5	1	} Twice.
2 & 3	2	1	
1 & 2	1	1	
4 & 1	6	1	
3 & 4	5	1	} once.
3 & 2	2	1	

Repeat this sequence until the desired length has been achieved. if you are using 12/2's mercerised cotton, allow $\frac{1}{2}$ lb of yarn per square yard for warp and weft.

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

CHECK APRONS.

Aprons, the ever popular easy and quickly made gifts, or for your own use and the cost of the material is low, which to many folk is a great asset these days.

We have had gardening aprons, aprons for the new mother, Greek aprons, so we will have an ordinary, everyday one. Very soon I shall be looking around for another National Apron. I can never quite understand why they are so popular, I never wear one, preferring an overall, but I have made literally dozens for the shop I weave for and the ones made of towelling go quicker than any others. This one is simple but I hope you will like it.

I used 6/2's warp Cotton, S.O.78, and the new blue spot gimp, S.O.32, for both warp and weft.



Ray a warp $3\frac{1}{2}$ yards long, plus your wastage, this length will give you four aprons. First warp 8 ends of cotton, then 8 ends of gimp, 8 ends of cotton, 8 ends of gimp, repeat cotton and gimp until 24 stripes of each have been warped, then end with another 8 ends of cotton to balance.

Double sley an 8 dent reed, if a fine reed is used, you will find the knops in the gimp will not slide easily through the dents and the threads will break. If you haven't an 8 dent reed, use a ten dent, but not finer. The healds are single sleyed as for plain weave.

When all the checking for tension and crossed threads has been completed, the weaving begins by 8 picks in cotton, followed by 8 picks in gimp, continue in this manner until the work measures 22" from the beginning, then throw 2 picks of a different coloured thread to act as a cutting line. Repeat the same sequence for the remaining three aprons. Then use the rest of the warp, which will be used for 3" waist bands and pockets. Remove from the loom and steam press.

Separate the four aprons, then the spare piece is cut into 3" strips for the bands and the remaining into 4 for the pockets, which should be approximately 6" square, if you have woven as much as possible of the warp, and your calculations for wastage is correct.

Pleat the top of the apron, bringing it down to approx: 15" and machine it into one of the bands leaving equal lengths of the band each side of the apron, turn the band over and stitch. For the ties, tape or wool braid can be used, allowing 1 yard for each apron cut in two and fix one to each end of the waist band. Make a one inch hem at the bottom, hem the pocket at the top and machine to the apron about four inches below the waist band, or where convenient. Lightly steam press and it is ready for use.

Allow approximately 14 ozs. of 6/2's warp cotton and 12 ozs of gimp for the four aprons. Cost about 3/6d for each apron.

CHICK APRON, contd, from page 7.

When I had finished the sample I boiled it and found there was a little 'loose' dye but it will not show, as will be seen by the woven sample.

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

OVERSHOT PATTERN - SUN, MOON & STARS.
by, Mrs. M. Norris.

You either like pattern weaving, or you don't! It's as simple as that! I have always been one of those that could not resist taking a draft to pieces, and then setting it up just to see what could be made of the draft. Although it is a fairly safe bet that the well and truly tried treadling will give the best result, it is always nice to try other weaving lifts on the odd piece of warp which most of us have left at the end of a run, so do lay that extra 6 inches of warp when you are planning another project, and try out some of the treadlings you have by you for other drafts. It is amazing how interesting even the good old standby - Rose Path can look on another draft, and it may be just the thing you could use for the pattern border of the next batch of curtains you are planning. Always mark both the draft and the weaving lifts if you are interested in one of these new combinations, before you put it "safely away, for future use."

The one I am going to give here is a very old favourite of mine, and I first used it for the cushion cover on my weaving stool, and so many folks have remarked upon it, that in spite of the fact that it has already been given in a very early number of LOOMCRAFT, No.2 of Vol. One, August 1956, I think many of our readers will like to have it again.

In these days of smaller cushions I would suggest that that you may like to plan 2 or three cushion covers to finish at 18" square, and purchase the foam rubber cushions to stuff them with. Therefore, using I2/2's merc. cotton for the warp and a binder thread, allow 4 ozs per cushion, which will just give enough for the wastage on the loom, if you are planning for two covers or more.

The draft we are giving is for the pattern once only, and to give the width of 18" you will need to tread the draft 5 times, and if you arrange your lifts to give you a square figure, you will have twenty five of the tables in the 18" of your cushion cover top, and the same on the reverse side, if you weave the whole of the cover in pattern. This result will look well balanced, and pleasing to the eye.

For the pattern thread you can use a variety of threads, 6/2's merc. cotton, four fold Rayon Crepe Twist, coloured gimp or wool. It will be easy for you to find something that will blend in with your colour scheme I am sure. Remember, these old Overshot Patterns have been used for years, and the earliest ones were always a cotton warp and a homespun woollen weft, so this may suggest a bedspread to you as it did for other overshot patterns that I used several years ago

Let us therefore suppose that it is to be 2 cushion covers. Here is how you should plan the project. Lay a warp of 555 ends of I2/2's cotton, in either Egyptian Unbleached, or a colour. There should be 40" for each cover, plus whatever wastage and tie-on your particular loom needs. Now tread the pattern draft five times, plus the first and last selvages and the three threads I have given for the link at the end of the fifth pattern, and before the final selvedge. You will see this is to give balance, so that both sides will be the same.

Warp Analysis.

Selv. 4 x 4	16.
Pattern 5 x 104	520.
Link.	3.
Selv. 4 x 4	16.
Total threads.	<u>555.</u>

Standard tie-up for pedal loom

Shafts 1 & 2 tied to pedal 1.	
..... 2 & 3.....	2.
(..... 1 & 3.....)	3.)
(..... 2 & 4.....)	4.)
..... 3 & 4.....	5.
..... 1 & 4.....	6.

Pedals 3 & 4, in brackets on the previous page in the Standard tie-up for pedal looms, denotes 'binder' pedals.

Threading Draft.

```

4 4 4 4 4 4      4 4      4 4 4 4      4      4
 3 3 3              2 2      2 2      3 3 3      3      3
                2 2      2 2      2 2 2      2      2
                I I I I I I I I I I I      I I      I      I
..... Selv. Shafts
(4 times)

```

```

      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
    2 2              2 2 2      2 2 2      2 2 2      2 2 2
  I I I I I
.....Pattern.I04.ends.....

```

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      4              4 4 4 4      4
      3              3 3 3
    2              2 2 2      2 2
  I      I I      I I I I I
Selv. Link. ....
(4 times)

```

At the start of each cushion cover, and at the finish I would suggest that about 1½ inches of plain weave is worked using the finer thread, as used for the warp, which will serve as material for the hems when making up the covers. Also it is a good idea to throw a couple of picks across using a different coloured thread, after the first cover is finished, so that you will see where the first one finishes and the second cover starts.

For calculating the amount of thread needed for the pattern work, I would say allow 4/5 ozs of 6/2's for each cover, or 6 ozs of Rayon Crepe Twist. Wools will depend upon the quality and thickness used. Black 12/2's merc. cotton for the warp and binder ~~thr~~ thread would look very smart with a bright colour for the pattern.

Now begin the weaving using the lifts given,

A BINDER ROW FOLLOWS EACH PATTERN ROW.

Weaving Lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.(ctd)</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
I & 2	I	2	3 & 4	5	2
2 & 3	2	2	2 & 3	2	4
3 & 4	5	2	3 & 4	5	2
I & 4	6	4	2 & 3	2	4
I & 2	I	2	3 & 4	5	6
I & 4	6	4	I & 4	6	4
I & 2	I	2	I & 2	I	2
I & 4	6	4	I & 4	6	4
3 & 4	5	6	I & 2	I	2
2 & 3	2	4	I & 4	6	4
3 & 4	5	2	3 & 4	5	2
2 & 3	2	4	2 & 3	2	2

Work the first lift, Shafts I & 2 once more after the last pattern has been worked - this will balance the pattern. You must use your own ideas about the number of times each lift is used, as this will depend on the amount of beat you can manage with your particular loom. So carefully watch the depth of a block at the start and increase where necessary.

When all the weaving has been completed, remove the work from the loom and steam press. Now carefully match up the sides and oversew, then turn in the plain weaving for the hems. If you propose to insert zippers, then turn in both hems completely, so that the first and last rows of pattern form the edge. If, however, you are using press studs, one hem should be turned halfway, so that it acts as a lip to take the bottom part of the studs.

If you should fancy this pattern for a bedspread, then it is quite easy to make strips and join. With this pattern there is no need to arrange the join other than at the end of a pattern. Usually it takes three strips for a double bed size, which should be 30/36" wide, and three yards long.

ODDMENTS.

Sutton Valence.

March 1968.

Dear Weavers,

May I say a very big "Thank you" to all the many many friends that have written to me to say how much they have enjoyed LOOMCRAFT during the twelve years of direction! It would take me far too long to try and reply to all of you, so please accept my very best thanks and my assurance that I have enjoyed every issue.

A warm welcome still awaits anyone that is in this district at any time, and if I can help anyone with weaving problems the Advice Service is still operating.

Every good wish to one and all.

Very sincerely yours,

(Mrs) Margaret.A.Norris.

Staff Holidays.

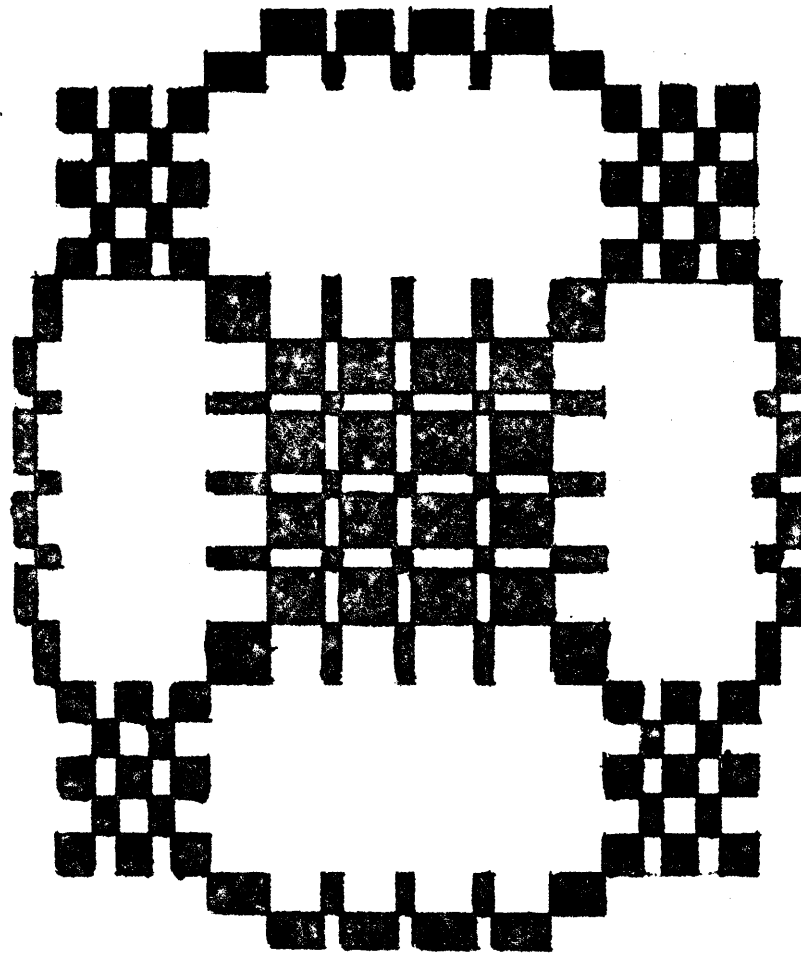
Please note, from May, 22nd. 1968 to May 31st. we are having a short break. I shall be with Mrs. Norris and hope to glean many ideas for your future weaving activities.

Visitors.

If any of you intend visiting Guernsey during the Summer, please be sure and visit Juniper Cottage. We would be most happy to welcome you. A phone call would be much appreciated and would avoid a wasted journey for you, should we be out, sunning ourselves.

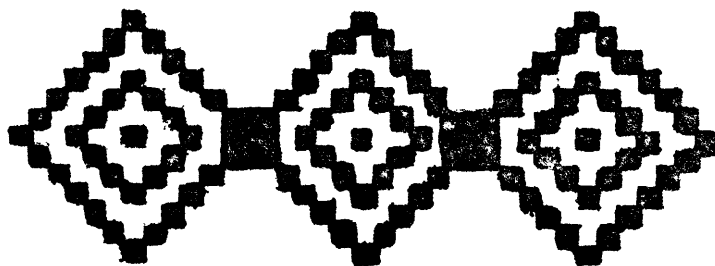
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Please remember that postage stamps over 5d in value is illegal tender. -[2-



OVERSHOT PATTERN - SUN, MOON AND STARS.

TEXTURE WEAVE.



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Volume Five.

Spring 1968.

Number I

Editorial.

Cravat in Fine Wool.

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with woven sample.

Overshot Pattern.

Oddments.

Single Copy 1/6d post free.
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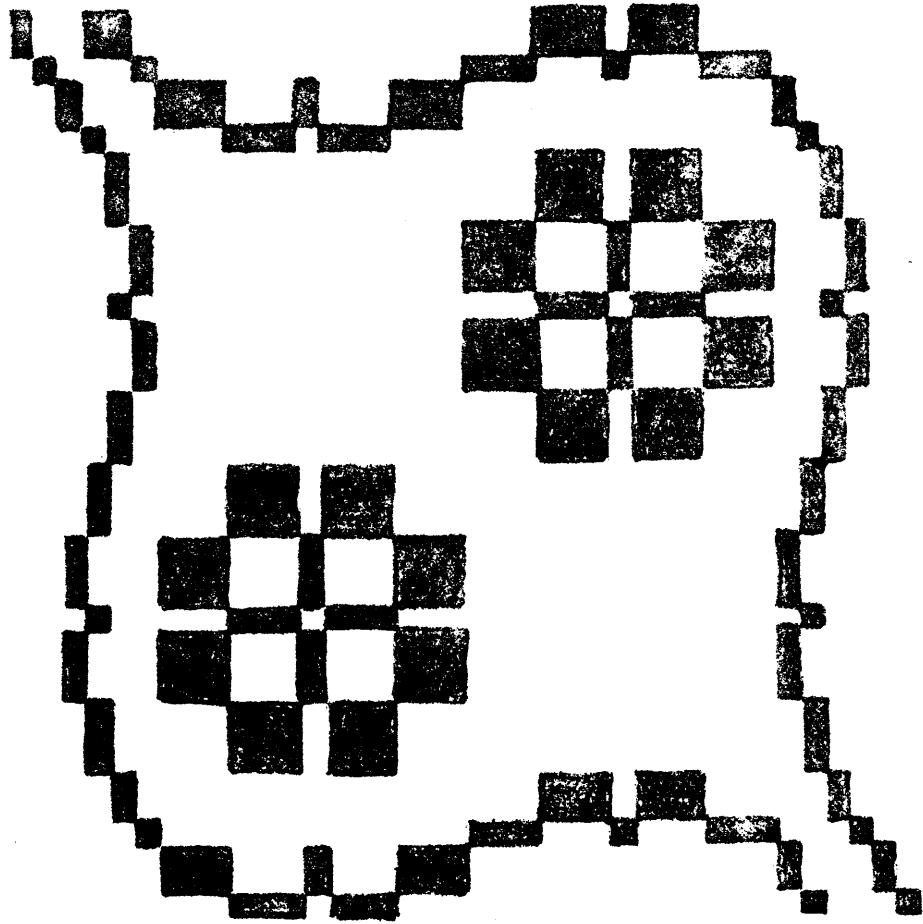
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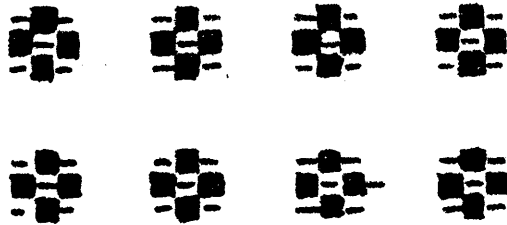
LOOMCRAFT



ABOUT WEAVERS



SNAILS TRAILS & PUSSY CATS PAWS.



HUCK WEAWE.

Tele: Guernsey, 23619.

Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey.
July 1968.

Dear Weavers,

May I once again, thank all of you who have written such nice encouraging letters about my 'first ever' Loomcraft in April. I have truly appreciated them and when received, they have 'made my day.' Thank you!

With the Summer well on it's way, we have had several visits from Weavers here on holiday, and we are always very pleased to welcome all and sundry. The sundry being, husbands, sisters, friends, the lot, they all get hauled in.

We were very disappointed that Mrs. Hossach and husband from Victoria, B.C. Canada, who were paying a short visit here, were unable to come, due to all Air Flights being cancelled, because of very bad weather conditions. We had an appalling week, from this you may gather it is not all sun in the Channel Isles, but I think we get our fair share.

I am very gratified that so many readers have renewed their subscriptions to Loomcraft, also I would like to welcome all new readers, and they add up to no mean number. I hope you will find something you like in this issue.

Have a good summer and enjoy all the sunshine we happen to be blessed with, but don't forget the very worthwhile 'Art of Weaving.'

With every good wish.

Yours very sincerely

(Miss) Olive. M. Scarfe.

Olive M Scarfe.

MEDIUM WEIGHT SUMMER SKIRT.

Last summer I had an order for half a dozen check scatter cushions in Mercerised Cotton. Having previously made some I started off and laid a warp 6 yd long in 6/2's. I was just about to start sleying the reed, when I discovered, to my consternation, the warp should have been 12/2's, so it was put aside. A month or so ago, I brought it out to the light of day and dressed my Chiltern, not quite knowing what would transpire, as the warp was in three coloured stripes. One of the articles which emerged was a skirt, as I have made it up, worn it and it has been duly admired I thought some of you might like to take advantage of my bad blunder. The material is fairly heavy, but very useful for the 'Not so warm days' we so often get during the Summer, but it looks summery. It is very easy and quick to make so perhaps it won't be too late for some of you taking your holidays a little later on.

The warp is in three shades, 6/2's Merc. Cott. unbleached, pale yellow (Primrose) and rust, which is a darkish pink.

Single sley a 14 dent reed, except for the first and last four, which are sleyed double for the selvedge. The healds are threaded singly as for plain weave. Lay a warp $2\frac{3}{4}$ yds. long, this should give you enough for wastage and a 2 yd. length, when finished. Make the warp as follows:-

10"	unbleached merc. cott.	=	140	ends.
6"	Primrose	"	"	= 84 "
3"	Rust	"	"	= 42 "
7"	Unbleached	"	"	= 98 "
6"	Primrose	"	"	= 84 "

This is 448 ends in all and about 32" in the loom.

At this point I should mention that the skirt is made up with the stripes going round, the selvages making the top and bottom, the length, when finished is 26", should it be required longer or shorter, the stripes can be adjusted by either adding or taking away a few ends in the stripes.

Set the reed on the order already given and when all has been tensioned correctly and ready for weaving, proceed as follows, which is very simple and quickly done. Weave about 1 - 1½" with some fairly thick spare yarn to spread out the warp. Two shuttles are needed, as the weft is in unbleached gimp and dark grey merc. cott. so wind a shuttle of each. The whole of the weft is one pick gimp, one pick mercerised cotton. Steam press when removed from the loom.

To make up.

This is according to your own taste, but I made up mine as follows. First of all cut 3" off the entire length of the Prinrose stripe, which will be used for the waist band, the rest of the Prinrose makes the top of the skirt, make four 3" pleats, two at the back and two at the front, fairly wide apart and machine each pleat down about 9" from the waist. Make two darts back and front to give a little shaping. For the side seams, join the two ends of material together and machine, leaving about 8" open at the top for a zipp. For the other side seam, start about 1¼" in from the fold, and machine to the bottom, gradually slanting out to about 7" from the fold. Cut open and oversew, as it is inclined to fray. Sew on the waist band, after making adjustments to fit your waist, and finish off with either a button and buttonhole, or a suitable fastening. Turn up about 3" for the hem.

I did not have a pattern, I fitted myself as I went along, but I am sure there are plenty of patterns in the current pattern books.

You will need approximately ½ lb. unbleached merc. cott 6 ozs, Prinrose, and 4 ozs. Rust for the warp.
6 ozs. unbleached gimp and 6 ozs. Dark Grey 6/2's Merc. cott for the weft. Approximate cost, around 35/-

NAPKINS AND PLACE MATS.

The trend these days seems to be for the place mats and napkins of two different colours, and very attractive they look. I saw some a short while back and they had a small self pattern woven into the material, I thought something could be worked out using the popular Huck Weave in some form, and how much nicer they would look 'handwoven' and enhance any dining table. The sets I saw were in Linen, but this, unfortunately, we are not able to stock, Mercerised Cotton is an excellent substitute, of which we now have an attractive range of colours, as recently we have added a number of new shades to our stock.

The only disadvantage to this project is that two pieces of material have to be woven, but I think it is worth the extra effort and won't deter you from trying them. So, now to work!

The following instructions are for mats 18"x12" wide, and the napkins 18" x 18" when finished, and for clarification, the mats in Green and the napkins in Brown.

The draft is simple and you can lay your warp to the width you need. Only one shuttle is required, this weaves both plain and pattern. Material suggested is 12/2's Merc. Cott., sett at 28 e.p.i., double sleyed through a 14 dent reed, single through the healds. Allow approximately $\frac{1}{2}$ lb. per square of finished material.

The warp ends must have a total giving 8 ends for each selvedge, then a multiple of 14 plus 5 for balance. For the napkins and mats which are both 20" wide in the reed, this allows for a certain amount of shrinkage and loss of width in weaving. Therefore for 20", sett at 28 e.p.i. you will require 553 3nds, made up as follows:- Selvedge 8, 38 repeats of pattern having 14 ends, $38 \times 14 = 532$, balance of 5 ends, and the final selvedge of 8. Total 553 in all.

Make a warp $1\frac{1}{2}$ yds. long plus your wastage, which should give you 4 place mats, in green. Then make another warp $2\frac{1}{4}$ yds. long, again plus wastage in brown for the 4 napkins.

The threading as follows:-

4 4 4 4	4 4 4	4 4	4 4 4	4 4 4 4	4
		3			3
2 2 2 2	2 2	2 2	2 2 2 2	2 2 2 2	2
		I	I		I
<u>Selv.</u> (8)	<u>Bal.</u> (5)	<u>Pattern.</u> (14 ends.)		<u>Selv.</u> (8)	<u>Shafts</u>
	once.	38 times or as desired.			

Read draft from right to left.

The binder or plain weave is on shafts 1 & 4, 2 & 3 alternately. Weave about 1" for a heading on the above shafts, then the following lifts as under:-

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
I & 4	6	I
I & 2	I	I
I & 4	6	I
2 & 3	2	I
3 & 4	5	I
2 & 3	2	I
I & 4	6	I
I & 2	I	I
I & 4	6	I

This sequence forms one pattern, after each pattern work 7 rows in plain weave. Continue in pattern and plain weave until the desired length of one mat has been completed, ending with plain weave. Leave about 1" for a fringe if required between the 1st. and 2nd, mat, then proceed with the other three mats. Remove from the loom. Dress your loom with the brown warp for the napkins, and work in exactly the same manner; except that you weave 18" for each napkin.

When both pieces have been woven, steam press to set the web and finish with either a fringe or a small hem.

Folded neatly and put in a shallow box, the set would make a very attractive and acceptable Wedding present.

BLOCK PATTERN IN SINGLES COURTELLE YARN.

This pattern is adapted from the Summer and Winter Weave, featured in Autumn 1964 Loomcraft. These blocks are considerably larger, and being woven in Courtelles yarn is very hard wearing and most suitable for all types of upholstery, wall hangings, bedspreads, curtains etc. On one side of the material the pattern shows dark and on the reverse side the pattern is light, which is very useful, when you are tired of looking at one side, simply turn it over and you will give a new 'face lift' to your room.

The piece woven for the sample was 25" wide, but this is easily adapted to your own requirements by either adding or taking away the number of repeats of any unit, so making smaller or larger blocks. This you will understand as we proceed with the instructions. The singles Courtelles yarn is in slightly different thicknesses, so taking a finer one lay a warp of 516 ends, sley a 14 dent reed 2 and 1 alternately, so giving 21 e.p.i. The pattern threading is in two units, 4 threads in each unit, which we will name "A" and "B" and are as under:-

"A" unit.

3 3

2

I

"B" unit.

4 4

2

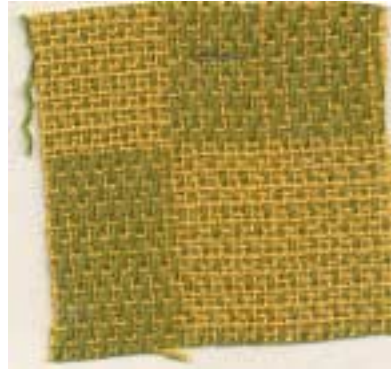
I

The units are repeated the required number of times for a block, for example, 4 A 4 B calls for 32 ends threaded I323, I323, I323, I323 = 16 ends, then I424, I424, I424, I424 = 16 ends, and so on. Study the following order and then start to thread the healds singly throughout.

A B A B A B A B A B A B A B A B A B A B A
6 3 9 6 6 3 6 3 6 6 9 3 9 6 6 3 6 3 6 6 9 3 6

129 units of four threads and 516 ends.

The weaving is quite simple once a few inches have been woven. You will need two shuttles, one for the pattern the thicker yarn, and one for the binder the same as the warp.



The treadling is as under:-

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
2 & 4	4	I	2 & 3	2	I
3 & 4	5 binder.	I	3 & 4	5 binder.	I
4 & I	6	I	I & 3	3	I
I & 2	I binder.	I	I & 2	I binder.	I

Beginning with unit A repeat the pattern until 3" has been woven, then unit B. working $\frac{1}{2}$ "
 " A. " I"
 " B. " $\frac{1}{2}$ "
 " A. " $1\frac{1}{2}$ "
 " B. " $\frac{1}{2}$ "
 " A. " I"
 " B. " $\frac{1}{2}$ " then repeat this sequence from the beginning until the required length has been achieved.

As the complete repeats of blocks form rather a large pattern, it is rather difficult to cut the woven sample to give you a good idea of the finished appearance, there is an illustration of one pattern complete on the inside cover.

We experimented with different colours for the pattern work, that would work in with the yellow warp, dark royal, brown and green, the latter being the original choice.

The approximate amounts required for I sq. yd., are, 5 - 6 ozs. for the warp and binder and about the same for the pattern.

If you think the warp a little fine and the selvages might fray and break, add four ends of fine cotton the

selvedges edges, this will give you a little extra strength. The finished material is a little harsh to the touch, but it improves with washing. It dries quickly and irons easily.

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

SNAILS TRAIL & PUSSY CATS PAWS.

submitted by
Mrs. M. Norris.

When we were in Canterbury and had lots of visitors to see our looms working, it was always a sure gamble that if the party contained any children, this was the pattern name which caused the most interest. It really does look just like the name implies, and many is the time I have helped a small friend to trace the progress of the snail! Is it any wonder that the owner of a cat can also show great fun to see the paw-marks in the pattern, just as so often they occurred on newly laid concrete?

Besides this attraction the pattern is most useful for curtains which call for a pattern that appears to go on and on, and also for cushion covers to match, so why not think of it in terms of new curtains and matching bedspread for someone's bedroom? If you only have a very small loom so long as it has four shafts you can make strips of this pattern and carefully join them to give the width you require for both curtains and bedspread.

For quantities work on the reckoning that you need a little under four ozs. of 12/2's merc. cotton for the warp and binder thread; and four ozs. of 6/2's for the pattern thread per sq. yd. This, of course, assuming that you will achieve a firm, close beat, which will in turn give you years of satisfactory wear for whatever you weave.

We use a fourteen dent reed and double sley it


