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FLORENCE  
MACKLEY  
COLLECTION

CAPE DRETON COVERLET PATTERNS are from the research of Florence Mackley of Sydney, Nova Scotia. I, as a researcher handling over 8000 drafts from early sources, have found these drafts most stimulating and want you to have them- whether you are interested in the significant historical development of these Scottish patterns or are seeking new ideas for contemporary weaving. You will enjoy them fully.

Cape Breton had several emigrations from 1820 thru 1848. Can you imagine "Catherine" giving her draft of FOUR SPEARS (14) to a forebear of Mrs. D.A. MacLeod as she left the Western Isles of Uist and Lewis for the unknown New World of Cape Breton. Thus, from the ancestors of Mrs. MacLeod, Belle MacLeod, Mrs. Gillis, Mrs. Munroe, Mrs. MacIntosh, and others, these drafts come. They were treasured by the early weavers and thence came to the present century. Due to the economic stress of building a life in the rugged new world, some women never had time to use all their drafts. Some are being woven today. Thru the keen interest of Mrs. Mackley in this heritage of her native isle, these drafts were collected with each older weaver telling as much of the history as she knew.

A folk art- such as is shown in these pages- is the competent expressions of the common man. This is the expression of a free people. This is us. As we who weave know so well, our folk arts are vital to us today. From our folk arts, we get many of the enrichments of our everyday living.

Personally, I feel we are getting an inside glimpse into the growth of civilization as we study these pages. We see the primitive octagon PHARAOHS WHEEL develop into a sophisticated wheel as FREE MASON AND FELICITY. So you may share the thrill of getting an unknown draft and drafting down the pattern, several pages are left for you to draw down.

In presenting the drafts for your use, I was somewhat in a quandary- give them to you by draft or by family grouping? We decided to list the by draft number as it seemed to most feasible method. To number pages would bind this booklet. As it is, you can add pages- from the KENTUCKY WEAVERS or from new material being setup. The cross-index at the back will give you patterns by family groupings, by draft-writing methods, and by usage.

As you enjoy setting up some of these drafts and studying these pages, remember the generosity of the early Scottish women in sharing their patterns, of the present day weavers of Cape Breton, of Florence Mackley who gladly gave her research for use in the booklets and in the KENTUCKY WEAVER magazine, and of the Kentuckiana weavers of the Little Loomhouse, KENTUCKY WEAVERS, Indiana University Southeastern Weavers, Nazareth College Weavers, New Albany Weavers, and Vine Grove Weavers together with the Cape Breton weavers working with Mrs. Mackley- who, at this writing have put in over 2000 hours of volunteer time in drafting, setting up looms, and weaving. I hope you have pleasure in working with these patterns from the primitive octagon PHARAOHS WHEEL (1) thru the most sophisticated designs, to the fascinating six combination patterns as YOUNG MANS DELIGHT in the shawl on the cover (55), and the intriguing draftwriting methods.

The Little Loomhouse is proud to add this booklet to its contributions to our vital folk art of handweaving. Altho it is based on the rich heritage of our past, we feel it is a book for modern handweavers. If we are not ashamed of our background with its rich folklore of traditional handwoven textiles, we will be proud to study these patterns- the particular value of the draftwriting methods, the simplicity and clarity of design which lends itself to our contemporary trends.

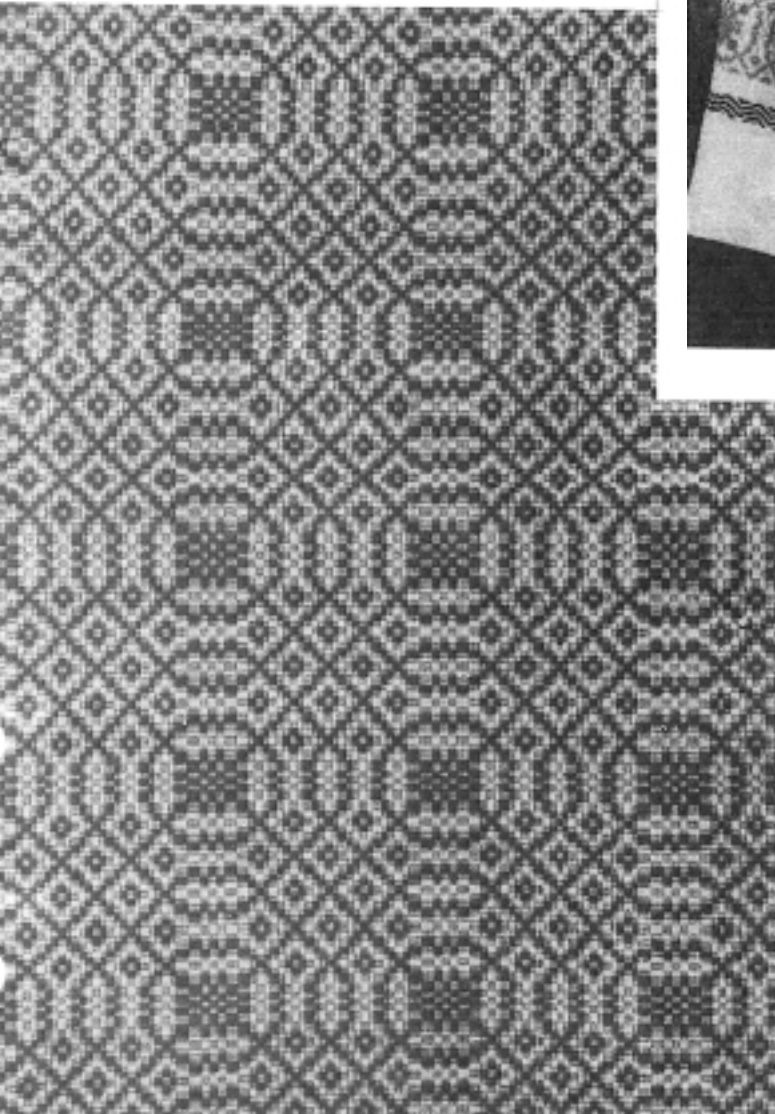
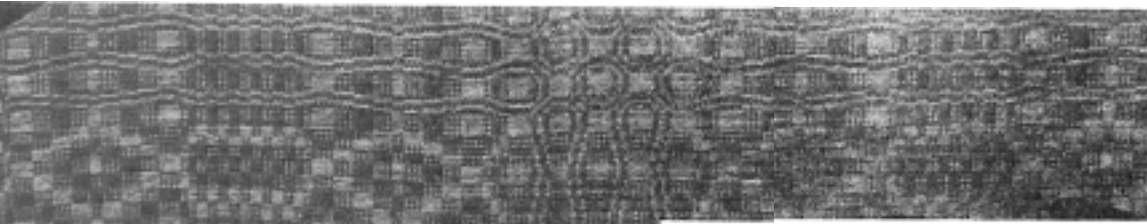
The Cape Breton Coverlet Pattern (ex.273) exhibition will be at the Little Loomhouse thru June 30, 1952 and will be available for showings after that date. It is worth considerable study time.

M.J. Robards is the photographer; and John Young is the printer. I wish to thank them as well as the weavers for cooperation on this booklet- sincerely,

*Lou Tate*  
Lou Tate

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CAPE BRETON COVERLET PATTERNS lend themselves to beautiful authentic reproductions and to modern handwoven textiles.

FREE MASON AND FELICITY (8) is the subtly designed old Scottish pattern in a coverlet. In the same picture is a place mat of TRUE LOVES VINE (9) with Lorenzen thistle pattern pottery.

LONDON BEAUTY is shown at the left in a coverlet. Above is the same pattern in the borders of the apron. ENGLAND BEAUTY (13) is the same pattern drafted for place mats.

FOUR SPEARS (14) is the upholstery material. The baby shawl is YOUNG MANS DELIGHT (55); and the soft woolen dress has a border of the FORSAKEN LOVER (24) or LADIES FANCY (59).



1 Florence Mackley Collection  
From Mrs. D.A. MacLeod

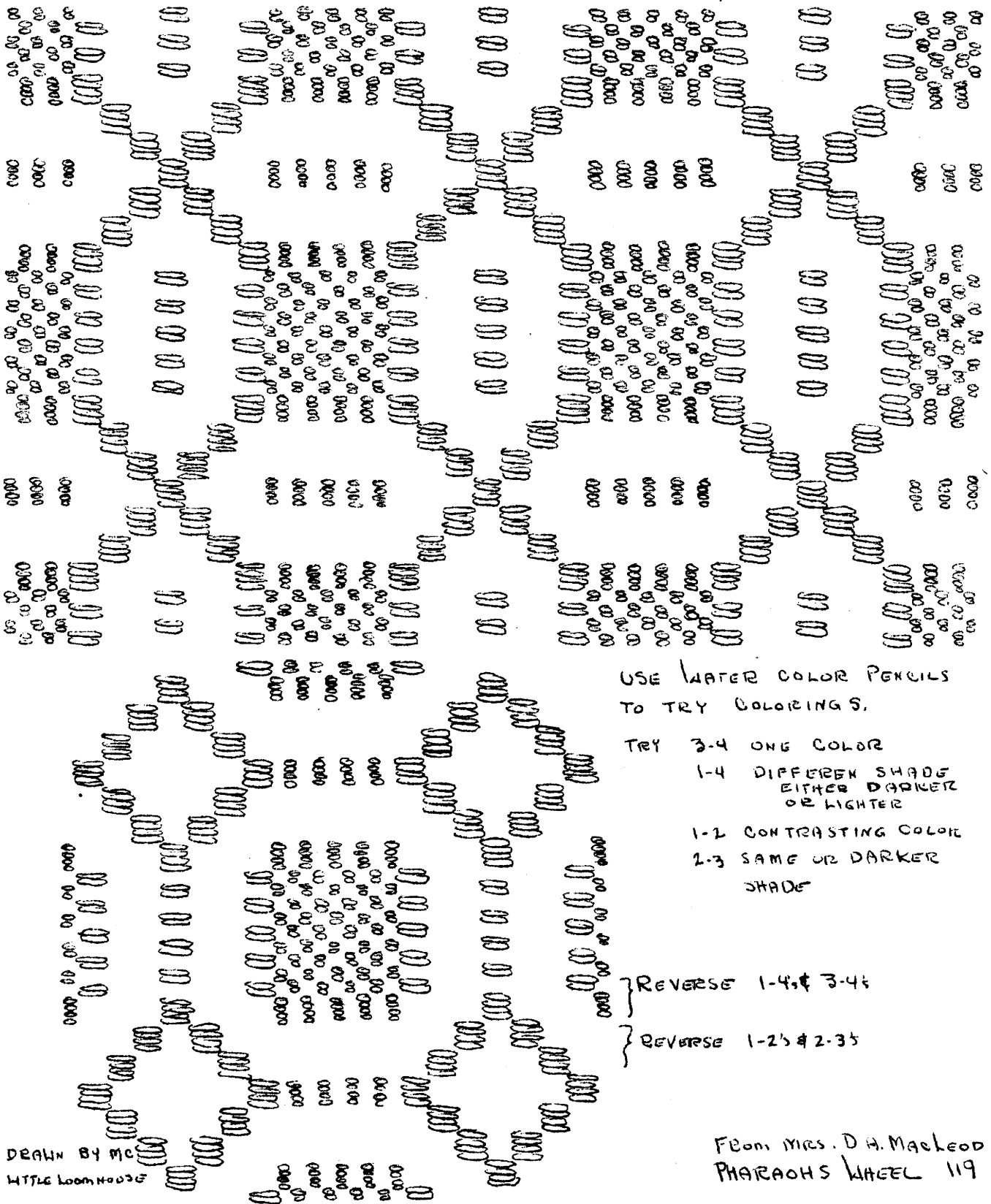
PHARAOHS WHEEL

This shows an early form of the Chariot Wheel formed by a Diamond-and-square (119).

22222	4	4	4	222222222	4	4	4	222222222	4	4	4	22222	4	4	4	22222	4	
																		3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	2
																		1

PATTERN REPEAT 46

ORIGINAL DRAFT



USE WATER COLOR PENCILS  
TO TRY COLORINGS.

- TRY 3-4 ONE COLOR
- 1-4 DIFFEREN SHADE  
EITHER DARKER  
OR LIGHTER
- 1-2 CONTRASTING COLOR
- 2-3 SAME OR DARKER  
SHADE

REVERSE 1-4 & 3-4

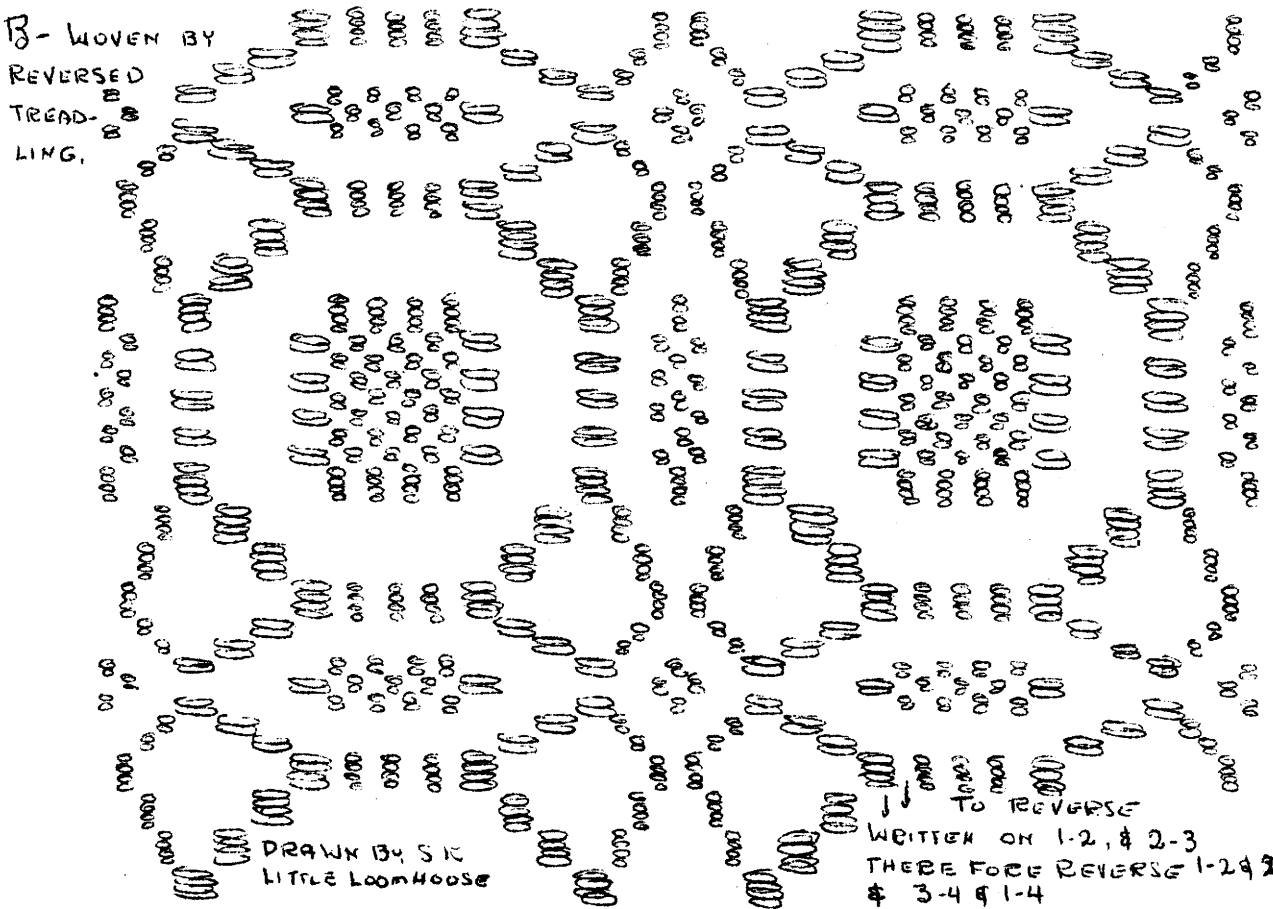
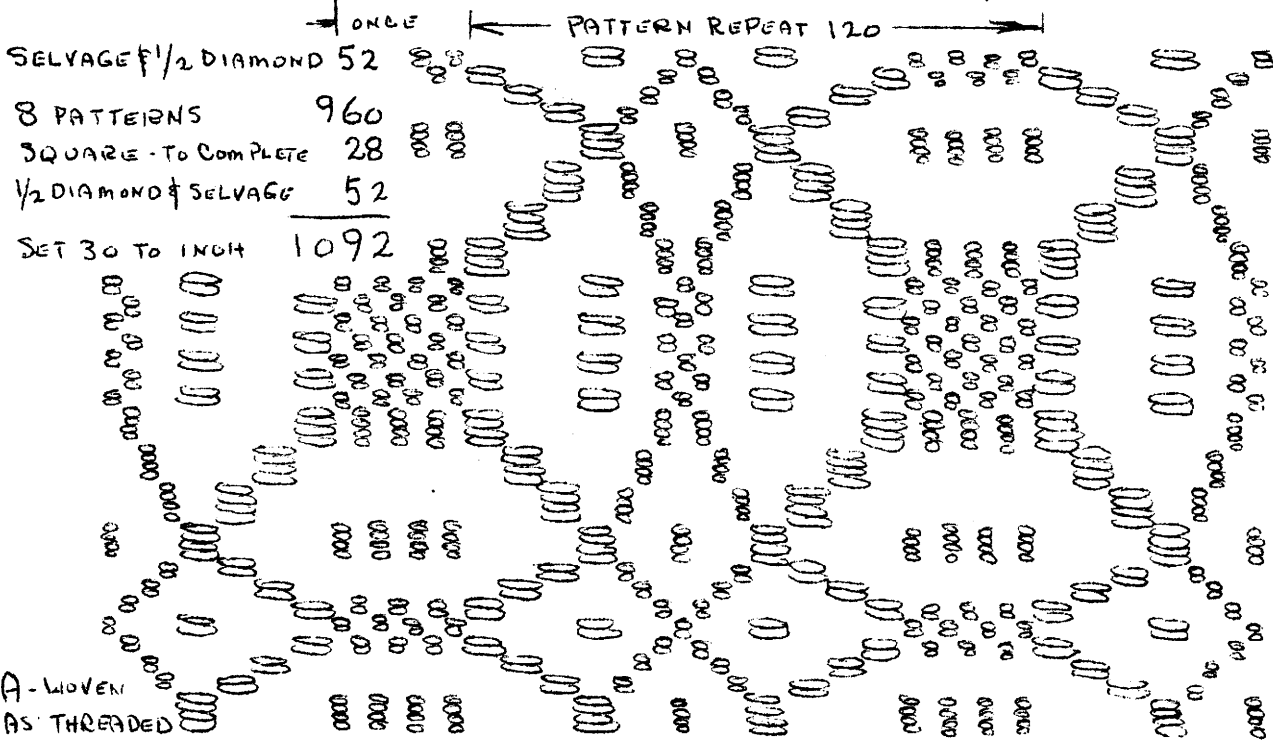
REVERSE 1-2's & 2-3's

DRAWN BY MC  
LITTLE LOOM HOODS

FROM MRS. D.A. MACLEOD  
PHARAOHS WHEEL 119

An advanced form of the Chariot Wheel from a Diamond-and-square (119-150).

1	44	88		88	44	44	88		88	44	1	4
	44	8	8	4444444	8	8	444	8	8	4444444	8	3
												2
												1





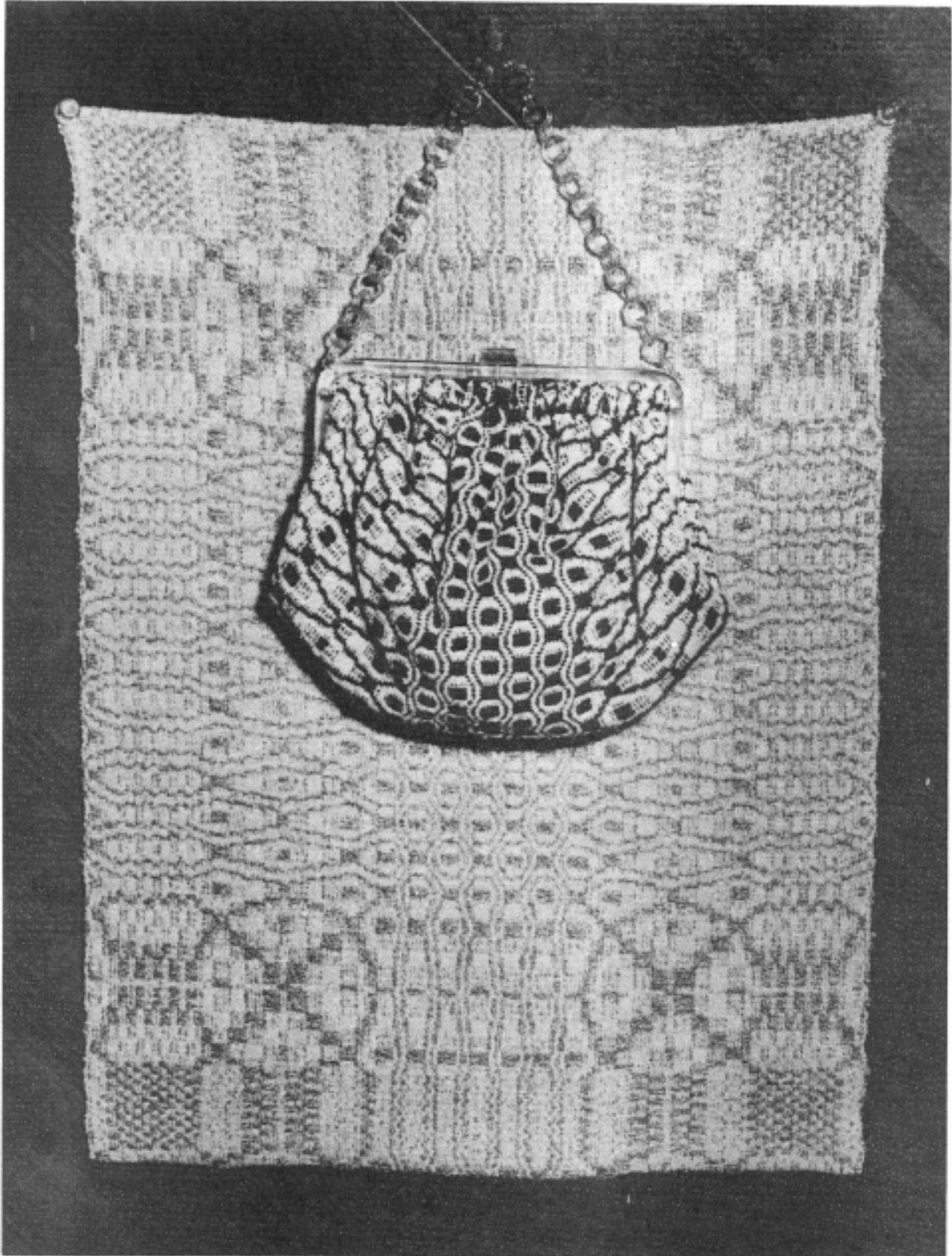
This chariot wheel pattern is the most popular one in the Cape Breton area. Today, we weave more skirts with gay borders than coverlets. But our idea is not a new one in Cape Breton as Mrs. MacIntosh recalls with pleasure those woven by her mother with borders taken from the old coverlet drafts.

If you visit Cape Breton, plan to see the soft wool skirts and stoles as woven by Mrs. Mackley from the drafts she has collected—as the soft scarlet wool skirt and stole at the right. The border is in a warm shade of blue. The blouse is woven of white cotton.

The skirt, weskit, and bag shown below, are woven of natural slub linen with pattern in three colors.



The draft of **FREE MASON AND FELICITY** was found by Florence Mackley in several Cape Breton collections. It is composed of three parts—the square, a chariot wheel (150 page series) as that in **CURIOSITY** and in **CARDS AND WHEELS**, and a diamond. The draft is unbalanced except for the diamond but may easily be balanced. The runner is woven according to the draft. The bag uses a modified diamond treading for an up-and-down effect to the allover pattern.

