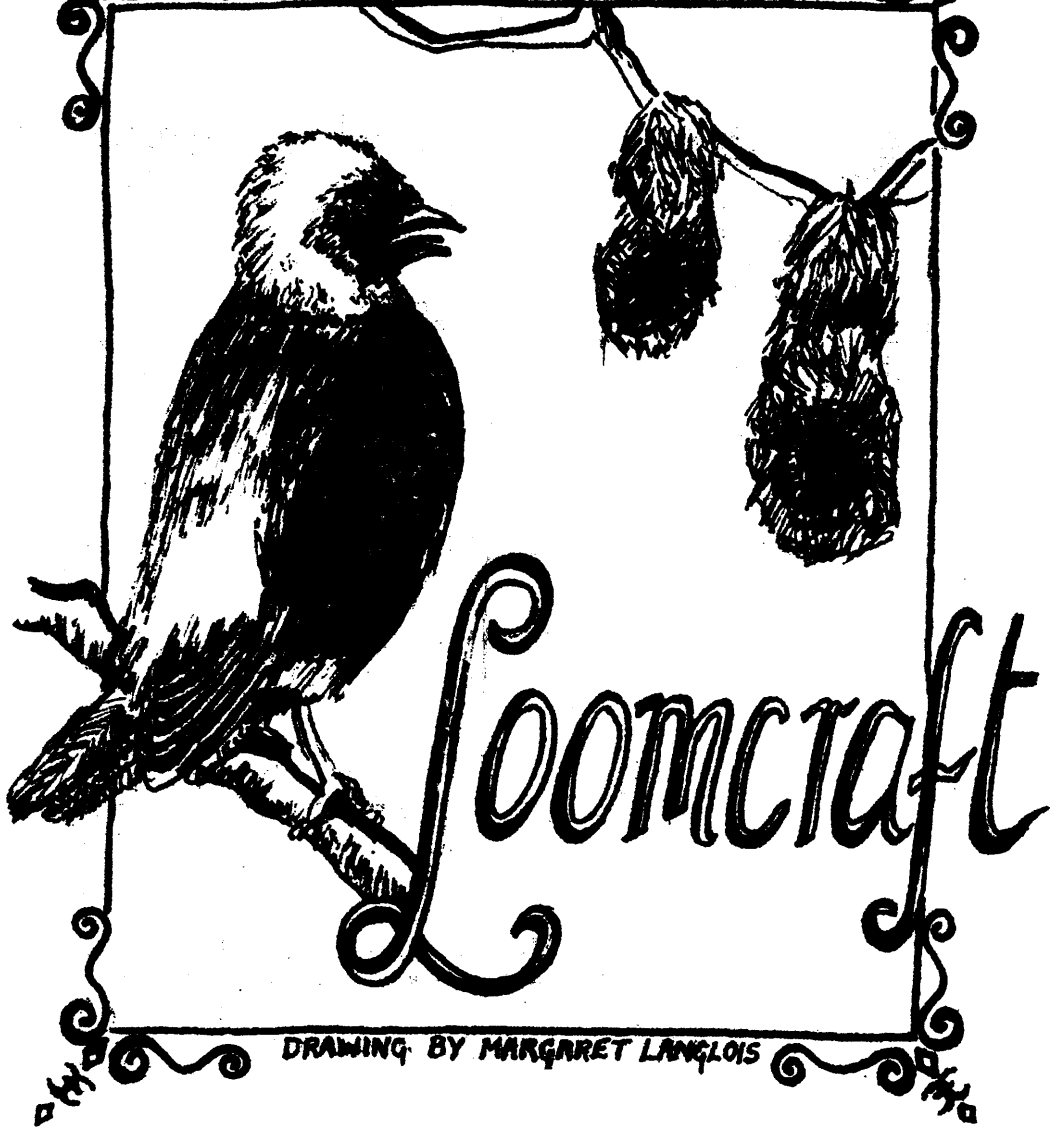
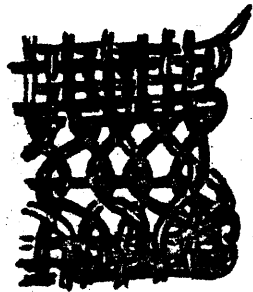


WEAVER BIRD WITH NESTS

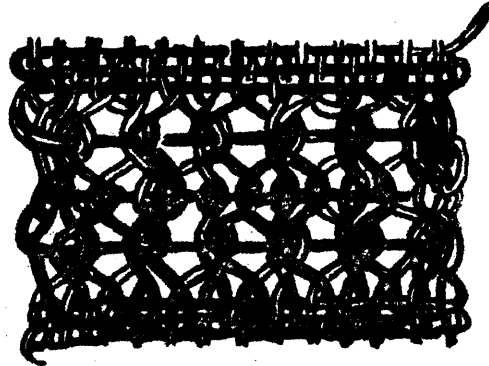


DRAWING BY MARGARET LANGLOIS

DETAIL OF MEXICAN LACE.

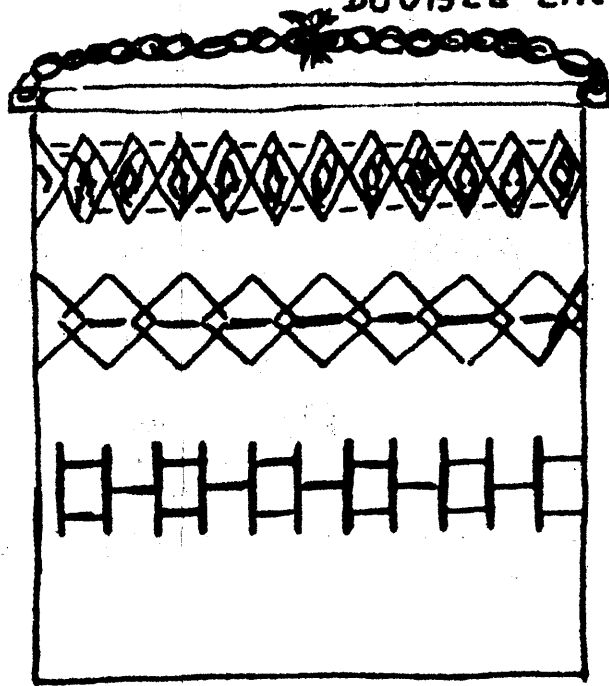


SINGLE
LACE.



DOUBLE LACE.

OPEN
WEAVE
BAG.



Tele: Guernsey 23619.

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

Dear Weavers,

1971 seems to have started off on the 'wrong foot'. Apart from the fact that one is prone to unpleasant Winter ailments, we have to battle with 'man made' troubles, and you are all well aware of what I am getting at. That postal strike, which caused inconvenience to everyone, to a greater or lesser degree, and in some cases, real hardship. As you may imagine, this business came to a complete standstill, and I have received many letters sympathising with my enforced hibernation! Thanks a lot, for your kind thoughts.

Now that Spring is really beginning to make itself felt and seen, perhaps we shall be able to look forward to a nice warm, sunny Summer, which I have heard predicted on the T.V., and I expect many of you also heard the glad tidings, and may they be true, we can all do with something good!

As usual, I have tried to put something in this magazine for all weavers, advanced, beginners, big looms, little looms, in fact the lot, even so, I expect some will not find exactly what they want, but hope one of the articles will set the 'grey matter' working overtime, and you will come up with something brilliant.

PLEASE NOTE. I shall not be 'at Home' from May 3rd. to May 14th., as I am off for a short break, and shall be visiting a relation also Mrs. Norris in Devon. So would you please either get your orders in before the 4th., or just hold them over for the period stated. Thanks.

If any of you are visiting Guernsey during the Summer, don't forget to look me up. Please phone me first, so that you will be sure of finding me in.

Yours very sincerely

Oliver B. Searge

OPEN WEAVE BAGS.

In the January issue of 'Loomcraft', we gave Brooks Bouquet which was used in trolley cloths, and I said I would give another open weave pattern which could be used in conjunction with Brooks Bouquet. This is a Mexican Lace weave, and you need a pick-up stick. These are quite easily made, all you need is a flat stick about 1" wide, tapered at each end to a point, and some few inches longer than the width of your project. Be sure the stick is nice and smooth, or you will get snagged up with your threads.

I made a sample bag in S.O.I., thick weaving cotton, and was quite pleased with the result. A useful bag for a number of things, knitting, shopping, needlework and weaving impedimenta to mention a few. The bag was 16" deep, which included a 1" hem at the top, and 14" wide, when finished, so for one bag you will need a warp 32" long, plus your wastage, and about 16" wide to allow for pull in during weaving. It would be far more economical to work about four bags, and they do not take so very long to weave, once you get the hang of picking up the required threads. It might be a good idea to put on a little extra warp for practise purposes, if you have not done any pick-up work before. It is a little slow to begin with, but I found it very fascinating.

So having decided on the length of your warp, you will need 128 ends of thick weaving cotton and single sley an 8 dent reed. The threading is for plain weave, 1,2,3,4, repeated and for those of you who do not possess a four shaft loom, your two shaft loom can be used, threaded, 1.2. etc.

When you are ready to start weaving, I first wove about 3" of plain weave for a hem and heading, then three rows of Brooks Bouquet, which had three rows of plain weave between each twist row, then 9 rows of plain weave followed by 3 rows of double Mexican lace weave, 7 rows plain weave, 1 row single Mexican lace, 3 plain rows, 1 row of single Mexican, then about 2½" plain weave. This should give approximately 16" from the commencement. Now weave another 2½" plain weave and repeat the lace weaves in reverse ending with the Brooks Bouquet and 3" plain weave. Throw a pick in a different coloured yarn to act

as a cutting line when making up, and commence another bag. I have already given instruction for Brooks Bouquet, so here is how you do the Mexican Lace.

Single Mexican Lace. This is one thread twisted over another except at the selvages. Beginning at the right hand side, open the first plain weave shed, i.e. lift shafts 1 & 3, by depressing pedal 3, and keep open while doing the twist row. Take your pick-up stick and go under the two lower warp ends on the right, pull slightly to the right and go over the first warp end on the upper row, dip down to the lower row and pick up the next thread, this time only bringing up one. Continue picking up one from the lower row, up to the right, over the next top thread and down to the lower row again. At the left hand selvedge, one lower end goes over the two upper ends. Close the shed, stand the pick-up stick on it's edge and push towards the reed, thus making a new shed and pass your shuttle through from right to left. Put the stick level and push your weft thread down with it, then beat as usual with the batten. Change the shed to 2 & 4, pedal 4, and throw a pick from left to right and then if you wish, do another twist row.

Double Mexican Lace. The technique is very much the same as for the single, except that two threads are taken from the lower row and over two on the top row and again except for the selvages, and here three threads are brought up to the top row, over two, down and under two, which are brought up, over two and continue until the left selvedge has been reached when the last two threads from the bottom go over three top threads.

You will find it easier to have your warp rather on the slack side when doing the pick up rows, as there is quite an amount of strain on the threads, and care should be taken to get your plain picks evenly spaced on either side of the pick-up rows. I am sure you will very quickly realise the variety of ways in which you can use these designs and will work your own sequences. Another little tip, when doing the pattern rows, give the work a little pull outwards to get the correct width, as it is inclined to get 'waisted'.

When the bags have been completed, remove from the loom, steam press, and divide by cutting along the cutting line.

To make up.

I put $\frac{1}{2}$ " dowel rods along the tops of the bags, a little longer

than the width of the material and drilled a hole in each end, so your hem must be deep enough to be able to slip the rod through. Make your hem accordingly, then sew up each side to about 3" from the top. I lined mine with a very bright piece of material so that the colour shows through the open work. Make the lining a little smaller than the bag, stitch each side the same as the bag and turn in and hem along ~~along~~ the left open sides and along the top, just on the hem line stitching. Slip in the dowel rods and for handles I plaited about 12 strands of cotton about a yard long. Insert split curtain rings into each hole in the dowel rods, put your plait through the rings and tie in a knot. I should have mentioned that two plaits are required, one for each side of the bag. If you just tie your handles in a knot, you will have a good firm handle, also you can if you wish, use the handle singly and sling it over your shoulder and make it into a shoulder bag.

Instead of using dowel rods, you could put a draw string through the top of the bag and just pull the top up, but I rather favour the rods, as they would keep the bag a decent shape and it would be easier to take things out.

You will need approximately $\frac{3}{4}$ lb S.O.I. thick weaving cotton for each bag, which is in Pale Turquoise and Rose Pink.

0-0-0-0-0-0

COLONIAL OVERSHOT PATTERN.

It is some long time since we have given an advanced overshot pattern and the one I propose to give is very handsome, which would look really good as cushion covers or even framed as a picture.

The best yarns I would suggest you use would be 12/2's Merc. Cott. for the warp and binder, and either 4 fold Rayon Crepe Twist or 6/2's Merc. Cott. for the pattern work.

If you intend making cushion covers, it is of course more economical to weave more than one cover. One cover will measure approximately 20" square, so if you ^{24"} to your warp

for each one, this will allow for a little take up during weaving, and don't forget to allow for your wastage.

For this pattern, a good firm beat is required as it needs to be balanced to give the square effect it calls for. Having laid your warp with 60I ends, using I2/2's Merc. Cott., double sley a I4 dent reed, to give 28 e.p.i. and thread the healds singly in the following draft. A binder thread follows every pattern row.

Threading.

```

      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
    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
  ..... Outer Block ..... Selv.
                (3I ends)
  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
      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
  ..... Blooming Leaf and Inner Border .....
                (II3 ends.)
      4 4 4 4      4      4 4 4 4      4 4 4 4 4 4 4 4 4      4
    3 3      2 2      2 2      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      I      I      I I
  Link .... Centre repeat 10 times... Ø .....
                (30 ends)

```

Thread from right and proceed as given until 10th repeat of centre; now thread the three ends marked 'link' and then commence at Ø and thread BACKWARDS right through including the selvedge. This will need 60I ends. Pedal loom workers will use standard tie-up, and for those who may be a little doubtful about this, here it is:- Remembering that the pedals number from right to left, in the same way as we read a threading draft, the pedals should be tied thus.

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

The two plain weave pedals are positioned in the centre, so enabling one to use one foot for a length of time, and then giving it a rest by using the other foot.

Weaving Lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
4 & I	6	4	3 & 4	5	1)
			4 & I	6	4)
2 & 3	2	2 ∅)	I & 2	I	2)
3 & 4	5	2)	4 & I	6	2)
4 & I	6	2)	I & 2	I	2)
3 & 4	5	2)	4 & I	6	4)
4 & I	6	2)	3 & 4	5	1)
3 & 4	5	2)	2 & 3	2	2)
2 & 3	2	2)	Weave the above block		
I & 2	I	I)	9 times.		
4 & I	6	I)			
3 & 4	5	I)	Blooming		
2 & 3	2	I)	Leaf.		
I & 2	I	2)			
4 & I	6	2)	3 & 4	5	1)
3 & 4	5	2)	4 & I	6	4)
2 & 3	2	2)	I & 2	I	2)
I & 2	I	2)	4 & I	6	2)
4 & I	6	4)	I & 2	I	2)
3 & 4	5	2)	4 & I	6	4)
2 & 3	2	2)	3 & 4	5	1)
I & 2	2	2)	Weave this block once.		
4 & I	6	2)			
3 & 4	5	I)	Now work from ∅ at the		
2 & 3	2	I)	beginning and back for second		
I & 2	I	I)	Blooming Leaf, this should		
4 & I	I	I)	work out to give a square		
			approximately 20".		

Now omit last lift and work backward to ∅

For a cushion cover repeat the instructions if you wish to have both sides patterned. It would also look very good if the centre repeats were continued until enough had been woven for panels of a draught screen. I hope, once you have tried this pattern, you will be inspired to weave it over and over again. When removed from the loom, give the work a steam press, and if you have woven more than one cover, cut through your cutting lines, and make up the required cushions.

JACOB'S COAT.

This material is not really meant to be for a coat, despite the name, but seeing there are a number of different colours in it, I 'dubbed' it Jacob's coat. For some time past, I have been toying with the idea of various colours, also various types of yarns, thick, thin, slubs and boucles, in fact, all sorts, so with the postal strike on, it was a good opportunity to try it out.



As the tensions of the yarns were so different, some being more elastic than others, I was a little dubious as to what would transpire during the weaving, and thought perhaps the more stretchy yarns might sag and produce bad sheds, but contrary to expectations, I had no problems at all and the warp behaved perfectly. Certainly I did take a little extra care when dressing the loom, also when tying on to the front bar, taking the precaution not to pull the yarns that were stretchy longer than the non-stretchy ones.

There are 6 different types of yarns in the warp, the details of which I will give later. Warping can be a bit of a problem with six spools around, but if you can keep them (the Spools) well apart from each other, and when you have memorised the sequence, it should not be difficult. The weft consists of two yarns only, the gold Grandelle, S.C. 100, and yellow Scottish Tweed, of which I threw one pick at random, in the same shed as the last pick of grandelle. This helped to minimise a striped effect a bit and as I did not want uniform squares, formed by the tweed picks, I wove, sometimes $\frac{1}{2}$ " in grandelle, I pick tweed, $\frac{3}{4}$ " grandelle, I pick tweed, $\frac{1}{4}$ " grandelle, and so on, but I do not think I wove more than 1" in grandelle. Don't forget to always throw the tweed pick in the same shed as the last grandelle.

This material would make good aprons, bags, cushion covers, curtains and one person did say it would make a nice spring suit, but I think I'm a little doubtful about that. Of course you can use any yarns you wish, also get rid of lots of accumulated 'odds'.

For the sample piece I had a 24" width in a I2 dent reed, this meant I had 296 ends which included 8 for selvages and I laid the warp in the following sequence:-

<u>Threads.</u>	<u>Yarns.</u>
8	6/2's Merc. Cott, Rust.
X I	Gold Grandelle.
I	Pale Reseda Gimp
I	Slubs, i.e. I thread white merc slub, S.O. 74)
	I " Linen/Cotton. S.O. 3)
	Treat as one thread.
I	Grandelle.
I	Merc. Cott. Rust. 6/2's
I	Grandelle.
I	Green Boucle. S.O. 98.
I	Grandelle.
I	White Boucle S.O. 77 with I thread I2/2's
	Merc. Cott. Treat as one thread.
I	Grandelle,
I	Merc. Cott. 6/2's Rust.
	repeat from x as required and end with 8 rust
	for the other selvage.

A I2 dent reed is threaded singly except for the first and last four dents which are threaded double with the 8 rust threads, also thread the two slub threads in one dent and the White Rayon Boucle and I2/2's Merc. cott. in one dent. Take care to sley the reed in the order given, and this is quickly memorised. The healds are threaded singly as for plain weave, 1,2,3,4, repeated, or 1,2, 1,2, for a two shaft loom, but again remember to treat the two slubs and white rayon and Merc. Cott as one thread.

When all has been checked for tension and crossed threads etc. and is ready for weaving, the whole length is woven in plain weave with the Gold Grandelle, interspersed with single picks of yellow Scottish Tweed, and you need a good firm beat.

When the full length has been woven, remove from the loom, steam press and the material is ready for whatever you have in mind.

The approximate amount per square yard are:-

Warp. Approx. 4 ozs. Gold Grandelle. S.O. 100.
 " 2 ozs. 6/2's Merc. Cotton in Rust.
 and about ½ ozs of the other yarns.
Weft. Approx. 5 - 6 ozs of Gold Grandelle.
 " ½ oz Scottish Tweed.

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

SHETLAND WOOL SKIRT.

Having sold some 2 ply Shetland Wool to a friend who wanted to knit herself a cardigan, she then decided it would be nice to have a woven skirt to match, so commissioned me to weave her a length. After some discussion as to the weave she would like, we decided on a twill, also she wanted a wrap-over skirt, so I duly set to work.

For this type of skirt, I make it so that the length goes round, giving a good wrap-over and the selvages form the waist and hem. Bearing this in mind, lay a warp about $1\frac{3}{4}$ yds long, plus your wastage, but the weaving length depends a little on the size of your hips, also the width in the loom depends on the length you require your skirt, not forgetting to allow for a hem, and a little shrinkage. In my case the required length, when finished was 23", so I allowed a width of 29" in the reed, 414 ends, which included the selvedge threads, and when off the loom, it measured $26\frac{1}{2}$ ", which gave a hem about $2\frac{1}{2}$ " and a little turning for the waist.

Having worked out your requirements, laid your warp, single sley a 14 dent reed, except for the first and last four dents which are double sleyed, and then thread your healds singly throughout as for plain weave.

When all is ready for weaving, the shaft lifts are as follows:-

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	
1 & 2	1	1	
2 & 3	2	1	Repeated from the
3 & 4	5	1	beginning throughout
4 & 1	6	1	length required.

When complete, remove from the loom and steam press.

While weaving this material, I kept thinking what a nice present it would make, wool to knit a cardigan, jumper or even a twin set, with matching material, always supposing the recipient is able to knit! Also it would make a very nice 'pack' for selling.

I realise I gave a tweed pattern last quarter, which brought me in a number of skirt lengths to weave for various folk over here, and as it proved a good seller for me, I thought it wouldn't be amiss to pass a different type on to you, in the hopes that it will prove an asset, and perhaps bring in some cash.

The January pattern, 'snowballed' during the postal strike, to this Shetland one, and I was more than grateful to have some work to do, and I still have another length to weave. I made my sister a navy and white dog tooth skirt, and she is a very good advertisement! In any case, I ~~always~~ think a good handwoven skirt, whether for sale or for yourself, is always useful, it looks good, is good and does you good!

Having transgressed somewhat, I had better get back to the job in hand, the making up. This skirt is so simple to make, a pattern is not really necessary, so this is my method, but you may like to purchase a pattern for yourself. Pin two darts in the front wrap-over, two to correspond in the under wrap and two at the back, all about 4 - 5" long, then one at the right side about 6" long. Try it on and make adjustments to the darts where necessary. Then taking care not to lose any pins, machine the darts. You will need to line the skirt so make darts in the lining to match those in the skirt. For the edge of the wrap-over which is on the left, you can either have a plain turn in or a fringe like the ones on Scottish kilts. For this I cut a piece about 2" wide off the material, fold it lengthwise and tack under the side of the skirt, having first turned this in about $\frac{3}{4}$ ". The raw edges should face outwards so that they can be fringed later. Machine down side. Turn in and machine side of other edge. Take the lining and machine to the top of the skirt, then machine to the right side, petersham about 1" wide for the waist band, the same length as the material, turn over to wrong side and machine along the top to keep turned down. Make a hem along the

bottom of the lining, slip stitch to each side of the skirt, remembering to turn in enough to make it a little smaller than the skirt. Turn skirt hem. Sew a hook to the edge of the underwrap at the waist and an eye to correspond to the size of your waist and finish off with a couple of leather straps and buckles on the left hand side, one at the waist and one about 6 - 7" lower down.

Weaving this material in twill makes a fairly thickish texture, but do not beat hard, or you will end up with a hard harsh piece of fabric. This is not the cheapest of tweeds, but it will last years and always look nice. The piece I did took about 1 lb. 2 ozs of Shetland 2 ply, costing about £1. 84, the lining would be about 40p, so in all the total cost would be around £2. 50. This would not really be out of the way as I guarantee you wouldn't buy a ready made skirt of this quality for under 5 or 6 pounds.

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Two Quick Hints.

Continuation of home made spools, given in the January issue. I thought someone might come up with another good idea. This is from Mrs. Pickard of Lowestoft. It is difficult to fit the spools tightly onto the spool winder. I have found if the top of a ball point pen, with the tip cut off, is fitted into both ends of the spool, it will fit firmly on to the winder and so avoid slipping and an uneven tension.

And yet another to add to the shuttle rest. This is from Mr. Dolden of Buckhurst Hill.:- I have a 44" Chiltern loom and being a bit of a carpenter I used a piece of wood, 54" by 5" which I placed across the outer edges of the loom and well clear of the weaving. I found this very satisfactory as it is rigid and so eliminated any sagging.

Yarns.

At last we have managed to run to earth some fine wool. At the moment I have only 3 colours, White, Woodland Green and Gold, but as the existing stock of 2/24's wool finishes, so shall I replace with this new yarn. This is Worsted 16/2's, a little thicker than the 2/24's but I am inclined to think this may please many folk. It is a little more expensive, but then, what isn't? £1. 60 per lb. against £1. 40.

As you know, the 2/24's has been discontinued by the makers for about a year, if it hadn't I am sure the price would have been increased to about the same as the 16/2's. To my knowledge there have been two increases at least in the last year.

This Worsted wool comes on $\frac{1}{2}$ lb. spools, but I could wind into hanks of 1 or 2 ozs if you wish, but it would cost a wee bit more for labour and time.. Samples will be sent on receipt of an addresses envelop and accompanying cash for return postage.

Comments. Postal Charges.