```

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
    I    I    I I I      I      I I I I
Selv.      .....
  8 ends

```

WEAVING LIFTS.

<u>Shafts.</u>	<u>Times.</u>		<u>Shafts.</u>	<u>Times.</u>
I & 4	2)		I&4	6)
2 & 4	4)	Snails	2 & 4	6)
2 & 3	2)		I & 4	2)
I & 3	4)	Trail	2 & 4	6)
Repeat for number of			I & 4	6)
times Snails Trail has			I & 3	6)
been threaded.			2 & 3	6)
			I & 3	2)
			2 & 3	6)
			I & 3	6)
			Now return to Snails	
			Trail lifts.	

If you do not wish to used anything so fine as I2/2's you can cut down the threading by only repeating twice where the draft says three times, i.e., at the beginning of the Pussy Cats Paws, 4,I, three times, here thread only twice, but remember that it will alter the shape of the Paws, and the pattern will look somewhat "stringy".

0-0-0-0-0-0-0-0

Mrs. Norris Visited.

As you all know, I visited Mrs. Norris at Southside in May, and a very enjoyable time I had with her. We talked a lot and discussed many weaving projects, yarn supplies, prices etc. etc. We both very much regret the increase in price of unbleached warp cottons, these have already gone up, and the last consignment was the increased price. At present I still have a little of some counts at the original price of 8/- lb., but as

we are sorry to say the new price will be 9/- lb.,

Another subject under discussion was the use of washing powders, we are both of the same opinion that strong detergents are not at all kind to a lot of colours, and even the very best of dyes will not always stand up to them. So, please may we advise the use of a mild washing powder.

Mrs. Norris showed me some Bookmarkers that have been in Loomcraft and I must admit, that up to now I have not been very enthusiastic, but having seen them 'In the flesh' so to speak, I think they are most attractive and am now very keen to try some. Mrs. Norris presented me with three one I keep in my novel I read before going to sleep, and it is duly admired every night. My Sister has purloined one, but anyone visiting Juniper Cottage can see them. There are still some packs available, the silk to your own choice and the Boucle in Blue/White and Green/White, 8/6d per pack, or Rayon Crepe Twist instead of the Boucle, which are 9/6 per pack. Also still available are the stole packs featured in January 1968 issue of Loomcraft. Price 20/- the pack including postage, and consists of 4 ozs., Spun Silk and 2 ozs., 2/24's fine wool.

We have been very fortunate in procuring some coloured Lurex, on 2 oz. spools, in a variety of gorgeous colours, some supported by one end of nylon, and some Porcelain Lurex. As the stock is limited we advise a second choice of colour, patterns will be sent on receipt of an S.A.E.

We have now received the complete range of Mercerised Cottons, several shades have been added to our original stock. All shades in both 6/2's and 12/2's at 19/4d per lb. Vat dyed on $\frac{1}{4}$ lb, tubes. This is an excellent substitute for Linen and has numerous uses.

Linen/Orlon Knop. This is wonderful value and would be just the thing for suits, dresses, curtains, table linen ect. We have the one shade of natural, but colour could be easily introduced. It consists of a linen thread with a small orlon knop. Price 12/6 per lb.

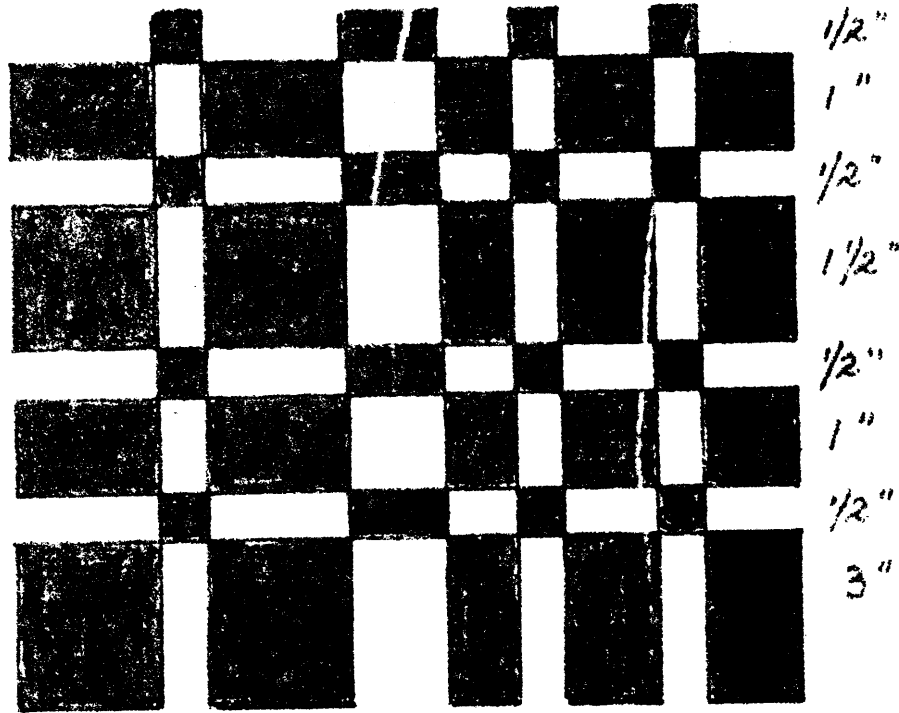
In spite of the very recent 'go slow' by the railways, I received a consignment of yarns, I did not think I would be able to include them in this issue, but I feel many of you will be interested. There is another 'oddment' lot, 4/2's plain cotton, quite a good quantity of Gold and Pale Blue and smaller amounts of some very nice shades, including two blues, rose, deep rose, yellow, rust, lemon, cream, cinnamon, and three greens. These are 7/3's, but there is only 1 lb. of each colour. So hurry! There is also some looped yarn, rather similar to the S.O.7I we had, this would knit very well, for the folk that knit! Also it would nice warm skirts with a cotton warp. Then there are some oddments similar to those we already have. 5/-

In the same consignment we have good quantities of multi coloured knop worsted. Excellent for suits and skirts, and good quality. 12/6 lb.

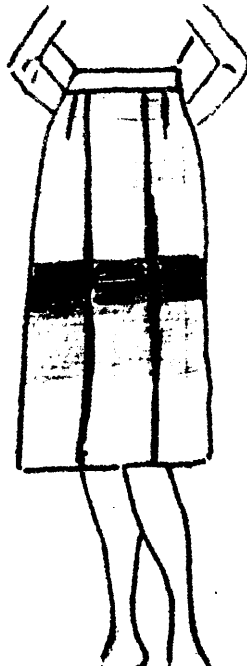
Watch for the October Loomcraft, we have some nice ideas for Christmas, please don't groan at the mention of the annual event, but it will be with us as sure as day follows night!

One last little 'tib-bit'. I received a letter the other day from a fellow reader and weaver who has no spool rack, she wrote and I quote; "You would be amused at the spool rack my neice and I rigged up from our umbrella stand, with knitting needles square lashed to it, but it works very well." I was amused and hope some of you will be too. All the same, our friend doesn't lack ingenuity. So those of you with no spool rack, you know what to do, bring the umbrella stand into double use!

REPEAT FROM BEGINNING AS REQUIRED.



SUMMER & WINTER WEAVE



SUGGESTED
SKIRT
PATTERN.

CONTENTS OF THIS ISSUE OF

LOOMCRAFT.

Volume Five.

Summer 1968.

Number 2.

Editorial.

Summer Skirt.

Place Mats and Napkins.

Summer and Winter Weave
in Courtelle yarn, with
woven sample.

Snails Trail and Pussy Cats Paws.
(by Mrs. M.Norris)

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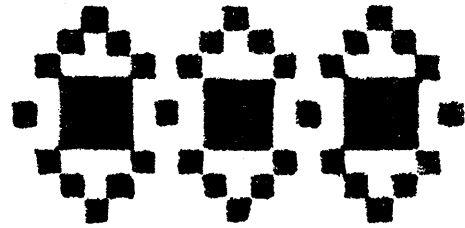
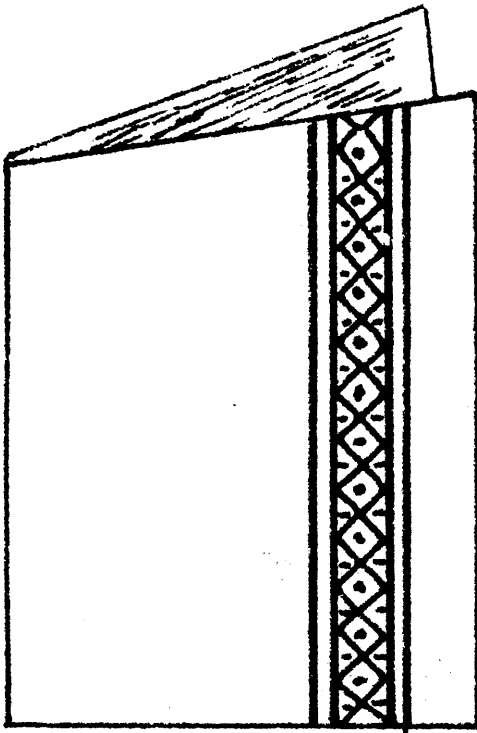
Compiled and produced by Olive.M.Scarfe,
Juniper Cottage, Belmont Road, St. Peter Port,
Guernsey. C.I.

LOOMCRAFT

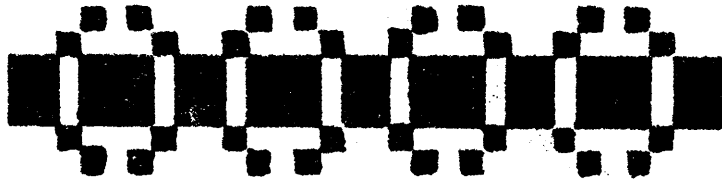


ABOUT WEAVERS

INFORMAL NOTES CASE.



PATTERN NO. 1.



PATTERN NO. 2.

Tele: Guernsey 23619.

Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey.
October 1968.

Dear Weavers and Readers,

According to the general run of things the Summer months are usually less busy, regarding weaving and orders. A great many folk like to get into the sun or work in their gardens, this year has proved an exception to the rule, I have been very busy attending to your welcome orders, due I presume, to the very dull summer most of us have experienced. How true the old saying is, 'It is an ill wind that blows nobody any good.' But now, with the approaching long winter evenings ahead of us, and I, for one, don't like the winter one little bit, I hope you will all have many hours of pleasurable weaving.

Once more I would like to thank you all very much for your continued support, also for your many kind letters. We have many new readers to "Loomcraft" and I hope the numbers will go on increasing.

I have tried to give some new ideas for Christmas Gifts in this issue, I hope you will like them. The Festive Season will be upon us before we know where we are!

Now, may I wish you all a Very Happy Christmas and New Year, with masses of good weaving in 1969.

With all good wishes.

Yours very sincerely
(Miss) Olive.M.Scarfe.

Olive M. Scarfe.

INFORMAL NOTELET CASES.

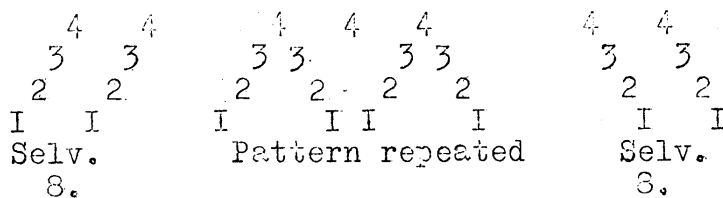
When I met Mrs. Hossack of Victoria, Canada in London last May, she very kindly gave me two Notelet cases and two Tissue cases woven by Miss M. Hartshorn, also of Victoria and she has given me permission to use them for the Magazine. I would like to thank her very much for her generosity, thus enabling me to pass them on to you.

We haven't all the same yarns as used by Miss Hartshorn, so I have substituted from our stock and have made some very presentable articles. I hope you will like them and find them useful for Christmas presents. They are inexpensive and quickly made, also oddments of yarns can be used up, which always seem to accumulate and can never find a use for.

First, I will give the instructions for the Notelet case and I would advise you to buy your Notelets first, then you can obtain the correct measurements.

For the warp, I used Natural Linen/Orlon Knop, now, the weft is a little tricky to explain as I used various kinds of yarns and also started by using four shuttles with different yarns, using them in sequence, but this got a little 'out of hand' and had to be undone, then I realized the sequence did not matter as an uneven weave looked very much better and I then would only two bobbins each with two different yarns and interchanged the picks, 2 picks with one, 1 pick with the other, then perhaps 1 and 1, or 2 and 3 etc. Mostly I used Rayon Boucle, Brown Varigated Cotton, (S.O.90) Spot Gimp, Mercerised Slub, Linen/Orlon Knop and a little Gold Lurex, in fact anything that gave a knobbly, oatmeal effect, as this sets off the pattern band. The two weft threads are fairly thick and this you want to make a substantial web and beat well.

My notelets were 5½" x 3½" so I laid a warp of Lin Orlon Knop, 3 yds. long, plus your wastage, this will give you six cases, allowing approximately ½ yd., for each case. The warp has 184 ends, double sley a 14 dent reed, this will be about 6½" wide. For the heald threading I used the popular Rosepath draft. We have given this draft many times before, but for the benefit of our new readers, here



The healds are threaded singly throughout.

When all the threads are evenly tensioned, the procedure is as follows:-
 With Linen/Orlon Knop, weave about 1" plain weave for hem when you come to the making up, continue in plain weave with the mixed yarns for about 4", then comes the pattern band, throw 1 pick of about three thicknesses of Green
 2 picks of Gold Lurex.
 1 pick of three thicknesses of Green Cott,
 2 picks of Gold Lurex, then a pattern of Rosepath in Rayon Crepe Twist in, for example Gold, and with binder of Gold Lurex between each pattern row. Complete the pattern band by repeating the two picks of three thicknesses of cotton. Weave about 4½" with the mixed yarns, repeat the pattern band, then the 4" of plain weave, finishing with 1" of Linen/Orlon Knop. This completes one case. Continue with the remaining cases, but try out different yarns & lifts for the pattern, also different colours. When the weaving is finished, remove from the loom, steam press, set the web, and divide the material into as many cases as you have woven.

To make up.

Turn in the plain weave heading and neatly hem, both ends.

of the case, fold one end to the wrong side about $2\frac{1}{2}$ " , to form a pocket for the envelopes, and over sew each side, repeat the other end for the note paper pocket and your case is complete having slipped the envelopes in one pocket and note paper in the other.

Suggested Pattern Lifts.

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

A binder follows each pattern row on pedals
1 & 3, 2 & 4.

TISSUE CASES.

These are small cases for holding the little packets of tissues that can be bought for about 4d, per. packet and used either on dressing tables, or in handbags.

I used 12/2's Merc. Cott. for the warp, 6/2's for the weft, the pattern in four fold Rayon Crepe Twist with a fine binder thread, ordinary 40 machine sylko does very well.

Once again it is better to buy the packets of tissues first, as I found different makes vary a little in size and it is important to have a fairly easy fitting case, so that the tissues can be extracted without difficulty. I bought Kleenex tissues and the packet measured $4\frac{1}{2}$ "x $2\frac{1}{4}$ ". Each case takes approx. 8", so I allowed 9" for a little shrinkage and made a warp 3 yds. long, this included

wastage, and gave me about 10 cases. The warp was light blue and it made a very good medium as different colours for the weft can be used and you end up with different coloured cases.

With 12/2's Merc. Cott. lay a warp 3 yds. long with 143 ends, double sley a 10 dent reed, this should give you approx. 6½" in the reed. Single thread the healds through out in the following draft.

4		4 4 4 4 4 4 4		4	4
3	3 3	3 3	3	3	3
2	2 2 2 2 2 2 2			2	2
I	I	I I	I	I I	I I
Selv.	Pattern 30 ends repeat 4 times			Selv.	Shafts.
4.	then last 15 to balance.			4	

Selv. 4
 Patt. 120
 Bal. 15
 Selv. 4
143

When the warp is all correctly tensioned, start with ¾" in plain weave with blue Merc. Cott. in 6/2's, then work the pattern band in four fold Rayon Crepe Twist in pink, not forgetting the binder, followed by 4 pick in blue work 6¾" in yellow Merc. Cott., then repeat the pattern band ending with ¾" plain weave. Two colours of Rayon Crepe can be used in the pattern band, as will be seen in the suggested lifts, which adds interest to the weaving.

Shaft Lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
2 & 3	2	3 Pink Twist.
1 & 4	6	2 Yellow Twist.
2 & 3	2	3 Pink Twist.

Shaft Lifts contd.,.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts,</u>	<u>Pedals.</u>	<u>Times.</u>
1 & 2	1	1	4 & 1	6	3 pink
2 & 3	2	1	3 & 4	5	2 yell.
3 & 4	5	1	4 & 1	6	3 ow
4 & 1	6	2			pink.
3 & 4	5	1			
2 & 3	2	1			
1 & 2	1	1			

To make up.

Turn the blue band to the right side of work, having trimmed any of the $\frac{3}{4}$ " off which may not be needed, hem neatly, this forms a different coloured band to the main part of the case. Fold the two ends wrong side out, so that the edges meet in the middle to form the opening from which the tissues are extracted, stitch down each side, about $\frac{1}{4}$ " seam. Turn to the right side and slip in the packet of tissues.

STOLES IN FINE WOOL.

For many months past, I have thought the rather open pattern Mrs. Norris gave for the Shetland wool Carri-cot cover, in Loamcraft, Summer 1964, would be very nice in 2/24's fine wool for a stole and it was a case of dire necessity that I got down to it and made one for myself, and then I didn't wear it for the special occasion!

The cool weather is creeping up on us and stoles are light and warm, also they make very acceptable presents, not only for Christmas but any time of the year.

I am giving two woven samples, (don't expect two every issue) the red is just plain weave with

Lurex, which we have in 2 oz., spools in very lovely colours and I am thinking a black or white stole with a little coloured Lurex would look very smart, and give a 'new Look' to the, perhaps, not so new dress. So we will deal with the red one first.

Lay a warp of 460 ends, 3 yds. long, (for one stole) and double sley a 10 dent reed, or a 14 dent reed 2 & 1, alternately. This will give you approx., 23" in the reed and when finished about 21" x 21 yds., long. The healds are threaded singly as for plain weave, 1 2 3 4. When all is ready, leave a few inches before you start the web, to allow for the fringes. To help to obtain a square weft, slip a warp lath in the shed, then change the shed before laying the first pick. The weft is laid across the warp, not beaten, so gently lay the weft leaving a small space between the previous pick and this will give you the slight net effect. Interchange with the Lurex when required. Don't forget to leave enough unwoven warp when cutting off, for the fringe. Steam press and knot the ends for the fringe, keeping the knots close to the web. Then trim the ends to whatever length of fringe you require.

THE BLUE STOLE.

The **threading** for this one is quite different, though not difficult, but it does need careful laying and beating.

An 8 dent reed is required, if a finer reed is used, the openwork will not be so apparent, and the general effect will not be so nice, unless 2 dents are left instead of 1, as you will understand on reading the instructions, but I am giving the set up for an 8 dent reed.

Lay a warp of 423 ends, 3 yds., long, one stole and this includes wastage. The reed is group threaded and is follows:-



The first 9 dents are double sleyed, then take 4 threads into the next dent, I into the next, then 4 into the following dent, leave I dent empty. These four dents form one pattern and are repeated until 18 threads remain, omit the last empty dent and double sley the last 9 dents. This should give you about 24" in the reed.

Threading draft. Healds threaded singly throughout.

4	4	4	4	4	4	4	4
	33	33		22	22		3
I	I		I	I	I	I	I
<u>Selv.</u>	<u>Block "B".</u>		<u>Block "A".</u>		<u>Selv.</u>		I
18					18		

Thread Analysis.

Selvage.....	18
Blocks "A" and "B" 2I times.....	378
Block "A" once...	9
Selvage.....	<u>18</u>
	<u>423</u>

Block "A" is repeated once before the last selvedge to balance.

The tension of this must be good throughout, and fairly tight to give a good shed. For the pedal tie-up, I used the standard one for a rising shed. There is no true plain weave, but by using the usual tabby shafts an interesting texture is obtained, and to match the heading this is carried out in the selvedges throughout the pattern weaving. When you have evened out the warp, using pedals I & 3, 2 & 4, work about I", this will match the edges, then continue in the following lifts:-

Weaving Lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
2 & 4	4	1	1 & 3	3	1
1 & 2	1	2	3 & 4	5	1
2 & 4	4	1	1 & 3	3	1
	Block "A"		Block "B"		

Repeat these blocks throughout, ending with Block "A" to balance, then the I" on pedals 1 & 2, 3 & 4 to match the heading at the beginning.

As the middle lifts in both the pattern blocks are on the same shafts, you can either use two shuttles and enter from either side keeping the second shuttle until the next double pick, and then changing again, or you can use one shuttle, and for the repeat pick, twist it round the two end threads to avoid pulling out the first thread.

The weft needs careful laying. The first pick on shafts 2 & 4, enter from the left and lay so that it leaves a gap equal to the space in the warp, change to shafts 1 & 2, and bring the batten down and carefully push it up to the previous pick, then if you are using two shuttles, which I did, change to the second shuttle and enter from the same side as you finished with on the first of the middle picks, and lay this, it is permissible to give this one a gentle 'bump' with the batten, but only about 2" away from the weaving. Now change to shafts 2 & 4, to make the fourth pick of the pattern, and again a gentle 'bump' is permissible. Work the second pattern, again leaving a gap when laying the first pick. When all has been woven, remove from the loom, leaving enough unwoven warp for the fringes, lightly steam press, knot the fringes and you will have a lovely, light, warm lacy stole.

Although the wool is a little fine, I did not have a single broken thread, either in the one I made myself, nor the length for the samples, which was 4 yds., long.

Each stole requires approx., 6 ozs., of 2/24's fine wool at 2/- per. oz. Approx. cost 12/-

ADVANCED OVERSHOT PATTERN (WATERLOO).

Our overshot pattern is a very handsome overall effect in Mercerised Cotton, unbleached for the warp, and any contrasting shade for the weft. There is a centre pattern panel with borders on either side, these could be repeated

as required, but the instructions are for cushion covers. This would also be suitable for curtains, runners etc. I am sorry there is no illustration for you to see, but being rather a large pattern, there was not enough room, even for a section.

The draft is in sections and all the sections form the width of the cover, which has both sides patterned and measures approx., 18"x15" when made up. The warp is in either 12/2's unbleached Merc. Cott, or 12/2's Egyptian Merc. Cott, whichever you prefer, the weft 6/2's Merc. Cott, in any contrasting colour to suit your colour scheme. We have some very lovely shades in stock for you to choose from. A binder follows each pattern row, and is the same as the warp.

Lay a warp of 385 ends, 2 yds., long, plus your wastage, this should give you two covers. Double sley a 14 dent reed to give 28 e.p.i.

Threading Draft.

	4 4 4 4	4	4
	3 3 3 3 3 3 3	3	3
	2 2 2 2 2 2 2	2	2
I I I I		I	I
A.....	22 ends.	Selv. twice.	Shafts.
4 4	4 4	4 4	4 4
	2 2	2 2	2 2
I I I I I I I I I I I I I I I I			
B.....	28 ends.		
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 2 2 2	
I I I I	I I I I	I I	I
D.....	32 ends.....	C....	14 ends

4 4 4 4 4 . 4 4 4 4 4 4 4
 3 3 3 3 3 . 3 3 3 3 3 3 3
 2 2 2 2 2 . 2 2 2 2 2 2 2
 I I I I I I I I I I I I I
 F.....2 ends. E..... 28 ends.

4 4 4 4 4
 3 3 3 3 3
 2 2 2 2 2
 I I I I I I I I I I I
 Final Selv. Centre Panel....G.. 26 ends.
 7 ends.

The golden rule of pattern threading is from right to left.
 Carry this out until after the Centre G portion has been
 drawn in. Now to balance pattern, reverse the order and
 thread from left to right, except for final selvedge of
 7 threads.

Thread in sections according to the following.

Selv.	A	B	C	D	E	F	Centre	G	F	E	D	B	C	B	A	Selv.	
8	22	28	14	28	32	28	20	G	26	20	28	32	28	14	28	22	7
= 385 ends.																	

Shaft Lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
XI & 4	6	4	I & 2	I	4
3 & 4	5	4	2 & 3	2	4
2 & 3	2	4	I & 2	I	4
I & 2	I	4	2 & 3	2	4
2 & 3	2	4	I & 2	I	4
I & 2	I	4	2 & 3	2	4
2 & 3	2	4	3 & 4	5	4
I & 2	I	4	I & 4	6	4
2 & 3	2	4	I & 2	I	4
I & 2	I	4	2 & 3	2	4
2 & 3	2	2	3 & 4	5	4
3 & 4	5	2	I & 4	6	4
I & 4	6	2	I & 2	I	4
3 & 4	5	2	2 & 3	2	2
2 & 3	2	2	3 & 4	5	2
I & 2	I	4	I & 4	6	2
2 & 3	2	4	I & 2	I	2

Shaft Lifts contd.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	
3 & 4	5	2	Work from X to
I & 4	6	2	middle, then
I & 2	I	2 XX	repeat back-
2 & 3	2	2 Middle.	wards from XX
			to X

Centre.

Before starting the pattern work. weave about I" in plain weave for a hem when finishing. Work one cover ending with I" plain weave, throw one pick of a different colour for a cutting line, then work the remaining cover, if you wish, using another colour for the weft.

When both have been completed, remove from the loom and press to set the web.

To make up.

Devide the two covers in half and cut along the cutting line; fold one in half and machine down the selvedge sides, leaving the top open, which is turned in for I", then machine a zipp across the top for easy removal when washing.

Approx., amounts required:-

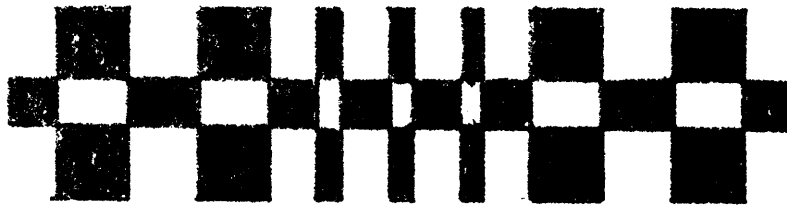
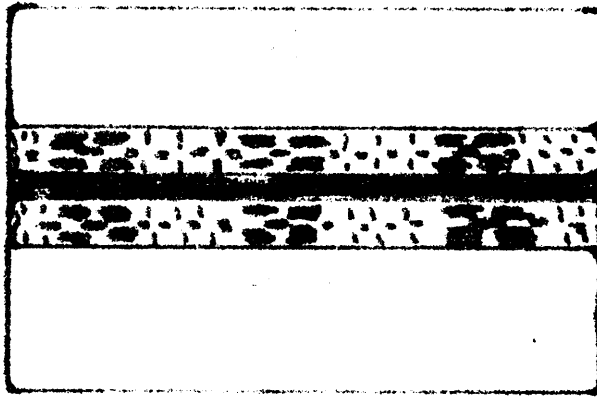
7 ozs. 12/2's and 9 ozs. 6/2's Merc. Cott.

Cost about 19/4d the two covers.

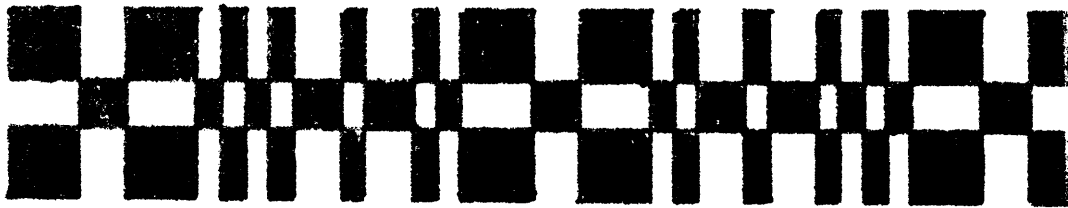
COMMENTS.

I seem to have completely over-run myself, and have not enough space for all the odd bits that were intended to be included in the Magazine, so I am putting them on the back of the S.O. List. It may not be ideal, as I know loose leaflets tend to get mislaid, so please bear with me and guard the insert with your life!

TISSUE CASES.



PATTERN No. 1.



PATTERN No. 2.



PATTERN No. 3.

DIAGRAMS
TO SCALE

CONTENTS OF THIS ISSUE OF
LOOMCRAFT.

Volume Five. Autumn 1968. Number 3.

Editorial.

Two Christmas Gifts.

Fine Wool Stoles, with two woven samples.

Advanced Overshot Pattern. Waterloo.

Comments and News.

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(usually about
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Compiled and produced by Olive.M.Scarfe,
Juniper Cottage, Belmont Road, St. Peter Port,
Guernsey. C.I.

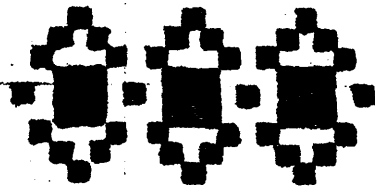
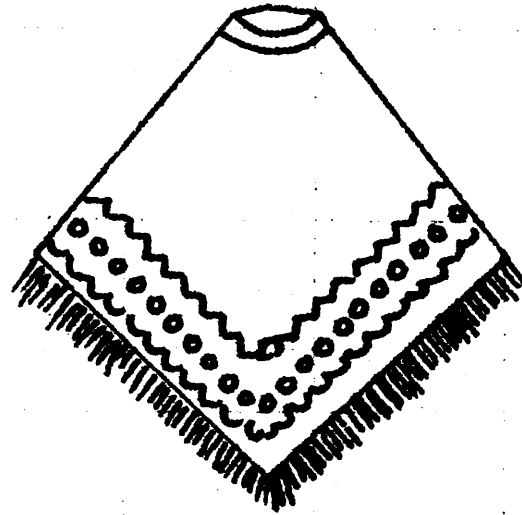
LOOMCRAFT



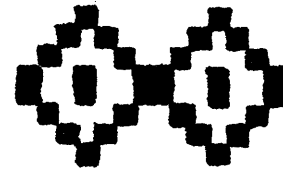
ABOUT WEAVERS

PONCHO.

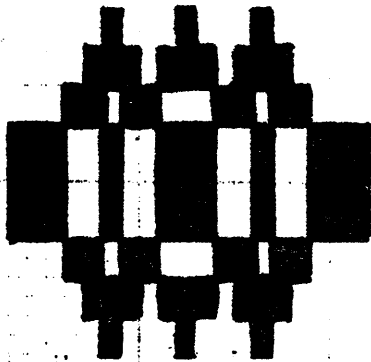
SUGGESTED
PATTERNS.



PATTERN No.1.



PATTERN No.3.



PATTERN No.2.

Telephone:- Guernsey 236I9.

Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey.
April 1969.

Dear Readers,

Time is slipping by and Spring is just around the corner, so folk keep telling us, though it is a very illusive corner! Nevertheless I expect one day soon we shall find ourselves in the 'Glory of Spring'. Our small Larch tree in the front garden has had little tufts of green feathers on it for some weeks, and the daffodils are nearly over, which is a pity. With nature bursting forth around us, we hope for nice warm weather, I shall then trundle my small ^{ones} into the sun and weave. I hope many of you will be able to do the same and take full advantage of sunny days.

It seems since Christmas, that I have had many new readers, who are always most welcome, and the circulation of "Loomcraft" is growing which is very encouraging, also I receive so many letters of praise, truly appreciated.

