

# LOOMCRAFT

---

---



ABOUT WEAVERS

Telo: Guernsey 23619  
or.  
STD 0481 23619.

Juniper Cottage,  
Belmont Road,  
St. Peter Port,  
Guernsey. G.I.  
April 1974.

Dear Friends,

With the Winter just behind us, and thank goodness it has been a mild one, we can turn our thoughts to the Summer, with nice warm sunny days, we hope! We have had no snow in this part of the globe, but we have our fair share of wind, we nearly got blown off the island and I didn't like it one little bit. What with ship wrecks cluttering our coast and the wind, we seem to have been much in the news, even got ourselves into the National Newspapers, also on television.

As there are now no illustrations, this means I have to fill up two more pages with something or other, and I thought I could have a little longer chat to you all, and perhaps find something of interest to tell you. I hope the following anecdote will interest and perhaps amuse you.

A Sunday or two ago, we had a very interesting and amusing afternoon. A friend of ours, Mrs. D.J., these being her initials, brought a friend of hers from Sark who badly wants a Spinning Wheel, up to see my wheel and to see how it works. Mrs. D.J. who is a grand mother a number of times over, attends evening classes in carpentry and has decided to make one. Both she and her friend had a go on my wheel and Mrs. D.J. was most indignant with herself that she couldn't spin first go. When I told her she should practice just turning the wheel only for at least half an hour, to get the feel, she looked at me and muttered 'Two minutes.'

Actually she is a very accomplished person, and there is very little she can't do in the way of crafts, she crochets beautifully fine baby shawls and always has one on the go for any new arrival. An expert lace maker, and has a very fine

collection of bobbins. She knits, embroiders, does silver work, in fact, you mention it, she does it, she even sweeps her own chimneys, and properly with the brush sticking out of the pot. This 'Craft' arose because she couldn't get a sweep during the war, so she went out and acquired a set of brushes for sixpence and got cracking and has done all the chimneys ever since.

She keeps bees and they produce the most delicious honey and is the islands 'wasp exterminator'. How she came to do that, I am not at all sure, but some of her stories are very amusing. It wouldn't surprise me if she wasn't the Rodent Officer as well! But she can't spin or weave yet!!!!!! There are many more of her accomplishments too numerous to mention and she is a dear. The whole family is an exceptionally nice one and much respected on the island. I just don't know how she manages to do all she does, and she never gets fussed or flustered. One of those people who seem to have all the time in the world and is most amusing.

Please bear in mind, I shall not be in residence from 26th. May until 11th. June. I am going to Jersey again and this time for two weeks, so please send in any orders before or after these dates. If any orders arrive during this period, I'm afraid they won't be attended to until my return. I usually come back to a pile of correspondence, but it would help a lot if you could remember. Many thanks.

I know quite a few folk are visiting Guernsey this year and any I don't know about, please come and see us, but please phone first. If you call on the hop, I may be out and that would mean a wasted journey for you. Also if you phone I can arrange a time, and gives directions as to how to find us, you have no idea how easy it is to get lost on this small island, I have known people wander round for hours, and never get to their destination! Another reason why I would like a phone call first is that I can organise my work, I love folk popping in but it does put a spanner in the works.

All good wishes and very many thanks for the many letters of interest and humour, they are a joy.

Good weaving and spinning. Happy holidays.

Yours sincerely

*Oliver M. Scarfe.*

### COTTON GUEST TOWELS.

A short time ago I made half a dozen guest towels and as they turned out quite well, decided you might like to have the instructions. They would make very acceptable gifts, and would be useful to make for sales of work etc., as they are fairly quickly made and do not need a lot of making up.

As you will see by the draft, there is a plain border. For the warp, I used 12/3's unbleached cotton and for the weft 6/2's unbleached cotton. The pattern is used all through the weaving making an all-over pattern, and being in the thicker cotton the pattern shows up a little more, although, if you wish, the 12/3's can be used for the weft as well. I worked a couple in this way, and with the shaft lifts No.1, this made a small rather lacy pattern. You can also work the pattern in flour, but I think I prefer the all unbleached. Shaft lifts No. 2 require a binder in some fine yarn, but no binder is required for lifts No.1.

Having woven one or two towels, why not try out other shaft sequences as there are quite a few variations that you can use, and it is worth while trying some of your own 'thinking out'. It is alway advisable to try your own ideas, as it is quite surprising what transpires.

If you decide to weave six towels and those I did were about 16" in width and about 22" long when finished, you will require a warp of 355 ends, which will give about 17" in the reed and allows for a little take up during weaving, and about  $4\frac{1}{2}$  yards long, plus your wastage. This allows for about 24" weaving for each towel which have about a  $\frac{1}{2}$ " hem each end, and this also allows for a bit of shrinkage.

Having laid the warp, sley a 14 dent reed 2 into the first dent, 1 into the second dent, and repeat for the full width of the warp. This will be 21 e.p.i. (Ends per inch.) If you do not posses a 14 dent reed, use a 12 dent 21 e.p.i. but this will make your weaving a little more open, failing this, a 10 dent reed could be double sleyed for the whole width, but you would have to adjust the number of threads as this would be 20 e.p.i.



warp is tight, it stretches the woven part and measures a little more and you think you have worked more than you have. The shafts lifts are as under.

<u>No. 1.</u>			<u>No. 2.</u>		
<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
1 & 2	1	1	3 & 4	5	2
1 & 4	6	1	2 & 3	2	2
3 & 4	5	1	1 & 2	1	2
2 & 3	2	1	1 & 4	6	2
1 & 2	1	1	3 & 4	5	2
2 & 3	2	1	1 & 4	6	2
1 & 2	1	1	1 & 2	1	2
2 & 3	2	1	2 & 3	2	2
1 & 2	1	1	Repeat from beginning,		
2 & 3	2	1	ending with the last three		
3 & 4	5	1	lifts and the first.		
1 & 4	6	1	A binder is required after		
1 & 2	1	1	each pattern lift.		
2 & 3	2	1			
1 & 2	1	1			
2 & 3	2	1			
1 & 2	1	1			
2 & 3	2	1			

Repeat from beginning for length required.

This looks nice with weft same as warp. No binder required.

When all the warp has been woven, remove from the loom and steam press to set the fabric.

To make Up.

Separate the towels by cutting along the cutting line and make about  $\frac{1}{2}$ " hems on each towel.

I hope you will try these and will like them.

To give the approximate weights of yarn required, is a bit difficult as it depends if you intend weft same as warp, or a mixture of both counts. In any case, if you purchase a little too much, it will always come in useful for another project. I would suggest, about  $\frac{3}{4}$ lb. of each.

### CELLULAR BABY BLANKET.

About 10 years ago, this cellular baby blanket was given in 'Loomcraft'. I made quite a number and the Mothers-to-be to whom I gave them all told me how useful they were. Not only did they give good service for number one, but came in again, as good as new for at least two more arrivals. With careful laundering they should last for a considerable length of time.

They can be used for carri-cots, prams and an extra cover for cots on chilly nights to throw over the 'sleeping beauty.' They are both light and warm.

The blankets are made with 2 ply Shetland Wool, each one taking about 8 ozs. It would be more economical to make more than one as you then only have one lot of warp wastage, so would suggest for or even six. Even if you can only think of two babies due to arrive, the others can be carefully stored and it would be rather a nice thought to know you had something in reserve.

The instructions will be for one, but if you intend making more, then I think you should allow about 7 ozs for each extra blanket. They measure about 26" wide by about 36" long, when finished.

Lay a warp  $1\frac{3}{4}$  yds long, this allows for wastage, so if you are doing more than one, warp a further 1 yard for each extra one, with 369 threads. A six dent reed is used and this is threaded in groups in the following manner:-

The first 18 dent are double sleyed, now take four threads into the next dent, one into the next and four into the following dent. now miss the next dent altogether. These four dents form one pattern and are repeated until 36 ends remain. Omitting the last empty dent, the last 36 are double sleyed to match the border on the other side, that is double sley 18 dents.

The healds are threaded singly throughout and you will notice in the threading draft that two threads come together on shafts 2 and 3. More often than not, two threads do not come on the same shaft, and this is not a mistake, but do remember to thread them in separate healds. The draft is as over the page.

Threading Draft.

4	4 4 4 4 33 33	4	4	4
		22 22		3 2
1	1	1 1 1 1	1	1
<u>Selv. 36</u>	<u>Block 'B'</u>	<u>Block 'A'</u>	<u>Selv. 36</u>	Shafts.
threads.			threads.	
Double into			Double into	
18 dents.			18 dents.	

Analysis of Threads.

Selvedge.	36
Blocks 'A' and 'B'	
16 times	288
Block 'A' once for	
balance.	9
Selvedge.	36
	369

The tension of this must be good throughout, and fairly tight to give a good clear shed. No true plain weave can be woven with this threading, but by using the usual tabby lifts an interesting texture is obtained, and to match the footing this is also carried out in the slevedges or borders, throughout the pattern weaving. Work a good three inches in plain weave then the pattern is obtained by using the following lifts:-

Shafts Lifts.

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

Repeat these blocks throughout finishing with block 'B' to give a balanced pattern.

As the middle lifts in both blocks are on the same shafts, you may do either of two things, use two shuttles and enter



from either side, retaining the second shuttle until the next double pick is reached and then changing again, or you can use the same shuttle but for the repeat pick it will be necessary to twist it round the two ends threads to avoid pulling out the first pick with the second one.

Now a few words about how you should lay the picks. For the first one on 2 & 4, enter this from the left, and lay it so that it leaves a gap equal to the space in the warp, change to shafts 1 & 2 and bring the batten down to push it gently up to the first pick, if you are using two shuttles, change to the second shuttle and enter from the same edge as you finished on with the first of the middle picks, and lay this, but after laying this one, it is permissible to take the batten about 2" away from the weaving and give it a very gentle bump. Now using shafts 2 & 4 make the fourth pick again giving the weaving a gentle beat. Work in the same manner for the second pattern, remembering that the gap must be left when laying the first pick of the pattern. This will give a pretty lacy looking effect. Be sure to keep a good firm tension, and end with the 3" of plain weave to match the beginning.

When all the warp has been woven, remove from the loom and steam press. This will set the material which will close up slightly. You can buy blanket ribbon and bind the work around, mitreing the corners neatly or you can make a small hem to and bottom. A fringe would be inclined to be rather ticklish to baby's chin, and also might get 'sucked'.

The Shetland 2 ply in stock is still 17p per oz. One yarn that hasn't gone up for about a year!

#### RANDOM CHECK (with woven sample.)

Having seen several garments on people in black, grey and white checks, I thought the material looks very smart and as I had some yarns in these colours, decided to have a 'go' for the sample piece this time. Having embarked on the project, I began to wonder what it would look like when finished and I had better say here and now, I think it looks nicer in the large piece than the samples, in fact I would have liked a skirt of the material instead of cutting it into little pieces, which I did with great reluctance. You nearly lost your samples! A black three quarter coat to match would look very nice or even a check one.



I used 12/2's Mercerised Cotton in black, stone grey and S.O. 19 10/2's mercerised cotton for the warp, and for the weft, black, black/grey wool/mohair S.O. 20 and white gimp S.O. 24 for the weft. The healds were threaded in Rosepath pattern and during weaving worked a narrow pattern band about every  $2\frac{1}{2}$  or

3" alternating the colours. I still haven't made up my mind whether I like these pattern bands or not, but that would be for you to decide. I haven't been able to cut the pieces to give everyone a sample including the pattern, so some will have it and some won't.

Lay your warp according to your project, for a skirt you would need about  $1\frac{3}{4}$  yds. plus your wastage. Another use for this material could be for cottage type curtains or for a bath room.

The width I did was about 24" in a 1/4 dent reed which was sleyed 21 e.p.i. that is threading 2 into the first dent one into the next repeating for the width required.

Using 12/2's Black mercerised cotton, 12/2's stone grey mercerised cotton and the S.O. white 10/2's merc. cotton the warp is laid at random. Sometimes 4 black, 6 grey, 4 white, 2 black, 2 white, 8 grey etc. etc. but I did not lay more than 8 threads of any one colour at a time. If you want large random checks, then lay a larger number of ends. You will need about 504 ends for a width of 24", a little care should be taken not to have too much of any one colour, but mix them well, otherwise you could get an abundance of a colour one side or in the middle.

Having laid the warp, sley the reed singly also single sley the healds in Rosepath if you wish, which is:-

4	4	4	4	4	4	)
3	3	3	3	3	3	) Shafts.
2	2	2	2	2	2	)
Selv. 1	1	1	1 repeated.	1	Selv. 1	( P. 9.

Should the Rosepath setting not be required, thread your healds as for plain weave:- 1,2,3,4, etc. Also, if you only possess a two shaft loom, this material can still be woven by threading the healds 1,2, 1,2, etc. Obviously it would have to be plain weave as you need four shafts for Rosepath setting.

When your warp is ready for weaving, having carefully tensioned, checked for any loose threads or crossed threads the weaving may be commenced. You will need three shuttles, one filled with grey/black wool/mohair, one with black wool/mohair and the third with white gimp as mentioned previously, or if you prefer the smoother yarn, use the 10/2's S.O. Mercerised Cotton the same as the warp.

The yarns were used again at random, sometimes four picks of grey, two of black, six white and so on. If the pattern is used, I used shafts 3 & 4, 1 & 4, 1 & 2, 2 & 3, 3 & 4, 2 & 3, 1 & 2, 1 & 4, 3 & 4, and no binder is required. The pattern band was followed by about 2½ or 3" plain weave, then another pattern band and so on. For a piece with no pattern, work the whole length in plain weave, on pedals 1 & 3, 2 & 4.

I found the pattern showed up more in the smooth yarn, whereas the gimp being a rougher type of yarn was inclined to get lost.

For the quantities of yarn required, it is very difficult to estimate, depending on the predominance of any one colour, but I would think about 6 oz of each colour would be sufficient for one square yard. Should a little colour be desired a good combination would be yellow, white and grey, you could even introduce four colours. This setting lends itself to many variations, which I am sure you have already realised.

#### DOUBLE WEAVE.

I hope you are not fed up with double weave. Last quarter there was an article on double weave which was for material closed one side and open on the other. It has proved quite popular, so thought you might like a further article on this method, but this time with the fabric closed both sides, thus forming a tube. Useful for cushion covers beach bags, and ordinary bags. Even skirts could be woven in this manner as they could be darted at the waist to give the necessary shaping.

As only the actual method of weaving will be given, here are a few suggestions for a cushion cover and beach bag.

For a cushion cover it could be all one colour, a striped warp, with the weft all one colour, a striped warp and weft which would give checks, and what fun you could have using up any odd coloured yarns. Lovely gay covers. Then perhaps a plain coloured warp, and for the weft use any type fancy yarns, slubs, knops, smooth, rough, even one's first spinnings would fit in very well. Very often first spinnings are a ything but good but at least it isn't monotonous! Usually it is full of lumps, bumps, too many twists and is of great variety, I know mine lacked all expertise. Even so, woven in with other yarns here and there adds interest to the finished article and looks very nice.

Beach bags. Here again cotton warp may be used, perhaps about a 6/2's count, coloured or unbleached with a brightly coloured striped warp. A coarse thickish wool mixture warp and weft which could have a fairly bold pattern embroidered on after removing from the loom. Much the same ideas could be done as for the cushion covers, but rather thicker yarns, as they should be somewhat tougher for harder wear.

Now for the actual weaving. Having decided on your project and don't forget that you need double the number of threads than you would for a single fabric as you weave two surfaces of fabric in one operation and your reed is double sleyed throughout.

Having laid the warp according to the length and width of the project, double sley the reed and the healds are threaded singly throughout for tabby. When the warp is ready for weaving, the shaft lifts are simple if using a table loom as they are lifted individually, two together and three at a time. For a pedal loom adjustments must be made to the tie-up and suggest the following.

Shaft 4 to pedal 1.  
" 2 " " 2  
Shafts 2,3 & 4 to pedal 5  
" 1,2 & 4 " " 6

This leaves the two centre pedals tied as for plain weave, 1 & 3 to pedal 3, 2 & 4 to pedal 4. If you wish to close the bottom of the bag or cushion cover as well as both sides, these two pedals may be used.

Having adjusted the pedal tie-up and are ready to weave, for a closed end weave only about  $\frac{1}{2}$  or  $\frac{1}{4}$ " of plain weave then the shaft lifts are as under.

Shaft Lifts.

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

Continue weaving in this sequence until the project is completed. Do not alter the lifts in any way as this will close the weaving and a tube will not be obtained and you will not be able to slip your cushion in, or fill the bag up with shopping or what have you. The  $\frac{1}{2}$ " or so of plain weave is not repeated as this will entirely shut the whole thing up, and all you will end up with is a something with nothing in!

When removed from the loom, the warp ends at the commencement of the weaving can be used as a fringe, the knots being tied as close as possible to the material, so don't forget to undo the warp knots as this will give easier length for tying and about a  $2\frac{1}{2}$ " fringe.

This double weaving has many variations, perhaps it might be advisable to start with one colour and then when familiar with the technique, if you are not already proficient, many experiments can be made and it a source for your own ideas and ingenuity. Personally I find it very facinating and thoroughly enjoy experimenting. I hope some folk will have a go and that pleasure will be derived from it.

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

COMMENTS.

Postage Stamps.

Please remember when sending a pre-paid reply for letters and samples, that British stamps sent for this purpose cannot be used for

posting from Guernsey. We have our own special issue of stamps. Details about sending payment for return postage is on the S.O. list. I have such a collection of British stamps, that I shall soon be able to open a post office in England. Quite often I can use these when I want a pre-paid reply from England, as it is no good sending a Guernsey stamp. Not valid.

#### Cheques etc.

Please make out cheques, postal orders, bank drafts, money orders etc. etc. to either Guernsey Weavecraft or Olive M. Scarfe, not 'Loomcraft' as this is only the name of the Magazine. Thanks.

#### Credits.

When ordering yarns and you have some credit due, please remind me and quote invoice number. When I receive orders, I don't look up each one to see if any credit is held, as more often than not there isn't any and it is a waste of time looking. Also if there is any cash you may owe me, again I would appreciate the invoice number as this saves me chasing through dozens and dozens of invoices, sometimes even whole books, so that I can cross off any small debts.

#### YARNS.

S.T. Mercerised Cottons and 12/2's Mercerised Egyptian Cotton. Here we go again! More bad news and I'm fed up with apologising and regretting. These were increased in price on 1st. April and are now £2. 08 lb for 6/2's and 12/2's. 12/2's Mercerised Egyptian Cotton is £1. 86lb, of which I have a small amount but is very sticky to obtain. The 6/2's Unbleached Merc. Cott. is £1. 48 lb.