Please note the increases in postal rates on the S.O. Price List. You will see that the stages of weights for parcels have also been changed. The letter rate is also altered. Before, small parcels up to $\frac{1}{2}$ lbs used to go up in 2 oz stages, over $\frac{1}{2}$ lbs went into the parcel post range. Now letter rate still goes up to $\frac{1}{2}$ lbs., but only in 2 oz stages up to 1 lb., where after it goes to $\frac{1}{2}$ lbs and then 2 lbs., and the price after 1 lb., is a good bit more expensive than sending by parcel post. I have been sending all parcels over 1 lb, by parcel post. If you study the rates you will see what I mean and don't forget I have added 2p for packing. One teeny weeny bit of good news. The Guernsey P.O. is not operating 1st & 2nd. class. All letters are 2 $\frac{1}{2}$ p, so please affix appropriate coins between card as before. Please no English stamps, they are not valid in Guernsey and I cannot use them for return postage. They are however accepted for odd amounts on Postal Orders. This price increase is very regretable and I realise it will not do my business any good and I am really beginning to wonder if this is being done to force the small business folk out of circulation. Even the increase in the Magazine subscription has gone completely on postage. Not even one of those silly $\frac{1}{2}$ p for other essential materials, much less yours truly! I would like to thank most sincerely the kind folk who have sent a little extra when renewing their subscriptions. Very much appreciated and very many thanks.



WRAP-OVER SHETLAND WOOL

SKIRT.

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LOOMCRAFT.

Volume Six.

Spring 1971.

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'Loomcraft' is issued
quarterly- January,
April, July and October.
(About the middle of the
month.)

Yearly subscription
35p. including
postage. Single copy
9p. inc. post.

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

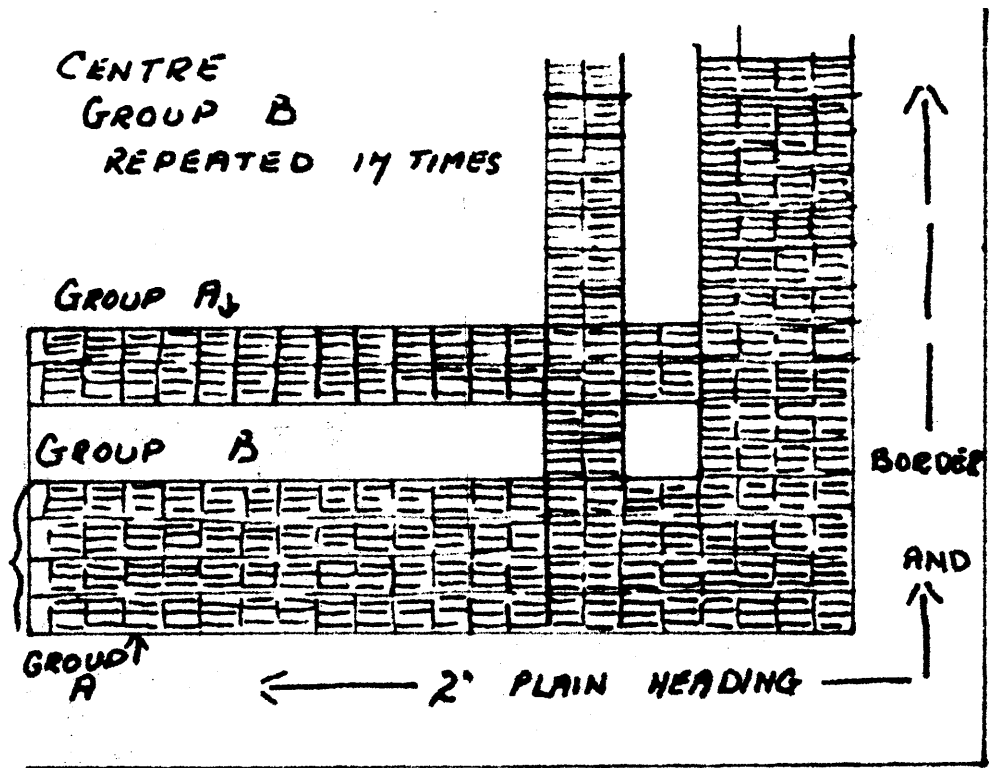
C.I.

WEAVER BIRD WITH NESTS



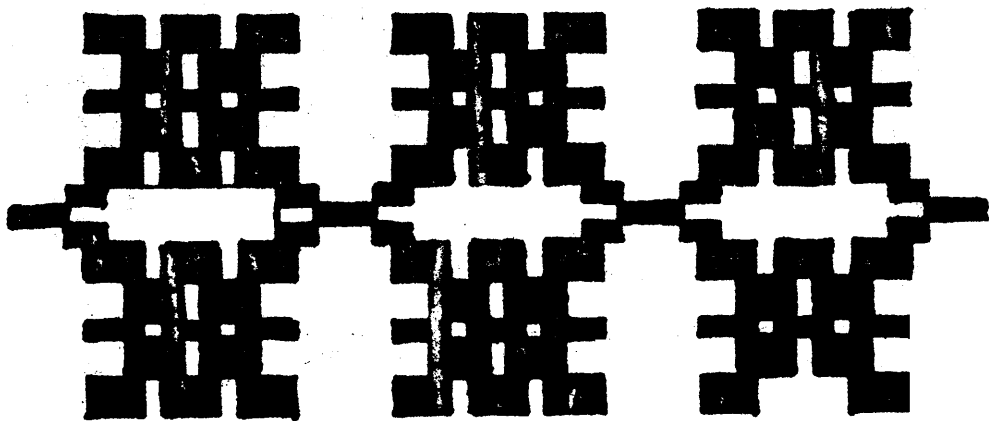
DRAWING BY MARGARET LANGLOIS

Loomcraft



LACY WEAVE MATS.

PATTERNS FOR BRUSH AND COMB CASE.



PATTERN NO 1.

CONTD: ON BACK COVER.

Tele: Guernsey 23619.

Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey. C.I.
July 1971.

Dear Friends,

Thank you all for your kind thoughts in wishing me a happy holiday also your many enquiries whether I had enjoyed myself. Yes I did, and I was disgustingly lazy, though I did get quite a decent amount of knitting done!

You know, you are a nice lot of folk, and I do appreciate your many kind remarks and thoughts for me. I always wish I could answer all your letters, but the ever pressing thing called 'time' always seems to be present. I wish we could do without it! When I get nice letters, and they mostly are nice, I always, right then and there say out loud, 'Well now, isn't that nice, thank you', so even though I don't write, please remember I do say 'Thank you,' also for the extra pence I sometimes receive to swell subscriptions to 'Loomcraft', which as you probably know is being run on a shoe string!

I often hear from people from overseas as well as England, about their Guilds, Get Togethers, Exhibitions and other activities, including morning and afternoon sessions, doing weaving and discussing ideas, with a pic-nic lunch on the veranda. This is in Australia and it all sounds very friendly, interesting and enjoyable, I would love to be able to join in, though Australia is a little too far away, come to that so is England, though near enough in distance, the fares have increased so much, it is too expensive to pop over for a couple of days to visit exhibitions, much as I should like to, so I feel rather out of things. However I can't have everything and I wouldn't want to leave this 'one-eyed' little Island!

Happy holidays, best wishes and good weaving.

Yours very sincerely

Olive L. Scarfe

LACE WEAVE MATS.

When I visited Mrs. Norris in May, she had a very nice piece of weaving on her loom, which she kindly gave me permission to copy, so I set about taking down the draft, shaft lifts etc., also weaving a little to get the general feel and idea of the whole set up.

The mats have a lacy border all round, the centre being in plain weave, and the size of the mats can easily be made to your own requirements, as the central 8 threads of the draft can be repeated as many times as desired, as these form the plain centre.

The material used is 12/2's Mercerised Cotton, both warp and weft being the same count and colour and sett at 28 e.p.i. in a 12 dent reed. The finished width of the mat is 14" X 11" so for say, six mats, you will need a warp a good 2 yards long, plus your wastage and with 404 ends, this will give about 16 1/2" in the reed, to allow for a little take in during weaving. Double slay a 12 dent reed and thread the heads 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	
I I I I	I I I I	I I I I	I I I I	I I I I	I I I I	I I I I	I I I I	I I I I	I I I I
7 times.	Twice..	Twice..	4 Times.	7 Times.					
8 threads	..... Border.....								
Centre	8 threads.	8	8 threads.	10 threads.					
			threads						
					4 4 4				
					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	I I I I	I I I I	I I I I	I I I I	I I I I	I I I I	I I I I
7 times..	4 times	Twice.	Twice.						
10 threads.	8 threads.	8 threads.	8 threads.	8 threads.					
	..... Border.....								

As previously stated, the 8 centre threads can be repeated as many times as desired, so instead of repeating

17 times as in the draft, you can repeat as you wish.

Analysis of threads.

Border.		
Section 1.		70
"	2	32
"	3	16
"	4	16
Centre.		
Section 5		136
"	6	16
"	7	32
"	8	70
		<u>404</u>

For the pedal lifts, these will need a wee bit of getting used to, as you will need to depress two pedals together at stated times, also you must release shaft 2 from pedal one, leaving shaft 1 only tied, so the tie up is as follows.

To pedal 1	shaft 1.
"	" 2 Shafts 2 & 3
"	" 3 shafts 1 & 3
"	" 4 shafts 2 & 4
"	" 5 shafts 3 & 4
"	" 6 shafts 1 & 4

Tabby or plain weave is on pedal 1, ie. shaft 1, and pedals 2 & 5 shafts 2&5, thus for the latter, depressing two pedals at once.

When all is ready for weaving, work about 2" for a heading in plain weave thus.

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

repeat as required, and doing this will get you used to doing the plain differently to normally. When the heading has been completed, weave the lacy bands. This weave requires quite a good beat to obtain the full beauty of the design, as it will make the pattern stand out to the best advantage.

Shaft Lifts.

<u>Group</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
"A"	Ø 1 3 & 4	1 & 5	I) 3
Tab: 2 3 & 4		2 & 5	I) times.
Tab: I		I	I
Tab: 2 3 & 4		2 & 5	I

Repeat from Ø 3 more times. Then:-

Group

"B"	x 1 & 3	3	I) 3
Tab: 2 3 & 4		2 & 5	I) times
Tab: I		I	I
Tab: 2 3 & 4		2 & 5	I

Repeat from x once more. Now work "A" group twice, "B" group II times for the centre, then in reverse for the finishing bands, i.e. "A" twice, "B" twice and "A" four times, ending with the 2" of plain weave for the heading.

As you do this weaving you will very quickly realise how easy it would be to alter the shaft lifts also the threading to practically any size mat you require, from trolley cloths, to place mats, dressing table sets, runners, the lot, in fact it could be a very versatile pattern with many uses.

Although the piece Mrs. Norris did was in natural, any colour would look extremely nice, so I hope you will try out this project, and I am sure you will be delighted with the outcome.

The approximate amount of 12/2's Mercerised Cotton per square yard would be in the region of 3 - 4 ozs. Not an expensive piece of material for 27½p per yard in these days, and Merc. Cott. in very good quality being the next best yarn to linen.

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

A SUGGESTION FOR CUSHION COVERS.

This article was sent in by Miss D. Barter Snow,
(4)

of Privett, Hampshire and I thought it might be useful for those who do spinning, also might enthuse more folk to do a little as it is a useful craft and to start with a spindle would not cost a lot, as we can supply these for 20 p each, plus postage and packing, which does not amount to a great deal.

Regarding the fleece, we can also supply this, in both natural and black at 50p a pound. I have recently obtained a fresh supply, this years shearing, and strange to relate, it hasn't increased in price! So, here are the instructions for the cushion covers as given by Miss Barter Snow:-

Some time ago I was trying out a double weave cushion cover in 6/2's mercerised cotton. After weaving two covers I still had sufficient warp left on the loom for a third cushion cover and thought I would try out an experiment using for the weft some hand spun, natural fleece. I wanted a weft of very irregular thickness, rather loosely spun with big soft blobs of wool at intervals.

Such a weft would be unsuitable for spinning on a wheel, as the orifice would be too small, so I used a spindle with a thick hook and notch at the end of the rod.

For the weft, I chose some Romney Marsh fleece because I liked the long staple and silky sheen of this wool, but a Cheviot or a Welsh ~~fl~~ fleece would be equally suitable, in fact any long or medium stapled could be used.

After teasing and carding and making a number of rolags I began to spin, pulling out the yarn for spinning haphazardly, so that I got medium yarn, loosely spun with large blobs at irregular intervals. As the yarn was so thick, it was quickly spun and I found I needed about 4 ozs. of fleece for one cushion. After spinning, I skeined the yarn, tied the skein loosely in about four places and washed out the grease in soft soapy water.

The weaving was done in tabby and the result was ~~x~~ very pleasant, with the bright colours of the cotton warp showing through the fleecy weft, with a subdued shadow effect. For this kind of cushion the warp should be in bright colours, preferably carefully arranged stripes.

While I was spinning, I thought that possibly a number of weavers
(5)

who had never tried their hands at spinning might find this a pleasant introduction. Spindles are cheap enough to buy or make, and spinning on a spindle should be mastered before using a wheel. In fact many women in the middle east only use spindles. The first yarn spun by a beginner usually looks like an irregular piece of rope, but such need not be wasted, but would be just the thing for the cushion I have suggested. If no carders are available, it would be possible to dispense with them for this kind of yarn if small tufts of the cleanest and best parts of the fleece are used.

For the warp, I sleyed mine at 14 dents per inch, but I think that 12 or even 10 might be more effective with so thick a weft. The result is a beautifully soft material, just right for a cushion.

Please note, the Fleece we stock is in fact Romney Marsh, so it would fit the bill to perfection!

0-0-0-0-0-0

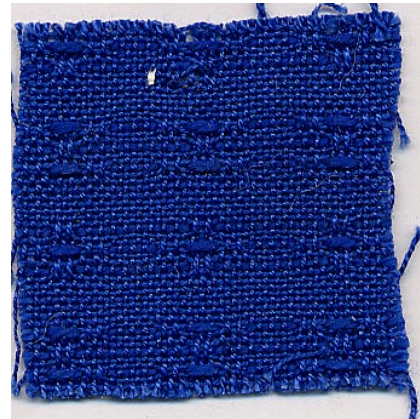
LITTLE HUCK.

I was looking through some magazines and leaflets one day, as usual with 'Loomcraft' in mind, and came across what I think is rather a pleasing little Huck, I hope you will agree with me. I have modified the given draft a little to give as the woven sample. This material would be very suitable for dress lengths, skirts, curtains and all manner of articles, you name it, and it will fit the bill! It is simple yet interesting.

For this project I used 12/2's Mercerised Cotton in Royal Blue for both warp and weft, except for the pattern picks which are in 6/2's of the same colour, and these make the pattern a little out of the ordinary and more 'eye-catching'. Also the pattern picks could be worked in a different colour, eg. white, green, yellow, but I am rather inclined to think the all one colour effort is a little more dignified and genteel!!

You may be interested to know that away back in 1964, I

wove myself a dress in plain weave in this self same shade of blue, and it is still going strong and much loved by me. There is only the smallest change of colour, after repeated washings and 'sittings out' in the strong sun. If I look closely, I can see some whiteish looking threads, but after seven years of hard wear, what can one expect. I am waiting for it to drop off me with old age!



I wove the sample piece about 24" wide, and laid the warp with 66I ends, but any width can be laid to your own needs. The reason I usually do the samples 24" or thereabouts, is because I normally use my small foot loom, which I can trundle from one room to another, or into the garden, and also it doesn't take up so much room as my big loom.

The length of the warp will depend on your project, but for a dress you will require about $2\frac{1}{2}$ - 3 yards long and about 2 yards for a skirt. Having laid the warp, double sley a 14 dent reed, giving 28 e.p.i and thread the healds singly in the following draft:-

4	4	4 4 4 4	4 4 4	4 4 4 4	4 4
3	3		3 3		3 3
2	2	2 2 2	2 2 2	2 2 2	2 2
I	I		I I		I I
Selv. 8.	Bsl.				Selv 8.
	once.	..... repeat as required			
		22 ends.			

Analysis of Threads.

Selv.	8
29 repeats of 22 ends	638
Balance once	7
Selv.	8
	661

When all is ready for weaving, the warp checked for crossed threads and carefully tensioned the weaving can be commenced, but first of all, to obtain the pattern it will be necessary to release shaft 2 from pedal four, thus leaving ~~shaft~~ four tied. The remaining five pedals are left tied as usual. Also you will find that to produce plain or tabby weave, you will have to employ pedal 2, shafts 2 & 3, and pedal 6

shaft I & 4. The shaft lifts are as follows:-

Shaft Lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts:</u>	<u>Pedals.</u>	<u>Times.</u>
2 & 3	2	I	I & 4	6	I
3 & 4	6/2's	5	4	6/2's	4
2 & 3	2	I	I & 4	6	I
I & 4	6	I	2 & 3	2	I
4	6/2's	4	3 & 4	6/2's	5
I & 4	6	I	2 & 3	2	I
2 & 3	2	I	I & 4	6	I
3 & 4	6/2's	5	4	6/2's	4
2 & 3	2	I	I & 4	6	I
.....	Block "A".....		....	Block "B".....	

Work block "A" once, then 6 picks in plain weave on shafts I & 4, 2 & 3, then block "B" once, after which 6 plain on shafts 2 & 3, I & 4. All the plain weave is worked in I2/2's cotton, and the pattern-picks in 6/2's, which I have enumerated in the sequence. Continue working the two blocks with the plain picks between until the project has been completed.

At first you may find the lifts a little muddling, but with a little concentration you will find you get a nice easy rhythm, and the weaving growing very quickly.

When the weaving is completed, remove from the loom and give a light steam press.

The approximate of I2/2's Mercerised Cotton per. sq. yd, 3 - 4 ozs and about 2 ozs of 6/2's for the pattern picks.

O-O-O-O-O-O

BRUSH AND COMB CASE.

This will be too late for folk who have taken their holidays early, but for the later ones perhaps you might like this idea for your brush and comb. A pretty case on the dressing table looks rather better than in the raw, unless you are lucky enough to possess an attractive set. Even if this article

is too late for this year's holiday, the cases would make very good gifts also would go down well at bazaars, sales of work, which are very prevalent at this time of year.

The size of the case or cases, depends on the size of the brush and comb, but I think around the average size would be about $9\frac{1}{2}$ " x 11"; so if you think of doing about 6 cases you will need a warp 2 yards long, plus your wastage, and about $10\frac{1}{2}$ " wide, and this will allow for a little take up during weaving and turnings.

For the warp you could use 12/2's Mercerised Cotton and for the main part of the weft 6/2's Merc. Cott, and the pattern work could be worked in either 6/2's Merc. Cott, 4 fold Rayon Crepe Twist or S.O. 3, Bright Rayon, and you will need a binder thread of either 12/2's Merc. Cott, or some other fine thread, such as machine silk, Lurex etc. Unfortunately I have no more Gold or Silver Lurex, but I have some very nice coloured lurex on 2 oz spools. Please see note at foot of S.O. list, S.O. 89.

Lay your warp with 299 ends and sley a 14 dent reed double throughout. The healds are single threaded throughout in the following draft:-

Threading Draft.

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	
I	I	I I			I I		I	I		I	
Selv. 8.		Bal. 3 Pattern 22 threads repeated 20 times...					Selv. 8.			Shafts.

Analysis of Threads.

Selv.	8
Pattern repeated	
20 times. 22 ends.	280
Balance.	3
Selv.	8
	<u>299.</u>

When the warp is all ready and checked for weaving, commence first by throwing a few picks in some odd yarn to even out the warp threads, then with 6/2's Merc. Cott, the same colour as the warp, weave about

2½" for a heading, then weave two or three pattern bands, with about ½ - ¾" of plain weave in 6/2's (same as heading) between the bands until the work measures about 6", then repeat the bands and plain weave in reverse, ending with the 2½" plain weave for the heading. This should then measure about 12", and complete one case, throw a pick in a different coloured yarn to act as a cutting line, and weave the remaining cases.

I am giving three different shaft lift sequences of fairly narrow bands for your use, but do experiment with some different lifts of your own, it makes your weaving more interesting and your own individuality gets woven in!

Shaft Lifts. Pattern 1.

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

repeat in reverse ending with pedal 5, twice. Use binder after each pattern pick.

Pattern 2.

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

Use binder after each pattern pick.

Binders are on shafts I & 3, 2 & 4.

Pattern 3.

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

Use Binder.

When all the cases have been woven, remove from the loom and give the material the usual steam press, as this sets the weaving and it does not fray quite so readily.

To Make Up.

Separate the cases by cutting along the cutting line, fold in half, sew up sides, turn in along the top and sew in a zipper, or you could if you wish, use Velcro for the top closure. Pop in your brush and comb, and you have a nice neat attractive case, and what is worth thinking about, they do not take very long to make.

Oddments of cottons could be used up by weaving the plain weave parts in a different colour, in this way, although the warp would be the same colour, the actual cases would be different colours, thus giving variety to the project and I would suggest a fairly neutral shade for the warp, but I am sure you will have your own ideas on the matter. I suggest something, and it gives folk wonderful flights of fancy, and after all that is what this magazine is for.

0-0-0-0-0-0

Apology.

Before I go on with my usual comments, I do apologise for the bad typing, it's worse than usual, due to the fact ~~the fact~~ that for some reason, best known to itself, and I don't understand these machines, the letter O is doing a double hit and miss affair, and part of the letter is above the previous line and part on the line, or thereabouts. Also the slide bar has been sticking at the ends of the lines and I have got letters over one another. Just had the thing serviced too!! Seems as if I shall have to get it done again.

Comments.

Subscriptions.

While I am always delighted to receive 'Loomcraft' subscriptions, I would be most grateful for them to be paid not more than a year at a time. If there is an increase, it puts my reckoning all out if I have two or more years subscription paid at a time. Some folk would be getting their magazines cheaper than others! Many thanks.

Money Orders. Overseas Friends.

Sorry to mention these money orders again, and it has all come about

(II)

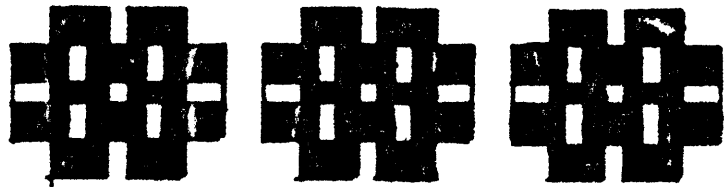
since the post office decided to pay me the amounts via Chesterfield, England. All very nice in theory, but unless I receive a notification from the person who has authorised the money order, very often I haven't a clue who the cash is from as they do not put the name of the sender on the order. I have one from South Africa now, at least I have now paid it into the bank, but I received it about 4 months ago, and I still don't know who it's from. When you purchase these money orders you are given a white form with blue printing, this should be sent to me so that I can tie up with the actual one I receive from Chesterfield, but they all have numbers, so if you just quoted the number it would be sufficient. So if my South African friend who sent me a money order in March, would drop me a line, quoting the number, always supposing she still has the white form, I would be very grateful, and I do wish those folk in Chesterfield wouldn't put JUMPER, JUPITER OR JENIFER Cottage!!!!

The fact is, I think you may find it easier and cheaper to send a bank draft to my bank, which is:- The National Westminster Bank Ltd., Old Bank Office, 29, High Street, St. Peter Port, Guernsey, and it would be appreciated if you would kindly send in sterling. Many thanks.

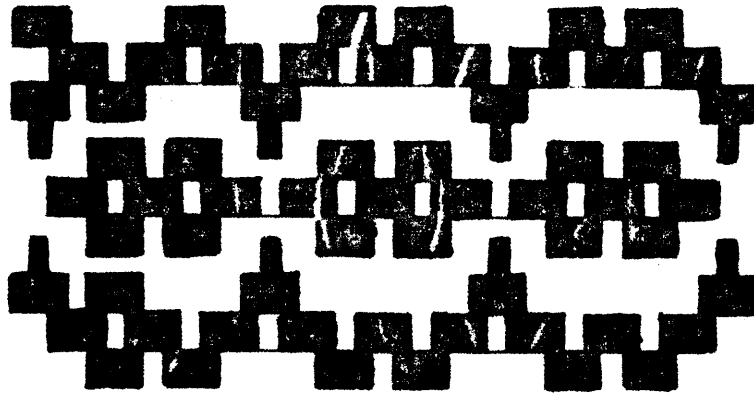
Yarns.

Not much in the way of news in this line, I do not seem to have been able to get hold of anything interesting for you except I have some more S.O. 23. Black/Gold Rayon Boucle on the way, and which I had to take off the list last quarter. This yarn was a very good seller, so as I had the chance to purchase some more, I seized the opportunity. This is a useful yarn and has a hint of Lurex intermingled, which gives it an interesting look. Usable for many projects, including dress lengths. I have had to pay a little more than last time, but am willing to let it go at the old price of 4.00 per lb. This is a 'give away' price.

I2/2's Egyptian Mercerised Cotton. I have had to get in a replacement stock and am very sorry to say the price is a little more, from 85p per lb. to 88p., and believe me this is running it mighty tight! Please bear in mind, this is the first increase in about 4 years. Contd. on S.O. list.



PATTERN No 2.



PATTERN No 3.

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LOOMCRAFT.

Volume Six.

Summer 1971.

Number 2.

Editorial.

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Miss D.M. Barter Snow.

Little Huck, with woven sample.

Brush and Comb Cases.

Comments and Yarn News.

'Loomcraft' is issued
quarterly, January, April,
July and October. About
the middle of the month.

Yearly subscription
35p, including post-
age. Single copies
9p inc. postage.