When I begin planning the next magazine, which is very often 'in embryo' so to speak, before the current issues are dispatched, I often wonder if each new issue will please you and give you ideas. I hope so

Please note:- I shall be visiting Mrs. Morris in her Devonshire home from 2nd, June to the 14th, June, I would be grateful to have any orders in before the 2nd, and then after the 14th. Thank you. Mrs. Morris and I will be discussing many things for future magazines and yarn supplies.

All good wishes.

Yours very sincerely
(Miss) Olive.M.Scarfe.

Olive M. Scarfe.

Telephone:- Colyton 33I.

Berry House,
Vicarage Street,
COLYTON,
East Devon.
March 1969.

Dear Friends,

Just to let you know that we have left Kent, and are now living in Devon! Something of a surprise, I expect, but we found the large garden at "Southside" a little too much for us, and also the winters were rather too cold for our advancing years!

We are setting up a small workshop for my husband to continue making pieces of equipment for those of you that need it, and I shall have quite a large studio if you are wanting tuition etc., which could, no doubt, be taken during holidays in Devon or Dorset.

Colyton is about 6 miles from Lyme Regis, which will give you some idea of our location. If you are thinking of a visit I do suggest, however, that you make forward plans, and at least telephone before making a special journey.

Always pleased to see old friends, and to meet new weavers. All good wishes for happy and successful projects.

Sincerely yours,

(Mrs) Margaret A. Morris.

A PONCHO.

Bearing in mind that our readers are of all age groups, we try to cater for everyone, and the Poncho, I feel is for the young, nevertheless I made one for myself, (not so young) and am now wondering if I shall have the nerve to wear it! I have seen a few around and think they will be 'the thing' very soon, so decided to work one out for the would be weavers to get in 'on the ground floor.' In actual fact, in working this one out, is how I am the possessor of one! I made mine in Black double knitting wool with brightly coloured pattern bands, and it measures about 37" square minus the fringe.

Using double knitting wool, lay a warp $2\frac{1}{2}$ yds. long, this should include wastage, with 380 ends, which gives 38" in a 10 dent reed. The reed is single sleyed, and the healds are threaded singly, as for Rose Path. When all is tensioned correctly, throw a few picks to set the warp threads. Using double knitting wool, weave about 1" in plain weave in black, weave a pattern band in red followed by six picks in black. Weave another pattern band in yellow, again followed by six picks in black, then a further pattern band in blue followed by eight picks in black, throw one pick in a different colour for a cutting line. This completes one patterned band and should measure about $5\frac{1}{2}$ " to 6". Work three more complete bands, not forgetting the eight picks at the commencement and end of each band.

<u>Rose Path Draft.</u>	4	4	4	4	4	4
	3	3	3	3	3	3
	2	2	2	2	2	2
	I	I	I	I	I	I
Selv.		Pattern			Selv.	Shafts.
	4	repeated.			4	

When working the patterns, a binder follows each pattern row, and are on shafts 1 & 3, 2 & 4. For the binder I used fine black wool, and for the pattern, double knitting wool, or you could use a finer wool, wound double in the shuttle. There are a number of different patterns that can be done in Rose Path, but the three I am giving fitted in nicely, giving a narrow band, a wider one, then a narrow one, and they showed up well against the black background.

Shaft Lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
<u>Pattern No. 1.</u>			<u>Pattern No. 2.</u>		
3 & 4	5	I	I & 2	I	2
I & 4	6	I	2 & 3	2	2
I & 2	I	I	3 & 4	5	2
3 & 4	5	3	I & 2	I	4
I & 2	I	I	3 & 4	5	2
I & 4	I	I	2 & 3	2	2
3 & 4	I	I	I & 2	I	2
<u>Pattern No. 3.</u>					
I & 2	I	I			
I & 4	6	I			
3 & 4	5	I			
2 & 3	2	2			
3 & 4	5	I			
I & 4	6	I			
I & 2	I	I			

When the final 3 picks of the last band has been completed, count 30 threads each side of the work and cut them about 4" away from the web, and knot close to the weaving. You should now have approx. 32" in the reed, there is about 2" loss in weaving, thus bringing your work to 30". Pull the warp threads that are cut, through the reed and healds and chain each bunch as far back as practical and leave loose. Continue weaving the remaining 32" width of warp in black until the work measure about 36". When measuring, slacken the weaving so that it is not at tension. Cut from the loom fairly close to the web, as the waste lengths can be used for the fringes. Steam press.

To make up.

First, to separate the borders. Pull out the cutting thread and machine along each side of the space left by the thread, to keep edges from fraying. If you have a machine that has a zigg-zagg attachment, this is admirable. Take care not to pull the material when machining or you will get a wavy edge. Cut right along the space inbetween the two rows of stitching. Separate the remaining three patterned bands

in the same manner. Turn about $\frac{1}{2}$ " to the wrong side of the work on the red pattern edge of each band, tack and machine, again taking care not to stretch the edge. These turned in edges form the edges of the poncho. Take the main black piece of material and cut the same length as the width, i.e., if your material is 30" wide, cut to a length of 30", thus making a square. Tack the unstitched edges of your four bands to the edges of your plain square, about $\frac{1}{2}$ ", leaving about 3" overlapping at each corner, these form mitred corners. Machine on the bands and then mitre the corners neatly. If you prefer you can mitre the corners first, and then fit your plain square into the square formed by the bands.

Find the centre of your completed square, measure round your head, and cut a round in the middle of the square, a little smaller than your head measurement. Slip the square over your head to make quite sure the hole is not too small. If no adjustments are required, machine round the circle.

The Collar. This I knitted as I found a material collar was not all that satisfactory and difficult to get neat. Cast on about 126 stitches on No. 9 needles and knit in 1 Plain, 1 Purl for 4 to 5 inches. When cast off, stitch one edge to the right side of the neck, fold collar and stitch the other edge to the inside of the neck. Neatly stitch the open ends and fasten with a button and loop buttonhole. As the poncho is worn with a point down the centre front and centre back, the fastening should be in a line with one of the points.

The Fringe. Cut the wastage from your warp into 9" lengths, and taking three strands, fold in half, insert a crochet hook in one corner of the garment, draw the looped end through then pass all ends through the long loop and pull knot tight. Knot the fringe close together all round the poncho. There probably won't be enough waste warp to finish the fringe but you should have a spare ball untouched.

Approximate amounts. 24 ozs. double knitting wool in black 1 oz. each of red, yellow and blue. Cost 45/-. The wool can be supplied direct from the suppliers on application to Guernsey Weavecraft.

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

WALL HANGINGS.

For some while I have been thinking along the lines of Wall Hangings, which are the fashion at present, and recently Miss Green

of Lynton, Devon, came up with her ideas and has kindly given permission for me to use them in the magazine. She sent some for me to see and they were most attractive, so I think the best way is for me to give the instructions as she gave them to me.

The first wall hanging tried was an end of a towel warp in 12/2's unbleached cotton sett at 24 e.p.i. and threaded to give Honeysuckle borders. Weave about an inch or so of plain weaving using a fine cream wool. I wove several different pattern borders, from the simplest to the really elaborate, deviding them with an inch of plain weave and bordering each with two rows aside of gold Lurex. These borders were in shades of red, pink, turquoise and mushroom, 6/2's Mercerised Cotton. I happened to have an oak frame with it's glass and back, and the resulting 'picture' has since adorned my sitting room and is much admired.

Since the first experiment I have tried out others:- A small square mat with fringes each end in Whig Rose (set up specially and did several) and these look well in cottages. Then some wall hangings without frames, but with a piece of bamboo threaded through a knotted fringe, a cord tied to each end of the bamboo to hang it up by, and a triple knotted fringe at the bottom. Although I usually use left over warps the idea can just as easily be a project, setting up enough warp for several wall hangings.

The secrets of success are:- A good versatile threading such as Rose Path or Honeysuckle. A good choice of colours and the intruduction of Lurex. This last, seems to make all the difference.

If framed the samplers can either be fringed and lightly tack glued to a backing, such as hardboard, or it can be stretched taught over the board and laced at the back, after the manner of mounting a piece of needlework.

For frames, I haunt jumble sales and frequently buy them complete with glass for a few pence! These samplers would make very acceptable presents, and ideal for sales of work. They can be any width and any length. On a natural warp the main colour for the wft, can be any colour, thus giving many varied hangings.

LACY WEAVE IN LINEN/ORLON.

Our sample pattern this time is Linen/Orlon Knop, which can be used for many projects, curtains, dresses, suits, table linen etc. To begin with, I did a small strip, trying two plain stripe threadings. Two stripes with 14 e.p.i and two with 21 e.p.i., with the pattern stripe between, and found that the 21 ends made the cloth rather stiff for a dress or curtains, but would be ideal for table linen. The sample has 14 ends, the pattern stripe is spaced and has 12 ends.



When I laid the warp, I thought I might just as well put on enough for a dress and jacket, so my warp was 8 yards long and 38" wide. The width can easily be adapted as the pattern stripe measures 1" as also do plain stripes.

Extra special care should be taken when winding on the warp also when tying on to obtain a good even tension.

The Draft.

4	4 4 4 4 4 4 4	4	4	4 4 4 4 4 4 4	4	4	
3		<u>3 3</u>	<u>3 3</u>		3	3	
2	2 2 2 2 2 2 2	2	2	2 2 2 2 2 2 2	2	2	
I		<u>I I</u>	<u>I I</u>		I	I	
<u>Selv.</u>	Once to bal:	3 in one dent.	I in each dent.	I in each dent.	<u>Selv.</u>	<u>Chafts.</u>	
		12 ends.		14 ends.			
		Repeat these two blocks as required, ending with the first block to balance.					

The healds are threaded singly through, but the reed is spaced thus:-
 When the four selvedge threads and the first 14 threads have been threaded, leave one dent empty, then thread three threads in the next dent leave a dent empty, three in the next dent, leave a dent, three in the next, leave one empty, three in the next, one empty, and then thread the next 14 singly, one in each dent. -7-

Shaft Lifts.

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

Repeat from the beginning as required. Plain weave is on pedals 2 and 6, which is shafts 2 & 3, 1 & 4.

When weaving you may find the threads that are triple threaded in the reed, do not readily separate with the first of the pattern picks and loops may occur along the pick, so watch carefully and reopen the shed and pull out any loops.

approx. weights. 10 ozs., of Linen/Orlon Knop per square yard. Add a little extra if you want to thread the plain stripes 21 e.p.i.

0-0-0-0-0-0-0-0

TROLLEY CLOTH IN LOG CABIN.

This article has been contributed by Miss V. Pickard of Kirby Muxloe, Leicester. I was very taken with the sample cloth she sent, and thought you might like to try them.

The weave has one pick of thick cotton followed by a pick in 6/2's Mercerised Cotton, this makes the cloth fairly thick which is ideal for trolleys and for that matter, table mats.

The instructions are for two trlley cloths, 16" x 24". Using 6/2's Mercerised Cotton, lay a warp 1 yard 14" long, plus your wastage, this should allow enough for a little being taken up during the weaving and a $\frac{1}{2}$ " fringe.

The warp is in two colours, for example, green and white, and has 348 ends and is laid as follows, 4 ends in white for the selvedge, then one end white one end green repeated , ending with four white for the other selvedge.

Using a 10 dent reed, double sley, one of each colour per dent, except for the first two dents and the last two, which have the four white threads for the selvedges. Now for the heald threading which is for plain weave, 1,2,3,4, 1,2,3,4, or for a two shaft loom, 1,2, 1,2,. Thread the first four white for the selvedge, then 1 green 1 white, ten times= 20 threads, then 1 white, 1 green , ten times= 20 threads. Repeat until the last four white for the selvedge. The last thread of a batch of 20 and the first thread of the next batch of 20 are of the same colour, so changing the sequence as you will see when you begin weaving.

When all is ready for weaving, the weft is 6/2's Mercerised Cott. white and thick plain cotton, either 4/4's or 7/7's and is as follows, Using shafts 1, 3, 2, 4, for a four shaft loom, or 1,2 for a two shaft loom,

2 picks in 6/2's Mercerised Cotton then
 x 1 pick thick cotton) 6
 1 pick Merc. cott) times

1 pick Merc. Cott. : once

1 pick thick cotton) 6
 1 pick Merc. Cott.) times.

1 pick Merc. Cott. : once.

Repeat from x until the work measures 24", ending with 2 picks in Merc. Cott. Throw a few picks in a different colour to keep the weaving in place, leave about $\frac{1}{2}$ " unwoven for fringes, then another few picks and then commence your second cloth and work as for the first one. When completed, remove from the loom and steam press. Devide the two cloths and either hemstitch or machine the ends, not forgetting to remove the few different coloured picks. Your selvedge should be neat enough to

be left, but you can turn in a narrow hem and machine.

Approximate weights. 4 ozs. thick cotton, and 4 ozs. each of white and green. The thick cotton Miss Pickard used was thicker than 7/7's and 4/4's, but I have none thicker than the two mentioned, perhaps you may have some by you.

One more word, for this weave you want a good firm beat!

0-0-0-0-0-0-0

A CHILD'S DRESS.

Very often I hear about grand children, nieces and young daughters when you write, so here is a very simple but charming little dress, suitable for up to 18 months of age. Two can be made from $1\frac{1}{2}$ yards, 36" wide, which is very economical for both material and pocket. It is in Mercerised Cotton, 12/2's and the only other materials required are, ribbon for the neck tie, $1\frac{1}{2}$ yds, bias binding for the sleeves and armholes, 1 yd. and three small buttons. Woven in a fairly light shade of Merc. Cott., and two or three narrow pattern bands in 6/2's Merc. Cott., or Rayon Crepe Twist above the hem line in a contrasting colour, adds interest and just sets off the dress.

Using 12/2's Merc. Cott., lay a warp $1\frac{1}{2}$ yards long, plus your wastage, and I would advise a few inches extra to allow for shrinkage etc., and 1072 ends. This gives 36" in the reed which is a 14 dent, double sleyed. The healds are threaded singly in the following draft.

4	4	4 4	4	4	4
3	3 3 3	3	3	3	3
2	2 2	2 2 2	2	2	2
I	I	I I I	I	I	I
Selv.	... Pattern. 18 threads			Selv.	Shafts.
	repeated.				

When all is ready for weaving, and having thrown a few picks to set the threads and even out the warp, weave about $2\frac{1}{2}$ " in plain weave, then weave your pattern borders,

separating them with about $\frac{1}{2}$ " of plain weave. When as many borders as required have been worked, weave in plain weave until the work measures about 21" from the beginning. Throw a pick of a different colour for a cutting line and work the second dress in the same manner.

Shaft Lifts. Pattern No. 1.

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

No binder needed.

Binder required
on pedals 1 & 3
and 2 & 4.

Pattern No. 2.

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

No binder needed.

Pattern No. 3.

2 & 3	2	I
3 & 4	5	I
1 & 4	6	I
3 & 4	5	I
2 & 3	2	I
3 & 4	5	I
1 & 4	6	I
3 & 4	5	I
2 & 3	2	I

To make up. The pattern of the dress is by Le-Roy No. 2406, but for those of you who cannot obtain the paper pattern, here are the instructions. Divide the material along the cutting line, mark the armholes and sleeves according to the illustrated diagramme and cut out. Bind round the armholes and sleeves with the bias binding, turn a $\frac{3}{4}$ " hem at neck line and stitch. Turn up a small hem at the bottom. Turn in and stitch down each selvedge edge for about 1", this forms the back fastening. At the neck make a vertical buttonhole on the right side, about $\frac{3}{4}$ " from the edge, thread the ribbon through the neck hem. Make three more buttonholes down the back right side at equal distances apart and sew on buttons to correspond.

approx. amount. 10 ozs. Merc. Cott. Oddments for the pattern bands.

You can adapt these dresses into pinafores by cutting a little shorter and omitting the buttons and buttonholes and simply tying at the neck.

0 -0-0-0-0-0-0-0-0

YARNS MARKS.

Mercerised Cotton, Shetland 2 ply Wool, Shetland Wheeling.

We very much regret that due to increases in salaries, raw materials etc. etc. the prices of the above yarns have been increased. When the pound was devalued in 1937 the prices of these yarns remained the same, but we were warned that when the supplier's existing stocks were finished, the increases would have to be made, and we are rather surprised this has not happened before. Many firms immediately raised their prices on devaluation, but these suppliers did not, so we have reaped the benefit of their stocks in hand. I would like to point out that about 10 years ago Mercerised Cotton was 20/- lb. for some time, then it was reduced, so it really isn't surprising that with the ever rising costs, that it is now dearer. One of these days, something might 'go down' and we shall get such a shock we shan't live to tell the tale!

Prices now. Merc. Cott. 22/-lb. 2 ply Shetland 34/8 lb.
Shetland Wheeling 28/- lb.

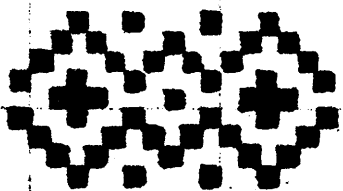
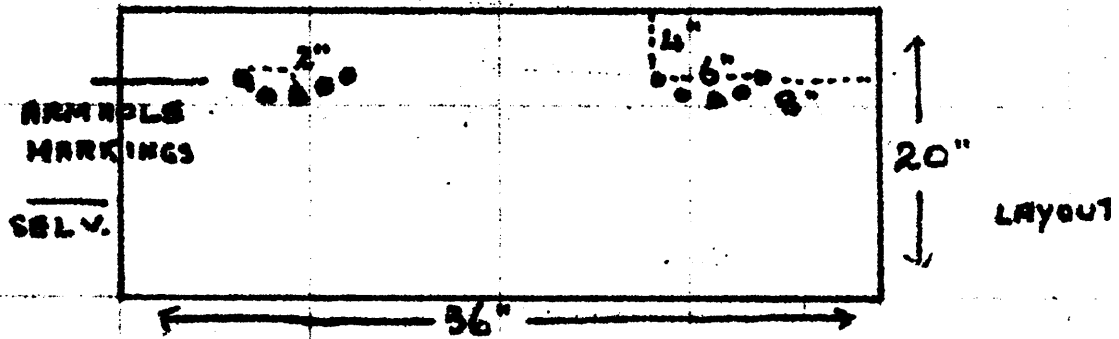
Gimp.

As you probably know, all our gimp is Special Offers Lines, and are commercial dyes and are not guaranteed fast, but are usually quite good, hence the low price. I can get Vat dyed gimp, which is the fastest dye possible but the price would be in the region of 24/- lb. Let me know what you think of this proposal and if I get a good response and a good number of folk requiring it, I will see what I can do.

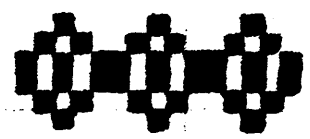
Weavers.

Mrs. Green, 7, Mansome Close, Newlands Lane, Hitchin, Herts, would be very grateful if any weaver living near would contact her, as she knows no one interested in the craft.

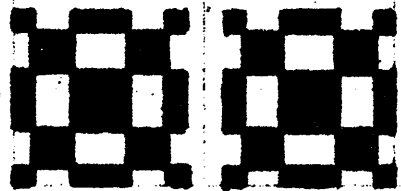
CHILD'S DRESS.



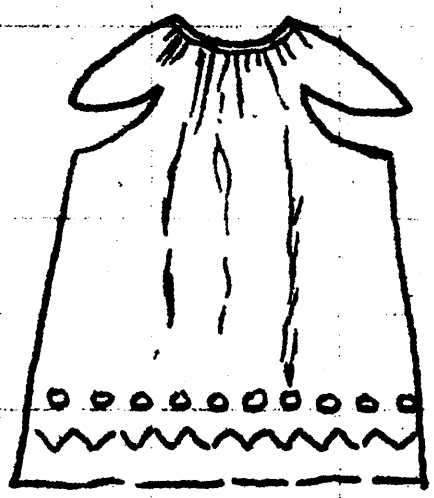
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PATTERN No. 3.



NOT TO SCALE.

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Yarn News.

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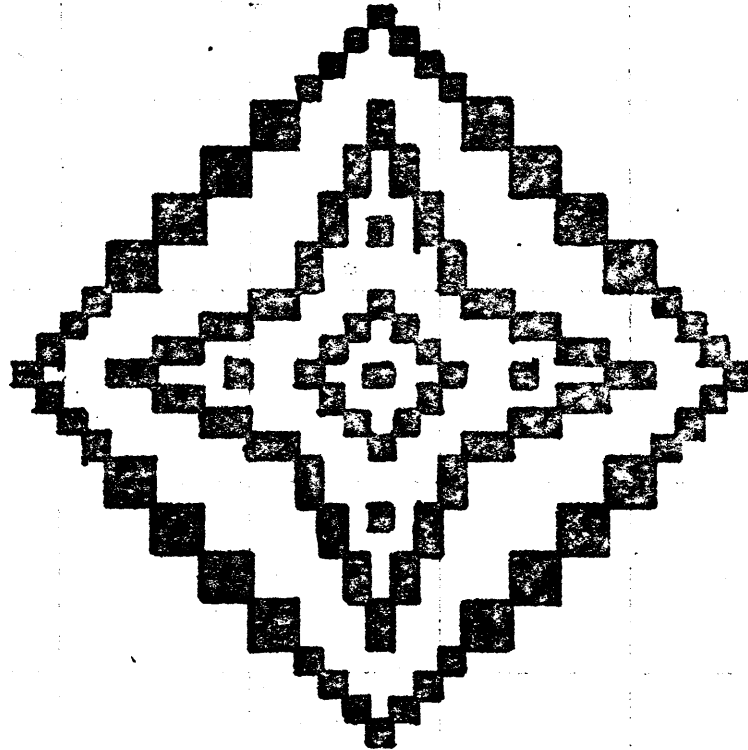
Compiled and produced by Olive M. Scarfe, Juniper Cottage,
Belmont Road, St. Peter Port, Guernsey. C.I.

LOOMCRAFT

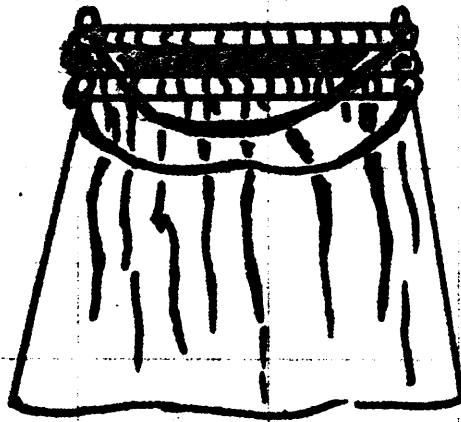


ABOUT WEAVERS

PATTERNED TOWEL.



BEACH BAG.



Tele. Guernsey 236I9.

Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey.

July 1969.

Dear Friends,

It certainly doesn't seem three months since I last had a little chat to you all, time just seems to fly by and no sooner is one Magazine 'away', than the next one is due. Who wrote to me and said they wished the Magazines came out monthly instead of quarterly? !! Anyway, here we are again and I hope you are enjoying your holidays in spite of our variable climate. As I am writing, it is just perfect.

Already I have been pleased to welcome some weavers, visiting the Island, even from Canada and I am expecting one from New Zealand, so I see folk from all parts of the Globe. I get real pleasure from their visits and hope to have more before the Summer is over.

Now I have an apology to make. Owing to plans not working out as expected, I did not visit Mrs. Norris in June. What with 'hold ups' and late deliveries of various necessary equipment, the workmen were still 'in residence' at Berry House, so we thought it would be more satisfactory for us both if I postponed my visit until September. I shall now be away from September 8th. to 19th., so may I once more ask you to hold your orders during that period. I would like to thank you for your consideration when I was supposed to be away in June. I did a lot of weaving, so I wasn't lazy!

I hope to glean some ideas from Mrs. Norris, two heads are better than one, and shall endeavour to give you a bumper October issue, with lots of ideas for presents.

With all good wishes.

Yours very sincerely
Olive.M.Scarfe.

Olive M. Scarfe

A SUMMER SKIRT.

This is a simply woven skirt and by using a straight pattern when making up, you could quickly complete the garment before the Summer is over.

The weft is S.O. 74, Mercerised Spiral Slub and by using a coloured 6/2's Mercerised Cotton for the warp, this would give a little added depth of colour to your material, and as the pattern is a Huck setting, the warp colour would be brought out in the weaving. Of course if you prefer a white skirt, 6/2's Full White Merc. Cott. warp would look very nice, and any coloured tops and cardigans would be extremely smart.

Although Mercerised Cotton is on the expensive side, with the skirts being worn short these days, the cost would not be great, and would be a lot cheaper than if bought from a shop, also would wash and wear well.

The quantities will be based on the amount per square yard, but when I do a skirt for myself, I usually lay a warp about 5 - 6" wider than my hips, this allows for take up during weaving, shrinkage and seams. I also allow about 8 - 10" on the length for a kick pleat, if required, and a waist band and not forgetting your wastage.

Lay a warp of a width and length to your own requirements, remembering that each pattern repeat has 10 ends. For convenience, we will assume the width will be about 26", with a setting of 21 c.p.i., and the number of threads, to obtain a good pattern balance is 550. Using a 14 dent reed it will be 2 threads through the first dent, then one through the next, but remember to thread the first and last 5 dents double for the selvages, which are plain weave threads. The healds are threaded singly.

If you want a heavier cloth, then set at 24 or even 23 c.p.i. and remember this weave needs a GOOD BEAT, to give a firm web.

Analysis for 26" width. 2I c.p.i. setting.

Selvedge. IO
 Pattern 53
 times 530
 Selvedge. IO
550

Pattern Draft.

	4	4	4	4		4
3	3				3	3
2		2	2	2	2	2
		I				I
Solv. 5	Patt.	repeat as	Solv. IO			Shafts.
times, IO	needed.	IO threads.	threads.			
threads.						

Shaft Lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
2 & 3	2	I
3 & 4	5	I
2 & 3	2	I
I & 4	6	I
I & 2	I	I
I & 4	6	I

Repeat from the beginning as required.

Quantities needed per square yard. 6 ozs. of 6/2's Mercerised Cotton for the warp and 4 ozs. Merc. Spiral Club for the weft. This works out at about 10/31 per square yard. If you are a wearer of mini skirts, you could probably get away with a little less yarn.

0-0-0-0-0-0-0-0-0-0-0

GARDENING APRONS.

Many of you who have written in the past, have often mentioned gardening activities, so here is an apron for you with good sized pockets to take string, labels, secateurs and even small trowels and forks, in fact all the small illusive impedimenta one needs.