#### S.T. Unbleached Cottons.

These cottons I buy outright and do not sell on commission. They have been 72p lb for some considerable time due to the fact that I bought a good stock. But now the new stock of which some counts have been re-ordered the price is now £1. 00 lb. This I know is more than 15p cheaper than some suppliers. As there are some counts that I have little sale for I have (P13)

decided not to re-order. They are 7/7's, 6/3's and 20/2's. I have only about three lbs of 7/7's, no 6/3's, but quite a few pounds of 20/2's. What I have left of these counts will be 72p lb, until the stock is exhausted. I shall be stocking 6/2's, 12/3's and 4/4's. The latter is the same thickness as 7/7's, the only difference being 7/7's has 7 strands in the ply, and 4/4's has 4. Discontinueing the 7/7's I hope will not inconvenience any one. 1½/6's. I sell on <sup>m</sup>comission. This is £1. 16 lb. At the moment I have none in stock. It is very hard to obtain due to the world shortage of cotton. Everything seems to be 'World Short'.

#### NEW YARNS S.O. Lines.

At last I have a small consignment of gimp. White only. It is not so thick as S.O. 80 and thicker than S.O. 44, Tuffle Gimp, and is a cotton gimp. It is good quality and if you want colours, why not get the dye pots out. I think it would dye very well. S.O. 24. 60p lb.

#### Tazlan Yarn.

A long time ago, we had some yarn which was called 'Frosted Yarn' in white only. This Tazlan is exactly the same but instead of only white there is Orange/White, Black/White, Blue/White, Green/White and Pink/White. All pastel shades. It is fairly fine, good for texture weaving and is a sort of fluffy yarn. The central thread is the colour and the fluffy part white. Very light in weight so economical. It reminds me of 'Candy Floss'!

Now for the price, and it may vastly surprise you but I can offer it to you at the same price as ages ago. That is 5p per oz. S.O. ~~24~~ *24.5*

#### 'Loomcraft'

This should have gone in with the comments, but it slipped my memory. I very much fear that the yearly subscription must be increased. Every time I buy paper it has gone up, and it is difficult to get, ink has gone up, as also the yarns used for the sample piece, in fact everything used to produce the magazine has vastly increased. Some qualities of paper have been discontinued, and I had to chase around to find envelopes. I will not put <sup>up</sup> the subscription until the October issue, but from then on it will be more. I haven't yet worked out by howmuch, but you may rest assured I shall keep it as low as possible. Also I will let you know in the July issue. Sorry!!!

CONTENTS OF THIS ISSUE OF  
'LOOMCRAFT'

Volume Seven.

Spring 1974.

Number 1.

Editorial.

Cotton Guest Towels.

A Baby's Blanket.

Randon Check Material.  
(With woven sample.)

Tubular Double Weave.

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

Tele: Guernsey 23619  
or.  
STD 0481 23619.

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

Dear Friends,

Many thanks to all who have wished me a happy holiday in Jersey and those who hoped I had a nice one when writing after my return. I am sure I haven't thanked everyone, but I do now.

I had a very good time, walked a lot, did tours in coaches and had many a good laugh. I was also well looked after in my Guest House. What more can one ask for? I was happy and content. I hope when you have your holidays, you will be as fortunate and for those who have already been away that you had a wonderful time.

All the winter, we have been feeding a Robin and he has become quite tame and on two occasions taken a few pecks out of my hand, cocking an eye at me to see if all is well. He has delighted us all during the winter months with his song and now he has some off-spring, though the nest is not in our garden.

About two weeks ago, I had my loom in the garden, when suddenly down came Robin and perched on the loom. Perhaps he thought he was a 'Weaver Bird'. Very often we sit with the french doors open in to the garden and he hops in and says, 'Where's my snack?' We put down the box of seed and he nips in and helps himself. He is a lovely little bird and we have named him 'Little Sweetie'. Of course if I do any gardening he is right by me, often only about a foot away. I do hope he stays with us for many months to come.

We have also had a Blackbirds's nest in the Honey-suckle bush just outside the french window. There were four lovely eggs but just three children hatched out. Mum and Dad were so busy feeding them, but Dad was 'Cautious Claude' he would hop round the garden, his beak full of wriggly worms

for about five minutes before venturing into the nest. If it hadn't been for Mum who was a bold hussy, the poor little chicks would have had a thin time. They grew so quickly and when I peeped a few days ago, the nest was overflowing. Talk about over crowding! We used to watch them popping in and out with worms, one in the back door as the other went out by the front. It was really most amusing and interesting. About three days ago, the chicks left the nest and decided to go into the garden next door. Alas, there are a number of cats around and the noise Mum and Dad make is terrific. Every time they start up, I dash up the garden and if I see a cat, I chase it and Ricky dog helps. Really I'm worse than an old hen!

We have an apple tree near the house, I say 'apple tree', but it has had about six blooms on it this year and is literally bare of leaves. The thing is dead, but I can't cut it down as so many kinds of birds use it. There's Thrush, who sings his little heart out and says 'Teachers, Teachers'. I wonder if it is 'Teachers Whisky'! We have Bullfinches, Tits and of course the inevitable cocky little sparrows.

I hope I haven't bored you with my 'bird chatter', but I know many readers are lovers of birds and beasts, I don't know about fishes. There doesn't seem to be much in the way of weaving news, as most of you know there is very little done on the island. There are however a few in Jersey and I was very pleased to meet three interested ones at Miss Faro's while in Jersey. As you may imagine, tongues wagged overtime. It was very kind of Miss Faro to arrange the get-together, which I thoroughly enjoyed. Such a pleasant change to talk weaving.

I have had quite a number of weavy visitors so far this summer, more are coming I know, and I hope there are others who will come to see us. Please phone beforehand as I can then arrange a meeting. I don't want you to have a wasted journey, and I can also arrange my work accordingly. I may be out if you call without notice.

As I am writing this, 30th. June, it is windy, misty and wet. Come to 'Sunny Guernsey'.

Good bye for a little while. Good weaving and enjoy yourselves

Yours very sincerely *Oliver M. Scarfe*

## COTTON APRONS.

It seems a long time since we had an apron in 'Loomcraft' and now we have some coloured slub, (see yarn news) also some learner weavers a simple apron might be welcome.

The slub, when woven in just plain weave makes its own pattern, which I always find interesting to watch, thinking the slubs will make a certain shape and then they switch off to another part of the web and bang goes the little pattern I had in mind. Nevertheless, the end product is very good.

Four aprons would be quite a good number to make and they should be about 22" wide and about 20" long when finished. So you will need a warp about 24" wide in the reed.

The warp is in 12/3's unbleached cotton sett at 21 e.p.i. in a 14 dent reed. This is sleyed 1 thread into the first dent, 2 threads into the second dent and so on, except for the first four dents which are double sleyed for the selvedge and the last four dents which are also double sleyed for the second selvedge.

The weft is also 12/3's unbleached cotton with stripes of coloured slub and these can be arranged in width and colour to your own choice, but I will give instructions for my own idea, for what it is worth.

The slub is White, Turquoise and a pretty Lime. I haven't a large stock, but I think there should be ample for anyone wishing to do the aprons and ordering moderately.

For four aprons lay a warp  $3\frac{1}{2}$  yds. long, plus the wastage required by your particular loom, and it should have 512 ends. As already stated the reed is threaded 21 e.p.i. 8 threads into the first four dents, one into the next dent, 2 into the following dent, thread 1,2, until 8 threads remain and double sley these into the next four dents.

The healds are threaded singly throughout as for plain weave, 1,2,3,4, etc. These aprons can also be worked on a two shaft loom, so anyone who only posses this type of loom,

the healds are threaded 1,2, etc.

Having got your warp ready for weaving, may I suggest about 5" plain weave in the 12/3's cotton. Then about  $\frac{1}{2}$ " in White Slub followed by 3" in the Lime,  $\frac{1}{4}$ " in White, 2" Turquoise,  $\frac{1}{4}$ " White and then 1" in Lime. Now weave the remainder of the apron in 12/3's cotton. Work thus until the apron measures 22" from the beginning. Throw a pick in a different coloured yarn to act as a cutting line when making up.

Repeat for the remaining aprons, but do vary the width, sequence and colours of the bands. Perhaps you may like all Lime bands and not so wide, or White and Turquoise, there is plenty of scope for variety. You may think the Lime and Turquoise don't go well together, bit dubious about it myself, but these days all sorts of colours are mixed together, sometimes with very nice results and other times they set my teeth on edge and I shudder. However, everyone to their own way of thinking.

When the aprons have all been worked, you will find there is some surplus warp, this is used up in plain weave, and weave as much as possible, this is for waist bands and pockets. The waist bands are about 3" each.

Remove from the loom and steam press. Separate the aprons by cutting along the cutting lines and cut the strip into four right across the material, allowing 3" for each band. The remaining piece should make 6" square pockets, if you have woven up all you can and your wastage calculation is correct.

#### To make up.

Make a hem at the bottom about  $\frac{1}{2}$ " wide, sew on the pocket about 5 or 6" from the top, having made a hem at the top of the pocket, pleat the apron into the waist band, or gather it, then for the tie, tape could be used, but if you prefer them to be of woven material, you should allow about another 24" on the warp, as you will need a tie on each end of the waist band which should be the same width as the band.

Approx amounts. 1 lb 12/3's Unbleached cotton, S.T. Line.  
and about 6 ozs of slub if using three colours.

### SHETLAND WOOL SCARF.

It may seem the wrong time of year to start making scarves, but thinking ahead they would be very acceptable for Autumn Sales of Work or presents for later on. These days they are worn longer so take longer to weave. Likewise, one or two would be handy to keep by you for the sudden thought, 'Heavens I haven't anything for so-and-so's birthday.' Then with a sigh of relief the 'put by' scarf is remembered. If I remember not to put an 'e' on scarf all through this article, it will be a wonder!

Woolen scarves should not be too closely woven as they will be lighter and warmer, nor will they be too bulky. Personally I do not think a 12 dent reed will give too wide a spaced material, maybe some folk will prefer a 14 dent, but this is entirely up to you. The instructions will be given for a 12 dent reed and for one scarf  $1\frac{1}{2}$  yrd. long, plus a 2" fringe, plus your wastage and about 11" wide in the reed which will reduced to about 10" when finished. If the intention is to weave more than one, then double or treble up the  $1\frac{1}{2}$  yds. according to the number required. Only one lot of wastage is allowed for ~~as~~ no matter how many you weave, but do remember to allow at least 4" between the scarves for the fringes, this bit will be left unweaved.

There are some very nice colours of Shetland Wool in stock, so work out your colour scheme to go with a natural warp, or if you prefer a striped warp, all well and good.

For one scarf allow 60" plus your wastage, this is a few inches over  $1\frac{1}{2}$  yds, but will be needed for take up during weaving and shrinkage on steam pressing. Lay your warp with 132 ends. Single sley a 12 dent reed and the healds are threaded singly throughout for plain weave, shafts 1,2,3,4, for a four shaft loom, or 1,2, etc. for a two shaft loom.

When the warp is ready for weaving, having carefully tensioned the threads and checked for any crossed threads, the weaving is in plain weave, raising shafts 1 & 3 then 2 & 4 alternately. For a two shaft loom, raise 1, then 2 alternately.

There may be some of you who would like a few pattern bands at the ends of the scarves, in which case, how about Monks Belt? This pattern has rather long overshot threads, but it would be alright on an article such as this. The draft is as under, but don't forget you would have to work out the number of warp threads to the number of pattern threads.

Threading Draft.

4	4	4 4 4	4	4 4 4	4	4
3	3	3 3 3	3	3 3 3	3	3
2	2	2	2 2 2	2 2 2	2	2
1	1	1	1 1 1	1 1 1	1	1
Selv.	.....	Pattern.	Repeated..	Selv.	Shafts.	
4.			32 ends.	4.		

Shaft Lifts.                      Pattern. I.                      Pattern 2.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
3 & 4	5	4	3 & 4	5	4
1 & 2	6	6	1 & 2	1	1
3 & 4	5	4	3 & 4	5	1
			1 & 2	1	2
			3 & 4	5	2
			1 & 2	1	2
			3 & 4	5	2
			1 & 2	1	2
			3 & 4	5	2
			1 & 2	1	2
			3 & 4	5	1
			1 & 2	1	1
			3 & 4	5	4
			One complete pattern.		
			Use binder.		

This pattern threading can only be used for the owners of 4 shaft looms. I shall now go on as for plain weave.

Do not beat the wool during weaving, bring the batten down to the weft to lay it close to the previous pick. If you beat wool too much the material will be harsh and hard and will not be comfortable to wear. Keep your edges neat as they will show on the finished article. I may be old fashioned and 'square', but the selvedge is almost the

first thing I look at in an article and I have seen very many edges going 'in and out like a donkey's hind leg'! To me, being a fussy creature, it detracts for perhaps an otherwise good piece of weaving.

When one scarf has been completed, that is if you are making more than one, leave enough unwoven warp before starting the second. This is for the 2" fringe at each end of each scarf. A gap of about 6" should be enough.

For those doing more than one and you are using various colours, maybe stripes across, then alter the sequence, widths of stripes, colours etc. so that the scarves will not be all the same. For a striped warp, one colour could be used, and then for another scarf, two or more colours in bands would produce checks.

There seems to be no end to different things one can do, even in a simple piece of weaving. You could even do a little twill weaving on the ends. Try a few variations out.

When the weaving has been completed, whether there is one scarf or more, remove from the loom by cutting about 6" behind the reed and untying the knots on the front bar. For more than one, separate them by cutting mid-way between the unwoven part. Take about 4 ends of the fringe and tie a knot close to the web. Repeat for width. Steam press.

If I am doing article that require unwoven warp for fringes, after the required length has been worked for the first one, I throw a few picks in some odd yarn, leave the necessary amount unwoven and before starting the second, throw a few more picks in odd yarn. These picks are included in the measurement of the unwoven part. These odd picks keep the last picks of the weaving proper in place. When knotting the fringe the odd yarn is pulled out. If a wide warp has been used, I usually draw out about 3" at a time, thus keeping the remainder in place.

The approx. amount of 2 ply Shetland Wool for one scarf is about 4 ozs. S.T. Line. 17p per oz.



### CHENILE EVENING SKIRT.

Before you take one look at this sample, and decide you don't think much of it, please read on and I hope you will come to the conclusion that after all it would be nice.



I put on an extra length of warp for an evening skirt and worked coloured pattern bands about 9 - 10" from the hem. All told the bands were about 7" wide, the rest of the skirt being woven in plain weave with the chenile. I used only one colour for the patterns, but two or three can be used if desired.

It seems to me that this yarn lends itself to quite a number of articles, curtains with pattern bands on the ends, cushion covers and possibly a summer suit, for the not so warm days we so often have. I am sure there are many more articles that you will think of.

The warp is 12/2's unbleached Mercerised Cotton, the main weft chenile. Incidentally this is really a very pale cream, not a dead white. The pattern work is in 6/2's Mercerised Cotton, used double, to give a bold pattern. I used black, and after each pattern pick, for the binder, gold lurex. Although I haven't enough lurex for sale, small spools can be bought in the shops. I think there are about 75 yds. per spool, so for this project about 2 spools would be needed.

The dentage is 20 e.p.i. which possibly could be a little more open, say 18 or 16 depending on the article in mind. I do not think the warp should be closer than 20. e.p.i., as it would smother the pile of the chenile and lose the velvety texture. A 10 dent reed double sleyed would be ideal, not having one myself, I used an 8 dent and sleyed it 2 threads into the first dent, then 3 into the next and so on. When woven, this gives a spaced warp effect which is rather nice. The warp was 31" in the reed with 617 threads.

Lay your warp according to the length and width required. There are 28 threads to one pattern, so if you want to alter the width, either take off or put on a complete pattern. Having laid your warp, allowing for some take up during weaving, hems, waist band if required, and wastage, sley a 10 dent reed double, or an 8 dent, 2, 3, as

mention

The pattern used is an adapted Twill and Honeysuckle. Honeysuckle on its own has rather long overshoot threads which are apt to get caught up in rings, bracelets and the like, and although I am very fond of this pattern, it always seems a bit of a hazard. The adaption has much shorter overshoots, but is quite a handsome pattern. The draft is as under:-

Threading Draft.

4	4	4		4	4	4		4
	3	3	3	3	3	3	3	3
	2	2	2	2	2	2	2	2
	1	1	1	1	1	1	1	1
Bal.	..... Pattern repeated..							Shafts.
1	28 threads.							

There are no usual selvedge threadings as the pattern threading acts as a selvedge.

Analysis of Threads.

Pattern 28 threads repeated 22 times	616
Balance.	<u>1</u>
	<u>617</u>

When the warp has been rolled on, checked for crossed threads and carefully tensioned, begin ~~begin~~ weaving by first throwing a few picks in some thickish yarn to space the warp evenly, then start weaving with the chenille in plain weave using shafts 1 & 3, then 2 & 4. The chenille should not be beaten too hard as it will be crushed and the material will be harsh to the touch. To begin with I did not beat quite heavily enough, so please excuse some of the samples being a bit too loosely woven. Perhaps it might be a good idea to have a little practice and you could decide on the best beat to give a nice material.

Weave about 13" in plain weave, this should allow for a 2" hem, but this amount rather depends on where you require the pattern bands. Maybe you would like them a little higher or lower, in which case the plain weave piece can be altered.

The shaft lifts are as follows:-

Pattern No. 1.

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

Pattern No. 2.

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

Continue at top of next column.

Repeat the pattern once more working one more pick on shafts 1 & 2 at the end of the complete pattern to balance. Don't forget a binder follows every pattern pick, also the pattern thread is used double.

Having woven your plain weave piece of about 13" in chenile, the pattern bands were arranged thus:- Work a narrow pattern band, (no. 1) weave in plain weave with chenile for six picks, work another narrow band in pattern no. 1, then 12 picks in chenile. Now work the wide pattern (No. 2) which is followed by the chenile and narrow bands of pattern in reverse, i.e. 12 picks chenile, narrow pattern, 6 picks chenile, narrow band and then the rest is woven in chenile for the required length to the waist. Throw a pick in an odd piece of yarn for a cutting line, and work another piece in exactly the same manner. Throw another pick in odd yarn and work a piece for the waist band.

When all has been completed, remove from the loom and lightly

steam press.

When I get the time, I propose to make up the skirt very simply. It will be lined all through, and have elastic in the waist as I find this more comfortable than either a waist band of the same material or petersham. There will be darts at the waist, back and front. The side seam very gradually tapered, to the waist. It will not be very wide round the bottom, so will leave one side open for about 8 or 9 inches to allow for kicking room. (Sounds as if I am about to do the Highland Fling.)