Compiled and produced by Olive.M.Scarfe,
Juniper Cottage,
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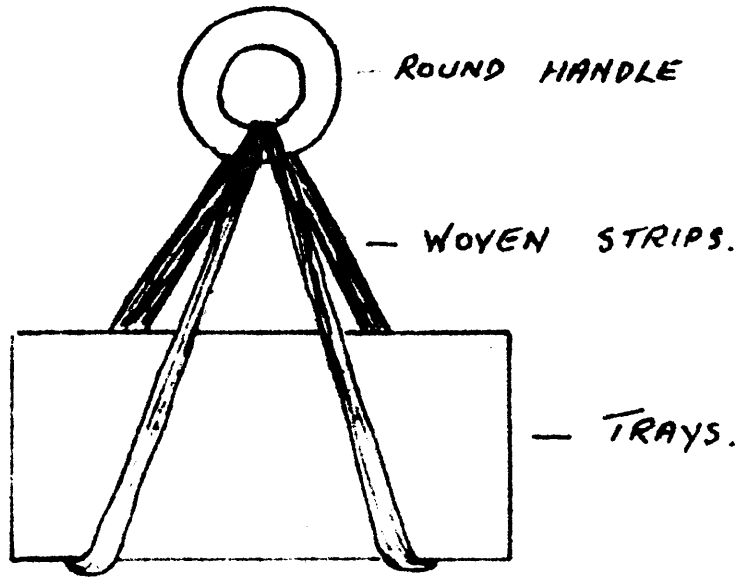


WEAVER BIRD WITH NESTS

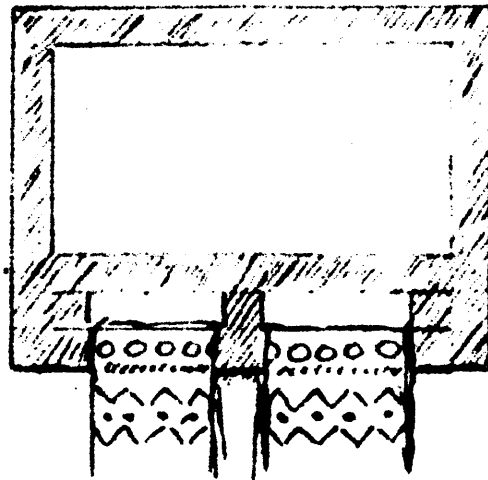
Loomcraft

DRAWING BY MARGARET LANGLOIS

TRAKEEP.



ALTERNATIVE
HANDLE.



Tele: Guernsey 23619.

Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey. C.I.
October 1971.

Dear Friends,

It hardly seems possible that it is three months since I put pen to paper to you all, to me, it only seems a week or so ago, and now we are approaching the winter months with long dark evenings, but lets hope we have a nice mild winter with no snow or frosts. What a hope!

In this issue of 'Loomcraft', early though it is, I have given some Christmas suggestions and I hope one or two may prove useful and save some of you from tearing your hair out wondering what on earth to give 'Aunt Martha.'

Just recently I have had several readers renewing their subscriptions after a lapse of, in some cases, years, and I really feel positively cheered when this happens as I hope this is a sign that weaving maybe on the increase and this gives heart to press on with the good work. Granted there are a few folk who fall by the wayside, due to not enough time, illness and what have you. I am always very pleased to welcome new readers, those returning to the 'fold' and, not forgetting the regulars. So to one and all, 'Very many thanks.'

There is equipment and yarn news in this issue, so please read it to keep yourselves up to date and in the know!

Once more in October, may I wish you all a very enjoyable Christmas a Prosperous New Year and all that you wish for in 1972, not forgetting masses of lovely weaving!

Yours sincerely

Olive M. Scarfe

GUEST TOWELS.

Some time ago, I was sent a very charming guest towel from Ontario, Canada. It was very attractively packed in a three fold folder. One fold or page depicting the Ontario flag and a little article about it, on another page the Ontario crest, with another little written piece, while on the last page, the flower (Trinium). The towel itself, had a little border in colour, representing the Trinium.

I thought this would be a good seller for tourist trades, not only in Guernsey, but in England. The folders were printed in colours, and this would be very expensive and quite out of the question for small numbers, but to weave a towel with some emblem in laid in weaving suitable to your particular vicinity might be an idea, and for this island the Guernsey Lily would be just the thing, so I set about designing one on graph paper and it looked quite good, but when I transferred it to the laid in weaving, it looked most peculiar to say the least, a pity as the Lilies are really quite exotic. However this prompts me to give instructions for laid in weaving, and this is very interesting although not quick, and I propose giving the details as given by Mrs. Norris some years ago and I hope some of you will carry out your own designs as I know there are quite a number of artists among you.

As I had enough warp left over from my experimental piece to work another towel, I did one with two or three rows of Mexican Lace pattern, on the important end, while the other end just had one row and this also looked very nice. Yet another idea would be to have a small border of some pattern in in colour. These ideas could also be carried out in trolley cloths, dressing table sets etc. etc., but to get back to the guest towel.

The Canadian one was in linen, but as we have no linen at present, I did mine in 12/2's Mercerised Egyptian cotton, being the nearest to linen. My finished towel was 11½" wide by 18" long. This is not very large but I think big enough for a guest just to use once, perhaps at a cocktail party or some such function; in any case, you can make them any size you wish.

You want to allow at least a 22" length for each towel, for a little take up during weaving and a hem at both ends, one being deeper than the other. Having decided on the length and width of your towel or towels, lay a warp of 12/2's Mercerised Egyptian cotton with the required number and length of threads, allowing for 28 e.p.i. Double sley a 14 dent reed as for plain weave, 1 2 3 4, 1 2 3 4, or for a two shaft loom, 1 2 , 12, incidently, I did mine on my little 12" Palace Loom, so those of you who have small loom can get busy!

Having dressed your loom and all is ready for weaving, and using the same cotton as the warp, which is used throughout, weave about 2½" for a heading, then throw one pick using natural 6/2's Merc. Cott. double (or 4 threads 12/2's as using for the weft) one throw 12/2's, single thread, then another pick of the double cotton, then about ½ - ¾" in plain weave. After this, work the Mexican Lace, laid in pattern, which ever you are doing. When the pattern bit has been worked, weave another ½ - ¾" plain weave and a repeat of the double thread rows. If you are doing the laid in weaving, I think it would look better without the repeat of double thread rows.

Continue in plain weave until the work measure about 19", work two more double thread rows, ½" plain weave, ½" pattern, ½" plain, two more double thread rows, and finish with about 1½" plain weave for the hem. Throw a pick in a different colour to act as a cutting line when making up.

When all the towels have been woven remove from the loom and steam press. Devide the towels by cutting along the cutting line, make about a 1" hem the end with the most pattern, and hem just below the first double pick line. Then make a ½" hem the other end, again sewing just below the double pick line.

Each towel takes about 1oz of 12/2's cotton, but this does not include wastage, so it would cost about 6 - 7p each towel. Besides being a selling project, these towels would make very acceptable Christmas gifts, or articles for bazaars etc.

LAID-IN WEAVING.

I think a four shaft loom is the best medium and either table or foot model can be used. Also, a pick up stick or weaving sword will be needed. This should be long enough to go across the warp, at least one

inch wide, tapered and rounded (almost to a point) at each end. It must be perfectly smooth and free from splinters which might snag the threads.

Cross stitch charts are ideal, or you can design your own pattern on graph paper.

Having dressed your loom in the usual way as for plain weave, raise shafts 1,2 and 3 leaving the fourth imobile. This gives a little gap every fourth end. Each group of three threads represents one square of your design. So taking your sword, pick up as many groups of three according to the number of squares in the design, turn the sword on edge and push it up against the reed, this will give you sufficient shed to thread the pattern yarn under the number of groups necessary to form your first pattern row, the weft must be repeated as many times as you find necessary to give a depth comparable to the width, and having decided on the colours for your pattern, make little 'dollies' as for tapestry weaving, pass the pattern yarn under the number of groups given on the graph, using a new thread for each pattern..

After the first pattern thread has been laid, remove the sword and beat the web. Now raise the next plain weave shed and make a pick in the ordinary way, always beat well throughout this type of weaving. Now use the sword again and pick up the next group of three. Repeat the laid-in thread and after removing the sword throw another pick of plain weave but be sure that it is the alternative to the previous one. Continue in this way, changing the colours in the pattern if you wish. The pattern thread should be thicker than the plain weave thread as it will show up to advantage.

This laid-in method is called 'Dukagang' technique, and it will be found that the pattern will be on the under side of the work, so if you want to see how things are progressing, place a mirror under the work and you will see the pattern in it. I hope that you will try this on a small loom, and when you become accustomed to it, perhaps you will plan a really handsome piece of weaving. Depending on the reception of this method, I could give details of Straight Laid-in Weaving, which is softer looking and is woven on top of the warp.

A TRAKEEP.

Some time ago I went to a Scandinavian evening, always in the hopes of picking up ideas for weaving, and there was one article that might be useful and at the same time, decorative. It is a very simple device for holding trays, and let me hasten to inform you, the heading 'TRAKEEP' is deliberate, and not a spelling fault. I do enough of those unintentionally!!! It consists of two strips of weaving, about 3 - 3½" wide, and about 1½ yds. long. A wooden ring about 5" in diameter or a handle of some kind is required. One strip of weaving is passed through the handle and the two ends sewn together, and then the second piece and your 'Trakeep' is ready. This will work for square or oblong trays but not for round ones, and to stack the trays, put them through the long loops of material, which is splayed out at the bottom to fit the size of the trays, then hang them by the ring on the wall, door or cupboard or what have you. I think maybe you will understand what I mean by the illustration on the inside of the cover.

For each 'Trakeep' you will require a warp about 3 yds. long, plus your wastage and the material should be fairly substantial. I used 12/2's Merc. Cott. for the warp, and 6/2's for the pattern and any plain weave, and a fine yarn for binders. Sett the warp at 28 e.p.i. using a 14 dent reed, but you will probably have your own ideas regarding the type of yarns.

Lay your warp with 100 ends and double sley the 14 dent reed, getting the warp as near the centre as possible. The healds are threaded singly throughout in the following draft:-

Threading Draft. Star of Bethlehem.

4 4 4	4 4	4 4 4	4	4	4	4
3	3 3	3	3 3 3	3	3	3
	2	2	2 2 2	2	2	2
1 1	1	1 1	1 1	1	1	1
..... Thread pattern twice...				Selv. 8.	Shafts.	

4	4	4	4
3	3	3	3 3
2	2	2	2 2 2
1	1	1	1 1
Selv. 8	Bal. 4	..... Patt. 40 ends.	

When the warp has been rolled on and carefully checked for crossed threads etc. the shaft lifts are as follows:-

Shaft Lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
1 & 2	1	1 X	3 & 4	5	3
2 & 3	2	1	1 & 4	6	3
3 & 4	5	1	1 & 2	1	1
1 & 4	6	1	2 & 3	2	1
BORDER. Repeat 3 times.			3 & 4	5	1
			1 & 4	6	1
1 & 2	1	3	Repeat <u>in reverse</u> to X		
2 & 3	2	3	working border lifts <u>once</u>		
			only.		

Repeat these lifts for length required finishing with 3 repeats of border. If you wish, you could work a pattern and then do some plain weave, so that you have bands of pattern alternated with plain bands.

When the full length has been achieved, remove from the loom and steam press. Cut the strip in half, and make up as given at the beginning of the article.

4 fold Rayon Crepe Twist would look very handsome used for the pattern, but what ever you use, I hope these will prove useful Christmas presents for some folk to make. They can be made on large looms, down to little 12" table looms, so long as there are four shafts.

OVERSHOT FABRIC.

For the woven sample this time, I have chosen a rather long overshot pattern. For many things I am not all that keen on material with long skip threads as they tend to snag and pull, but I think this one would make very nice curtains, especially for the kitchen or bathroom, and they are thick enough not to require lining, and that's a thought, as I don't like lining curtains!! I hope you will find this material would be useful for many other projects, such as pram covers, covers

for cushions etc.

To show what it looks like in colours, I am weaving the piece in three shades, and as I am weaving and writing the article while the method is still fresh in my head, weeks before the magazine is due out, I am hoping each sample will contain all three shades and then you can choose which you prefer. Personally I find the self colour more pleasing, but then my choice is not everyone's by any means.



For the warp I used S.O. 74, the white Rayon Boucle, and 6/2's plain cotton. For the weft 6/3's plain cotton, 6/2's S.O. 10, Peach, and Green Gimp. S.O. 5. And before I go any further, I rather think it would have been better for the cotton in the warp to have also been 6/3's, as this would have made the threads a little closer, giving a firmer cloth.

The pattern has 16 threads repeated, so it is very easy to calculate the number of threads required for the width of your project, and you will need 8 cotton threads each side for your selvages.

Having decided on the width and number of threads, lay your warp thus:- 8 plain cotton threads, now incorporate the Rayon Boucle and warp two threads at a time, one cotton and one boucle and finish with 8 cotton threads for the other selvedge.

Sley a 12 dent reed singly throughout except for the first and last four dents which are double sleyed for the selvages. Having threaded the 8 selvage threads, you then come to the one cotton and one boucle ends, and it is important that you begin with the cotton. This will be understood if you look at the draft where you will see the first thread of the pattern on shaft one is cotton. In fact, you will find the cotton always comes on shafts 1&3, while the boucle is always on 2 & 4 shafts.

Instead of writing the draft using numbers as we normally do, I think it will be easier to use letters, C for cotton and B for boucle and the draft is as follows:-

Threading Draft.

C C	B B B B	C C	4
C C	C C C C	C C	3
C C	B B B B	C C	2
C C	C C C C	C C	1
Selv. 8	.. Pattern.	Selv. 8.	Shafts.

16 threads..

To obtain the skip threads, it is necessary to have two pedals with only one shaft attached to each, so the tie up is- 1 & 3, 2 & 4 as usual for the tabby work, then release shaft 3 from pedal 2, leaving shaft 2 tied and release shaft 1 from pedal 6 leaving shaft 4 tied.

When the warp has been tensioned and checked for crossed threads etc. commence the weaving in the following manner:-

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	
1 & 3	3	1	) Tabby. 6 picks
2 & 4	4	1	
2	2	1	) 5 times, making 10 picks.
2 & 4	4	1	
1 & 3	3	1	) Tabby. 6 picks.
2 & 4	4	1	
4	6	1	) 5 times, making 10 picks.
2 & 4	4	1	

Repeat as required.

The number of picks can be altered to your own tastes, if you want the pattern part to be farther apart, just work a few more plain picks, and the same applies to the pattern, increase the number of picks to get a wider band. The pattern part only requires a light beat or the threads will get packed down too much but the plain parts will take quite a heavy beat. When the project has been woven, remove from the loom and steam press.

Approx. amounts. Warp. Rayon 6 oz.
Cotton 4 - 6 ozs per sq. yd.

For the weft. Approx. 3 oz. 6/2's per sq. yd.
" 6 - 8 oz 6/3's cotton.
" 3 oz. Gimp.

This is if you are using three colours, but if only one colour, you will have to calculate accordingly.

CHRISTMAS AND 'THANK YOU' GIFT SUGGESTIONS.

Very often when I have an extra piece of warp going begging, I try out various shaft lifts, colours and yarns. I am sure many of you do the same and what transpires is most interesting. Sometimes one hits on something terribly exclusive. Many of these odd pieces can be used for quite a number of small articles that come in useful for little 'thank you' gifts. Perhaps someone has been extra kind or done you a good turn, and although you don't want to offend by giving anything big, you would like to show a little appreciation. Also some of the following articles could be given as small Christmas presents.

Notelet Cases given in Loomcraft, October 1969,

Tissue Cases also given in the same issue. I haven't copies of these magazines, but I could send the instructions for both on request. I could type them out and run a few off on the duplicator for 5p the two.

Spectacle Cases.

The size for these depends somewhat on the spectacles, but I think generally speaking it would be about $6\frac{1}{2}$ x 3". Cut your material a little bigger to allow for turnings, cut some thinner material for lining a little smaller than your woven piece, and you will want 2 thinish pieces of cardboard or some such stuff for stiffening to give protection to the spectacles. Machine each side of the woven material and then the lining, turn the woven piece so that the raw edges are inside, press. Slip the lining into the case and then the stiffening each side between the case and lining. Turn in the top edges and neatly hem.

Tape Measure Cases.

A piece of pretty material about 7" long and about 2" wide. Fold in half (end to end) machine down each side about $\frac{1}{2}$ " in from the edges, hem round the top, unless a selvedge has been used, fringe the sides and it is ready for the tape measure.

Pocket Comb Cases.

These can be made the same way as the tape measure cases, except that as they will be a little wider, machine them down the sides, wrong

side outside, then turn them right side outside and press. The material should be cut twice the length the of the comb, and about $\frac{3}{4}$ " wider to allow for the turnings.

The last three items can all be made from odd pieces of weaving, and they look very nice if you have any bits with a little plain weave each side of a narrow band of pattern.

Other ideas such as the following have all been in 'Loomcraft' at some time or another, and I would be pleased to help by sending instructions or back copies of the magazine at 5p a time.

Fine Wool Stoles.

Gent's Ties and Cravats

Shetland Wool Scarves.

Tweed Skirt length.

Mentioning Shetland Wool, I have quite a good stock of both 2 ply and D.K. Shetland Wheeling, which is admirable for knitting. I have made several articles in 2 ply, (equal to ordinary 3 ply) and find them very warm and they wear well. 2 ply 11p oz, D.K. Shetland Wheeling, which is in 2 oz hanks 17 $\frac{1}{2}$ p. Why not send for samples, with cash for return postage please?

EQUIPMENT NEWS.

We regret that at any rate for the moment, we cannot supply 'Bobbin Winders.' An essential part of the article was imported and that has now stopped. We cannot find a suitable substitute to do the job so we are afraid there is nothing we can do about it. We shall go on trying to find this part, and will certainly let you know if we are lucky.

Weaving Tablets.

This is another item we had to discontinue owing to our stock of material coming to an end and not being able to get any more and other stuff making the tablets too expensive as it was far more expensive. However, we have good news for you. after much searching around on the part of Mrs. Norris, plus myself over here, we are pleased to say we can now supply the tablets. They will be a little more than the old price of 2 $\frac{1}{2}$ p

each, being 3p each. Even so, I know you will find the price competitive with other firms and I know for a fact that a client paid 80p for 2 doz tablets, plus 24p for packing and post, bringing the total to £1. 04p. Our tablets would be 72p for 2 doz, and the post and pack would be around 9p, going by the postage on previous lots of 24 tablets, I hope I'm not sticking my neck out, but I am sure it would not be 24p. Now, Mrs. Norris will be sending me a supply of tablets so I shall be able to send them direct to you and I propose compiling an article for the January 'Loom-craft'. I find this type of weaving quite fascinating and one that can be done out of doors or sitting by a fire.

Many useful articles can be achieved such as belts, trimmings, watch straps, even gimp for upholstery purposes. Why not buy a few to begin with, and you can then add to your collection from time to time. Also they would make a nice Christmas gift to a fellow weaver.

Yarn news.

Linen. If any of you are interested in Linen, would you please let me know, as it is very possible I would be able to get some. This depends very much on the response I receive from you, but I would probably be able to procure a small supply in colours, unbleached and white in 16/1's and 16/2's. This is Swedish Linen and I would be pleased to give further details on hearing from you.

Spun Rayon. I have recently bought a small consignment of this yarn, four colours, Deep Gold, Royal Blue, Green and a lovely deep Rose Pink. They are really lovely colours and the yarn has been specially dyed and treated to withstand washing and sunlight. It is a little on the dear side, but worth the extra to obtain a good colour. It is in half pound hanks at 46p each. This is shown on the S.O. List as S.O. 7.

Gimp. Also a small consignment in Green as the yarn used in the woven sample. S.O. 5.

Spot Gimp. This is a very fine yarn with a tiny knop every few inches. It would be most useful for binders as with the little knop it adds a little interest, and yet not enough to detract from the pattern work. Unfortunately it is on approximately 1 lb. cheeses, and being so fine it would not be practical to wind into hanks as it would twist and tangle abominably. If anyone has a bright idea for me to put up ounces easily and quickly, I am only too willing to try any practical idea.

Apart from skeins which I can wind quickly enough, but in this case, no use, I can't think of anything else. Winding onto spools, which I should eventually run out of, would take too long and I doubt if I could get an ounce on satisfactorily. Anyway, a cheese would last a long time, and if used fairly often, you would soon be cash in hand if you buy Sylko for binders. They are only 100 yds and I think are now about 6p a reel. Why not buy a cheese, it is 40 lb. and then you can loan it out to your friends at so much a time!!!!

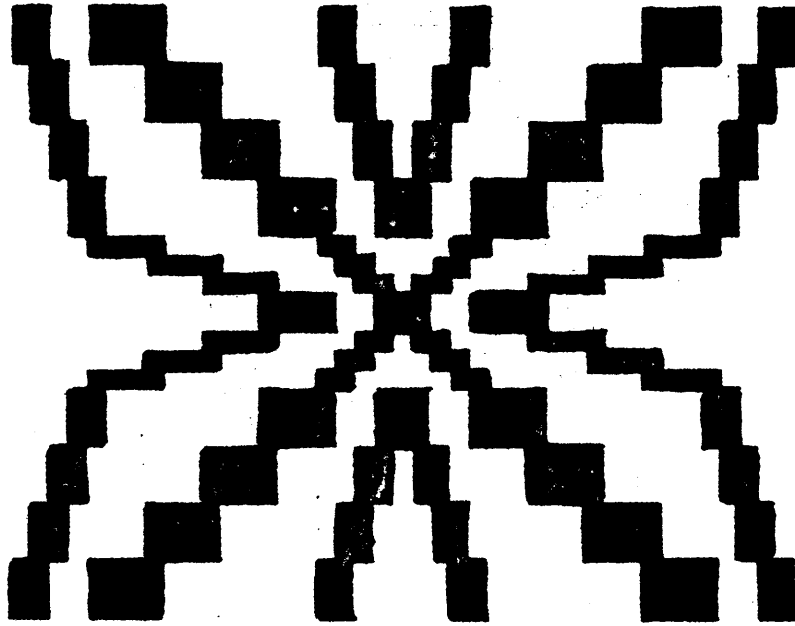
COMMENTS.

Dyes and Washing. With all the advances in science, there seems to be plenty of room for improvement in dyes. Vat dyes are the fastest while commercial dyes vary considerably. Some are excellent and some are really bad, and we don't know until we try them, also it doesn't seem to matter if the yarns or materials are cheap or dear. I bought quite a good coloured towel and my Sister bought me a Horricks. I washed both and the dyes poured out of both and still comes out after repeated washings. None of the yarns we sell, even though they are Vat dyed are guaranteed fast. I know this dye business is a nuisance, but it is literally beyond our control.

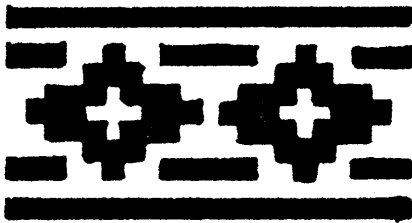
For washing coloured materials, handwoven or bought, the detergents one buys these days is very strong and I always think too hard and unkind to colours and I would stress the use of a mild soap powder or soap flakes, in hand hot water, and do not leave to soak, or leave in a wet heap. I think with the best of dyes, this is asking for trouble.

I tried dying some cotton with Dylon a short while ago, and rinsed the dyed yarn so many times that in the end I gave up, as I am sure the end product would have turned out as the beginning, white! All in all, I don't seem to have been all that successful, but may have another 'go' later on. At the moment we are so short of water on the Island, it isn't funny, and had better keep off the rinsing lark. To the amusement of some folk, I tried rinsing in the sea, but that wasn't all that good either!

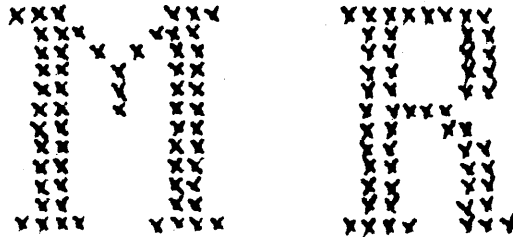
STAR OF BETHLEHEM.



SUGGESTED PATTERN FOR TRAKEEP.



SIMPLE GRAPHS FOR
LAID-IN WEAVING.



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LOOMCRAFT.

Volume Six.

Autumn 1971.

Number 3.

Editorial.

Guest Towels with Mexican Lace.

Overshot, with woven sample.

Trakeep and suggestions for Christmas presents
and 'Thank You' gifts.

Equipment and Yarn news.

'Loomcraft' is issued
quarterly, January, April,
July and October. About the
middle of the month.

Yearly subscriptions
35p, including postage.
Single copies 9p
including postage.

Compiled and produced by:-

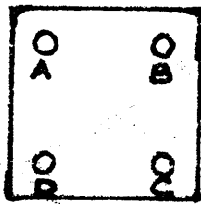
Miss Olive.M.Scarfe,
Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey. C.I.