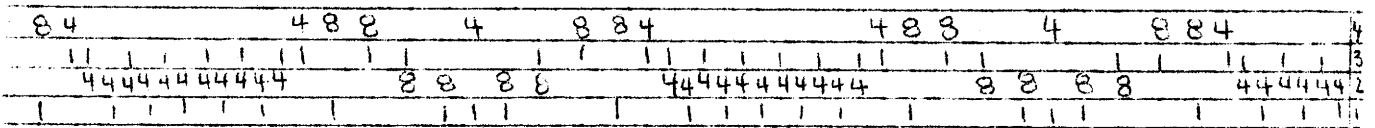




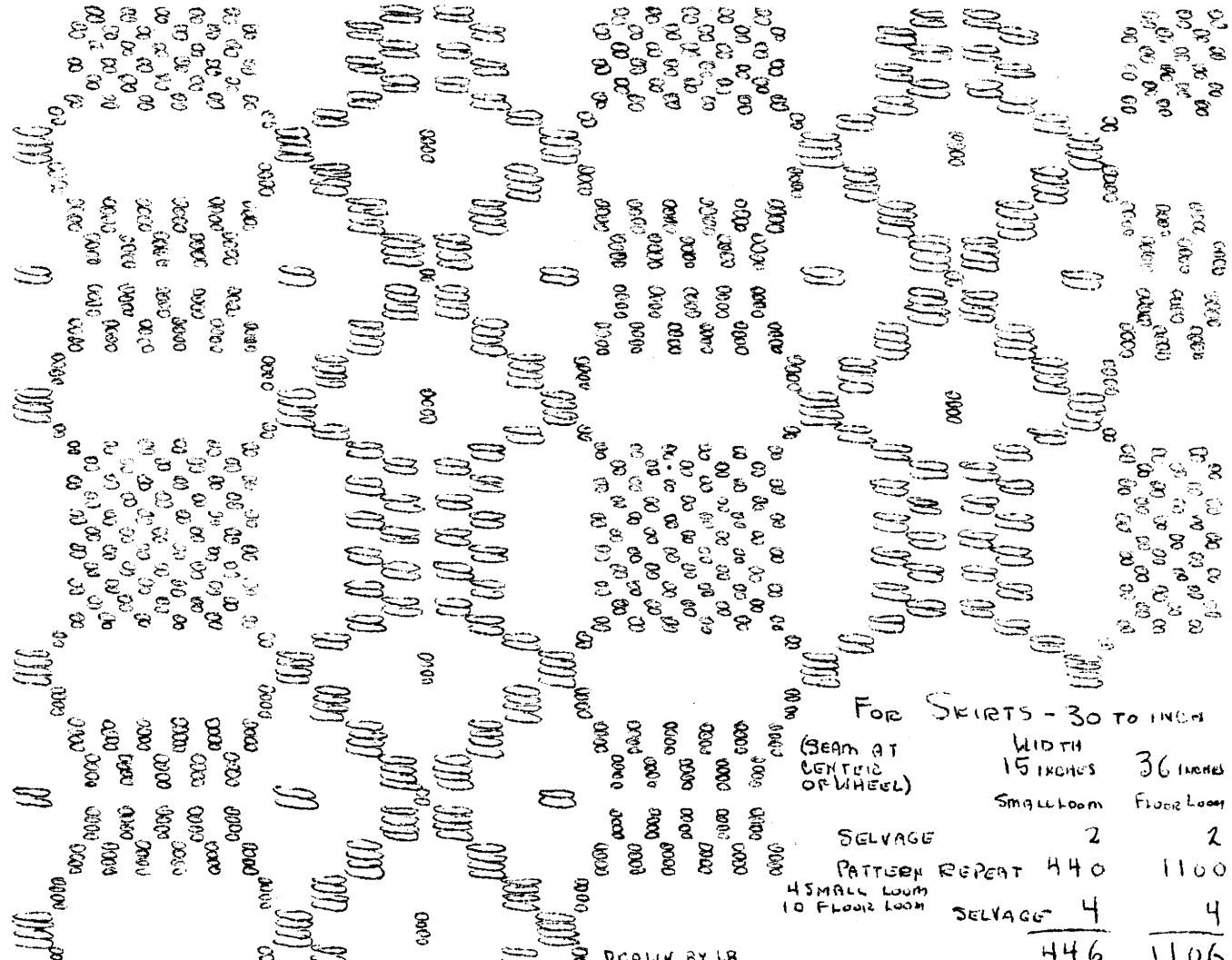
This delightfully proportioned Chariot Wheel is named THE CURIOSITY. Chariot wheel patterns were favorites of the Scottish settlers who came to Cape Breton 1820-40.

As you look at the different drafts you will note most drafts are written or with the first numeral 1 showing harness getting the first thread and the other numeral showing the number of threads on the pair of harnesses.

This pattern is written for thread from front to back. Others are written from back to front with about an equal number of each method. At the Little Loomhouse, we find weavers enjoy trying out different methods so the navy warp set up for skirts was warped by the original method. Warp is 20/2 navy blue cotton set 30 to the inch to use with bright colored bands for skirts, aprons, etc. We preferred a balanced draft. For an iridescent effect, use 20/1 linen tabby weft of aqua, rose, blue, etc.



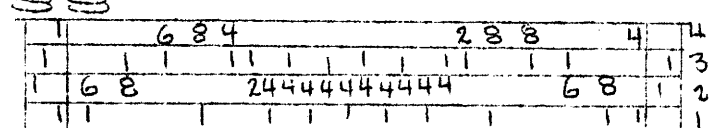
← ORIGINAL DRAFT REPEAT → 120 THREADS



For SKIRTS - 30 TO 100 INCH  
 (SEAM AT CENTER OF WHEEL)  
 WIDTH 15 INCHES 36 INCHES  
 SMALL LOOM FLOOR LOOM  
 SELVAGE 2 2  
 PATTERN REPEAT 440 1100  
 45 SMALL LOOM 10 FLOOR LOOM  
 SELVAGE 4 4  
 446 1106  
 TOTAL

DRAWN BY 18  
 LITTLE LOOMHOUSE

4 x 20 = 80	101
4 x 28 = 112	114
4 x 35 = 140	141
4 x 27 = 108	109



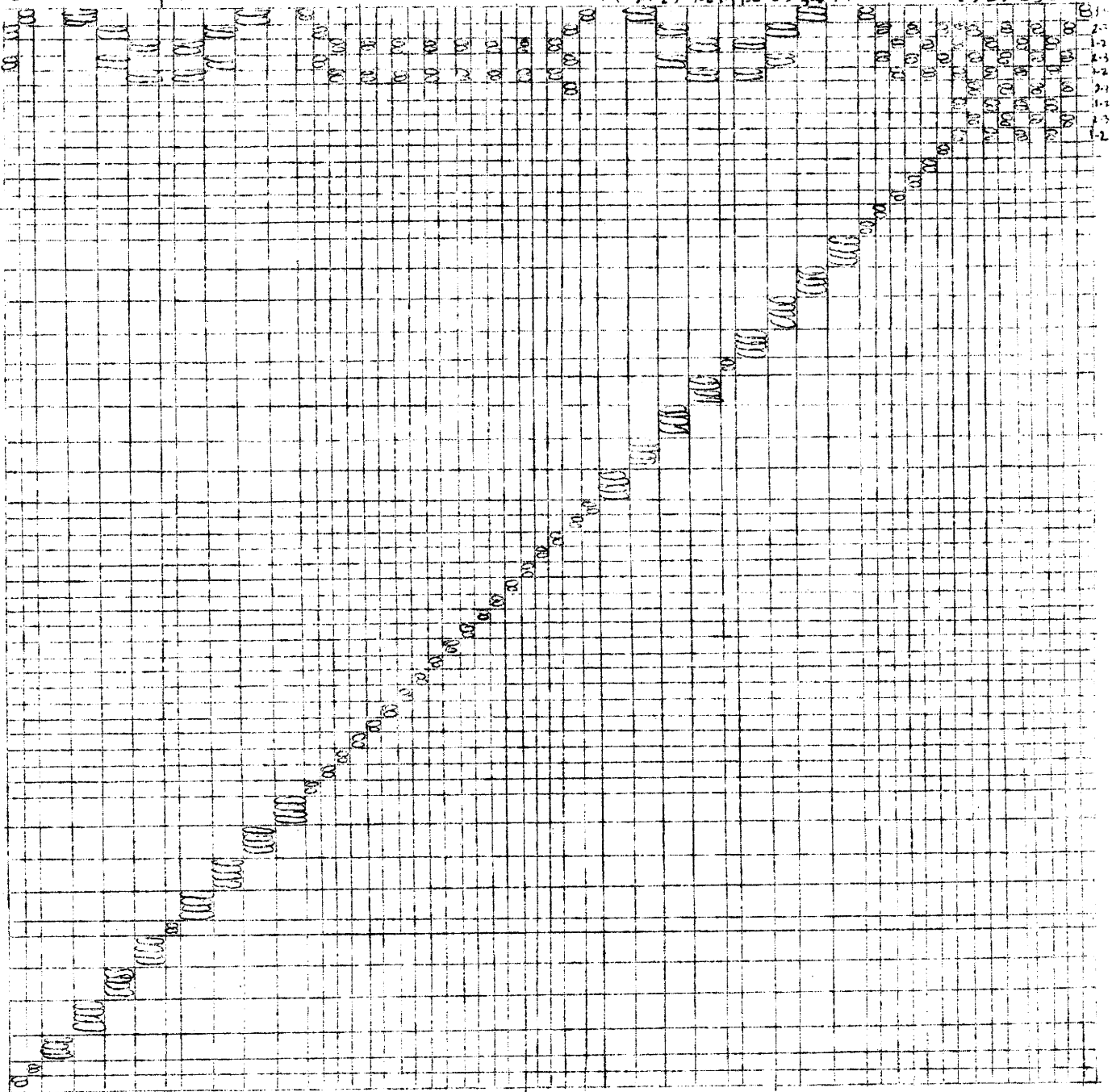
TOTAL HEDDLES 446

← 110 THREAD PATTERN REPEAT →

This draft of "CARDS AND WHEELS" has the same chariot wheel as shown in "CURIOSITY" but is unusual in having the different squares or "cards". It is primarily for use as a coverlet pattern. The Little Loomhouse college extension class at Indiana University got a thrill from drawing down the pattern from the draft, altho they set up the chariot wheel on the previous page for skirts. For you enjoyment in seeing a set of numbers become a pattern either weave with your pencil, straight across as shown in the first five blocks, or fill in on the diagonal as taken from the threading. For drawing down, take each group of the threading draft in succession and sketch in a proportionate amount. I personally prefer the diagonal but many weavers prefer filling in straight across.

4	8	8	4	8	8	4	4	4	4	4	4	4	4	4	4	8	8	4	8	8	4	4
1																						
4			8	8	8	8											8	8	8	8		
etc																						

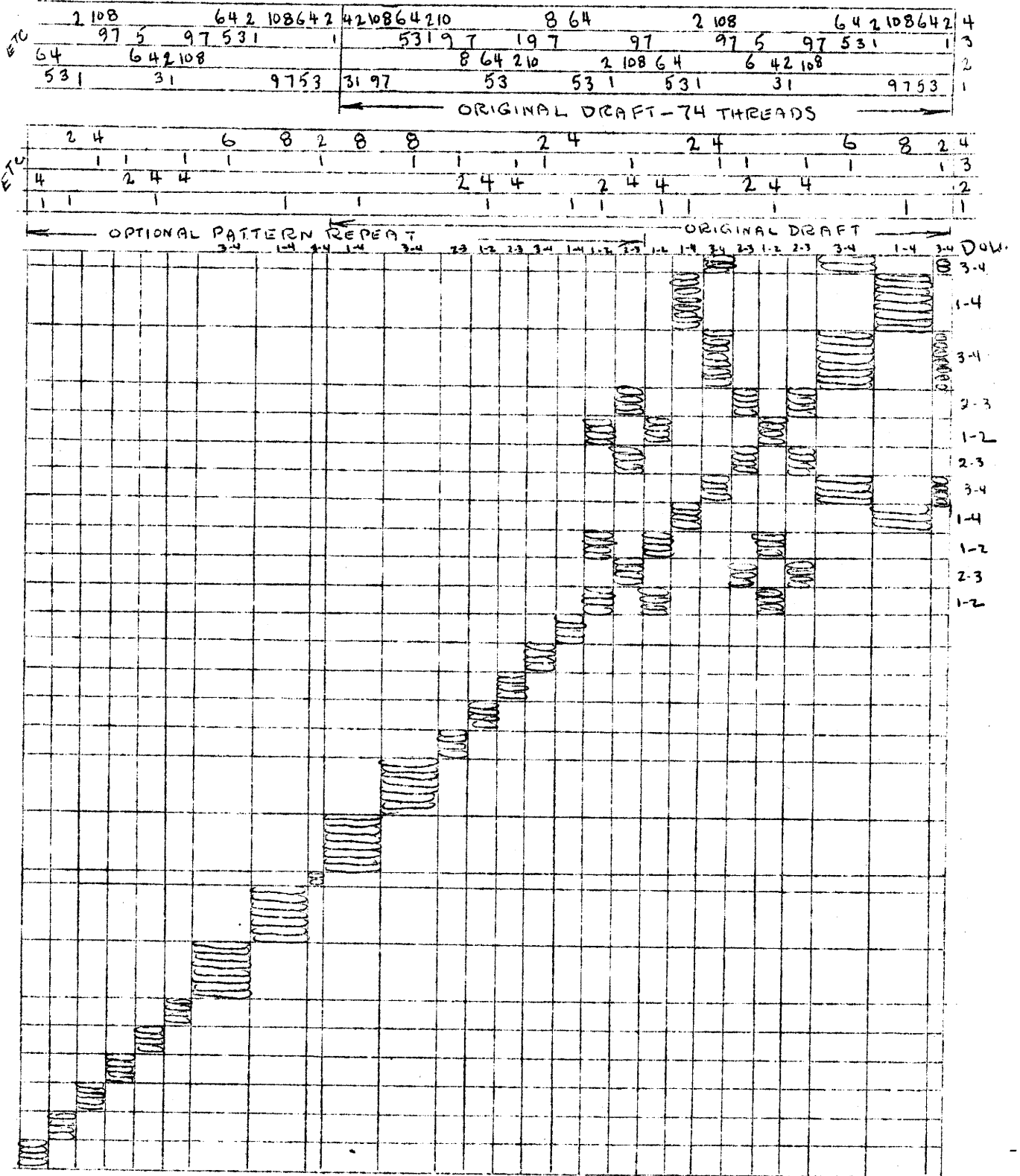
CHARIOT WHEEL      SECOND "CARD"  
 5 "CARDS & WHEELS" FROM MRS BELLE MacLEOD      CHARIOT WHEEL      "CARD" OR SQUARE



DRAWN BY M. FANCETT.

Among the methods of writing a thread-by-thread draft is this Scottish form from Cape Breton. The SINGLE CHARIOT WHEEL below is numbered by tens for 74 threads in the pattern repeat. Note- it is numbered without regard to the number of threads in a harness pairing. However the numbers are placed on the proper harness in the order of threading. As many early weavers warped in groups of ten threads, this may be the basis of the 10 numbering.

This draft, like many other early drafts similarly numbered, is a balanced draft as shown in the short draft below- written in typical Cape Breton or Scottish form. There are very few balanced drafts in early patterns.



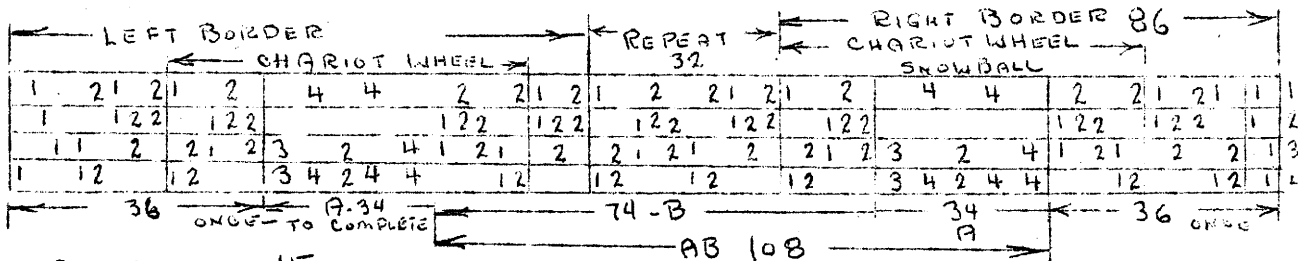


From SINGLE CHARIOT WHEEL, from LONDON BEAUTY 150-112 page series

The draft on this page is taken from the thread-by-thread of SINGLE CHARIOT WHEEL (7) with the diamond used as part of the chariot wheel repeated. It is also known as LONDON BEAUTY in the Cape Breton research drafts. Woven as setup for a rug, the pattern repeats chariot wheels and diamond; woven as setup for place mats, the pattern has a chariot wheel corner and border and a diamond center.

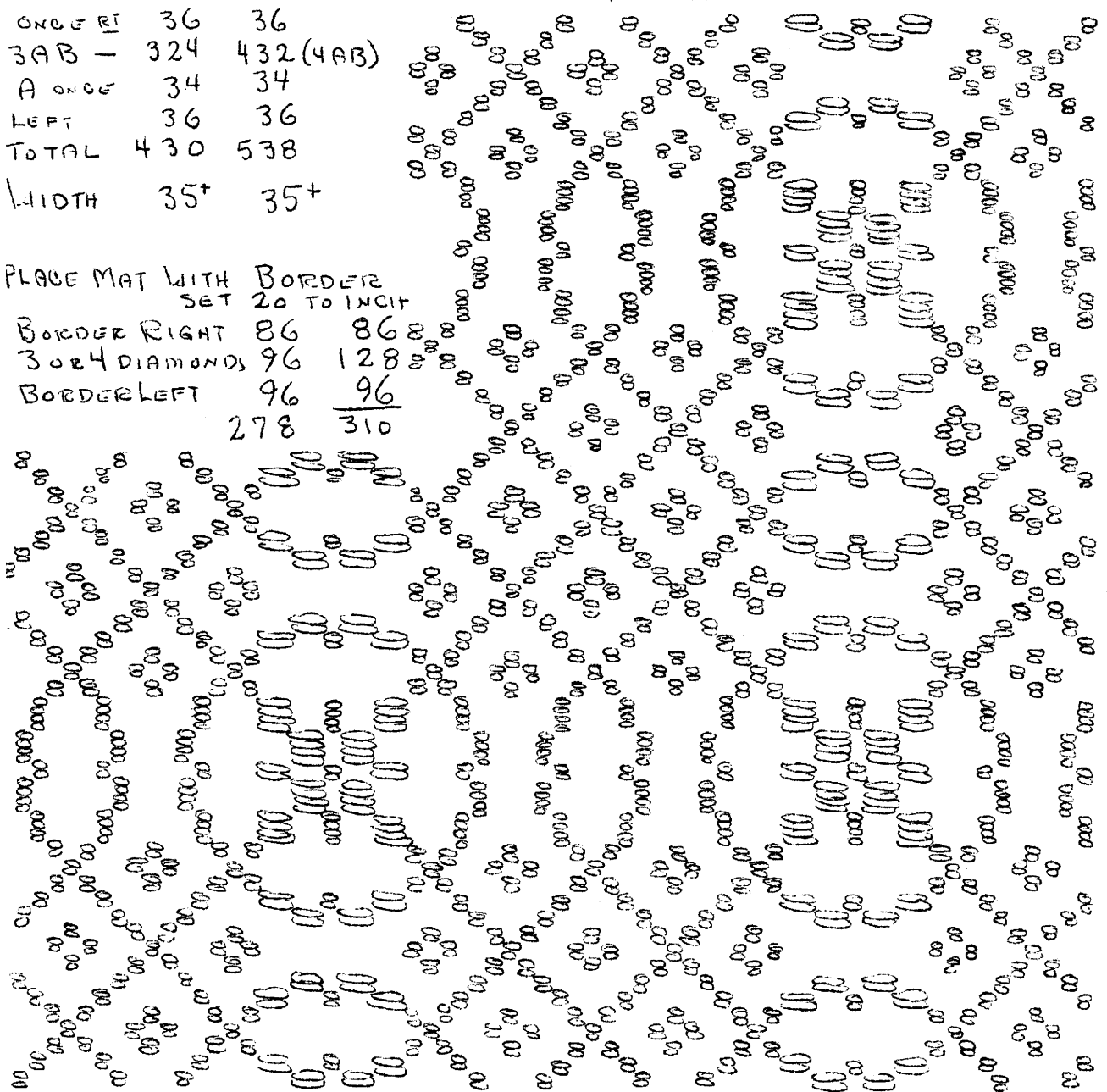
Compare with the ENGLAND BEAUTY and note difference in the snowball unit used for the center of the chariot wheel.

If you wish, you can have the chariot wheel at the very edge of the warp and use another diamond repeat in the center.

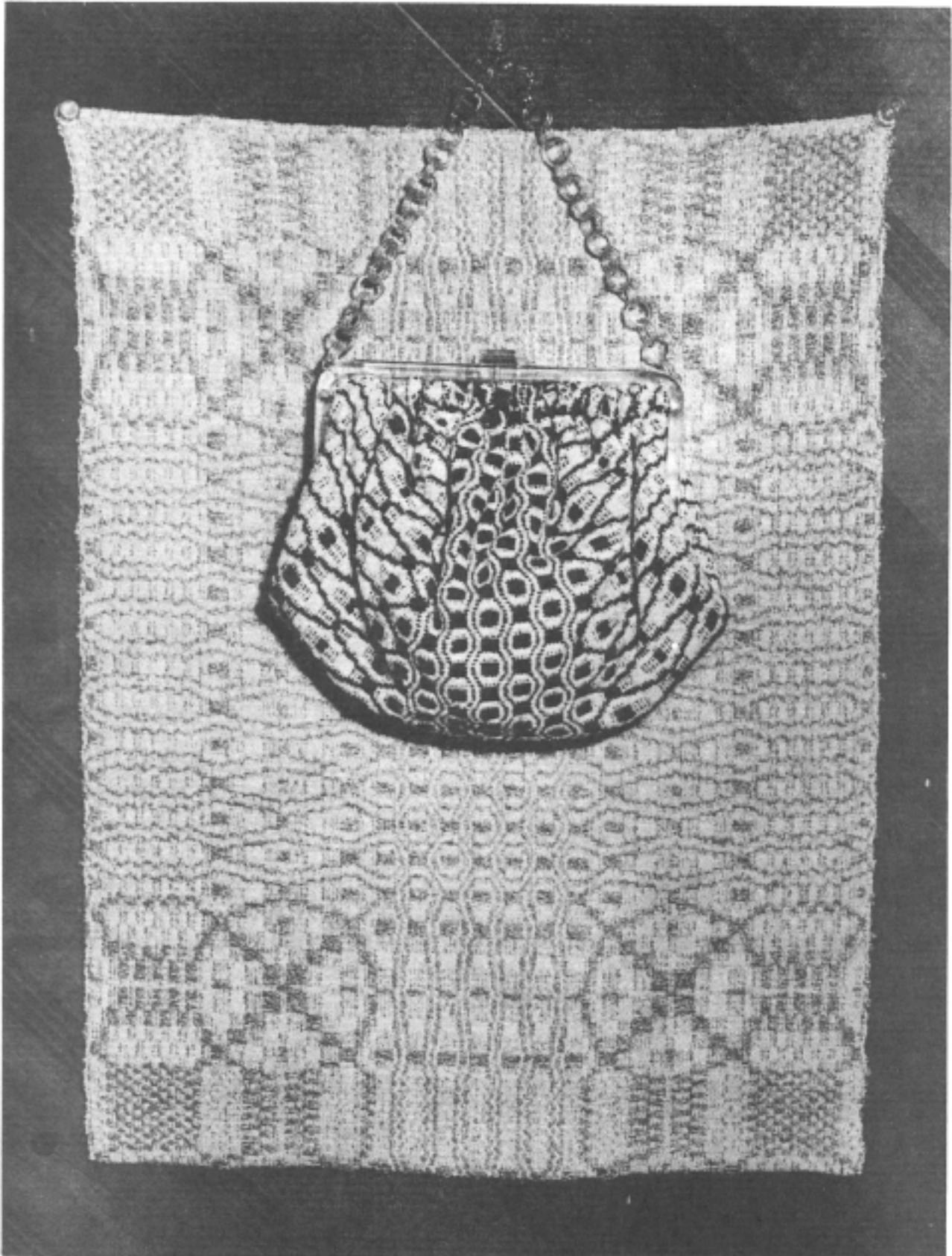


RUGS - 12 TO INCH 15 TO INCH  
 ONCE RT 36 36  
 3AB - 324 432 (4AB)  
 A ONCE 34 34  
 LEFT 36 36  
 TOTAL 430 538  
 WIDTH 35+ 35+

PLACE MAT WITH BORDER SET 20 TO INCH  
 BORDER RIGHT 86 86  
 3 OR 4 DIAMONDS 96 128  
 BORDER LEFT 96 96  
 278 310



The draft of **FREE MASON AND FELICITY** was found by Florence Mackley in several Cape Breton collections. It is composed of three parts—the square, a chariot wheel (150 page series) as that in **CURIOSITY** and in **CARDS AND WHEELS**, and a diamond. The draft is unbalanced except for the diamond but may easily be balanced. The runner is woven according to the draft. The bag uses a modified diamond treading for an up-and-down effect to the allover pattern.