If the above making up is too much of a nightmare, then I would suggest buying a simple pattern if you haven't already one by you.

I have put my piece up against me, and I must admit it is rather super. In fact my Sister is somewhat envious, but she already has a beautiful handwoven skirt, not woven by me, but by a client. It was for her Christmas present, and as she doesn't like to know what she is having, it was rather impossible for me to do it and I didn't have time. Anyway she is just not having this one!

Approx. amount of material required per square yd.  
Chenile, 6 ozs. 12/2's Mercerised Cotton, 2 ozs,  
6/2's Mercerised Cotton. 1 oz. Lurex 1 spool.

I hope some of you will try this skirt as I think it would make a very handsome addition to your wardrobe.

### THREE QUICKIE SUGGESTIONS.

Using up a narrow warp, a sham bell pull and Higher Mathematics!

#### Narrow warp end.

While doing a run of bookmarkers a short time ago, when working the last one I realised I would have a little warp over and to waste warp goes very much against the grain, so

when this happens it sets me thinking what can be done with it. In this case I remembered one or two people mentioning they had on more than one occasion handed out a 50p piece for a 10p and vice versa. Some of the new purses have a special little pocket for 50ps, but one doesn't want to buy a new purse if the one in use is perfectly good.

The marker warp was a little over  $1\frac{1}{2}$ " wide and I had just enough for one little purse. I wove a little heading in plain weave, about  $\frac{1}{2}$ " and then wove the pattern for about  $3\frac{1}{2}$ ", finished off with  $\frac{1}{2}$ " in plain weave. The ends were hemmed, a small press stud sewn to the centre to the hems on the wrong side, the sides neatly sewn up. It is a neat little purse and holds about 4 or 5 50p pieces.

If you have a little longer warp another  $\frac{3}{4}$  - 1" more of pattern making the total  $4\frac{1}{4}$  or  $4\frac{1}{2}$ " of pattern work and then instead of the press stud, make a flap over of about 1" which could be fastened with a buttonholed loop and small button. It is quite small and would fit into most purses, not taking up much room and easy to see, besides keeping the coins separate.

#### Mock Bell Pulls.

Another thing I was told about by a weaver in Jersey, that long fairly elaborate strips of narrowish weaving, (could be worked on Inkle Looms) are quite 'The Thing' to hang on walls. These are reminiscent of the bell pulls in the bygone days. No bells for them to be attached to, and certainly the ringing of a bell in our kitchen would not bring forth a maid in cap and apron. Dog Ricky would bark most probably but he wouldn't be much help!

#### Higher Mathematics.

The following was sent in by Mr. R. Drew of Eire, who says he often uses this information as he incorporates 12/2's, 10/2's or 8/2's in the same warp.

I regret to say, that being the world's worst mathematician, I haven't a clue what it is all about, but no doubt it will be understood by many, and I hope useful.

Determination of the maximum sett of a yarn.

The Count of plied yarn = count of plied yarn divided by number of plies. e.g. 6/2's yarn =  $6/2 = 3$ 's which we call 'C'

Yarn diameter number = 'D' and is found by multiplying the constants by the square root of the number of yards per lb. i.e. 'K' X 'C' X Standard yardage per lb (840 for cotton) where 'K' = 0.9 for cotton, worsted, spun silk and any fine yarn

'K' = 0.84 for woollen tweed and any soft yarn

e.g. diameter of number of 6/2's cotton

$$'D' = 0.9 \quad 'C' \times 840 \quad = 0.9 \quad 2520 \quad = .9 \times 50 = 45$$

yrds per lb.

so 'D' for 6/2's cotton is 45

therefore the diameter of 6/2's cotton = 1/45th inch

i.e. 45 threads will occupy 1 inch when touching each other.

The maximum sett of a yarn.

= diameter number of yarn, multiplied by ends per repeat and

$\frac{E}{E+I}$  divided by ends plus intersections

i.e. 'D' X  $\frac{E}{E+I}$

E.G. Plain weave 2 ends 'E', 2 intersections 'I'

$$6/2's \text{ cotton} = 45 \times \frac{2}{2+2} = \frac{45}{2} = 22$$

Twill Weave. 4 ends 2 intersections,

$$6/2's \text{ cotton} = 45 \times \frac{4}{4+2} = 45 \times \frac{2}{3} = 30$$

This gives the maximum sett possible for a square cloth, i.e. with the same number of ends and picks per inch and the same yarn in warp and weft.

A good working is about  $\frac{3}{4}$  of this number i.e.

16 - 18 for plain weave)

22 - 26 for twill weave) for 6/2's cotton.

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

### Comments.

Bad news first! This isn't a surprise to most of you as I gave warning in the April issue that the subscription would be increased, sorry just can't cope with the ever rising prices of all materials used in the production. The increase is 48p per year as from the October issue. All renewal slips will have this amount on them.

Equipment. Most equipment has been increased, some articles have been withdrawn, please see enclosed S.T. Price list for details. This will come into force with this issue.

Advertisements. The charge for inserting advertisements in 'Loomcraft', which are on the S.O. List is 2p per word. (no change!!!)

Postal Rates. The rates for parcels letters and letter parcels from Guernsey remains the same. Letters from here are still 3p. This applies for posting to Great Britain, Northern Ireland and Irish Republic only.

Overseas readers please note. Australia, New Zealand, South Africa, Canada and U.S.A. All parcel post rates have been increased and these I will put on the reverse side of the S.O. list under the rates for Great Britain etc.

YARN NEWS. As I hoped, I have some more yarns. Unbleached Gimp. Very similar to the old S.O. 81. Good quality and I think would dye well. I have a feeling this will prove popular and while I have a fair stock, please don't rush me and moderate orders would be much appreciated so that everyone can have a share. S.O. 27, 60p lb.

COTTON SLUB. This is suggested for the apron article. It is the same as we had some time ago which was then 60p lb, and believe it or not 60p lb it is. S.O. 28. I haven't a large stock, so the same moderation in ordering please.

EMERALD GREEN/YELLOW YARN. An attractive yarn, in both colour and texture. Fairly fine and a little hairy, though the hairs are not so long as the Tazlan yarn but is somewhat similar. S.O. 29. 60p lb.

VARIGATED BOUCLE YARN. We had some of this on approx. 10 ozs spools. This time it is on large cones so can wind off  $\frac{1}{2}$  lb. hanks as and when necessary. Of moderate thickness in yellow and black., about 3" lengths of black and then the same of yellow. Quite an attractive yarn. S.O.1. 50p lb.

ROMNEY MARSH FLEECE. Have just received this years clipping. Nice fleeces, staples about 6" long. 80p lb.

12/2's UNBLEACHED MERCERISED COTTON. S.T. Line. Please see list. Price £1. 52 lb. On  $\frac{1}{2}$  lb spools.

Samples of the above yarns will be sent on request, or any others on receipt of either a Commonwealth Coupon or 3p in coins, plus an stamped and addressed envelope. See details on S.O. list. Thanks.

CONTENTS OF THIS ISSUE OF  
LOOMCRAFT.

Volume Seven.

Summer 1974

Number Two.

Editorial.

Cotton Aprons.

Shetland Wool Scarf.

Chenille Skirt Length. (With woven  
sample.)

Three Short 'Oddments.

Comments.

Yarn News.

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

Yearly subscription  
48p including  
postage. Single  
copies 12p each.  
Including postage.

Compiled and produced by:-

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



# LOOMCRAFT

---

---



ABOUT WEAVERS

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

Tele: Guernsey 23619  
or  
STD 0481 23619.

Dear Weavers, far and near,

Here we are again, the summer we all looked forward to so much did not come up to our expectations. We did have a few brief periods of fine warm weather, but when it blows and rains so much, we tend to forget that we had any decent weather at all.

We have had a number of 'Weavy' visitors during the Summer and have thoroughly enjoyed the visits. It is so nice to have a real good weaving chatter, exchange ideas, glean a little knowledge and I hope I have passed on a little. Not only has weaving been discussed but other crafts as well, and I have been set off on to crochet. I have done a little in the past, but now I have caught the 'bug'. The snag is, when to do it as I get very little spare time. One good thing about being busy, I never get bored and wander round moaning 'What can I do.' It's the case of, which shall I do first of all the things staring me in the face? Haven't made up my evening skirt yet that I wove along with the sample piece in July!

As this is the last magazine before Christmas, I hope there are one or two articles that will appeal to you for presents, the couple in mind, napkin rings and hand towels can be quite quickly made, which is a consideration these days of rush and tear, although the tempo of life in the island isn't so hectic as in England, from what I hear it seems to be one mad rush, so I am mighty glad I live on a little island, despite a few drawbacks.

I seem to have wandered from the point as usual, which was Christmas and presents. It always strikes me to be so early to start talking about the Festive Season, but it

has a nasty habit of creeping up on one and it's here before you know where you are so if one can manage to make things early, it saves a lot of brain racking later on. I have some made already, sometimes when I am doing a weaving order which would be suitable for presents, such as towels, trolley cloths, aprons and the like, I put on extra warp so that I can get something in hand.

In the July magazine I wrote about our tame Robin, 'Little Sweetie' which seems to have appealed to many readers and I have received a number of letters relating other stories about our feathered friends which I have enjoyed very much. For those interested in 'Sweetie' after the moulting period, rearing the family and not singing during the Summer months, he/she is full of song again, which gives us so much pleasure. I can hear her now as I write. Most demanding she is too, sits outside the sitting room window and chatters away until one or the other of us gets up and takes out the grain box, often he is by then waiting by the back door. One morning during the moulting time, he flew down minus tail, poor little chap, but he looked so funny I couldn't help laughing, he cocked his eye at me and looked quite embarrassed! However it grew very quickly and he is now looking very beautiful.

We have an addition to the garden, little Jenny Wren, which nips smartly among the plants and bushes like a little mouse, he is so quick it is difficult to keep track of his movements. He also likes to sit in our 'dead' apple trees

I am having a short break from 23rd. October to the 31st. At least I go on the 24th and return the 30, but as I leave early morning and return late evening, I shan't be able to attend to any mail that may come in. Please forgive any delay in replies during that week. As I am going among weavers, who knows I may be able to pass on some news and views, with permission!

Now all that remains for me to say is, a very enjoyable Christmas, Prosperous New Year to you all, and a very big 'THANK YOU' for the many kind letters and support you have given me during 1974.

Bless one and all, Very sincerely

*Elvie M. Scarfe*

NAPKIN RINGS.

These napkin rings were kindly given to me by Mrs. Howard of Bristol while she and her Husband were on holiday over here in August, incidently we had some very enjoyable evenings together.

Mrs. Howard thought they would make very acceptable and attractive presents if a packet of paper napkins was purchased and either four or six of them rolled and each put in a ring, then arrange them on the remainder, neatly packing in celophane or polythene. They would not weigh very much if being sent by post, which is a consideration these days.

Each ring is about  $6\frac{1}{2}$ " long when finished and about  $1\frac{1}{2}$ " wide and has a pattern band the whole length.

The sample one Mrs. Howard lent me was made in 12/3's plain cotton sett at 21 e.p.i. which would be 146 threads, giving about a 7" width in the reed. A 14 dent reed threaded 2 threads into the first dent, 1 into the next and so on. You could get about 12 rings from a yard of warp, so depending on how many you wish to make, lay a warp accoringly, not forgetting to allow for your wastage.

Having laid your warp with the 12/3's cotton, the reed as already stated is sleyed 2,1,2,1, for the whole width. The healds are threaded singly throughout in the following draft.

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

Selv. 4	Pattern, repeated 23 times.	Selv. 4.	Shafts.
---------	-----------------------------------	----------	---------

Analysis of Threads.

Selvedge.	4
Pattern 6 threads repeated 23 times	138
Selv.	<u>4</u>
	146

When the warp is ready for weaving, with the threads checked ~~and~~ and carefully tensioned, weave with plain cotton same as warp about  $1\frac{1}{4}$ " , then the pattern which is in two colours using 6/2's Mercerised Cotton in Royal Blue and Red. A binder is needed between each pattern row and this is in the 12/3's, the same as the warp, except centre block.

The shaft lifts and colours are as under:-

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	
3 & 4	5	3	Blue)
1 & 2	1	3	Red )
			Each pattern pick followed by binder in 12/3's cotton.
3 & 4	5	6	Blue. Each pick followed by binder in <u>Red</u> Merc. Cotton. (6/2's)
1 & 2	1	3	Red )
3 & 4	5	3	Blue) Each pattern pick followed by binder in 12/3's.

This completes the pattern band and should measure about 1". Now weave another  $1\frac{1}{2}$ " in plain weave, throw a pick in a different colour to act as a cutting line when making up. This is one ring so now continue in the same manner for the rest of the rings.

A good firm beat is required to pack the threads close together which will give body to the finished ring. When all the rings have been completed, remove from the loom. Wash the material in a mild detergent as this will thicken the cotton and give a more substantial cloth.

To make up.

The long edges are sewn together on the wrong side, turn right side out and press so that the join comes down the middle, thus giving the pattern band a small edge of plain weave. Neatly join the two selvages together to form a ring and there you are.

For easy laundering, you could if you wish, sew velcro at the selvedge edges instead of sewing.

Apologies for the 'typists' error in the third paragraph up, it should read:- A good firm beat is required to pack the threads, etc.

I hope you will try these rings, as I think you will like them, the sample one loaned me, I think is very attractive and colourful, and would look very good on the dining table. Of course, the colours need not be as suggested, but any colours you wish.

### COLONIAL OVERSHOT.

It is a long time since we have had one of these designs in 'Loomcraft', but it is for the more advanced weaver. This particular one was in 'Loomcraft' about ten years ago, before I took over the compiling and production, so I think it can bear a repeat, although I expect many of you will know the design.

The finished piece should measure about 20" square and it would make a very handsome cushion cover, or if fringed one end with perhaps a few inches of plain weave before and after the pattern it would look well as a wall hanging. Alternatively the centre repeats could be continued until you had enough for a panel. This design I know is not in the modern style of wall hangings, but it is traditional and a lovely pattern. I think it would look very well and in keeping for folk who perhaps have an older type of house.

The suggested materials could be 12/2's Mercerised Cotton for the warp, either in colour or unbleached. The same count could be used for the binder thread, and the pattern thread could be 6/2's mercerised cotton or Standard Rayon, see S.T. List. For a cushion cover allow about 5 - 6 ozs. of 12/2's cotton, about 6 ozs of 6/2's or 7 ozs. of Rayon. For one cover a warp 1 yd 12" long. plus wastage would be needed. This length is for a cover of woven material back and front. If a wall hanging is being considered, then the warp would be the length you require, plus wastage. The number of threads required is 601.

Having laid the warp with the 12/2's cotton, double sley a 14 dent reed, thus giving 28 e.p.i. If the right beat is obtained then the completed pattern should result in a square approximately twenty inches.

A binder thread follows each pattern row, and perhaps you may like this in a finer yarn than the 12/2's as the warp. If you have some suitable yarn by you, this would save you a little cashwise as the mercerised cotton is getting dearer and dearer.

The healds are threaded singly throught in the draft 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
    2 2      1      1      2 2      1 1      1
  
```

..... outer Block..... Selv. Shafts.

```

      31 ends.
      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
    2 2      2 2      2 2 2      2 2 2 2      2 2
    1 1 1 1 1 1 1 1 1      1 1 1 1 1 1 1 1      1 1 1
  
```

..... Blooming Leaf and Inner Border .....  
113 ends.

```

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

∅..... Continuation of Blooming Leaf...

```

      4 4 4 4      4      4 4 4 4
    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
  
```

∅ Link ..... Centre repeat 10 times...  
30 ends.

Thread from the right and proceed as given until the 10th repeat of the centre. Now thread the three ends marked 'link' and then commence at ∅ and work BACKWARDS right through including the selvedge. This will need 60l ends.

The shaft lifts are on the next page.

Shaft Lifts.

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

Now omit last lift and work backwards to ⊕ Then continue at top of next column.

For a cushion cover repeat the instructions if you wish to have both sides patterned, or you could have the back part of plain weave.

The approximate cost would be about £2. 00 per cover, but it would last you for years and give endless pleasure.



### COTTON AND GIMP SLUB CHECK.

This is another simple yet quite effective sample, which perhaps would be useful for a cotton skirt, curtains, place mats, trolley cloths etc., but I hope you will have many ideas of your own for its use.

The main part of the material is in 6/2's plain cotton and the thick yarn which makes the squares is a gimp slub, which is on small spools, each having about 37 yards. The outside of the spools is somewhat grubby, but I washed the sample piece and the grime comes out alright with just one wash.



I made the piece about 25" wide X  $3\frac{3}{4}$  yds. long and used a little under 4 spools. As this gimp is thick in parts, you will need a reed not less than 8 dents per inch to allow for free passage of the 'lumps' in the dents. The cotton is sleyed two per dent.

For a piece about 25" in the reed, lay a warp with 350 ends of 6/2's cotton the length required for your project. If you require a wider width add on 14 threads of cotton and 1 of gimp for approximately each extra inch. For narrower widths, reduce as required. Having laid the cotton warp, lay another warp of gimp with 24 ends. If you wish you can warp both yarns at the same time, that is, 14 ends of cotton and then one end of gimp and so on, and the total number of ends for the warp would be 374.

If two warps have been laid, first of all sley the 8 dent reed with the cotton, 7 dents double sleyed, leave one dent empty, 7 double sleyed, one empty and so on until all the cotton has been sleyed. Now taking the gimp warp, sley one thread in each of the empty dents. For the warp with both yarns, sley 7 dents double with the cotton 1 dent single with the gimp for the width. The healds are threaded singly as for plain weave, 1,2,3,4, etc, or for a two shaft loom, 1,2, etc.

You may find the lumps of gimp a little difficult to pass through the eyes of the healds when it comes to the rolling on process, but with care, persuasion and a little easing, it shouldn't prove much of a problem. When the warp is tensioned you will find it is quite

easy to roll on more warp when required. The gimp is strong and not easy to break.

Having got the warp ready for weaving, this is very simple as it is all plain weave. Two shuttles are required, one filled with 6/2's cotton and the other with gimp. Start weaving with the cotton and weave about 14 or 16 picks, to make a square corresponding to the cotton width of the warp. The number of picks depends a little on beat one procures, but suggest a fairly firm beat. Now throw one pick of gimp. Continue in this manner, picks of cotton, one of gimp for the length of warp.

You will find after the one pick of gimp, the next of cotton will be on shafts 2 & 4, but the shuttle will be entered from the right. Don't let this deter you, just go on weaving with shafts 2 & 4, 1 & 3 until the next gimp pick and you will find the throws come right again, only to go the wrong way the next gimp throw. With a little weaving done, you will not notice this bit of an 'oddity'.