WEAVER BIRD WITH NESTS

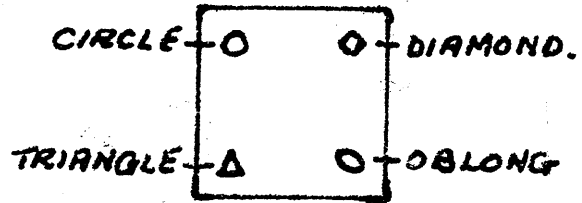


DRAWING BY MARGARET LANGLOIS

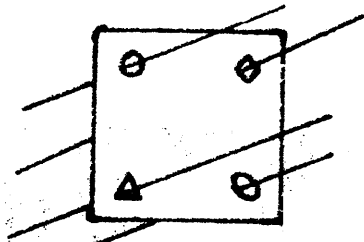
TABLET WEAVING



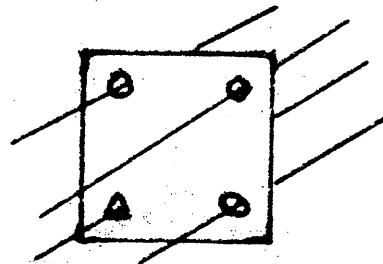
TABLET WITH ROUND HOLES



TABLET WITH DIFFERENT SHAPED HOLES.



TABLET THREADED "UP"
(FROM BACK OF TABLET TO FRONT.)



TABLET THREADED "DOWN"
(FROM FRONT OF TABLET TO BACK.)

Tele:- Guernsey 23619.

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

January 1972.

Dear Friends,

Here we are, starting another year and I hope you are all planning to do lots of weaving, for my part, it looks as if I shall be doing plenty by my order book. I still bemoan the fact that there are only 24 hours in a day and that sleep is a 'must'. I expect some of the things I plan to do will be passed on to you through 'Loomcraft', this is of course when the 'grey matter' does a spurt and works overtime.

Many thanks to all the kind folk who sent Christmas cards and so many good wishes with their letters, not forgetting some very nice handwoven cards, I do so enjoy them all and they are all very much appreciated.

I hope you will find something that will interest you in this issue of 'Loomcraft'. I try to give something for beginners and the more advanced weavers, but I am sure there are some things that do not please everyone, but let's hope if one doesn't like one thing, another one will, also maybe something will give you an idea that you can carry out.

Talking about ideas, I saw in a magazine the other day, a Poncho skirt. I know there were a great many of these ponchos made, indeed they got so profuse, I became somewhat tired of them, so why not wear them round your waist instead. I've tried mine and it doesn't look too bad, but I'd better add, not for me, but someone a good many years younger. I don't think I shall startle Guernsey by wearing mine as a skirt!

All good wishes to you all for 1972.

Yours very sincerely *Blue in Scarfe*

AN EVENING BAG.

A short time ago I had a spare length of black warp left over from a project and was wondering what I could do with it when I remembered I have rather a nicely shaped little suede handbag. I took a few measurements and found I had enough left also that it was wide enough. I hope you will like it, my Sister annexed the one I made and a lot of folk have admired it. I did the sample one with the pattern in white 6/2's Mercerised Cotton and the binder of Lurex. Unfortunately I haven't any more Gold or Silver Lurex, but I still have the 2 oz spools, and these are assorted colours. S.O. 89.

The pattern is a slight adaption of the Pomogranate, which we have used for book-markers, and the pattern is repeated for the full width which makes a very handsome adornment.

For each bag, you will need a piece of material about 20" long and about 15" wide, when finished. So bearing in mind there is always a little loss in width when weaving and length when the tension is relaxed, unless you measure with the warp slack, even then there is a little loss when steam pressed, you will need to allow a little more than 20".

If you decide to make three bags, you will need a warp about 66" long, plus your wastage. Using 12/2's Mercerised Cotton in black, and the width should be about 16", therefore 457 ends will be required. When you have laid your warp, double sley a 14 dent reed. The healds are threaded singly throughout in the following draft:-

Draft.

4	4	4 4 4	4 4	4 4 4	4	4	4	
3	3	3 3 3	3 3	3 3 3	3	3	3	
2	2	2 2 2	2	2	2 2 2	2	2	
1	1	1 1	1 1	1 1 1	1 1	1	1 1	
Selv. Bal:.....	Pattern repeated 10 more.....					Selv.		
8	1	times.					8	Shafts

When the warp is all threaded on, check for any crossed threads and uneven tension. The draft lifts are as follows. But first remember, a binder (or a fine thread), follows each

pattern row.

Shaft Lifts.

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

Work the above lifts once only and then work 6 plain picks in black, the same as the warp. Now continue with the lifts in the next column.

Note. The pattern is worked in 6/2's Merc. Cott. White or coloured.

Now work 6 plain picks in black, and repeat the first little sequence from Ø to X once.

Weaving method.

Using 12/2's black mercerised cotton, the same as the warp, work about 3" in plain weave, work the pattern sequence once, the pattern band should measure around 2", then work a further 2¼" to 2½" in plain and this should bring you to about half the length of the bag, so work another 2¼" to 2½" in plain weave, repeat the pattern sequence and end with the 3" of plain weave. These measurements were taken from the finished article, so I would advise to measure fairly generously during the weaving process. Work one pick in a different colour to act as a cutting line when making up and then work the other bags in the same way, but you can vary your shaft sequences to give different patterns, and vary your colours. In this way you will not have all the same kind of articles. After cutting line, work 4" plain. Please see note under.X

When all the weaving has been accomplished, remove from the loom, give a steam press to set the material and then commence to make them up.

X My apologies for this discrepancy, the 4" plain weave mentioned above is for handles, which I forgot to mention. Also the length of warp allowed for each bag, includes the amount required for the handles as the depth of the bag is around 16". After the 4", work another cutting line. Now to the making up.

Cut along the cutting lines to separate the bag pieces and handles. Cut a paper pattern for the rounded gussets according to the diagramme on the inside of the cover page. Take a piece of material and cut about 5" off one selvedge side, fold this piece and cut out two rounded gussets by the paper pattern. The bag will need lining so cut out gussets and main part in lining material, but a little smaller. Take the material for the bag, turn in the raw edges to the wrong side about $\frac{3}{4}$ " and machine a 9" zipp to make the bag opening. Take one of the gussets and pin and ease this to the sides of the bag piece, raw edges inside, and with the more pointed end to the top of the bag. When the gusset is nicely set in, machine and then set in the other gusset the same way.

Now take the 4" woven for the handles, cut in half lengthwise, machine down each one, about $\frac{1}{4}$ " in from the raw edge, turn inside out and press. Sew to the bag about 1" below the zipp and about $2\frac{1}{2}$ " in from the side seams.

Make the lining in the same manner and place in the bag with the raw edges inside. Turn in the top and neatly sew just below the zipp.

follow

I hope you can ~~follow~~ this, but it is a little difficult to explain. I think if you study the illustration, you will be able to understand, and it is a nice bag which is well worth the trouble of doing.

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

BEDSIDE RUGS MADE WITH CHENILE STRIPS WOVEN FROM CARPET THRUMS.

Mrs. Norris kindly offered this article for 'Loomcraft' and not having had a bedside rug for some time, I was glad to accept her offer, and the instructions are as she gave them to me.

When finished these are multi coloured rugs, which would fit into any colour scheme, inexpensive to make and very soft and cosy for stepping onto in the Winter months.

A fourteen dent reed is needed for the first part of the operation, and if you have a quantity of 12/2's cottons - even in varying colours - these can be used for the warp of the chenile. Lay your warp allowing eight threads per inch of the width you can weave, plus an extra eight ends. The length is something you must decide for yourself, but bear in mind that when the chenile is woven and cut into lengths the yardage of the chenile - which is the weft in the second part of the project - is arrived at by the warp length of this operation. So, if your reed will give you 24" of width, and you use all of it, you will have 24 times the length of the warp you weave up.

Now, the reed is sleyed four ends through the first two dents, and then twelve dents are left empty. Continue in this way for the width you are going to weave, and then the last eight ends are threaded through the last two dents to give the second selvedge.

The shafts are threaded as follows:-

Threading Draft.

$\begin{array}{r} 44 \\ 33 \\ 2 \quad 2 \\ 1 \quad 1 \\ 8 \text{ threads in} \\ 2 \text{ dents.} \end{array}$	$\begin{array}{r} 12 \text{ dents} \\ \text{left empty.} \end{array}$	$\begin{array}{r} 4 \quad 4 \quad 4 \\ 3 \quad 3 \quad 3 \\ 22 \\ 11 \\ 8 \text{ threads in} \\ 2 \text{ dents.} \end{array}$	$\begin{array}{r} 4 \\ 3 \\ 2 \\ 1 \\ \text{Shafts.} \end{array}$
---	---	---	---

To weave use the tabby lifts only - 1 & 3 then 2 & 4. The carpet thrums are laid in the sheds as you like, and if the pieces run out in the shed, then a new length is laid beside the last one. Remember that the finished chenile will be in multi-coloured strips, so there is no need to keep any sort of order.

When all the weaving of the carpet thrums is completed and removed from the loom, cut down the middle of the long loops LENGTHWISE. You are now ready to make your bedside rug as follows.

Still using your fourteen dent reed, make and sley your warp using 6/2's cotton or similar, with one end per alternate dent - in other words, to give seven ends per inch, with the first and last two threads next to each other to give strength to the selvedge.

The healds are threaded 1, 2, 3, 4, and once more the lifts are as for plain weave, 1 & 3, then 2 & 4. The chenile should be laid in the

open shed, and carefully beaten with a rug-beater if you have one, failing this just bring your beater up to the weft to gently lay it, and then throw a binder row with the same thickness as the warp thread in the same shed and now really beat the weft into place and change the shed. Repeat throughout the length you need, but remember to leave some unwoven warp at the beginning and end for finishing off when the rugs are removed from the loom.

You will find details of the mixed pounds of Worsted Carpet thrums in the Sales and Wants column of this issue of 'Loomcraft'.

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

PATTERNED TWEED AND COTTON SAMPLE.

Some time ago, I gave a small patterned sample which was all woven in Mercerised Cotton. Then about six months later I gave an article for a tweed and cotton skirt length using the same pattern but with the warp of Mercerised Cotton, the pattern in Scottish Tweed and a binder of fine wool.

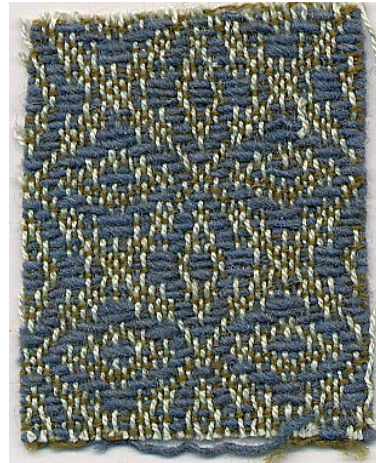
Patterned tweeds seem to be very fashionable this winter and I find many of them most attractive, so with the previous pattern in mind I set about finding a slightly larger one.

When I had completely dressed the loom and was ready to start weaving, I somehow thought the draft had seemed vaguely familiar, and to my horror I found it was the same one as I had used for the cushion cover material in the Autumn 1970 issue. However, by using different shaft lifts, the ultimate appearance is entirely changed, and, I hope you will agree with me, very effective.

As you know, I usually put on an extra long warp when doing the sample piece, the excess enough for a skirt length, this time I didn't and all the time I was weaving the piece, I was kicking myself for being so stupid. The more I wove, the more I liked it and I would dearly love a skirt. Not wishing to blow my own trumpet, but I do think it is 'rather super'.

The material would be most suitable for skirts, $\frac{3}{4}$ coats, long coats, suits, capes and what about a very nice new Spring outfit?

So now I will give the instructions. The sample piece was about 24" in the reed and when finished measured about 21". For wider widths, all you need do is to add on a few patterns, each pattern having 24 ends. For the sample piece it was as follows.



Having laid your warp for the length of your project, using 12/2's Mercerised Cotton in some light shade, I used pale green, and for the 24" width you will need 571 ends. Double sley a 12 dent reed thus giving 24 e.p.i. If you haven't a 12 dent reed, then use a 14 and double sley to give 28 e.p.i. but remember you will need a larger number of ends.

Threading draft.

4	4	4 4	4	4	4 4	4	4	4
3	3	3	3 3	3	3 3 3	3	3	3
2	2		2 2 2	2 2	2 2 2	2	2	2
1	1		1 1	1	1 1	1	1	1
Selv. 8.		Bal:	Pattern 24...			Selv. 8		Shafts.
		3	ends repeated 22 more times. Then thread the balance of 3 once.					

Analysis of Threads.

Selv.	8
Pattern 24 ends repeated 23 times.	552
Balance	3
Selv.	8
	<u>571</u>

When the warp has been rolled on and carefully checked for loose threads, crossed threads etc. and carefully tensioned and using Scottish Tweed for the pattern picks, the shaft lifts are as under, but first, let me remind you that a binder thread follows every pattern row on shafts 1 & 3, and then 2 & 4. For this I used 2/24's fine wool, but you could use any fine yarn, though I think the wool would make the material that little bit warmer.

Shaft Lifts.

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

repeat from the beginning as required.

When all has been woven, remove from the loom and you can either wash it at home, or we can undertake the processing over here if you wish. The cost being 10p per square yard. But you will not find it quite so difficult to do yourself as the warp is of cotton, but even so, it wants a good iron.

I tried several colours of the Scottish Tweed, brown, lavat blue and yellow and the binder of green fine wool, also a little with a dusty pink binder and they all look very nice. As you probably remember, the 2/24's fine wool is nearly finished as the suppliers gave up this line, so I am now replacing with 2/16's Worsted. Depending on the number of orders we receive I may not have enough 2/24's, but if you state the colour you would like, I could send you the nearest in either of the wools that would be best. Or I could send samples on receipt of 2½p in coins for return postage. No English stamps please.

The price of the 2/16's Worsted wool is 11p per oz, but if it is necessary to send this, I would put it in at the same price as the 2/24's, which is 10p per oz, just for this project.

Funnily enough, I had just finished the sample piece, and was thinking there would be no trouble over not having enough 2/24's, when I had a sudden rush on it, not just one pound, but about ten, and who am I to refuse a good order?

Although I used a pale green warp, pale blue or light grey would also be most suitable, also the pattern looks very nice

on both sides, so you could have your garment inter-changeable, or perhaps a better word would be, reversable!

Approximate amounts required per square yard.

2 - 3 ozs 12/2's Mercerised Cotton

5 - 6 ozs Scottish Tweed.

2 ozs Fine wool. Allow a little more if 1/16's is required as it is a little thicker and will take slightly more, also it makes the material a little thicker, but I don't find this detrimental.

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

TABLET WEAVING.

In the October issue of 'Loomcraft' I promised to write an article on Tablet Weaving or Card Weaving as it is sometimes called, and we are now able to supply the tablets once more. The first batch of tablets had circular holes in the corners through which the threads are passed and I made a remark in one of my letters to Mrs. Norris that I scratched A, B, C, D, near the holes on every tablet, so that I knew I had A over A and B over B, etc. in the pack. I did this with a skewer and it was a bit hard going on the fingers. The outcome was, that now, instead of four round holes, each tablet has a different shaped aperture. A circle, a diamond, an oblong and a triangle, and I think this is an excellent idea and you can quickly see that all the circles etc., are stacked correspondingly with one another. There are a number of you who have tablets with four circles or round holes, so for their convenience, I will mention both types in the instructions. Also, I know there are quite a number of readers who already do tablet weaving and are familiar with the procedure, but this article is for those who have not tried it and would like to.

For our first project we will work a narrow band and a warp about $1\frac{1}{2}$ yds. long. This will give you plenty for practise and the band could be used for watch straps, chokers, perhaps as a little trimming round an apron or round a lampshade.

To make the warp. Probably the easiest way is to make it round two or more pegs of your warping board or frame and tie each group of four threads separately for each tablet, by making a chain tie or half knot round each group. In this way the groups and colors are kept in order according to the draft, ready for threading the tablets.

To make the warp for the draft given using 6/2's Merc. Cott. and three colours, red, black and yellow, begin with the four threads for tablet 12 and warp on 4 red threads, make a loop or single tie round these 4. For tablet 11 warp on 4 yellow threads and make a tie. Tablet 10 has one black and three yellow, make a tie. Continue in this manner until you reach tablet 1, which finishes the warp. For this kind of weaving you do not make a cross. When the warp has been completed, tie a cord through the loop round the last peg, and then chain up to the ties. Cut the ends at the first peg.

To thread the tablets for the draft given, you require 12 numbered 1 - 12, stack them up in order with 12 on top. Put the chained warp in front of you, preferably on a table, with the cut ends towards you. Put the stack of tablets to the right of the warp, where they can be easily reached. Take the top tablet in the right hand, undo the tie round the first group of 4 threads, beginning with the left hand side ones of the warp, and thread the tablets with the left hand. It will be seen that at the foot of each column in the draft, there is the letter D, then from the centre of the draft, the letter U. This shows the direction in which the threads must be threaded through the tablets, that is D for down and U for up. D the thread goes from front to back and U from back to front. See diagramme on inside of cover page. Undoing the ties as you go, each tablet is threaded with the subsequent groups of 4 threads First thread hole A or the Circle, then B or the Diamond, C or Oblong and D or Triangle. The tablets are laid to the left of the warp, stacked in the same order as threaded, so that No.1 will be on top.

<u>Draft.</u>		12	11	10	9	8	7	6	5	4	3	2	1	
	A	x	+	o	o	o	x	x	o	o	o	+	x	Circle
	B	x	+	+	o	o	x	x	o	o	+	+	x	Diamond
	C	x	+	+	+	o	x	x	o	+	+	+	x	Oblong
	D	x	+	+	+	+	x	x	+	+	+	+	x	Triangle
		D	D	D	D	D	D	U	U	U	U	U	U	

Colour Chart.

x red
o black
+ yellow

Attach the cord which is tied through the loop at the end of the warp to something firm, undo the chain, tauten the warp,

comb down the cut ends through the fingers to get rid of any slack ends and you can slide the tablets carefully up and down the warp which will also help to reduce any slackness, and take care to keep the tablets in their right order. Tie the cut ends together and then tie a cord through the knot. You can then attach this cord to the back of the chair you are sitting on, or round your waist if you prefer.

For the weaving you will need a small stick shuttle filled with 12/2's cotton also a beater is necessary, such as a paper knife.

Keeping the warp stretched, sit on the right and hold the stack of tablets in your hands with the fingers under the bottom edges and the thumbs on top, the tablets facing to the right and the A - D or Circle - Triangle shed on top. Take the shuttle through this shed and beat with the beater. To change the shed for the next pick give the tablets a quarter turn away from you, or clockwise, taking care to keep the tablets in the right order, take the shuttle through this shed and beat. The tablets will be in the C - D or Triangle - Oblong shed. Make three more quarter turn in the same direction, weaving a pick through each new shed. On the fourth turn, the tablets will be in the A - A, Circle - Triangle position again. The tablet turning is then reversed making quarter turns towards you and weaving into each shed as you go, until the tablets are once again in the A - D, Circle - Triangle position. Continue these turns as desired.

As this is a warp faced fabric, the weft thread should be pulled tight enough for the warp threads to be kept close together and be above the weft and to keep a good edge. The width of the fabric is controlled by the weft and give a good beat each pick.

When turning the tablets, do not press them closely together, let them fairly free and turn with a sort of shuffling movement, keeping the fingers underneath and thumbs on top.

You can vary your pattern by the number of quarter turns, perhaps making 8 turns forward, 8 back, 12 forward and 12 back, but it is worth experimenting.

I hope this will give you some idea of tablet weaving, enough to give you an urge to try it. Depending on the enthusiasm among our weavers, I intend to compile and produce a booklet. There will naturally be some repetition of this article, which is somewhat condensed, but the booklet will give more details, drafts, ideas, variations and I hope, more

illustrations. It will take some working out and there will be quite a bit of cash involved, so unless the response is good, it would not be worth while to produce the booklet for the odd one or two. I propose to get all the necessary writing done in rough, and then it wouldn't take very long to do the stencils and duplicate it, but I do not think it would be ready for about a month to six weeks, and that would give time for the orders to come rolling in!!!! Price, at a rough guess 25p ea, plus 2½p postage. Taking of prices, the tablets are 3p ea, and I can get 36 in for 2½p postage.

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

COMMENTS

The usual practice when we receive overseas orders has been to notify by air letter form when the parcel has been posted. In view of the increase in postage this practice will discontinue. I will enclose the invoice with a letter when and if necessary and dispatch with all possible speed. If any snags arise I shall inform you by air letter form. Otherwise you will know your parcel has been posted.

When samples, price lists are requested by 'Air', or surface mail, please send the necessary return postage. I have to send by air, an 'Air Letter' and the rates are 7½p per each ½ oz. I can get most of the full range in for ½ oz. Surface 3p.

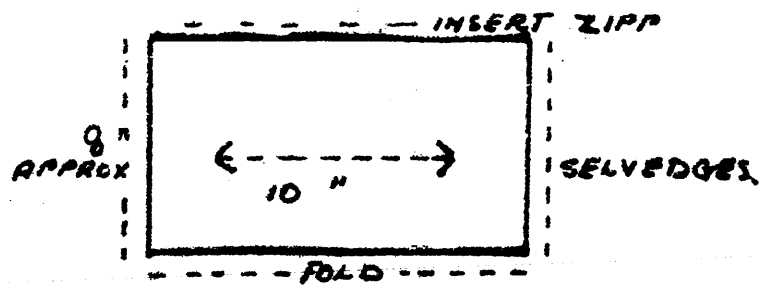
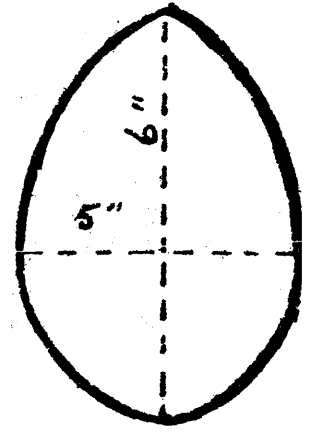
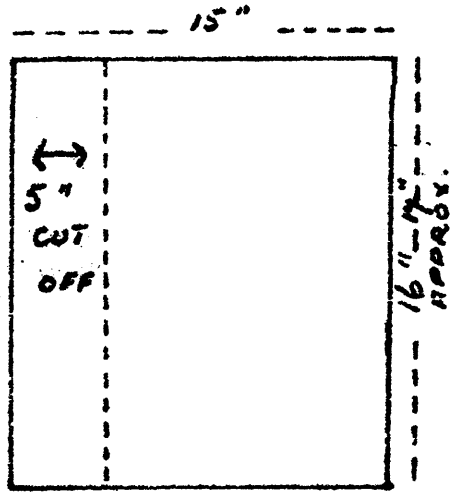
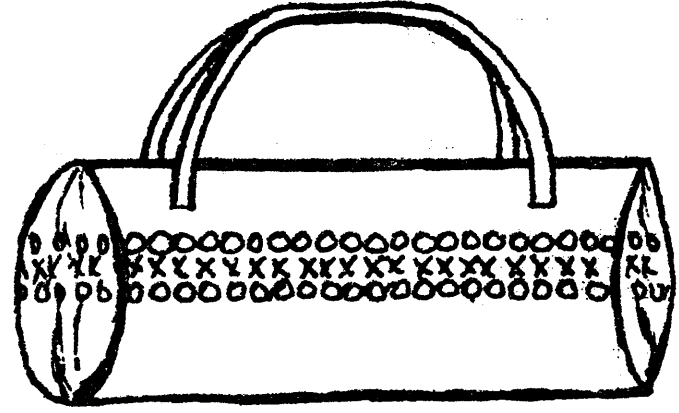
When remittances are sent from overseas, I would be most grateful if you would send in 'sterling'. If small amounts only are sent, the best would be a dollar bill or bills. Even then I often lose, also cheques for small amounts are not practical as by the time various bank charges are whipped off I get only a percentage of what I should get. In fact I had one small cheque and it turned out that I would owe the bank for doing the transaction, so that was a dead loss and I haven't heard from the good lady since! All this is very frustrating and it seems everyone gangs up on us to make things as difficult as possible. We just can't win! No coins either, they won't cash.

Please note. If you pay direct to my bank the address is National Westminster Bank Ltd. Grenney Old Bank Office,

29, High Street, St. Peter Port, Guernsey. My bank was called the National Provincial Bank, but we were amalgamated with the Westminster, hence the different name, but the actual address is the same. Thanks.

I shall have to put the year news on the S. List. so please read it carefully. (12)

EVENING BAG.



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Volume Six.

Winter 1972.

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'Loomcraft' is issued
quarterly, January, April,
July and October. About the
middle of the month.

Yearly subscription
35p, including postage.
Single copies 9p ea.
including postage.

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LOOMCRAFT

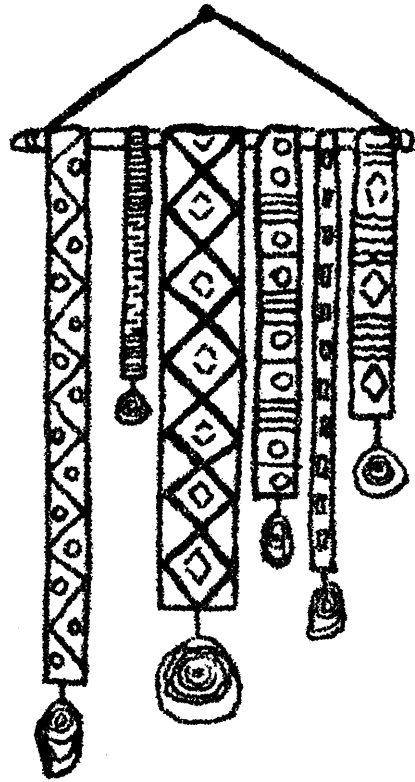


ABOUT WEAVERS

WALL "THINGS"



SIDE VIEW SHOWING
POSITION OF DRILLED
HOLE AND LOOP FOR
HANGING



Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey.
January 1973.