When I decide on a gardening session, I arm myself with a barrow, spade, fork etc., plus small tools and trundle off to the urgent spot. Very often I use the small tools, put them down and then can't find them when I want to use them again, so I now pop them in the pockets of my apron and they are ready for use.

These aprons are 'dual purpose'. When not needed for the garden, they could be very useful for house work. Dusters, spray polish and the like, can be carried around from one room to another. They would also make acceptable presents, so instead of making just one, why not put enough warp on for 4 or 6, and give your gardening friends one. They are good 'sellers' too.

I made mine from some 4/2's cotton in Gold. This is not on the S.O. list, as the stock is not very big, but I have enough for some few dozen aprons. I also have a little blue, which is 8/3's. If any of you would like patterns, ask for gardening apron cotton, and I shall know what's what.

Each apron takes 1 yard of woven material and is about 26" wide in the reed. Lay a warp in 4/2's Gold cotton, with 360 ends and as long as for the number of aprons you intend making, plus your wastage. Using a 14 dent reed, single sley except for the first and last four dents which are threaded double for the selvedge. For the threading, once more I used the Rosepath draft, as there are not very long over-shot threads to get hooked up on rose thorns etc., and is more practical. For the benefit of new readers, the draft is as follows.

4	4	4	4	4	4
3	3	3	3	3	3
2	2	2	2	2	2
I	I	I	I	I	I
Selv. 8		Patt. 8.		Selv. 8	Shafts.

When your warp has been rolled on and correctly tensioned, checked for any crossed threads, the weaving can be started. Work 22" using the Gold cotton, in plain weave,

for the main part of the apron, throw I pick in a different colour for a cutting line, weave another 4" in plain weave for the waist band, throw another pick in colour for a cutting line, then work the pocket which has bands of patterns. First weave in Gold about 2" for a turn in for the bottom of the pocket, then work 3 or 4 different coloured pattern bands, separating the bands with about 4 picks in the Gold. Any odd coloured cottons can be used, so long as they are thick enough to give a bold pattern. If some cottons are a little fine, wind double on the spool and use double. The pockets measure 10" of weaving, so leave about 2" to be woven in Gold, after the last pattern band and this will give you a heading and about a $\frac{1}{2}$ " hem at the top of the pocket, when making up.

Don't forget that most Rosepath patterns require a binder after each pattern row, binder rows being on shafts 1 & 3, 2 & 4 alternately, also always read pattern drafts from RIGHT TO LEFT.

Suggested Shaft Lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
3 & 4	5	2	1 & 2	1	2
2 & 3	2	2	1 & 4	6	2
1 & 2	1	2	3 & 4	5	2
1 & 4	6	4	2 & 3	2	4
1 & 2	1	2	3 & 4	5	2
2 & 3	2	2	1 & 4	6	2
3 & 4	5	2	1 & 2	1	2
<u>Pattern No. 1.</u>			<u>Pattern No. 2.</u>		

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
4 & 1	6	1	1 & 4	6	2
1 & 2	1	1	3 & 4	5	2
2 & 3	2	1	2 & 3	2	5
3 & 4	5	1	3 & 4	5	2
4 & 1	6	1	1 & 4	6	2
3 & 4	5	1	<u>Pattern No. 4.</u>		
2 & 3	2	1			
1 & 2	1	1			
<u>Pattern No. 3.</u>					

Patterns 1, 2 and 4 need binders. Pattern No. 3, need not have a binder.

To make up.

Separate the three pieces by cutting along the coloured cutting line, then taking the main part of the apron turn in the selvedge edges and stitch. Make about a $\frac{1}{2}$ " hem at one end. Stitch about a $\frac{1}{2}$ " hem along the top of the pocket, turn up and tack a single $\frac{1}{2}$ " turning at the bottom and turn in the selvedge edges. Pin the pocket to the main part about 5 - 6" from the top and stitch down each side and along the bottom. Find the middle of the pocket and stitch from top to bottom, thus forming two pockets. Pin four small pleats in place at the top of the apron and stitch on the waist band, leaving equal lengths of the band at each end, and to these attach either tape or wool braid for ties.

You will require about 7 ozs of 4/2's Gold cotton for each apron, but if you are making about four, you will need about 1 $\frac{1}{2}$ lbs., as there will only be one amount of wastage. The cotton is 5/- lb, and for the pattern bands you will probably have some odd ounces tucked away that you can use. Very inexpensive attractive aprons!

0-0-0-0-0-0-

BEACH BAG.

I have tried to design this bag so that it is roomy, yet not too deep. With deep ones, even if you put articles you will want first at the top, when you come to get them, they always seem to have worked their way to the very bottom and you fish madly around or take everything out. When we go to the beach, I am all for comfort but as we usually go in the car, everything gets popped in the back. On arrival at our 'sitting place' we gather up food bag etc., and then rugs, cushions, li-los, beach wraps etc., in fact we look as if we intend staying for the week-end! But to go back to the bag, you should be able to get in a fair sized towel, swim suit, inflatable cushion, purse, book and any other odd bits and pieces. I also find a couple of plastic bags very useful for damp towels and swim suits. So with all the various oddments in mind, here are the instructions. But first I would like to mention that the bag would make an excellent one for knitting etc. When I started the sample

piece, I began the pattern work in 6/2's Merc. Cott. with a binder of Lurex and it looked really sumptuous, but decided that gimp would be more in keeping for the beach. I thought I would mention this as it may give some of you ideas for other projects.



For one bag you will need a piece of woven material about 30" long x 20" wide, so make your warp this length, plus your wastage. I used 8/2's plain unbleached cotton for the warp and gimp for for the weft, which is an allover pattern, and red machine sylko for the binder thread, which follows each pattern row. I started off **very** gaily with the sylko and then found I was using reels and reels, one reel doing about 7", and at 9d per reel, I thought it was getting too pricy, so switched to 12/2's Merc. Cott, and liked it better also worked out cheaper. Some of you will have samples with sylko and some with Merc. Cott, but I do not advise you to use sylko.

Using 8/2's unbleached cotton, lay a warp 30" long, plus your wastage and 319 ends, a I4 dent is threaded singly except for the first and last four dents, which are threaded double for the selvages. This will give about 22" in the reed. The healds are threaded singly in the following draft.

Draft.

4 4	4 4 4 4 4	4 4 4
3 3	3 3 3 3 3 3	3 3 3
2 2	2 2 2 2 2 2	2 2 2
I I	I I I I I I	I I I
<u>Solv.</u> 8.	.. Patt. 26 ends. Repeat II times, then repeat the first I7 threads <u>only</u> omitting the last 9 threads.	<u>Solv.</u> 8. <u>Shafts.</u>

Analysis of Threads.

Solv.	8
Patt. 26 ends	
II repeats	286
Balance.	I7
Solv.	8
	<u>319</u>

Shaft Lifts.

<u>Shafts.</u>	<u>Podals.</u>	<u>Times.</u>
I & 2	I	3
I & 4	6	I
I & 2	I	3
2 & 3	2	I
3 & 4	5	I
I & 4	6	I
I & 2	I	I
2 & 3	2	I
3 & 4	5	3
I & 4	6	I
3 & 4	5	3
2 & 3	2	I
I & 2	I	I
I & 4	6	I
3 & 4	5	I
2 & 3	2	I

Repeat from the beginning for required length.

Remove from the Loom and steam press to set the web.

To make up.

You will need two dowel rods about $\frac{3}{4}$ " and each about 14" long, also four split rings or rings that can be opened and these should be around $\frac{1}{2}$ " across. Drill a hole at each end of the rods about $\frac{3}{4}$ " from the ends, taking care to get the holes in each rod in alignment. Take the material and cut a lining a little smaller. Fold the woven material in half, inside out, and sew up from the fold, along the selvedge edges for about 8". Sew the lining to correspond. Turn in the open sides of the bag to the wrong side and slip stitch into position. Take the rods, turn the tops of the bags over the rods, to the wrong side, and stitch along fairly close to the rods. Put in your lining and neatly stitch the sides and along the top to cover the raw edges. With a knitting needle, feel around for a hole in the rod, going through the fabric, then gently withdraw the needle and insert the ring. Do the same with the other holes. If you feel like going a little nautical, you can buy coloured

nylon rope and make rope handles, or you can weave about 6" extra and have handles of the same material as the bag, but don't forget to put the little extra on when you lay the warp.

Approx. amounts are:- 5 - 6 ozs. 8/2's plain unbleached cotton, and about 6 ozs. of Gimp. The cotton is S.O. 88 and the gimp S.O. 80.

The more I look at this material, the more I think of the many uses it could be put to, such as upholstery, cushion covers, curtains etc., and the spare piece I wove, was in Emerald Green 6/2's Merc. Cott. with a binder of Silver Lurex with a white thread running through it. I keep holding it up against myself and wondering if I shall make myself a short sleeved blouse. It certainly does look rather delicious, even though I say it!

0-0-0-0-0-0-0-

A PATTERNED TOWEL.

If your linen cupboard is getting a little low in towels, I think you may like this one. Even if you have plenty, they make very acceptable presents for all occasions. Wedding Gifts also, especially if you made two decent sized towels and two smaller hand towels, nicely packed up in the attractive paper you can buy these days and tied with a white satin ribbon, I am sure any bride would be more than delighted.

The majority of towels seem to be stripes, plain or have the pattern in colour. This one has a coloured warp and the pattern in unbleached gimp, and the warp can be in any colour that takes your fancy, as we have a very good selection in Mercerised Cottons and it really doesn't work out all that expensive, and think of the wear one gets out of it!

I propose giving instructions for one good sized bath towel, and if you require smaller ones or a large and small, you can easily calculate your needs. For the warp, Standard 6/2's Merc. Cott. can be used, but S.O. 10 plain cotton would be very good if you want to keep the expense as low as possible. This we have in Pale Pink, Peach and Lemon. For the weft, S.O. 81 unbleached gimp. For a towel about 31" wide x 54" long when finished, you will need a warp about $2\frac{1}{4}$ yds. long, which should include your wastage and a little being taken up during the weaving.

Lay a warp of 6/2's coloured cotton with 463 ends, which will give about 33" in a 14 dent reed and single sley except for the first and last four which are threaded double. The healds are threaded singly throughout.

Analysis of threads.

Solv. 8
 Pattern repeated
 11 times. 440
 Balance. Once. 7
 Solv. 8
463

Threading Draft.

4 4	4 4 4	4	4	4	4	4	4
3 3	3 3 3	3	3	3	3	3	3
2 2	2 2 2	2	2	2	2	2	2
I I	I I	I	I	I	I	I	I
..... Patt. 40 ends. Repeat						<u>Solv. 8.</u>	<u>Shafts.</u>
10 more times.							

4 4	4 4	4 4 4
3 3	3 3	3 3 3
2 2	2 2	2 2 2
I I	I	I I I
<u>Solv. 8.</u>	<u>Bal. 7.</u>	.....

<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	1
2 & 3	2	1	2 & 3	2	1
1 & 2	1	1	3 & 4	5	1
4 & 1	6	1	4 & 1	6	1
1 & 2	1	1	3 & 4	5	1
2 & 3	2	1	2 & 3	2	1
3 & 4	5	1	1 & 2	1	1
4 & 1	6	2	4 & 1	6	2
1 & 2	1	2	3 & 4	5	2
2 & 3	2	2	2 & 3	2	2
3 & 4	5	2	1 & 2	1	2
4 & 1	6	2	4 & 1	6	2

Repeat from the beginning and work this sequence throughout. A binder on shafts 1 & 3, 2 & 4 alternately, follows each pattern row.

When the warp has been carefully tensioned and checked for any loose or crossed threads, commence the weaving. First weave about 3" in plain weave with the same cotton as the warp, this will give a heading and about an inch hem. Proceed with the pattern using unbleached gimp and a binder thread, don't forget to finish with the 3" of plain weave. When complete, cut from the loom, steam press and make the hems each end. If you have any rain water, soak the towel in some over night and hang out to dry next morning. This will help to make the towel more absorbant.

If you feel like 'going to town', you may like to buy some white cotton fringe and sew on each end to give it a professional touch and a nice finish.

Amount required:- About 8 ozs. 6/2's cotton, and about $\frac{3}{4}$ lb. gimp.

0-0-0-0-0-0-0-0-0

NEWS.

Purchase Tax. Please take special note of the following:-

Most of you will probably know that with the last Budget, as Purchase Tax of 13 $\frac{3}{4}$ % was imposed on all types of cotton and wool, and this includes weaving yarns.

The Channel Islands do not come under the British Government as we have one of our own, and we have no Purchase Tax on goods. When I buy yarns from the suppliers in England, they can export to me Tax Free, and I sell to you Tax Free. When you receive your parcels you may be charged the appropriate amount and have to pay the postman.

I had a session with Her Majesty's Customs Officer to see how we stood, and I rather gathered that a 'blind eye' may be turned on smallish amounts. Since this P/Tax came into force, I have sent all parcels as usual, heavy and light, so far I haven't heard of anyone being charged. I would like to point out, that should you have to pay on delivery, you would not be paying any more than if you bought the yarn in England, as the Tax is already included in the selling price in the

(II)

shops. If you are not charged, you will be getting it cheaper.

I have tried to find a way of making things easier for you to save you the bother of paying on delivery, if you have to, but I think, having taken further advice, we should go on as usual, at any rate for the present, and see what transpires. As far as I can see, the only thing I might have to do is to be more explicit on the Customs Declaration form, in which case I should have to declare the goods as, so much wool, and so much cotton etc. I am sure you will understand if this happens.

As you know there are a few yarns held by Mrs. Morris, and as she buys new stock the 1/Tax will be included in her buying price, and therefore will be included in her selling price to you, but when I am over in September, we will have a get together and see if we can arrange something to give satisfaction all round. Do watch for further comments in October, and I hope in the meantime things will go on as usual. Keep you fingers crossed!

One small item more, we are not doing anything we shouldn't such as trying to evade the Tax or 'smuggling!!

Advertisements. Sales and Wants, can be inserted for 3d per word, payable to Guernsey Weavecraft.

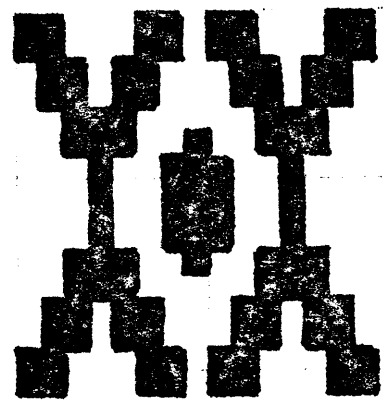
Subscriptions. Due to the postal charges, we do not send receipts for Subscriptions, unless specially asked to do so, in which case please send a stamped addressed envelope.

'Handwoven' tabs. We can still supply these tabs for 1¹/₂d each, or 1/6d per dozen. The word 'Handwoven' is in brown print on beige satin ribbon. Why not invest in some and attach to your handwoven articles, it gives a professional look and is a good advertisement.

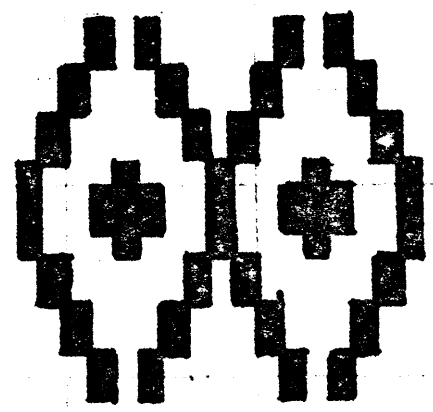
Yarns. We have some more S.O. yarns for you, details of which will be found on the S.O. List. There is some more Gimp, Coloured Mercerised Slub, and Thick Weaving Cotton.

**SUGGESTED PATTERNS
FOR
GARDENING APRONS.**

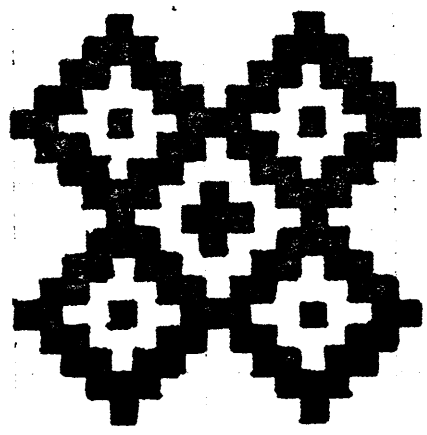
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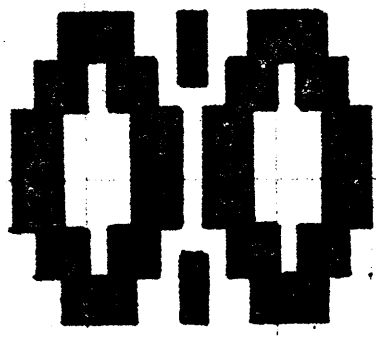
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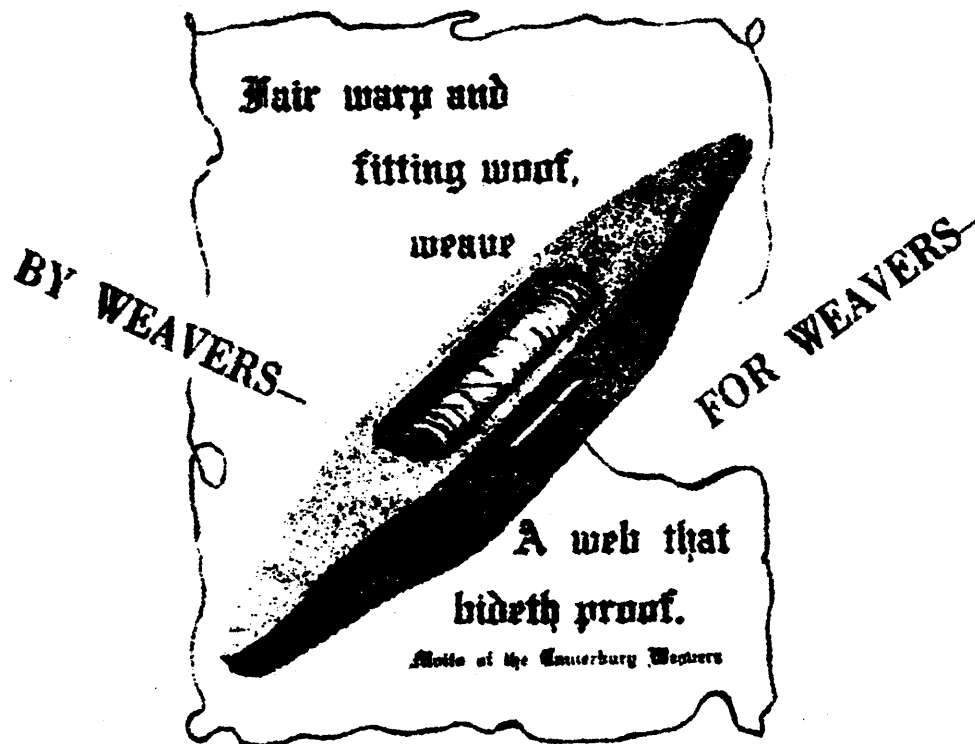
News and Oddments.

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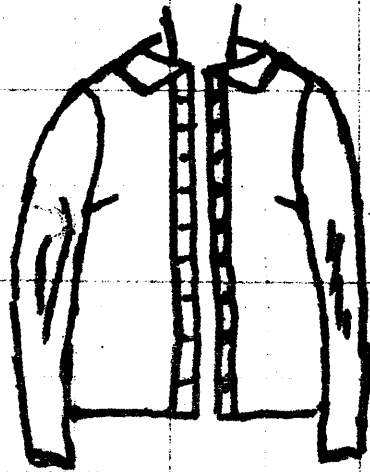
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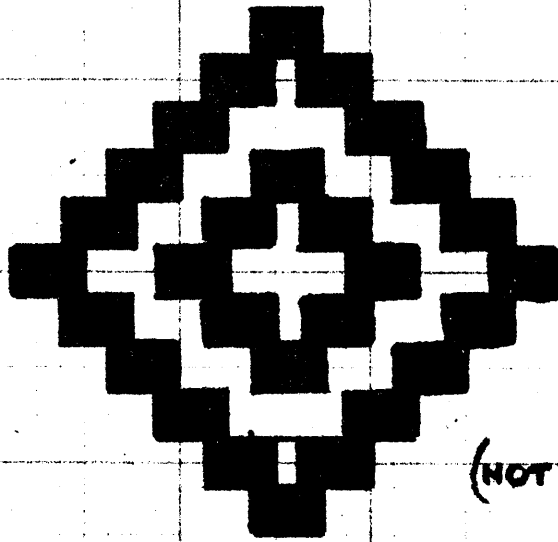
LOOMCRAFT



ABOUT WEAVERS



**SHETLAND
JACKET.**



**(NOT TO
SCALE)**

DOUBLE DIAMOND.

Tele:- Guernsey 236I9.

Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey.
January 1970.

Dear Friends,

First I would like to 'Thank You' all very much for the many Season's Greetings, which I have greatly appreciated, also your good wishes for 'Loomcraft' and the many nice things you say about it.

Now I must apologise for the lateness of this issue, due to the influenza 'bug' launching it's attack upon my Sister and myself just before Christmas. I am sure there are many of you who have been victims, and I am very sorry as I know just how awful you must have felt. For those of you who have managed to escape, I am sincerely thankful for you. As I was literally forced to stay in bed for two weeks, this has completely 'put the spanner in the works' of the Magazine. Therefore, please may I be forgiven?

To a more cheerful note. We must look forward to better weather soon, and weave something that will be in readiness for that longed for burst of Spring, and perhaps the Shetland jacket may be just the thing, especially with a skirt to match!

Even if the 'new decade' has not started all that well for some, I do hope the greater part of 1970 will prove a most successful and profitable year for you all.

Good Weaving!

Yours very sincerely
(Miss) Olive.M.Scarfe.

Olive M. Scarfe.

SHETLAND JACKET AND SKIRT.

I expect many of you do what I so often do and that is, keep an eye open for ideas in shops and folk's wearing apparel. Some time ago I was in a cafe and I saw a very attractive jacket, woven back and fronts with knitted sleeves and collar. It was as well the good lady had her back to me, even so, I was afraid she would feel my eyes boring into her back. When I got home I jotted down a few notes and later set about creating the jacket and decided on natural 2 ply Shetland wool for the main part of the weaving, the sleeves and the collar, with yellow, blue and white for the colour part, as the woven parts were checked.

The colours are two threads of each, repeated to give 22 ends, then 22 ends in natural, then the colours again and so on, so that the overall effect is not too definite a check as it would be with blocks of colours. It is very simple to weave and smart. Naturally the colours can be of your own choice, the only reason why I used the colours I did was because I wanted the jacket to go with a couple of skirts.

I propose giving details for size 38" bust, but the width can easily be adjusted to suit your own requirements as the checks measure $1\frac{1}{2}$ " when finished, and you can either add or take away checks.

For the warp, allow $2\frac{1}{4}$ yards, plus your wastage and this should give enough woven material to allow for shrinkage and for matching the checks when making up. Now, using all 2 ply Shetland wool, lay a warp $2\frac{1}{4}$ yards long, plus your wastage, in the following sequence:- 26 ends of natural, \emptyset 2 Blue, 2 Yellow, 2 White, 2 Blue, 2 Yellow, 2 White, 2 Blue, 2 Yellow, 2 White, 2 Blue, 2 Yellow, (22 ends) then 22 ends of natural, repeat from \emptyset six times more, ending with 26 ends in natural, 338 ends.

Using a 14 dent reed, single sley except for the first and last four, which are sleyed double for the selvages. This will give approximately 24" in the reed. The healds are threaded singly throughout as for plain weave, 1,2,3,4, repeated for a four shaft loom, or 1,2, repeated for a two

shaft loom.

When the warp has been carefully rolled on, tensioned and checked for crossed threads, the weaving can be started, but first throw a few picks in some odd yarn, preferably as thick as the wool or a little thicker, to space the threads evenly. Weave in the same sequence as given for the warp threading, beginning with 22 picks of natural and then two picks of each colour in the colour sequence. Continue thus for the length required. Do not beat the weft, simply bring the batten down on the web and lay it close to the previous pick. 22 picks should make a square. If you beat wool, it will produce a harsh material, and will be uncomfortable to wear. Don't forget that when the tension is slackened the weaving will close up a little. When the length of material has been woven, remove from the loom and lightly steam press.

For the making up I used a very simple pattern which only had darts on the front side seams to allow shaping for the bust. The body part of the jacket can be lined or you can neatly bind all the cut edges with bias binding, and it is easier to do this before assembling. Knit two sleeves on No. II needles in either 2 plain 2 purl, or 1 plain 1 purl. Knit a collar in the same rib and two strips to go down the two fronts, which are stitched from the lower edge to the neck. Make button holes in one strip. When the woven part has been all sewn together, sew in the sleeves, collar, and the front strips, then sew on buttons to correspond with the button holes on the other strip.

Quantities required for the jacket. Approx: 15 ozs of Natural 2 ply, this includes the sleeves, collar and front strips. 4 ozs Blue, 4 ozs Yellow and 3 ozs. White.

A skirt the same as the jacket or just in Natural 2 ply would make an excellent Spring suite, and for this you would have to add extra wool, which would be approx. 10 ozs. per square yard.

-0-0-0-0-0-

Did you know that:- Mercerised Cotton is cotton treated with a solution of caustic potash or soda, or certain other chemicals, which makes it lustrous and strong. Named after John Mercer who discovered this method in 1850. It gives cotton elasticity and a high affinity to dyes.

FROM KNEE RUGS TO PLACE MATS.

First I will deal with the knee rug as the place mats are more of a 'follow up'.

About three years ago, Mrs. Morris gave an article for a drugget of odds and ends of wool. I have been very keen to try this pattern in the form of a knee rug, but have never got around to it until now. I have seen Mrs. Morris' drugget and liked it so much, I thought you would like to try it.

I used Scottish Tweed for both warp and weft, and as I had quite a few odd colours by me, these were worked into the pattern. If you haven't Scottish Tweed, knitting wools would do. The colours I used were:- Nigger Brown, Yellow, Blue, Dark Red, Green and Coral and the warp was all white. Of course you can use any colours that take your fancy.

Incidentally, I took the finished knee rug into the shop I do weaving for, but was a bit dubious whether they would take it. The buyer was also dubious, so I suggested that they should display it over Christmas, and if it wasn't sold I would have it back. There were two people in the shop whom I was acquainted with, and with a 'Good Morning' to them I went on my way. I was in another shop when these same two folk came in and when they saw me, literally gambolled over and said 'We have bought your rug.' I was delighted, they were too, and the assistants who sold the rug, so everyone was happy. How's that for a quick sale? The ink was hardly dry on the price label! For those of you who sell your wares, how about it and I hope you will as lucky as I was if you try them. For those who weave for pleasure or for other people, these rugs are very warm and acceptable. I often use one, not so much for warmth, but to prevent my legs getting nastily mottled and scorched by the fire. I have transgressed rather a lot, so now down to business.

For one rug about $1\frac{1}{2}$ yards long by about 32" wide when finished, lay a warp of White Scottish Tweed $1\frac{1}{2}$ yards long, plus your wastage, (this should allow for shrinkage when processing) and 532 ends. Single sley a 14 dent reed, except for the first and last four dents which are double sleyed for

the selvages. This will give you about 38" in the reed. The healds are threaded singly throughout for Rosepath setting, and I have given the draft so often, I am sure you must all know it by now. Don't forget, the first and last 8 are threaded 1,2,3,4,1,2,3,4, for the selvedge.

When all is ready for weaving proceed as follows:- Use a double shuttle, that is one that carries two pirns, or use two shuttles, but this can become a little confusing, as you will have four shuttles in use when the pattern strip is being worked. If 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, as you always use the weft yarn double throughout. You can also wind your bobbins with double yarn, but this can also be a bit tricky as one thread always gets longer than the other and has to be carefully drawn through so that both threads are the same length when making the picks.