Incidentally I always begin plain weaving entering from the right for shaft 1 & 3, then from the left for shafts 2 & 4 this is the usual practice, but it may be something worth remembering.

The approximate amounts per square yard of material.  
12 ozs of 6/2's cotton and about 4 spools of gimp.

I hope this material will appeal to some of you and that other uses will come to mind other than those I have mentioned

#### HAND TOWELS.

Now we have some unbleached gimp in stock, I'm not meaning the gimp as in the sample piece but the gimp as advertised in the July Special Offers list, S.O. 27., hand towels would make an acceptable Christmas gift, or a good addition to your linen cupboard. I think this yarn would take dyes well, so you could have coloured one should you so wish.

I made a run of six a short time ago and wove in pattern

bands in different coloured cottons. I varied the width of the gimp bands but more or less kept to 1 - 1½" of pattern. for the warp I suggest either 12/3's or 6/2's plain cotton, the latter being set at 14 e.p.i. and the former at 21 or 20 e.p.i. A 14 dent reed could be used for both counts, 6/2's sleyed one per dent, the 12/3's 2, 1, 2, 1, etc. This would be 21 e.p.i. For 20 e.p.i. a 10 dent reed double sleyed could be used if you have one.

For the instructions to be given the warp will be 6/2's, so if you decide to use 12/3's cotton, you will need to work out the number of threads for the width required. When finished the towels measured about 21" X 27".

Suppose the number desired is three, the length of warp needed will be about 2 yds 21", this will allow for about a ¾" hem each end and a little take up during weaving, this length does not include wastage, so don't forget to add it on to the 2 yrd, 21"., usually about ½ - ¾ yd is needed.

Lay a warp in 6/2's unbleached cotton with 313 ends, this should be about 23" in the reed, being 14 dents. Sley the reed 2 threads into each of the first two dents for the first selvedge, then one thread per dent until 4 threads remain and then double sley the last two dents for the other selvedge. The healds are threaded singly throughout in the following draft:-

Threading Draft.

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

... 26 ends. Repeat 10 .. more times                      Selv. 4.    Shafts.

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

Selv. 4.                      .....

Analysis of Threads.

Selvedge	4
Pattern 26 threads	
11 times.	286
Balance	19
Selvedge.	<u>4</u>
	<u>313</u>

When the warp is ready for weaving, work about 2" in plain weave for heading and hem, then throw 4 picks in one shed, but on the second, third and fourth pick, wrap the weft thread round the last thread of the warp before throwing these picks as this will prevent the picks being pulled out, now change the shed and work two plain weave picks, beat well and repeat the 4 picks in one shed again, beat well and weave about 6 plain weave picks. These 4 pick rows will stand out and give quite a professional look to the heading. Now change to the coloured cotton to be used for the pattern work and weave a pattern band of about  $1\frac{1}{2}$ ". 6/2's or a little thicker would do well for this. Then work about  $2\frac{1}{2}$ " in gimp. Repeat the bands of pattern and gimp ending with the pattern band until the work measures about  $26\frac{1}{2}$ ". Now work the heading as given for the beginning, but work in reverse.

The shaft lifts for a pattern measuring about  $1\frac{1}{2}$ " is sequence No.1. Numbers 2 and 3 are narrower but you may find them useful.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
1 & 4	6	3	1 & 4	6	3
1 & 2	1	1	3 & 4	5	1
2 & 3	2	1	2 & 3	2	1
1 & 2	1	5	1 & 2	1	3
2 & 3	2	1	2 & 3	2	1
1 & 2	1	1	3 & 4	5	1
1 & 4	6	3	1 & 4	6	3
3 & 4	5	1			
2 & 3	2	1	<u>Sequence No. 2.</u>		
1 & 2	1	3	A binder thread follows		
2 & 3	2	1	each pattern row.		
3 & 4	5	1			
<u>Sequence.</u>	<u>No. 1.</u>	Binder required.			

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

Sequence No. 3. Binder thread follows each pattern row.

When one towel has been completed, throw a different coloured pick to act as a cutting line and continue with the remainder of towels.

I feel quite sure that you will not want all three towels to be the same and that you will have ideas of your own, but here are one or two suggestions. The 4 pick rows could be done in coloured cotton, the same as used for the pattern bands, also the patterns could be of different colours, even changing the colour mid pattern. Then again the widths could be more gimp and less pattern, but I think there should be quite a fair amount of gimp for absorbancy purposes..

To Make Up.

When the towels have been completed, remove from the loom and steam press to set the weaving. Separate by cutting along the cutting line and hem each end to give about a  $\frac{3}{4}$ " hem.

It will help in the absorbancy if the towels are soaked in rain water for about 24 hours and then washed. If there is no rain water available, and goodness knows we have had plenty these last weeks, give them a wash in the ordinary way. If you intend soaking them, take care the colours used for the pattern work are of dyes that do not run.

It is somewhat difficult to give approximate weights of materials required as this would depend on the widths of the gimp bands etc. but I would think about  $\frac{3}{4}$  lb. of gimp would do three towels, and about 6 - 8 ozs of cotton for the warp. The coloured cotton one could use up any oddments. Also the binder thread would be better in some fine yarn somewhere round the thickness of machine sylko.

### COMMENTS.

As always I am sorry to say there have been some price increases and these came into force on 1st. October. It is again for cottons. Wool I think may have stabilised itself for the time being. Having said that, I suppose it will promptly go up! The prices of mercerised and plain cottons are as under.

12/2's Mercerised Unbleached Cotton.	£1. 60 lb.
6/2's " " " "	£1. 56 lb.
12/2's and 6/2's Coloured Merc. Cott.	£2. 16 lb.
12/2's Mercerised Egyptian Cotton.	£1. 96 lb.
12/3's, 6/2's, 4/4's and 1½/6's Plain cottons	£1. 22 lb.

### Postage.

It was with groans and moans that I read in our local paper the other day that our postage is being increased as from the 4th. November. The new rates are on the S.O. list which gives the present rates and I have put the new ones along side. So please take note.

I would like to remind folk, that postage from England for letters is 3½p 2nd. class and 4½p 1st. class, and this includes posting to Guernsey. So many folk put on 5½p, but the Channel Islands are not classed as foreign countries. We come under the British Crown, although we have our own government. The postage is quite bad enough without putting excess on. I do try and get the best possible amounts in parcels for postage in fact my sub-post mistress often has a laugh and says 'You've only just managed it this time' when a parcel has been dead on the required weight. It does add insult to injury though when quite a number of my parcels arrive at their destinations with the stamps deliberately torn off. I'm a stamp collector too, but I wouldn't go whipping them off other people's parcels. After all you have paid for the stamps and they are yours even if you don't want them.

### Yarn News.

As I have already mentioned in the sample piece, that the Slub Gimp used is on small spools of approximately 37 yds per spool. I think apart from the sample, this yarn could be used for roughish towels. It could be incorporated with the medium gimp S.O. 27. If all slub gimp was used, I think the towel would be heavy and too thick for easy laundering. The price per spool is 5p and is S.O.5.

### Various Wool/Tweeds and Wool.

I am putting these yarns in at one price and they consist of some fleck tweed, (pink fawn and brown) plain blue, black/grey/white and some rather nice light brown tweed which has some white angora mixed in. They would make rather a good mixture skirt if three or four different yarns were used on a plain warp. Worth thinking about. Price 75p lb. S.O. 7.

### Orange Cotton Yarn.

This is a fairly fine cotton, silky looking and has little knops, of self colour. Rather an attractive yarn and could be used double if too fine although it is round a 12/2's count. Probably a commercial dye, but when I tried it for washing, I found no dye came out. 50p lb. S.O. 8.

### Devon Fleece.

I have three Devon Fleeces, depending on how popular this is, I can most likely get some more, but not until next years shearing. The staples are about 4" long, but the fleece itself is very nice and soft. Try some! 60p lb. S.O. 94.

Samples of the above will be sent on application, but please do remember to send the necessary cash for return postage. 3p up to November 3rd and 4p from 4th. November. Most of you are very good but very often I am asked for a complete set of samples, no cash for return postage and I never hear another thing! Thanks.

CONTENTS OF THIS ISSUE OF

'LOOMCRAFT'.

Volume Seven.

Autumn 1974.

Number Three

Editorial.

Napkin Rings.

Colonial Overshot Pattern.

Cotton and Gimp Slub Check.  
(Woven sample.)

Hand Towels.

Comments.

Yarn News.

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

Yearly subscription  
48p including postage.  
Single copies 12p each  
including postage.

Compiled and produced by:-

(Miss) Olive.M.Scarfe,

Juniper Cottage,

Belmont Road,

St. Peter Port,

Guernsey. C.I.



# LOOMCRAFT

---

---



ABOUT WEAVERS

Tele: Guernsey 23619  
or  
STD 0481 23619.

Juniper Cottage,  
Belmont Road,  
St. Peter Port,  
Guernsey. C.I.  
January 1975.

Dear Friends,

Very many thanks for the many Christmas Greetings we have received, not only cards but with letters that have arrived near and during the Festive Season. It is always nice to be wished well and I would dearly love to send each and everyone a card but am afraid it would prove a considerable task which would 'snowball' to huge proportions. Anyway the thought is there and your good wishes are very much appreciated I have had several delightful woven cards and calendars, a dangerous thing to send me as I am always eager for new ideas, and am an 'awful copy-cat'.

Many of you know that when I had a weeks break in October, I went to Norwich and visited St. Mary's Guild, Worstead, which is about 15 miles from Norwich. Having heard a great deal about the Guild and the good work they do, I was looking forward very much to seeing them in the 'flesh' and I wasn't disappointed. I met most of the Guild Members as I went to a meetin' and a happier group would be very hard to find. They are a grand crowd, work well together and no friction. I hopethey will always be in this happy state. Their kindnesses to me and welcome was Right Royal and never to be forgotten.

Before and after the meeting I chatted to most of them, was introduced to many and promptly got names and people mixed. Many articles of spinning, weaving and lace making were brought which we duly inspected and discussed. The variety was most interesting and it was good to see other people's ideas and interpretations. No one track minds and I thoroughly enjoyed looking at all the exhibits.

During the Winter months, most of the looms are moved from the church into the Old Manor House and the meetings

are held there, but in the Summer, spinning wheels, looms etc. are all in the church and meetings are held there. After the meeting the various articles of weaving and spinning are proceeded with, not forgetting the lace-making corner. In this way, they are a very active group and can see what each one is doing, help each other when, where and if necessary.

The Church of St. Mary is one of the finest 'wool' churches in Norfolk and is beautiful in it's simplicity and it is a large building so there is plenty of room for weavers looms. Many of the members have woven furnishings and I was shewn a beautiful Bridal Stool and Cushions also the Communion Rail Kneeler which was in two blues. The bridal stool and cushions were in gold pick-up design on a white back ground. Out of this world! I did not see very many things as unfortunately the centre aisle was shrouded in scaffolding and polythene sheeting as the ceiling was being restored and woven furnishings were carefully put away. However it was good to know that through the efforts of the whole community of Worstead restoration is being made possible.

The church having been built by the wool merchants and the old Flemish Weavers were involved in the construction, now the church over the many years became greatly in need of repair. Once again weavers are playing a very active part and they really enjoy it and do not think it a chore that has to be done. Mrs Morris, their leader is full of ideas and enthusiasm, is willingly backed up by Mr. Morris and the Vicar, Mr. Pettitt who is always interested and helpful, the Guild Members and last, but by no means least, young daughter, Teresa who weaves, spins, lace makes and is generally very helpful.

Mr. and Mrs. Morris very kindly housed and fed me during my stay and had 'open house' on two evenings for any members who liked to pop in, which was much appreciated and enjoyed by all.

I feel that this is a very inadequate little article, many things missed out that I would have liked to put in and many things expressed not very well or well described, but this I will say, my visit was one of the happiest times I have ever spent thanks to all concerned. I haven't laughed so much or taled so much for ages. I sincerely hope to see them all again in the not too far future and I wish them all and you success and good weaving for 1975.

Good bye for now. Yours sincerely

*Oliver M. Scarfe*

### STOP PRESS.

Apologies for the late arrival of the magazines. Owing to an unexpected attack of 'flu just when I was about to start producing, I was held up for a good week. Please excuse and forgive more mistakes than usual. Thanks.

### CHURCH BOOKMARKER.

A short time ago I was asked to weave a bookmark for our nearby church. Not having done one before I asked for the loan of one as a bit of a guide for width and length. Unfortunately I did not have any silk of the colour required, so it was agreed that 12/2's Mercerised Cotton be used. The length was 48" and 2½" wide and each end had quite an elaborate embroidered cross. Not being able to embroider all that well, I decided to 'lay-in' a plain gold cross in rayon. The two ends were rather stiff and of double material, so that the untidy side of the embroidery was covered by another good sided piece of embroidery. I hope you can understand what I mean, but hope when I come to the instructions, it will be clearer.

As laid-in weaving gives a definite pattern one side and a rather insignificant design on the other, so to have each end of the marker with a decent cross each side, I worked two extra on short pieces of warp, to be carefully sewn on the marker proper.

For the warp 12/2's Mercerised Cotton was used and you will need at least 1 yard 30" in length, plus your wastage. When I did mine, I put on about 2½ yds so that I could do a bit of experimenting and playing around before embarking on the project.

A 14 dent reed was used and this was sleyed 3 per dent, except for the first and last dents, which take 4 each. You will need a warp of 119 ends to give an approximate width of 2½". When the warp has been laid, sley the 14 dent reed four threads into the first dent, then three threads into each dent until four remain which thread through the last dent.

The healds are threaded singly throughout as for plain weave, 1,2,3,4, etc and when the last three threads have been reached, these are threaded 1.2.3.

When the warp is ready for weaving and you have finished your bit of experimenting leave about 4" unwoven for a fringe, then weave in plain weave with 12/2's Merc. Cott. same as warp, about  $1\frac{1}{2}$ ", now start a cross. This was done is gold rayon of which I had a very small amount by me, I have none is stock but something could easily be bought at a drapers or embroiderie shop, and you do not require much, it should be about 6/2's count or it could be used double. Make a 'Butterfly' with the gold or wind some round a small shuttle and you will need a small pick-up stick.

There are 39 dents used of your reed for the warp. so the 9 threads which are threaded through dents 19, 20 and 21 are the centre, and don't forget that the cross when laid-in, the right side is underneath the material, should say, 'underside.

With your pick-up stick, pick up the 9 centre threads in dents 19, 20 and 21, turn the pickup stick on it's side and pass the gold thread through this extra shed, remove stick, make a plain weave shed, i.e. shafts 1&3 and throw a pick in 12/2's cotton and beat. Repeat the pick up laid-in thread and throw a pick in plain weave on shafts 2&4. Continue the pick-up and plain weave until 34 rows of gold have been worked. To make the cross pieces, pick up 9 threads on each side of the centre 9 threads (do ~~not~~ pick up the centre 9) and lay-in the gold for 8 picks, then for the head of the cross, work 10 rows of pick-up on the centre 9 threads. This finishes the cross, now weave about  $1\frac{1}{2}$ " plain weave and throw a pick of a different colour to act as a cutting line. Leaving another 4" unwoven for a fringe, work another piece in exactly the same way, throw another different pick and this completes the two extra to be sewn on the ends of the marker when making up.

Now for the marker proper, again leave about 4" unwoven for the fringe and work another cross as before, and after the cross has been laid in work about 40 in plain weave, then work another cross, but remember to do it in reverse, beginning with the head and finish with  $1\frac{1}{2}$ " plain weave.

Remove from the loom cutting well behind the web so as to have enough unwoven warp for the fringe.

### To make up.

Separate the two small pieces by cutting along the cutting lines, turn in each piece for about  $\frac{1}{2}$ " on to wrong side and sew to ends of marker, right sides outside, oversewing along the selvages and heming along the turned in line. Knot the fringes first one group of threads, then the other, thus leaving the ends open, so that you can slip a piece of card between for stiffening. Then you can slip stitch along just near the knots.

I am not all that happy about the fringe, as the warp is set rather closely and there are two lots of ends, it makes a bit of a bulky fringe. Maybe someone will get a better idea. Also you could make fringes of gold which would be sewn on to each end. The instructions for making this type of fringe can be found in Loomcraft October 1962 and April 1970. Looks as if it could do with a repeat.

### LONG SCARVES.

Although I gave a scarf in Shetland Wool not so long ago for about  $1\frac{1}{2}$  yards long, since then they have grown and are now about 3 yards long. Or perhaps they were already that length and I wasn't 'with it'. Anyway, I did one by request and worked deep bands of pattern each end in colour. It looked very good, but too long for my liking, I nearly tripped up over it! However we must keep up with the fashion if we can and they are not too outlandish and in any case it wasn't for me.

This type of scarf will not need to be wide as it is wound round the neck and would be too bulky. Another idea you could do with these scarves, and this was given to me by a Canadian weaver, is to fold the scarf in half and then stitch down the selvages from the fold for about 9" and this forms a hood and the ends are then thrown over each shoulder. Nice and cosy for cold weather or if going out in the evening and require something to keep your hair tidy. But now back to the weaving of the scarf.

If set at 10" in the reed this would reduce to about a 9" width when finished. So using 2 ply Shetland Wool, lay

a warp 3 yards long plus your wastage and with 117 ends. Sley a 12 dent reed, 2 threads into the first two dents then singly until four threads remain and these are threaded double into the last two dents.

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

4	4	4 4	4 4	4	4	4
3		3 3	3 3		3	3
2		2	2 2	2	2	2
1		1	1 1 1	1	1	1
Selv. 4	Bal. 1	...Pattern. 18 ... ends, 6 times.			Selv. 4.	Shafts.

Analysis of Threads.

Selv.	4
Pattern 18 threads, 6 times.	108
Balance	1
Selv.	4
	117

When all has been threaded, carefully tensioned and checked for crossed threads etc, throw a few picks in some odd yarns to even out the warp. With the main colour of Shetland Wool weave about 3" in plain weave. Now in a different colour work the pattern bands thus:-

Weave pattern No. 1. No binder required.

Weave 8 picks plain in main colour

Repeat pattern No.1 in colour

Weave 4 picks in plain weave.

Weave pattern No.2, using a binder thread,

Weave 4 picks plain,

Weave pattern No.1

Weave 8 picks plain.

Weave pattern No.1 and now work in plain weave with main colour for the length of warp required, but be sure to leave enough spare warp for the pattern bands at other end of scarf.

If you have any oddments of wool, the pattern bands would look very nice in different colours, also when doing pattern No. 2, lurex of some colour would do very well for the binder, and give a touch of glamour. The shaft lifts are as over.

Shaft Lifts.    Pattern No. 1.