RIGHT SELVAGE 36  
 SQUARE 52  
 WHEEL 68  
 ONCE 9  
 DIAMOND-3X- 90  
 ONCE 17  
 WHEEL 68  
 SQUARE 52  
 LEFT SELVAGE 36

SET 28 To INCH  
 2 PER DENT  
 12 14  
 DENT REED

8 Florence Mackley Collection-FREE MASON AND FELICITY  
 From Mrs. MacLeod 112-150 Diamond-and-  
 Chariot Wheel-Square

This draft is a later pattern development having 3 parts- diamond, chariot wheel, square.

Note how the draft is written for the twill diamond center to show the order of threading.

Florence Mackley used the original draft below for drapery material in rose and grey- treading the diamond repeat.

Roxie Simpson set

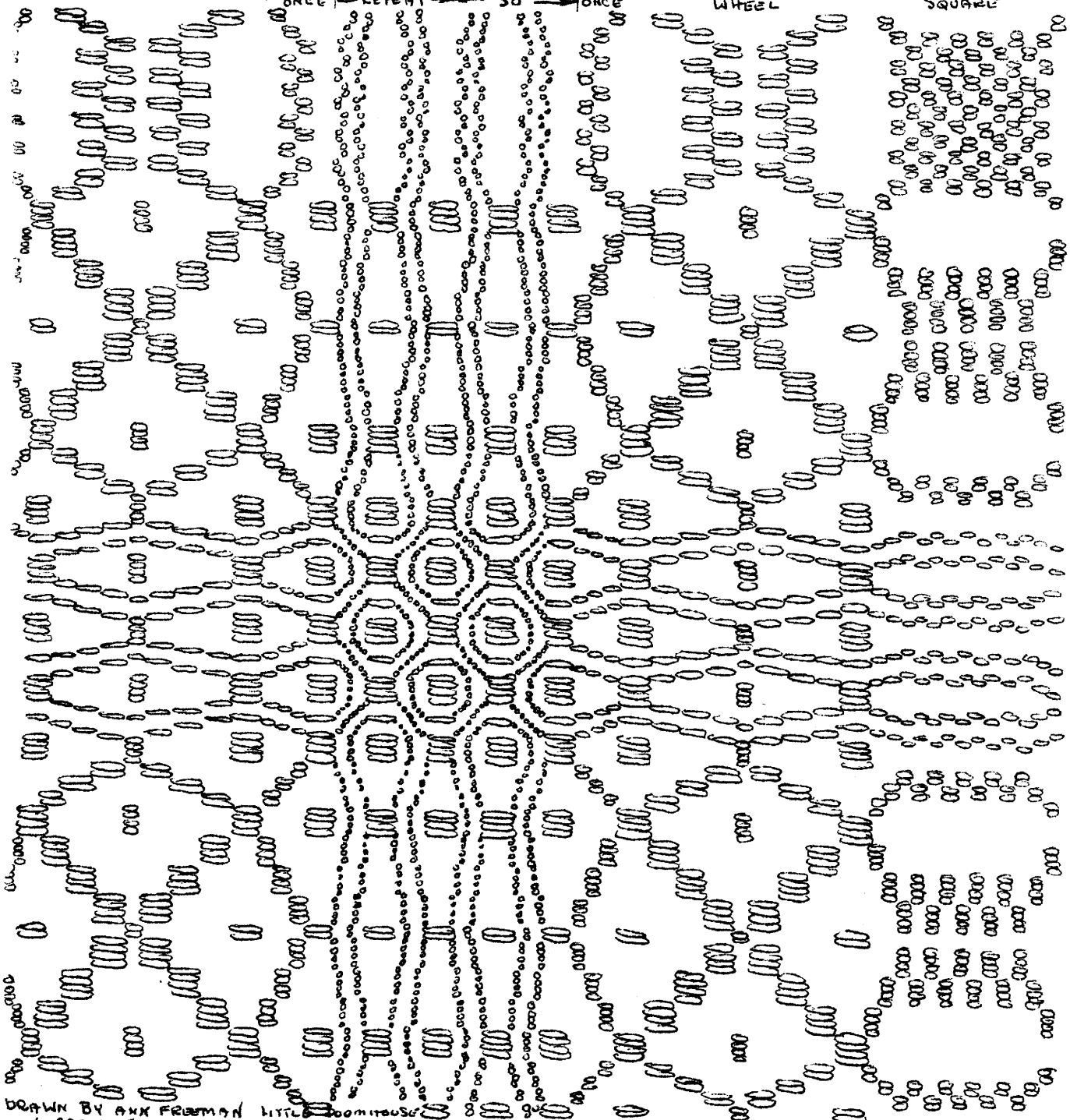
8 8	8 8	1	4
1 1 1	1 1	1	3
1 8 8	8 8	1	2
1 1 1	1 1	1	1

LEFT SELVAGE      RIGHT SELVAGE

CHARIOT WHEEL

8 8	4	8 8	31	11 4	8 73	14	8 73	1	2 8 8	4	8 8	4
1 1 1	1	1 1 1	231	51	62	51	62	231	1 1 1 1 1 1 1 1	1	1 1 1 1 1 1 1 1	4
8 8	8 8	1 31	62	51	62	51	231	1 1 1 1 1 1 1 1	8 8	8 8	4 4 4 4 4 4 4 4	1 1 1 1 1 1 1 1
1 1 1	1	2 8	73	14	8 73	14	8 31	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1

ONCE ← REPEAT → 30 ONCE      WHEEL      SQUARE



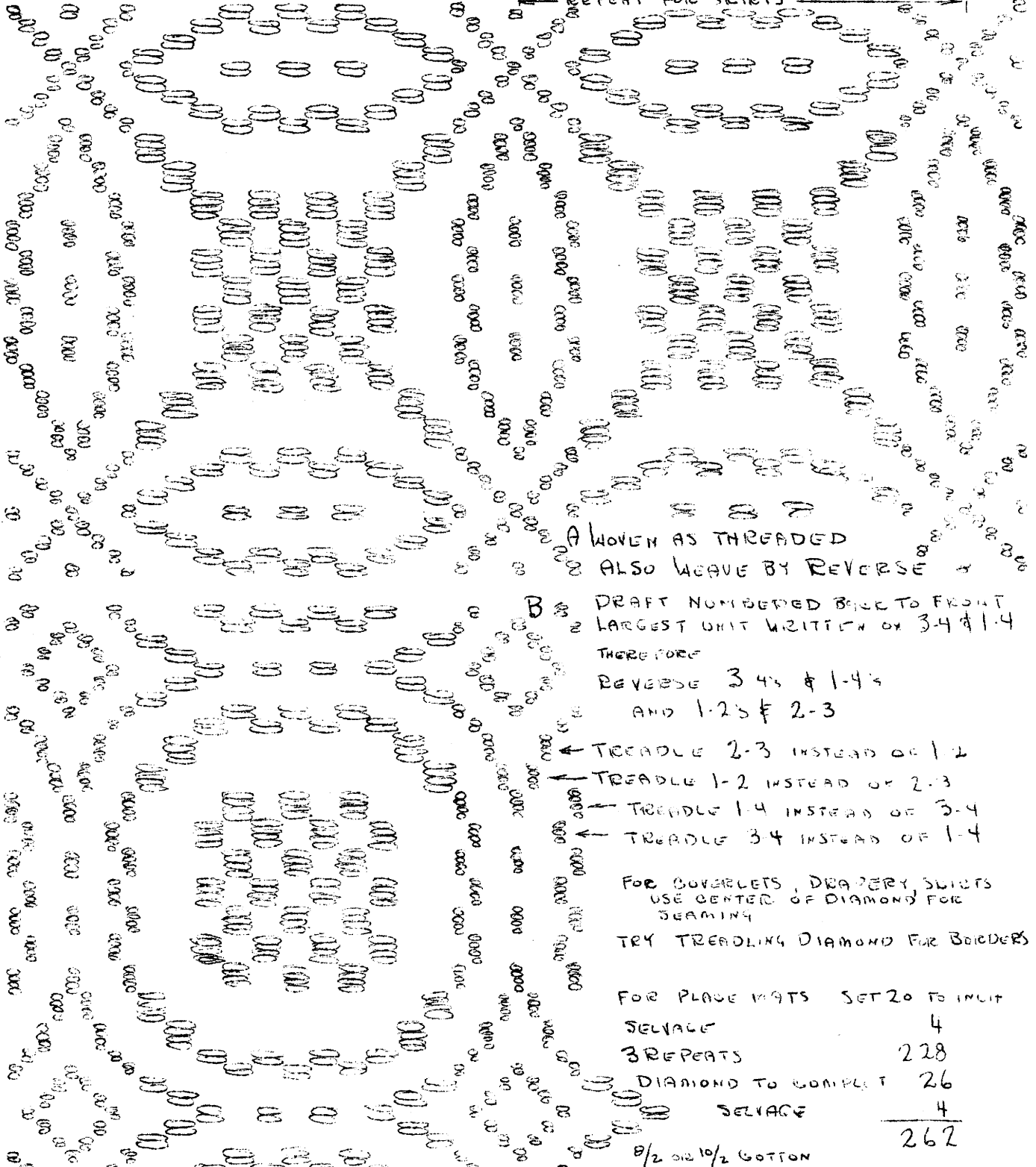
DRAWN BY ANN FREEMAN  
 1/2 ACTUAL SIZE



This Diamond-and-square pattern is found in every community, under a number of names, and is an early form of the pattern of Chariot Wheels (119-150) shown on later pages. Note, this draft is written from back to front. The group of three threads serves to balance the pattern- the 1-2-3 shows order of threading.

2	3 1 2	3 1 1	1	1	1	1	1	2	3 1 2	3 1 1	1	1	1	1	1	2	3 1 2	3 1 1	3 1 1		
	3 1 2	3 1 2	4	6				4	6							4	6		3 1 2	3 1 2	
	3 1 2	3 1 2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3 1 2	3 1 2	
	3 1 2	3 1 2	4	4	4	4	4	4	4	4	4	4	4	4	4	6			3 1 2	2	3 1 2

To Complete ← BALANCED DRAFT REPEAT 76 → 50 THREADS → 26 REPEATS →  
 REPEAT FIVE SLITS



A WOVEN AS THREADED  
 ALSO WEAVE BY REVERSE

B DRAFT NUMBERED BACK TO FRONT  
 LARGEST UNIT WRITTEN ON 3-4 & 1-4  
 THEREFORE  
 REVERSE 3-4's & 1-4's  
 AND 1-2's & 2-3

C ← TREADLE 2-3 INSTEAD OF 1-2  
 ← TREADLE 1-2 INSTEAD OF 2-3  
 ← TREADLE 1-4 INSTEAD OF 3-4  
 ← TREADLE 3-4 INSTEAD OF 1-4

FOR COVERLETS, DRAPERY SLITS  
 USE CENTER OF DIAMOND FOR  
 SEAMING

TRY TREADING DIAMOND FOR BORDERS

FOR PLACE MATS SET 20 TO IMIT  
 SELVAGE 4  
 3 REPEATS 228  
 DIAMOND TO COMPLETE 26  
 SELVAGE 4  
 262

8/2 OR 10/2 COTTON  
 20/2 LINEN

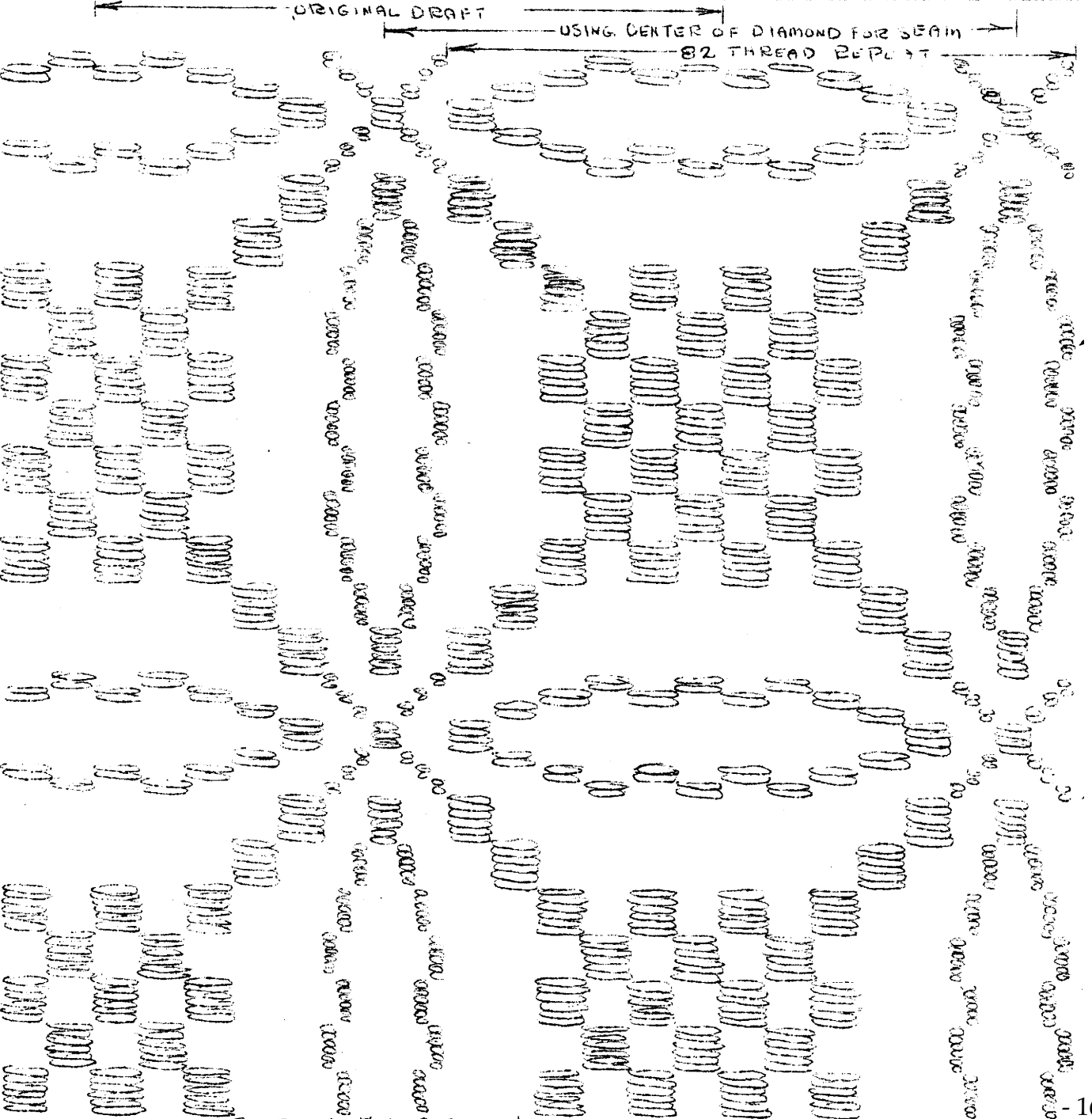
DRAWN BY LB - LITTLE LOOMHOUSE

This Diamond-and-square pattern is one of the forerunners of the full Chariot Wheel formed by diamond-and-squares. Note the similarity to the TRUE LOVES WINE of Mrs. Lunroe. Also compare with PHAROS LABEL and with MOUTH which are developments in the same vein.

Like the other patterns in this collection, it was brought to Cape Breton from Scotland over a century ago.

It is an excellent coverlet pattern-woven as threaded, woven by reversed treading with 3-4, 1-4, and 1-2, 2-3 reversing. For drapery, try some diamond, or twill treading variations.

		6 6		2 4 2		6 6						6 6		2 2		2 2	
		6 6		2 2		2 2		6 6		6 6		6 6		6 6		2 2	

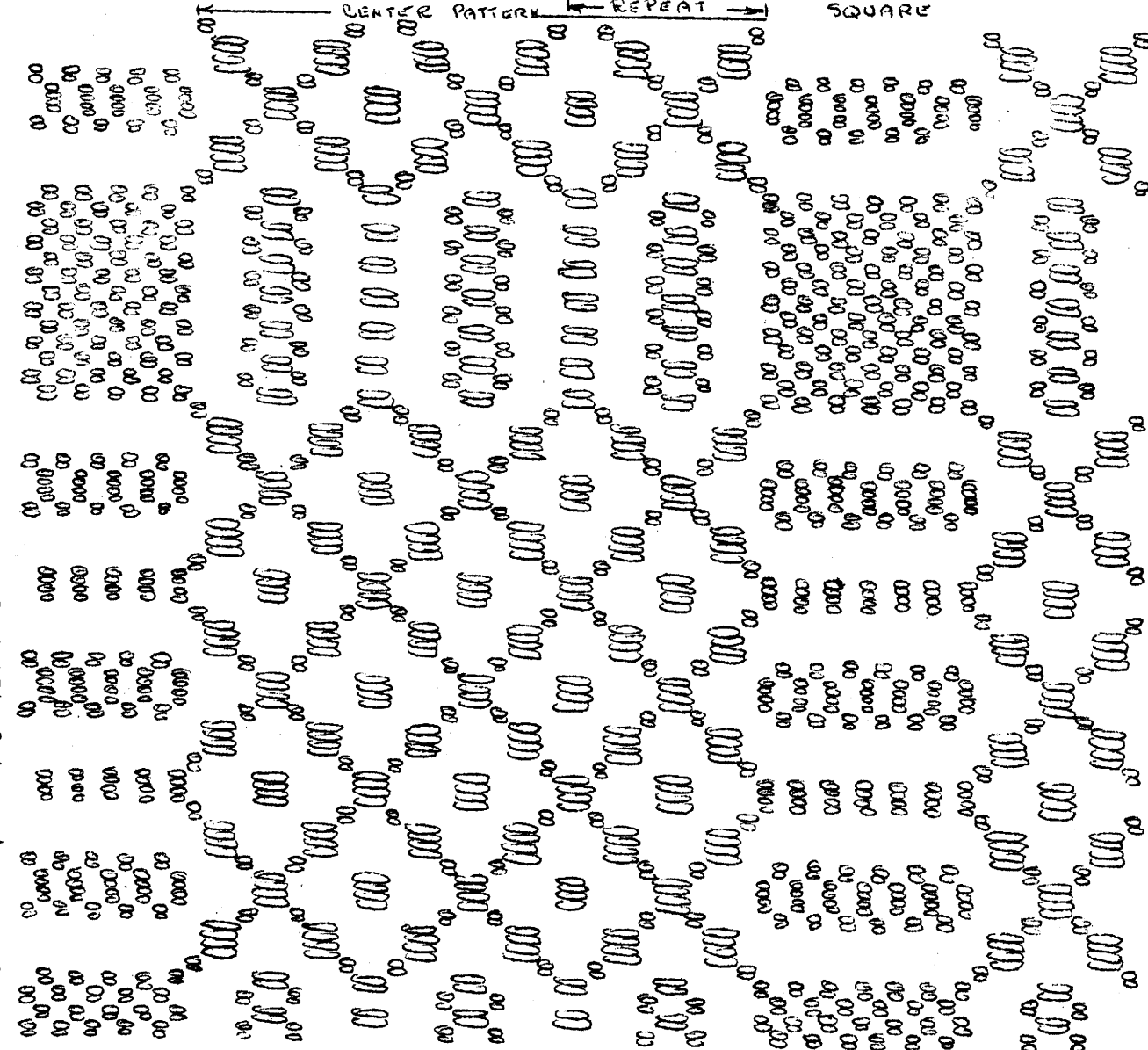
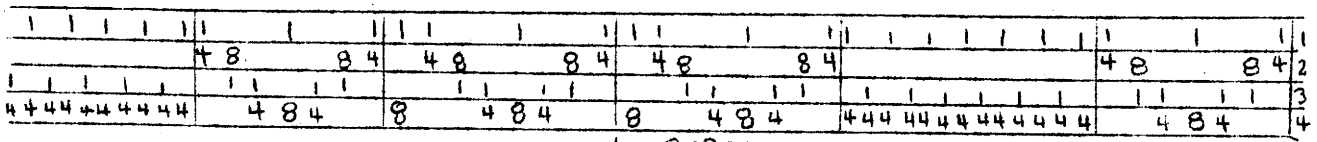


DRAWN BY GLADYS RODGERS - NEW ALBANY WEAVERS

This early Scottish draft from Mrs. Gillis on Cape Breton shows a diamond draft not often found in early American coverlets. Cornelia Stone's Collection has a delightful walnut brown and butternut gold variant. Another early draft has the large 1-4 of the square as a large block- try that. Several drafts use the double square and the indications from the incompleteness of the original of this draft, are that the original draft had a double square with a diamond inbetween.

Note the color possibilities of this pattern- the large blocks of 1-4 may be one color; the large blocks of 2-3, a second color; with the small blocks one or two neutral colors. Another draft of this pattern from Barren County, Kentucky has four colors on the usual white cotton warp and tabby weft.

For modern place settings, use the diamond, square, 4 or 5 complete diamond repeats, plus the part diamond, square, and diamond border for about 420 threads set 30 to the inch. For place settings you will probably want to "balance" the draft by dropping two threads from the units which "borrow", tho many weavers prefer the charm of an unbalanced draft.

