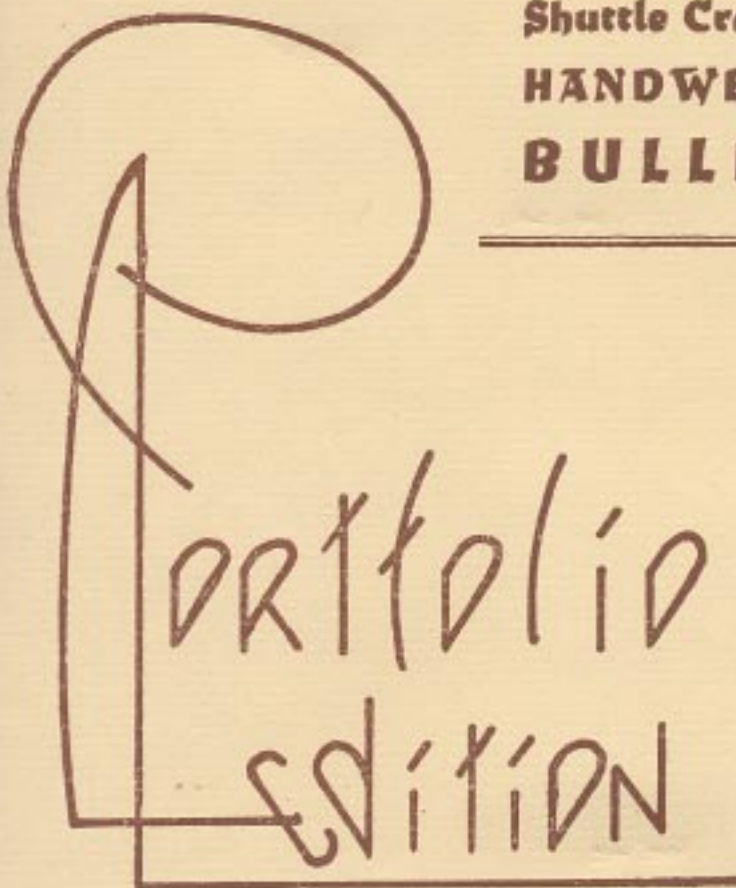

**Shuttle Craft Guild
HANDWEAVER'S
BULLETIN**



Portfolio
Edition

**1956
Vol. XXXIII • No. 6
JUNE**

The Shuttle Craft Guild
Handweaver's BULLETIN
Volume XXXIII, Number 6
June 1956



THE SWEDISH LACE WEAVE - - - - -	2
SWEDISH LACE VARIATION CHART - - - - -	11
All-OVER (Swedish) LACE - - - - -	13
GENERAL REMARKS on SWEDISH LACE - - - - -	15
GRANT HAND WEAVING, A Complete Service - - - -	16
THREADBENDER NEWS LETTER - - - - -	18
PORTFOLIO: Sample of Swedish Lace	
Sample of all-Over, Two-Color Lace	

Correspondence constantly shows us that many Shuttle Craft Guild members do not understand the PORTFOLIO edition of the BULLETIN, which is now in its fifth year of publication. The PORTFOLIO edition is the regular BULLETIN, but with a special section added. This consists of actual woven samples of the chief fabrics described in that BULLETIN, attractively mounted, with an additional idea of stimulating color-harmony and design consciousness. There is also a short article on special problems which arise in connection with the actual weaving. The subscription price to the PORTFOLIO-edition is \$17.50 a year instead of the regular \$7.50 (Subscribers feel that the samples save more than the additional \$10 a year.) Individual copies are available at the price of \$1.50 each to Guild members, \$1.75 to others. Twelve issues (back files for 1953, 1954 and 1955 are still complete) are \$10.00 plus the back-BULLETIN price. (In January we offered a "special" on back files which no longer applies.) The list of PORTFOLIO subscribers has grown every one of the 54 months it has been published, and last fall passed one-third of the total Guild membership list.

The Shuttle Craft Guild, Harriet Tidball, Director,
Kelseyville, California.