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

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times</u>
3 & 4	5	3	2 & 3	2	3
1 & 3	3	1)Plain in	3 & 4	5	3
2 & 4	4	1)main col.	1 & 3	3	1)
2 & 3	2	1	2 & 4	4	1)
1 & 2	1	1	1 & 2	1	2
1 & 4	6	1	2 & 3	2	2
1 & 3	3	1)Plain in	3 & 4	5	2
2 & 4	4	1)main col.	1 & 3	3	1)
3 & 4	5	2	2 & 4	4	1)
2 & 3	2	2	1 & 4	6	1
1 & 2	1	2	1 & 2	1	1
1 & 3	3	1)Plain in	2 & 3	2	1
2 & 4	4	1)main col.	1 & 3	3	1)
3 & 4	5	3	2 & 4	4	1)
2 & 3	2	3	1 & 4	6	1
1 & 2	1	3	1 & 2	1	1
1 & 4	6	3	2 & 3	2	1
3 & 4	5	3	1 & 3	3	1)
1 & 4	6	3	2 & 4	4	1)
1 & 2	1	3	3 & 4	5	3

Continue at top of next column. A binder thread is used for all lifts except the plain lifts of the main colour. The plain lifts in brackets in the right hand column are in the main colour as in the first column, but I misfired over my spacing and didn't have enough room to type it in.

When finished, leave about 6" for fringe before cutting off, and the knots on the front bar should be undone, and you should



have enough for fringes that end.

Approx. amounts of wool, 7 ozs  
main colour and about 1 oz contrast.



### SCOTTISH TWEED.

Tweeds never seem to go out of fashion and the price of a decent piece of bought material is just ridiculous. A handwoven piece isn't all that reasonable to make, but I guarantee it will wear better than most bought material, in fact it seems to go on for ever and a day! If you get fed up with it, put it away for a couple of years or so, and when brought out again, folk will say 'I like your new skirt'!

In the warp of this sample piece there are three colours, but only two were used in the weft. The warp set up lends itself to many ways in which the weft can be used, as the arrangement is for plain weave, so instead of the weft also being plain, you could work a twill treadling also an entirely different yarn could be used, knobby, and a variety of colours. There is no end to variations and if you have oddments by you, it would be well worth doing a bit of experimenting. I laid extra warp for a skirt length for my sister and as I had a small amount of knobby, greeny, yellow tweed I used this and did a return twill. Very pleased with the finished piece, so is Sister which is the main thing.

For a skirt length you will require about  $1\frac{1}{2}$  - 2 yds, plus your wastage and about 30" in the reed set at 16 e.p.i. If you have a 16 dent reed, all well and good, failing that double sley an 8 dent reed, or a 12 dent could be sleyed 1, 1, 2 etc.

The warp was laid in the following order with 480 threads:-  
2 brown, 2 green, 2 brown, 2 green. This is for the selvedge then  
Ø 1 brown, 1 blue, 2 green, 1 blue, 2 green, 1 blue. Repeat from Ø  
until 8 threads remain required and these are 2 green, 2 brown,  
2 green, 2 brown, this being the second selvedge.

Keeping the order of the colours, sley the reed 2 into the first four dents and single sley the remainder until 8 remain, then double sley for second selvedge. This is for a 16 dent reed. An 8 dent reed

is double sleyed throughout. This threading is a little tricky as care must be taken to keep the right colour order. It is advisable to check every few inches especially if an 8 or 12 dent reed is used. I haven't a 16 dent reed, so used an 8. The healds are threaded singly throughout as for plain weave, i.e. 1,2,3,4, etc. Again taking care to keep the right colour order. I found myself muttering 'One brown, one blue, two green.' etc. Helped an awful lot!

When the warp is ready for weaving I just used one pick in blue and one pick in green throughout in plain weave, but as I mentioned before other colour arrangements can be used with very pleasing results.

When the weaving has been completed remove from the loom and either have it processed professionally or do as I do and do it yourself. I normally do my bits, unless there is too much yardage for me to heave about as when full of water it can be exceedingly heavy, and it wants a good thumping around. In the case of the sample piece, I divided the skirt length from the sample piece so did them separately, and there was no weight problem. For the washing, scour the tweed in at least two lots of soapy water, rinse well and in the last rinsing water add a little Scrubb's Ammonia to remove any last traces of grease. Hang out to dry and when nearly so, steam press and this takes a very very long time as it should be quite dry and smooth before ironing is stopped. A washing machine is ideal for the washing part as it gets a good trouncing around, otherwise give it a good bashing around in the sink or even the bath.

It takes about 10ozs of Scottish Tweed per square yard of material. It is a little difficult to give even approximate amounts required, but I would think around 1 oz of brown and about 5 ozs each of blue and green. This would be for both warp and weft, but if you have addment<sup>?</sup> for the weft and want it only for the warp, then you would still want 1 oz of brown and rough<sup>ly</sup> half the quantity of the other two colours.

I hope some of you will like the tweed and have a 'go' as I think when made into a skirt or what ever you have in mind, it would be something a little different from the ordinary run of tweeds.

KNITTING NEEDLE CASE.

I had about a 6" wide warp on the loom some time ago and had a length of about 14" spare which I was staring at wondering what on earth I could do with it, when I suddenly remembered that I had a very old and tatty bag that contained my accumulation of knitting pins. Many is the time that my Sister has told me it was a disgrace so I thought I would give her a treat by making myself a new one. I think it is quite successful and practical, so thought I would pass it on for odd let over bits of warp.

The warp was brown 12/2's Mercerised Cotton and you will need a length according to your longest knitting needle, plus about 2" for turnings and wastage. Incidentally I didn't manage to find my longest knitting pin, so I am still stuck with my tatty bag for the very long ones!!!

Lay a warp with 169 ends and using a 12 dent reed double sley to give 24 e.p.i.. The threading draft is :-

Threading Draft.

4	4 4		4 4		4 4		4	4
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.								Shafts.
4	Bal. 5	... , Pattern 26 ends. ....				Selv.	4	
		6 times.						

Analysis of Threads.

Selvedge	4
Pattern 26 threads	
6 times.	156
Balance.	5
Selvedge.	4
	<u>169</u>

The healds are threaded singly throughout, in the above draft.

When all is ready for weaving using 12/2's brown mercerised cotton weave about 1 1/2" in plain weave, then work pattern bands in 6/2's mercerised cotton in as many different colours as you have available and using different shaft lifts, weaving a few picks of brown between the

the pattern bands and ending up with about 2 - 2½" in brown for hem at the top of the bag.

Here are a few shaft lifts, but do try other lifts of your own make up, you never know what pretty patterns you may achieve and it's always nice to be original.

Shafts Lifts.

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

Use Binder.

Use a binder.

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

Use Binder.

A binder follows each pattern row, and this is usually with a fine thread and worked on shafts 1 & 3, then after the next pattern row, on shafts 2 & 4. When pattern picks are perhaps repeated two, three or four times, the plain weave binder thread prevents the pattern thread from being pulled out by mistake, also it separates the pattern picks and prevents too much overlapping of threads. Do not have your binder thread too thick or it will separate your pattern threads too much and the

pattern will be lost. It is a case of trial and error until you know how to procure the happy medium.

When the weaving has been completed, remove from the loom and steam press to set the material.

To make up.

With the wrong side outside, fold the material with the selvages together and stitch. Stitch along the bottom but do this so that the selvedge seam comes in the middle, not at the side. It looks a trifle odd to have just one side seam. Make about a one inch hem at the open end, turn right side out and sew velcro on the inside of the hem for fastening.

COMMENTS.

For some time I have been somewhat disgruntled over money orders not only from my end being the receiver but also very much for the sender. This 'moan' is really more for my good overseas friends but it wouldn't hurt the U.K. readers to know what goes on. Please do not think I am directing this grumble at you personally, far from it, but when you buy a Money Order, say for 'Loomcraft' subscription, 48p, you in all good faith send me that amount which comes to me via Bootle in England but for the 'service' in making out the order and posting it to me, the Post Office whips off 8p as a percentage and I receive 40p. You have already paid over 48p to get the thing to me and then more is taken off in England, this I think is disgusting which I am sure you will agree with. This has been going on for some long time and the percentage deducted seems to be getting more and more, but I think what made <sup>me</sup> extra mad was when I sent an account overseas for £5. 25p and when I received it from Bootle, I was kindly allowed £4. 81p, I don't see why we should be exploited in this way. No wonder when folk make enquiries as to the best way to send money to England that the Post Office advocates Money Orders, they know they are on to a good thing and get a jolly good rake off at our expence. I get really hot under the collar over this, so please, no more money orders. I am sorry if this is going to cause inconvenience to you and I do realise it is difficult to send cash over from certain countries, but I think this could be overcome by cheques, British Postal Orders or even dollar notes which my bank will change, but no odd coins, they will not accept them.

Cheques please make out to either Guernsey Weavecraft or Olive.M. Scarfe, if you wish cheque can be paid direct into my bank which is National Westminster Bank Ltd., P.O.Box 55, 35, High Street, St. Peter Port, Guernsey. C.I. I get a number of cheques and Postal Orders made out to 'Loomcraft' this is just the name of the magazine and not my official trading name. Thanks.

#### Receipts.

No receipts are sent for 'Loomcraft' subscriptions or for accounts paid, unless specially requested and then please send necessary 4p cash for return postage. No English stamps please, can't use them for posting in the C.I. any odd English stamps on postal orders to make up amounts are acceptable.

#### Reeds.

When ordering reeds please give measurements. Length required, measurement between baulks, and number of dents per inch. If insufficient details are given, it may lead to un-necessary writing backwards and forwards also the wrong ~~size~~ size reed may be sent, which would have to be returned to the makers, and entail needless expense and loss of time.

#### Parcel Weights.

Although with each quarterly issue of the magazines, there is an S.O. Price list enclosed, on the back of which the postal charges are given, for both letter post and parcel post, also there is a reminder to the effect that if for example you order 2 lbs. of yarn, with paper, inner packing, ~~or~~ string etc, it will weight over 2 lbs and go into the next price range. All the weights and stages, also prices are given so it is really quite easy to look it up. If you order 2 lbs yarn and send postage for up to 2 lbs, what do I do? At times I feel like trying a piece of string round, attach a label and send it in the raw, but don't think it would be appreciated. The times when this happens are not isolated cases, it is constantly happening. We do try and do the best we can with the exhorbitant postal charges, but I defy anyone to get 2 lbs of yarns into a packed parcel and it still be 'up to 2 lbs. 25p (including packing charge) over 2 lbs is 30p plus ~~2p~~

I know there are many who are very particular and helpful, and I readily admit they are in the majority, for which very many thanks, for those who transgress, please may I ask for a teeny weeny bit more co-operation. Many thanks.

### YARN NEWS.

Nothing much in the way of new yarns at present, but hope to have more for April as I have some on order. That is of course if they arrive by April, but these days one never knows. Speed, that's what it is!!!!!!

I have two new yarns for you this time, one which is a 14/2's Egyptian Cotton. This is dyed green, but it is a commercial dye and Not guaranteed fast. I had a little swatch in a very sunny window it was subjected to about 80 hours of very strong sun. (That must have been our one and only sunny spell.) There was a slight change of colour but not a great deal. Another suggestion is to bleach the yarn. It is otherwise a very good cotton, which I think is slightly Mercerised, looks like it to me. It is on approximately  $\frac{1}{2}$  lb. tubes and a give away price of 30p, or 60p lb.

Yet another green yarn and this is a fancy one, it is a brown but with a glittery green thread, fine and a little like Tazlan yarn. The effect is that it looks green more than anything else and it is rather a darkish olive, I would think bit difficult to describe. As it is fairly fine, I think one ounce skeins would be easier for you to deal with, unless I can find cones if about 8 oz or a pound are required. 5p per oz.

### !!!!!!! Please Note.

For some time it has been in my mind that I must cut down on some work as it has been more than I can cope with. Not getting any younger! While I was in bed with 'flu, I did some hard thinking and I have very reluctantly decided to discontinue compiling and producing 'Loomcraft'. I will do April, July and October this year and no more. This is a preliminary notice and I will give further details in April. I am attaching the usual renewal notices for anyone who may wish for the last three editions, but I would be grateful for the 48p as postage, paper etc have all gone up since the last subscription increase. But please no more new members. The mail order service for yarns is unaffected.

CONTENTS OF THIS ISSUE OF

'LOOMCRAFT'.

Volume Seven.

Winter 1975.

Number Four.

Editorial.

Church Bookmarker.

Long Scarf in Shetland Wool.

Tweed. With woven sample.

Knitting Needle Case.

Comments.

Yarn News.

'Loomcraft' is issued quarterly  
until October 1975.  
January, April, July and  
October. About the middle of  
the month.

Subscription up  
to October 48p  
including postage.

Compiled and produced by:-

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



# LOOMCRAFT

---

---



ABOUT WEAVERS

Tele: Guernsey 23619  
or STD 0481 23619.

Juniper Cottage,  
Belmont Road,  
St. Peter Port,  
Guernsey. C.I.  
April 1975.

Dear Friends,

First of all, I would like to thank you all for writing such nice letters about my giving up the production of 'Loomcraft' in October. So many things have been said in praise of the magazine that my head is at least three times larger, thank you all for being so kind and understanding.

Now for a bit of good news, you will all be very pleased to hear that 'Loomcraft' is not going 'phut' as it will be produced by Mrs. E. Green, commencing with the January issue. I am giving more details about the 'take over' in the comments page, but thought you would be pleased to hear the news.

We are now nicely into the Spring, but one wouldn't think so by the chilliness of the atmosphere and many places have had a lot of snow, even we had some last night. I woke in the early hours and the garden was white, with a disgusted grunt I tucked myself under the bedcloths and went to sleep. By morning it was nearly all gone and not a trace by mid-day and here's hoping we don't get any more!

I think there may be quite a few readers who do not know we have a tame Robin, who we call 'Little Sweetie', Sweetie for short. Often when he is feeding, I wonder why the saying is 'An appetite like a bird' if a person has a small one, because young Sweetie has a magnificent appetite for a bird, and he is always demanding snacks, and gets them.

A little extra news though, we now have two Sweeties and I don't know t'other from which unless they are feeding together. Presumably they are husband and wife and number two is a little shyer so I think Two is wife. Sometimes when One is feeding from the seed box we put down on demand, he gives a gorgeous little low song and one knows Two is not far off and sure enough Two hops round the corner and darts in for a

quick one. They perch on the edge of the box and feed, but sometimes they seem so surprised to see one another, one shoots into the air for about a foot and down on the same spot and as soon as he has alighted, up goes the other one, this goes on for several leaps into the air and they seem to do a kind of war dance, but they do look funny.

Sweetie One will now occasionally feed out of my hand, but thinks it's a very risky business, he nips in for a quick peck and darts back a bit and then has another quick peck. I usually take pity on him and give him the box.

When I had 'flu in January I used to put seed on my bedroom window sill and he wasn't very long in finding it and would fly up to feed, popping his head up now and again to have a perky look at me through the window, give me a little song and off he'd go. Likewise dog Ricky thought my bed a lovely warm place and would curl up at the foot. I must admit he was company even though he well and truly anchored my feet! I'm afraid we spoil our birds and animal atrociously, but we get so much pleasure from them, they are worth it.

In July I hope to be visiting Norwich again, this time to take part in the Festival held in Worstead along with the members of St. Mary's Guild. If any of you intend visiting the Festival please seek me out. As I shall be in 18th. Century costume, mob cap and all, which I look a perfect fright in, I shall need some seeking out! Make a note of the dates, July 25th., 26., and 27th., so come along the Festival is well worth a visit.

As I shall be away from 21st. July, I propose issuing the magazine a little earlier than usual, to avoid a last minute rush, that is of course if there is a rush!

I hope you will like some of the articles in this issue and even if you don't do them as suggested, one or two may give ideas for other uses and could be altered to suit various tastes. One idea very often leads to others and the most surprising and interesting results are produced.

Happy weaving and happy times.

With all good wishes, Yours very sincerely

*Alice M. Scapellato*

### LACE WEAVE TROLLY CLOTHS.

A number of years ago I was asked by my cousin to weave some place mats for her in blue with a touch of white. I took the instructions from a 'Loomcraft' Mrs. Norris had produced, which was for trolley cloths, and as the mats turned out well I thought a repeat might be a good idea. I remember when I visited my cousin a year or so after I had done the mats, and I had forgotten I had done them, I was laying the table one day, picked up a mat and thought 'These are nice,' and then said to myself, 'Good heavens, I made them.'

The article by Mrs. Norris was for 4 cloths each measuring 14" x 20" when finished, which needed a  $3\frac{1}{2}$  yd. warp, so we will base the instructions for these.

The actual weaving of the cloths should not be difficult but if you study the threading draft you will see that around 50% of the threads are dented four per dent, this will be no problem to a weaver of a year or so but may be a little frustrating to a beginner, but I am sure with a little patience and perseverance, you'll win!

As stated earlier the project I did was in blue with a touch of white but of course any colours can be used, though good contrasting colours would be advisable, anyway for the instructions I will use blue and white.

Lay your warp with 412 ends in 12/2's Blue Mercerised Cotton and 58 ends in 6/2's White Mercerised Cotton. If you dress your loom in the orthodox manner the blue and white should be in one chain, so the laying of the warp is as follows:- 32 blue ends for selvedge and border, then 4 blue, 1 white, 4 blue, 1 white, 4 blue. These 14 threads are laid 29 times for the pattern, then 32 blue for the other border and selvedge. This makes a total of 470 ends.

The reed threading will take a little care and is:-  
With blue double sley the first 16 dents (32 ends) for the selvedge and border, then draw 4 blue ends through the next dent, then 1 white thread through the next dent, 4 blue through the next, 1 white in the next and then four blue in the next.

This is one pattern taking 12 blue threads and 2 white and these occupy five dents. Next leave one dent empty and repeat the sequence, 4 blue into the next dent, one white in the next, 4 blue, 1 white 4 blue, one white, 4 blue, 1 dent empty and so on until 32 ends remain, DO NOT leave an empty dent after the last pattern repeat but carry straight on with the border and selvedge. (Double sleyed to match the other border and selvedge.)

It may be a good idea to check that the reed is sleyed correctly as this may save trouble later on. The threading draft is as under and the healds are threaded singly throughout.

Before I give the draft, I have just realised I haven't given the dentage of the reed to be used. Sorry, a 14 dent reed.

Threading Draft.

3	3	4	3	3	4	3	4	4	4
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1	2	1	3
22	22	22	2	1	2	1			

1 & 3, 2 & 4, so work about 1" in plain weave and this will be for the hem or fringe if you prefer it, when it comes to the making up.