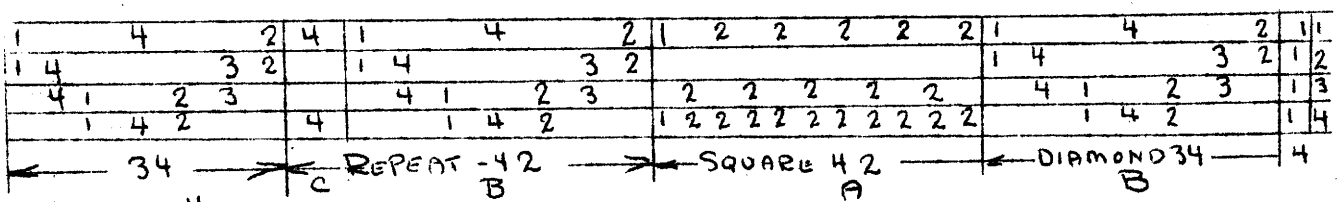
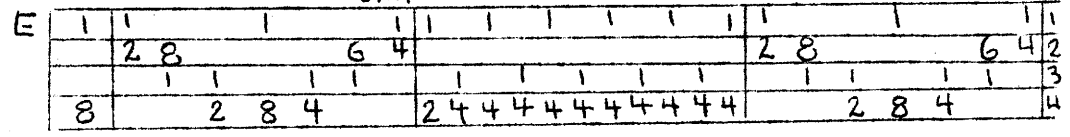
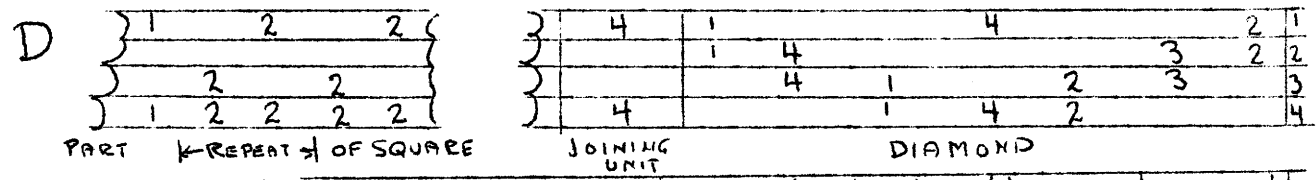
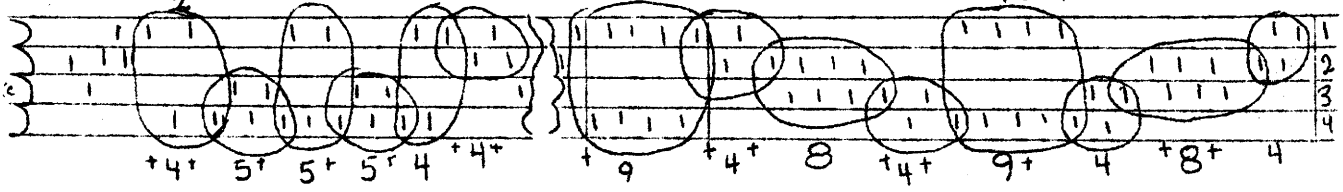
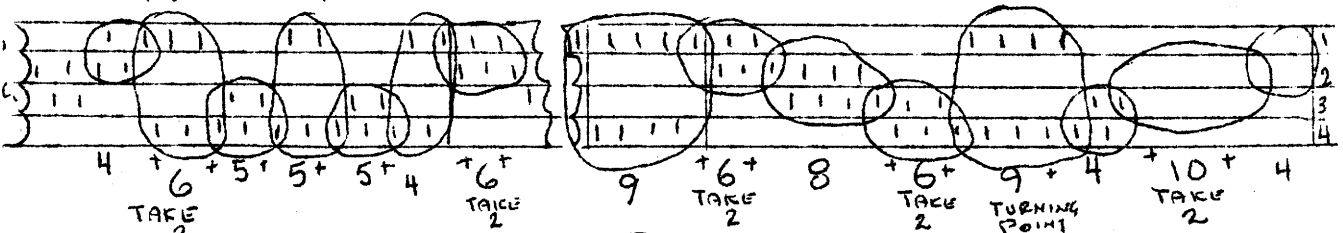
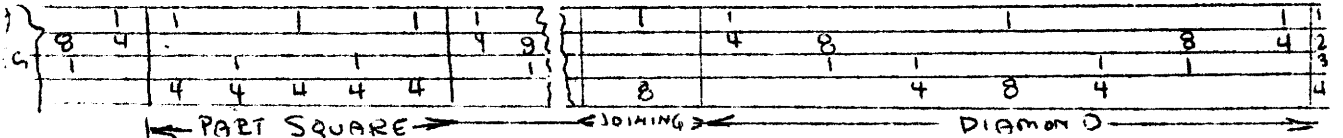




To balance this draft as shown on the preceding page, let's take it thru each step- the Scottish draft (A) (shortened for lack of space) uses the first numeral 1 to indicate the starting harness, the second numeral to show the total number of threads in the pairing.

Write the thread-by-thread draft (B); circle harness pairings; write number of threads in each pairing and indicate (+) if a thread is "borrowed" from another group. Note- in the second grouping, 2-3 borrows a 2 from the 1-2 group, and 3 from the 3-4 group to give 2 extra threads, or 10 threads tho the original draft gives 8. Next, rewrite the draft, taking two threads from groups which borrow two for the balanced thread-by-thread draft (C).

Next, write the short drafts- (D) the form used in early and contemporary American handweaving, and (E) the Scottish draft.



- SEL. 4
- DIAMOND 34
- SQUARE 42
- 3 BC 126
- 3 TO COMPLETE 34
- SQUARE 42
- DIAMOND 34
- SELVAGE 4

You can now write your threading draft from (D) and by looking at the sketch, or use draft (F) as set for 320 threads, 24 to the inch for place mats. Use 2 per dent in a 12 dent reed with 10/2 mer. cot. or 20/2 linen, or for heavy mats, 10/4 or 12/4 mer. cotton.

In warping, we usually count off heddles and start at the right; some weavers like to start in the middle and thread to each side.

3 A B	3 BC	A B	TOTAL
7 11	3 x 11 = 33	11 7 1	78
10	3 x 10 = 30	10 1	62
10 10 10	3 x 10 = 30	10 10 1	82
7 21 7	3 x 11 = 33	21 7 1	98

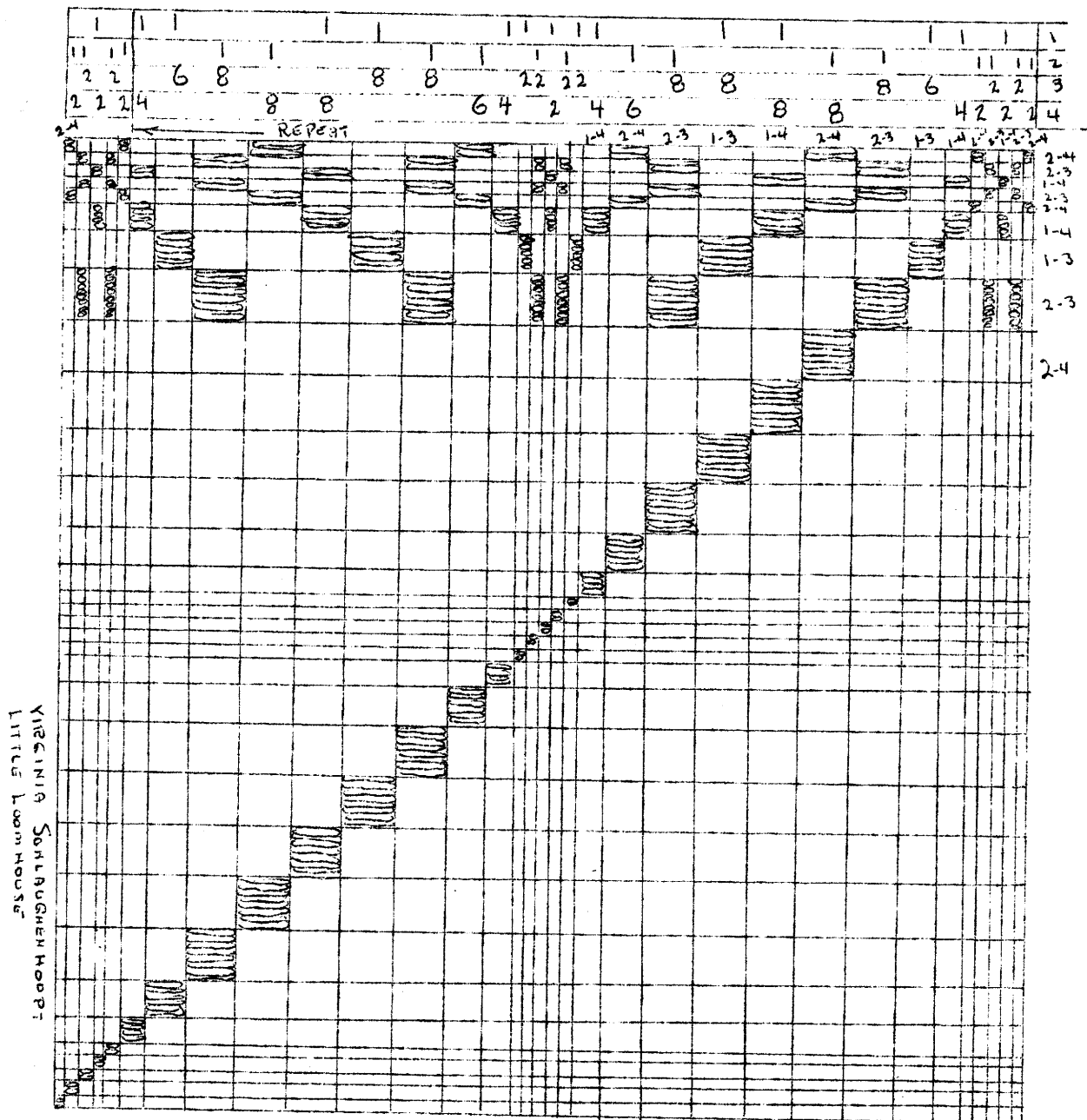
HEDDLERS 320

Use the work pages to try out differences in treadling and colorings. Also consider using color and texture in the warp (see 34- 127 page series for ideas on color in warp). Two to four colors may be used in weft yarns.

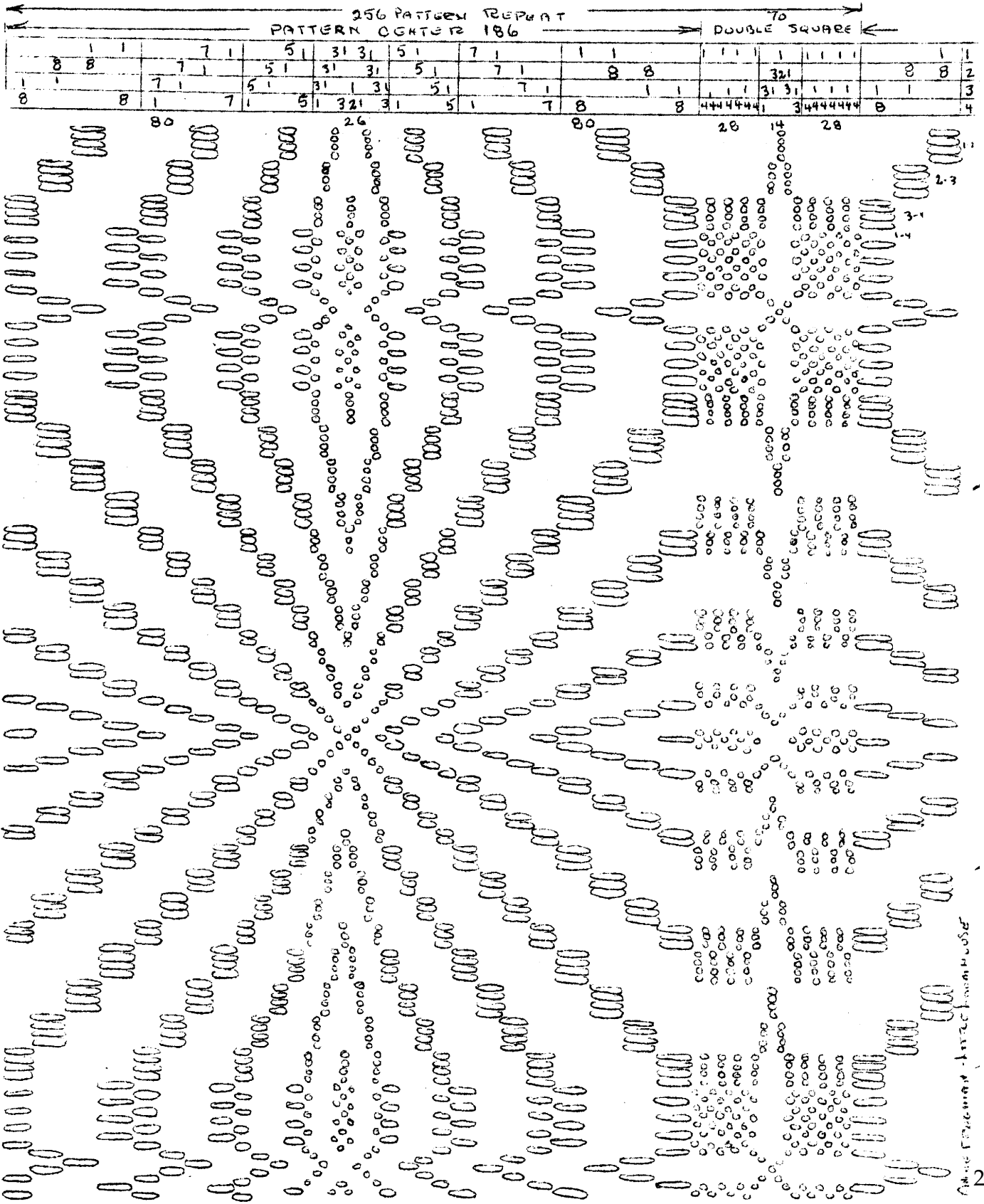
One of the main pattern developments is the BOWKNOT pattern as shown by this OLIVE LEAF in the Cape Breton draft. A tangent from the Bowknot patterns are the SUNBURST patterns which were a favorite of the Scottish women settling in Cape Breton from 1820 to 1848. Note- the Bowknot developed from a double diamond with small blocks, medium, large, medium, small, and reverse. The Sunburst had a similar double diamond origin but has large blocks, medium, small, and reverse.

Also note- pattern harnesses are 1-3,2-3,2-4,1-4 with tabby being on 1-2,3-4. This draftwriting method is a good one tho is seldom used. Here again, the first numeral or 1 indicates the starting harness of the pair, and the second numeral indicates the number of threads on the pairing or group. This draft is unbalanced but could easily be written as a balanced draft. At the Little Loomhouse, we enjoy drawing down the research patterns given us and thought you would enjoy completing the pattern.

In early American coverlet drafts, there are many Bowknot variants and just a few Sunburst drafts. In the Cape Breton collections of drafts, all collections had a Sunburst draft but only a few contained the Bowknot drafts. There were none of the Bowknot drafts combined with other patterns- as so frequently found in the early U.S. collections of drafts.



Every Collection of early Cape Breton draft has some variant of this Sunburst pattern tho no drafts were exactly alike. At the Little Loomhouse, Helen Zier set the draft for cushions to go with BONEYPARTES MARCH ACROSS THE ROCKIES- what quirk of \* o stopped Napoleon's grandiose plan to conquer America, already hampered by the ...s of the first army to yellow fever in the West Indies, and ended by WELLINGTON'S ARMY ON THE FIELD OF BATTLE.



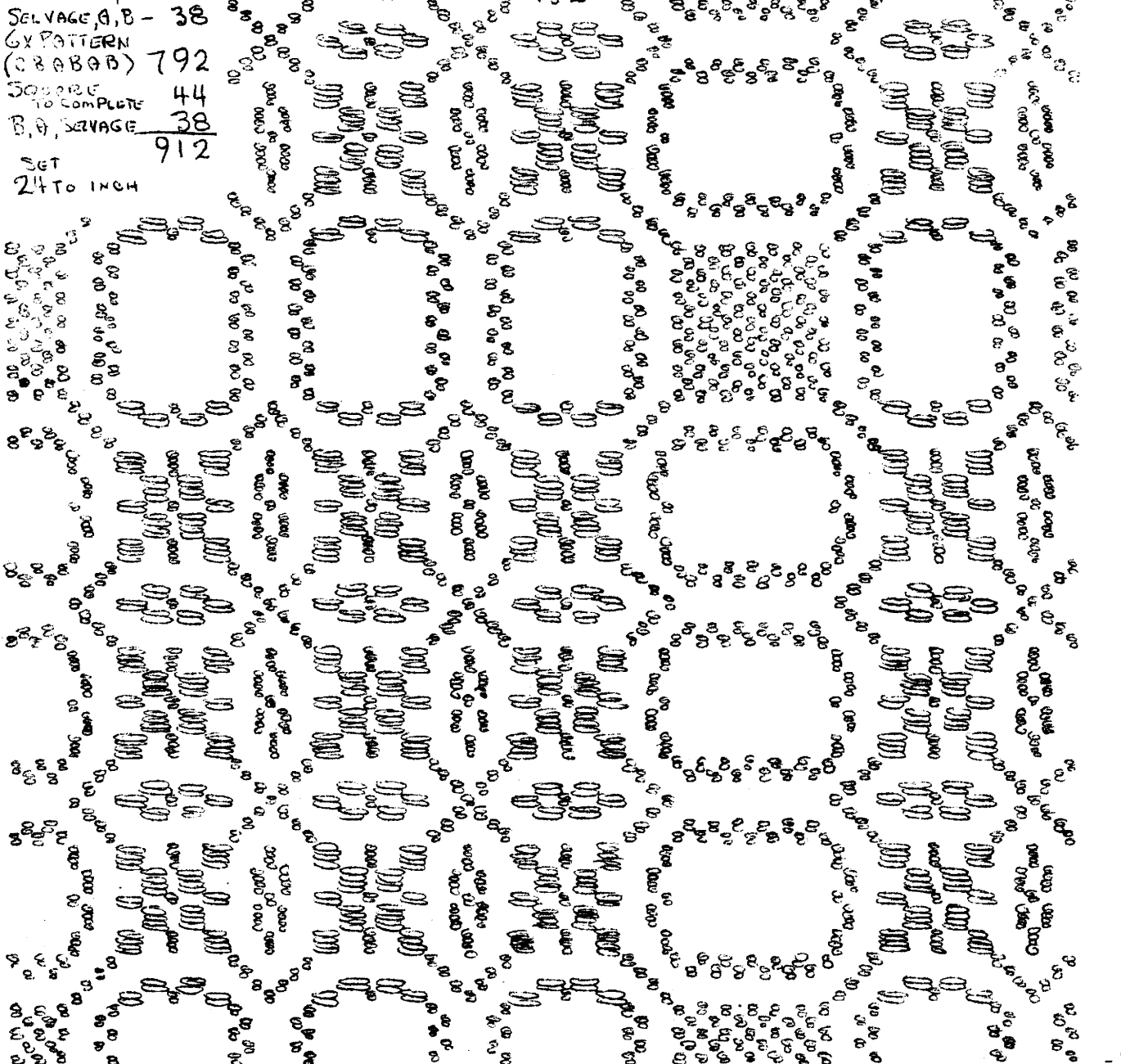
The Loomhouse - Little Loomhouse

The older weavers on Cape Breton all have family collections of weaving drafts-most having been brought from Scotland 1820-40. Nearly all have some Snowball drafts with the Nine Snowball being the favorite. Mrs. Mackley plans this draft for baby blankets and will use the treading from the threading draft as being more typical of Cape Breton. She is using 2/16 wool for warp.

At the Little Loomhouse, we are using the same draft warped of nylon chenille of about 3000 yards to the pound; tabby will be the same with pattern weft of the regular knitting nylon. We plan to use the reversed treading so each snowball is in its own circle. Try the effect on a draft page by reversing the 1-2's and 2-3's and the 3-4's and 1-4's. You can also try one color on the 1-2's, and 2-3's for the snowballs, and the 3-4's and 1-4's of a second color.

20		14		SNOWBALL		JOINING UNIT		20		C SOURCE				B		A	
etc.	22	44	246	222	44246	212	44246	22		22				44	246	212	
2222	22			22	22	22	21			22	222222222222	24	22			22	24

SALVAGE, A, B - 38  
 Cx PATTERN  
 (C B A B A B) 792  
 SOURCE  
 TO COMPLETE 44  
 B, A, SALVAGE 38  
 SET 912  
 24 TO INCH





SNOWBALL DRAFTS - FLORENCE MACKLEY COLLECTION

FILE UNDER 142 - LITTLE LOOMHOUSE PAGE SERIES  
142-9 IS A NINE SNOWBALL

12, 16, 17, 43, 5 FLORENCE MACKLEY COLLECTION

NINE SNOWBALLS FROM MRS MACKLEMAN										SQUARE										JOINING UNIT									
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1	8	8	4	8	8	1	1	1	1	1	8	8	4	8	8	1	1	1	1	1
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

(142-9)

PATTERN REPEAT OF ORIGINAL DRAFT  
216 THREADS FOR COVERLETS

SQUARE SNOWBALLS

REMEMBER SNOWBALL PATTERNS ARE CHARMING WHEN WOVEN BY REVERSE TREADLING.

UNBALANCED										SQUARE										SNOWBALL										JOINING UNIT									
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1										
8	8	4	8	8	1	1	1	1	1	8	8	4	8	8	1	1	1	1	8	8	4	8	8	1	1	1	1	1											
1	1	1	1	1	1	1	1	1	1	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4											

16 12 36 ORIGINAL DRAFT - 184 THREADS

MARY MARGARET'S DRAFT FROM MRS. MACKLED  
LADIES DELIGHT FROM MRS. MACINTOSH

TO BALANCE THE DRAFT - EITHER ADD TO THE 1ST GROUP, OR TAKE FROM LAST, OR BOTH

T-2-2										T-2-2										SERVAGE									
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	4	8	10	1	1	1	1	1	1	8	8	4	8	10	1	1	1	1	8	8	4	8	10	1	1	1	1	1	
1	1	1	1	1	1	1	1	1	1	2	4	4	4	4	4	4	4	4	2	4	4	4	4	4	4	4	4	4	

PATTERN REPEAT

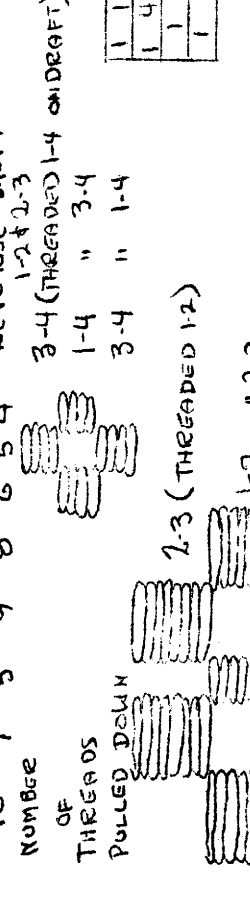
T-2-2										T-2-2										SERVAGE									
1	2	5	1	2	4	2	5	1	2	1	2	2	2	2	2	2	2	2	1	2	2	2	2	2	2	2	2	2	
1	2	4	5	1	2	4	2	5	1	4	4	2	4	5	1	2	4	4	4	2	4	5	1	2	4	2	1		
1	1	1	1	1	1	1	1	1	1	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2		

PATTERN REPEAT - 184 THREADS

COMPLETE ONCE

ANOTHER FORM OF SHORT DRAFT

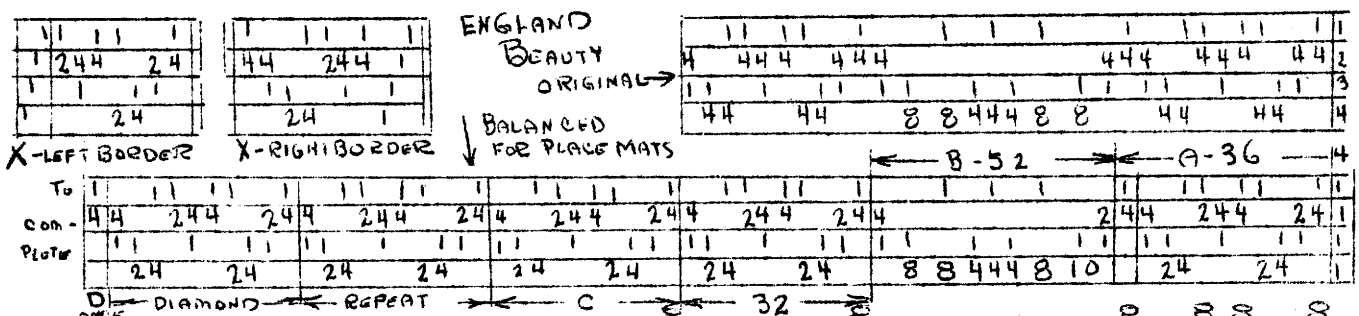
12 IS 1/2 SIZE OF SNOWBALL ON THIS PAGE  
A SINGLE SNOWBALL WITH SQUARE IS NAMED "BACHELOR AMONG THE GIRLS"  
MANY SNOWBALL PATTERNS MAY BE FOUND IN GLENDYER (GLEN OF THE DYER)



This early Cape Breton coverlet draft is from the very fine collection of Mrs. D.A. MacLeod and is named "England Beauty". Mrs. Mackley found another version of the pattern in Belle MacLeod's early drafts under the name of "London Beauty".