Weave about 3" in plain weave with the first colour of your choice then introduce the second colour as the binder thread, as you weave the Rosepath pattern band. First with shafts 3 & 4 raised, weave a pick and follow with a binder row, repeat once. Now the same on shafts 1 & 2 repeat, then shafts 1 & 2 repeat. Then shafts 2 & 3 repeat and finally on shafts 3 & 4 again, twice, but after the second throw, DO NOT THROW A BINDER, but do remember a binder follows every other pattern row. Now reverse the colours so that you use the first colour for the binder and the second colour for the pattern work. 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 band and then weave 3" of plain weave in the same colour as you completed the pattern. Now introduce another colour for the binder and reverse as before in the middle of the pattern band. Continue in this way for the required length. Some sort of sequence of colours is advisable, but this is a matter of choice.

Perhaps on reading these instructions through, it may seem rather complicated and confused, but if you take it carefully step by step, you will very quickly get the idea and forge ahead, and I am sure you will find it worth the effort.

When the length has been completed remove from the loom and finish with a knotted fringe about 3" long. The rug will need processing, which you can either do at home, or you can send the rug over to me for professional treatment at 2/- per square yard.

The warp for one rug will take about 5 - 6 ozs. per sq. yard. For the weft, about 4 ozs. will do about 2 pattern bands.

Now the Place Mats. For these use 6/2's Merc. Cott. the warp could be of a neutral colour, sett fairly close, about 21 c.p.i. and about 14" wide. The draft is the same as the knee rugs, as also is the pattern work in different coloured coloured 6/2's Merc. Cott., so you can use up some odd spools you may have by you. For about 6 mats you will require about a 3½ yard warp and about 328 ends.

Begin weaving with I" of plain weave, then the pattern work which is the same as the rugs, except that you omit the plain weave between the pattern bands. In other words, work in continuous pattern, changing colours in the middle of the patterns. When about 11" has been worked, weave I" plain weave and this completes one mat. Leave about 1½" unweaved and then commence the second mat.

When all have been woven, remove from the loom, steam press and finish by either hem stitching or machine all round, but far enough in to allow unravelling for about a ½" fringe.

-0-0-0-0-

DOUBLE DIAMOND.

This is an easy draft, but quite effective and a material that is fairly quickly woven. I can see this pattern as a very versatile one, from kitchen or bathroom curtains to a smart coat, jacket or even a dress length, cushion covers, tray cloths, in fact, what you will!

Perhaps the woven sample does not give a very good impression of the pattern, as it is a little large which made it difficult to cut good pieces, so I have also tried to give an illustration on the inside cover.

For the warp, I used 6/2's White Mercerised Cotton, but 6/2's unbleached plain cotton could be used. The pattern is in Black/Gold Rayon Boucle with a binder in 12/2's Merc.Cott.

Lay your warp to whatever length you require for your project, and for the width I had 371 ends which was approx. 24" in a I4 dent reed. I will give the details for this width, but as one pattern measures a little over 3", you can easily adapt to whatever width you require simply by adding or subtracting patterns, and each pattern has 44 ends.



Having laid your warp with 371 ends, single sley a I4 dent reed, except for the first and last four which are double sleyed for the selvages. The healds are threaded singly throughout in the following draft.

4 4	4 4 4	4 4	4 4	4
	3 3 3	3 3 3	3 3	3
	2 2 2	2 2 2	2 2	2
I I I I	I I I I	I I	I I	I
.....			Selv.	Shafts

4 4	4 4	4 4 4	4 4 4
3 3	3	3 3	3 3 3
2 2		2 2 2	2 2 2
I I		I I I	I
Selv.	Bal:	..... 44 ends...	
	3		

Analysis of Threads

Selv.	8
Pattern 8	
times	352
Balance	3
Selv.	8
	<u>371</u>

When the warp has been carefully wound on, tensioned and checked for any crossed threads the weaving can be started, but to space the threads evenly, throw a few picks in some odd yarn, and the spaces which occur between the knots on the front bar will very quickly be evenly spaced.

Now weave in the following lifts:-

<u>Shafts.</u>	<u>Podals.</u>	<u>Times.</u>
2 & 3	2	2
1 & 2	1	2
4 & 1	6	2
3 & 4	5	2
2 & 3	2	2
1 & 2	1	2
4 & 1	6	2
3 & 4	5	2
2 & 3	2	2
2 & 1	1	2
2 & 3	2	2
3 & 4	5	2
4 & 1	6	2
1 & 2	1	2
2 & 3	2	2
3 & 4	5	2
4 & 1	6	2
1 & 2	1	2

A binder in I2/2's Merc. Cott, on podals 1 & 3, 2 & 4 follows every pattern row.

When the project has been completed, cut from the loom and steam press.

For 1 square yard of material you will need about:-
10 ozs of Boucle, 3 ozs. of I2/2's and approx. 6 ozs. of 6/2's Merc. Cotton, or plain cotton.

When I started on this project, I first laid a short warp about 12" wide and did half in black Merc. Cott. and half in white and when I began weaving, besides using the black boucle I also used white. S.C. 77. The white on the black part of the warp was as nice as the black on white. Also the black weft that came on the black part of the warp and the same with the white, made a very interesting sort of embossed effect. Perhaps a little too indefinite as one had to look rather closely to see the beauty, but I think it may be worth bearing in mind.

MONK'S BELT PATTERN BORDER.

Monk's Belt is not everyone's choice, perhaps because it is rather overshot, but it does make a handsome and attractive border for many articles, such as skirts, aprons and household materials, borders for curtains etc. If good strong colours are used the effect can be very 'eye catching'.

For the warp and binder thread use I2/2's unbleached Merc. Cott. or I2/2's Merc. Egyptian Cotton, and for the pattern weaving, 6/2's Merc. Cott., in black and a bright colour, for example Emerald Green, Red, Royal Blue etc.

The setting could be 24 e.p.i. but if you can get a good beat, then sett at 28 e.p.i. The full pattern takes 24 ends, but the last pattern only needs 18 ends, as this will nicely balance the pattern. Then you will also require 8 threads each end for the selvages.

Threading Draft.

4	4	4 4 4	4 4 4	4	4	4
3	3	3 3 3	3 3 3	3	3	3
2	2	2	2 2 2	2	2	2
I	I	I	I I I	I	I	I
Selv. 8		.....Pattern 24 ends.		Selv. 8.		Shafts.

Repeat pattern as many times as required, not forgetting that the last one only needs 18 ends for balance.

For a piece of material measuring approx. 24" in the reed, sett at 28 e.p.i., the thread analysis is as under.

Selvage	8
Pattern 26 times	624
Bal.	18
Selvage	8
	<u>658</u>

Weaving Instructions.

Weave in plain weave, using I2/2's Merc. Cott. for whatever

length you wish before starting the pattern band. For an apron it would be about 5 or 6 inches. The lifts are as follows.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	
3 & 4	5	4	Emerald Green)
1 & 2	1	2	Black) binder
3 & 4	5	4	Emerald Green) follows
			each row.

Now I pick of plain weave in I2/2's, I pick in Emerald, I pick in I2/2's, I pick in Emerald, I Pick in I2/2's, I pick in Black, I pick in I2/2's, I pick in Black, I pick in I2/2's Then using black

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	
I & 2	I	4	A binder row follows each
			of these 4 rows.

Next row in I2/2's, I pick in black, I in I2/2's, I black, I in I2/2's, I in Green, I in I2/2's, I in Green and this finishes the pattern border, so continue in I2/2's for whatever length you require for your project. If you wish for more than one pattern band, it can of course be repeated, but separate the bands with about 2 or 3 inches of plain weave.

The amounts required I cannot estimate for you, but for a little guidance about 5 - 6 ozs of I2/2's will be enough for about 1 square yard, warp and weft.

-0-0-0-0-0-

CALLING UP ALL AUSTRALIAN FRIENDS.

Imagine my surprise the other day when I paid into the Bank, amongst other cheques etc, a Money Order that I had received from one of you, only to have it returned, 'Not Valid'. I went into the Bank, and it appears that you receive a white money order, which you send to me, having paid the amount you require, say £i. 4. 0. Apparently the Australian Post Offices send all Money Orders to Chesterfield Derbyshire, England and I receive a Money Order from Chester-

field that is valid, so all is well, so far, but for the fact that for the trouble they take in 'mucking us around' they deduct a few pence, in the case of £1. 4. 0. I receive £1. 3. 8., thereby losing 4d en route. Now, I don't know if it is 4d in the case of all money orders, regardless of the amount, or whether it varies. It may be worth your while to enquire about this when doing your purchases, as I am sure you will appreciate that over a period of time, these four pences mount up.

I am quite sure you do not know what is happening and that you are sending in all good faith, but I do think it the limit you have not been informed.

What with the Guernsey Postage Stamps, and now Money Orders, I wonder what next the bright authorities will 'dream up' to try us. It will be South Africa and Canada next!

-0-0-0-0-

YARN NEWS.

We have been fortunate in being able to buy some yarns that I think you will like, and at a reasonable price. I am listing them on the S.O. list, but please study the list as I am only going up to No. 100, and then I shall fill up some of the discontinued numbers. The yarns are as under:-

Turquoise Gimp. This is similar in colour and quality to some we had about a year ago, and I have put this in with S.O.80. It is nice and clean and in hanks, approx. 4 ozs. 2/- ea.

Green Boucle. This is on cones, weighing approx. 10 ozs. It is clean yarn and very similar in colour to the mid green S.O.12, a good buy at 5/- per cone.

Blue and Silver yarn. A fairly fine blue yarn which has a silver lurex thread. It would be very useful as binders or could be introduced into stoles etc, giving a rich glitter, but not too gaudy. It could also be used for weft only. Approx. 8 oz skeins. 4/- ea.

Gold Grandelle. An unusual yarn, with rather a glossy appearance, and

around a 4/2's count. Very suitable for summer skirts, aprons cushion covers etc. Approx. 8 oz skeins 4/- each. This also is nice and clean.

Fancy varigated and knop yarns. The varigated type is Black/White, Black/Yellow, Brown/Fawn, Brown/white and the knop yarn is Navy/white and has a small slub or knop of navy and white. All are interesting yarns about a 6/3's count and would make good wefts. On cones about 6 ozs. in weight. 2/6 ea.

COMMENTS.

Reeds. When ordering reeds please give the make of your loom also the measurements between baulks. This means the depth of the dents between the rounded parts. (top and bottom). The length of reed required and the number of dents per inch.

The depth of reeds vary a little according to the type of loom you possess, so if you would kindly give these particulars it will help you to receive the right size, will avoid disappointment and the return of the reed if it is wrong and save me writing back to you asking for details and you in turn writing to me again. Thank you.

Handwoven Tabs.

I can supply 'Handwoven tabs, 1/2" x 2", also as a Special Offer 1" x 2" and these are 2/- per dozen. The smaller ones are 1/6 per dozen. Both have the word 'Handwoven' printed in brown lettering on a beige satin ribbon. The tabs give a finishing touch to handwoven articles and the larger ones are suitable for coats, rugs and would act as 'hanger uppers' for skirts.



MONKS BELT

PATTERN BORDER.

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LOOMCRAFT.

Volume Five. Winter 1970. Number 8.

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St. Peter Port,
Guernsey. C.I.

WEAVER BIRD WITH NESTS

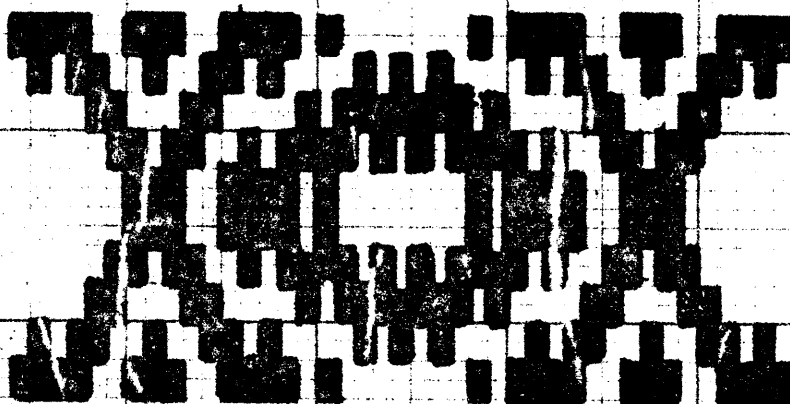


DRAWING BY MARGARET LANGLOIS

SUGGESTED BEACH WRAP PATTERNS.



PATTERN No 1.



PATTERN No 2.

Tele: 236I9 Guernsey.

Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey.
April 1970.

Dear Friends,

A welcome to Spring with a new design for our cover. My young friend Margaret, (yes, another Margaret) designed it for me. After much hunting through bird books, I eventually found this little chap in a very good book in the Reference Library, and she made the drawing from it. I gather from the book that Weaver Birds are natives of Australia and South Africa, although they vary a little in each country. I expect quite a number of our overseas readers are familiar with them. I hope you will like the new design.

Although still fairly early in the year, many folk will have arranged, or are in the process of arranging their holidays for the approaching Summer, and with this in mind, there is one suggestion for beach wear. For my part, I can't wait to feel the lovely warm sun on me, and I am very grateful to be able to live in such a beautiful place. Lucky us, we have only had one or two sprinklings of snow this Winter, hardly worth mentioning, not like some of you poor souls being 'snowed up'.

I know one or two weavers will be coming here for their holidays, and if any others are visiting the Island, don't forget, there will be a very warm welcome at 'Juniper Cottage'. We are on the outskirts of St. Peter Port and it is a house, not a shop. By far the easiest way would be to 'phone, we are in the directory, and we can then arrange a time and I can tell you how to find us.

I hope you will like this Spring issue and that something will 'tickle your fancy' to get weaving!

Thank you all, new readers and old, for your very much appreciated support which enables 'Loomcraft' to flourish.

Good weaving, and happy holidays.

Sincerely yours,

Elwina M. Scarfe.

BEACH WRAP AND TOWEL.

Beach wraps at this time of year seem somewhat of a chilly proposition, but there is nothing like being prepared for your Summer holidays in advance, and save that last minute panic. This is always supposing you intend spending them by the sea.

Over here, in our bays, no beach huts are provided for undressing and dressing purposes, for which I am truly thankful. Our bays are so beautiful and picturesque, to see rows of uniform huts would ruin them. Most islanders have a wrap, which they don, and undress and dress under. All very proper! Many visitors have them, and those who haven't manage very well under a large towel, or find a nice big convenient rock to hide behind, and there are plenty of rocks around.

This sounds as if I am expecting you all to come to Guernsey, but in fact it could apply to most seaside resorts, and if you want to go to a quiet spot to bathe, or sunbathe instead of using a beach hut, which incidently you might have to queue for, and mingle with the 'maddening crowd', a wrap is the answer. They are very easy to make, simply a straight piece of toweling, and any length you like. Sew up the sides leaving an opening for the arms and a hole at the top for your head. Slip it over your head and you provide your own beach hut! A matching towel would also be very useful, so I am giving instructions for both articles.

It will depend on your individual heights as to the length required, but the width should not be much less than 36", to give yourself wriggling room. We will suppose the length is to be 40", that is from shoulder to hem and as there are no shoulder seams, the front and back being continuous, the full length of material would be 80", or $2\frac{1}{4}$ yards, which is an inch extra. If you intend doing the towel as well, then allow another $1\frac{1}{2}$ yds. for a good sized one.

Now for suggested materials, for the warp, S.C. 97, red cotton and the weft the reddish orange gimp, S.C. 80, and I propose some pattern bands in Honeysuckle in a contrasting colour, for example, green, turquoise, but we have some quite

good colours in S.C. 80. for you to choose from.

Lay a warp $2\frac{1}{2}$ yds., long for the wrap, or $3\frac{3}{8}$ ysa, for both towel and wrap, plus your wastage, and 803 ends. Using a 14 dent reed, sley 2I B.P.I., that is, double sley the first and last four dents for the selvages, then sley 2 threads into the next dent, I into the next and repeat 2,I,2,I, until the second selvedge has been reached. The healds are threaded singly throughout in the following Honeysuckle draft.

Draft.

4	4	4 4 4	4	4	4 4 4	4	4	4
3	3		3 3	3	3 3		3	3
2	2		2 2 2	2 2	2 2 2		2	2
I	I	I I I I	I	I	I I I I I		I	I
Solv.		Balance						
8.		7	.....	Patt.	26 ends.....	Solv.	8.	Shafts.

Analysis of Threads.

Solv.	8
Patt. 30	
times.	78 0
Balance.	7
Solv.	8
	803

When the warp is all correct and ready for weaving, using the main colour gimp, weave 6 to 8 inches in plain weave for hem and heading, then work two or three pattern bands in the contrasting colour, with about $\frac{1}{2}$ " of plain weave in main colour between. Suggested bands:- One narrow band followed by $\frac{1}{2}$ " plain weave, then another band a little wider also followed by $\frac{1}{2}$ " plain weave, then another band a little wider still. The number of pattern bands is to your own liking and ideas, but when you have worked as many as you want, measure the work from the commencement and make a note of the amount, as you will want to repeat the bands and heading at the other end of your warp for the bottom of the back.

Now weave in the main colour until your work measures about $1\frac{3}{4}$ yds long, or minus the amount your heading and bands measure. Remember we allowed $2\frac{1}{2}$ yds. for the wrap. Then repeat the bands, in reverse, ending with 6 to 8 inches plain weave for the hem and heading. If you are

working the towel as well, throw one pick in a different colour yarn to act as a cutting line.

For the towel work about 3" in plain weave with the yarn the same as the warp for a hem and small heading, then with the gimp, weave about 1", after which work the pattern bands the same as in the wrap, then plain weave in the main coloured gimp until you have only enough warp left for the repeat of the bands and heading.

Remember a binder row follows every pattern row, this is on shafts 1 & 3, and 2 & 4. You can use the same yarn as the warp for the binder or perhaps some fine yarn you may have by you.

The following are suggested pattern lifts, but many other exciting and interesting patterns can be obtained, so please do try out different combinations of lifts and times repeated and see what you get. Why not put a little extra warp on, and try a few before you start?

<u>Shaft Lifts.</u>			<u>Pattern 1.</u>			<u>Pattern 2.</u>		
<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
2 & 3	2	1	1 & 2	1	2	1 & 2	1	2
3 & 4	5	1	1 & 4	6	2	1 & 4	6	2
1 & 2	1	1	2 & 3	2	2	2 & 3	2	2
4 & 1	6	1	3 & 4	5	2	3 & 4	5	2
1 & 2	1	1	1 & 2	1	4	1 & 2	1	4
3 & 4	5	1	3 & 4	5	2	3 & 4	5	2
2 & 3	2	1	2 & 3	2	2	2 & 3	2	2
			1 & 4	6	2	1 & 4	6	2
			1 & 2	1	2	1 & 2	1	2
<u>Pattern 3.</u>								
1 & 4	6	2	1 & 2	1	2	1 & 2	1	2
1 & 2	1	2	3 & 4	5	2	3 & 4	5	2
3 & 4	5	2	2 & 3	2	4	2 & 3	2	4
2 & 3	2	4	3 & 4	5	2	3 & 4	5	2
3 & 4	5	2	1 & 2	1	2	1 & 2	1	2
1 & 2	1	2	1 & 4	6	2	1 & 4	6	2
1 & 4	6	2						

Continue next column.

When the weaving is complete, remove from the loom and steam press to set the web, then separate the towel from the wrap by cutting along the cutting line.

To make up Wrap.

Fold the material in half and sew up each selvage side from the bottom to within about 9 to 10 inches from the top. Turn in the edges of the armholes and stitch. Then taking the centre of the fold, mark about 6" on either side and cut along the fold. This forms the opening for the head. If you wish you can make the opening circular. Turn in a hem of about $\frac{3}{4}$ ", leave a small opening in the hem so that you can thread in a draw string of cotton cord. This you can buy in different thicknesses as you probably know. Then finish by hemming round the bottom. This is a very simple way of making up and you will probably have your own ideas on the matter. For the towel, you just make about a $\frac{1}{2}$ " hem each end.

Towelling dresses still seem to be 'the thing' and the same idea as the wrap would be smart, but naturally the making up would have to be more shapely and there are some nice patterns in the fashion books.

For a piece of material of 1 square yard, you will require about 6 ozs. of the red 8/2's cotton and approx $\frac{3}{4}$ to a pound of gimp.

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

WOVEN FRINGES.

Sometimes it is desirable to finish an article with a fringe and instead of the usual knotted one, perhaps you would like to weave some. You may like to put a fringe on each end of towels, bookmarkers stoles etc. They are a little fiddly to make, but they do give a professional touch.

The warp takes 40 ends and use a 14 dent reed. Devide the warp into two lots of 20 threads. Pass an odd piece of thread through the centre dent of your reed, then taking one warp of 20 threads, thread them through the reed, 3 per dent and begin 2" away from the thread marking the centre dent. Do the same with the other warp, thus giving a space of 4" between the two warps. For the healds, which are threaded singly, one lot of twenty is threaded on shafts 1 & 3, and the other lot on shafts 2 & 4.

Two shuttles are required, each with thread the same as the warp, then a third shuttle, preferably the stick type, with yarn thicker than the warp with which the fringe is woven. For bookmarkers Rayon Crepe Twist for the weft would be ideal, and silk for the warp and finer weft thread. If a coarser fringe is required, then use about 6/2's for the finer thread, and 6/3's or even a little thicker for the thicker ~~weft~~.

Weave a small heading to set the threads and proceed as follows:- Raise shafts 1 & 3 and make a pick right across with the Rayon Crepe Twist, now raise shaft 1 and with the finer yarn make a pick through the shed given, ie, 1st little warp only. Now raise shaft 3 and with the other fine yarn, make a pick on the second warp. Thereby you are weaving two warps at the same time, with a common thicker weft for both. Now use shafts 2 & 4, and make another pick right across with Rayon Crepe Twist. Then raise shaft 2, make a pick with the finer thread, then shaft 4 on the other warp, again using the fine thread. Continue alternating the shafts and threads for the length required.

Now a word or two about the tie up of pedals as single shafts are used 1, 2, 3, 4. We use the Standard pedal tie up which is:- Shafts 1&2 to pedal 1, 2&3 to pedal 2, 1&3 to pedal 3, 2&4 to pedal 4, 3&5 to pedal 5 and 1&4 to pedal 6. This gives the two plain weave or tabby pedal 3 & 4 in the centre and can be operated easily with one foot, and leaves the other four pedals, two on each side for pattern work. For the tie up for the fringe you will have to release tie 2 on pedal 1, leaving shaft 1, tie 3 on pedal 2, leaving shaft 2, tie 4 on pedal 5, leaving shaft 3 and tie 1 on pedal 6, leaving shaft 4. Leaving pedals 3 and 4 as they are.

When the required length has been achieved, remove from the loom and the fringe should be cut exactly down the middle to give two lengths. The neat woven heading is sewn on to your article, and for the bookmarkers the fringe should cover both back and front.

If you are thinking of weaving a thicker coarser fringe, you will not need so many warp ends, but keep them fairly close to give a firm heading.

SMALL OVERSHOT PATTERN.

This small overshot pattern has many uses; upholstery, cushion covers, curtains, workbags and even evening bags with a little Lurex incorporated. I am sure you will have your own ideas for it's use.



I used a warp of Light Grey I2/2's Mercerised Cotton, for the pattern 6/2's Merc. Cott., and 203^u8s plain cotton for the binder which follows every pattern row.