Now commence the border and the lifts are:-

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	
1 & 4	6	1 )	Repeat lifts 7 times more and finish off with another pick on 1 & 4.
1 & 2	1	1 )	
3 & 4	5	1 )	
2 & 3	2	1 )	

Now continue with the pattern lifts.

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	
2 & 4	4	1 )	Repeat three times.
2 & 3	2	2 )	
2 & 4	4	1 )	
1 & 3	3	1 )	
1 & 4	6	2 )	Repeat twice.
1 & 3	3	1 )	
2 & 4	4	1 )	
1 & 3	3	1 )	
1 & 4	6	2	
1 & 3	3	1	

Now start again at the beginning of the pattern lifts and work for length required. Where the pattern calls for two lifts on the same shafts in succession, you may decide to pass the weft thread round the last warp thread or use two shuttles and change them when you come to the double lifts.

When about 18" has been worked in pattern, repeat the border to match the one at the beginning. I think this should give you about 20" for the cloth and don't forget to work another plain heading for hem or fringe. Throw a pick in a different coloured yarn to act as a cutting line when making up. Now work the other cloths. When all the warp has been woven, remove from the loom and steam press.

To make up.

Separate the cloths by cutting along the cutting lines and either make tiny hems each end or make a fringe. Give them

another steam press and they are ready for use. I hope you will like them.

#### HINTS FROM WEAVERS.

Mrs. M. Howard of Bristol sent in a suggestion she thought might be useful for other weavers, so I will give it in her own words:-

"For Christmas I wove ties for the menfolk and in connection with this job there are a few points that might be of interest, or not! However having an economical turn of mind, this is how it worked.

On my big old loom, I must allow  $\frac{3}{4}$  yd. wastage, tying on etc. To me this amount I begrudge and therefore I always weave more than one or two articles, even if I don't want them at that time, they always come in handy later. But in the case of ties one doesn't want them all the same, so on this occasion I laid a warp at 24 e.p.i., 11 ft long and 21" in the reed, with one thread dark and one lighter thread alternately.

I then wove 30 - 32" in a pattern of stripes, using wools which looked attractive on that warp, then I wove another 30 - 32" in a different stripe pattern and the remainder in a third stripe sequence. It so happened that there were no problems with this particular warp and I was able to weave 47" in the third stripe sequence. This meant that I was able to make up 2 ties from the first and second stripe sequence and three ties from the third. This was a particularly successful project and the principle could be applied to other things. We were very pleased with these particular ties. I don't know whether you do this or whether the idea is of interest to other weavers."

Now for the second tip from Mrs. R. Hill of Cardiff:- "May I pass on a notion I have been using in my classes? We have of course some very narrow looms - Metlyx heddle, 15", and we use all the variations we can on plain weave. When someone has done perhaps a length in inlay, or a stick '3rd. shed,' or a twist leno, it is inset as an embroidered panel would be on a runner or more often, flanked on each side with a plain bought cotton, length of woollen cloth or linen to make a cushion cover. If the contrast lining is a nice bright colour, this will show through the openwork of the leno and this looks especially attractive and effective. For beginners this disguises

the wavy edge they may have obtained. I don't know that it is an original idea but I've not seen anything done this way, and it may help those who feel that a narrow width loom is limited to a small article."

I am sure Mrs. Hill won't mind if I add my own observation to this, although I am sure it has occurred to her and will do to other readers. The woven panel of leno or what variation has been used could be flanked on either side with a piece of plain handwoven material, in this way, the whole article would be 'Handwoven'. I realise this would mean extra work and maybe Mrs. Hill has a good reason for using bought cotton, but in any case I think the idea is excellent and hope many weavers will try this out. When I get time, I certainly shall.

Thank you Mrs. Howard and Mrs. Hill for passing on your 'findings.'

#### PATTERNED CHEQUE MATERIAL.

Having woven the sample piece using the colours available, except Black/white, in Tazlan yarn and colours more or less to tone in 12/2's Mercerised Cotton, I am not at all sure what it could be used for, my brain doesn't seem to be able to think of anything much, however maybe some of you will have bright ideas, you usually do! The sample pieces only give an idea of how about a couple of shades would look and personally I think two or three colours would look nicer than using all shades available for a project, that is judging by the 3 yd. sample piece. Which reminds me, I am sorry if the samples are rather on the small side, but I seem to have misjudged the length somehow.

I think the material would make quite nice cottage curtains and cushion covers, but apart from these, I come to a full stop, but I hope your own ideas will blossom forth!

For the warp I used 12/2's Mercerised Cotton in colours to tone with the Tazlan Yarn and laid 16 ends in each colour, thus making a striped warp, then I threaded for Rosepath. The wft is of 12/2's Merc. Cott. and Tazlan Yarn all woven in Rose



Path. This gives the material a rather lacy appearance.

For a width of about 24" wide in the reed and threaded 28 e.p.i., you will need 672 ends. The width can easily be made wider or narrower by either adding or deducting numbers divisible by 8, being the number of threads required for each Rosepath pattern.



The warp which should be the length of your proposed project is laid thus:- 16 ends Opaline Green, 16 threads Rust, 16 Sea Green, 16 Tan and 16 White, this sequence is repeated for the width required. Sley a 14 dent reed double throughout. The healds are threaded singly throughout in the following draft.

4	4	4	4	4	4	4	4
3	3		3	3		3	3
2	2		2	2		2	2
1	1		1	1		1	1
Selv. 8		.. Pattern		Selv. 8		Shafts.	
		repeat...					

When the warp has been checked for crossed threads and tensioned correctly the weaving is as follows:-

First using 12/2's Mercerised Cotton for a sequence and then repeating in Tazlan Yarn, keeping the colours in rotation of the warp and using the Tazlan yarn toning with the cotton.

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

This is one sequence and is 16 picks.

The shaft sequence is repeated throughout the length required and NO BINDER is needed. The weaving will give a check fabric and by using the 16 threads for each colour used in the warp and 16 in the weft, you will find the pattern fits in nicely in the checks.

There are many variations in which you could use the yarns and the set up, so I hope many folk will find it useful. I cannot give approximate weights, but for a bit of guidance there are about 120 yds of Tazlan per ounce.

Prices. 12/2's Mercerised Cotton.	£2. 16 lb
Tazlan Yarn.	05p oz.

### CUSHION COVERS.

A year or so ago I had some black/gold rayon with which I wove a sample piece suggesting cushion covers. (See 'Loomcraft' Autumn 1970) This proved so popular that the demand exceeded my stock! Recently I have been able to purchase a similar yarn, the difference being it is a little finer. Due to this, I think the warp should be of 12/2's Mercerised Cotton instead of 6/2's as in the 1970 pattern. I am giving instructions for the covers, but suggesting a different pattern and have in mind 'The Star of Bethlehem.'

Apart from the covers, I think this yarn would look very elegant for a long evening skirt, with a deep pattern band or two or three narrower bands with plain weave between. Also for a warmer skirt and for the main part, a fairly fine wool would be ideal.

The warp would look well in a good contrasting colour so that the black/gold in pattern would show up, such as red, white, natural or bright green, but of course the choice is up to you.

But now to the cushion covers. For each you will require a piece about 20" wide and about 20" long, this is if you intend weaving a front only with the back of bought material, but if weaving for both back and front, then you will want

a length about 40", so the warp should be this length plus your wastage in 12/2's Mercerised Cotton, with 488 ends. I think a 12 dent reed will make the material close enough, but if you would rather use a 14 dent reed, you will have to organise extra threads to obtain a 20" width.

Having laid the warp, double sley a 12 dent reed and for the heald threading, these are threaded singly in the draft as under:-

Threading Draft. Star of Bethlehem.

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

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
Selv. 4	.....Pattern, repeated 12 times.....	

Analysis of Threads.

Selv.	4
Pattern 40 threads	
repeated 12 times	480
Selv.	4
	488

When the warp is tensioned etc. the shaft lifts are as follows.

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

Sorry, continued next page.....

Lifts for Star of Bethlehem continued from page 10.

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

The pattern is repeated for length required.

The black/gold rayon is used for the pattern work and a binder of 12/2's cotton same as warp follows each pattern pick.

When the project has been woven, remove from the loom and steam press to set the fabric.

To make up.

The cover is folded and machined down each side on the wrong side and then turned right side out. For the top opening sew in a zipp for fastening as this is so much easier when the cover wants washing. Give the cover another press and it is ready for use.

The approximate amounts of yarns required per square yard,  
4 - 6 ozs of 12/2's Mercerised Cotton.  
12 ozs of black/gold rayon.

COMMENTS.

As I have already mentioned in my letter, 'Loomcraft' will continue to bloom and Mrs. Green will be starting with the January 1976 issue. I shall be doing the July and October issues so if any cash falls due for these two and you wish to have them, please send the necessary cash to me, thanks. Mrs. Green will then have a clear field in January and I hope she will be inundated with subscriptions. I think this will be the best way, otherwise I shall be handing over odd bits and pieces of cash. There are one or two folk who have paid in advance and these will be taken care of.

Mrs. Green will be moving house during the summer and I think it would be better not to give her address yet but will

do so in the July issue, this will give everyone, including the overseas readers time to get organised.

While I am in England in July - August I shall be visiting Mrs. Green to help sort out various queries and generally give any help I can, but she tells me she hopes to compile the magazine on the same lines as now, so I hope you will all give her the support that you have given me and it has been wonderful. I might add here that she is a weaver and spinner of many years standing.

The subscription will have to be increased as I am sure you are well aware, but by how much I don't know. This is one of the many things that will come under discussion when I see her. I will let you know in the October issue, overseas readers may be a little pressed for time for getting subscriptions in for January, but normally I receive them a little before I start production.

I shall be giving more news I expect in July.

Now about yarns. I shall still be doing the mail order service for these, both the S.O. Lines and Standard Lines. Many folk have asked about this and how they will know what yarns I have, especially new ones. I have given this some thought and have come to the conclusion that a 'mailing list' could be the answer. I would have a list of weavers who would like the S.O. list sent regularly, say, about three times a year, plus the S.T. List about once a year. I could post these and would be pleased to do so. Also I could attach samples of any new yarns I may have to the lists and this would save writing specially for them and save you postage. But pleasethere would have to be a small charge to help pay for paper, ink, stencils, envelopes plus postage and the latter is certainly something to grumble about. I haven't worked it out yet, but at a guess somewhere around 28p per year if three time would be enough and depending on the postage. At present ours has not been increased and is still 4p, but you never know!

For folk who do not wish to be on the mailing list, you could write for price lists and samples as and when you wish, but please don't ask for a complete set of samples every time unless you really think you will need them. They take a long time to prepare and cost a bit, and please remember to send cash for return postage. (No English stamps). So many times I get asked for price lists and the

whole range of yarns and no cash for return postage. I send them and that's my lot, I don't hear another 'dicky bird.' (Not even Sweetie.)

I shall still be in the same place, the dot of an island, Guernsey and would be pleased to hear from you and help when asked and if I can. I'm not 'folding up' at least I hope not!

I think this about takes care of yarns, price lists and 'Loomcraft' take over for the present. I nearly forgot one thing and that is Mrs. Green will still be calling the magazine 'Loomcraft'.

#### Money Orders.

No, I am not starting to natter about these again but thought you would like to know this about them. Soon after I nagged about them in the January issue, that is money orders from overseas (Australia, South Africa etc. etc.) I saw a notice in our local newspaper saying that money orders were not being accepted in Guernsey as the charges for the service made by the chappies in England had increased to such an extent that it was completely uneconomical and unpractical to accept them. So, that's that! I guess for a 48p money order I would now be paying them something!!!!

#### NEW YARNS.

Black/Gold Rayon. This is the yarn suggested for the cushion covers or long evening skirts on page 9. It is an attractive yarn having a black cotton thread and a shiny gold rayon thread. Lightly twisted. It is strong and of good quality. On cones but as these are any weight you like to mention, when and where necessary I can easily wind into  $\frac{1}{2}$  lbs. Good value at 60p per lb. I have a fair stock so hope I have enough for the demand this time, always supposing there is a demand. S.O. 8.

Cotton Slub. A medium thickness, unbleached only. I think

this should be used for weft only, as the slubs have no fine cotton thread as in spiral slub. If used for a warp the slubs may rub up and break although the yarn itself is quite strong. As we are once more getting low in unbleached medium gimp, I wonder if this may be suitable for small towels. I am trying for more gimp but have only about two or three pound left. The fact is, it is more than 'getting low.' The slub is 50p lb. S.O.9.

Rayon Yarn. White only. About a 6/2's count and very strong, has a slightly shiny appearance and would do well for both warp and weft. S.O.10. Price 86p lb. I think you will find this good value.

Pink Cotton Slub. This is similar to S.O.28 the lime slub, but the cotton thread is light brown and the slub part pink, quite attractive as it has a dusty pink look. I am putting this with the lime as S.O. 28 and the same price, 60p lb.

12/2's plain cotton. As I had a great deal of trouble obtaining the last lot of plain cotton (unbleached) I decided to change my supplier and have them from the same firm from whom I have the mercerised cottons and sell them on commission. The only thing is, we have for a long time stocked 12/3's cotton, a count that this firm does not stock, so from now on as a replacement I shall be stocking 12/2's. I hope this will not inconvenience too much, but recently I have quite often been asked for 12/2's. I have ordered the new count, but as yet it hasn't arrived, but I still have a few pounds of 12/3's.

CONTENTS OF THIS ISSUE OF

'LOOMCRAFT'

Volume Seven.

Spring 1975.

Number Five

Editorial.

Lacy Tolly Cloths.

Hints from Weavers.

Check Material (with woven sample)

Cushion Covers.

Comments,

Yarn News.

'Loomcraft issued quarterly until  
October 1975.  
July and October about the middle  
of the month.

Two copies to  
come 16p each.

Compiled and produced by:-

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



# LOOMCRAFT

---

---



**ABOUT WEAVERS**

Tele: Guernsey 23619  
or STD 0481 23619.

Juniper Cottage,  
Belmont Road,  
St. Peter Port,  
Guernsey. C.I.  
June 1975.

Dear Friends,

I am sitting in the garden writing my usual letter to you and just wondering if I shall manage to arrive in Norwich for the St. Mary's Guild, (Worstead) Festival on July 23rd. With a train strike in the pipe line and not knowing if it will take place or not, is to say the least, very unsettling and frustrating, and I am by no means the only one. Believe me what I do say doesn't bear printing. However you may be sure if there is a strike, I shall still do my best to get to Norwich somehow. There is more than one way of killing a cat besides choking it with butter! Too expensive!

I am not putting anything regarding 'Loomcraft' change over in my letter, you will find further information in 'Comments'. This is because I have something to tell you that I think will interest and amuse many of you.

About a mile off our west coast there is a wee island called Lihou, it is not inhabited and belongs, as all the Channel Islands do, to the Crown, It is rented by a Colonel Patrick Wootten and one reaches the island by a causeway at low tide, this causeway is covered at high tide, so one has to watch carefully when returning because if it is only partly covered it is very dangerous to cross due to strong currents and more than one person has been drowned, so if one arrives at the Lihou end of the causeway and discovers the tide has risen too much, there is only one thing to do, stay put until the tide recedes again for it to be safe to cross back to Guernsey. There is just no other way back.

Pat Wootten is a very energetic man and among masses of other things is very keen on preservation of birds and animals and he has his own home farm proper near the west coast. He discovered there were a goat like sheep in the Orkney Isles that eat a certain type of seaweed and that becoming extinct, the sheep I mean, and as the seaweed grows around Lihou, he acquired about a dozen ewes and rams, put them on the island and they did very well. During the winter months and lambing time he brought them over to his home farm and of course I asked if I could have some fleece at shearing time and was

informed they are 'plucked.' 'Come and help pluck' said Pat, 'Right, I'd love to,' I replied and after some weeks I was duly summoned on a Sunday.

The ewes and lambs were in a barn, the sheep are quite small and of course the lambs were absolutely adorable, so into the barn we went, Pat, Anne, (his wife) and I. Neither of them knew much about plucking, although Anne had previously done a couple, and I knew less, but Pat showed me how, more or less and we decided that the easiest way was to lay the sheep on the floor on it's side and for us to sit on a large polythene sheet, one leg over the animals neck and the other over it's rump. Position in life is everything, good thing I had slacks on! Not knowing anything about the art of plucking I wasn't sure how to start or where, anyway I got myself sorted out and started. Pat caught himself another ewe and Anne had hers. I wish you could have seen us, all sitting on the floor, talking to our sheep a running commentary going on between Pat and Anne, they never stop talking, and about 20 other sheep milling around, and lots of laughter.

The sheep were quite quiet so we presumed we were not being unkind with our efforts, I did ask mine if I was hurting and got a 'Baaa' for answer, but didn't know if it meant 'Yes, or No.' I had done one side of my brute when Pat and Anne decided it was a bit early for plucking as we felt the wool should come off easier, we decided to call it a day, Pat had done parts of his, and it looked rather bare in parts, Anne had finished hers, so we let them go, mine all nice white new wool one side, and shaggy the other. We then proceeded to catch ewes and lambs, put them in the Land Rover trailer and took them to a lush grass paddock, all prepared for them. They certainly look after their animals well and they are not kept for profit making.

We then repaired to the farm kitchen and had a real farmhouse tea, with tame rabbits hopping around. I enjoyed the whole afternoon immensely and Pat has promised to give me a ring when they are going to do the last six or seven, this includes some rams. They have rather fearsome looking horns, all I hope is I don't receive a but from one. I can see myself being a yearly plucker, but it was fun and very interesting.

I am transgressing, and going over my usual two pages, but at least I hope you have been interested and will forgive me. Incidentally Pat has greenhouses and grows exotic tropical flowers and fruit, lemons, oranges, grapefruit, pineapples and bananas, they make my mouth water, oh, and also tea and coffee.

Please note that I shall not be in residence from July 21st until August 6th. As you know I hope to be in Norwich part of the time, and

then then visit Mrs. Green, so please any orders would be appreciated before my preposed date of departure, or after.  
Thanks.

Enjoy your holidays and have happy times.

Yours very sincerely  
*Oliver M. Scarfe*

CHAIR BACK COVERS.

I have been asked to give an article on chair back covers. I made some for my next-door-neighbour many moons ago and they are still as good as new. Having worn so well I thought I would pass on the instructions, it is so long ago that they were made that I had forgotten what yarn etc. I had used, also measurements, so had to borrow one. It comes in handy to have a convenient neighbour from whom one can borrow one's work.

The covers were in 6/2's plain cotton with a patterned border of Honeysuckle, using three colours of 6/2's Mercerised Cotton, double. The colours were Nut Brown, Venetian Green and Rust to go with their colour scheme, therefore you could choose colours for your own particular colour range.