Mrs. Mackley of Sidney, Nova Scotia is collecting the early Cape Breton drafts in order they may be preserved. She also feels weavers will enjoy studying them and using them. Some she plans to use in her shop so visitors to the Cape may take home handweaving in authentic Cape Breton patterns. She planned this pattern for place mats- using the Chariot Wheel in the corners with the resulting border, and the Diamond for the center. At the Little Loomhouse, Jane Rutherford and Bill Phelps set up the 292 thread pattern in 10/4 Egyptian cotton as listed.

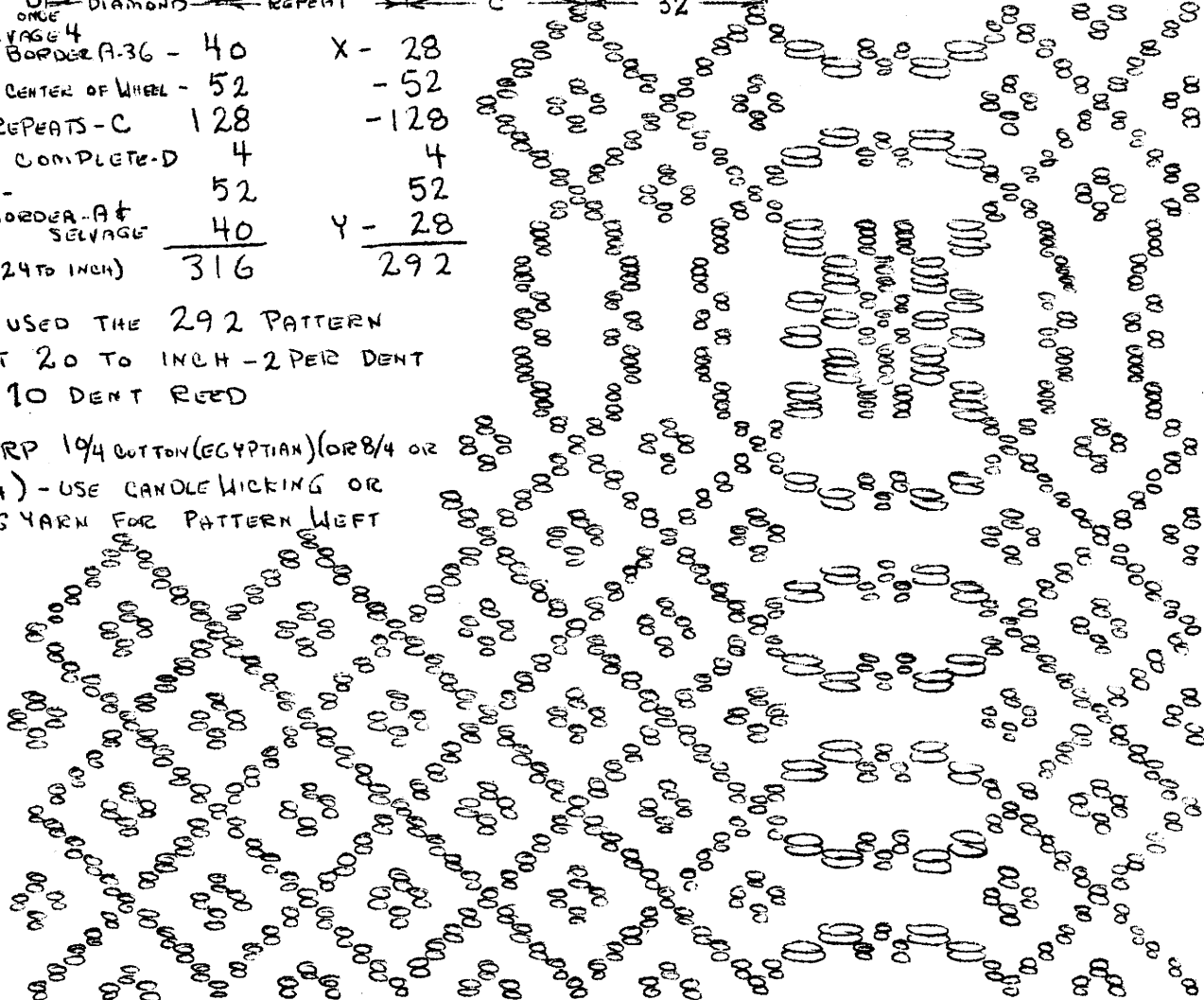
For an effective place mat, use very heavy pattern weft- heavy candlewicking or four ply cotton rug yarn. Tabby weft may be the 10/4 cotton as the warp or may be a textured cotton or rayon in a weight similar to warp. The draft also offers the weaver many possibilities of treading.



ONCE  
 SELVAGE 4  
 # BORDER A-36 - 40      X - 28  
 B - CENTER OF WHEEL - 52      - 52  
 4 REPEATS - C      128      - 128  
 TO COMPLETE - D      4      4  
 B -      52      52  
 BORDER - A + SELVAGE      40      Y - 28  
 (SET 24 TO INCH)      316      292

WE USED THE 292 PATTERN  
 SET 20 TO INCH - 2 PER DENT  
 IN 10 DENT REED

WARP 10/4 COTTON (EGYPTIAN) (OR 8/4 OR  
 12/4) - USE CANDLEWICKING OR  
 RUG YARN FOR PATTERN WEFT



21 FLORENCE MACKLEY COLLECTION  
FROM MRS ANGUS GILLIS

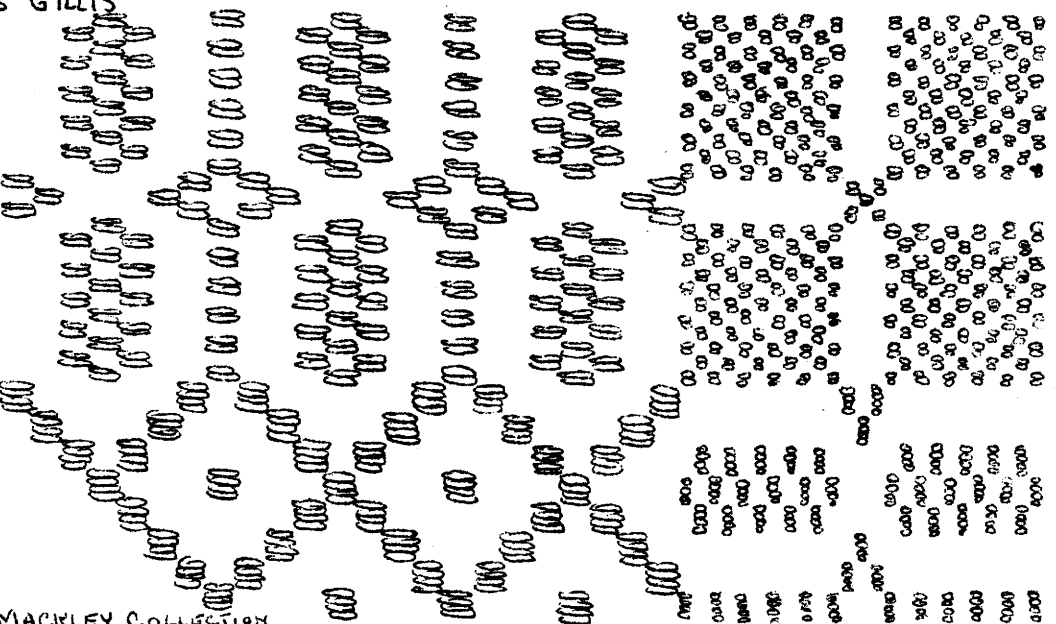
8 8	8 8	8 8	8 8	8 8	8 8	4 4	
8 8 8	8 8 8	8 8 8	8 8 8	8 8 8	4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	

DIAMOND WITH DOUBLE SQUARE

(III PAGE SERIES)

NOTE FIRST OR 1 INDICATES FIRST HARNESS USED; OTHER INDICATES NUMBER OF THREADS ON BOTH HARNESS

4	1	1
4	1	1



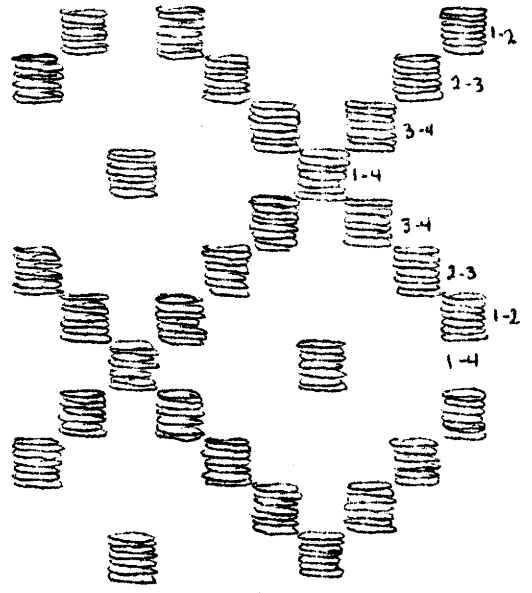
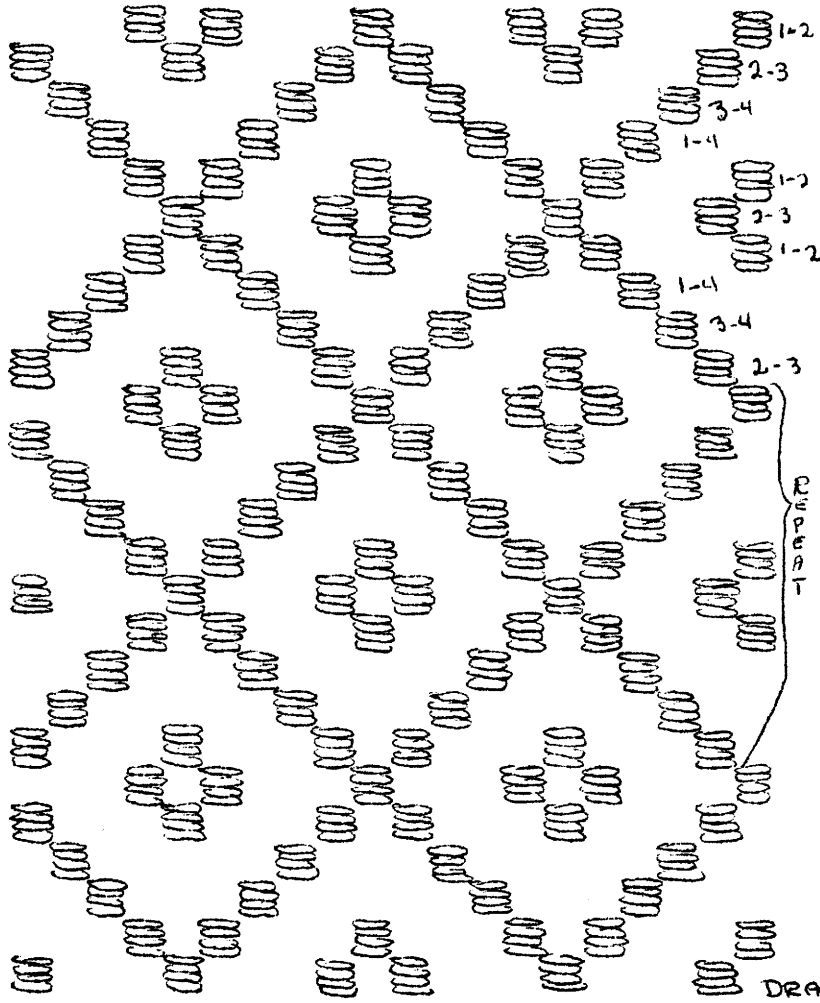
23 FLORENCE MACKLEY COLLECTION FROM MRS MACLEOD  
"LUCKY DIAMOND" (III)  
OR "FOUR LEAF CLOVER DIAMOND"

4	4 4 4	4 4 4	4 4 4	4 4 4	4 4 4
1	1	1	1	1	1
4 4	4 4	4 4	4 4	4 4	4 4

21 IS A DELIGHTFUL DIAMOND VARIANT FOR ALL AROUND BORDER USE A FULL DIAMOND (64) DOUBLE SQUARE (100) 3 OR MORE DIAMOND & REVERSE BORDER  
DIAMOND (III)

53 FLORENCE MACKLEY COL. FROM MRS MUNROE

8	8 8 8	
1	1	1
8 8	8 8	8 8
1	1	1

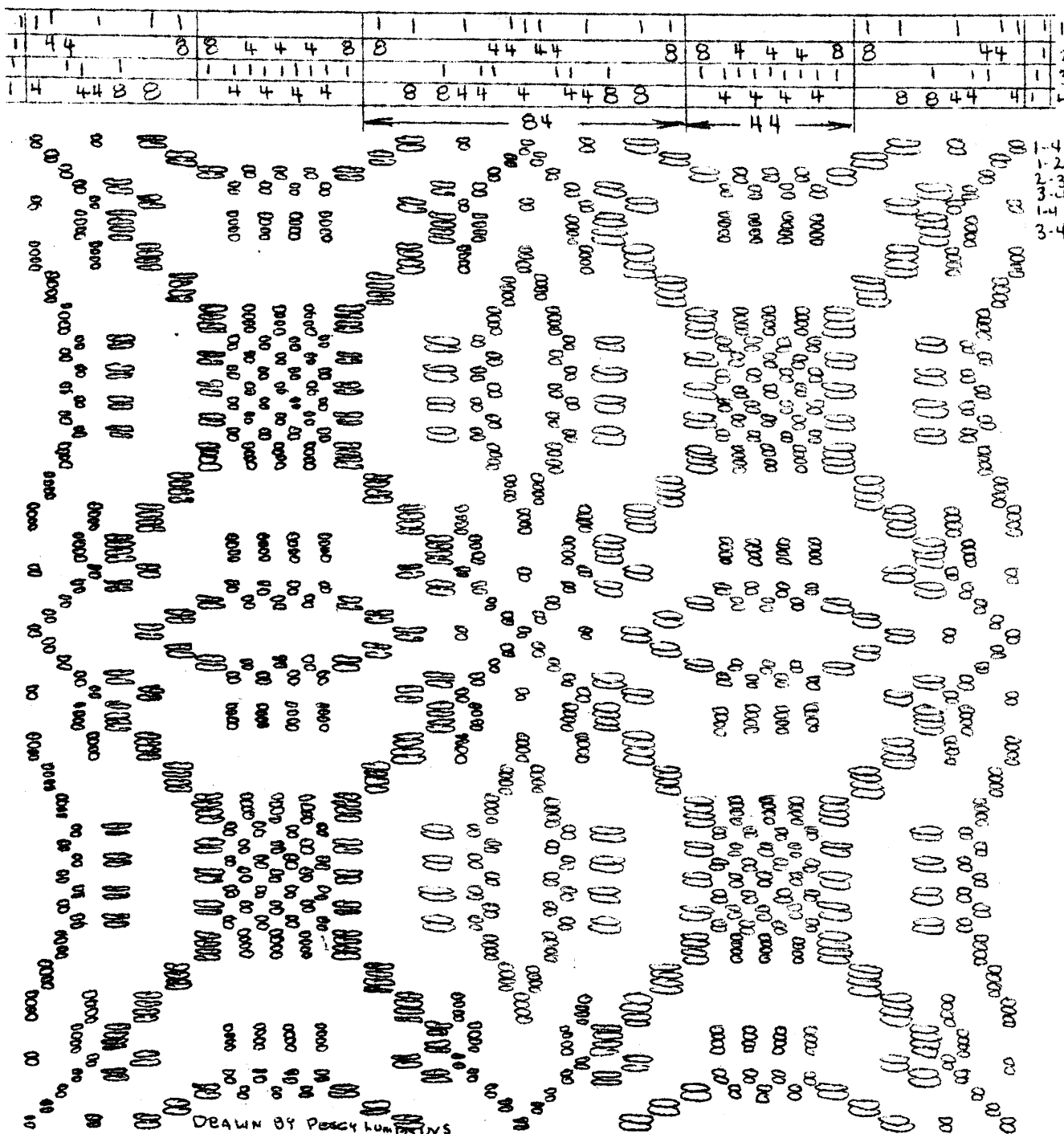


DRAWN BY CLARA CONNER

This draft comes from the very fine old collection of Mrs. D.A. MacLeod and is titled "Catherine's draft of Four Spears". Like many Cape Breton people, Mrs. MacLeod's family came from Uist and Lewis of the Western Isles. Her drafts were brought to the Cape in the migrations of 1820-28.

You will be interested in the method of writing these drafts from Scotland. This draft reads from back to front. The 1 indicates the harness used first in the pair; the second numeral 4, 8 indicates the number of threads on both harnesses. Note how this method takes care of the 3-2 threading of the middle harnesses. At the Little Loomhouse, we like this method altho the short form typical to early American drafts is the form we use. In early American drafts, we have collected only a few hundred of this Scottish method as against several thousand of the other short form.

As the original draft was unbalanced, we decided to use the unbalanced draft tho some of the weavers preferred the balanced draft and so used that.

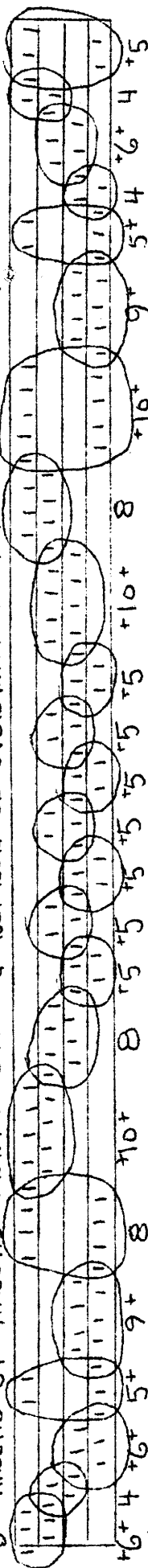




A- SCOTTISH DRAFT - 14 FLORENCE MACKLEY COLLECTION - FOUR SPEARS - 128 THREADS OR BALANCED - 116 THREADS

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4				4		4		4		4		4		4	
1				1		1		1		1		1		1	
4	4	8	8	4	4	8	8	4	4	8	8	4	4	8	8

B- THREAD-BY-THREAD DRAFT SHOWING "BORROW" OR OVERLAPPING THREADS - 128 THREADS



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

C- SHORT DRAFT - BALANCE BY TAKING OUT 2 THREADS WHEN THREADS ARE BORROWED FROM EACH SIDE AS 10S & 6S

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

38 LEFT ← → SQUARE 42 → → FOUR SPEARS - 74 → → SQUARE - 42 → → RIGHT

← ONE PATTERN REPEAT 116 → → PATTERN REPEAT → → 42

3 PATTERNS 348 (USE MORE REPEATS ON SQUARE) LEFT 38 470

LF 50 PATTERNS ET TOTAL

11	3 x 23 = 69	13	93
7	13 x 26 = 78	8	106
8	21 x 35 = 105	8	142
12	2 x 32 = 96	13	129
		30 TO UNIT	470 F

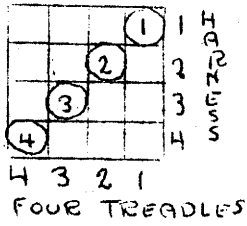
2. PEE DENT IN 15 CENT REED FOR SMALL LOOM WITH 3 THREADS TO DENT AT EDGE

A- shows the Scottish draft as copied by "Catherine" to go to the New World of Cape Breton as a gift from the culture of the Western Isles. Over a century later, Florence Mackley collected many of the early Scottish drafts on Cape Breton and has issued them for weavers as Cape Breton Coverlet Drafts.

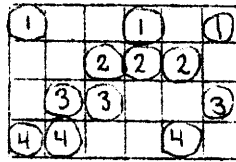
B- shows the draft written in long form or thread-by-thread. We warped the original draft for evening purses and glass cases, set 40 to inch in 60/3 ecru mercerized cotton, and wove with pattern of brown orlon, tabby of reinforced metallics. But as many weavers preferred a balanced draft, the thread-by-thread draft is circled to show the overlaps and borrowed threads.

C- shows the short draft in balanced form (by taking two threads from each group which borrows two threads). This is an excellent draft for drapery, skirts, aprons, as well as for smaller textiles as FOUR SPEARS offers many treading possibilities. This was set 30 to the inch (increase the number of pattern repeats for wider looms), and we used 50/3 neutral brown linen, 30/3 cotton, and alternate 12/2, 20/2 cotton in color for different warps.

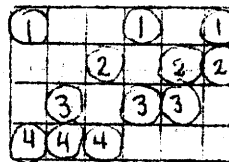
PATTERN PAIRINGS ARE 1-2, 2-3, 3-4, 1-4



TABBY - 1-3, 2-4



TIE-UPS

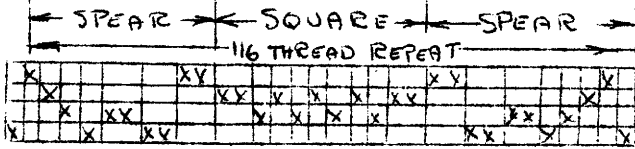


The traditional reversing of treadling from the threading draft usually reverses two pairings of the harnesses as shown by a main motif.

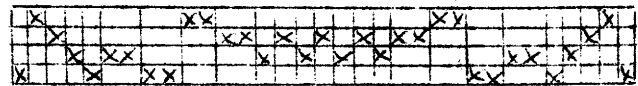
On this draft, the square motif is written on 2-3 and 3-4 so these are reversed; then 1-2 and 1-4 will reverse. Thus when the threading draft shows 1-2, weave 1-4  
 2-3, weave 3-4  
 3-4, weave 2-3  
 1-4, weave 1-2.

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

TABBY



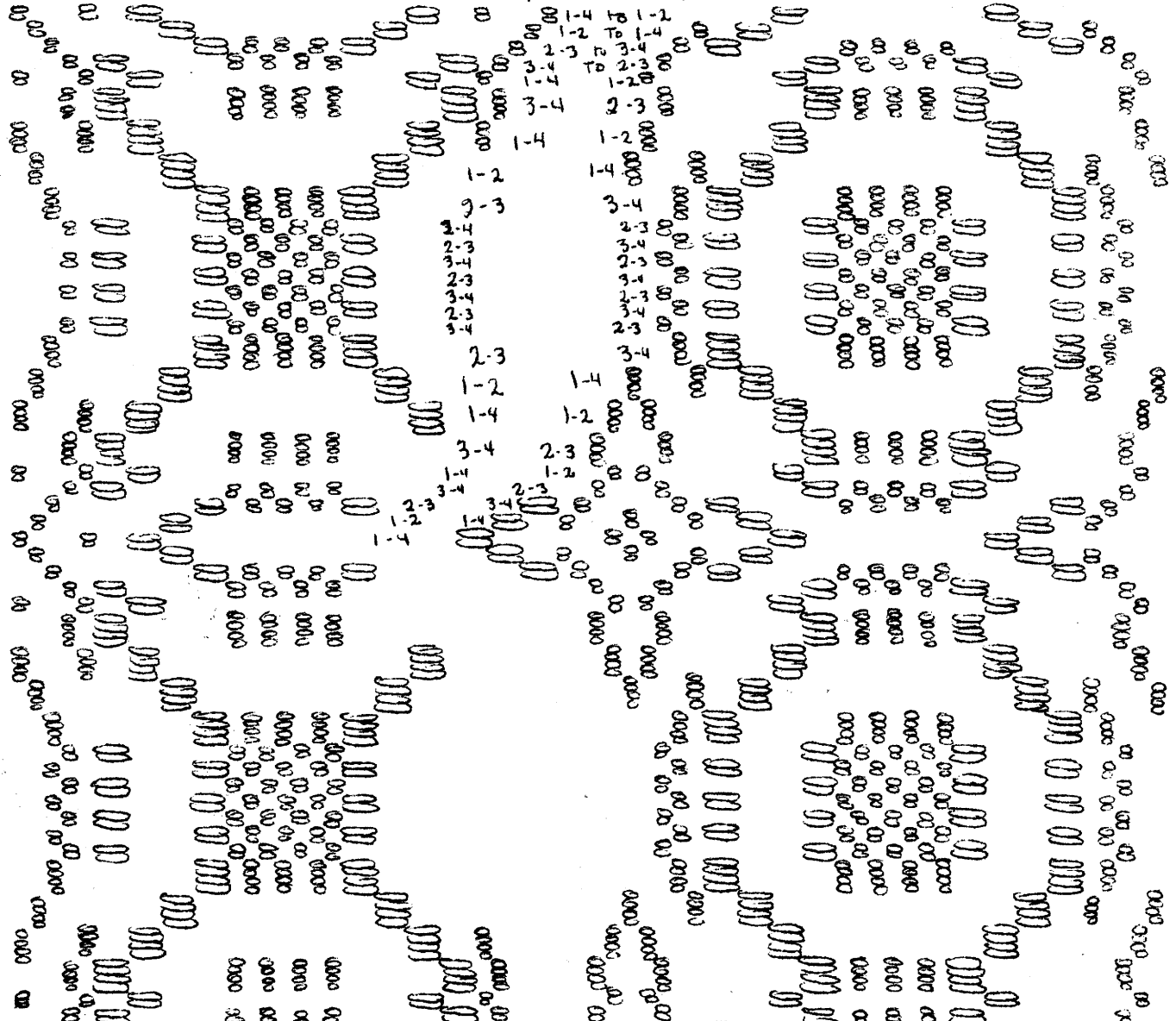
The proportions of the threading draft are maintained in the reversed treadling.