Tele: Guernsey 23619
or S.T.D. 0481 23619

Dear Friends,

An enormous 'Thank you' for all the lovely letters and Christmas cards many of you have been so kind in sending me and I know the cards have been chosen with special care and thought. My Sister also thanks you for including her in many of your greetings. How I wish I could send each and every one of you a card, but regrettably this would be rather a tall order, so all I can do is to thank you very much.

The New Year in Guernsey certainly started off remarkably well as regards weather. Although there had been quite heavy frosts at night, the first three days were beautifully sunny. On New Years Day, (we have a holiday over here and there were no buses) we set off to walk to a sheltered bay, taking morning coffee with us, and this is where I am about to make you envious. On reaching the bay, we sat under a wall in the sun, enjoyed the coffee and then proceeded to divest ourselves of hats, gloves, scarves and even top coats, it was really warm. It took about an hour to walk home again and believe it or not, we arrived back still carrying our top coats!! To cap this little lot, we had lunch in the garden, tucked in our warm, sunny 'cat's corner'. How's that for a record?

Now that the Christmas Festivities are over for another year, I hope weaving will start again, and it certainly seems to be on the increase by my post bag. Folk are bringing out looms that have been destined to the attic for long enough and are spring cleaning and refurbishing them, and this is very nice to hear.

I hope you will find something of interest in this issue, and I wish you very good weaving for 1973.

Yours very sincerely

Oliver M. Scarp

CHRISTMAS CARDS. (follow up.)

I expect you are wondering how I dare even mention the words 'Christmas Cards' at this time of year. I did an article in July, now in January, you will think I have gone completely 'bonkers', but I hope you will be intrigued when you have read this article.

In the July issue, I gave instructions for cards in pick up work in double weave, the designs depicting the Christmas Story. I have had a number of enquiries about them and have worked quite a number myself. The folk who have seen them were most impressed, but the method I gave was rather a lengthy affair and no sooner did Mrs. Pemberton of Hawaii, from whom I received one such card a few years ago, read the article than she wrote to me, very kindly giving a much easier and quicker method. In view of their obvious popularity I thought a rather quick follow up wouldn't be amiss, also as they are things one cannot rush at, they could be started when ever the spirit moves you.

I realise I have quite a number of new readers to 'Loomcraft' who may wonder what on earth I am talking about, so anyone interested after reading this article, I have a number of spare July issues giving two designs and instructions for mounting, and I would be pleased to send a copy on request on receipt of 6p including postage. I also intend bringing out a pattern pamphlet, giving all five designs depicting the 'story'. These would be complete designs as I had to adapt for the magazine. The pamphlets would be 12p ea. As the instructions are in the July issue and in this one, the pamphlets would have the design only. So now to the instructions of Mrs. Pemberton as she has written them.

Weaving Plan for Double Weave Christmas Cards.

15 dent reed set 60 e.p.i. or 4 per dent.

Harnesses 1 & 2 blue 20/2's merc. cott.

" 3 & 4 white 20/2's merc. cott.

500 warp ends in all -- 250 each of blue and white. Can do with 480 threads + 120 healds on each harness

125 healds if 500 threads in all.

Thread healds singly 1, 2, 3, 4. Warp is 8" or 8½" in reed.

Weft should be very fine wool, about 20/2's. The patterns are woven the long way and 4 at a time.

Weave about $\frac{3}{4}$ " in tabby to begin. After the first four patterns are woven, leave a space about 1" between starting the next 4 patterns. Space the patterns carefully so that the blue shows at the top and bottom of the design. They are stitched on a sewing machine before cutting apart. I start the first pick with the first pair of double threads 4th. from the right.

Tabby Weave. White, harnesses (or shafts) 12&4, 1 2&3
Blue, harness 1, and harness 2.

Pattern in white on blue background.

Treadle shafts 3 & 4 which brings the white on top.

Pick up pattern - each pick is 2 threads in the same dent. Leave pick up stick in and shove back close to the reed. (Narrow pointed pick up stick wider than warp.)

Treadle shaft 1 - Weave with blue - don't beat. (Leave in stick.)

" " 2 - " " " and beat after removing stick.

Treadle shafts 1 & 2. Blue will be on top and pick up background, splitting the pairs on each side of the pattern. Taking the thread which is not next to the pattern threads if possible. I use a magnifying glass as 1 wrong thread will throw off the design and unweaving is difficult until you get used to the technique. Push pick up stick back to reed.

Treadle shaft 4 - weave with white - don't beat. (Leave in stick.)

" " 3 - " " " remove stick and beat.

The above is repeated for each square in the pattern.

The figures and animals can be given a raised effect by the addition of a little cotton stuffing between the two fabrics and this is done with a tooth pick or cocktail stick as you go along. If you forget and close the two fabrics when the pattern is woven, the stuffing cannot be added.

When taken off the loom press with a damp cloth on the wrong side. Sew two rows of stitches at the cutting edge - between patterns and at ends. Mount as you wish. This sounds complicated but it really isn't. Just takes a little patience.

'Splitting the pairs of threads' referred to above, when picking up the background, will give you a clearer cut pattern. This is in Atwater's

Book of American Handweaving, page 309, the 1961 edition.

It will be noted, that when raising the required harnesses or shafts, the threads will be in pairs, thus making it easy for picking up the pattern in pairs, each pair representing one square of the pattern. You will find it quicker and much easier to weave if you copy the designs on large squared graph paper - 8 to the inch - then weave them the long way. If you make an error, don't try to unweave, just pull it out as the selvages don't matter.

Now back to my comments. I do hope many of you will try these cards, I find them most fascinating and absorbing to do, and I feel very indebted to Mrs. Pemberton for passing on her method and instructions also for her permission to use them in 'Loomcraft'. I do mine on the little 4 shaft table loom, this I put on a piece of hardboard on my lap, the loom is only 12" wide so fits nicely and I can weave either in the garden or comfortably in front of the fire in the winter.

I have ordered some 20/2's Botany Wool in white and blue, for the weft, and I may get other colours later. At the moment this works out at 13p per oz, but it goes a very long way. I shall also probably be ordering some 20/2's Mercerised Cotton in white and blue for the warp, but don't rush me, I'm not organised yet in that quarter, but Mrs. Pemberton says sewing cotton could be used. The price of the cotton I can obtain would be £1. 58 lb, but I feel that an 8 oz spool for our needs would be a bit much, and I'm not sure if I could get 4 oz spools. I have thought of dyeing the cotton, but would have to experiment with the blues to get a shade pretty well the same as the blue wool. I expect you will have ideas of your own in this respect.

O+O+O+O+O+

WALL 'THINGS'.

I seem to be repeating myself in this issue and I know last quarter's 'Loomcraft' had Miss Faro's wall hanging in, but so many people have written in to say how much they liked her design and idea, and have also made some, that I think they

could be a good commercial commodity as they are still very popular, and now is the time to start weaving for the visitor season. I have been trying to think of something perhaps a little out of the ordinary, which in-corporates wood, with woven braids.

First of all I will deal with the wood. I possess two wooden pendants which a small chunks of natural wood, and the grain or year rings are very interesting and these are heightened with a little polish, and these gave me the idea.

Unfortunately I had to well and truly lop our Mimosa tree and it occurred to me that I could saw off some rounds from the branches I had cut off in varying sizes, about $\frac{1}{2}$ " thick. I cut some straight and some on the slant which gives oblong pieces. I removed the bark and rubbed the flat surfaces fairly smooth with coarse sand paper, finishing off with a finer one. Then either give the pieces of wood a coat of clear varnish or french polish. This preparation does take quite a time but if you possess an electric sander, you would be well away, or perhaps you could get your husbands to do this part for you. I haven't one, so have to do it myself.

I know many of you don't have gardens or trees and live in towns, but I feel sure country rides are taken, either in your own cars or perhaps buses and there are plenty of odd little branches about, just asking to be picked up and made use of, a nice little chunk would fit very well into a bag, or popped into the boot of a car. Failing all this, what about saw mills? If you can get different woods, so much the better as some of the 'year rings' are very fascinating. (Sorry, more or less said this before.)

When the pieces of wood are ready for polishing, drill a small hole about $\frac{1}{2}$ " deep into the best end for hanging, that is the hole is drilled into the thickness. (See diagramme on illustration page.) Into this hole, glue a small loop, ends into hole, of some kind of string, or better still a very narrow piece of leather thonging. Polish the pieces of wood and put aside to dry and they will be ready for the next stage in the processings.

Braid of various lengths, widths and colours can be made either by tablet weaving or on inkle looms, and this could be worked by the fireside during these dark evenings. Inkle looms can be obtained from Mrs. E. Bradley as advertised in the Sales and Wants column on the S.O.

List. Tablets for tablet weaving can be obtained from Guernsey Weavecraft, at 3p each, and there is also a booklet on this type of weaving also advertised in the Sales and Wants column, price 23p. Including postage.

Having woven the braids, make a hem on one end of as many lengths as required and insert a small bamboo rod through them. Make a string or leather hanger, to hang on your hook or nail in the wall. Attach to the other end of your braids the pieces of prepared wood by their loops, these could be sewn on or perhaps tied if you have made fringes to the free ends of the braids.

I hope some will think this an idea to try, and I feel the two different articles used, will enhance one another. Even if this gives ideas of your own, I shall be content, and I'm sure some very 'eye catching' results will be forthcoming. Hope so!

0+0+0+0+0+0+0+0+0

MINI PATTERN.

It is sometime since we had a small all over pattern as the sample and although it is woven in all 12/2's Merc. Cotton, I think it is worth the little extra time and trouble it takes to weave and it could be used for many things, work bags, hand bags, trolley cloths, runners, place mats, and the latter could have borders of twill setting with the pattern in the centre. If desired, the pattern could be woven in 6/2's but remember, this will enlarge your pattern somewhat, and you would have to allow more yarn for the weft. Personally I prefer the little dainty pattern. Incidentally the material would make a very nice skirt.

The warp is 12/2's Mercerised Egyptian Cotton and the weft 12/2's Merc. Cott. I wove a piece my usual width which was about 24" in the reed, and 23 e.p.s. This called for 663 ends.

Lay your warp according to the length and width required

and double sley a 14 dent reed.

analysis of threads.

Selv.	8
Pattern 53 times.	
12 ends.	636
Balance	11
Selv.	<u>8</u>
	<u>663</u>



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	3
2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1
Selv. 8.	Balance once				Pattern 12			Selv. 8.	Shafts.
	11 threads.				threads repeated				
					53 times.				

When all is ready for weaving, tensioned and carefully checked for crossed threads etc. the shaft lifts are as under.

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

continued in next column. Sequence repeated throughout.

You will find there is no proper tabby with pedals 1 & 3, and 2 & 4, but these lifts will give a raised rib effect which is rather pleasing and would look nice as headings. A change from the usual 'tabby

The lift sequence is just a little difficult to remember at first,

but after a few inches have been woven, it becomes easy, in fact one of those patterns that is so easy, one goes wrong. I found my mind wandering to other things with the result I had to do a spot of unpicking.

You will need approximately 4 - 5 ozs of 12/2's Mercerised Cotton per square yard. If 6/2's is used for the weft, then you must allow a little more.

0+0+0+0+0+0+0

OVERSHOT BORDER PATTERNS.

This is a simple setting for an overshot pattern but at the same time attractive and lends itself to larger articles such as cushion covers, runners etc. as an all over pattern. At the same time it can be used for pattern bands at the ends of cottage curtains, aprons, towels and so on. The quantities will be based on a runner, so please be careful if you are going to adapt to either something larger, or on something that is not patterned over the entire weaving.

Using 12/2's Mercerised cotton for the warp and binder thread for a finished article of 16" wide by 24" long, after having turned up the hems, allow 3 oz of 12/2's cotton and 4 oz of Rayon Crepe Twist, which we still have a little left, or the replacement Standard Rayon, or you can use 6/2's Mercerised cotton. These amounts are generous, and you will probably have a little left over. Be careful that you allow enough warpage wastage for your particular loom, with the generous amounts of yarns, I have allowed for an extra long wastage.

Lay a warp of $1\frac{1}{2}$ yds long, for the size given above, with 477 ends. There is always a saving if you can plan to weave more than one article on the same warp, so lay your warp accordingly. Double sley a 14 dent reed, thus giving 28 e.p.i.

The pattern has 46 ends, this should be threaded 10 times to use up the warp ends, but the odd end on shaft 1, just before the left selvedge is only used once to give balance to the last pattern, and also to lead in to the end selvedge. This will use up all the 477 ends you have warped, and the

threading draft is as under:-

4	4 4 4	4 4	4	4 4	4 4 4	4	4	
3	3	3 3 3 3	3 3	3 3 3 3	3	3	3	
2	2	2 2 2	2 2	2 2	2 2 2	2	2	
1	1	1 1 1 1	1	1	1 1 1 1	1	1	
Selv.								
8	(1)	..... Pattern.	46 ends.....			Selv. Shafts.	(8)

Analysis of Threads.

Selv.	8
Pattern 46 ends,	
10 times.	460
Balance.	1
Selv.	8
	<u>477</u>

When the warp is ready for weaving, carefully tensioned and checked for loose or crossed ends, first throw a few picks with some odd yarn to even out the warp, so that there are no spaces, and I find three or four picks without beating until the last one will do the trick also this will give you a firm foundation to beat the weaving proper against With the 12/2's Merc. Cotton make a heading of about 2" in plain weave for the hem. Then start the pattern work with the Rayon, so you will need two shuttles, one filled with Rayon and the other with 12/2's Merc. Cotton, as each pattern row is followed by a binder row using the 12/2's.

The first set of shaft lifts given for pattern one, will give a narrow pattern band, which would be useful to use in conjunction with the wider one for towels, aprons etc.

Shaft Lifts. Pattern 1.

<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	1
2 & 3	2	1	3 & 4	5	1
3 & 4	5	1	2 & 3	2	1
Continue next column.			1 & 2	1	1

Use binder.

Pattern No. 2.

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

Each row is followed by a binder row. If doing an all over project, this sequence is repeated. For pattern bands, work the sequence once.

For the runner which the instructions are for, finish off with another 2" of plain weave for the other hem. If you are making more than one article, throw a couple of picks in some odd yarn which will act as a cutting line when making up, and then proceed with the next runner or whatever you decided to make.

When the weaving is finished, remove from the loom and steam press. Stitch the hems at both ends and your runner is ready.

0+0+0+0+0+0

OTHER PEOPLES IDEAS.

Mrs. M. Dennison of London sent the following idea, and I thought it would be nice to have someone else's, other than my own. Makes a change. So to quote:- ' I wonder if you would be interested in some of the ways I use up the ends of my warps. I weave, using thick dish cloth cotton, a strip about 8" deep. My loom being 24", I cut this into three pieces, about 8" square, first securing the edges with two lines of machine stitching before cutting. The edges can be made neat and firm with bias binding, a narrow braid made on a lace

pillow, croched over or button holed round. A ring by which to hang it, and you have a handy pot holder for sauce pans, kettles etc. They wash easily and dry quickly.

A finer warp, 28 to the inch is firmer and a twill weave better than a canvas weave. A warp of mixed colours looks nice..The bit of wasted warp I use for tying up plants in the garden if it is cotton and is first class for tomatoes and raspberries. If the waste is wool, it goes to making the chenile Mrs. Norris described a long time ago. If I have strands of 26" long, these can be used single for throws on my 24" loom for making cushion covers and such things that do not require a woven selvedge.'

Mrs. R. MacLellan of Inverness writes:- ' In respect of some yarns being inclined to fray and break, I think that if an 8 dent reed were used and this were to be double sleyed instead of a 14 dent single sleyed, this would reduce friction on the warp and consequently lesson risk of broken threads. I have found this method most useful when using Cheviot yarns. Of course the warping would have to be slightly modified for certain suggested materials, as the sett would be 16 c.p.i. instead of 14, but for a tabby weave this would not be difficult. Of course if you possess a 7 dent reed, this double sleyed would give 14 c.p.i. There is no doubt that double sleying in the reed does reduce friction also the practice of not weaving too much fabric before turning on a new section of warp, does save wear and tear on the yarn to a considerable extent.'

0+0+0+0+0+0

COMMENTS. POSTAGE.

A nasty blow this time is the increase in charges for letter post. From Guernsey all letters are 3p. There is no two tier rate, so please remember to remit 3p for all prepaid answers required. The other letter post charges are as usual on the back of the S.O. List. One small bright spot, the parcel post is still the same, so far, and this is a little cheaper than the parcel rate in England. The charges are also on the back of the S.O. List.

Magazine Subscriptions.

This is an announcement I am very loth to write, and I regret most
-11-

sincerely having to do this, but I am literally forced to increase the subscription to 40p per year as from July 1973. The paper I found that was a little cheaper, has now gone up, the electric stencils for the cover and illustrations are double, postage dearer, envelopes dearer, in fact everything has increased a lot since the last increase in January 1970, of the subscription. As you probably know, the magazine is a non-profit making business and is subsidised by the sale of yarns, it is run on a shoe string, and the wretched thing has been knotted so many times, there is nothing left!!!

YARNS.

Two new lines for you. One is a Rayon Boucle, like S.O.77 but in a lovely rich brown, the colour of copper beech leaves. I have put this in as S.O. 14 and is 44p per lb. The dye is good too.

The other yarn is a rather thick knop cotton with a linen thread running through and this is a very strong yarn. Natural in colour. This would be useful for upholstery and could be incorporated in with other yarns for curtains, towels etc. Price. 50p per lb and S.O. 15.

PURE SPUN SILK.

Unfortunately our stock of silk is coming to an end and we are now only able to supply greys. As the price of this yarn is extremely high, I am very sorry but this is a commodity I shall not be able to stock. There is not a great demand for it even at the present price of 42½p per 2 oz spool and I gather to restock at the new price would be prohibitive. I shall however 'shop around' and if by any chance I come across anything worth while, you may be sure I shall seize any opportunity.

Tweed Processing.

This is a service we can carry out for you. The price being 13p per running yard plus return postage.

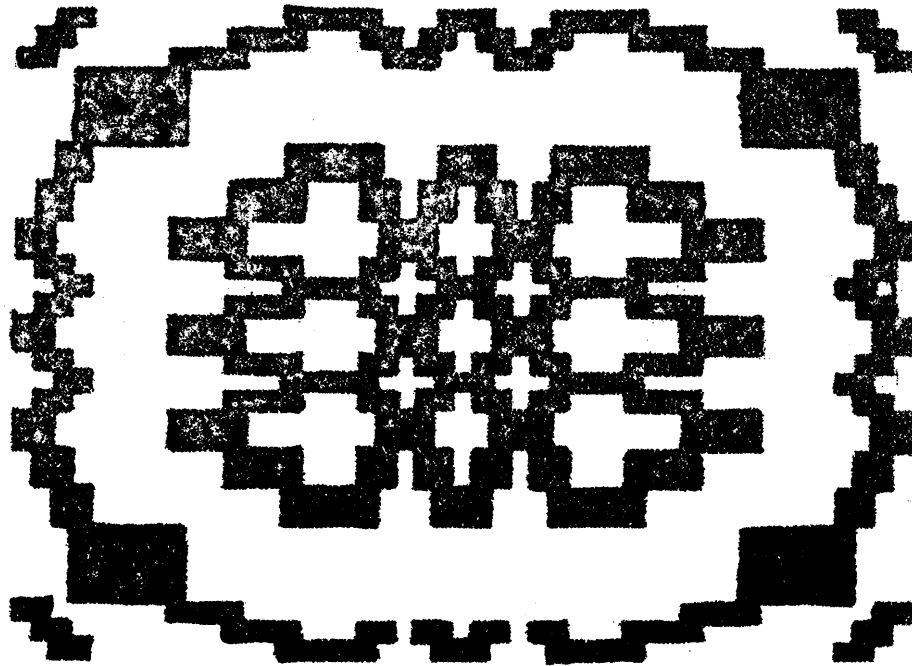
Sales and Wants. We run a sales and wants column on the S.O. 1 list, so if you have anything to sell or wish to purchase secondhand, we would be pleased to advertise at 2p per word.

SMALL OVERSHOT PATTERN.

PATTERN No 1.



PATTERN No 2.



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LOOMCRAFT.

Volume Six.

Winter 1973.

Number 8.

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Loomcraft is issued
quarterly, January,
April, July and October.
About the middle of the
month.

Yearly subscription
35p including postage.
Single copies 9p .

Compiled and produced by:-

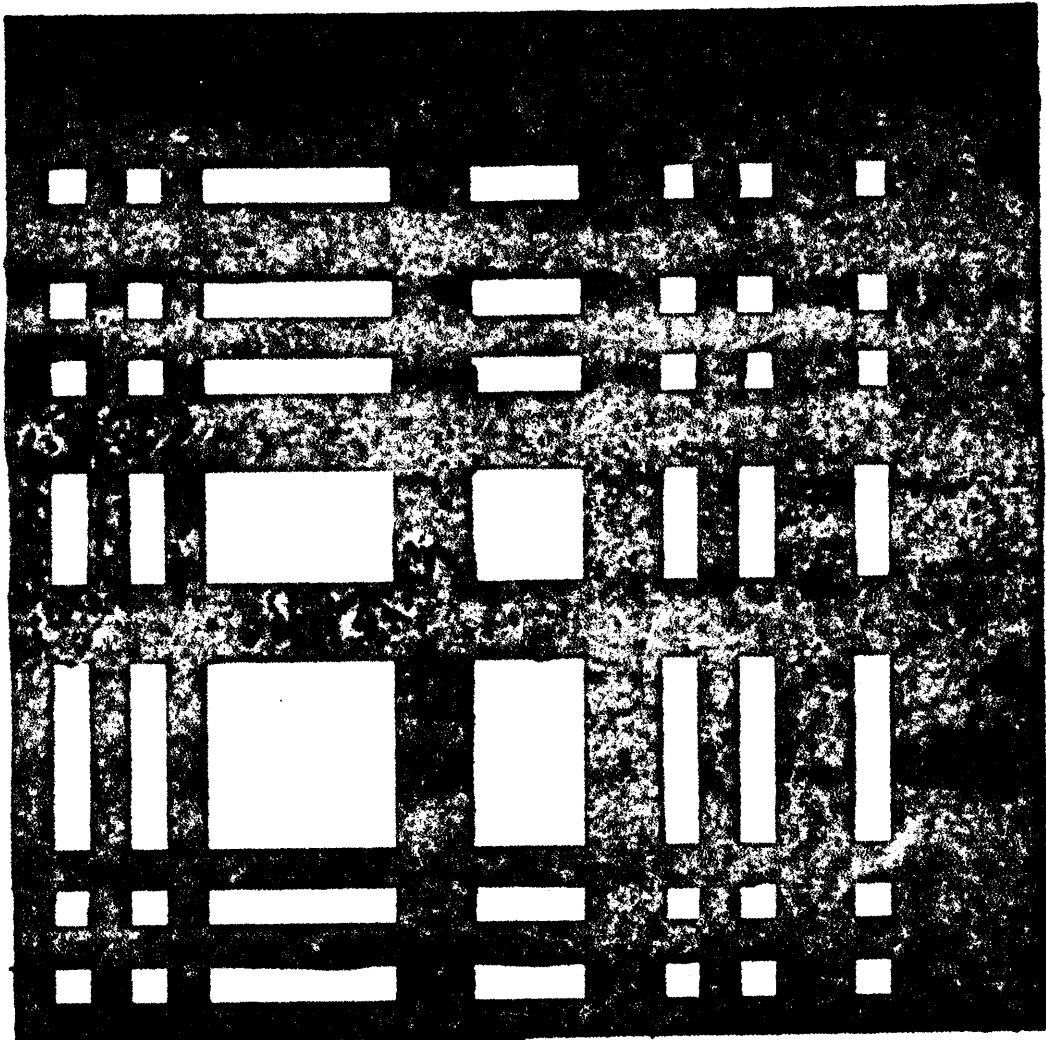
Olive.M.Scarfe,
Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey. C.I.

LOOMCRAFT



ABOUT WEAVERS

SCOTTISH TWEED. STRIPE SEQUENCE.



9 BROWN
 2 ORANGE
 4 WHITE
 2 YELLOW
 2 BROWN
 2 ORANGE
 4 WHITE
 6 YELLOW.
 4 ORANGE
 10 WHITE
 2 BROWN
 2 WHITE
 2 ORANGE
 2 WHITE
 2 YELLOW.

ENLARGED. EACH COMPLETE CHECK MEASURES ABOUT $3\frac{3}{4}$ " X $3\frac{3}{4}$ "

Juniper Cottage,
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Tel: Guernsey 23619
or S.T.D. 0481 23619
April 1973.

Dear Friends,

It gives great pleasure to welcome so many new readers to 'Loomcraft', the number is very gratifying and surprising. It seems weaving is definitely on the increase, not only in England, but in New Zealand, Australia, Canada and South Africa. In America, I think weaving always has been and still is very popular. All this is most encouraging and from what I can gather, more and more people are becoming interested in the old crafts and how I hope it continues, hand made things are so much nicer, look better and wear better than mass produced stuff. Often we almost feel the personality of the producer of a hand made article.