I tried a number of colours for the pattern and found the darker shades or strong shades were best to bring out the pattern and I think Azalea, the bright pink, is my favourite. Naturally my choice isn't by any means everyones. By the number of samples of Mercerised Cottons I have sent out, I feel sure many folk will have them, but should you wish for a swatch, I will gladly send one on receipt of an addressed envelope and cash for return postage. Please remember, I cannot use English stamps when sending back to you. See note on S.O. list.

Lay your warp of I2/2's Mercerised Cotton and sley a I4 dent reed 28 c.p.i., that is 2 threads per dent. The piece I did had 745 ends which gave just 26 $\frac{1}{2}$ " in the reed. The full pattern has 18 ends, 9 to balance the pattern nicely and 8 each end for the selvages. The width can easily be altered by either adding or taking away patterns of 18 ends. The healds are threaded singly throughout in the following draft.

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
I	I	I	I	I	I	I	I	I	I	I	I
Solv. 8.		Balance 9.		....	Pattern 18....			Solv. 8.		Shafts.	

Analysis of threads.

Solv.	8
Patt. 40 times	720
Balance.	9
Solv.	8
	<u>745</u>

Shaft Lifts.

<u>Shafts.</u>	<u>Podals.</u>	<u>Times.</u>
2 & 3	2	2
1 & 2	1	2
2 & 3	2	2
1 & 2	1	1
1 & 4	6	1
3 & 4	5	2
1 & 4	6	2
3 & 4	5	2
1 & 4	6	1
1 & 2	1	1

Repeat from the beginning throughout. A binder thread on 1 & 3, 2 & 4 follows each pattern row.

One little bit of advice, you will need to beat well or the pattern being small will get lost. If you have some yarn finer than 20/2's by you, use it as you will produce a denser, clearer pattern. The pattern on the reverse side is also quite attractive, so you may be able to use it as a reversible piece of material.

When the weaving is complete, remove from the loom and steam press.

Approximate amounts of yarn per sq. yard.

Warp 12/2's. approx. 3 - 4 ozs.

Weft 6/2's " 5 - 6 ozs.

Binder. 20/2's " 2 ozs.

0-0-0-0-0-0

MEN'S TIES.

I have been asked to do a repeat of men's ties, and I do not think we can better an article written by Mrs. Norris a few years ago.

These ties are woven with 2/24's Fine Wecl. Some of you may not have a loom wide enough to produce a 36" piece of material, but a piece 18" X 25½" will make two ties and should you wish to do more, then lengthen your warp accordingly and

in this way you will only have one lot of wastage to allow for.

The Material is plain weave throughout and is sett at 28 e.p.i., in a 14 dent reed, double sloyed. Aim at having as many picks per inch as you have ends in the reed. This may require a little practise before putting on the warp with which you intend weaving the tie material.

Working on the assumption that it takes 5 - 6 ozs to weave a square yard of material, allow 3 ozs. for two ties if you intend doing the 18" width. This amount should take care of the wastage for tying on etc. To allow for waisting of the material on the loom, I would suggest you lay your warp for 20" or even 21" to ensure you have 18" width when you come to cut the ties. Also allow $1\frac{1}{2}$ - 2" on the called for $25\frac{1}{2}$ " length of each tie, as there is always a tendency for the warp to contract a little when removed from the loom, and don't forget the usual wastage for tying on etc.

The reed is double sloyed and the hoalds are threaded singly throughout as for plain weave. i.e. 1, 2, 3, 4. I think the conservative colours will perhaps find a more ready market and with two colours carefully chosen, you could lay the warp of alternate threads of the chosen two.

Having selected the two colours for the warp and laid the threads decide on the colours for the weft, these should blend with the warp colours, for example:- Tan and Boige would look well with Lemn and Nigger Brown. Of course you can have the warp and weft all one colour, or the warp one colour and the weft another, these are just suggestions and naturally the choice is up to you.

The weaving is plain weave throughout and when completed, remove from the loom and give the material a good steam press.

You may like to unpick an old tie to use as a pattern for making up, but if you would like the pattern from us, we can supply one, but please send an extra 9d with your order for wool. If you just require the pattern, then send 9d plus the cash for return postage. If you feel like lining the ties, cut two pieces exactly the same size as the tie pieces and firmly tack them to the tie pieces. Why not send for a swatch of the 2/24's Fine Wool, we have some very good and varied colours.

WOOL WEAVING.

Quite a number of weavers have written from time to time saying when weaving with wool, threads break, the wool gets roughed up, forms nobs behind the healds, in fact all sorts of unpleasent things occur and may be for some folk can be very 'off putting'. With a little practise this need not be the case and tweeds and woollen articles are very useful, hard wearing and good looking. I thought perhaps I could help a little with one or two suggestcions.

First and foremost it is most important to keep as even a tension as possible when winding the warp onto the back roller, also when tying on to the front tie bar. Check carefully for any threads that may be too tight or too loose and adjust by retying the knots.

To spread the threads evenly across the warp, throw a few picks in some odd yarn, preferably a little thicker than the wool you intend to use, and beat well. When the spaces made by the tie knots have disappeared and the threads evenly spaces, the weaving can be commenced.

Never beat wool as this will produce a harsh, scrubby material that will not be comfortable to wear. Lay a pick and bring the batten down fairly firmly so that the wool just lies against the previous pick. Try to keep the same amount of pressure on the batten each time. If the pressure is sometimes light, sometimes heavy, you will have a very uneven, ridgy material. Once you have done a few inches you will soon get into a good easy rhythm. For an even weave, it is generally the same number of picks per inch as threads per inch in the reed. For example:- 14 e.p.i. in the reed calls for 14 picks per inch of woven material. 28 e.p.i. 28 picks per inch.

Try to keep the weaving as near as possible to the width of the warp in the reed. There is always some loss in width, but when making a pick take your thread diagonally out towards the reed and leave the thread slack. If your thread is taut the weaving will get pulled in and every time the batten is brought down, it will try to pull the threads to the width in the reed and will cause rubbing and straining of the threads

which will eventually break.

If you are using fine or soft wool, when you lay the warp, you can include a fairly fine cotton with your selvage threads which will give a little extra strength. This is quite permissible as normally the selvages are cut off when making up the material.

Even with wool weaving your tension should be quite taut and it is surprising the amount of tension that can be exerted and maintained without the threads breaking. A good tension will give you a clear shed. If the tension is inclined to be slack this causes the threads to rub and knots form, the hairs get caught up with each other and threads that should be raised are kept down, and vice versa, and the weft will go over threads they should go under. In all a very frustrating state of affairs and you feel like relegating the whole lot to the dustbin!!

One more point, your threads should pass freely through the dents in the reed. Too thick a wool in fine dents will also cause friction and breaking.

I hope this will be a little help and that you will try again. We stock 10 cut Scottish Tweed, 2 ply Shetland Wool and D.K. Shetland Wheeling.

0-0-0-0-0-0-0-0

INFORMATION.

Since I have been operating the mail order service and then a little later the production of 'Loomcraft', we have had many new readers and weavers. I very often mention Mrs. Norris and it has occurred to me that quite a number of you may wonder, who Mrs. Norris is and where she fits in, so I thought it might be a good idea to enlighten the, perhaps, somewhat puzzled ones. Many folk already ^{know} Mrs. Norris well and are familiar with her patience and weaving experience, so will you please forgive me if you know about her?

Some years ago I wanted some yarns and not knowing of her existence I wrote around and by devious routes I was advised to write to Mrs. Norris of Canterbury, Kent. This I did and I was delighted with

the yarns and her friendly letter. When I went over to England on a visit, I made a point of going to Canterbury to make her acquaintance and found she was very helpful. Each time I went to England, Canterbury was always part of my itinerary. Then she moved to Sutton Valence, still in Kent and during one of my visits she told me she wanted to give up the Mail order part of the business. My first thought was, 'Oh dear! Where shall I get my yarns?'. It transpired that she offered me the business and I was given a lot of 'gen'. Then there was the sorting out of stock and packing up to be organised and it was arranged that I should go over again in about three months to help with some of the packing and see the load off on it's journey to Guernsey. Believe me, 'that was the week that was'.

I returned home ^{to} await the arrival of the stock, which caused somewhat of a sensation in the road, as packing cases, sacks, tea chests and thick paper bags were brought in by the dozen. Everything went off very well and it wasn't long before my stockroom was well and truly full.

About eighteen months later the next thing was the Magazine. When Mrs. Norris told me she wanted me to take it on, my reaction was, 'No, I can't possibly do it, I knew my limitations.' A lot of good that did, Mrs. Norris just ignored me, and said she would finish volume four and that would be that! I was petrified and the compiling of my first issue was, to put it mildly, a nightmare. However, having done one and with lots of help, patience and understanding from 'my Friend', 'Loomcraft' is still in being, and not forgetting all of you for continuing to subscribe and giving so much encouragement.

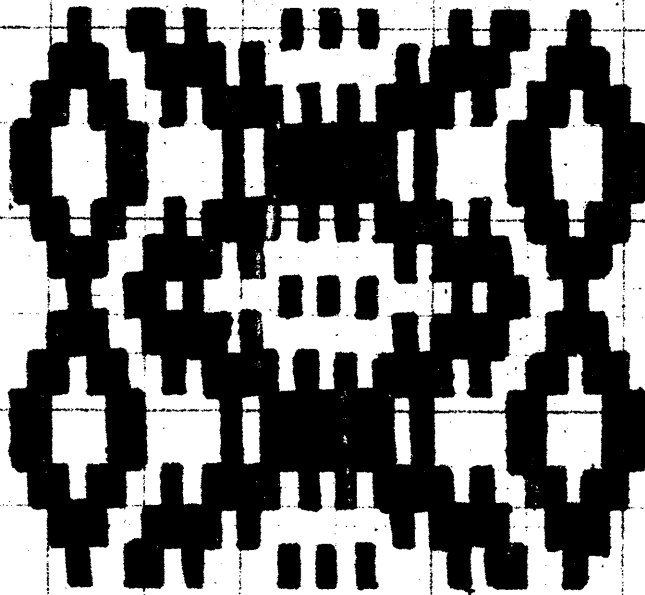
Mrs. Norris now lives in Devon and we still work in close contact with each other. She is always interested in the goings on at Juniper Cottage.

O-O-O-O-O

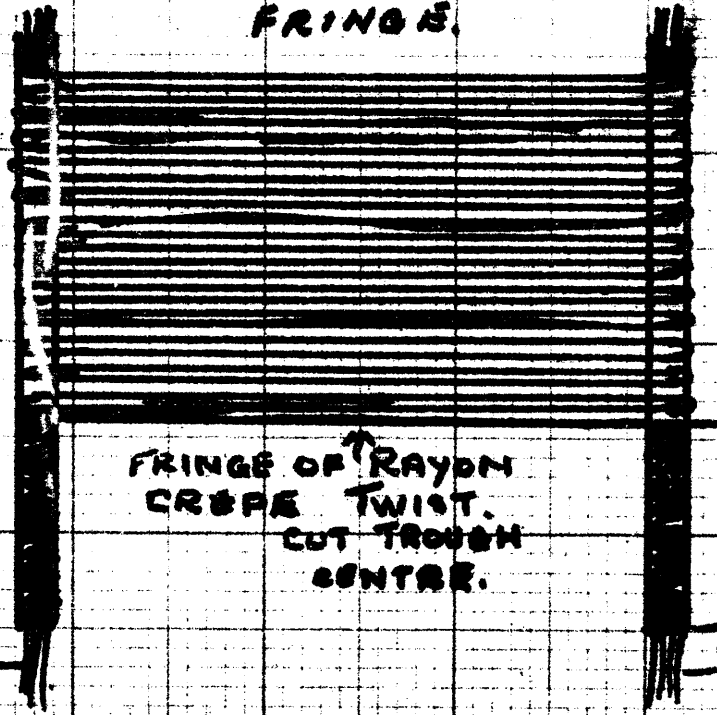
Illustrations.

I am not very happy about the illustrations on the inside cover. I do these on graph paper and although the first five or six issues were alright, the subsequent ones show the square and lines. We don't seem able to rectify this. My apologies.

PATTERN NO 3.



FRINGE.



FRINGE OF RAYON
CREPE TWIST.
CUT THROUGH
CENTRE.

WARP

WARP.

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LOOMCRAFT.

Volume Five.

Spring 1970

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Information.

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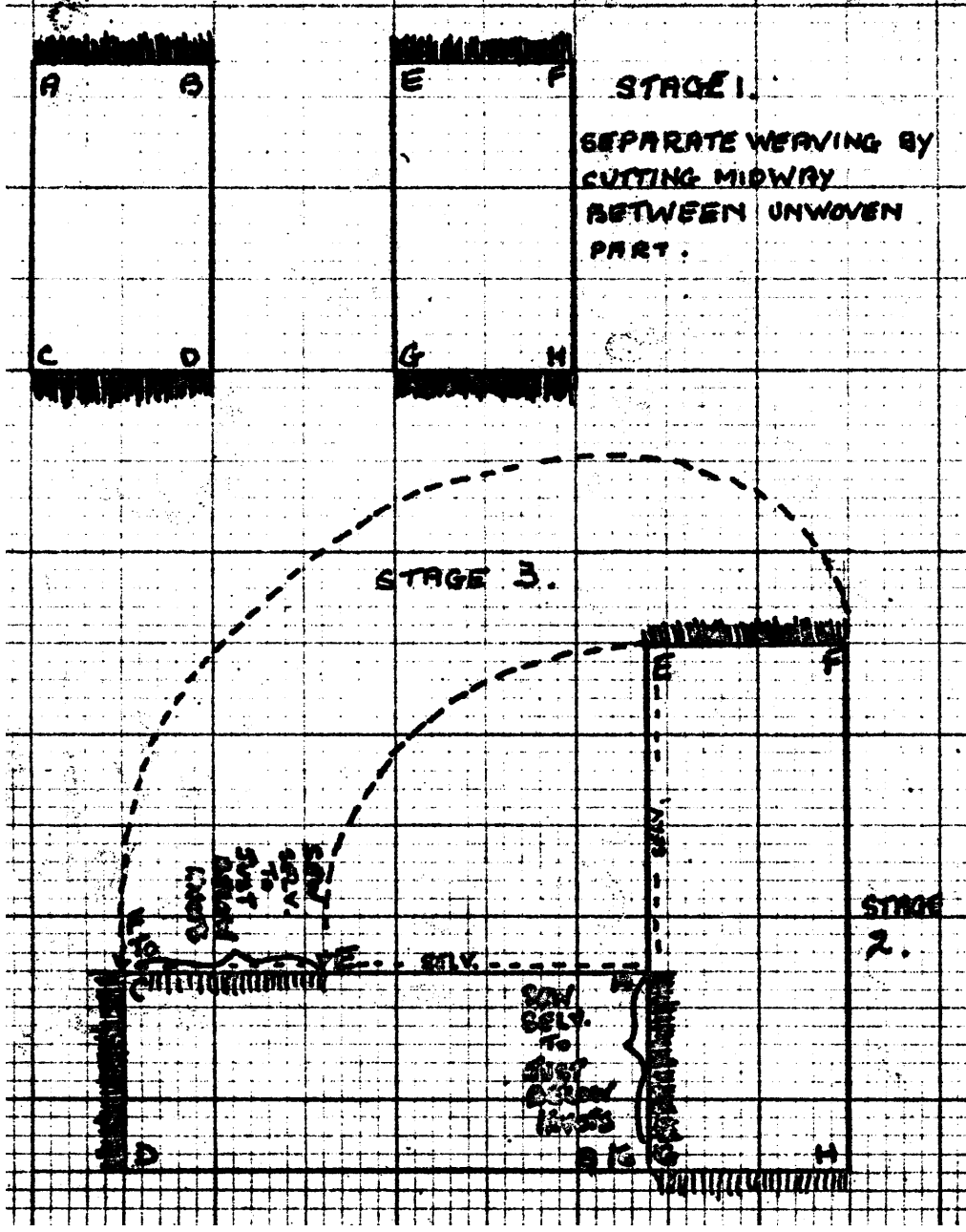
WEAVER BIRD WITH NESTS



DRAWING BY MARGARET LANGLOIS

Loomcraft

DIAGRAMME + SEWING INSTRUCTIONS
FOR AMERICAN PORNHO.



Tele. Guernsey 23619.

Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey. C.I.
July 1970.

Dear Friends,

Here we are once more, and it doesn't seem like three months since I last wrote to you all. Time flies, and I suppose if there were 48 hours in a day and we didn't need any sleep, we should still feel the same way. Being a person who likes my sleep, I don't think I should enjoy myself very much!

We had a visit from one of our Canadian weavers early in May, Miss Bell was travelling with a cousin, a non-weaver, but we enjoyed their stay thoroughly and hope to see them again one day. The weather, for once, lived up to expectations and was lovely except for one day, and we made the most of it. Our advertising slogan is 'Come to Sunny Guernsey,' which I think is somewhat presumptuous, one would think it was never cloudy or that it rained, but can't it just? I thought we would get washed off the island the other night. Luckily for us, we live on a hill and did not get any flood water in the house, like some living on low ground.

I hope you will enjoy this issue of 'Loomcraft' though it seems to be mostly ideas from other people, good ones I think and well worth passing on to you. I trust you will agree with me.

With best wishes for enjoyable holidays for those of you who still have them to come.

With kind regards to you all and masses of good weaving.

Yours very sincerely

Elvie M. Scarfe.

LINEN WEAVE PLACE MATS.

The term 'Linen Weave' may give the impression that linen thread should be used for the project, this is not the case as either Mercerised Cottons for warp and weft, or, a cotton warp and a linen weft, that is if you have some linen tucked away, can be used very satisfactorily.

The term 'Linen Weave' arose from the old household linens, these were mostly woven with linens grown, retted and then handspun by the mistress of the house before the actual weaving.

For these mats I2/2's Mercerised Cotton was used throughout, the warp was I2/2's Egyptian Merc. Cott, which is often mistaken for linen and wears exceptionally well, or you can use I2/2's unbleached Merc. Cott. For the weft, each mat is woven in a different colour, thereby giving a chance to use up some of those partly used spools that accumulate. These mats have pockets in which the napkin is placed when not in use, so each person has a different coloured mat, a place for the napkin which will eliminate the discussion as to which napkin belongs to who!

For four place mats, lay a warp $2\frac{3}{4}$ yds. long, plus your wastage and with 376 ends. This will give about $13\frac{1}{2}$ " in the reed. Double sley a I4 dent reed, giving 28 c.p.i., and thread the healds single throughout.

Threading Draft.

4 4 4 4 4 4 4
3 3 3 3 3 3 3
2 2 2 2 2 2 2
I I I I I I I

Pattern repeat. 26 ends. Shafts.

Thread the pattern I3 more times, then the first I2 again to balance. There is no actual selvedge threading as this is taken care of by the pattern.

When the warp is checked, carefully tensioned and ready for the weaving to be commenced, weave about $3\frac{1}{2}$ " in plain

weave with the same yarn as the warp, for a heading and hem, then weave in a coloured thread for 17" in the following lifts. There is no binder required.

Shaft Lifts.

<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 only used once.

Complete the mat with 3½" in plain weave with the same yarn as the warp. Throw a pick in a different coloured yarn to act as a cutting line when you arrive at the making up stage. Work the remaining mats in the same manner, but using different coloured yarn. When all have been completed, remove from loom and steam press to set the weaving.

To make up. Cut along the cutting lines to separate the mats. Make about a ½" hem on each of the plain weave ends, turn one side over for about 4 - 5 inches, on to the wrong side of the material and stitch along the top and bottom. Turn on to the right side and you will have a pocket on the left for your napkin.

If you wish to make napkins to match, then you must add an extra 1½ yds for four, and this will give about 13" square napkins. When measuring your weaving for length, don't forget that the warp is tensioned and will not measure quite so much when slackened. I find it more accurate to measure with the weaving slack.

You will need about 4 ozs of I2/2's for the warp, and about 1 oz.

binder after each pattern row, in either the silk as for the warp or a fine thread which could be of a contrasting colour. Start with 12 picks of plain weave using the silk and finish the marker with the same amount. This gives a neat heading to the pattern. The pattern work is in the following lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
1 & 2	1	1	3 & 4	5	2
2 & 3	2	1	2 & 3	2	2
3 & 4	5	1	3 & 4	5	3
1 & 4	6	1	1 & 4	6	3
1 & 2	1	4	1 & 2	1	4
1 & 4	6	3	1 & 4	6	1
3 & 4	5	3	3 & 4	5	1
2 & 3	2	2	2 & 3	2	1
3 & 4	5	2	1 & 2	1	1
2 & 3	2	2			
Continue next col.			This completes one pattern. Continue in this manner until the required length has been achieved.		

When the first marker has been completed, leave about 8" unwoven, then begin the 2nd. marker. Continue until all have been woven, remove from the loom, give a light steam press and separate each one by cutting midway between the unwoven parts. Make a fringe each end by taking about four strands and knotting close to the weaving, then cut the fringe level to a length of about 1 - 1½".

I have done four batches of 8 markers, using different patterns and different coloured silks for the warps, namely:- Red, Grey, Blue and Green. I found the blue a little difficult as it seemed to kill the colours of the Rayon Crepe Twist, but the other three worked in quite well.

The silk is on 2 oz. spools at 8/6d each and I can send small hanks of Rayon Crepe Twist of the colours of your own choice for 8 markers. Please state the number of markers in the colour or colours you require. The colours are; Clover, Mauve, Rose pink, Apricot, Pale Blue, White, Gold and Green. Price for Silk, Rayon Crepe Twist, 11/6d including postage.

0-0-0-0-0

LAMP SHADE MATERIAL.

Lampshades are quite expensive articles to buy, but by weaving your own material, you can cut down considerably on the outlay, as the yarns used are not dear.

Mrs. Norris sent me a sample piece and says that when stretched over the frame and lined with suitable material, it looks even better than in the piece. Also it makes excellent curtain material, as well I know, having been asked to make some for a young friend. Incidentally the lass who designed our new cover.

The original yarns used were 6/2's plain cotton for the warp and S.C. 74 Mercerised Spiral Slub for the weft, but as always when weaving the sample piece, I experiment with various yarns, and found the S. . 94, coloured Merc. Slub also looked very good. It is a little thicker than the S. . 74, which is white, and perhaps not quite so suitable for lampshades as the material works up thicker and would not let the light through so well as the finer white. For curtains it is ideal, as the slubs in the yarn forms it's own pattern and when hung up against the light is most intriguing.

A word of warning. The coloured yarn is not fast and quite an amount of dye comes out when washed. For either curtains or lampshades, I don't feel this is all that terribly important as both articles are not 'always in the wash tub'!

The warp is spaced and 8 threads measure about 1", in a 14 dent reed, so it is very easy to calculate for any width you may require. For the sample piece I laid a warp of 200 ends, which measured about 22" in the reed.

When you have laid your warp in 6/2's plain cotton, to the length you require, and to the required width, sley a 14 dent reed in the following manner:-

The first four dents, sley 2 per dent, X miss 1 dent, 1 thread in th. next dent, miss 2 dents, 1 in the next dent, miss 2 dents, 1 in the next, miss 2 dents, 1 in the next, miss 1 dent, 1 in the next, then 2 in the next 2 dents. repeat from X to the last 8 threads which are double sleyed to correspond with the

opposite selvage edge.

The healds are threaded singly throughout, as for plain weave, 1 2 3 4, 1 2 3 4 etc. or for two shaft looms 1 2, 1 2. With the Mercerised Slub, weave the full length of your warp.

As the warp is spaced, this is a quick, easy and very effective material to produce. Also for those of you who have table looms and cannot get a very close weave, this is ideal as the weaving does not require a heavy beat.

Amounts required per square:-

Approx. 6 ozs. 6/2's plain cotton and about the same of Mercerised Slub.



(- - - - -)

PONCHOS.

Two of our overseas readers have sent in patterns for Ponchos, one is American and the other, Canadian, and as these garments are still so popular and useful, I thought you would like them as they are good selling articles. I feel sure neither of our friends will object to the fact that I have altered the settings just a little, to fit in with our yarns etc.

Last year I gave a Poncho, which I think was perhaps rather complicated, especially in the making up, both these are very much easier and quickly made.

The Canadian pattern is two plain squares, and the American, two oblongs, in a striped cotton warp which would be useful for Summer wear. I made the square one and instead of having it plain, introduced three pattern bands, so the details will be for this one.

Many yarns can be used such as, cotton, wool, gimp, mohair and Lurex can even be introduced, so they give plenty of scope for experi-

monting. The one I made was in 2 ply Shetland Wool, the main part in deep yellow with patterns bands in mid-brown, natural and blue.

Lay a warp in Shetland wool 2 yards long, plus your wastage, with 365 ends. Single sley a I2 dent reed except for the first two and last two dents which are double sleyed. This will give about 30½" in the reed, but will be reduced to around 28" when finished, that is when pressed etc. If you do not possess a I2 dent reed, then use an 8 dent and sley 2 I 2 I 2 I, not forgetting your two dents double sleyed at the beginning and end.

The healds are threaded singly in the following draft:-
Threading Draft.

	4 4		4 4		4		4
3	3	3	3		3		3
2	2 2	2 2	2 2 2 2		2		2
	I I	I I	I I I	I I	I		I
..... 26 ends. Repeat I2							
	more times.....				Selv. 4.		Shafts.

4	4 4	4 4
3	3	3
2	2 2 2 2 2 2	
I	I I	I I I
Selv.	Balance once, after the last pattern repeat.	

Analysis of Threads.

Selv.	4
Patt. 13 times.	33 8
Balance.	1 9
Selv.	4
	36 5

When the warp has been carefully checked and tensioned, begin with the main colour and weave in plain weave about 3", then, Pattern 1 in brown, pattern 2 in natural, pattern 3 in blue, then repeat the natural and brown patterns. Each pattern band is followed by about 6 picks of plain weave in the main colour to separate the bands. A binder follows every pattern row in 2/24's fine wool to match the main colour.

Measure the work from the beginning, and make a note of the amount, as you will want to leave the same amount at the end of your second piece for the patterns and heading. Now continue in plain weave with the main colour until the work measures $30\frac{1}{2}$ " from the beginning. Measure with the weaving slack. Leave about 8" unweaved for fringes and begin your second square with the main colour, weaving the same amount as from the end of the patterns on the first piece to the unweaved part. Then end with the patterns and heading.

Remove from the loom, cutting well behind the weaving as you will require this for fringes, also undo the knots at the front tie-on bar as this also can be used for fringes.

To make up.

Make fringes on both ends by knotting four ends together. Cut $8\frac{1}{2}$ " of the skipped warp in half (one side only). Tie knots on both sides for neck opening. Bring both halves together by knotting the remaining loops, then join back selvages together leaving $8\frac{1}{2}$ " open for neck.

My apologies! I have just realised I have not given the shaft lifts for the pattern bands. Please excuse them being in the wrong place.

<u>Pattern No. 1.</u>			<u>Pattern No. 2.</u>		
<u>Shaft Lifts.</u>	<u>Pattern No. 1.</u>	<u>Times.</u>	<u>Shaft Lifts.</u>	<u>Pattern No. 2.</u>	<u>Times.</u>
<u>Shafts.</u>	<u>Pedals.</u>		<u>Shafts.</u>	<u>Pedals.</u>	
1 & 4	6	3	1 & 2	1	3
3 & 4	5	1	2 & 3	2	1
2 & 3	2	1	3 & 4	5	1
1 & 2	1	3	1 & 4	6	3
2 & 3	2	1	3 & 4	5	1
3 & 4	5	1	2 & 3	2	1
1 & 4	6	3	1 & 2	1	3

Pattern No. 3.

1 & 4	6	3	1 & 4	6	3
1 & 2	1	1	3 & 4	5	1
2 & 3	2	1	2 & 3	2	1
1 & 2	1	5	1 & 2	1	3
2 & 3	2	1	2 & 3	2	1
1 & 2	1	1	3 & 4	5	1

Cont. next col.

Repeat in reverse to finish pattern.

Don't forget a binder row follows every pattern row.