Each cover measures 15" X 21" when finished, having an inch hem each end so about 24" of warp should be allowed for each. Suppose two covers are to be made, a warp 48" plus your wastage should be laid using 6/2's plain cotton with 231 ends. This will give about 16½" in a 14 dent reed and will also allow a little take up during weaving. Having laid your warp, double sley the first four dents for the selvedge, then single sley the 14 dent reed until 8 threads remain and these are threaded double for the second selvedge.

The healds are threaded singly throughout in Honeysuckle pattern the draft being as under:-

4	4	4 4 4	4	4	4
3 3	3	3 3	3	3	3
2 2 2	2 2	2 2 2	2	2	2
1	1	1	1 1 1 1 1	1	1
Pattern 26 ends, 8 times.....			Selv. 8.	Shafts.	

4 4  
 3 3  
 2 2  
 1 1  
 Selv. 8.

4 4 4  
 1 1 1 1  
 Balance.  
 7 threads once after last repeat of  
 pattern.

Analysis of Threads.

Selv.	8
Pattern 26 threads repeated 8 times.	208
Balance	7
Selv.	8
	<u>231</u>

The shaft lifts are as follows:-

<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>	<u>Pattern No.1.</u>
3 & 4	5	1 )	Brown Merc.
2 & 3	2	1 )	Cotton, double.
3 & 4	5	1 )	
			<u>Pattern No.2.</u>
1 & 4	6	2 )	Venetian
1 & 2	1	2 )	Green.
2 & 3	2	2 )	
3 & 4	5	8 )	Rust.
2 & 3	2	2 )	
1 & 2	1	2 )	Venetian
1 & 4	6	2 )	Green.

A binder thread follows each pattern pick in pattern No. 2, and use a fine yarn or machine sylko of a natural shade.

When the warp is ready for weaving, having tensioned evenly and checked for crossed threads etc. first throw a few picks in odd cotton to even out the warp threads then using 6/2's plain cotton weave in plain weave, using shafts 1 & 3, followed by 2 & 4, work about 5 ". Then with Merc. Cott, double, weave the patterns as follows:-

Work pattern 1 in Nut Brown.  
 4 plain picks in plain cotton 6/2's

Work 1 pick Brown,  
1 pick plain cotton,  
1 pick brown  
6 plain cotton

Work pattern no.2.  
6 plain cotton,  
1 pick brown,  
1 pick cotton  
1 pick brown  
4 picks cotton

Work pattern no. 1.

This is the pattern sequence. Continue in plain cotton until work measures approximately 24" from the beginning. Throw a pick in a different coloured thread for a cutting line and then work another cover in the same manner.

To make up.

Divide the covers by cutting through the cutting line and make an inch hem each end and these would look much nicer if they are hand hem stitched. Press and they are ready for use.

I think about  $\frac{1}{2}$  lb. of plain cotton would make two covers, but I'm afraid I forgot to weigh the borrowed one and my neighbour is out. For the pattern work, you will most likely have some left over Mercerised Cotton, that you could use.

I enquired of my neighbour how long they have had the covers and it is 7 years and they have been in daily use.

STRIPED SUMMER SKIRT,

A striped skirt would go with many tops and short coats, and would be wearable until lateish Autumn, that is if we have a fairly warm one.

The stripes could be colours of your own choice, but to give instructions, I shall have to give my own choice. Six shades are used in 12/2's Mercerised Cottons. For a skirt you will need about two yards or according to your height, the width is 33" in a 14 dent reed, double sleyed. The colours

I picked out are Calamine Blue, Plum, Sea Blue, Silver Grey, Eros Gold, and Opaline Green, the warp arrangement is:-  
24 ends Calamine Blue, 24 ends Plum, 24 ends Sea Blue, 24 Silver Grey  
40 Opaline Green, 24 Calamine Blue, 24 Plum, 24 Sea Blue, 24 Silver  
Grey, 40 Eros Gold. This sequence is repeated 3 times ending with  
24 ends each of Calamine Blue, Plum, Sea Blue, and Silver Grey. All  
told 912 ends.

Having laid the warp, double sley a 14 dent reed throughout. The  
healds are threaded singly throughout for plain weave, 1,2,3,4 etc.  
Having got the warp tensioned correctly and all threads checked for  
any errors the weaving is plain weave throughout using pedals 1 & 3  
2 & 4, and this is all done in Silver Grey. By using a neutral shade  
the remaining colours are toned down a little but you do get good  
definite stripes.

May be you would like a check skirt, in which case you would need  
a bobbin woad with each colour as in the warp and weave in the same  
order of colour sequence also the same number of picks as threads in  
the stripes.

When the weaving is completed, remove from the loom and steam  
press. For the making up, this would be to your own liking. I think  
this material would make a very attractive long evening skirt, but I  
rather imagine the thought has occurred to many.

Please remember that some of the colours are in  $\frac{1}{2}$  lb. spools only,  
but I have  $\frac{1}{4}$  lbs. in Silver Grey, Plum, Calamine Blue and Sea Blue.  
The other shades are in  $\frac{1}{2}$  lbs, but even if you have a surplus, it  
would always come in useful. As for giving approximate amounts, for  
a short skirt you would not need more than  $\frac{1}{4}$  lb of each colour, except  
the Grey which is for all the weft and stripes in the warp.

#### OPEN WEAVE MATERIAL.

This rather open material would be useful for quite a number of  
articles, such as curtains, lampshade material, room dividers etc.  
Having the weft of S.O. 9, cotton slub, the overall pattern which the  
slubs make is very unsymmetrical but attractive. The warp is White  
Rayon, S.O. 10 and is spaced and grouped having three threads to one  
dent at given places, and empty dents left, as will be seen in the

denting instructions.

The width for the sample piece was  $25\frac{1}{2}$ " in a 14 dent reed giving a woven width of about 24". There are 13 threads to a repeat and these occupy 14 dents. This may seem a little odd, but remember three threads are dented together also there are dents left empty. So if you wish your piece to be wider, all that is necessary is to add on 13 threads to each extra inch required, and vice versa if you want a narrower piece.

For the warp of  $25\frac{1}{2}$ " wide you will need 295 ends and of the desired length, using white rayon. Having laid the warp, sley a 14 dent reed as follows:- Sley the first four dents double for the selvedge  $\phi$  Single sley the next three dents, leave one dent empty, single sley the next three dents, leave 2 dents empty, three threads into the next dent, one into the next dent, three into the next dent, leave 2 dents empty. Repeat from  $\phi$  until 8 threads are left, these are threaded double for the other selvedge, but after the last repeat of denting sequence do not leave the two dents empty but carry straight on with the selvedge. Do check the threading fairly frequently as you go along, it is so easy to go wrong.

The healds are threaded singly throughout in the draft as under:-

4 4 4 4	4 4	4
3 3 3	3 3	3
2 2 2	2 2	2
1 1 1	1 1	1
Pattern repeat	Selv. 8.	Shafts.
13 threads		

4 4	
3 3	
2 2	2 2 2
1 1	1 1 1
Selv. 8.	Balance
	6 threads.

Analysis of threads.

Selv.	8	
Patt. 13 threads, 21 times	273	
Balance	6	Total 295.
Selv.	8	



When the warp is ready for weaving and this is very simple, first throw a few picks in some odd yarn to even out the warp threads and then change to the cotton slub. The shaft lifts are thus:-



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

Repeat from the beginning and continue the sequence for length required.

I hope you will like the material and find good uses for it. While I am on the subject of the cotton slub, in the April issue I advised it might be better to use it for weft only as the slubs are a trifle weak. I was using this yarn and found it was too fine for the project, so decided to use it double. As you know when you wind a bobbin is wound with double yarn, there is always one thread that will get longer and longer which tends to slow down the weaving as the long thread has to be pulled through the shed and I find this a bit of a trial. I wound a couple of balls with single thread and then plyed them on the spinning wheel and then wound my bobbin with the plied yarn. Result, it worked perfectly. I expect many of you who own spinning wheels have already done this, but I hope it will be an idea for some. Just an idea but it took me all this time to suddenly think of it, but then I am on my lonesome and get very few chances of hearing about useful hints. Another thing, if the yarn is plied the plain length of cotton would get wound round most of the slubs and therefore make them stronger and then might perhaps be used for warps. Haven't tried it yet but I may get around to it some day. At the moment, time doesn't allow me to play around with something that may be a disaster, but I would be very willing to have a go otherwise.

### WOOL PONCHO.

Poncho type garments still seem to be the 'in thing' and ~~Z~~ certainly they are useful for slipping on chilly days and evenings.

The one I propose giving is quite easy and can be made on a loom as narrow as about 25" wide as it is a long rectangle, which when woven is cut in two, then two selvages sewn together, leaving about 9" open in the centre of the seam for a neck opening. The other two selvages form the outer sides. It also has fringes at the ends of the back and front.

The measurements depend on your own requirements so perhaps it would be easier to give them as for myself, bearing in mind that I am tall and have fairly long arms. For the width which is from the neck to about two thirds down the arm is about 23" around 22" when woven, the length from the top of shoulder to a little below the hips about 28". You want this length double for a back and front which is 56". This will make a back and front for one side, so another 56" is required for the second side, this makes a total of 3yds. 4". Added to this, allowance must be made for 8" unwoven warp for fringes in the centre and your wastage. All in all the warp should be 3yds. 12" plus your wastage.

The materials that could be used are 2 ply Shetland Wool, for both warp and weft which I stock, boucle wool with a shetland warp, or it would be lovely in mohair, expensive I know but if you intend using the poncho often, it would be worth it. There are patterns bands each end at back and front, for example in green and gold, the main part in brown. Also the pattern would look very nice in a different type of wool which could be purchased at any wool shop.

So having laid your warp, let us suppose in brown shetland wool, 3yds. 12" plus your wastage, and for 23" width in the reed, 323 ends will be required. Single sley a 14 dent reed double sleying the first and last two dents double for the selvages, and the healds are threaded singly throughout in the draft as given on the next page.

4 4 4 4 4  
 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  
 ..... Pattern 46 threads.....  
 Selv.4                      Shafts.

4 4 4 4 4  
 3 3 3 3  
 2 2 2 2 2 2 2 2 2 2 2 2  
 1 1 1 1 1 1 1 1 1 1 1 1  
 Selv.                      Balance 39 threads threaded .....  
 4                      once after last repeat of pattern.

Analysis of Threads.

Selvedge.	4
Pattern 46 ends, six times.	276
Balance once.	39
Selvedge.	4
	<u>323</u>

Shaft Lifts. Pattern No.1.

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

One complete pattern. Use a binder after each pattern pick.

Pattern No. 2.

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

This is one complete pattern. Use a binder after each pattern pick.

When the warp has been carefully tensioned and checked for any threading errors, commence with about 4" of plain weave in brown. Then start the pattern bands thus:-

Work pattern no. 1 in Gold

4 picks brown

Pattern no. 2 in green

4 picks brown

Pattern no. 1. in gold.

If you would like your pattern bands wider, pattern no.2 sequence can be repeated at will. Measure the weaving from the beginning to the end of the pattern bands and then weave in plain weave until the work measures 56" from the beginning, less the amount taken for the pattern weaving and the 4" plain weave. Now weave the bands and 4" heading. Leave about 8" unwoven for fringes and work another piece in exactly the same manner. This should take you to the end of the warp.

It is important that you get your measuring correct, because when it comes to making up the pattern bands should match when sewing the selvages.

When the weaving has been completed, remove from the loom and steam press. Don't forget to cut the warp well behind the web which will be for fringes also untie the knots at the front bar as the ends will be fringed.

To make up.

Cut the length in two by cutting midway between the unwoven part. Sew two selvages together leaving about 9" open in the middle for a neck opening and match the bands. Knot the fringes, steam press and it is ready.

Several ideas occur to one with this project. You could have it all plain and the seams which are down the centre front and back, could have some embroidery work down in perhaps three or four toning colours. Or the front only could have pattern bands and the back plain, and again some decoration at the back seam, what about a pretty narrow braid worked on an inkle loom? Yet another idea would be to leave the poncho open right down the front and fasten with loops

and buttons or just fasten at the neck with an attractive brooch. There are many ways of making attractive fastenings, in fact, I would prefer the poncho to fasten and not have to sort of 'climb' into it.

It is rather difficult to estimate the amounts as I do not know your sizes but it is roughly 10 ozs of 2 ply Shetland Wool to each square yard and I think this should allow for about 24 ozs of main colour, 4 ozs for the pattern no. 2 and 2 ozs for no. 1.

#### COMMENTS.

Loomcraft. After I have produced the October issue all readers who wish to continue when Mrs. Green starts production with the 1976 January issue, her address will be:-  
Camden Weavers,  
16, Lower High Street,  
Chipping Campden,  
Gloucestershire.

I know many of you will be continuing with Mrs. Green and I am very pleased, and I hope many more will do likewise and give her the encouragement that you have always given me. Thanks.

As mentioned in the April issue, I do not know yet what the yearly subscription will be as we shall be discussing this problem when I see her in August. One thing is for sure, she cannot possibly produce it at the present rate, not only is the postage more in England than over here, but the materials, which are always increasing in price, carry V.A.T. whereas over here they are V.A.T. free, even so you should see my paper, envelope, ink, stencil etc. etc. bills. The subscription rate will be in the October issue. After October all subscriptions will be payable to Mrs. Green at the above address not to me as I shall only have to pass them on to her.

Also in the April issue I proposed having a mailing list for S.O. and S.T. price lists. This seems to have met with approval from many readers. I think if I send out S.O. Lists three times per year, and S.T. Lists once a year this may be sufficient. The S.T. lists could also be sent on request. The folk who do not wish to be put on the mailing lists could write as and when they are required, but please send cash for postage and a bit for cost of production. I will put the rate in the October issue. I will also attach samples of any new yarns with a brief description and this will save you

writing for new samples if you wish to see them.

I hope this is all clear to you, in any case there will be more about all this in October.

This is a little bit of 'chat'. I wrote in my letter that I was wondering if I should be able to arrive in Norwich, due to the threatened train strike. Well, I am now happy to say that it seems all is well and I am sure many taking holidays and propose travelling by train are likewise relieved, not to mention the folk who use trains for business travel.

I hope to see many weavers at the Festival, and I sincerely hope it is a huge success. I know a colossal amount of work goes into organising the affair, not only by the Worstead Guild, but by other organisations and individuals. So roll up in your thousands, keep your purses open and let the moths fly out! All this reminds me that I still have my long skirt to make to an 18th. Century setting, the warp is ready but it has a long way to go yet. The 'Mob Cap' is one fly in the ointment, just a little fly, but I supposed if I had been alive in the 18th. Century, I should have worn one and not thought a thing about it.

#### YARNS.

Fine Natural Slub. This is a two fold yarn comprising of, what looks like a fine linen thread and a cotton thread which has a white slub placed at rather wide intervals. It is a good quality and clean. I think it would be ideal for fine place mats, napkins, trolley cloths etc. and most likely could be for both warp and weft. Being fine, it would be economical and go a long way.

It is S.O.4 and is 60p lb. or 15p  $\frac{1}{2}$ lb. As it is on large cones, I shall have to do some winding and would send in  $\frac{1}{2}$  lbs. unless it becomes convenient to send on the cone.

Knop Yarn. We had some of this yarn about two years ago.

There is now a further supply, not a large amount but all I could purchase. It is a fairly thick yarn and has knope of natural cotton, this also seems to have a linen thread and is an attractive yarn, having a rather oatmealy appearance.

It is on hanks and they weigh approximately  $\frac{1}{2}$  lb each. This is S.O. 2 and is 32p per hank. I remember when I had it before, it was very popular so hope you will find uses for it.

Gimp. A fairly fine yarn, unbleached and here again is on rather large cones. More winding! I think this should do quite well for hand towels, face cloths and texture weaving. But remember it is on the fine side.

S.O.3 and is 60p lb or 15p per  $\frac{1}{4}$  lb.

I am still on the look out for a medium weight gimp, but it is very difficult to find. I am always worrying the manufacturers for reasonably priced gimp and I would think they are fed up with me.

I have some nice looped yarn on order, it seems to be like fairly thick looped rayon and it reminds me of some rayon we had years ago, though it is a little thicker. The one of years ago took dye very well and I think this one would do the same. Also I am hoping to have some very attractive rayon slub, but the suppliers to my suppliers want to flog about 2000 lbs on them, so it is in the balance if I get my somewhat smaller order. I can't imagine what I would do with 2000 lbs. much less even get it into the house. There wouldn't be room for us two, dog and birds! Anyway, I am hoping! I suppose as I like it so much and feel sure you would, I shan't get it!

Shetland Fleece. Having gone 'sheep plucking' I have bought some fleece. Staples are about  $1\frac{1}{2}$  - 2" long, that is if one can pluck in staples. Being no expert spinner, I found it difficult, probably there is a technique that I haven't yet found, but when spun it is really lovely. The fleece itself is full of lanoline and somewhat dirty, sheep being sheep, but I don't think more so than other types. Obviously one does not obtain a complete fleece as when shorn, and it is 50p lb. Anyone want some? I would send a sample if required, cash for return postage please.

CONTENTS OF THIS ISSUE OF

'LOOMCRAFT'.

Volume Seven.

Summer 1975.

Number Six.

Editorial.

Chair Back Covers.

Striped Cotton Skirt.

Open Weave Material. With woven  
sample.

An easy Poncho.

Comments.

Yarn News.

'Loomcraft' issued quarterly  
until October 1975.  
Mrs. E. Green, will continue  
production commencing with  
the January 1975 issue.

16p per copy  
at present.  
Yearly subscription  
will be announced  
in the October issue.

Compiled and produced by:-

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



# LOOMCRAFT

---

---



ABOUT WEAVERS

Guernsey  
Tele: 23619 or  
STD 0481 23619.

Juniper Cottage,  
Belmont Road,  
St. Peter Port,  
Guernsey, C.I.  
(For) October 1975.

Dear Friends,

I expect you are wondering why you are receiving the October issue so early, the reason being that from 29th. September our letters are going up to 6p. I feel sure you will not blame me for dispatching early to take advantage of the old rate.

Now I must tell you a bit about my trip to the Worstead Festival. I stayed with Mrs. Morris in Norwich and we went into Worstead each day and there was never a dull moment. Besides the activities, weaving, spinning and lace making in the church of St. Mary's, other things were taking place outside in the open and various houses and barns housed 'crafty' articles for sale. Toys, glassware which was being engraved, basketry, woodwork etc. plus rides on a farm wagon, horse drawn, a steam bus and not forgetting Teresa, Mr. and Mrs. Morris' young daughter, who took care of two lovely sheep on long ropes in the church yard. It was a case of, Wherever the sheep went, Teresa was sure to go. The reverse of the nurse's rhyme. One sheep had a money box on it's back, so she also brought money in, but all three made a very pretty picture.