In February, my Sister and I were very happy to welcome Mrs. J. Davison from New Zealand. She stayed with us for a week end and if she enjoyed herself as much as we enjoyed having her, that's all we ask, she was a delightful guest and we had lots of laughs, needless to say, we 'nattered' hard about weaving. I hope she has returned to New Zealand with some new ideas. It was most fortunate, as she is an expert spinner, so she took me in hand and 'finished' me off, for which I am most grateful. We wished she could have stayed longer with us, but initially her visit was to see her Father in England, however we hope for a return visit.

As I am writing it is blowing a gale and bitterly cold, so I'll just mention my Summer break, it might make me feel a bit warmer! Please would you bear in mind I shall not be 'in residence' from 30th. May to 9th. June, inclusive, so please if you wish for any yarns, order before that date, or wait until after. Thanks. I'm going down to Jersey again, and I may visit the Mainland, (England) in September, never can tell.

Good weaving, kindest regards to all.

Yours sincerely *Elvira L. Scarfe*

CHECK CUSHION COVERS.

Quite a few years ago I was commissioned to weave half a dozen check cushion covers for a yacht, they were easy to do and very effective and as we seem to have a number of beginner weavers, this might be a good project for them. The combination of colours would be of your own choosing, but for convenience, the colours used were Light Blue, Venetian Green and Royal Blue, in 12/2's Mercerised Cotton for both warp and weft.

Each cover measured about 16" x 10" when finished, so your warp should be about 17½" wide in the reed, to allow for turning and a little take up during weaving. For length, allow a good yard for each cover. According to the number of covers you decide to make, say for example, four, your warp should be a good four yards, plus the wastage required for your loom. The wastage varies according to the type of loom you have, but it is usually about ½ to ¾ of a yard.

Having decided on the length, lay your warp in the following sequence, using 12/2's Mercerised Cotton:-
100 ends of Light Blue, 100 ends of Venetian Green,
100 ends of Royal Blue, 100 of Venetian Green and ends with 100 of Light Blue, this will give you 516 ends. Double they a 14 dent reed and thread the heads singly throughout as for plain weave. i.e. 1 2 3 4, 1 2 3 4 etc. for a four shaft loom or 1 2, 1 2, etc. if you only have a two shaft loom.

When all is ready for weaving, the warp rolled on, checked for crossed threads and evenly tensioned, the weaving can be commenced, but first, throw a few picks in some odd yarn to even out the warp. I find about half a dozen picks each lightly beaten, then when the six have been inserted, give a good beat, this will most times even out the gaps between the tie-on knots, if not, throw a few more picks.

You will need three shuttles, each filled with the three colours of your choice, but for these the colours are as previously mentioned. The weaving is plain weave or tabby, 1 & 3, 2 & 4 for a four shaft loom and shafts 1, 2, 1 2, for a two shaft loom. Using 12/2's Mercerised Cotton weave in

Light Blue for about $3\frac{1}{2}$ " , or until the weaving measures the same as the width of the stripe, then do the same with Venetian Green and Royal Blue, then repeat with Venetian Green and Light Blue, this should bring you to little over 10" , which will be half the length of one cover. Now repeat the sequence ^{2 or 3 times} with another $3\frac{1}{2}$ " in light blue. This should complete one cover. When you come to make up, it is folded in half and the checks should match along the side seams. Throw a pick of a different colour to act as a cutting line, and weave the rest of the covers.

If you have others colours in mercerised cottons by you, try them, as it is very interesting to see the outcome, also it will give you very good practise in mixing colours. Even the checks need not be a uniform size and with this simple threading and treadling a great variety of different coloured covers can be achieved, also you can get a lot of fun out of them.

To make up.

Separate the covers by cutting along the cutting lines. Fold in half, matching the checks, the selvages forming the two side seams, sew along these two edges leaving the cut ends open, this is either turned in making about a $\frac{1}{2}$ " hem and finished with press studs for fastening, or a zipp can be used. Either way makes for quick removal for washing. Turn the cover the right side out, and give a steam press.

Each cover will take about 4 ozs of cotton, that would be around 2 oz of each colour, remembering that there is only one stripe of Royal Blue.

x-x-x-x-x-x

A BABY'S BIB.

The instructions for this bib were sent in by Mrs. Howell Jones of Ohio, U.S.A., she also sent a specimen bib, it was so charming I couldn't resist putting it in 'Loomcraft', in any case I am sure many of you will like to benefit by making some. It is in Waffle Weave, stands up well to laundering and needs no ironing.

I will give the instructions exactly as Mrs. Jones has given them

to me, but you will find the pedal tie-up and arrangement of pedals is different to the way we normally arrange ours, so for those who use the Standard tie-up, I have done a bit of transposing. whereas for Mrs. Jones method one pedal at a time is used, having the necessary three shafts attached, when a certain combination of three shafts is called for, in most cases of this kind, most of us depress two pedals, carrying the shafts required. This is really quite easy and one soon gets into a rhythm. To achieve this, certain pedals carry only one shaft, the others being untied, but the instructions for this is given later.

The 'Cronita' used for the waffle weave pattern was a very pretty green, but as far as I know, we do not have this type of yarn over here, and would suggest a good substitute would be 8/2's Mercerised Cotton. So now to business.

Pattern Draft.

4 4	4 4	4 4
3 3	3 3 3	3 3
2 2	2 2	2 2
1 1	1	1 1
Left border.	Pattern repeat.	Right border.
8 ends.	34 x 8 ends.	8 ends.

Special Tie-up.

1	2	3	4	5	6	
X	0	X	0	X	X	4
0	X	0	X	X	X	3
X	0	0	0	X	0	2
0	0	0	X	0	X	1
						1
						1
1						
	1					
		1				
1						
Pattern repeat.						
1			1	Tabby.		

Need: 12 dent. 2 ends per dent.

Warp: 8/2's Bleached White Cotton, 288 ends.

weft: 8/2's cotton for tabby, bleached Cronita mercerised for waffle weave.

Weave 2 1/2" tabby for hem. If fringes are desired, weave only 1/2" of tabby and hemstitch by hand on the loom.

Weave 13" of Waffle weave, starting and finishing with the first three throws of the pattern.

NOTE FROM PREVIOUS PAGE.
 X - Counterbalance looms.
 C - Jack type.

Weave 3" of tabby to finish the bib.

To make up.

Cut a semi circle at the neck opening, approx. 4" diameter. Finish with bias tape. Tack a handmade cord made of the same material to match the bib, leaving the ends for tying.

The selvedge threads do not catch and instead of wrapping the weft I put on two more warp thread (290) and left the outside warp float. Then you can put your shuttle over the float and catch under on opposite side. This saves stretching and wear on the outer threads. This also saves the frustration of warp floats when doing overshot patterns.

I will now give the tie-up and shaft lifts as usual. The actual weaving will be the same. Also the ties used to finish the bib, if I remember rightly, were crochet, and quite of a cord thickness, but looked very nice and made an excellent finish.

Undo shaft 4 from pedal 4 leaving shaft 2 attached.
 " " 3 " " 5 " " 5 "
 " " 4 " " 6 " " 1 attached.

Shaft Lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	
1 & 3	3	1) Tabby weave.
2 & 4	4 & 5	1	
2	4	1	
1	6	1) Pattern repeated for 13".
2	4	1	
1 & 3	3	1	
1 2 & 4	1 & 5	1	
1 2 & 3	2 & 6	1	
1 2 & 4	1 & 5	1	

I hope you will try these bibs, I am quite sure you will find them most acceptable by 'fauns'. They would be quite quick to do too.

TWEED WITH WOVEN SAMPLE.

We haven't had a tweed sample for quite a long time and being Spring time, it would be rather nice to make a new skirt, and/or, one of those nice $\frac{3}{4}$ capes that are so popular just now.

Perhaps this project may not initially be ~~inexpensive~~, but I guarantee you will get more than your money's worth of wear out of it. Handwoven material lasts for years and years, in fact I get so fed up with some of mine, I send it to a jumble sale. At least I am not quite speaking the truth. I sort things out, and unless they are collected straight away, I have another peep and sneak it back into my wardrobe, having decided it is as 'good as new'! I don't suppose I am the only one to do this!

The arrangement of the colours makes an uneven 'tartan' effect, perhaps the colours I have chosen are a little bright but these can be easily changed to the colours of your own liking, and I can send you a swatch of the colours in stock, the yarn being 10cut Scottish Tweed.

Usually for a skirt about 2 yards of material is allowed, and about 30" wide, but of course these measurements depend on your individual requirements, so lay your warp accordingly, and don't forget to allow for wastage. The colours used were White, Yellow, Brown and Orange, so the warp was in the following sequence of colours with the number of threads per colour. 2 yellow, 2 white, 2 orange, 2 white, 2 brown, 10 white, 4 orange, 6 yellow, 4 white, 2 orange, 2 brown, 2 yellow, 4 white, 2 orange and 8 brown. 54 ends and these are repeated for required width.

Keeping the sequence of the colours, single sley a 14 dent reed. The healds are threaded singly, again taking care to keep the colour sequence.

When all is carefully tensioned and ready for weaving, the shaft lifts are as for twill weave, and I think they are more effective than tabby, but if you only have a two shaft loom, then you can use tabby weave, i.e. shaft one and then shaft two. The shaft lifts are as follows:-

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

This is repeated throughout the entire length required.



Unfortunately I found the complete colour sequence that formed the check was rather large and was unable to cut the samples to the full size. However I hope the pieces will give some idea of the material, also I have given the complete check on the illustration page which I hope will also help.

The approximate amounts of yarn required per square yard are:-
 White 4 ozs. Brown 2 ozs.
 Yellow 2 ozs Orange 2 ozs.

I am sorry to say, being a woolen yarn, the price has risen, and I am quite sure most of you are well aware of the fact when buying knitting wool, but even at the increased price of £1. 50p per lb, you should be able to get a skirt length of at least 2 yards for just under £2. 00. If you can do your own making up, the whole thing finished and wearable would be in the region of £2. 50. Not bad these days and I am sure you would be far better pleased with it, being your own handiwork.

I was looking at some skirts a day or so ago and the inexpensive ones were around £6. 00. I also had a look at some tweed material, very nice piece at £2. 25p per yard, granted it was 54" wide, but the other cheaper tweeds about £1. 50 you could 'shoot peas through.' Also at a guess, I would think this was not new stock, so what the present price would be is anybodies guess!

I usually finish my pieces of tweed myself, did this check and I think it is quite good, blowing my own trumpet, but I will give the insructions so that if you feel so inclined, you too can do your own.

I pop the material in the washing machine, and it then gets a good tossing around, using a GOOD washing powder, not a fierce one, and I

give two soap washes, a couple of rinses and in the last rinsing water add a little Scrubbs Ammonia: Wring out as much surplus water as you can and hang out to dry. When it is nearly dry, iron it under a damp cloth, and this takes a very long time, as you want to iron until completely dry, also you must give it a good hard press.

X-X-X-X-X-X-X

THE CAMELKEEPER'S CAP.

This article is not a weaving project, but I thought it very interesting and well worth including in 'Loomcraft'. It gives an idea, if not already known, of the way in which the school children are interested in the old crafts and we hope they will carry on after their schooling, if only a few do, it will be worth Mrs. Coleman's enthusiasm and hard work.

A few people may have read about this in one of the Yorkshire papers, but for those who haven't, please read on, this is Mrs. Coleman's story:-

'When we took a school trip to Belle Vue Zoo in Manchester several years ago, I saw one of the camels shedding almost the last of it's winter coat. It blew under the fence and I picked it up hoping to be able to spin it. However, there was very little of it and my son's puppy ate it. Nothing more happened for two or three years then the children at Sand Hutton school where I teach, started asking when they could spin again, (we had a trial run with cotton reels on sticks, but it petered out) and I thought this time we would do it properly, so I got the local cabinet maker to turn us some spindles from patterns made by the art master at the local Secondary Modern School, and we started in May last year, 1972) with 18 children, 6 from each class, so the ages ranged from 6 to 11 years. I wrote to Flamingo Park Zoo at Kirby Misperton and asked if we could have some of the camel wool when it came off. They said we could have it, but the message had not got as far as the keeper and when I went for it he was most kind. He made a special journey to the camel house and got me about half a sackful. In return we made him a knitted hat out of the soft undercoat wool of the camel. The children were not yet good enough at spinning to deal with

this very short, fine wool, so I had to spin it and knit it, but the children washed it and pulled it out and carded it, so they really did help. There was only one hat and it was the first fruit of our spinning group. One of the oldest girls who had helped a lot with the work wrote a letter and the hat was sent off at the beginning of December. Just when we were thinking we weren't going to hear any more about it we had a visit from a press photographer who took the child, Julie Bristow, to Flamingo Park, photographed her with the camel and the camel keeper + hat, and brought her back to school. The photograph appeared in the "Yorkshire Post" on 19th. December and in the "Northern Echo" and after another telephone call there was a piece about it in the "Weekly Review", but no photograph.

One of the children is now spinning the combings from his own dog and we have been given the combings from some daschunds. None of us, including me, is an expert spinner yet, but we do enjoy it and with the help of books and long and very imformative letters from Mrs. MacLennon in Inversess we seem to be well on the way to giving these country children a life long hobby, spinning, dyeing and weaving.

x-x-x-x-x-x-x-x

SNAILS TRAILS & PUSSY CATS PAWS.

This is a repeat pattern which was given by Mrs. Norris some five years ago, it is a very popular one so I thought the many new readers might like to try their hand at it.

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. If you have only a small loom so long as you have four shafts you can make strips of this pattern and carefully join them to to give the width you require for curtains, or even as big an article as a bed-spread.

For quantities work on the reckoning that you need a little under four ozs. of 12/2's Mercerised Cotton for the warp and binder thread and 4 ozs. of 6/2's for the pattern thread per square yard. This, of course, assuming that you will achieve a firm close beat, which will in turn give years of satisfactory wear for whatever you weave.

Use a 14 dent reed and double sley it to give 28 e.p.i. when

setting the warp.

If you study the threading draft carefully before starting on the task of laying the warp, you will see the draft has been broken up into sections, so that you can change it around to suit your needs. I do suggest that you begin with several repeats of the Snails Trail and end with the same number of repeats so that you form a border to the whole thing. Next you should thread the Pussys Paws, and follow this with perhaps 3 repeats of the Snails Trail before another block of the Paws. This can be repeated in this manner to give you the width your loom will take, or the width you need for your project. The number of ends needed for the various sections is noted under the draft. So first of all lay out the order of the sections you will use, and the number of threads each section will need. Don't forget the first and last selvages, which, as you read the draft from right to left, are different. Also please note the binder rows are 1 & 2 and 3 & 4 which is different than we usually give. If you have a foot loom which does not need stripping down after each piece of weaving, then with the standard tie-up the pedals will be No. 1 and then No. 5 for the binder. If, however you re-tie for each new piece of weaving then you will, no doubt arrange that shafts 1 & 2 are tied to pedal 3 and shafts 3 & 4 to pedal 4. A binder row follows every pattern row.

Threading Draft.

4 4 4 4 4 4 4 4 4 4 4 4	4 4 4	4 4	4
	3 3 3	3 3	3
2 2 2 2 2 2	2 2 2	2 2	2
1 1 1 1 1 1	1 1 1	1 1	1
.... Pussy Cats Paws...	Snails Trail	Selv. 8	Shafts
	12 ends	ends	
4 4			
3 3	3 3 3 3 3 3 3 3 3 3 3 3		
2 2	2 2 2 2 2 2		
1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1		
Selv. 8	.....52 ends.....		
ends.			

Shaft Lifts.

<u>Shafts.</u>	<u>Times.</u>
1 & 4	2)
2 & 4	4) Snails
2 & 3	2) Trail.
1 & 3	4)
Repeat for number of times Snails Trail has been threaded.	

<u>Shafts.</u>	<u>Times.</u>
1 & 4	6
2 & 4	6
1 & 4	2
2 & 4	6
1 & 4	6
1 & 3	6
2 & 3	6
1 & 3	2
2 & 3	6
1 & 3	6
Now return to Snails Trail lifts.	

X-X-X-X-X-X-X-X

YARN NEWS.

I have some very nice 10/~~2~~¹ Plain Cotton in colours and they were sold to me as fast dyes, but I found a bit of loose dye came out of the red. I washed a small bunch of all the colours in very hot Ariel, which as you know is a very strong detergent, and left them in a very wet heap and none of the colours ran into each other, not even the red.

Although there are quite a number of colours in the consignment, there is not a large amount of any one shade, but being fairly fine, a little will go a long way. This yarn would be quite useful for the check cushion covers, as you would not require large quantities especially if you introduced more colours than the suggested three in the article, and set a 14 dent reed 21 e.p.i. the denting being 2 1 2 1 etc. Or you could double sley a 12 dent reed, which would give 24 e.p.i. The price is 60p lb., and I think you will find it good value. I wish I could have purchased a bigger quantity, but it was all available.

Lee Target. Titania.

I expect many of you know this yarn as it is sold for knitting, but I was offered a few boxes as a firm was giving up this line and I thought it would come in very useful for weaving as it is a

cotton slub. The quality is very good, a 2 ply yarn, the colours being White/Green, White/Blue etc. but I will give all the shades and amounts on the S.O. List. It is in 1 oz balls and I know this was being sold at 15p, what it is now, I just wouldn't know, but I think you will find it reasonable at 11p per ball. Knitters, you had better get cracking, it would also make lovely place mats, skirts, trolley cloths etc.

I hope to have some more yarns for you next quarter.

COMMENTS. Tweed Processing.

I regret this service is proving most unsatisfactory, now that I have no car, I have to rely on the firm to collect and deliver and they are most unreliable, I even had one piece of material returned with all the natural oil still in it. It hadn't been treated at all. If I fetch and carry, it entails two bus rides each way, plus bus fares and about three hours of time all told, added to which, each time the price has risen and it is now ridiculous! I do not think it is economic for you either as I'm afraid the charge would have to go up another 3p and you pay the return postage. So in the circumstances, as much as I regret it, I think it best to terminate this service which we have given for so long.

Receipts.

We do not send receipts for 'Loomcraft' subscriptions or receipted invoices. If receipts are required, please send the necessary return postage. Thank you.

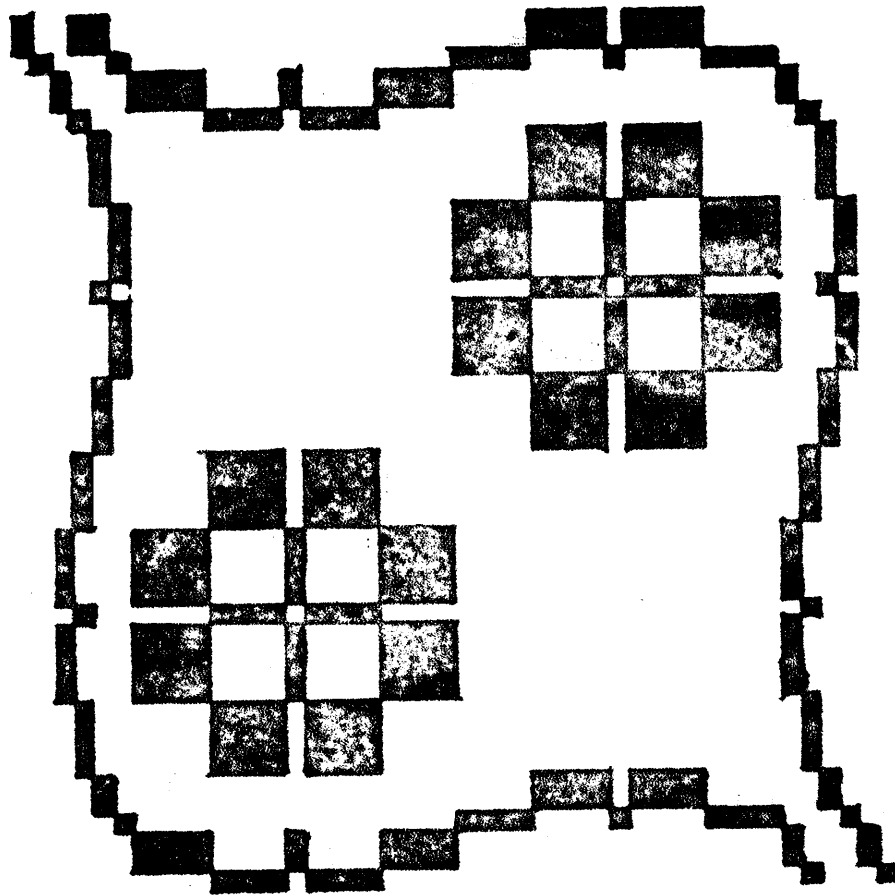
V.A.T.

Details about V.A.T. will be found on the S.O. List, this will replace the note on Purchase Tax. I would like to impress on you that the present price rises have nothing whatsoever to do with V.A.T. Goods in the Channel Islands do not carry this tax, as they did not carry Purchase Tax, and all goods are sold free of this taxation.

Mercerised Cottons.

I have been notified that there is an increase in price on these yarns, but as yet I have not had details. I hope they will arrive in time for me to send you all new Standard Lists. Please see S.O. list for any further news.

SNAILS TRAIL AND PUSSY CATS PAWS.



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LOOMCRAFT.

Volume Six.

Spring 1973.

Number 9.

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'Loomcraft is issued quarterly
January, April, July and
October. About the middle of
the month.

Yearly Subscription
40p, including
postage. Single
copies 10p each.

Compiled and produced by:-

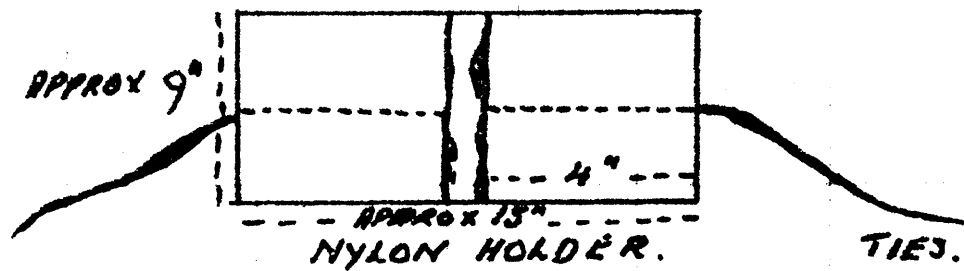
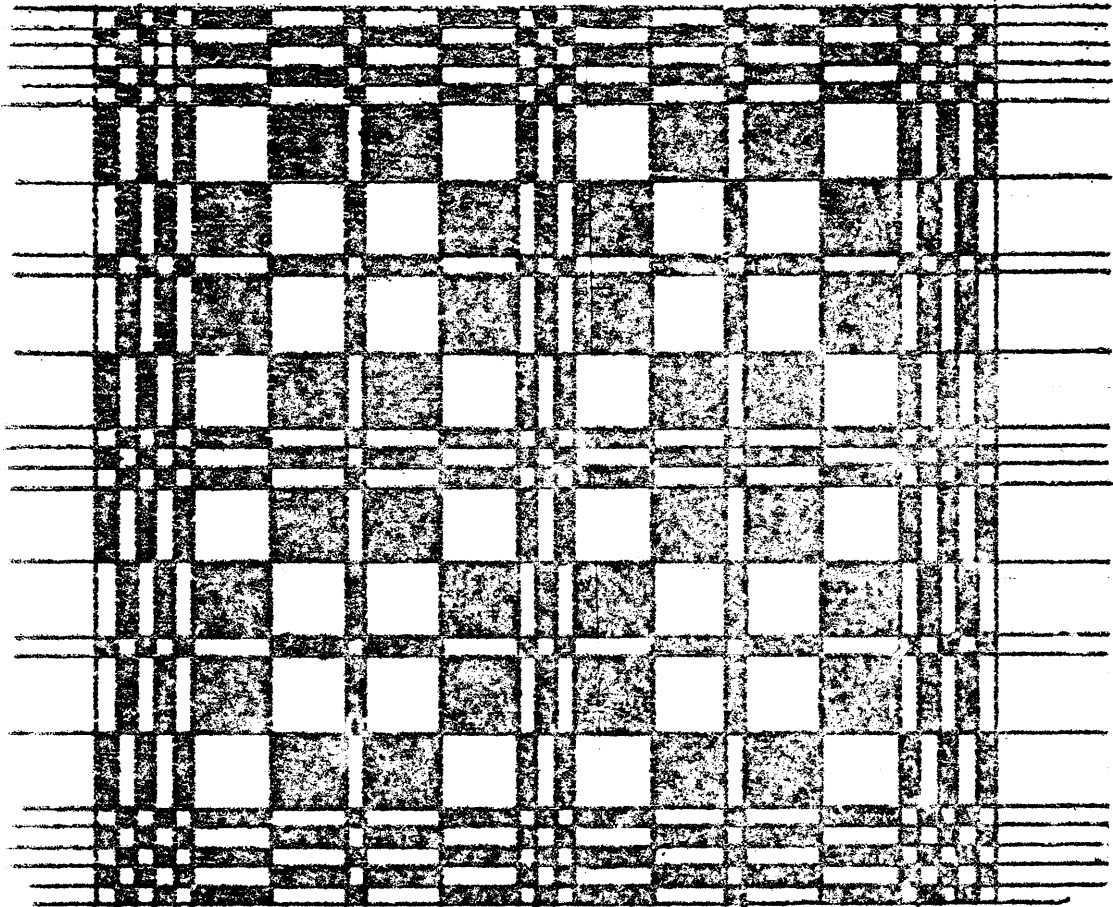
Olive.M.Scarfe,
Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey. C.I.