Materials required. 2 ply Shetland Wool, main colour approx 14 ozs. 1 oz of each colour for the pattern work and $\frac{1}{2}$ oz 2/24's fine wool for the binder. This will cost around £1. 10. and I have seen them in the shops around 8 gns and not hand woven.

Now for the second Ponche. This is in a twill setting which is reversed in the green stripes.

Using 6/2's Mercerised Cotton in Turquoise and Emerald Green, lay a warp $2\frac{1}{2}$ yds long, plus your wastage in the following sequence:- 8 green threads, 20 turquoise, 15 green, 44 turquoise, 15 green, 48 turquoise, 15 green, 44 turquoise, 15 green, 20 turquoise, and 8 green.

Single sley a 14 dent reed except for the first and last two which are sleyed double, in the following draft.

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	2	2	2	2	2	2	2	2	2	2	2	2	2
I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I
15 ends Green.																		

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	2	2	2	2	2	2	2	2	2	2	2	2	2
I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I
for 48 ends																		
in Turquoise.																		

Then repeat in reverse to the beginning thus:- 15 green, 44 turquoise, 15 green, 20 turquoise ending with 8 green.

When all is ready for weaving, use either natural or white 6/2's merc. cott. weave for about 36" in the following shaft lifts. When the 36" is complete, leave about 8" unwoven for fringes and then weave a further 36".

Shaft Lifts.

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

Contd. next col.

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

Repeat from beginning
for length required.

When complete, remove from the loom, cutting well behind the material and undoing the knots at the front tie-on bar, and steam press

To make up. Cut the material in half and knot fringes at both ends of each piece. Now sew the selvedge edges to just below the knots as shown in the diagramme on the inside of the cover. You will probably find it easier if you cut a pattern in paper and stick the ends as indicated in the diagramme. This will make a little paper Pencho for you to see how it works.

Needless to say, you can make an all wool Pencho, which would be nice and cosy to pop on in the evenings, on the beach or when boating, in fact there seem to be endless uses for them. I enjoyed making mine so I hope you will try one or the other, or both.

It is difficult to estimate the amounts, as you may like to mix the yarns, but for an all cotton Pencho, I should think roughly about 2 - 3 ozs of each colour for the weft and 6 ozs for the weft, per square yard.

0-0-0-0-0-0-0-0

COMMENTS.

LOMCRAFT SUBSCRIPTIONS.

It is with much regret that the yearly subscription to 'Loomcraft' will be increased to 7/- including postage, 1/9 per single copy also

including postage, beginning with the January 1971 issue. I don't like doing this one little bit, but in the last two years, since I have been compiling and producing the magazine, all the materials have increased in price at least three times, paper, ink, stencils, envelopes etc. etc. not to mention postage. Producing these magazines ourselves is by far the most inexpensive way of doing things, to have them professionally printed would be out of the question. I was quoted a price and nearly had a heart attack!! As you know this is not a money making concern, being subsidised by the sale of yarns, even so we are fighting a losing battle. I do hope you will understand and that I shall be able to count on your valuable support. Please do not send subscriptions for more than 1 year.

Perhaps Mr. Ted Heath will ease things up a little! I wonder!!

DECIMAL CURRENCY.

As you all know, decimalisation comes into force in February 1971, naturally our prices will have to be converted to the new system. Most of them are easily converted, but I would like to assure you that all prices will be converted to the nearest possible present amount. I shall include the decimal prices on the S.S. price list with the October issue and this will give you an idea of things to come.

I have already attended one or two talks on the subject and shall probably go to more when and as they come along.

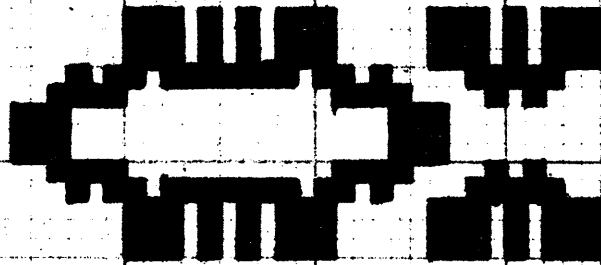
Going back to price lists, I shall also be sending new Standard Lists with the January issue.

YARNS.

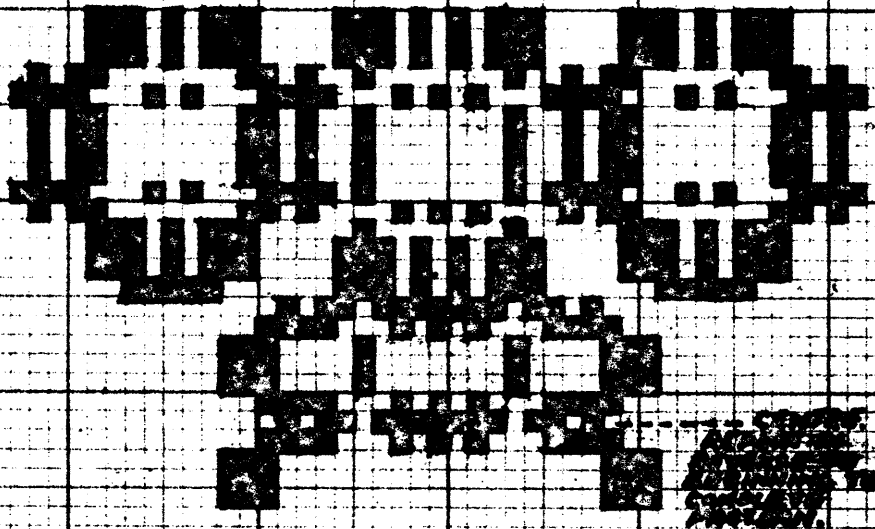
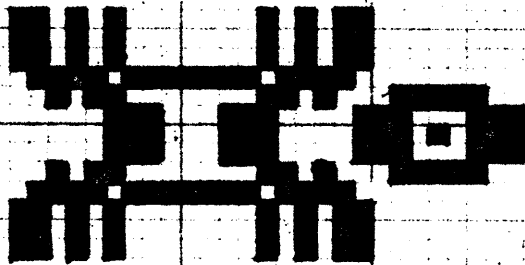
No new yarns for you this time I'm afraid, but I have some odd amounts of Courtelle yarn which would be useful for pattern work. There is the fine 22/'s, 15/'s, 7 $\frac{1}{2}$ /'s and some two fold. I could make up mixed bundles at 6/- lb. This being 2/- below the usual selling price. See S.S. List.

**SUGGESTED PATTERNS FOR
CANADIAN PONCHO.**

PATTERN NO. 1.



PATTERN NO. 2.



PATTERN NO. 3.

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LOOMCRAFT.

Volume Five.

Summer 1970

Number 10.

Editorial.

Place Mats in Linen Weave.

Single Snowball Bookmarkers. (by request.)

Lampshade Material. With woven sample.

Two Ponchos. (one American style and
one Canadian.)

Comments and Information.

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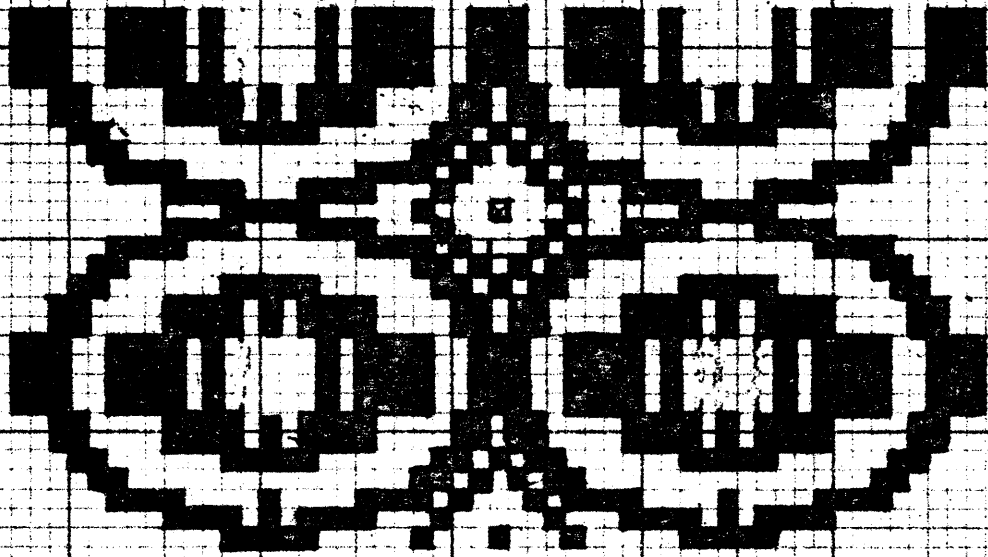
WEAVER BIRD WITH NESTS



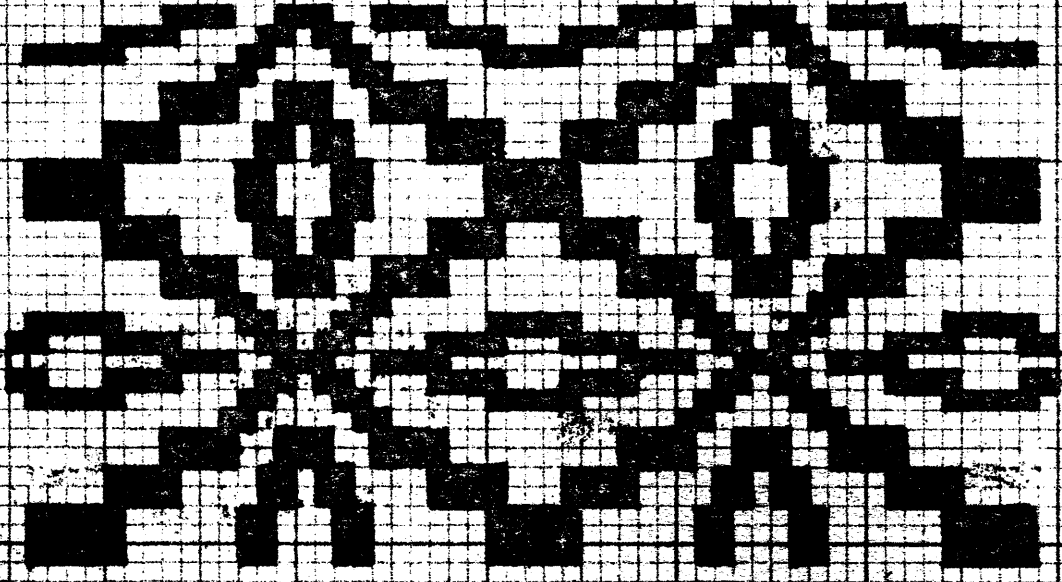
DRAWING BY MARGARET LANGLOIS

WOVEN SAMPLE

PATTERN NO 1. AS SAMPLE.



PATTERN NO 2.



Tele. Guernsey 23619.

Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey. C.I.
October 1970.

Dear Friendly Weavers,

As I write my usual letter to you, sitting in the sun which is really hot and not a cloud in the sky, it seems ridiculous to contemplate Christmas, but as you know we try to give a few ideas for presents in the October issue, so that you will have a chance to 'get weaving'. I hope some of the articles will 'tickle up' your enthusiasm and that you will try some of them.

We have had a number of visitors this year, from various parts of the World, and have very much enjoyed meeting different folk with different ideas and views. As many of you know, there are very few weavers on the Island so naturally I am all the more agog to know what is going on in the world of weaving. This helps me to pass new ideas on to you, so please come in your hundreds next year. I shall soon be such an attraction to the Island, I'm thinking of asking the States of Guernsey for a commission!!! What a vain hope!

Having had my little chat to you and early though it is, I wish you all a very Happy Festive Season, Prosperous New Year and very rewarding weaving. Last, but by no means least, a very sincere 'Thank you' for your continued support, the nice things you say about 'Loomcraft' and your delightful letters, which I would like to answer, but old enemy 'time' just will not permit.

With all good wishes.

Very sincerely yours

Clive M. Scarfe.

DOUBLE WEAVE TEA TOWELS.

While compiling the July Magazine I was thinking about a double weave article for this issue and couldn't decide if it should be a cushion cover or a towel, my brain wouldn't function beyond these two things. Then completely out of the blue, Miss Harriott of Gosforth sent her idea for double weave tea towels and I decided they were just the thing.

Double weave is very useful for the folk who only possess small looms, if it only a 12" loom, you can produce a piece of material about 22" wide, when finished.

Miss Harriott's towels were in unbleached cotton and coloured gimp for the warp, and then squared off with the cotton and gimp for the weft.

The measurements seem to vary quite a lot with bought towels, but I think a fairly reasonable size is about 24" wide by about 30" long, so with this in mind, your warp should be about 32" long, plus your wastage and this will allow for a little shrinkage. I always think it is very worth while to make more than one article as you only have one lot of wastage to allow for, so would suggest at least four towels, in which case you would require about a $3\frac{1}{2}$ yd, warp, plus your wastage.

I used 12/3's unbleached cotton for the warp and double sleyed a 14 dent reed. If you would like the towel to be a little thicker, then use 6/2's cotton, but instead of a 14 dent reed, it would be advisable to use a 12 dent reed, double sleyed. This gives the threads enough room to pass each other freely in the dents, thus avoiding friction and wearing.

With 12/3's unbleached warp cotton, or 6/2's, which ever you prefer, lay a $3\frac{1}{2}$ yd. warp in the following manner:- 24 ends cotton, 4 ends coloured gimp, repeat for 12 more times, then lay another 12 ends in cotton. This gives 376 ends and is about 13" in the reed.

Double sley your reed and be sure to have the 24 cotton ends on the left and the 12 ends on the right. The healds are threaded singly throughout as for plain weave, 1,2,3,4 repeated for the full width, but you may like to thread the last 8 warp ends in the righthand side 1,1,2,2,3,3,4,4, which would allow you to draw the alternate threads out at the conclusion of the weaving, and so avoid a slightly closer, thicker streak you may get in the middle of your towel. If you do not trouble to do this you will find that after a few washings this has virtually disappeared.

When all the warp is on the loom and the shed proved the weaving can be begun. The middle of the towel is on the righthand side of the weaving, in other words this side does not open, but the lefthand side has two selvages. Before you actually start weaving, that is if you are using a pedal loom, then you must have your shafts tied as follows:- Shaft 4 to pedal 1, Shaft 2 to pedal 2, shafts 2,3 and 4 to pedal 5, and shafts 1,2 and 4 to pedal 6. You can leave the two middle pedals tied up for Tabby weave, which in fact cannot be used for double weave, so if you think they will worry you in the middle it is quite easy to let them drop by undoing the snitch knot between pedals and lambs.

Weave at least 3" with cotton before you commence using the gimp as you will require a little extra for a hem. When the 3" has been woven, weave 4 picks in gimp, continue in cotton until it is the same measurement as the width of the cotton stripe in the warp. In other words the weaving is squared off with coloured gimp. Start weaving by entering from the right, and in the order as given below. Always end your cotton square with pedal 6. Do not alter the sequence of lifts in any way, or you will close your towel.

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

Work your cotton squares and then work four lifts in the same sequence in gimp. Continue in this way until you have reached the length required, ending with 3" in cotton for your heading and hem. Then repeat ~~for~~ the remainder of your towels.

If you have threaded the 8 warp ends on the righthand side as

previously suggested, when the weaving has been completed and removed from the loom, you should carefully remove one each of the double threads, and then after the hems have been attended to, the towel should be soaked in rain water for 24 hours, if you can obtain some. Failing this anything that claims to soften water can be used. Hang the towel out to drip dry and wash in the ordinary way. Rain water does take the newness out and makes the towel ready for immediate use.

Approximately 6 - 7 Ozs of cotton will be required for each towel, and a few odd ounces of gimp.

CHRISTMAS SUGGESTIONS.

Here are a few items for small, but I hope, acceptable Christmas presents, that may appeal to you, and what is more they can all be woven on the same warp. I started out with the idea of 'Chokers' and ended up with 'Hair bands' and 'Belts'.

We will start off with Chokers, which seem to be the 'new' rage at the moment, but I well remember my Mother wearing a piece of black velvet ribbon, to which was fastened a little diamante brooch, round her neck. If one waits long enough, the old fashioned things come right back into the lime light again and are 'The Thing'. I have made quite a number and have run riot with colours, lurex, rayon crepe twist and 6/2's Merc. Cotton, and you can use up so many oddments of yarn.

For the warp I used I2/2's white merc. cott, about I7" wide, i.e. 476 ends, I $\frac{1}{2}$ - 2 yards long and double sleyed a I4 dent reed. The healds were threaded singly throughout in a small overshot pattern, such as Rosepath, and for this you would need 480 ends, making 59 pattern repeats with four ends each side for the selvedge, threaded I,2,3,4. But I leave the choice of pattern to you.

For the weaving, work about I" using I2/2's merc. cott.

the same as your warp, then weave your pattern band in a different coloured yarn, thicker than the warp, to a depth of about 1 - 1½", then weave another 1" in plain weave. Throw a pick in a different colour to act as a cutting line, when making up. Continue working the Chokers until your warp has been used, using different colours for the pattern bands. Most patterns require a binder and this looks very nice if done in Lurex, also you can make the pattern bands narrower or wider, just as your fancy takes you, but remember to adjust your plain weave, as this is used to form the back of the choker. When the weaving is complete, remove from the loom and steam press.

To make up.

Separate the chokers by cutting along the cutting lines. Turn the plain weave parts to the back of the pattern band, turn in one edge and neatly hem on to the other piece of plain weaving, for the full length. For fastenings you can use either Velcro, press studs or hooks and eyes. If you have any black I2/2's Merc. cott, by you, it makes very attractive chokers, but please do not send for any, it has been on order for months and still there is no sign of it, despite my 'nagging'.

HAIR BANDS.

So many of the younger folk have long hair these days and a pretty band looks most attractive. These are made in the same way as the Chokers, on the same width warp, but with a piece of elastic about 1" wide or less, and about 3" long sewn to each end of the band. The length of the elastic can be adjusted to the size of the head.

BELTS.

Again you can use the same warp, but I think your pattern band should be about 2" deep. To make up, buy about 1 yard of petersham ribbon, the same width as your pattern band, and to match the main colour of the work. Place the ribbon along the woven strip on the wrong side, leaving equal lengths at either side, turn the plain weaving onto the petersham and neatly hem down the centre. Attach a clasp, hooks and eyes, Velcro or a buckle to the ends of the petersham, according to the size required. You have the patterned weaving at the front and the petersham at the back and they look

very smart.

You could economise on the petersham by attaching it to each end of the woven band, but personally I think it better to have it the full length as it gives a little stiffening to the belt. Then again you could weave some plain strips and use those.

I hope you will like these suggestions and your imagination can certainly run riot with patterns and colours.

CUSHION COVER MATERIAL.

Somehow I seem to come a little 'unstuck' on occasions with my woven sample and manage to work out something only to find the pattern is a little large to give you a good idea as to how it looks, and I've done it again! However it looks so nice in the piece, I decided to carry on, cut the samples to the best advantage and give an illustration. In fact you have two illustrations as I tried two shaft lift sequences and they were both so nice, I thought you would like both.

This material would make rather super cushion covers, or if you really want to 'go to town' what about curtains? They would be lovely for winter as the material is fairly thick and would keep out those draughts that have a nasty habit of rushing through the minutest crack!

For the warp I used 6/2's Merc. Cotton in red, S.O. 9I Gold/Black Rayon for the woft, and 12/2's Merc. Cott, the same colour as the warp for a binder which follows every pattern row.

For the sample piece I laid a warp of 33I ends, which gave about 23" in the reed. The pattern consists of 24 ends, repeated, so it will be easy to adjust to any width you may require.

Lay your warp using red 6/2's Merc. Cott. according to

the length and width of your project.
 A 14 dent reed is single sleyed, except
 for the first and last four dents which
 are double sleyed for the selvages.

The healds are threaded singly
 throughout in the following draft:-



$\begin{matrix} 4 & 4 \\ 3 & 3 \\ 2 & 2 \\ 1 & 1 \end{matrix}$	$\begin{matrix} 4 & 4 \\ 3 & 3 \\ 2 & 2 \\ 1 & 1 \end{matrix}$	$\begin{matrix} 4 & 3 & 2 & 1 & 2 & 3 & 4 \\ 3 & 2 & 1 & 2 & 3 & 4 & 3 \\ 2 & 1 & 2 & 3 & 4 & 3 & 2 \\ 1 & 2 & 3 & 4 & 3 & 2 & 1 \end{matrix}$	$\begin{matrix} 4 & 3 & 2 & 1 \\ 3 & 2 & 1 & 2 \\ 2 & 1 & 2 & 3 \\ 1 & 2 & 3 & 4 \end{matrix}$	$\begin{matrix} 4 \\ 3 \\ 2 \\ 1 \end{matrix}$
Selv. 8	Bal 3	..... Pattern repeat... 24 ends.	Selv. 8.	Shafts.

Analysis of Threads.

Selv.	8
Pattern/ I3	
times.	312
Balance	3
Selv.	8
	331

When the warp has been rolled on, carefully tensioned and checked for crossed threads, begin the weaving, but first throw a few picks in a thickish yarn to set the warp threads. Then using the Gold/Black Rayon weave the following shaft sequence. A binder on shafts 1 & 3, 2 & 4 follows every pattern row.

Shafts.	Pedals.	Times.	Shafts.	Pedals.	Times.
1 & 2	1	1	1 & 4	6	1
2 & 3	2	1	3 & 4	5	1
3 & 4	5	1	2 & 3	2	1
1 & 4	6	1	1 & 2	1	1
1 & 2	1	1	1 & 4	6	2
2 & 3	2	1	3 & 4	5	4
1 & 2	1	1	1 & 4	6	2

Continue top of next
 column.

This sequence is repeated throughout the length required, also these are the shaft lifts as for the woven sample.

Shaft lifts for Pattern No. 2, as illustration.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
3 & 4	5	3	I & 2	I	I
2 & 3	2	2	2 & 3	2	I
I & 2	I	2	3 & 4	5	I
I & 4	6	I	I & 4	6	I
3 & 4	5	I	I & 2	I	2
2 & 3	2	I	2 & 3	2	2

Continue top of next column.

Repeat the sequence for the length required.

This material needs a good firm beat.

When the full length has been achieved, remove from the loom and steam press.

Approx. amounts required per square yard. 7 - 8 ozs of 6/2's Merc. Cott. I lb. Gold/Black Rayon, and 3 - 4 ozs of 12/2's Merc. Cott.

I would just like to add that I think this would make lovely material for Ecclesiastical articles.

SWEDISH APRONS.

The aprons we have given in previous issues of 'Loomcraft' have mostly had patterns in some form or other making bands near the hem, but the Swedish type I saw in a shop some time ago, had the pattern bands running ~~from~~ from the waist to the hem and very attractive they were. I made a run of about 6, using the Rosepath threading and they proved quite popular. Needless to say, you need not use Rosepath setting, you will have your own ideas on the subject, but at least it does not have long overshoot threads that get hooked up on the odd protruding hook or nail, also it is an easy pattern for beginners.

Assuming that the length required is to 22", and the width 24", you lay your warp as for 22" wide. Now this may seem a little odd, but in fact when you come to the making

the two selvages become top and bottom, and the two cut edges are hemmed for the sides, thus the patterns run from top to bottom. This will become clearer as we go along.

For 4 aprons you will need a warp $3\frac{1}{2}$ yards long, plus your wastage, and this will allow for a good 22" long apron also about 3" for each waist band.

For the warp use I2/2's Merc. Cotton in any colour you wish, and the weft in 6/2's Merc. Cotton. If you wish you can use 6/2's for both warp and weft, but in this case you should use double thread for your pattern work to be pronounced.

So, lay the warp $3\frac{1}{2}$ yds. long, plus your wastage with 672 ends if I2/2's cotton is used and 336 ends for 6/2's cotton. Double sley a I4 dent reed with the I2/2's and single sley for 6/2's. The healds in both cases are threaded singly throughout in the following Rosepath draft. I have given this many times, but I am thinking of our new readers and weavers who may not have it.

4	4	4	4	4	4
3	3	3	3	3	3
2	2	2	2	2	2
I	I	I	I	I	I
Selv. 8	Patt. repeat	Selv. 8	Shaft.		

Analysis of threads. 6/2's

Selv.	8
Patt. 40	
times.	320
Selv.	8
	<u>336</u>

Analysis of threads. I2/2's

Selv.	3
Patt. 82	
times.	656
Selv.	8
	<u>672</u>

There are many different shaft sequences that can be used, so do try some out for yourselves and experiment. In most cases you will need a binder thread and this can be done in I2/2's cotton or finer.

When all the necessary attention has been given to the warp, the weaving can be started. Weave about $1\frac{1}{2}$ " in plain weave, then work patterns bands, about 3 narrow ones or 2 wider ones until

the work measures about 6" from the commencement of the pattern bands. Weave about 9" plain weave, then repeat the bands in reverse, ending with the I¹" plain weave. This should complete one apron measuring about 24". Now throw a pick of a different coloured cotton for a cutting line and weave the rest of the aprons, using different patterns for the bands. Leave enough warp for the waist bands, each one being about 3" in plain weave.

Suggested Shaft Lifts. No. 1.

No. 2

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts</u>	<u>Pedals.</u>	<u>Times.</u>
I & 2	I	I	3 & 4	5	3
I & 4	6	I	I & 4	6	3
3 & 4	5	I	I & 2	I	3
2 & 3	2	3	3 & 4	5	4
3 & 4	5	I	I & 2	I	3
I & 4	6	I	I & 4	6	3
I & 2	I	I	3 & 4	5	3

Both these sequences make one complete pattern.

When all has been woven, remove from the loom and steam press.

To make up.

Separate the aprons by cutting along all the cutting lines. Turn in and make about a $\frac{1}{2}$ inch hem on both the cut edges. Stitch one selvedge edge into a waist band, attaching ties to each end of the band. The other selvedge which makes the hem, can either be hemmed or fringed, this can be done by machining along about I¹" from the edge, and then unravelling to the stitching. This would look quite attractive, as the fringe would have the colours used for the pattern bands either side.

The materials required would be approx. I $\frac{1}{4}$ lbs. 6/2's Merc. Cott. or 10 ozs I2/2's, and odd amounts for the pattern work. The smallest amount you can buy is a $\frac{1}{4}$ lb. spool. Each apron would cost about 6/6 - 7/- each, not too dear as things go these days.

Another apron idea was sent in by Mrs. Herrett of Normandy, (Surrey) and these are 'quickie' instructions as it was so easy but effective. The warp was a light brown and fawn cotton, laid in very fine stripes, very haphazard, perhaps one brown, two fawn, one of each, then one and two, but there was no uniform number of threads in the stripes. The weft was in 6/2's cotton, again in stripes, the predominant colour being brown, the stripes were of all colours separated by a few picks of brown, and then more coloured stripes and perhaps about 3 - 4 inches of brown.

The sample Mrs. Herrett sent was very gay, and looked most professional. Here again you can use up those oddments, in fact you need not stick to 6/2's cotton, the introduction of different types of yarns would give added interest.

COMMENTS

REEDS.

For some time past, we have been having difficulty over reeds, as our very competent lady supplier retired. She recommended another firm who were very good, but unfortunately after about 8 months, they too gave up. Our next firm did not come up to expectations, for one thing the delivery time was too long also their prices did not make sense. I have been writing around and hope I have found a firm who will give us all satisfaction. Time will tell

Now, I am very sorry to say, here comes the rub, in future the price will be 2/- per inch, plus carriage. It is not that this firm is more expensive, prices have risen in general and I am doing the best to ensure a decent service for you. As you know the reeds are sent to you direct from the makers, and I send the account to you on receipt of their invoice. Please remember to give the measurements when ordering, i.e. The length required, the measurements between the baulks, and this is the depth of the dents, also if possible, the make of your loom. Thank you.