READ FROM DRAFT-DIAGONAL

REVERSE 1-2 & 1-4  
 2-3 & 3-4

DOWN HARNESSSES



KW-V-1-6 TREADLING BY REVERSED TREADLING- Basic Draftwriting for four harness  
 Reversing treadling by the diamond motif  
 Four Spears (120 page series) or 14 of Cape Breton Coverlet Patterns

Continuing with the idea of reversed treadlings for overshot weaves, you will find many complex drafts may be reversed several ways. Check on a draft for turning points and for diamond unit or motif. Often these will give you a basis for reversing.

The FOUR SPEARS has two main turning points- at the center of the diamond and at the center of the square. Using the diamond, write the treadling from the draft, and then reverse by starting at the center of the diamond to write reverse units: thus,

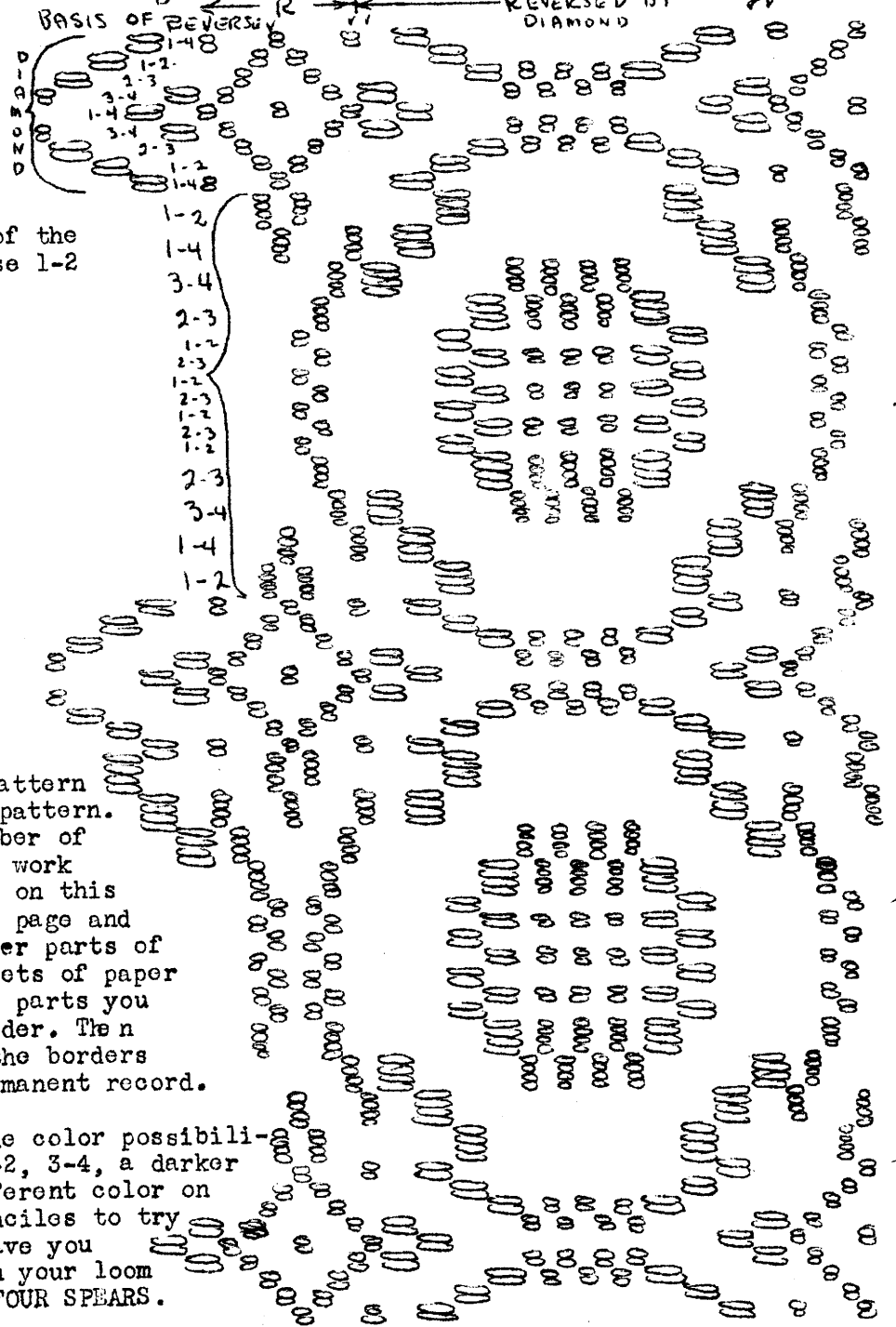
diamond reverse treadling to be used for weaving

- 1-4 reverses to 1-4 (same)
- 3-4 reverses to 1-2
- 2-3 reverses to 2-3 (same)
- 1-2 reverses to 3-4
- 1-4 reverses to 1-4
- 1-2 reverses to 3-4
- 2-3 reverses to 2-3
- 3-4 reverses to 1-2
- 1-4 reverses to 1-4.

	SPEAR				SQUARE				SPEAR								
D	2	2	2	1	2	4	3		4	3		2	2	1			
I	1	2	1	2		3	4	2	1	2	3	4		1			
D	2	1		2	1	4	4	2	2	2	2	2	3				
D	2	2	2	1	2	4	4	2	1	1	2	3	4	2	2	1	4

You will note the 1-4 and 2-3 pairings of the harness stay the same, and 1-2 and 3-4 reverse. So for the next section of the draft, continue to reverse 1-2 and 3-4 pairings:

- large 3-4 to 1-2
- large 1-4 to 1-4
- large 1-2 to 3-4
- large 2-3 to 2-3
- 3-4 to 1-2
- 2-3 to 2-3
- 3-4 to 1-2
- 2-3 to 2-3
- 3-4 to 1-2
- 2-3 to 2-3
- 3-4 to 1-2
- large 2-3 to 2-3
- large 1-2 to 3-4
- large 1-4 to 1-4
- large 3-4 to 1-2.



The resulting reversed pattern is an excellent allover pattern. It also offers you a number of border possibilities. To work out border possibilities on this pattern (on the previous page and other border pages), cover parts of the pattern with two sheets of paper so you can visualize the parts you think will make good border. Then you may want to sketch the borders on a draft sheet for permanent record.

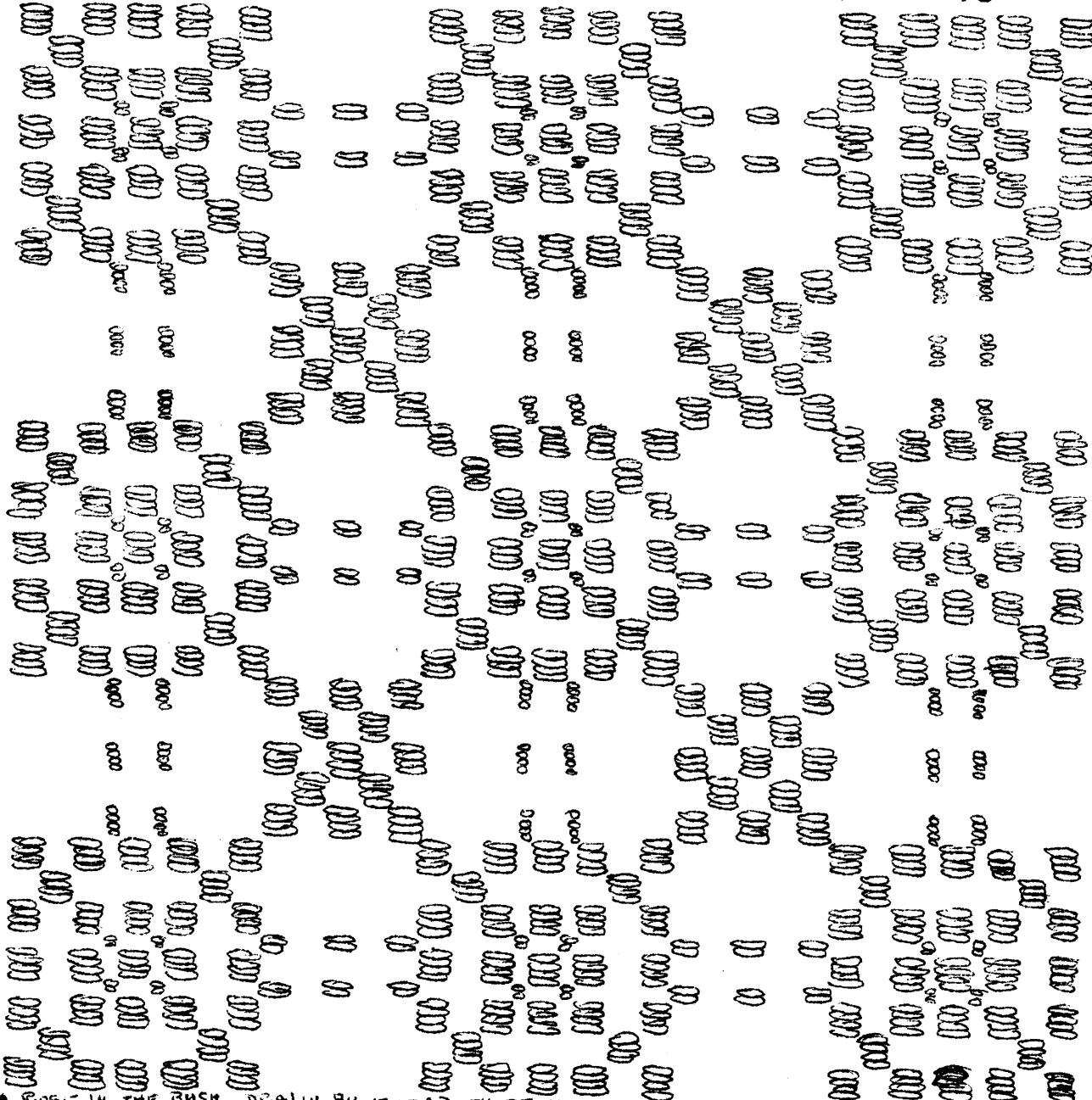
Also consider some of the color possibilities, as one color on 1-2, 3-4, a darker shade on 2-3, and a different color on 1-4. Use water color pencils to try out colors. This will save you time and wasted yarns on your loom when you start weaving FOUR SPEARS.

Mrs. Mackley found several variants of the ROSE IN THE BUSH in the Cape Breton patterns which originally came from Scotland 1820-1848. This is a choice one.

Look at the pattern and see how you visualize it in your home. The weavers in the Kentuckiana area are enjoying working with the Cape Breton from Mrs. Mackley's collection and used this draft in several weaves. Favorite setting was place mats by the New Albany weavers with a different color warp for each harness pairing. The Southeastern Weavers of Indiana University transposed the pattern to four, five, and six harness lace. One of the Nazareth College weavers used a two harness loom with the third "free" harness for lace and wove a baby blanket of soft nylon. As you use these wonderful old patterns, let us hear about your results. And if you need additional datum, write Mrs. Mackley or the Little Loomhouse and we will try to supply the answers.

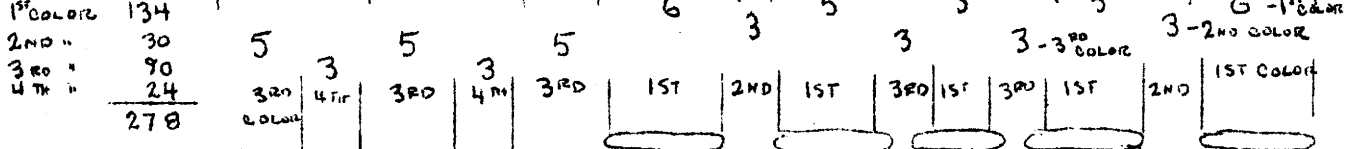
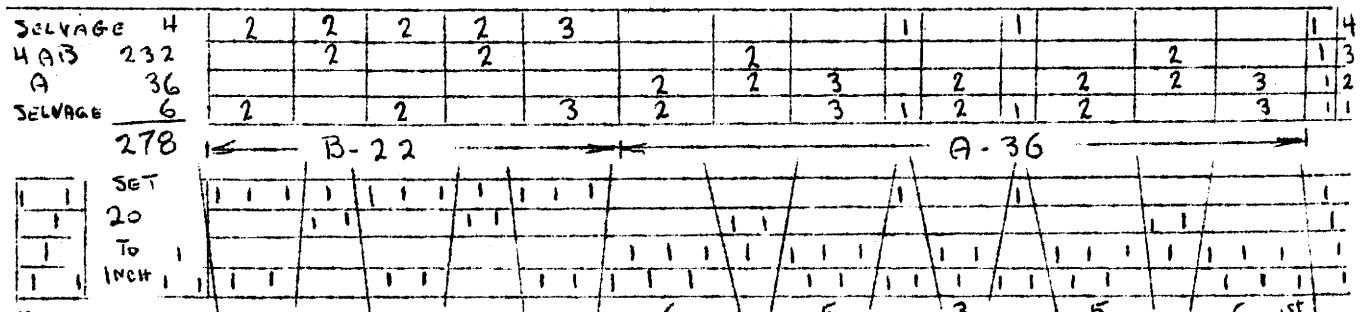
2	2	4	4	4	4	6	2	2	4	4	4	4	6	2	2	4
4	4	6	4	4	4	6	4	4	6	4	4	4	6	4	4	4
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

← To COMPLETE → 58 REPEAT → 22 → 36 →





Four colors are used in this warp- the background colors of the china to be used with these place mats, set 20 to the inch in 20/2 linen. In planning color in the warp, students in Little Loomhouse classes can usually plan better by using a thread-by-thread draft tho they usually use a short draft for designing and warping. After you write the long draft, study the overlaps to ascertain the best placement of colors in the warp. As a rule, most groups of colors will be in odd numbers. You can shift the number of threads of a color according to where you wish to place emphasis, as in B if you wish to place emphasis on 1-4, you would use the proportions of 5-3-5-3-5 or to emphasize 3-4, you would use 4-5-3-5-4.



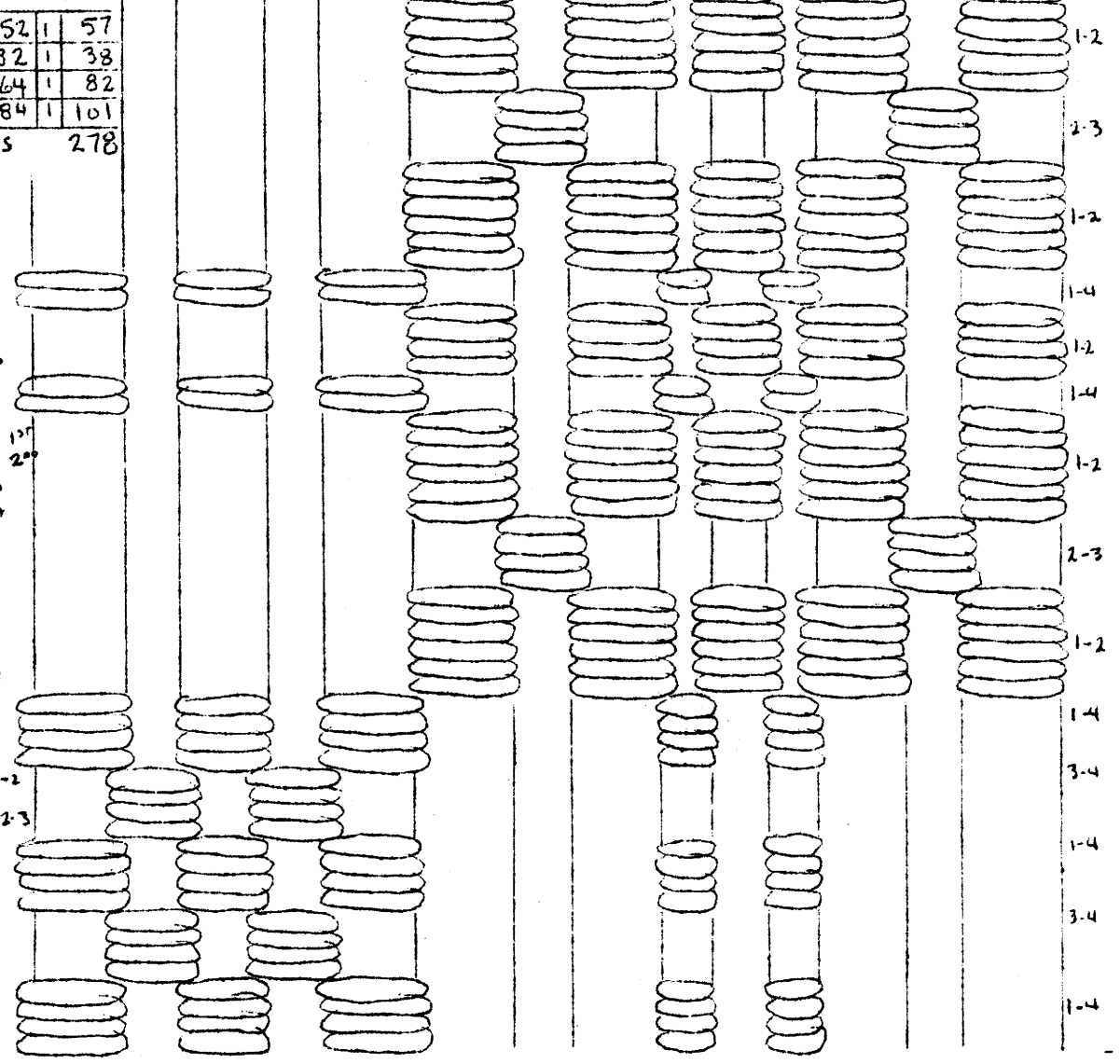
2	2	4x13=52	1	57
1	4	4x8=32	1	38
1	16	4x16=64	1	82
2	14	4x21=84	1	101
TOTAL HEDDLES				278

TABBY ON  
1-3, 2-4  
MAY BE  
FIGURED  
AS IN WARP

TRY  
DARK GREEN 1<sup>ST</sup>  
BRIGHT " 2<sup>ND</sup>  
BEIGE 3<sup>RD</sup>  
BROWN 4<sup>TH</sup>

20/2 LINEN

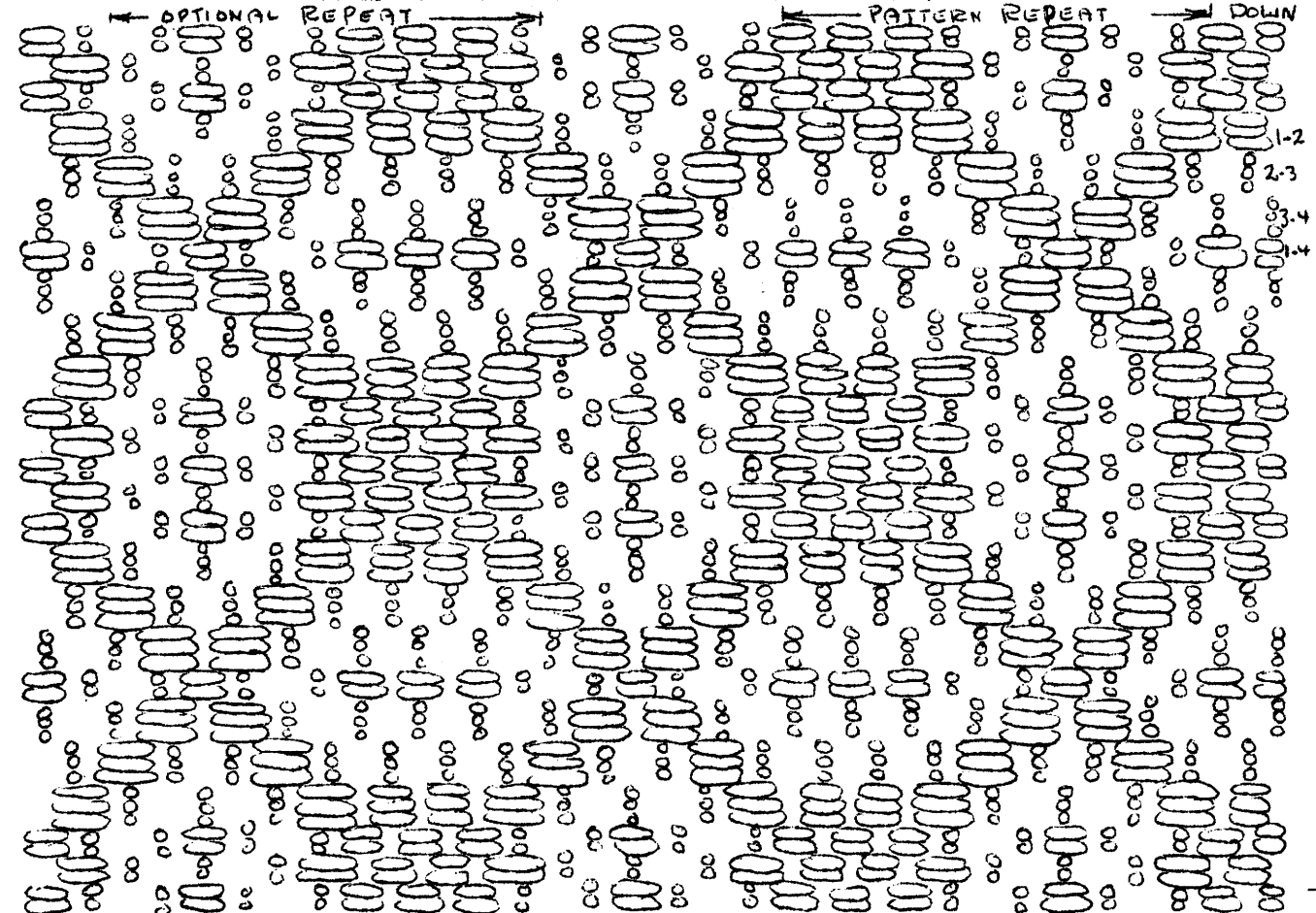
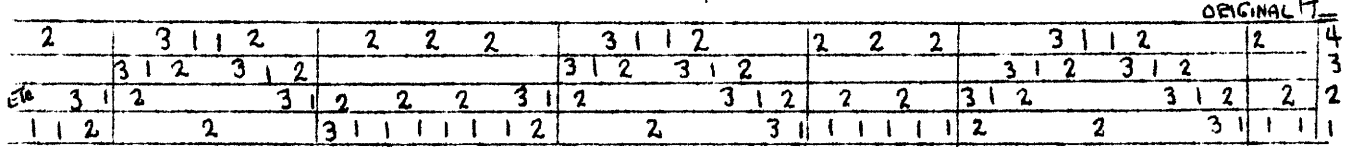
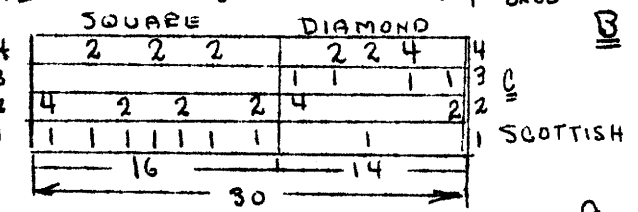
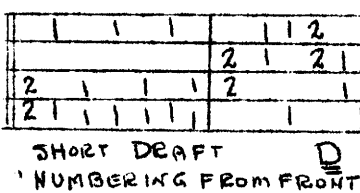
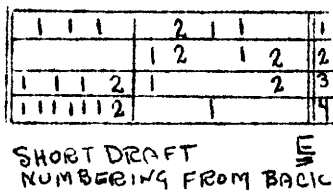
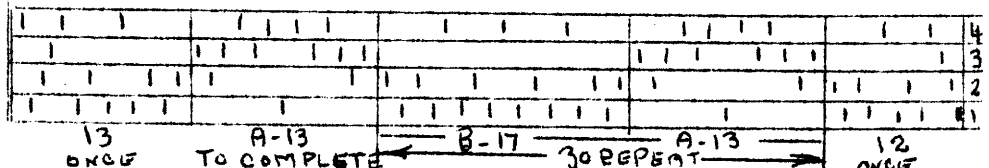
PATTERN  
LEFT IN  
12/2 LINEN  
USE 1 TO 4  
COLORS  
AS ROSE-1-2  
DARK ROSE-2-3  
{ BEIGE 1-4  
BROWN 3-4  
OR  
{ LIME 1-4  
GREEN 3-4