LOOMCRAFT



ABOUT WEAVERS

SUMMER AND WINTER WEAVE.



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Guernsey.

Tele: Guernsey 23619 or
STD 0481 23619.

October 1973.

My dear Weavers,

It seems no time at all since I announced in the July magazine of my proposed visit to the Weaving Exhibition and Trade Show at Winchester and it is now over.

I thoroughly enjoyed myself, despite the fact that I arrived looking like a drowned rat as it was pouring with rain, and I was given wrong directions at the Railway Station. 'Only take 10 minutes' said the man!!! Took at least 30! I was impressed by much of the work which was very well woven, interesting and well finished also pleasing to the eye, this I found in the not so far advanced classes. The more advanced explored and experimented and I found the finished products not easy to look at and lacked beauty. Now I know this is just my own view and quite possibly I am 'square', but with so much violence and ugliness in the world today, let's keep a lovely craft what it should be, as beautiful as possible and something that will give pleasure to people. I'm all for experimenting as you know and not averse to modern ideas, in fact in the wall hangings class, although very modern many were really lovely and I kept wanting to have another look. The Spinning was also most interesting and the exhibits from Fleece to Material were very impressive.

I was delighted to meet so many readers and weavers and to see what you were like, but I met so many I am all mixed up and still can't put faces to names. This is a terrible admission, but I think I would remember most of your faces, even if I couldn't give you the right name.

It has been a lovely summer and Sister and I have been delighted to welcome so many visitors to our home, more than ever this year, and it is really 'something' when overseas friends make a special trip to Guernsey Weavecraft when visiting England. On the strength of our attracting visitors to Guernsey, I think I shall apply to the States for a Christmas bonus or something in that line!!!! Not a hope!

Early though it is, but there won't be another opportunity to send you all Christmas Greetings, so it must be now

a Very Happy Christmas and New Year to you all. My thanks for so many interesting and lovely letters during the year and NOT forgetting your wonderful support.

Many Blessings. Yours very sincerely
Olwe M. Scarpa

CHILDREN'S TIES.

Mrs. Merrett of Normandy, N.Y. Guildford, sent in the following instructions for children's ties, they can be worn by either boys or girls and she thought they would make very acceptable Christmas presents.

They are about 1" wide and 16" long, with a $1\frac{1}{2}$ " loop one end through which elastic is strung.

If your loom is large enough a 39" wide warp would enable 2 ties to be done at one time. If your loom is too small for this, then make your warp about 19" wide. A strip for one tie is woven about $3\frac{1}{2}$ ", the finished tie being about $1\frac{1}{2}$ ", so depending on the number of ties you require, lay the length of your warp accordingly.

A 12/2's cotton can be used sett at 24 e.p.i. in either black, blue or brown, in Rosepath or any other small pattern or on twill set up varying the treadlings.

Having laid your warp and all is ready for weaving, the weft is in wool a little thicker than the 12/2's warp and for the pattern any colours would look well, either in wool or some shiny yarn and small amounts of odd yarns can be used up. Begin by weaving about $\frac{1}{2}$ " tabby in wool for the seam allowance, then 1 - $1\frac{1}{2}$ " in pattern, then tabby again for about $\frac{1}{2}$ ". When all the ties have been woven, take off the loom and machine two lots of stitching between each tie, close to the edges to be, of the strip. This saves fraying. Press and cut between the two rows of machining and sew neatly down the length. One end of the tie is sewn back to form a loop, and the tie is wrapped tightly with some embroidery thread to give the effect of a knot.

I have seen those ties and they would make very nice gifts, especially if the pattern was in a good bright colour, a little Lurex wouldn't be amiss.

If you would rather not lay a wide warp, one of about 4 - 4½" and about 20" long would give you one tie, and then it would be woven lengthwise instead of widthwise.

NYLON KEEPER.

Chatting about 'this and that' one Sunday evening when visiting my next-door-neighbour, we got around nylon holders and she remarked that she wasn't keen on the plastic ones that had about six divisions, and would rather have a material one with about four pockets. This would hold 4 prs. of nylons as she likes to keep some in reserve also it would look nice to take when travelling. After a little discussion on the subject, she looked at me and said, 'That's an idea for 'Loomcraft' for you.' I thought it had possibilities too, so have worked it out.

I think a fairly fine warp might be used 10/2's or 12/2's Cotton would be ideal, and although the Mercerised 12/2's is expensive, it goes a long way being fairly fine, but if you have any other cotton in either of these counts, by all means use it. Please bear in mind I have only Mercerised at present.

For the holders I have in mind, I would use either a white or natural warp, and then the weft could be odd amounts of cotton again in plain or mercerised about a 6/2's count for the pattern work, and a binder when required could be the same as the warp, or even finer if you have any odd yarn by you. This would save a little precious Merc. Cotton. I think in all probability most of you will have some 'odds' for the weft, and would only have to purchase the warp. The holders are not large articles and they would not prove expensive to produce, I reckon you would get about 7, perhaps more to 4 ozs, so even with the weft, at a rough guess one holder would cost around 25p if that. They would make quite inexpensive presents also be acceptable for sales of work etc. Just think how I try to save the moths from getting into your purses!.

The holders will need about a 9" warp and will be about 20" long

so according to the number required lay a warp with 211 ends and the length required, not forgetting to allow for your wastage. Thread a 14 dent reed 21 o.p.i. and that is, the first four dents double sley, and then 2 threads into the next dent, one into the next, two into the next then one, and so on until the last 8 threads have been reached and these are threaded double for the selvedge.

The healds are threaded singly throughout in the following draft.

Threading Draft.

4	4	4	4	4	4
3	3	3	3	3	3
2	2	2	2	2	2
1	1	1 1	1 1	1 1	1
Selv. 8.	Balance	...Pattern	Selv. 8	Selv. 8	Shafts.
	3	repeated			
		24 times.			

Analysis of Threads.

Selvedge.	8
Pattern 24 times.	192
Balance.	3
Selvedge	8
	211

I have chosen this small pattern because you can either work pattern bands with plain weave in between or weave all over patterns. I will give shaft lifts for both types and indicate borders or all overs. Also there are quite a number of sequences which will give variety to your work.

Tabby or plain weave is on shafts 1 & 3, 2 & 4 as is also the binder when needed.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Pattern No. 1. Border.</u>
1 & 3	3	1	Use a heavy cord when using
2 & 4	4	1	shafts 1 & 3, 2 & 4.
1 & 3	6	6	Use binder.
2 & 4	4	1	
1 & 3	3	1	

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

Repeat from beginning. An all over pattern. No binder required.

Pattern. No. 2

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

Border Pattern. No binder required.
Pattern. No. 3.

2 & 3	2	1
3 & 4	5	1
1 & 4	6	1
1 & 2	1	1
----- 3 rows of tabby		
3 & 4	5	2 use tabby.
----- 3 tabby rows.		
1 & 2	1	1
1 & 4	6	1
3 & 4	5	1
2 & 3	2	1

Border.
Pattern. No. 4.

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

Use binder. All over pattern.
Pattern No. 5.

When all is ready for weaving, the tension correct and checked for crossed threads etc. the weaving is simple enough as there is no special measuring for width of patterns, all that is needed is to weave about 20" for each holder. Throw a pick in an odd thread, to act as a cutting line, between each holder.

Having completed the full length of your warp, remove from the loom, give the work a steam press to set the web, and separate the holders, by cutting along the cutting line.

To make up.

Make a small hem at each end and turn up ends for about 4" and stitch down each side also down the centre of the pockets. This will give you four pockets for nylons, and I think most likely they would be large enough to house tights.

The holders can just be folded over, or you can attach a small hand made cord of some discription each and tie, or you could sew on a press stud.

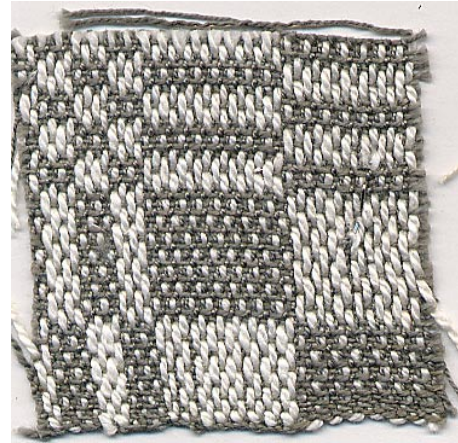
SUMMER AND WINTER WEAVE. With woven sample.

In my second issue of Loomcraft in 1968, and that's going back a bit, hardly believe I've been ploughing away at the Magazine so long, contained a woven sample in Summer and Winter weave in Courtelle yarn. This pattern always facinates me, as the pattern is the same both sides of the weaving and depending on the size of the blocks and how they are arranged, you can have one side with the pattern in the dark thread - Winter weave, while the other side the pattern is in the light thread - Summer Weave. To get this effect one would need the pattern blocks of 'B' slightly larger and not so many 'A' blocks. In the piece I have done, there is more uniformity of light and dark and both sides are very much the same. This pattern certainly lends itself to experimenting, both in the size and arrangement of the blocks and in the actual weaving.

The material can be used for any number of articles, tray cloths, trolley cloths, place mats, dressing table sets, curtains for cottage windows, upholstery and even skirts and jackets. The sample piece would look very nice in a plain grey skirt, with the jacket in pattern. Your friends would be green with envy!

I am proposing to give instructions for two trolley cloths using 12/2's Mercerised Cotton in white for the warp and binder thread and 6/2's Mercerised Cotton in some strong contrasting colour, to get the full effect of the pattern for the weft. I used Dark Grey, but Green, Blue, Red or Gold would be quite good. If you have samples of the Mercerised Cotton, you can choose for yourself, but I would send a swatch to you

on receipt of 3p for return postage.
 (No English stamps please. See S.O. list
 for return postage.)



As the sample piece does not have the full pattern on, I am giving one of my 'famous' sketches on the illustration page, which I hope will give a fair idea of the cloth. I know I am not an artist, but I don't think I can go far wrong with blocks and hope it helps.

Now back to the business in hand. Lay a warp with 348 ends of 12/2's cotton, a good 1 1/2 yards long, plus your wastage. This will give you a width of about 16" in the reed, and each mat will be about 27" long, including a fringe. A 14 dent reed is used and sleyed 21 c.p.i. That is 2,1, 2,1, alternately through the dents

The pattern threading is in two units, 4 threads in each unit, which we will call 'A' and 'B' and are as under:-

'A' unit.
 3 3
 2
 1

'B' unit.
 4 4
 2
 1

The units are repeated the required number of times for a block, for example:- 4 A, 4 B, calls for 32 ends threaded 1323, 1323, 1323, 1323 = 16 ends for A, then 1424, 1424, 1424, 1424 = 16 ends for B, 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 B A B A B A B A
 20 1 1 1 1 1 4 4 1 4 4 1 1 1 4 4 1 4 4 1 1 1 1 1 20
 87 units of four threads = 348 ends.

The weaving is quite simple and two shuttles are required, one for the 12/2's binder and plain weave thread, and another for the 6/2's pattern thread. Make a small heading of about 1/2" with the 12/2's thread and this is on shafts 3 & 4, 1 & 2 which will give you plain weave. At first it is a little difficult to get used to these shafts

as usually for plain weave and binders are on shafts 1 & 3, 2 & 4, and to begin with I found my foot hovering in mid air, not knowing quite where to go, and more than once arrived on the wrong pedal. However, not to worry, when about $\frac{1}{2}$ yard has been woven, it becomes quite easy.

<u>Shaft Lifts.</u>			<u>'A' Unit.</u>			<u>'B' Unit.</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 & 4	4	1	2 & 3	2	1	2 & 3	2	1
3 & 4	5 binder	1	3 & 4	5 binder	1	3 & 4	5 binder	1
4 & 1	6	1	1 & 3	3	1	1 & 3	3	1
1 & 2	1 binder	1	1 & 2	1 binder	1	1 & 2	1 binder	1
2 & 4	4	1	2 & 3	2	1	2 & 3	2	1
3 & 4	5 binder	1	3 & 4	5 binder	1	3 & 4	5 binder	1
4 & 1	6	1	1 & 3	3	1	1 & 3	3	1
1 & 2	1 binder	1	1 & 2	1 binder	1	1 & 2	1 binder	1
This sequence comprises one unit.			This sequence comprises one unit.					

You will weave unit 'A' 20 times, then change to unit 'B' once, then unit 'A' once, unit 'B' once and so on.

I think you will find your $1\frac{1}{2}$ yard warp will be a little too long, I have just re-checked the length of the cloths and find that by repeating the complete sequence of units, the finished cloth measures a little over 20" long. I have worked about 1" each end of plain weave, and as our trolley measures 22", they fit nicely. May I suggest you work your plain heading either more or less according to the size of your trolley.

I hope you will try this pattern as I am sure you will enjoy doing it and find it very attractive. For the two cloths you will need about 4 ozs of each count. Cost would be about 94p and even at £1. 38 lb. who would get such hard wearing good quality articles for that in a shop?

YARN COUNTS.

I promised in the July magazine that I would give an article on yarn counts. I intended putting it in the last issue, but I got a bit involved and didn't have enough room.

Cotton yarn is always in demand and often orders are received which just state, "Please send me enough to make a warp so many yards long by so many inches wide." I am only too willing to help and I realise that many of you are beginner weavers and perhaps find the explanations in text books somewhat confusing and bewildering, especially if mathematics are not a strong point. Not my strong point by any means, world's worst, so this may save my brains working overtime trying to fathom out your wants!!! Some years ago, Mrs. Norris wrote an article, this I found easy to understand and feel I cannot better her explanation.

'First of all, always bear in mind that in all cases the Golden Rule is:- 'The higher the number, the finer the yarn.' To estimate the amount of yarn required, let us suppose you wish to make a warp using 12/2's cotton. The '12' is the count or number of hanks per pound of yarn. A hank of cotton is 840 yards, so, 840×12 gives 10080. The '2' is the ply which means that 10080 yards has been twisted or spun into a 2 fold yarn, so we now divide 10080 by 2, giving a final yardage of 5020 to the pound.

Therefore, supposing the warp is to be 20" wide when finished, you should allow another inch in the width for slight wasting on the loom and at least $\frac{1}{2}$ yard for the tie-up at the back and front. For a setting of 28 e.p.i. multiply $28 \times 21 = 588$ ends, and for a warp $3\frac{1}{2}$ yards long means $588 \times 3\frac{1}{2}$ times giving 2059 yards in all. As you will no doubt need a little for perhaps binder threads or headings, I would estimate $\frac{1}{2}$ lb. would be required. If you are intending to weave in 12/2's as well, then it would take the same amount for a balanced fabric and you should manage on $\frac{3}{4}$ lb. which takes up the excess from the $\frac{1}{2}$ lb. purchased for the warp. Treat other cotton yarns in the same way. I hope you can now see how we have to work these things out for you .

Linens work in the same way except that a hank of linen is referred to as a 'lea' and is 300 yards in length, otherwise the working out is the same.

Tweed wools are slightly more complicated, but I will tell you how I find it easiest to estimate for this type of weaving. Tweed yarn is known by 'cuts' and is, of course singles as no plying is done. A 'cut' is 300 yards long, but is worked on $1\frac{1}{2}$ lbs not 1 lb. as in the case of cottons etc, so if you write in and ask for enough yarn to make 5 yards of tweed, I work thus:-

A 9 cut yarn has 1800 yards to the pound, so assuming you will sley at 14 e.p.i. and wishing to finish up with a piece of tweed ready for the tailor of 5 yards X 27" wide, I would take 450 ends and calculate that you should have a warp $6\frac{1}{2}$ yds. to allow you to weave at least $5\frac{1}{2}$ yards. This will need 2925 yards for the warp alone, approximately 1 lb. 10 ozs. Now you will no doubt weave this in a twill which gives a little closer weave and you should lay about 16 picks to the inch, so for the weft a little more. Therefor I should send you $3\frac{1}{2}$ lbs. of tweed yarn.

Work on these figures for yourselves and I am sure you will feel you have achieved something.'

FRINGES.

As I have given trolley cloths for a weaving project, I thought it would be a good time to give instructions for fringes woven in on four sides of articles. You could try this method on the cloths.

You will need an extra 8 threads to your project and when sleying your reed, centralise your main warp and sley the reed, but leave the extra 8 threads, 4 each side. Sley the main part. Skip at least 10 dents on the left of the threaded warp and thread in the four threads. Skip the same number on the right of the warp and thread in the dents. The width of the fringe can be controlled by the number of dents skipped, but I found it much easier to leave a wider space, as this makes it less of a fiddle to bring the shuttle in and out as there is more room.

Weaving.

Insert shuttle into shed at right side of warp, weave across and out at left side. (D; see illustration.) Change shed insert shuttle at D, weave across and bring shuttle out at A. Every fourth throw the shuttle does not pass right across from A to D (or vice versa) but is brought out at C or B and passes round the edge of the main part of the web. The ends of the mats are hemstitched on the loom and when this has been done, remove from the loom and the threads at A and D can be removed

and the threads cut for the length of the mat, and you would then have a nice even fringe.

COMMENTS.

I am getting the bad news over first, and if I put down the 'comments' that are in my mind, they would be so lurid there would be a very sharp reduction in Loomcraft subscriptions!

First. 6/2's and 12/2's Mercerised Cottons, I very much regret that once more there is an increase, the price is now £1. 88 lb. 6/2's Unbleached Mercerised is £1. 34 lb. 12/2's is £1. 04 lb. This came into operation on 1st. October. Many of you know I sell this cotton on commission so cannot please myself what to charge, nor can I sell at the old price until the old stock is finished, it just goes up, willy nilly. I'm telling you this, so that you won't think I am making a nice little packet out of it, I'm not. Someone must be, but I don't know who it is.

EGYPTIAN

Now to the 12/2's Mercerised Cotton, Natural. Up to now, I have bought my own stock and have been able to sell at a little lower price than many firms, now owing to this world cotton shortage, which I expect most of you know about, my usual supplier cannot replace my stock and I am trying to get some, again to sell on commission, but if I get any the price will be £1. 66 lb. In the meantime, I haven't any stock at all. I will try and keep you posted, but I don't think there will be much around for about a year. We may be lucky, but don't bank on it.

Standard Rayon and 4 fold Rayon Crepe Twist. I wrote for replacement stock, and was informed that they have now discontinued producing this line. I have quite a fair stock, but am completely out of the Gold, I am trying to find another source and think I may get somewhere with a spot of luck.

16/2's Worstead Wool. Here again the firm has given up production. I have only a very little left. Not all that sorry, as I have never been terribly enamoured with it. I can get 20/2's Botany wool, at a price, £2. 60 lb. Say it quickly and it doesn't sound so bad! But being fine it does go a long way. The nearest I can get it for one ounce would be 16½p. I haven't any stock, but if you would give me an idea as to what you think about it, I will get some in. Please bear in mind, that the prices I am quoting are at the time of writing, but they may even

be going up while I'm doing just that. These prices are getting or rather have got, ridiculous!

Postage. Parcel post rates have been increased from Guernsey as from 10th. September. The rates are now the same as the English, before September we were a little lower. Letters and letter parcels remain the same. These and the new parcel rates are as usual on the back of the S.O. List. These are for the U.K., Channel Islands Ireland and Irish Republic. Overseas, i.e. Canada, Australia, New Zealand, America and South Africa, have also been increased, but these will be sent on application to the countries concerned.

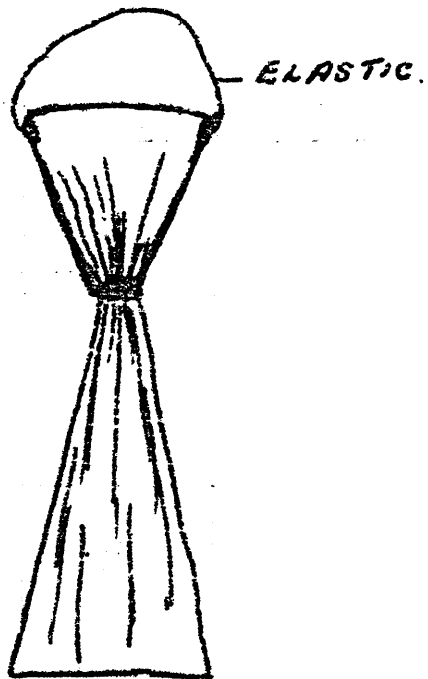
Fleece. You can now breath, one bright spot! I made a bad mistake in the price per lb. Having bought more fleeces this summer and knowing how the prices had soared, also going by another firm (£1. 08 lb) I thought I was safe in asking 75p/lb. Another factor was that I hadn't received the invoice from the fleece merchant. (Still haven't had it, although I have asked.) However, having been to Winchester, I find I can keep it at the old price of 50p per lb.

YARN NEWS.

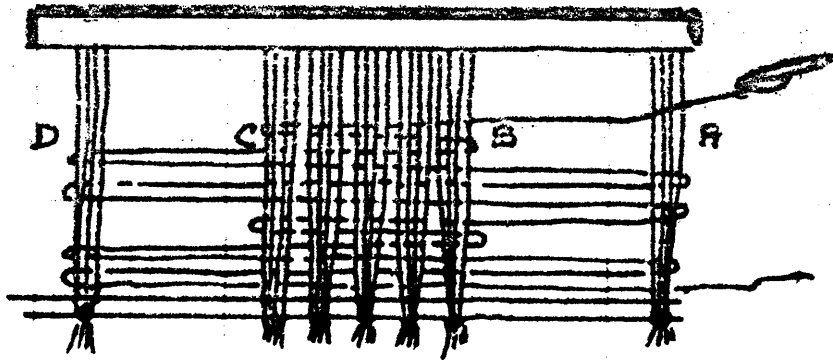
Not a lot for you this time, but have a very useful cotton yarn. ~~for you~~. 6/2's count and I rather think it is a mixture of cotton and probably a man made yarn. The colours are good and it is a strong yarn.

I have been lucky enough to find some 10/2's Merc. Cotton in white only. It is in hanks and they weigh approximately $3\frac{1}{2}$ ozs each. Why can't they make them 4 ozs, beats me. At £1. 28 lb which I think is very reasonable, it is a good yarn and you should find it useful. As those hanks are such a silly weight, I think in fact it would be much easier to order by the hanks, and they work out at 28p each. How am I going to send a pound from $3\frac{1}{2}$ oz hanks? Can't be done. So please remember to order by the hank. Thanks.

Please excuse typing above, over the 10/2's, I accidentally made a hole in the stencil!



CHILD'S TIE.



FRINGE ON FOUR SIDES.

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Volume Six.

Autumn 1973.

Number 11.

Editorial.

Children's Ties.

Nylon Keepers.

Summer and Winter Weave. With
Woven Sample.

Yarn Counts.

Fringes.

Comments.

Yarn News.

'Loomcraft' is issued
quarterly, January, April,
July and October. About the
middle of the month.

Yearly subscription
40p, including postage.
Single copies 10p each
including postage.

Compiled and produced by:-

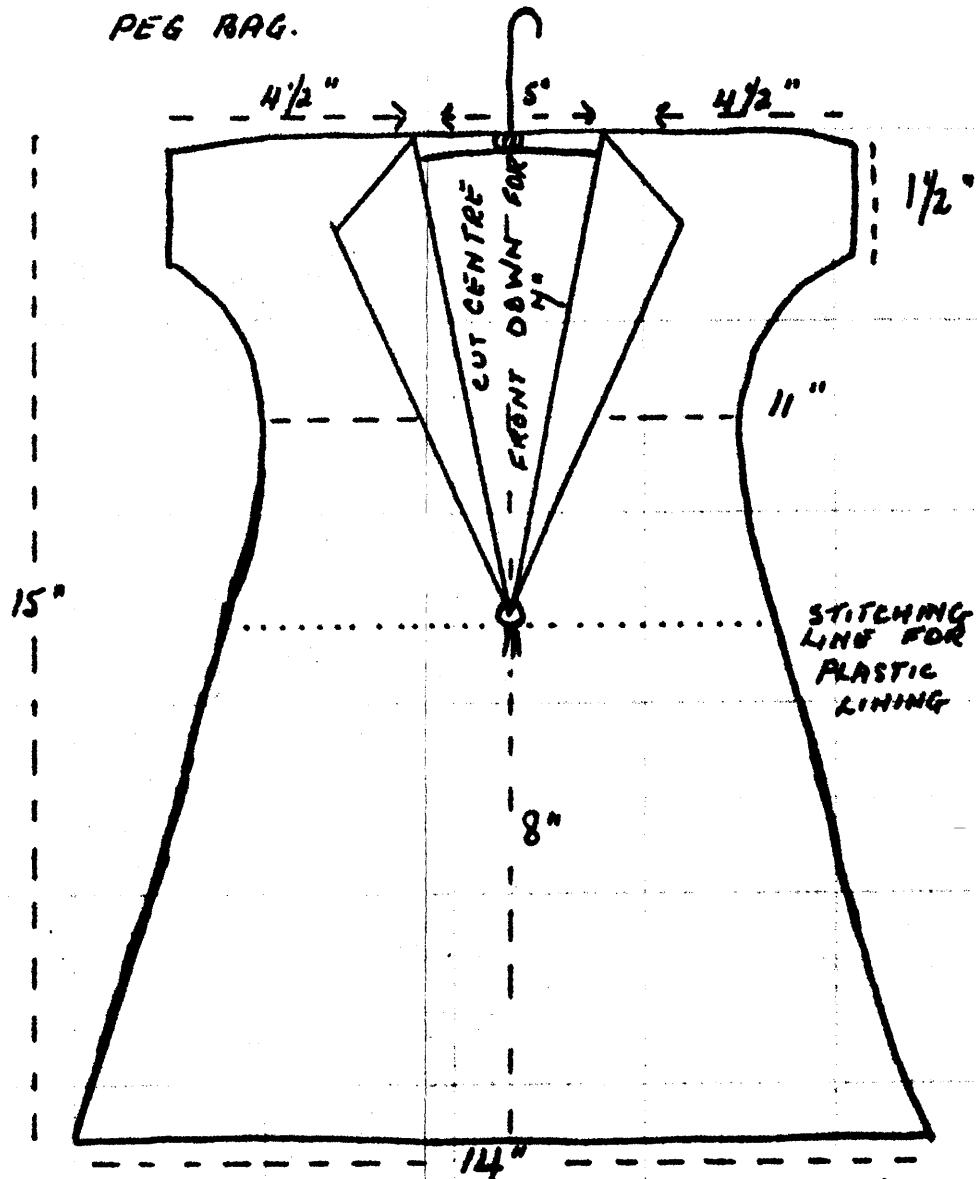
Olive.M.Scarfe,
Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey. C.I.