THE SWEDISH LACE WEAVE

The subject of this Bulletin is Swedish Lace and its Variations, -- Swedish Lace, that 4-harness, open weave which is more popular with counter-balanced loom weavers than Atwater-Bronson Lace because most of the sheds on which it is woven are balanced and it is therefore fairly easy to weave. On searching the literature for the history of the weave (searching photographs and drafts, that is) the Scandinavian weaving books were naturally the point of interest, particularly the Swedish books. The surprise I had reminded me of my own first experience with the weave.

It was over twenty years ago, when I was a new handweaver with experience limited to Twill, Overshot, and Plain Weave, that I visited a Swedish weaving shop and was greatly intrigued by some linen mats in this very open, lacy weave. I was about to purchase one mainly for the purpose of trying to find out how it was woven when the proprietor guessed my interest. She told me a story of how this was a weave which had long ago been widely used in Sweden, but it had been forgotten by modern weavers and was preserved by her family only. She knew it, and she had passed the secret on to her daughter, and the two of them wove the lace in a locked room upstairs where no one could ever see their looms. She told me of a number of noted weavers who had tried to decipher the weave but were unable to because it was undecipherable. I left the place in awe, and without buying the mat. Not long after that, however, I became acquainted with Swedish Lace and decided that the woman who locked her looms away from curious weavers was perpetrating a hoax.

From the present search of what Scandinavian books I have, and this includes a number of old and out of print ones, it occurs to me that this weaver was perfectly sincere. Her only fault was ignorance. She had learned her weaves by rote instead of by

analysis, and did not realize that a more knowing weaver could read the draft, tie-up and treading orders from the textile. The reason why it seems that Swedish Lace may have been almost a "lost weave" among rote weavers is that few of the Scandinavian books show either illustrations or drafts in this technique.

Mary Block, whose outstanding DEN STORA VAV-BOKEN was published in Sweden in 1939, gives the following three drafts:

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

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

Treadle:
 2, 1, 2, 1, 2, 3,
 three times,
 4, 3, 4, 3, 2, 3,
 three times.

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

Treadle:
 2, 1, 2, 1, 2, 3,
 three times,
 4, 3, 4, 3, 2, 3,
 10 times.

	3		3	
2	2	2	2	2

3	3	3		1		1		3
2	2			2		2		2
		1		3		3		1
				3		2		1

Treadle:
 2, 3, 2, 3, 2, 1.
 This is sleyed, one thread alone, skip a dent.

A discrepancy will be noticed in the above

A discrepancy will be noticed in the above

drafts and tie-up. The actual draft and tie-up figures are given in the manner in which the American drafts are written. The harness and treadle numbers, however, are given in the Scandinavian order and the treadling directions are for the Scandinavian order, since these drafts are exact quotations.

The first edition of the HAANDBOK I VAEVNING by Caroline Halvorsen, 1920, has two drafts in Swedish Lace, but only the second one appears in the recent 1950 edition.

3 3		3 3		3 3		3
2 2 2	2	2 2 2	2	2 2 2	2	2
18	12	36	12	18	18	
ends	ends	ends	ends	ends	ends	

3	3	
2		2
1	2	3

Treadle: 1, 2, 3, 2, 3, 2, repeat.

Notice that the harness and treadle numbers here are given in normal order.

4 4 4 4 4 4		4		4		4		4
3 3	3 3							
		2 2	2 2	2 2	2 2	2 2	2 2	2 2

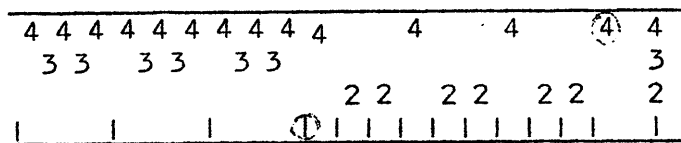
4	4	4	
3			3
2	2		
1	2	3	4

4 4 4 4 4 4 4 4
3 3 3 3 3 3

Treadle: 1, 2, 1, 2, 1, 4, five times,
1, 4, 3, 4, 3, 4, five times
1, 4, alternated for tabby.

The draft arrangement in this book is somewhat different, in that harnesses 1 and 2 are reversed, and harnesses 3 and 4 are reversed, from the Bloch drafts.