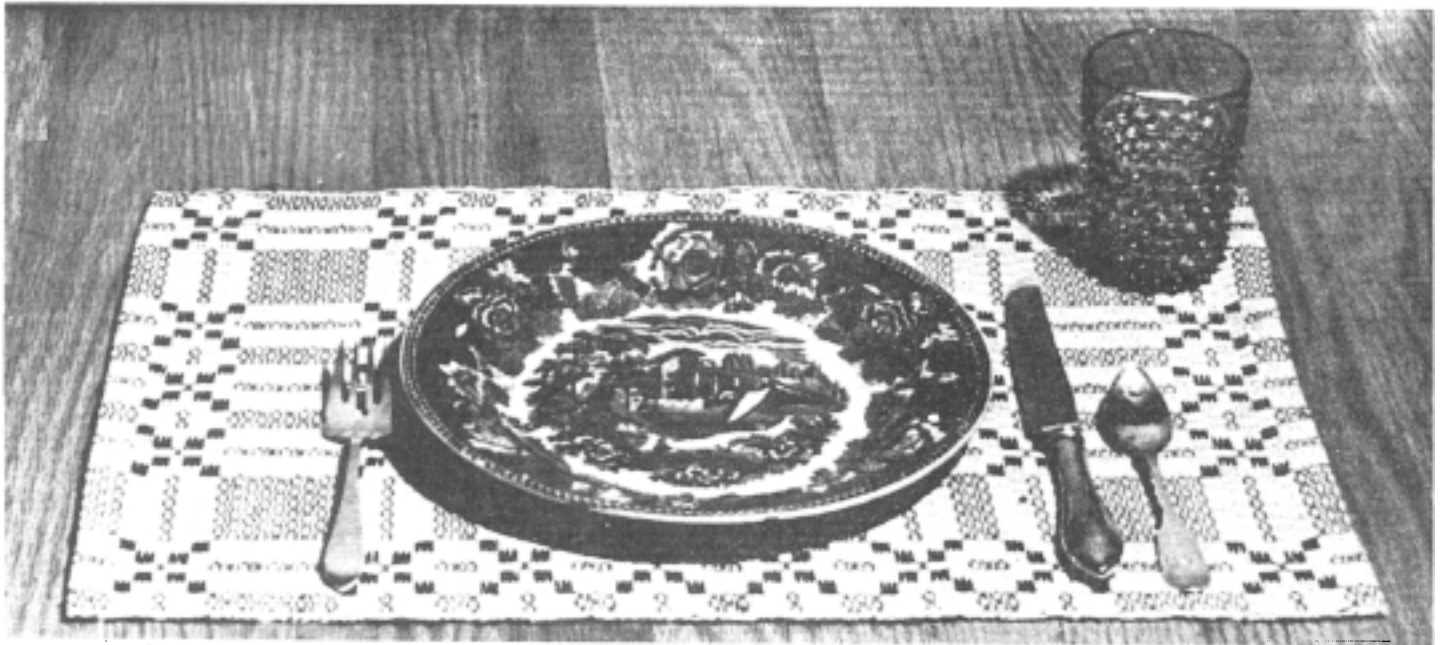
This is another of the thread-by-thread drafts found among the Scottish drafts on Cape Breton. Each thread is numbered, in this, as in many such drafts, the purpose of numbering is to "balance" the draft for giving each pairing the same number of woven threads. The TRUE LOVES VINE (9) uses this for part of the pattern. You will note some Scottish drafts number from back to front and others number front to back, and others are independent of numbering. Note, altho this method of numbering each thread was used for the single CHARIOT WHEEL (7), it did not serve the same purpose.

The original Scottish draft from Cape Breton is shown above the sketch (A). The thread-by-thread draft not numbered is (B). The draft written by the usual Scottish method is (C). The American forms of short drafts are shown in (D) and (E). Compare (D) written from front to back and (E) written back to front. Note difference in how the pairings "borrow" to get the same number of threads in the woven pattern. Naturally, all five patterns are the same when woven.

LF. SELVAGE 12  
 14 PATTERNS-14x30-420  
 A TO COMPLETE 13  
 RT. SELVAGE 13  
 SET 30 TO INCH 458







LADIES DELIGHT is from the research of Florence Mackley in Cape Breton Coverlet Patterns. At the Little Loomhouse, we liked it in pastel nylons for baby blankets, in old colonial blue and red for a child's coverlet, and in linens for place settings to use with early and provincial patterns for one of the china companies.

If you like subtlety of design, you will like the deviation which LADIES DELIGHT has from the usual snowball pattern. Do you like the Scottish method of draftwriting—the first numeral 1 is the starting harness and the second numeral is the number of threads on both harnesses of the pairing.

As shown in the place mat above, persian blue and wild cherry 12/2 linen were used for pattern with a tabby of 12/1 veiled peach to give proper background tone of the china, on a warp of 20/2 natural linen. These came from the Davis Cordage Co., 564 Sixth St., San Francisco 3, Calif.

1	1	1	1	1	1	1	1	1	1	1		
		8	8	4	8	8	2		8	8	8	2
1		1	1	3	1	1		1	1	3		
4	4	4			4	4	4	4		4		4

SNOWBALL

↖ REVERSED ↗ CHANGED

NOTE OPPOSITES

	1	1	1	1	1	1	1	1	1	1
						8	8	8	8	2
1	1	1	1	1	1	1	1	1	1	3
4	4	4	4	4	4	4	4	4	4	4

SCOTTISH  
BALANCED

1	1	1	1	1	1	1	1	1	1	1		
1						8	5	1	1	1	1	
1	5	5	5	5	5	5	1	1	5	5	1	3
1	1	3	1	3	1	3	1	3	1	3	1	14

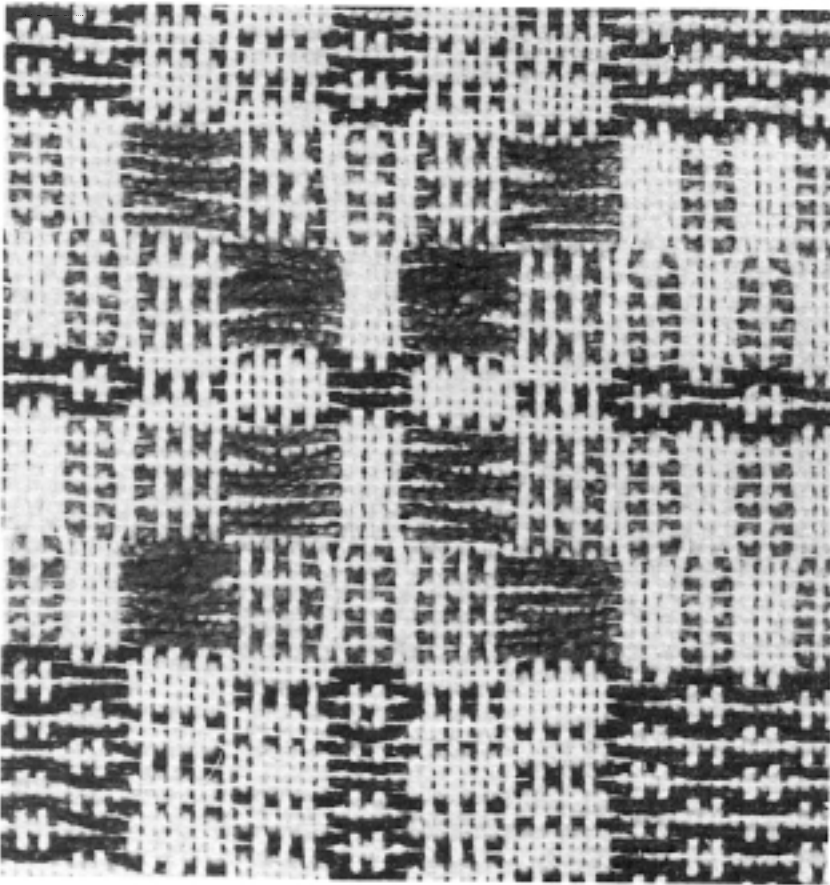
LEFT                      C-45                      B-35                      A-13

KENTUCKY WEAVERS living close enough to visit the Kenwood Hill cabins are invited to see all the colors in tubes and woven materials. We are open afternoons from 3 to 5 daily.

The warp of 20/2 linen is set 24 to the inch with 2 per dent in a 12 dent reed. Warp:

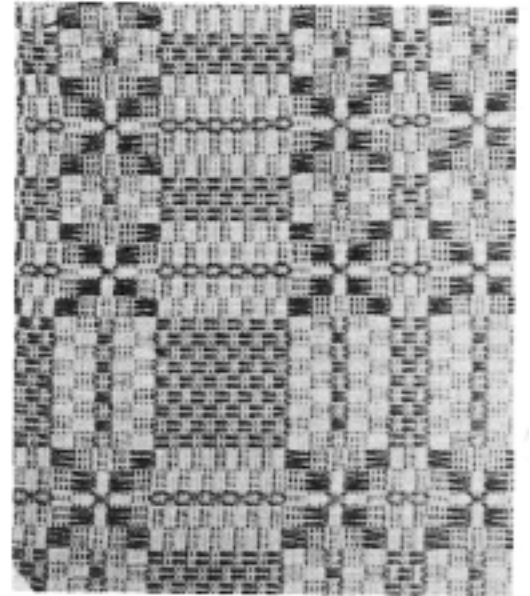
right selvage	4
AB	48
C square	45
BABAB center	131
C square	45
BA	48
left selvage	5
total threads	326



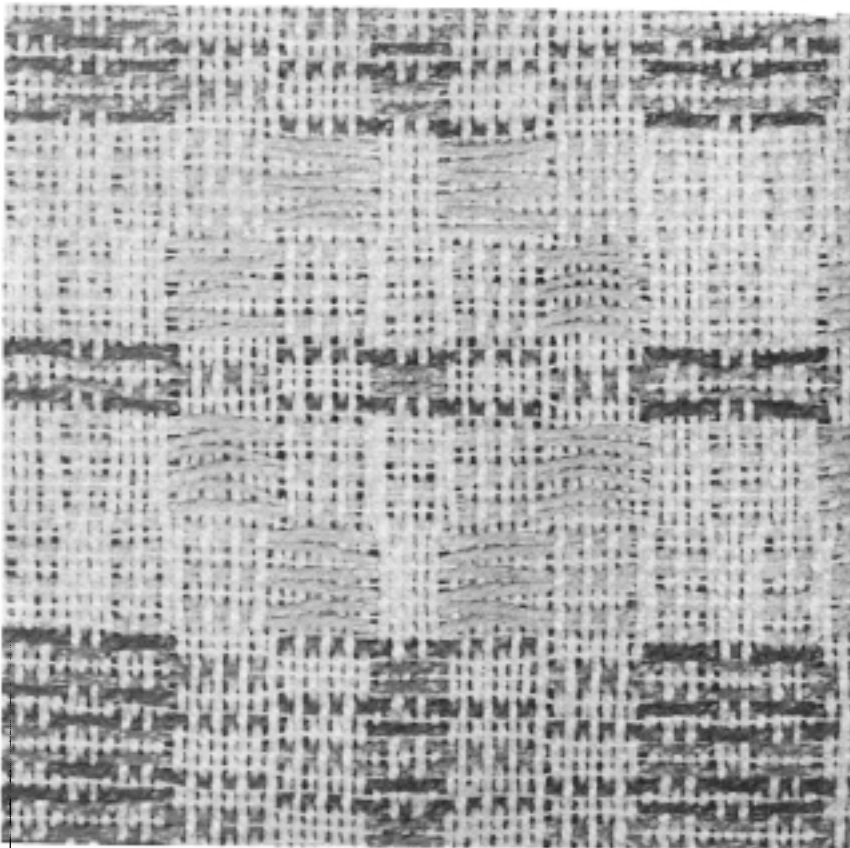


DELIGHT should be woven by the draft. But just as we preferred to balance the draft, we also preferred a subtle treading variation. For this, instead of 1-4 being woven for 4 threads as shown in the small picture, weave 3-4, 1-4, 1-4, 3-4. The other unit is woven 1-4, 3-4, 3-4, 1-4. I believe you can follow the treading on the detail picture at the left. Pattern weft is 12/2 linen in persian blue and wild cherry with tabby of 40/2 linen on a 20/2 natural linen for warp.

If your china has one of the new pastel background colors, use the same color in 12/1 linen for tabby.



As LADIES DELIGHT derives from a snowball, you may want to use a reverse treading. We used the wonderful greens and yellow from the Davis Cordage Company.



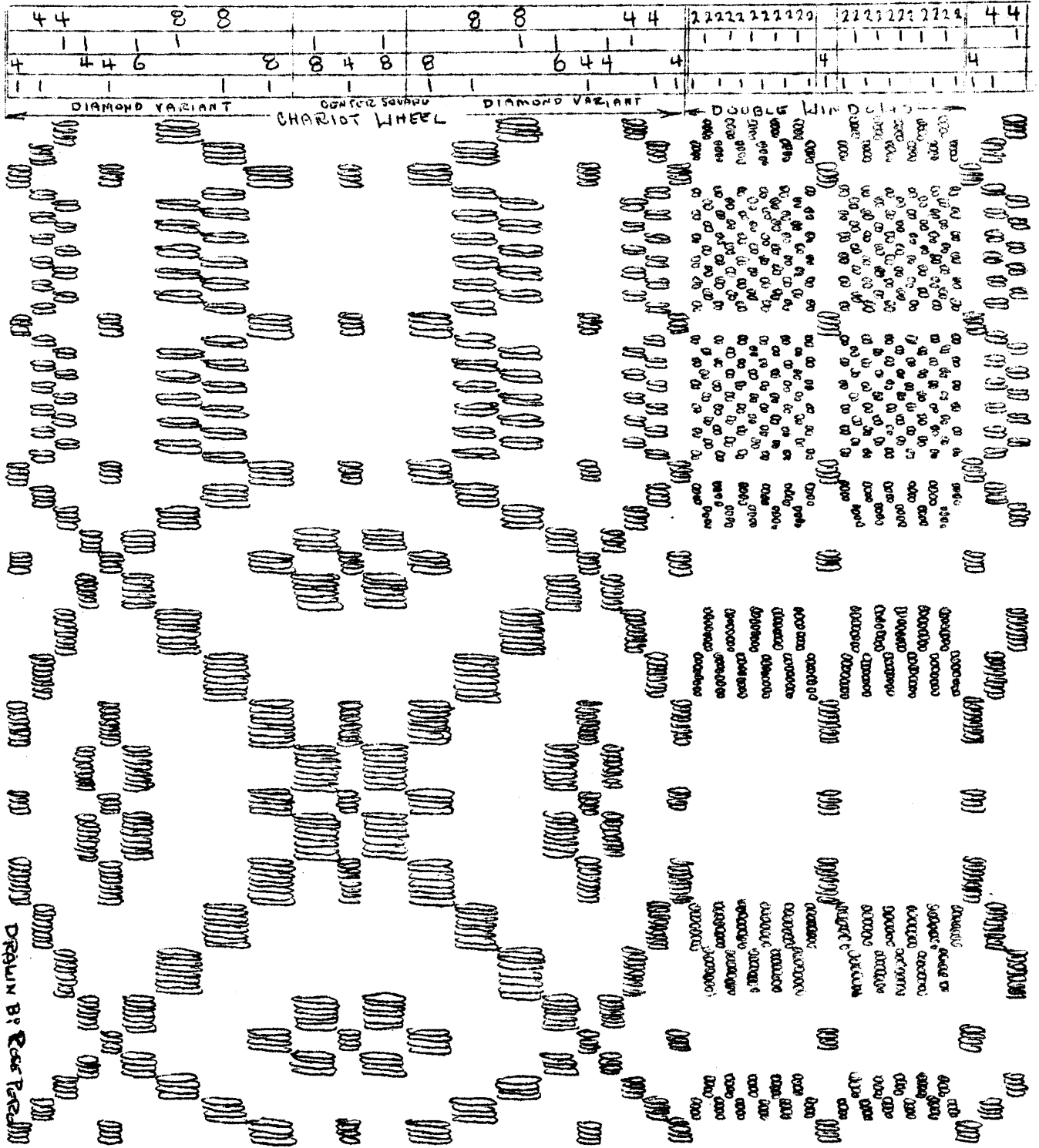
Instead of  
 1-2 weave 2-3 (6 times) mellow yellow  
 2-3 1-2 (6 times) mellow yellow.  
 1-4 3-4 once in meadow green  
 1-4 twice in citron char-  
 treuse  
 3-4 once in meadow green  
 2-3 1-2 (6 times) mellow  
 yellow  
 1-2 2-3 (6 times) mellow  
 yellow

Weave units for square-  
 3-4 once of meadow green  
 1-4 twice of citron char-  
 treuse  
 3-4 once of meadow green  
 and  
 1-4 once of meadow green  
 3-4 twice of citron char-  
 treuse  
 1-4 once of meadow green



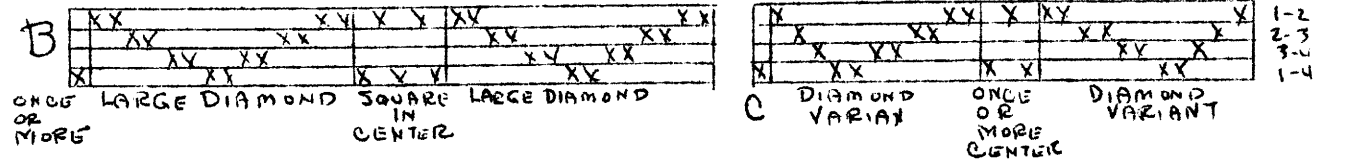
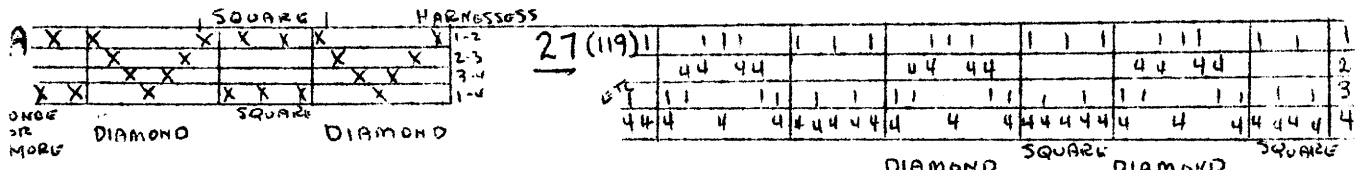
Another of the favorite Chariot Wheel patterns from Cape Breton is this CHURCH WIN-  
 DOWS with double square. Most of the drafts in this group have only a single square  
 or only a single group of threads to connect the chariot wheels. The overall pro-  
 portions of this draft is exceptionally good. Usually this form of chariot-wheel in  
 the U.S. has a double or triple square, and most often comes from New England.

On the next page are some of the successive steps in the development of the chariot  
 wheel from the diamond, the hexagon, into the more complex forms as shown in this  
 draft, in the CURIOSITY, FREE MASON AND FELICITY, etc. It is significant to note  
 the CHARIOT WHEELS was a favorite design in this group of drafts of Scottish back-  
 ground- tho some of the best known chariot-wheel forms seem totally unknown to  
 these draftwriters.

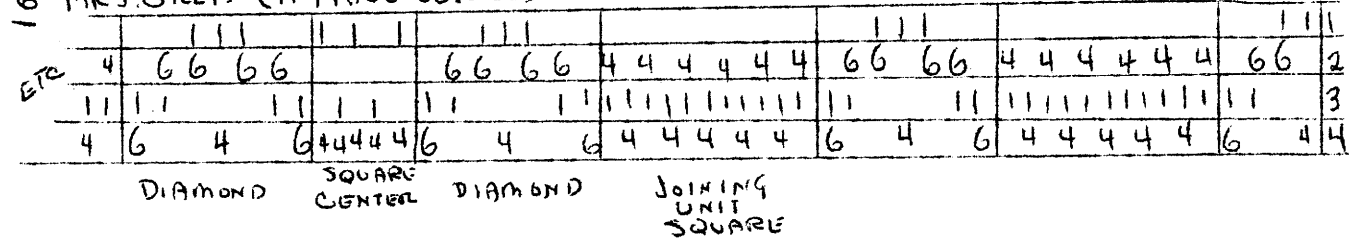


Florence Mackley Collection-2-4-6-15-24-25-27-28-31-32-39-40-41-43 (119-150)  
 A-B-square chariot wheel as developed to 1 PHARAOHS WHEELS from diamond-square  
 C-chariot wheel from diamond variant- note 2-3-36 (119-150 page series); also note  
 TRUE LOVES VINE with double diamond is an intermediate step.

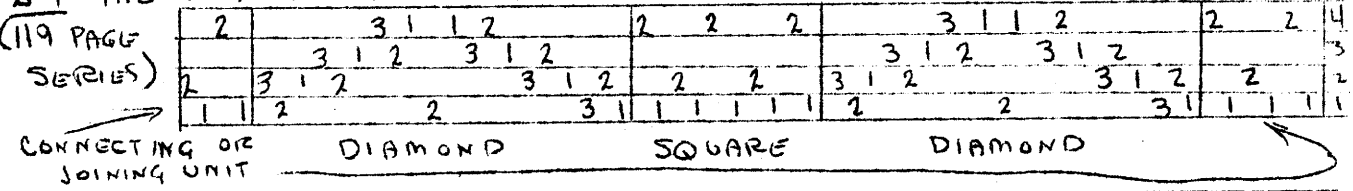
This group of drafts collected on Cape Breton by Mrs. Florence Mackley has a Scottish background and is valuable from many viewpoints. As a researcher and as a teacher searching for methods to give the new weaver an insight into the richness of our weaving heritage, I am impressed with the number of patterns which show the historic growth of civilization. Below are a few steps as shown by the drafts- from twill to overshot diamond, to diamond-and-square, thence to several types of chariot-wheels. The CHARIOTWHEEL shown on page 2-MONMOUTH is the favorite, then the form shown in 36-CHURCH WINDOWS; the form in 3-CURIOSITY; and the early 1-PHARAOHS WHEEL. Note the different methods of recording the drafts- try to see if you can work them out. Then compare with the page on drafting methods. We enjoyed drawing these down at the Little Loomhouse.