LOOMCRAFT



ABOUT WEAVERS

PEG BAG.



MEASUREMENTS WHEN FINISHED. ALLOW ABOUT 1/2" FOR TURNINGS

Tele: Guernsey 23619 or
STD 0481 23619.

Juniper Cottage,
Belmont Road,
St. Peter Port,
Guernsey. C.I.
January 1974.

Dear Friends,

Here we are in 1974 and very good wishes to you all,
a bit late, but nevertheless sincere!

I think it must be the cold weather, because my brain
is a complete blank and I just cannot think what to write about that
will be of interest to you, not an unusual state for my brain to be
in I admit, however I will do my best.

Several weavers have written in giving suggestions for
articles for 'Loomcraft', so I have included one or two which I hope
will be of interest to all readers.

Most of the suggestions have been given at some time
or another, perhaps as long ago as 15 years, so if the faithful readers
who have had the magazine since the word 'go' remember some of them,
please forgive repeats. If and when possible I will perhaps slightly
alter previous instructions to give a little variation, also our more
recent readers will be given the opportunity to carry out, what I hope
will be good projects.

I hope 1974 will prove a very good and happy weaving
year, which reminds me and I don't know why it should, of a young
chappie who brought up a pile of duplicating paper, when he saw the
looms enquired what they were and on being given a spot of information
said, 'In this world of progress, you are going backwards.' You can
imagine my reaction, he nearly got thrown out on his year, after being
given a few well chosen comments!!

And now, for the time being, adieu!

Yours very sincerely

Oliver M. Scarfe

PEG BAG.

Our peg bag is a somewhat dilapidated uninteresting affair, which always seems to be on the ground where I'm not hanging up the laundry, so it was with great pleasure that we received a very attractive one this Christmas which hangs on the clothes line. Having duly admired it, believe it or not, we had yet another bag which was more attractive and I decided it was a 'must' for 'Loomcraft.' This one was made in cotton, but I think it would look very nice hand woven in a plain natural colour with pattern bands in clour. The bag is in the shape of a dress, which I do not think is unusual, but I have discussed it with the doner and the design is her own, so I hope you will find it just a little different and will like it.

I haven't actually woven this bag, and really any type of material would be suitable but the attraction is in the design. You will need a piece of material about 32" long by about 17" wide, and I would suggest a fairly fine yarn for the main part with coloured pattern bands of a thicker yarn, for example, 12/2's Mercerised Cotton, 12/3's plain cotton, S.T. Line or 10/2's Mercerised Cotton in white, S.O. 19. The coloured pattern bands could be of 6/2's or something similar, which in all probability you have by you, in fact oddments would come in useful.

I think all the above mentioned counts could be used 21 e.p.i. in a 14 dent reed, so supposing you intend making three bags, you would need a warp about $2\frac{3}{4}$ yards long, to allow for a little take up during weaving, plus your wastage, and about 17" wide in the reed, so lay your warp accordingly with 357 ends.

Sley a 14 dent reed to give 21 e.p.i., that is the first four dents double sleyed for the selvedge, then thread 2 into the next dent, 1 into the next, 2 into the next dent, 1 into the next and so on until there are 8 threads left and these are double sleyed for the other selvedge.

The healds are threaded singly throughout 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
2		2 2 2		2	2	2	2	2	2
1	1	1		1 1 1	1 1 1	1 1 1		1 1	1

Selv. Bal..... Pattern. 34 ends.... Selv. Shafts.
 8. 1 repeated 9 more times. 8

Analysis of Threads.

Selv.	8
Pattern 34	
ends 10 times.	340
Balance.	1
Sel.	<u>8</u>
	<u>357</u>

When all is ready for weaving with the warp carefully tensioned and checked for crossed threads etc., begin by weaving about 2½" plain weave and then work two or three pattern bands, with a little plain weave between each, or according to your own liking. A binder thread in a fine yarn follows each pattern row. I have chosen three patterns and the shaft lifts are as under.

Shaft Lifts. Pattern No. 1. Pattern No. 2.

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

Pattern. No. 3. Please see over leaf. Sorry, I didn't realise I was so near the end of the page. Don't forget your binder threads in the above patterns. For this I would suggest a finer yarn than your warp, such a machine sylko or a yarn around that thickness, as the pattern will be more prominent.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
1 & 2	1	1	1 & 2	1	3
2 & 3	2	1	2 & 3	2	1
3 & 4	5	1	3 & 4	5	1
1 & 4	6	1	1 & 4	6	1
3 & 4	5	1	3 & 4	5	1
2 & 3	2	1	2 & 3	2	1
Continue at top of next column.			1 & 2	1	1

Binder required.

When the patterns have been worked weave the remaining length of warp required for one bag in plain weave, that is until the work measures about 34". Throw a pick in a different coloured yarn to act as a cutting line when you arrive at the making up stage. Now work the remaining bags. There is no need to work corresponding pattern bands at both ends of the pieces of material, as the plain end will form the back of the bag and the patterns will be in the front.

When the work has been completed, remove from the loom and give it a steam press to set the threads. This stops the material fraying quite so easily.

To Make Up.

Divide the material by cutting along the cutting lines. Also you will need child's wooden coat hangers and some plastic material. Cut out the material according to the measurements given in the illustration and for this, I would recommend cutting out a paper pattern. Fold your material and cut in half. Then cut each piece according to the paper pattern. Cut two pieces of plastic the width of the material and about 8" deep. This is to line the bottom of the bag when and if the pags are damp. Machine the plastic along all four sides to the wrong side of the material. Cut down the front piece from the neck for about 7" and with the pieces cut from the sides, face these front reverses. (Put pieces on right side, right sides facing each other, stitch along neck edge and down fronts.) Turn to wrong side and press. Now putting the two pieces together, wrong sides outside, machine about $\frac{1}{2}$ " from the edge, from under arm, down the side, along the bottom and

up the other side to the under arm. Machine along the shoulder seam, for about 4" from outer edge taking in the facing, neaten along the back of the neck by a small hem. Turn the garment inside out, and then slip the shoulder into place, which is fixed to the middle of the neck by a narrow strip of material put round the wire and shoulder and this is sewn to the neck back. I should have mentioned that before putting in the shoulder, the two little armholes are turned in and closed by neatly stitching together. The dress is finished by sewing a small button at the base of the front opening.

I think if you study the illustration you will most likely be able to follow the instructions for making up. As this design is our friends own idea, I don't think you will find a pattern in any of the usual pattern books, so I have had to do my best. I hope you will try them, they would be very acceptable as presents, and articles for sales of work and such like.

HUCK WEAVE with woven sample.

Some years ago a series of Huck Weaves was given by Mrs. Norris, in 'Loomcraft' and although they were all very nice, there was one that I particularly like but have never actually woven it. Now I would like to give you the instructions with a samples piece for you to see, and I hope you will like it as much as I do. Although it is given in Mercerised Cottons yarns, it would be equally as nice in wool, for dresses and skirts, and in the cottons it would make very nice household fabrics.

The great secret of this fabric is the laying of the warp, but if care is taken to use the threads in the order given, the rest of the setting up will fall into place. Remember that after the four thicker threads for the selvedge, all other thick threads should come on the same shaft, either shaft one or four, and always next to each other. THIS IS THE GOLDEN RULE.

Although in the article by Mrs. Norris, 12/2's Merc. Cotton and a thicker thread of 6/2's was used for the contrasting stripes and selvedge threads, I have also used 12/2's for the contrasting colour, but instead of using 2 x 6/2's as given in the warping set up, I have warped 4 x 12/2's, and have treated two threads as one. Whether you use 6/2's or 12/2's is entirely up to you. 6/2's would be a little

easier, whereas with 12/2's it is a little difficult to count the threads when laying the warp, but I got over this quite nicely by tying the warp after each complete 5th. group, that is from \emptyset to \emptyset . As you will see by the analysis of threads, in a 24" width there are 20 complete groups, so you will have four lots of five groups. (For analysis, please see under sample)

A 12 dent reed is used which is double sleyed throughout to give 24 e.p.i.. Don't forget to treat 2 X 12/2's threads as one. Lay a warp of the length you require with 566 ends, this will give you about 24" width in the reed and lay in the following manner, if using all 12/2's.

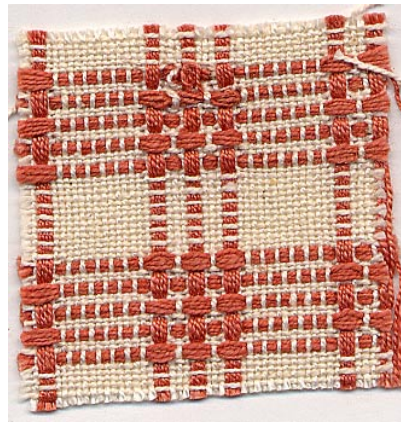
8 12/2's in clour for selvedge, 13 12/2's natural
 \emptyset 4 12/2's in clour, 3 natural, 4 12/2's colour, 3 natural,
 4 12/2's colour, 1 $\frac{1}{2}$ natural. Repeat from \emptyset until 20 groups have been warped, then lay, 4 colour, 3 natural, 4 colour 4 natural, 4 colour 13 natural and 8 colour for the final selvedge. If you are using 6/2's for the colour, warp threads instead of 4. I used all 12/2's as I have some Mercerised Cotton that I am offering at a reduced price, so thought you might like to take advantage of this while the going is good. You will find more about this offer in the 'Yarn News.'

Having got your warp laid and the reed threaded which as I have previously stated is double sleyed the threading draft is as follows, and once more, please don't forget that if you are using all 12/2's, that two \emptyset threads are treated as one.

Threading Draft.

3 3	3 3 3 3 3 3	4	4
2 2 2 2 2 2	2 2 2 2 2 2	3	3
11 11 11		2	2
Block 'A' 14 threads	Plain weave	1	1
	12 threads. Selv. Shafts.		

4	44 44 44		
3	3 3 3 3 3 3	3 3 3 3 3 3	
2	2 2	2 2 2 2 2 2	
1 (Selv)	Block 'B' 14 ends. Plain weave 12 threads. (Pg.6)		



Always remember a threading draft is read from right to left. You will find that you will finish up the last 12/2's natural with the second block of 12 plain weave threads, omit Block 'B' and thread the selvedge.

<u>Analysis of Threads.</u>	
6/2's selv.	4
Beginning balance	13
26 groups 20	
times.	520
End balance	25
6/2's selv.	4
	<u>566</u>

The weaving is quite simple once the rhythm and repeats have been mastered. Between each pattern block you will see from the sample that there is a section of plain weave so start with a section of this. You will need two shuttles; one filled with 12/2's natural and the other with the colour of your choice, so first with 12/2's natural work 12 picks in plain, that is. shafts 1 & 3, followed by 2 & 4. Now weave the blocks 'A' and 'B' as follows.

<u>Block 'A'.</u>			<u>Block 'B'</u>		
<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
1 & 3	3	1 Natural,	2 & 4	4	1 natural
1 & 2	1	2 Colour.	3 & 4	5	2 Colour
1 & 3	3	1 Natural.	2 & 4	4	1 Natural.

Weave A,B,A,B,A, now weave 12 picks of plain weave, but starting with shafts 2 & 4, then 1 & 3 alternately. Next weave the other block as B,A,B,A,B, repeat in this order throughout and if possible finish with a band of plain weave.

Just a word or two about the shuttles. If you are using 12/2's coloured for the stripes, this is where a double boat shuttle will come in handy as you will want to use double thread, if you do not possess a double boat shuttle, then wind your bobbin double. The coloured picks are repeated as they lie in the same shed, the second one is obtained by passing the shuttle under the extreme end thread to secure the first pick

As you see by the woven sample, I have used natural for main colour and rust for the stripes, and I think the natural will throw up any colour you would like to incorporate. Also there is another reason for using natural, I have more of it, whereas the colours are not all that abundant in the reduced price, but I have plenty in the usual stock in both 6/2's and 12/2's at £1. 88 lb.

For a piece of material about 24" wide and a yard long, you will need approximately 5 ozs of 12/2's for both warp and weft and about 2 ozs of colour.

HEAT RESISTING PLACE MATS. Double weave.

I have been asked to give an article on double weave and thought these place mats might answer the purpose also give you ideas of your own as to the use of this type of weaving. The mats are heat resisting and useful for polished tables. This foam rubber is fitted into the double weave part, so this will make a cork mat or some such article unnecessary. How often can one get a mat to fit nicely. One's dinner plate is quite often liable to skid off the edge or wobble.

These instructions are for a reversible mat, in which case you will need a warp of 28 e.p.i employing two colours alternately. I would suggest 12/2's cotton for this. The mats would need be about 14" wide by about 10" deep so you will require 392 ends and about 1 yard 32" long plus your wastage if you intends doing six mats. The warp is laid one end of each colour

Double sley a 14 dent reed, one of each colour, and the healds are threaded singly throughout, again alternately. Take care that the colours, for example blue and green, come on the right shafts, either the blue on 1 & 3 and the green on 2 & 4 or vice versa.

When the warp is ready for weaving, carefully tensioned and checked, weave about 3" of plain weave using the two colours alternately. You will find that according to the way in which you throw your colours in conjunction with the shaft lifting, so you can alter the salt and pepper effect, but do remember which way you use for the repeat at the other end of the mat. For the square in the middle of the mat, you must weave in double weave to give an opening at one side and for this part I would suggest the two colours of 6/2's count, and arrange the lifts so that one side is one colour and the other side the second colour. To achieve this you must arrange your tie-up of pedals unless you have a table loom with each shaft attached to a lever.

Tie- up of Pedals.

Release shaft 1 from pedal 1. This leaves shaft 2 only.
" " 3 " " 5. " " " 4 only.

Shaft Lifts.

<u>Shafts.</u>	<u>Pedals</u>	<u>Times.</u>	
1 2 & 4	1 & 6	1	repeat for length
2 3 & 4	2 & 5	1	required.
2	1	1	
4	5	1	

Use first one colour for two picks and then the second colour for the next two picks. In this way you will get an opening one side. Be careful to see that the threads are even at the closed side and do not pull in more than you can help. Weave enough in this way to give a square, but allow for the slight loss of length of the warp when off tension. Now repeat the 3" of plain weave to complete the mat.

If you intend finishing with fringes, leave about an inch unwoven before starting the next mat. Weave the rest of the mats in the same way and when off the loom finish the fringes. Buy some thin foam rubber and cut squares to fit tightly into the double weave. You then slip stitch the opening and the mats are ready for use. When laundering you can if you wish undo the stitching and remove the foam rubber or you can gently wash the mats with it in.

For six mats you will need approximately $\frac{1}{4}$ lb. of each colour of 12/2's and for the double weave part about the same; or you may get away with a little less. I hope you will like this two colour idea.

ST. MARY'S GUILD OF WEAVERS, SPINNERS AND DYERS. Worstead.

For about 18 months I have had the pleasure of despatching yarns to the St. Mary's Guild of Weavers, Worstead, in Norfolk, which was started in the Autumn of 1972. Little was said about this at the time as it was thought it could be just a 'flash in the pan', but the Guild flourished and is now well established thanks to Mrs. T. Morris and her grand band of helpers, most of whom to begin with could not weave but are now turning out excellent work.

Now there is a lot more than St. Mary's just being a Guild and I think many of you would be interested in their activities. (Page 9.)

As you probably know Worstead was the reputed home of the spinners and weavers of the famous worsted cloth. It was these weavers who were of Flemish origin who rebuilt St. Mary's church nearly 600 years ago. Once again the lovely church is in need of repair to make it safe. The repair programme is expensive but is gradually getting within sight of completion.

As a project to revive weaving and spinning in Worstead on a hobby basis, the Guild was formed. During the spring and summer months the fortnightly meetings are held in the church, where are also the warping gear, looms and spinning wheels. Visitors to the church are always welcome and they can watch the members at work.

It is intended to handweave all the new soft furnishings for the church, and a start has been made in this direction, but progress will depend upon the available funds.

During June 1973 ten members were involved in a 'From Sheep's Back to Cloth' demonstration at the Royal Norfolk Show, and many members took part in the Worstead Festival in July. This latter went with a 'bang' and £2500 went into the restoration fund. The village has less than 1000 souls, and over £40,000 has been raised in the last 8 years, which is really a magnificent effort.

Spinning and Weaving was in progress in the church, and there were masses of people the whole of the three day Festival, but the Sunday was really 'something'. Not only was the church, with its cathedral like proportions, packed, but there was a queue outside. The 'Girls' wore 18th. Century style mob caps and aprons, and several were wearing dresses made of material woven by themselves and copied from samples of worsted cloth from an 18th. Century weaver's sample book.

Added to all the hard work put into these activities, there is something that would benefit all humans, and that is, to quote Mrs. Morris, "The nice happy way in which we all pull together." If only there were a few more people with imagination who set an example of Christian living, it would help to sort out this very sorry and sad place our world has become.

One more thing, whilst weaving and warp making etc. they have been known to sing hymns. Apparently the old Flemish weavers used to sing psalms as they worked.

I wish the band of weavers every possible success in the future and many hours of good comradeship and weaving. I too have benefited, I am not meaning cashwise, but I have had many a laugh over letters from Mrs. Morris, also some very funny and interesting anecdotes.

I think their enthusiasm has come over to Guernsey, and being the beginning of a new year a ripe time to pass on something that will, I hope be of interest, a help to you and good food for thought.

COMMENTS.

S.T. Price Lists. In the past it has been the practice to send out S.T. Price Lists yearly as there was not often much price change in the yarns. Now it is a very different kettle of fish, as you very well know. To send a new list each quarter is not economical as it would mean an extra 500 sheets of paper, plus stencils and time. Paper and stencils ~~have~~ both had a sharp rise. I will continue to send one per year, but any changes I will list on the S.O. Price Lists each quarter, so please read them carefully. Thanks.

Illustrations. I am wondering about the reaction to this proposal, but I am trying to keep the subscription to it's present level of 40p per year, at any rate for the time being. Postage, paper, stencils, ink and envelopes have all gone up during this last year. The stencil for the illustrations is more than double the original price, and I have to have this done professionally. I rather think that in many cases they are not all that helpful and could be done without, so after this issue I have decided to discontinue them, unless I have a terrific outcry, but hardly think this will be the case. I will try to write another article or something of interest on the insides of the cover page. I would like to have your ideas on this and would welcome any bright ideas. (No, I can't draw on an ordinary stencil, apart from the fact that I'm no artist!!!!)

Overseas Readers.

Money Orders. Would you please include my name Olive.M.Scarfe, when sending. Your post offices should inform you of this, but one was sent a short time ago with just 'Guernsey Weavecraft and the address, but

apparently the powers that be must also have the name of the recipient. It was sent to our G.P.O. for them to trace me, but luckily the person who got the job is a friend of mine, so he had no trouble. Thanks.

YARN NEWS.

12/2's Mercerised Cottons. I have been lucky in that I have been offered a small private stock of this yarn and this I can offer to you at £1. 30p per lb. It is exactly the same as the usual S.T. stock which is £1. 88 lb. All in $\frac{1}{2}$ lb. cheeses but there is not a large amount. Most of it is Natural, but I am putting the colours and approximate amounts on the S.O. List.

In the nick of time, I have just received a consignment of yarns. They are nice and are as under:-

2/8's Wool/Mohair. Black, Grey/Black mixture and White, only about 18 lbs of the latter. This is in hanks. S.O. 20. Price 70p lb. Approx. $\frac{1}{2}$ lb. hanks. They seem a little peculiar but haven't had time to check properly. I have tried the black for dye, and there is a certain amount of loose that comes out, but if washed in mild soap powder and warm water it should not cause trouble, or you could have the article cleaned.

Chenile.

This is in white only, not a dead white and is good quality. One cones, ~~but~~ can wind off into $\frac{1}{2}$ lbs, but will send on the cones when practicable. This yarn would make lovely evening tops to a black skirt, skirts, dresses, curtains in fact could be used for any number of articles. S.O. 21. Price 75p lb.

WOOL BOUCLE. Pale Cream only, in hanks. Only about 10 lbs. All that was available. Very nice yarn. 75p lb. S.O. 22.

ODDMENTS. Some very interesting yarns. Mostly cottons, mercerised and plain, thick, fine, some colours and some variegated yarn. 35p per lb.

I realise the above yarns are not cheap, but in comparison with the normal price, and both Mohair, and Chenile are very dear, I hope you will think they are reasonable. Usually Chenile is about £2. 00 lb. or so I was told by one of my suppliers. Mohair also is very expensive.

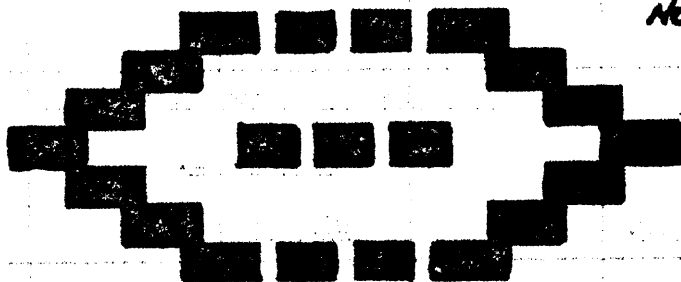
Samples of the above will be sent on receipt of 3p for postage. No samples for the 'Oddments.'

Romney Marsh Fleece. Very sorry, but this is now 80p lb.

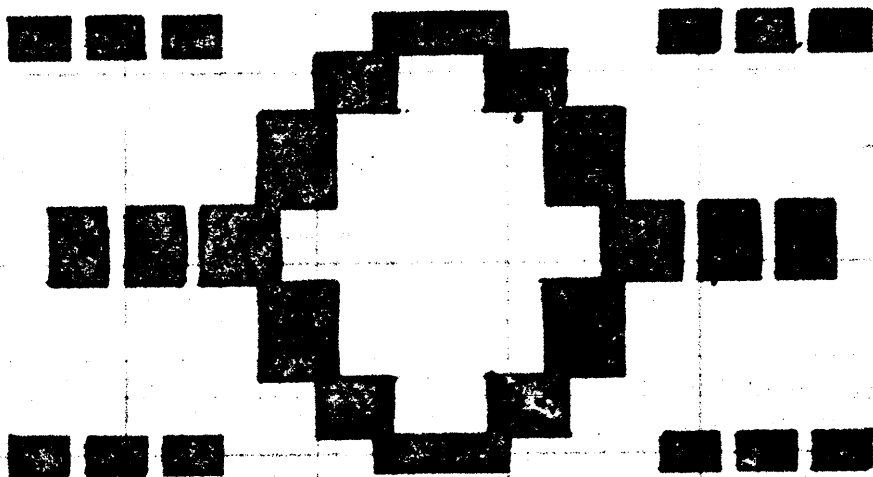
Please see S.O. list for details.

SUGGESTED PATTERNS FOR PEG BAG.

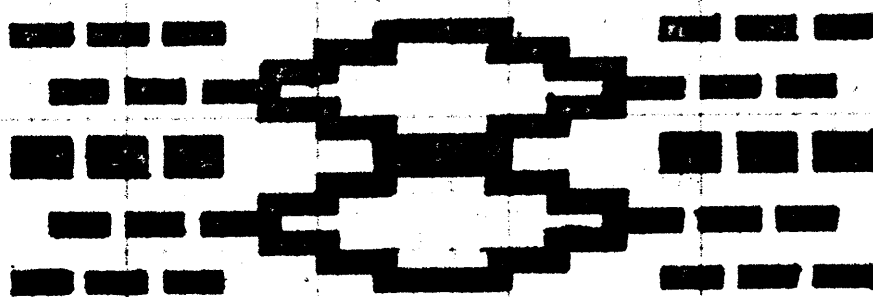
No 1



No 2.



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LOOMCRAFT.

Volume Six.

Winter 1974.

Number 12.

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Double Weave Place Mats.

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Comments.

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