Naturally I had a good poke round, but the goings on in church interested me most. As I have previously said, the church is very big and there were about 15 foot looms down the north aisle and at the back of the church. One corner was devoted to lace making with superb articles exhibited, made my mouth water, then of course there were the spinners, some on a low platform just in front of the rood screen, others in one of the old box pews.

The Festival was for three days, Friday, Saturday and Sunday, but all those taking part sallied forth bright and early on the Thursday to set up exhibits. Us weavers were

giving the final touches to the looms where necessary and I was getting used to a strange loom which had a kneeler all set up ready, so did some weaving to get used to the pattern sequence. Meanwhile Mrs. Morris and others were arranging the weaving exhibits done by the members, and they were excellent. The members are adventurous, are not afraid of experimenting and will try anything with amazing results very pleasing to the eye.

The church itself was decorated with flower arrangements. These were started at 7.a.m. All done by the villagers and there wasn't one professional (as such) among them, but they equalled any professional and were truly beautiful, a delight to behold.

Even on the Thursday there was a constant gentle stream of visitors. We were not in our costumes and I caused more than a few comments as I had on Scholls sandels which just wouldn't depress one pedal but two, the pedals being slightly closer set than on my own loom, so I just kicked them off. I was asked, 'Is it really necessary to weave with no shoes on?' I wouldn't like to say how many times I trotted out the reason. Fact is, I often weave without shoes.

For the Festival days we all had on our 18th. Centuary costumes, I must say the 'mob caps' didn't look so peculiar after all and the costumes were very attractive and colourful. I don't think I looked too bad in my cap, borrowe about three inches too big, but I guess there will be a laugh when I got my photo back from Kodak!

For the threedays visitors just poured in and it got hotter and hotter, us all busy at our looms, answering questions, explaining briefly how things worked and one got funny questions. I think I got one of the funniest being vaguely aware that someone was watching, when she suddenly said 'Are these the old original weavers?' My first thought was, my goodness, do we all look as old as that, but realised she meant the looms, even those would have disintergrated long ago. We all had a good laugh over that one.

On the Sunday evening the Festival was closed, very fittingly by a service, the address being given by the Bishop of Norwich, and the service by Mr. Pettitt, the Vicar.

I could write a lot more, but space won't permit, this I must say, I take my 'Mob Cap' off to all the organisers and workers, for it

entails a tremendous amount of work, inside and outside the church, everything went quietly and peacefully. For my part I enjoyed it all and was very happy to be among such friendly welcoming folk again and to meet many clients from far and near. An experience I wouldn't have missed and never to be forgotten.

There was just one thing that went wrong, I developed awful tummy pains and spent Saturday in bed, much to my disgust. I wouldn't mention this, but feel I should explain in case I missed seeing anyone who visited Worstead on the Saturday, if so, I am very sorry.

Now comes my final bit, this being my last edition of 'Loomcraft'. So many of you have written such nice things and thank you all very much. You have given me wonderful support and encouragement, which I hope you will also give Mrs. Green. I know many will be carrying on with her for which we both thank you in anticipation. I shall always take an interest in 'Loomcraft' and intend being a subscriber so I shall not be completely out of the picture, in any case don't forget I shall still be selling yarns and hope to hear from many of you, even if it is just a chatty letter which I always enjoy. Also I may be asked to do an article for Mrs. Green from time to time. Who knows? All details for the January issue is on the 'Comments' page.

So dear friends my very best wishes and blessings to you all. This is not good-bye, I shall be bobbing up here and there.

Yours very sincerely

*Oliver M Scarfe*

A COTTON BATH MAT.

Now I have been able to obtain some thick weaving cotton, a bath mat would make a very useful gift or for your own use. The amount of cotton isn't very large, which arrived this morning but I have some more coming at a later date which is of other colours. If you don't wish to use cotton, rug wool could be used which would be equally as good, though more expensive. I made one years ago and it is still going strong.

A warp of 6/2's plain cotton, two yards long will be sufficient for one mat, with 373 ends. Having laid the warp, single sley a 14 dent reed, this will give approximately a width of 25". The first and last four dents can be threaded double if you wish. The pattern is threaded TRIPLE through the healds except for the first and last four for the selvedge, the threading draft being as under:-

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
Once	8 times.	6 times.	Once.	Shafts.	
Patt, Bal.	Patt, 192	Border 72	Selvedge		
21, triple.	(triple)	(Triple)	8		
			(Double)		

4	4
3	3
2	2
1	1
Once.	6 times.
Selvedge 8	Border 72
(double.)	(triple.)

Analysis of Threads.

Selvedge	8
Border	72
Pattern	192
Patt. Balance.	21
Border	72
Selvedge	8
	<hr/>
	373

The weaving is quite simple and is a modified Rosepath pattern. Abinder follows each pattern row and this is on shafts 1 & 3, 2 & 4. This should be of a finer thread either in cotton or wool, about 6/2's for cotton and 3 or 4 ply for wool, also this should be of a contrasting colour to both the warp and the pattern thread.

The shaft lifts are as under:-

	<u>Shafts.</u>	<u>Pedals.</u>	<u>Times.</u>
<u>Border.</u>	1 & 2	1	1 ) Repeat 6
	2 & 3	2	1 ) times or
	3 & 4	5	1 ) as
	4 & 1	6	1 ) required.
<u>Pattern Panel.</u>	1 & 2	1	1 )
	2 & 3	2	1 )
	3 & 4	5	1 ) Repeat
	4 & 1	6	2 ) for
	3 & 4	5	1 ) length
	2 & 3	2	1 ) required.
	1 & 2	1	1 )
	4 & 1	6	1 )
	3 & 4	5	2 )
	4 & 1	6	1 )

Don't forget the binder after each pattern row. When the warp is ready for weaving, first work about 10 rows in plain weave using 6/2's plain cotton, the same as the warp, and then start the pattern. When the pattern panel is as long as required, repeat the first seven rows of pattern to balance and then work the border in reverse, finishing with the 10 rows of plain weave.

On completion, remove the weaving from the loom, cutting the warp well behind the web for a fringe and untying the knots at the front. Knot a fringe tightly against the weaving.

You will need about  $\frac{1}{2}$  lb of 6/2's plain cotton for the warp, 1 lb of thick cotton and about 4 ozs of either wool or coloured cotton for the binder.

#### A USEFUL ALL OVER PATTERN.

This small pattern would be useful for place mats, runners, trolley cloths, curtains and if a good beat can be obtained, for upholstery. The pattern does not have very long overshot threads which is an advantage, as they would not get 'pulled' very easily.



Analysis of Threads.

Selvedge.	8
Pattern 30 threads,	
18 times.	540
Balance.	15
Selevdge.	8
	<u>571</u>

The healds are threaded singly throughout.

When the warp is ready for weaving, checked for crossed threads and tensioned correctly, for the pattern used a colour in 6/2's Mercerised Cotton and the binder of 12/2's same as the warp, or if you prefer, a finer cotton if you have some by you. The shaft lifts as under:-

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

Repeat from the beginning ending the last sequence with the first lift. These are the lifts I used for the sample, but there is another sequence that I gave in the previous magazine which is also rather nice and you may like to try. I will give it on the next page, as I seem to have misjudged or it hasn't worked out right for me. Anyway, it will be easier for you to follow.

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

For the amounts required per square yard is:-  
Approximately 4.5 ozs 12/2's, remembering that you want some for the binder, and about 8 ozs of 6/2's.

I hope you will like the pattern and will find some use for it. I think it would also be very suitable for cushion covers and the colours could be chosen to go with your colour scheme.



Shaft lifts for second suggested pattern. No binder is required for this one, which might attract some weavers.



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

Repeat for length required from beginning.

#### HANDY PINCUSHIONS.

I am sure many of you know or have, the pincushions that have a small loop which slips over the prong that holds the cotton reel on a sewing machine and is handy being right on the spot. Pins can then be stuck in or taken out as required and this saves searching around for a pin box which always seems to be put down in a different place and eludes one. This always happens to me and I must admit I keep my pins in a rather nice silver snuff box which I am loathe to give up.

Perhaps these pin cushions could be given to dress making friends, just a small token but I would think very acceptable, especially as they can be very pretty.

The warp is about  $5\frac{1}{2}$ " in the reed and the actual weaving for one about 4" so you would get about 9 from a yard of warp. As this is rather a short warp you could put a little extra length on and do some lavender bags as well as these are on the same lines except for the filling.

12/2's Sky Blue Mercerised Cotton was used for the warp as this is a good colour to take a variety of other shades for the pattern work, also the background weft thread can be of a different colour. Good for using up oddments!

If you intend doing both pin cushions and lavender bags, lay a warp of about 2 yards, plus your wastage with 169 ends in 12/2's Mercerised Cotton. Double sley a 12 dent reed or you can use a 14 dent reed, but this will make your width a little narrower.

Draft.

4	4 4	4 4	4 4	4	4
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
Selv	Bal: 5	..... Pattern 26 ends.....		Selv.	4. Shafts.
		repeated 5 more times.			

Analysis of Threads.

Selv.	4
Pattern 6 times	156
Balance. (Once)	5
Selv.	<u>4</u>
	<u>169</u>

The healds are threaded singly throughout.

When the warp is ready for weaving, tension checked etc. first work about  $1\frac{3}{4}$ " plain weave in 12/2's Mercerised Cotton then work one of the patterns in either 6/2's Mercerised Cotton of a colour to go with the warp or fairly thick rayon, or any suitable yarn so long as it is thick enough for the pattern to show up. Then work another  $1\frac{3}{4}$ " plain weave, throw a pick in a different colour for a cutting line and then work the other pin cushions, using different colours for the pattern

also you can have two or three little pattern bands with narrow plain weave bands between. There are a number of different ways in which they can be done and every one could be different. You really can enjoy yourselves, and if the weaving is a little more or less than 4" it only means the pincushions will be of different sizes and that's no matter. The patterns need binders, and if you have a little lurex by you, it looks lovely. I am giving a few shaft sequences, but there are more that you could work out for yourselves.

Shaft Lifts.

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

Don't forget the binder. The lavender bags are done in the same way. When all the warp has been used, remove from the loom and steam press to set the threads.

To make up.

Separate by cutting through the cutting lines then fold each piece wrong side out and stitch along the selvedge edges, then with the seam down the middle, stitch along one end. Turn right side out poking out the corners to make them nice and pointed. When they have all been got to this stage the filling can be put in, i.e. either finely cut foam

rubber, or I believe as our Grandmothers did, use well washed coffee grounds, that is if ground coffee is still used by some people and these must be well dried. This filling is of course for the pin cushions, and for the lavender bags, naturally dried lavender. When filled, turn the open ends in and stitch very neatly. Finish off with a narrow bow in mauve for the lavender bags, and a loop for the pincushions. These would be much neater if sewn just inside when turning in the end.

#### SHETLAND WOOL KNEE RUGS.

Sitting by the fire on a cold Winter's evening is nice and cosy, but it always reminds me of Great Grand Ma shrouded in shawls and rugs trying to keep warm, poor old soul! Anyway they do keep one's legs from getting burnt and blotchy.

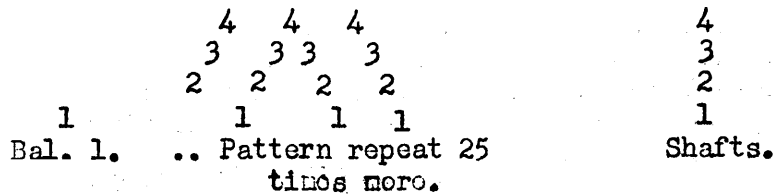
The rugs could be made of 2 ply Shetland Wool, the warp being in either white or natural with patterns bands in colours and these I think maybe should be done with double wool to throw up the pattern, but for the plain weave parts, use the wool single.

The draft is a return twill which gives simple wavy lines even so quite effective. For a rug about 28" wide by about 36" long you will need to set the warp about 30" wide to allow for a little take up during weaving and shrinkage so the length should be about 40" long plus wastage. If you plan to weave more than one rug, then add on another 40". Also if more than one is being done don't forget to allow about 8" extra on the warp for fringes each end.

Lay your warp the appropriate length using 2 ply Shetland Wool with 365 ends. Single sley a 12 dent reed except for the first and last two dents which are double sleyed.

Before I go any further, the colours I used for the pattern are my choice, but any can be used to suit your own ideas, but for convenience sake in giving the instructions, I will give those I used, I think they looked quite nice, but you may think they are frightful!

The threading draft is as on next page.



Note there is no selvedge threading.

When the warp is ready for weaving, work about 4" in plain weave using blue, now work a wavy pattern using double wool in blue for the binder and brown for the pattern, the binder is on shafts 1 & 3, 2 & 4. Then change to brown for the binder, rust for pattern, then rust for binder, green for pattern. Green as a binder, and yellow for the pattern. Now work the colours in reverse until you come back to blue, with which weave about 4". Repeat the pattern bands and plain weave until you have worked about 40" ending with plain weave in blue.

The measurements of the patterns bands depends on if you use the wool double, also your own personal weaving, but at a guess it would be around 4 - 5". When one rug has been completed, through a few picks in some odd yarn to keep your weaving in place and leave about 8" unwoven for fringes. Now do another rug and you can change the colours around thus making quite a different looking rug.

The shaft lifts are:-

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

Work once and continue at

top of next column. This is one complete pattern at the end of which you change your colours

When all has been completed remove from the loom and steam press. Cut through the centre of the unwoven part between the rugs and knot the fringes. With a bit of experimenting, there are quite a number of patterns you can do with this threading and it would be well worth trying. You would need about 6 ozs of wool for one rug, warp only, the weft could be of oddments.

COMMENTS.

As you know, Mrs. Green and I had a get together while I was in

England and naturally the subscription rate was thoroughly thrashed out and the outcome was that it is to be 95p per year, including postage. We both realise this is a considerable increase, but in any case if I had been continuing it would have gone up. This works out at 60p for the four magazines, the balance for postage which<sup>15</sup> a real bugbear. Therefore 'Loomcraft' is being produced at the lowest possible price. Also please bear in mind that all materials used for production have increased in price and they will carry V.A.T. whereas this was not applicable to the Channel Islands, also our postage is not so high as in England. Knowing how much production costs these days if it impossible for Mrs. Green to charge less and even so will only just about cover herself. I have been running the magazine for more than a year at a loss, but have been very reluctant to increase the subscription.

Mrs. Green will also be doing a Sales and Wants column, so please send your advertisements to her. If anything comes my way over herein the way of books or other such oddments, I can always put them on the S.O. List, but for looms etc. wanted or for sale, please contact Mrs. Green.

So commencing January 1976 ALL subscriptions are now due, payable to MRS. E. GREEN, CAMPDEN WEAVERS, 16, LOWER HIGHT ST. CHIPPING CAMPDEN, GLOUCESTERSHIRE. Please do not make out cheques or postal orders to 'Loomcraft' or Guernsey Weavecraft and please don't send them to me. Thanks.

I think I have said everything about the 'take over' and I hope I have put everything clearly, so now what I am commenting<sup>on</sup> applies to Guernsey Weavecraft. (that's me) As you know I shall still be operating the mail order for weaving yarns and will be sending out S.O. Lists to all folk who wish to be on the mailing list and for the year the postage, if it doesn't go up yet again is 24p, I must add a little for materials so for a year it will be 30p, payable to me, i.e. Olive M. Scarfe or Guernsey Weavecraft. I propose sending out four lists per year, plus one Standard list and these will be issued in Jan. April, July and October. The Standard list is one per year.

If there are some who do not wish to subscribe to the mailing list, you can always write for price lists and samples but PLEASE remember to send 6p for return postage, cash can be fixed between pieces of card as usual, but please don't send English stamps. I also propose fixing samples of any new yarns on the S.O. Lists, this will save you writing for any you may wish to see, also save you postage. (-13-)

### Postage.

Everyone is only too well aware of the new increases that will be coming into force as from September 29th and our postage for letters from Guernsey will be 6p. One class only, which is 1st. class. Added to this and which for me is going to be a real headache, we are also going metric for weights. While I am writing this, I can get no information as to how this is going to affect weights and prices for parcels, but I am hoping these will be published in time for me to put on the S.O. List. So please take note as I hope to put the rate, grammes and equivalent in pounds and ounces. I don't see why you need order in grammes and kilos, anyway I have a sneaking feeling that I shall go quietly round the twist. So at any rate, for the time being, just go on ordering as usual and I will do the best I can, but it would help a lot if you would study the postal rates.

For a bit of information:-

3½ ozs. = 100 grammes.

7 ozs. = 200 "

14 ozs = 400 "

1 lb. 12 ozs. = 800 grammes.

2 lbs. 3 ozs. = 1000 grammes whic = 1 kilo.

Please note. The weights in ounces are approximate as the conversion does not work out exactly.

### YARNS.

Thick Weaving Cotton. S.O.6, 76p per lb. 10/8's. Beige, Blue and Primrose Yellow. I have some other colours coming later on, but not just yet.

THICK LOOPED RAYON. S.O.11, approx. 8 ozs hanks, 38p each or 76p lb. Unbleached only. This is very similar to some looped rayon we had years ago but thicker. I think this would take dye well and would look very nice in colours. Useful for mixing with other yarns.

I have also some coloured cottons to go on the list for January, they are mostly 8/3's and they should arrive soon. Pastel shades, plain cotton and some are shaded. I think you will like them.

12/2's plain Cotton. Sorry I misquoted the price of this on the July Standard list, it should be £1. 26 lb, not £1. 22.

STOP PRESS. I have just found out the new postal rates and I am shattered. When the English parcels rate went up in the Spring, ours did not, now we have increased ours to the same as yours, two increases at a blow, so to speak. Words fail me!

CONTENTS OF THIS ISSUE OF  
'LOOMCRAFT'.

Volume Seven

Autumn 1975.

Number 7.

Editorial.

A Cotton Bath Mat.

An overall pattern. (With woven sample)

Handy Pincushions.

Shetland Wool Knee Rug.

Comments.

Yarns.

'Loomcraft' is issued quarterly. January, April, July and October. About the middle of the month. Yearly subscription 95p, including postage. All subscription are now due commencing January 1976. Please forward to:)

MRS. E. GREEN,  
CAMPDEN WEAVERS,  
16, LOWER HIGH STREET,  
CHIPPING CAMPDEN,  
GLOUCESTERSHIRE.

This is the last issue to be compiled by:

Miss Olive.M.Scarfe,  
Juniper Cottage,  
Belmont Road,  
St. Peter Port,  
Guernsey,  
Channel Islands.