YARNS.

I had hoped to be able to announce the arrival of some new S.O. yarns in this issue. They are 'on the way' somewhere between Manchester and Guernsey, but they have been coming for the last

five weeks, so far I haven't been able to run them to earth as I have been to all the shipping agents and written to the firm concerned. I think they must have fallen overboard!

But joking apart, the delivery to the islands is terrible and a great many folk have been waiting literally months for their goods, but that doesn't help me. If they arrive in time, I will put a 'stop Press' in the S.O. List.

RECEIPTS.

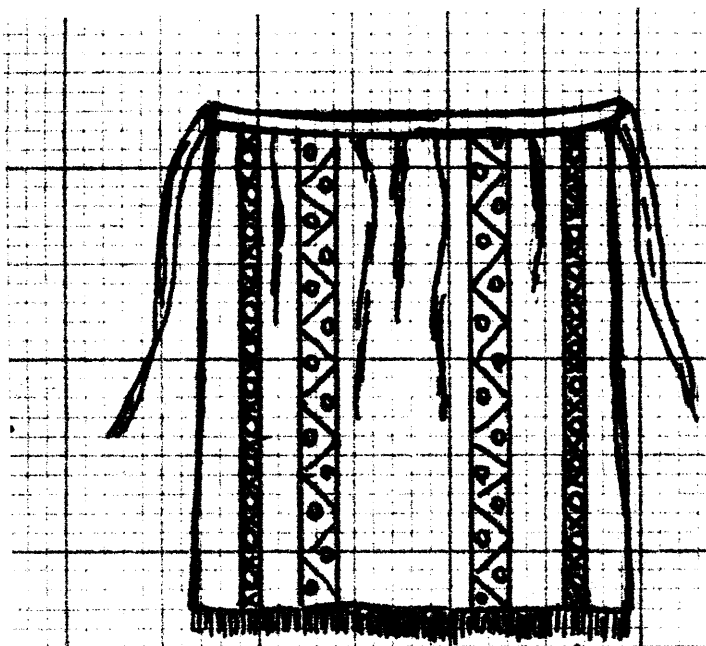
We do not send receipts for 'Loomcraft' subscriptions, if you do not receive your magazine by the end of the month of issue, please let me know, and I will find out what has gone adrift. Whilst on this subject, when cash is sent with an order, a receipted invoice will be returned with the goods, but if the cash is sent on receipt of goods, the receipted invoice will not be sent unless specially requested and the necessary cash sent for return postage. If goods are paid for by cheque, this is sufficient receipt as you hold the counterfoil. Not so postal orders, but I always receipt the returned invoices and file them, so that anytime you can have them. I occasionally send them with another order or when writing, that is when I remember to go through the file, but I must confess I am not very good. I am usually so keen to execute your orders with all possible speed, I forget all about old receipts!!

VOUCHERS FOR ARTICLES SENT IN BY READERS.

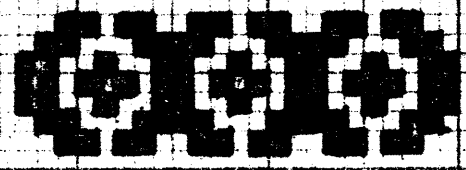
If any of you have an article that you think would be of interest to other weavers, please send it along, and if we like it, we will use it in a future 'Loomcraft'. A voucher for 10/6d will be sent to you, to be redeemed with yarns. But please send full instructions for weaving, drafts, shaft lifts etc. etc., and if possible a woven sample. Thank you.

STAMPS.

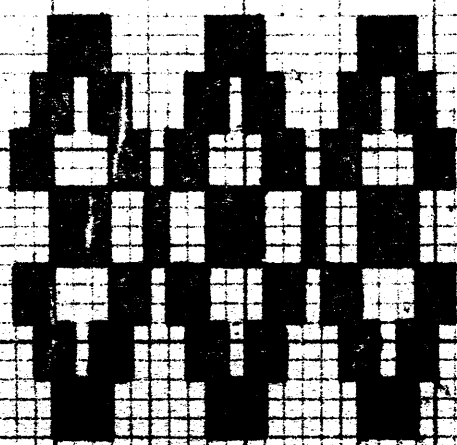
Please remember that I cannot use English stamps for prepaid replies or when you require samples. Many folk attach coins between two pieces of thin card, which is ideal as the coins do not move or rattle, and gives themselves away, and many thanks, but please do send either cash or Commonwealth Exchange Coupons for samples and prepaid replies. Sorry! The exchequer won't run to the payment of all letter postings. (See note on S.O. list re stamps.)



SWEDISH
APRON.



PATTERN No. 1.
(SWEDISH
APRON)



PATTERN No. 2

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LOOMCRAFT.

Volume Five.

Autumn 1970.

Number II.

Editorial.

Tea Towels in double weave.

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Cushion Cover Material,
with woven sample.

Swedish Aprons.

Comments.

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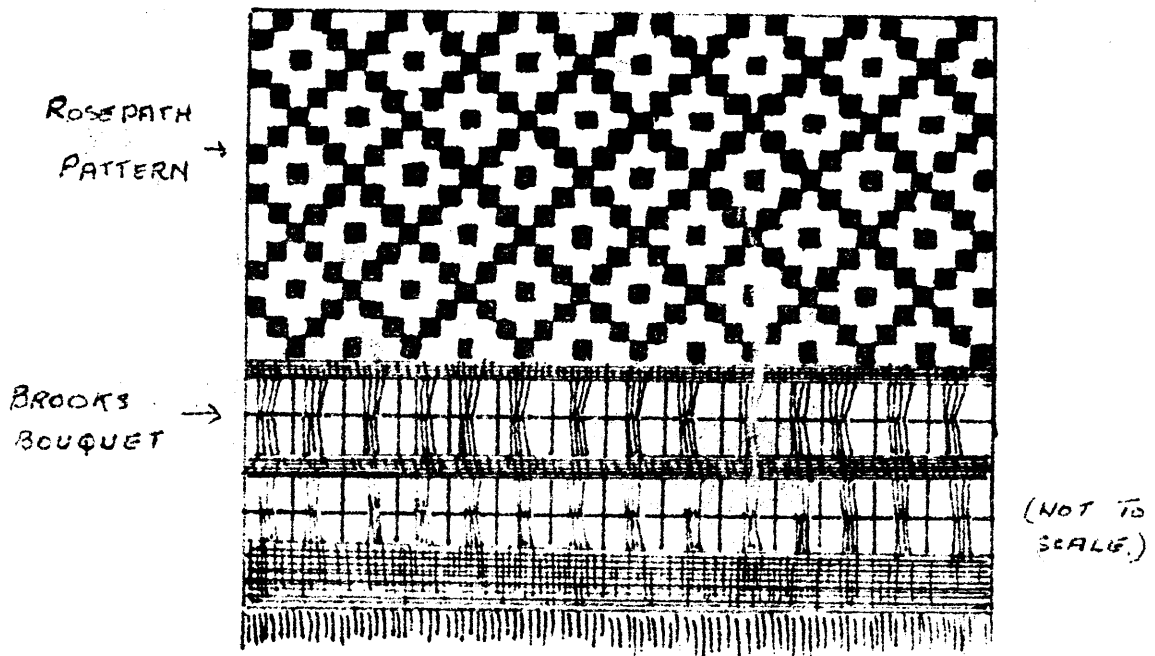
Compiled and produced by Olive.M.Scarfe,
Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey.



WEAVER BIRD WITH NESTS

Loomcraft

DRAWING BY MARGARET LANGLOIS

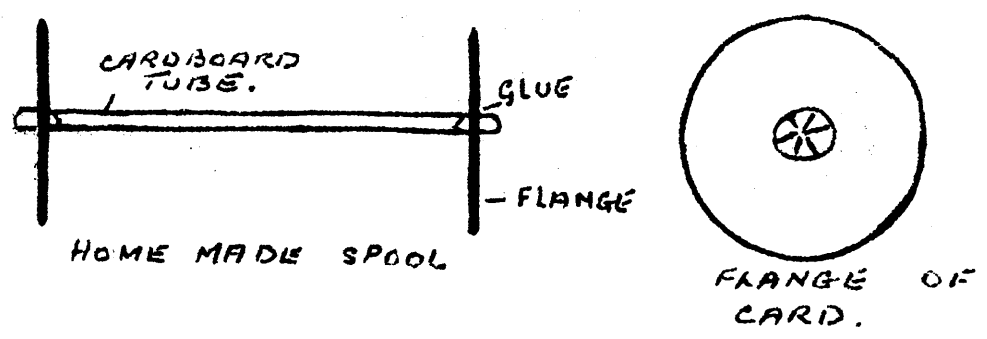


ROSEPATH
PATTERN →

BROOKS
BOUQUET →

(NOT TO
SCALE.)

HALF CLOTH SHOWING BROOKS' BOUQUET
AND ROSEPATH PATTERN.



HOME MADE SPOOL

FLANGE OF
CARD.

Tele: Guernsey 236I9.

Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey.
January 1971.

Dear Friends,

Well, here we are into yet another year and may 1971 prove a better year, not only for the weaving fraternity, but for the whole of mankind.

Thank you all so very much for the many letters, greeting cards and good wishes that have 'poured' in this Christmas, I am really quite overwhelmed, also I have had some handwoven cards, which are absolutely charming and get shown to everyone who visits us. Nevertheless, all greetings have been greatly appreciated.

Guernsey seems to have excelled itself by being the coldest spot in the British Isles on Boxing Day, so much for our boasts of having milder Winters! Just goes to show, there is a first time for everything! Even so I think it was colder in the 1963 freeze up, when our inlet valve to the tank in the loft froze and I spent the entire morning, up and down, unfreezing the beastly thing, and then, literally on my last trip down, I put my foot through the ceiling!! Sister and I laughed on and off for the rest of the day!

Please don't forget that the Postal Rates are being increased in February, and there is no need to remind you about the decimal day, heaven help us! I am enclosing a Standard Price List, giving only the decimal currency prices.

My very best wishes for 1971 to you all.

Yours very sincerely

Elvie M. Scarfe.

BROOKS BOUQUET WITH ROSEPATH SETTING.

It is some years ago since Mrs. Norris gave us Brooks Bouquet, which I tried and liked very much at the time, but have not used it much since. On reading through her article, I noticed that she mentioned threading up in a pattern, and thought it would be a good opportunity to try it out.

Another feature about Brooks Bouquet is that it can be worked on a Rigid Heddle Loom, also two shaft looms, but if these are employed, the threading would of course be as for plain weave.

So with 2 trolley cloths in mind, I set about things and laid a warp 30" long, plus your wastage, and 24" wide. This gave me two cloths approximately 22" x 13" when finished. Using 12/2's Full White Merc. Cott. you will need 672 ends, and double sley a 14 dent reed to give 28 e.p.i. The healds are threaded singly throughout as for Rosepath, which is the following draft:-

4 4	4 4 4 4	4 4	4
3 3	3 3 3 3	3 3	3
2 2	2 2 2 2	2 2	2
I I	I I I I	I I I	I
Selv. 8.	....Pattern	repeat...	Selv. 8 Shafts.

I had the Brooks Bouquet right across the warp, in groups of eight, but first I wove a heading in plain weave for about 1", using 6/2's Merc. Cott. in Rust, and this I throughout for the weft. We will first deal with the Brooks Bouquet, so open the next plain weave shed, and make a note of which this is as all the twist rows are carried out on this shed. Place the shuttle in the shed and bring it out between the 4th. and 5th. raised thread. Make sure the weft thread is straight in the shed without pulling it, then return the shuttle into the commencement of the shed and bring it out between the next 4th. and 5th. thread, and straighten the weft thread sufficiently to tighten round the four threads that have the weft thread twisted round them, then return the shuttle into the shed between the 1st. and 2nd. group of four threads and

and bring out between the 3rd. lot of 4th. and 5th. threads. Continue in this manner right across the warp, taking the next four threads with each progress. You can only decide for yourself with experience how much tightness you will need to draw each bunch of four weft threads together. When you have completed the full width, give a good beat to close the weft thread, but be careful not to distort the web. Now weave about five rows of plain weave and work another row of pattern twists.

It is most intriguing to see the medallions and crosses forming as you work, and although it is not a speedy process, I hope you will find it well worth the little extra trouble, and there is no end to the various ways in which these open pattern rows can be used to give a wide range of designs. As already stated, the pattern can be operated on rigid heddle, two shaft and four shaft looms.

For those of you who have threaded up in the Rosepath draft, and having completed the Brooks Bouquet, work about three picks in plain weave, measure the work from the beginning, and make a note of the amount, then start the Rosepath pattern in the following lifts. This is a little all over pattern and does not require a binder.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
3 & 4	5	I
I & 4	6	I
I & 2	I	I
2 & 3	2	I
I & 2	I	I
I & 4	6	I
3 & 4	5	I
2 & 3	2	I

Repeat from the beginning for desired length. As you will want the cloth to be about 24", weave until the work measures this amount, less the amount measured at the beginning, of heading a Brooks Bouquet patterns, which you now repeat to complete the cloth. Leave about 1½ to 2" unweaved, which will be used for fringes when making up, then weave a second cloth in like manner. When both have been completed, remove from the loom and steam press. Divide by cutting mid-way between the unweaved part and either hem stitch or machine along each heading. The selvages, being neat, can be left as they are, but if you want a fringe all round, then stitch about ½" in and unravel.

To re-cap. When I have finished one cloth, I throw a few picks, about 8, in some odd yarn, leave the unweaved part for the fringes,

then commence the second cloth, again with a few picks of odd yarn. This holds your weaving proper in place and you can pull out a couple or so rows of the odd yarn, which will give you a straight guide line for machining which should be as close as possible to the last pick of weaving.

Next quarter, I shall be giving another open work weave which is very effective and can be used in conjunction with Brooks Bouquet.

0-0-0-0-0-0-0-0-0

PATTERNED SKIRT.

Before I start on the instructions for the tweed with the woven sample, I thought you might like the sequel to the small overshot pattern I gave in the Spring issue of 'Loomcraft', number 9, 1970. This was intended for curtains, cushion covers, work bags etc. but when I had the warp on doing the sample, and as usual put extra on, I thought I would see what a mixture would be like.

The warp was in 12/2's Merc. Cott. in pale grey, and I did the pattern work in Nigger Brown Scottish Tweed and for the binder used pale blue 2/24's fine wool. The result was a very nice skirt for my sister, which has been much admired by many folk.

The pattern works out larger than in the woven sample being of a thicker yarn, which by the way for those who don't possess this magazine, was in 6/2's Merc. Cott., but I do not think it detracts in any way, in fact I think it looks nicer. Being a small overshot the threads are not easily pulled, even though we have a very 'rumbustious' little dog, he hasn't so far 'snagged' a thread.

For those of you who may like to try this material, I will give quick instructions, as you may not have the Magazine. The warp is of 12/2's Pale Grey Merc. Cott. sett at 28 e.p.i. Double sley a 14 dent reed, and there should be 745 ends in the warp. The healds were threaded singly in the

following draft.

Threading Draft.

4	4	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2	2
I	I	I	I	I	I	I	I	I	I	I
Selv. 8.	Balance 9.	....	Pattern 18...	....	Pattern 18...	....	Pattern 18...	....	Pattern 18...	....
			repeated.							

Analysis of Threads.

Selv.	8
Pattern 40 times	720
Balance.	9
Selv.	8
	745

This number of threads gave just 26% in the reed.

Shaft Lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
2 & 3	2	2
I & 2	I	2
2 & 3	2	2
I & 2	I	I
I & 4	6	I
3 & 4	5	2
I & 4	6	2
3 & 4	5	2
I & 4	6	I
I & 2	I	I

Repeat from the beginning throughout. A binder thread in 2/24's fine wool follows every pattern row, on shafts I & 3, 2 & 4.

When finished, I washed the material in the usual way, as given for the tweed, and found the ironing easier.

The approx. amounts.

- 3 - 4 ozs. of I2/2's Merc. Cotton for the warp per sq. yard.
- 6 - 7 ozs. Scottish Tweed, for the weft, per sq. yard.
- 2 ozs 2/24's fine wool for the binder.

TWEED WITH WOVEN SAMPLE.

Having been commissioned to weave some navy blue and white check tweed for skirts for a couple of friends, and being partial to navy and white and checks myself, I am hoping there are lots of other folk with the same leanings, so I decided to put on extra warp to give you a woven sample.

Tweeds are always useful and I am very inclined to think that navy and white will never go out of fashion, so feel pretty safe on that score, also there seem to be plenty of checks around.

The sample was woven with 10 cut Scottish Tweed, which is one of our repeatable lines, and the warp was laid to give 32" in the reed, and it was sett at 16 e.p.i. If you do not possess a 16 dent reed, you can either use an eight dent reed, double sleyed, or a 14 dent reed, in which case, thread the first four dents and last four dent double for the selvedge, and then thread I, I, I, I, I, I, 2, I, I, I, I, I, I, 2, repeated. The length of warp depends entirely on whether you want a mini, midi or maxi skirt, with all these different lengths, it is impossible to give you an estimate, but to give you an idea, you will need twice the required length, plus your wastage, and plus about another $\frac{1}{2}$ to $\frac{3}{4}$ yd for take up during weaving and shrinkage.

The 32" width of warp in the reed, will be reduced to around 27 or 28" when finished, so depending on the hip measurements you require, you could probably cut the waist band and possibly a kick pleat from the edges.

Lay your warp with 2 ends navy, 2 ends white for the whole width and you will want 512 ends. Sley your reed to give 16 e.p.i. as already suggested and thread the healds singly throughout, 2 navy, 2 white, corresponding to the reed threading, and as for plain weave, 1,2,3,4, etc.

The weaving is very simple, as it is plain weave on pedals 1 & 3, 2 & 4, throughout, working two picks with navy and two picks with white tweed. Needless to say, you will require two shuttles, one navy and one white.

When the project has been completed and removed from the loom, you can have it professionally processed, which we can undertake for 2/- per square yard, plus the return postage, or you can process the tweed at home, but it takes time. Wash the tweed in two lots of good soapy water, and use a soap powder that isn't too fierce. Then to the last rinsing water, add a little Scrubbs Ammonia. The material is best done in a washing machine as it wants to be well agitated. This helps to remove the oil and impurities, and thickens the fibres. Wring the material to remove as much excess water as possible, hang out to dry, and when nearly dry, iron under a damp cloth until completely dry, and this takes a very long time.



This navy and white warp setting looks very nice if you use different colours for the weft, the shaft lifts being the same. For example:- Brick red and white, brick red and yellow, yellow and saxe blue, yellow and green, all these would look very good, but they will completely change the character of the pattern.

Approximate amount of Scottish Tweed needed per square yard is 10 ozs, so if you are doing just the two colours, you will need about 5 ozs, of each colour.

0-0-0-0-0-0

HOME-MADE SPOOLS.

Mrs. R. MacLellan of Inverness, sent in the following idea for winding yarn into cheeses. Her effects, like mine, turned out a cocoon shaped object, so she set about devising an idea. To use her own instructions, this is how they are made:-

I have devised home-made spools of discarded cardboard tubes, which one accumulates during the course of weaving activities, with cardboard flanges. The flanges are made of two pairs of cardboard circles about 2½" in diameter, pierced in the centre and then little radiating slits are cut. These are then bent upwards making a little

'crown' as it were, in the centre of each disc. The flat (Uncrowned) surfaces of the two discs are then glued together making one flange, which is glued by its two crowns to one end of the tube., The crown of the inner facing along the tube whilst that of the outer disc faces towards the extremity of tube. The disc for the other end is assembled and attached in the same way. I found these quite satisfactory for multiple warping. Thickish card could be used if available and then possibly one disc for each flange might do and alternate tabs being bent in opposite directions for attaching to the tubes. These spools hold about $\frac{1}{4}$ lb. yarn.

0-0-0-0-0-0-0

Another idea, you may like to use, this time from me.

When I am weaving bookmarkers or a project with a very narrow warp, I always find it difficult to find a resting place for shuttles not in immediate use. I put them in my lap, but as I weave up the warp, it seems such a long way from lap to weaving place, especially as one gets nearer the baton. Sometimes I wear slacks, in the Winter, and that is even worse as the shuttles disappear between my legs and I am for ever more retrieving the shuttles from off the floor.

In desperation, I hunted around for a piece of cloth, fastened string to each corner, tied an end to each side upright of the loom, just below the breast beam, and the other two ends to the uprights that take the shafts, fairly low down, so that the ties do not interfere with the shaft movements. Mine was a bit Heath Robinsonish, but at least it worked and was a great improvement, and by having the cloth fairly tight, I was able to place the shuttles where convenient and pick them up when required. All very handy!

I have now made a respectable shuttle rest of fairly strong material, hemmed all round with tape attached to each corner. You need the cloth to be about 18 or 20" wide and about 11" long, or depending on the length from the breast beam to within about 5 or 6 inches of your shafts.

This idea and measurements depends on the type of loom you possess; some of you may be able to fix small ledges of hardboard at convenient locations. These could be screwed on when doing a narrow warp, and could afterwards be easily removed.

O-O-O-O-O-O

Whilst on the subject of ideas and suggestions, I often get asked for tips to keep weaving and selvages neat. Now, I think this is more up to the aptitude of the person concerned. Practise comes into it a lot, but some folk are more neat of fingers than others, and this is a natural bent. It is the same with embroidery or plain sewing, some folk will finish off neatly, whereas others will leave ends hanging in all directions.

I am one of those who neaten mended warp ends, joined in weft threads, and each time I am about to wind on the weaving, I inspect for ends and cut off any surplus, so that the cloth doesn't look like a 'shaggy dog'.

I hope this doesn't sound like 'blowing my own trumpet' and that you will think I am a paragon of neatness, in many ways I am not, and I am sure I would be a most untidy person, if I hadn't had a very sound training in my youth, and now I can't help myself! I must admit, to see a piece of cloth coming off the loom all neat and tidy looks far nicer and more professional than ends all over the place, also in nearly all text books one is advised 'not to permit ends to hang loose'.

All this, also applies to the selvages, if you join the weft thread at the selvedge edge, turn the old thread back into the next shed for about an inch and bring to the top of the weaving, then throw the new thread into the same shed, over-lapping the old thread for about half an inch, then continue weaving, but cut off the surplus of the joined threads. Do try not to have a loopy selvedge, the weft threads should lie just snugly along the warp threads, and remember not to pull your weft thread, or the weaving will become 'waisted' and then trouble will begin with broken warp threads at the edges. When weaving, leave the weft thread slack, the surplus will be taken up as the baton is brought down for beating.

While I am about it, I might just as well 'stick out my neck some

more', by adding, from information I have picked up here and there, that some people are not taught patience, care, attention to detail, and correction of faults, all of which are essential to good weaving, but are allowed to go by the board. Give a good grounding in the essentials, when the pupil has grasped them, there will be abundant opportunity for self expression in creative weaving.

I know I am of the 'old school', but so is weaving, one of the earliest crafts and it seems to be such a great pity to produce an inferior piece of weaving, for want of good grounding, when it could be so lovely. You can't beat the old adage, 'A thing worth doing, is worth doing well'. Come to think of it, I don't seem to have heard it lately, and unfortunately so many things are not done well.

Please forgive my outburst, I am not presuming to teach weaving and this magazine is not for that purpose, but to help folk with ideas, patterns and weaving projects.

0-0-0-0-0-0-0-0-0

SMALL OVERSHOT BORDER PATTERNS.

These small overshot borders are attractive little patterns which would be suitable for tray cloths, trolley cloths, aprons and numerous other projects that warrent dainty borders. They are very simple, so will just give you the draft and shaft lifts.

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
I	I	I	I	I	I	I	I	I	I	I	I

Selv. 4. ... Pattern . 35 threads..... Selv.4. Shafts.
 repeat as required.

The healds are threaded singly throughout, and a binder follows each pattern row.

Weaving Lifts. Pattern No. 1.

<u>Shafts.</u>	<u>Pedals,</u>	<u>Times.</u>
I & 4	6	3
I & 2	I	3
2 & 3	2	3
I & 2	I	2
2 & 3	2	2
3 & 4	5	2
I & 4	6	4
3 & 4	5	2
2 & 3	2	2
I & 2	I	2
2 & 3	2	3
I & 2	I	3
I & 4	6	3

Repeat from beginning as required.

Pattern No. 2.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
3 & 4	5	2
2 & 3	2	I
I & 2	I	I
3 & 4	5	I
2 & 3	2	I
I & 2	I	I
3 & 4	5	4
I & 2	I	I
2 & 3	2	I
3 & 4	5	I
I & 2	I	I
2 & 3	2	I
3 & 4	5	2

Repeat from beginning as required.

Pattern No. 3.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
I & 4	6	4
2 & 3	2	I
3 & 4	5	I
I & 4	6	I
I & 2	I	I
2 & 3	2	2
I & 2	I	I
I & 4	6	I
3 & 4	5	I
2 & 3	2	I
I & 4	6	4

Do not forget that a binder follows every pattern row, for all three patterns.

This completes one pattern. If a repeat is required omit the last lift on pedal 6, and then repeat from the beginning.

0-0-0-0-0-0-0

COMMENTS.

I sometimes get asked if I prefer payment for goods to be made by cheque or postal order. Both are valid in Guernsey so it can be either, also the odd pence so often made up in stamps on postal orders, and these are English stamps, are accepted by the Guernsey Post office, so do not hesitate to send either, all monies gratefully received!!

For our overseas friends, please send monies in Sterling, whenever possible. Money orders, postal orders, bank drafts, or you can pay direct into my bank, and I will furnish you with the name and address upon request.

DECIMAL COINAGE.

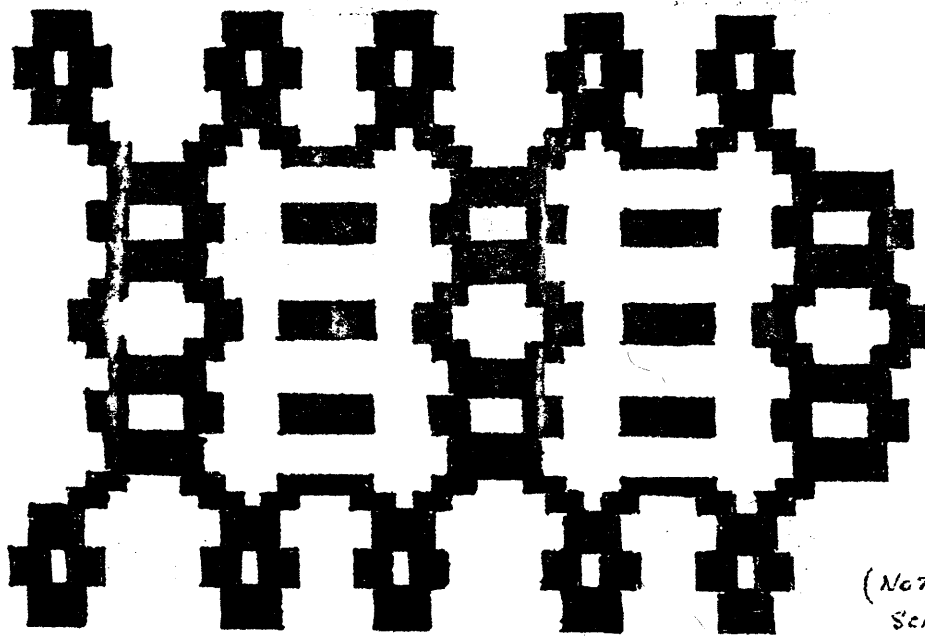
There doesn't seem very much that I can say about the change over due next month, but from the date fixed, all accounts will be in the new system, pounds and pence. They say it will be easier, and I sincerely hope they are right, not being the world's best mathematician!

YARNS.

The yarn that was 'on the way' last October and as mentioned in the Magazine, eventually turned up. At least I ferretted it out and found it had been sitting in the transport shed over here for about three weeks! I was not exactly delighted!

I have some Bright Rayon, a three fold yarn but about a 6/2's thickness. Deep red, Bright red, Gold and Green, all very good colours. This is on spools about $1\frac{1}{2}$ lbs., but I can wind off $\frac{1}{2}$ lb. hanks. Price. 14/- lb. 70 n.p. S.O. 4.

Also there is some Linen/Cotton slub which is very nice, both shades are neutral, 12/2's and 8/2's count. The thicker one is an unbleached and very pale grey twist, while the other is all natural. Herer again I can wind off into $\frac{1}{2}$ lb. hanks, as this is on large cones. Price. 10/- lb. 50 n.p. S.O. 3



(NOT TO
SCALE)

PATTERN OF SMALL OVERTHIRT
MATERIAL IN MERCERISED COTTON AND
SCOTTISH TWEED.

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LOOMCRAFT.

Volume Five.

Winter 1971.

Number 12.

Editorial.

Brook's Bouquet.

Patterned Tweed Skirt, and
Tweed Skirt with woven sample.

Hints and Ideas.

Small Overshot Pattern.

Comments.

'Loomcraft' is issued
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