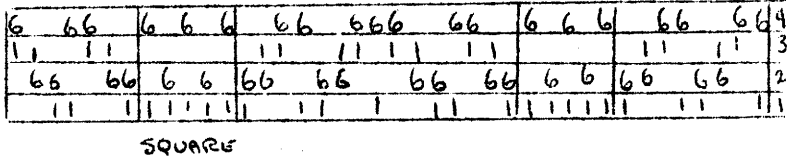
6 MRS. GILLIS (119 PAGE SERIES)



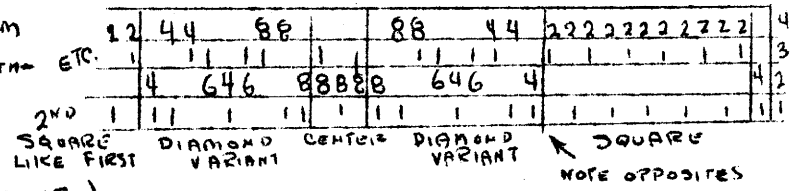
24 THE FORSAKEN LOVER FROM MRS. MACLEOD



28 - FROM MRS. CODY # 32 FROM MRS. MACLENNAN - COMPARE WITH 9-10 TRUE LOVES VINE (119 PAGE SERIES)

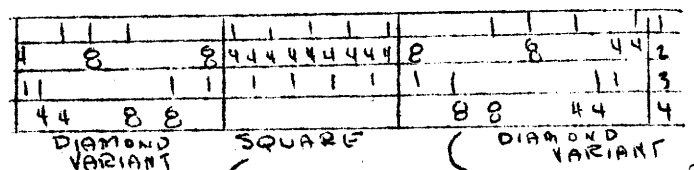


4 KEEP ME WARM NIGHTS - FROM MRS. D.A. MACLEOD - ALSO 38 WITH OUT SQUARE # 41 FROM MRS. CODY



CHARIOT WHEELS OR MONMOUTH (119-150)

2, 15, 25 FROM MRS. GILLIS; 31; 39, 40 FROM MRS. CODY; 43 FROM BELLE MACLEOD



WITH 7, 9, 11 GROUPS SOMETIMES 25 ALSO 36-

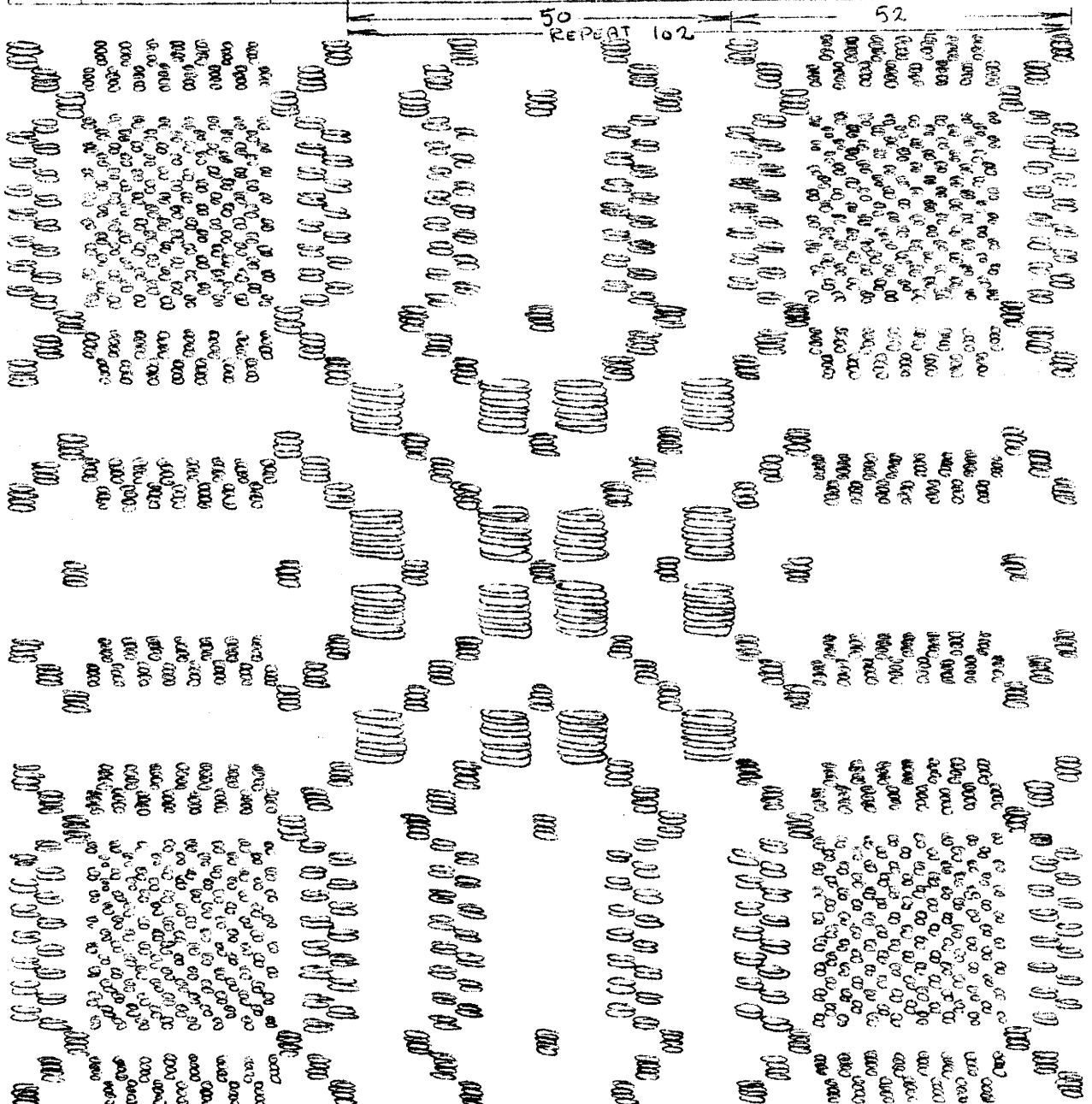
From the outlet of Lake Ainslie comes this delightful coverlet pattern. It particularly lends itself to the use of three or four colors in pattern yarns, and also to different treading variations.

This is one of the drafts in Mrs. Mackley's research which was either incomplete from having part of the pattern torn off or incorrectly written somewhere in its history of being copied. There are several ways of interpreting the pattern we have. At the Little Loomhouse, we preferred this draft.

Often the old coverlets are best when woven by the threading draft, as shown. Some designs lend themselves to several colors. Try a dark color on the 1-4 and a lighter shade of the same color on 1-2- try dark and medium green. Then add a bright color on 2-3 as a bright red or rich gold. Then on 3-4, use a deep red or brown. Tabby may be a neutral color, lime green, etc. in finely textured yarn.

L'OULET (FROM LAKE AINSLIE) 1871 VARIANT 1 - BALANCED

2 4	2 2 2 2 2 2 2 2 2 2 2 2 2 4	2 4	2 4	2 4	2 4	2 2 2 2 2 2 2 2 2 2 2 2 2 4	2 4	4
1		4	6 4	6 4	8	2 8	4	4



Among the Cape Breton drafts from Scottish sources are a group of linen weaves using all six harness pairings- 1-2,1-3,1-4,3-4,2-4,2-3. YOUNG MAINS DELIGHT is really a delight- for baby shawls as shown on the cover of CAPE BRETON COVERLET PATTERNS, and for towels in the special bath towel linen from Davis Cordage Co.

I believe you will want a warp in this pattern- your weaving friends will be intrigued. At the Little Loomhouse, we have added it to our college extension course on weaves; and and many teachers are getting it from us for use in their courses.

The original pattern (A) is written Scottish style with the 1 indicating the starting harness, and the 8 giving the number of threads on the pair of harnesses.

	1	8	1	1	8	1	1	8	1	1
	8	8	1	8	8	1	8	8	1	8
A		8	8	8		8	8	8		8
	1	1	1	1	1	1	1	1	1	1

Note the borrowing of 2 threads by the 1-2 and 4-3 groups, and the borrowing of 1 thread by the 2-3 and 4-1 groups. You may want to balance the draft, and to cut it to fewer threads.

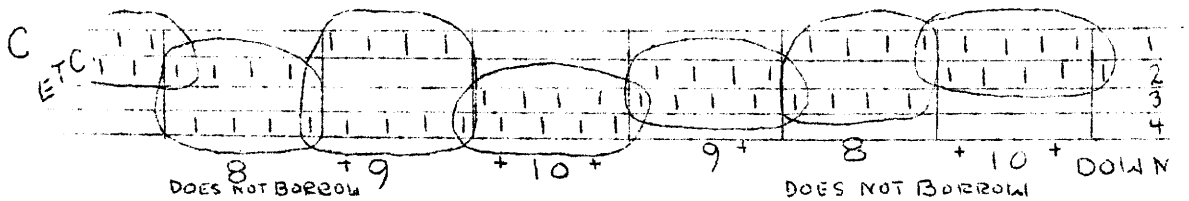
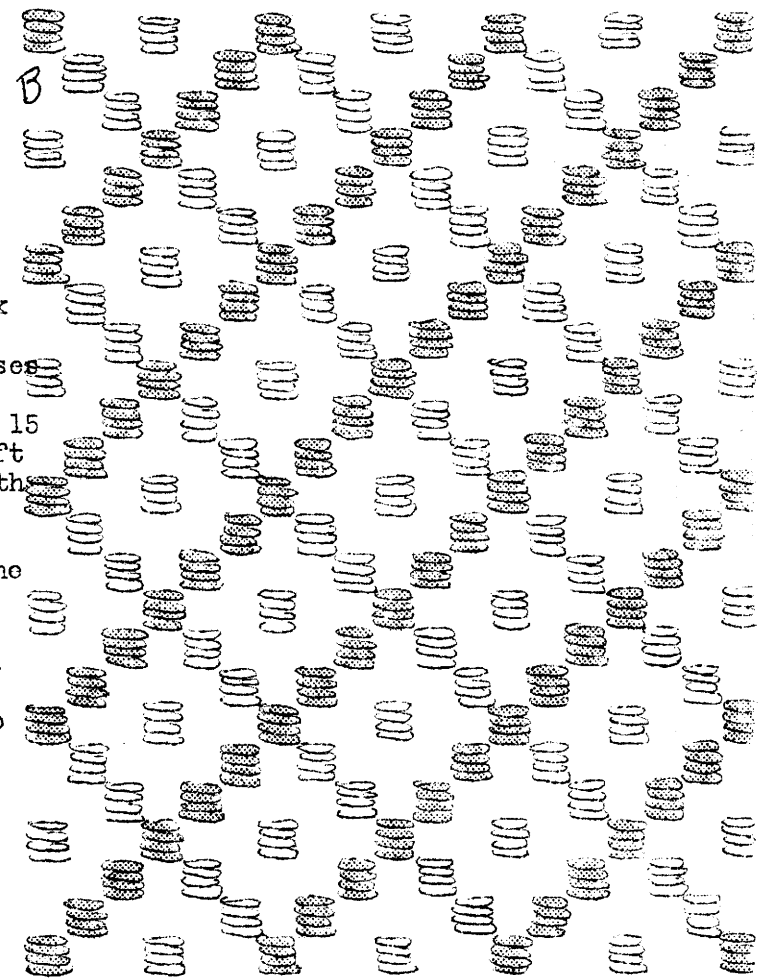
The baby shawl from Mrs. Mackley is the 36 thread draft (D), set 15 to inch in soft pink wool with wefts of pink and white heavier wool.

For our courses and exhibitions, we have stoles and blankets of 28 thread draft (F) set 15 to inch and towels of 20 thread draft (G) set 15 to inch in 10/2 linen with 7/2 in white and color for weft.

Use two colors for single diagonal or one color for reversible diamond.

WEAVE BY DRAFT USING OPPOSITES - TRY 2 COLORS

- 4x (1-2 FIRST COLOR & 3-4 SECOND)
- 4x (1-3 " & 2-4 " ) (COLOR 2)
- 4x (2-3 " & 1-4 " )
- 4x (3-4 " & 1-2 " )
- 4x (1-4 " & 2-3 " )
- 4x (2-4 " & 1-3 " )



G TOWELS

1	4	1	1	1	
1	4	1	2	2	
1		2	4	4	
1	1	1	1	1	
ONCE	20				ONCE

F STOLES

4	1	1	1	
6	1	4	2	
	4	4	6	
1	1	1	1	
ONCE	28			ONCE

E

1	6	1	1	1	
6	8	1	6	2	
1		6	6	8	
1	1	1	1	1	
ONCE	40				ONCE

D

6	1	1	
6	1	6	
	6	6	
1	1	1	
ONCE	36		ONCE

A number of the weavers liked weaving scarfs and stoles in YOUNG MANS DELIGHT by combining with skipped dents- use 6 to 8 for a stolo, 4 or 5 for a scarf. One scarf warp was beige nylon with textured wool weft of a darker shado. Ahandsome stole used white warp with metallic-and-black wool weft. For a lighter colored stolo, use silver-metallic-and-azure wool weft. For this group, you will probably prefer the warp of one color and the weft of a second color. This produces a diamond pattern in the scarf or stole. If you want the diagonal, use two color for the weft.

**A** SCARF

5 PAT ONCE	140	13	15	11
DENTS	153			
5 PAT ONCE	150	30		
THREADS	180			

WEAVE  
(1-2 & 3-4) 3x OR NUMBER  
(1-3 & 2-4) 3x ACCORDING  
(2-3 & 1-4) 3x TO SIZE  
(3-4 & 1-2) 3x OF YARN  
(1-4 & 2-3) 3x  
(2-4 & 1-3) 3x

FRINGE & USE DANISH STITCH TO FINISH

If you do not care for the skipped dent, use the second pattern (below) either in a two color or a single color warp. This setting is excellent for scarfs, stolos, or light weight coating of beautiful texture. We liked a textured purple wool warp and weft for an allyear coating. A textured rayon, especially of the dull type, will make a good warp and weft for the southern climates. With the solid color warp, you may use either one color (diamond) or two colors (diagonal) for weft.

If you like sophisticated designs, use two colors (or two textures) for the warp and weft.

This six combination weave with no tabby is one which you will enjoy weaving.

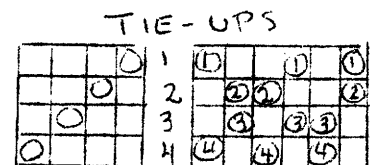
**B** SELVAGE 4 FIRST SECOND

9x20	180	63	117
SELVAGE	6	4	2
SCARF	190	71	119

STOLE 4 4  
11x20 220 77 143  
SELVAGE 6 4 2  
230 85 145

6 ONCE 20 4 ONCE  
9 TIMES - SCARF  
11 TIMES STOLE  
15 DENT REED

WEAVE (1-2 ONE COLOR & 3-4 SECOND COLOR) 3x  
(1-3 " " " 2-4 " " ) 3x  
(2-3 " " " 1-4 " " ) 3x  
(3-4 " " " 1-3 " " ) 3x  
(1-4 " " " 2-3 " " ) 3x  
(2-4 " " " 1-3 " " ) 3x



(OR 4x FOR STEEPER DIAGONAL)



## Cross index

- Aprons- see pictures page 3; most drafts may be used for borders in colors- see 1,2,3,14,18,22,24,34,59 etc.
- Baby shawl- cover, Young Mans Delight 55
- Baby coverlet- 12, 24,34 etc.
- BACHELOR AMONG THE GIRLS, back 12
- Bags- 1,2,3,8,9,10,14,18,22,24,55 etc.
- Jane Bailey, dau.Cynthia, back cover
- Helen Earth
- Mrs. A.A. Deaton- The Curiosity 3, etc.
- Lois Bell
- Blouses- cover, 2, 14, 59, etc.
- Borders- 1,2,3,8,14,18,22,24,34,59,etc.
- Bowknot patterns- Olive Leaf 11, Welling-  
tons Army in the Field of Battle 50
- Edna Braun
- Jane Burns- inside back cover
- Dick Calveard
- Cape Breton Weavers
- CARDS AND WHEELS 5, back of 3
- CATHERINES DRAFT OF FOUR SPEARS 14
- Chariot wheels- early octagon-1,24,59;  
diamond-and-square 9,10  
diamond-and-chariot-wheel 7,13  
later chariot-wheel 3,5,8  
chariot wheels 2, 36, back 36
- CHIRUCH WINDGWS 36, a chariot wheel
- Mrs. O.J. Clark
- Mrs. Cody- Olive Leaf 11 etc.
- Clara Conner
- Coverlets- most early drafts were de-  
signed originally for coverlets
- Edith Cowley
- Cushions- 8,50, etc.
- Diamond drafts- alternate size blocks-  
22, back of 8, 3 diamond drafts  
back of 13, 7 and 13.
- Diamond-and-chariot-wheel-7,8,13
- Diamond-and-square- 1,24,59, see back 36
- Draftwriting methods  
front to back-1,2,3,5,7,8,18,24,36  
back to front-9,10,12,13,14,22  
thread-by-thread-7,8,9,24,5,9  
balanced-3,7,9,12,14,18,24,34,50,54,59  
drawdown- 5 back of 3, 7, 11  
six combination draft- 55
- Hildegare Elrod
- Florence Everbach
- ENGLAND BEAUTY 13, see 7
- Mildred Fawcett
- FORSAKEN LOVER 24, see 1, 59, cover
- FOUR SPEARS 14, upholstery, cover
- Anne Allen Freeman
- FREE MASON AND FELICITY 8, page 3
- Mrs. Gillis of Gillisville
- Betty Lou Gunnings
- Jean Hansen, daughter Merrill, cover
- Agnes Hudson
- Indiana University Southeastern Weavers
- Martha and Sally Kendrick, back cover
- KENTUCKY WEAVERS
- LADIES DELIGHT- snowball, back 12
- LADIES DELIGHT, snowball variant- very  
good draft- 34
- LADIES FANCY 59, cover, back 24
- Little Loomhouse weavers
- LONDON BEAUTY 7, see page 3, draft 13
- Louisville COURIER-JOURNAL- first re-  
cognition of this research collection  
of Florence Mackley
- L'OULET 54
- Peggy Lumpkins
- Mrs. MacIntosh- 7, 18, etc.
- Florence Mackley, research collection  
and modern interpretations

Cross-index- page 2 of index, page 38 of Cape Breton Coverlet Patterns

Mrs. MacLennan- 10, etc.

Mrs. D.A. Macleod 1,8,50, a very fine group of original drafts from Scotland 1820-1848

Belle MacLeod 5,8, etc.

Susan Malbone

MONMOUTH 2, a choice favorite chariot wheel pattern- every collection

Margaret Montgomery

Bob Morgan

Mrs. Munroe 9, 54, etc., who weaves today in her eighties.

Nazareth College Weavers

New Albany Weavers

NINE SNOWBALLS, snowdrop 12, back of 12

Rose Pero

PHARAONS WHEEL 1, see 24,59

Bill Phelps

Place mats 1,7,9,10,12,13,14,18,22,24 34,59 etc.

Betty Putnam

Gladys Reed

M.J.Rebards, staff photographer

Gladys Rodgers

ROSE IN THE BUSH 18

Runners-8,13,14,22,24,34,50 etc.

Jane Rutherford

Virginia Schlaughenhaupt

Florence Schoppenhorst, back cover

Shawl, cover, Young Mans Delight 55

Roxie Simpson

SINGLE CHARIOT WHEEL 7, see also 13

Sister Cyril

Sister Mary Charlotte

Skirts 2,3,14,24,34,59 etc.

Snowball- 12 and back, 34

SNOWDROP 12, a snowball pattern

Stoles 2, 55, many drafts may be used for skirts, stoles, and other borders

Mary Stotsenbury

Elizabeth Stoy

Sunburst- 50 see bowknots

Tablelinens 24, 34, diamond drafts etc.

Lou Tate, compiler and editor

Viola Thoms

Anne Thorn

Towels- see borders

Treadlings- by draft, as sketched on pages, pictures on page 3, of Monmouth 2, Free Mason and Felicity 8, and back covers;  
by reversed treadling, 1,2,12,14,34, back cover, bag 8, etc.  
by variants 8 bag, 14, 34  
without tabby- six combination weave of Youngmans Fancy- 55 and cover

TRUE LOVES VINE 9, also page 3

Upholstery and drapery cover 14, 24, back cover- diamond, etc.

Vine Grove Weavers

Weskit- 2 14

Skipper Wright

John Young, printer

YOUNG MANS DELIGHT 55, cover shawl for baby- also for towels, scarfs, etc.

Helen Zier

In the few months, we have had to work with these drafts, we have been thrilled with the possibilities. A favorite draft as the Four Spears will go onto a dozen looms. A six-combination weave as the Young Mans Delight will be tried in many warps. As we try new tangents we will prepare them for you. As you try new tangents, will you share them with us- to Florence Mackley, 561 Esplanade, Sydney, Nova Scotia, or to me, Lou Tate, at the Little Loomhouse. -41-

Florence Mackley's entire collection of Cape Breton early weaving drafts is excellent. Many of the drafts are different from those usually found in collections of early patterns for handweaving.

Among the favorites of contemporary handweavers is the CATHERINE DRAFT OF FOUR SPEARS (14) brought from the Western Isles of Uist and Lewis by an ancestor of Mrs. D. A. MacLeod.

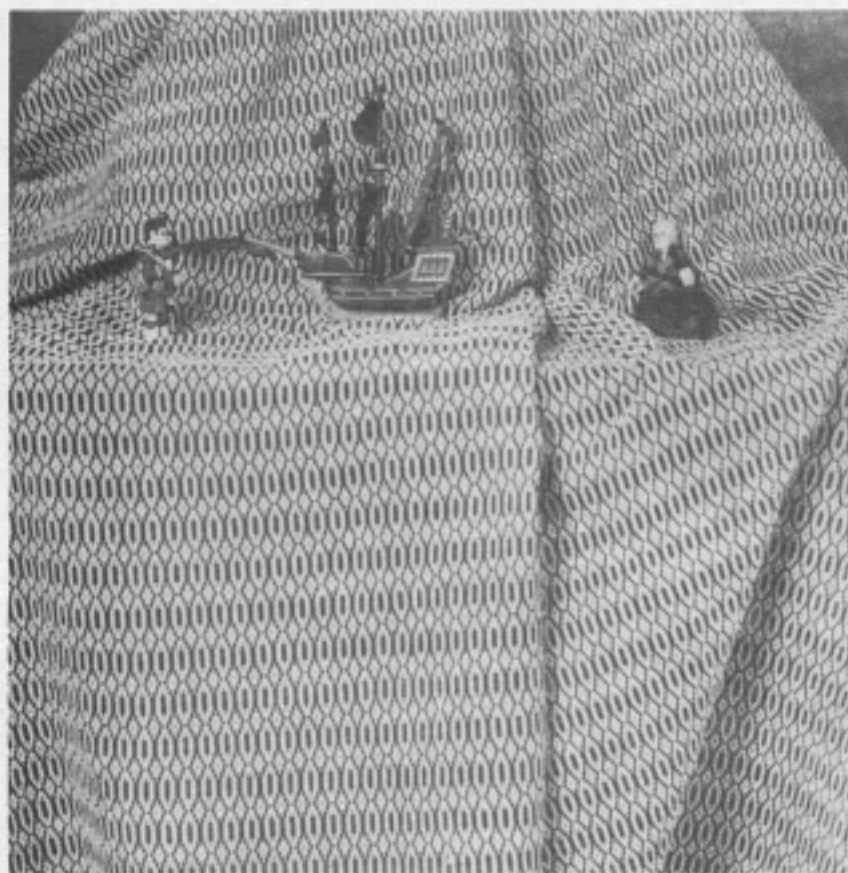
The upholstery in the cover picture shows the boldness of the design in white on rust wool as woven on Cape Breton today.



These pictures show three interpretations of the pattern in linens. Jane Burns wears her "term paper" from her first weaving class at Nazareth College.

Florence Shoppenhorst of Indiana University Southeastern Center wove her granddaughters skirts of bright linens on neutral brown linen warp. Martha Kendrick models the skirt woven by a reversed treadling. Little sister Sally, busy pushing a push-in into the Little Loomhouse cabin door, models the skirt woven by the treadling draft.





Nearly every Cape Breton collection of early Scottish drafts has several DIAMOND drafts. At the left is a DIAMOND pattern from Mrs. MacLeod woven for drapery.

In the Normaway shops you can see the little figures from local carvers—as the Scottish Highlander, the early sailing ship, and the little old lady in her hand-woven dress and shawl.

Below three lively little ladies wear their Cape Breton skirts as they play by the fire at the Little Loomhouse.

The skirt at the right is THE CURIOSITY (3) woven in bright reds and purples on lime green. CATHERINES DRAFT OF FOUR SPEARS (14) is used for the other two skirts woven of iridescent linen by the draft (center) and by a reversed treading of the draft.