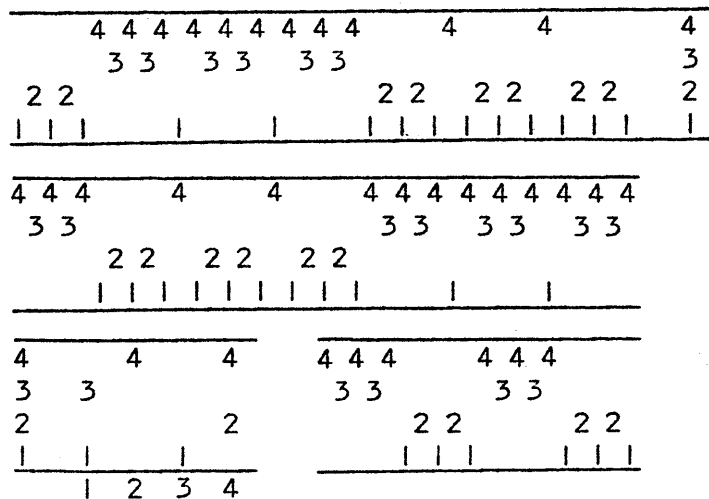
The 1952 book, FIRSKAFTSVAEVNING, by Jespersen and Jorning, has four drafts for Swedish Lace. The first is identical to the second Halvorsen draft except that each block has three units instead of five. The second draft has three units per block also, but the difference between them is that an extra thread of a different color is added between each block. This draft is:



Tie-up and treadle as for the Halvorsen drafts, squaring each block, but at the extra shots on treadles 1 and 4 and balance the color thread.

Another draft from this book has three units in each block, but separating each block are 14 ends threaded 4, 1, alternated, or 1, 4, alternated, which weave as tabby throughout. These are balanced in the weaving by alternating treadles 1 and 4 for 14 shots following each pattern block.

The last draft from this book has a variation:



1 2 3 4

As with the other drafts, the treadling order for this one may be read by reading the draft figures in order, from right to left, top to bottom.

The Halvorsen and the Jespersen and Jorning books are both published in Copenhagen, and the Danish drafts are written exactly like those commonly used in the United States: harnesses numbered front to back on the loom, bottom to top on the draft, treadles numbered left to right.

The very popular VAVMONSTER by Malin Selander, published in Sweden in 1954, has two Swedish Lace drafts which are different from the earlier ones. (There is a rumor that this book is to appear soon in English translation -- a rumor which we hope is true)

		4		4																	4	
	3	3		3	3		3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
	2	2	2	2		2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

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

Treadle: 3, 2, 10 times
 3,
 2, with novelty weft,
 3, 2, twice
 1, 2, 3, 4, 3, 2,
 twice

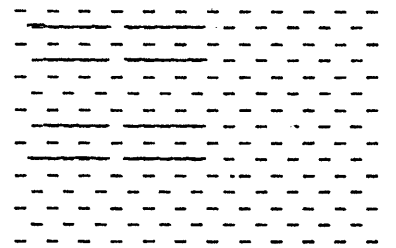
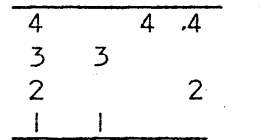
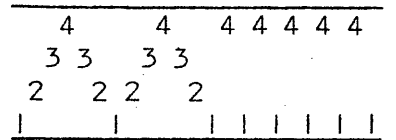
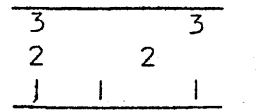
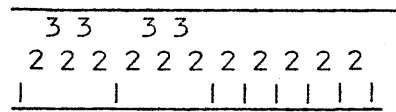
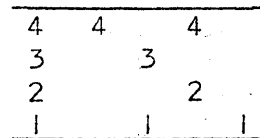
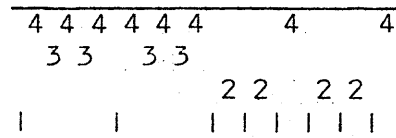
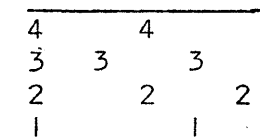
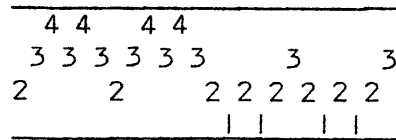
In the warp, a rough, novelty thread, heavier than the base warp, is placed on the circled threads.

	4		4		4
	3	3			3
	2		2		2
107 ends					50 ends

4		4	4
3	3		
2			2
	1	2	3

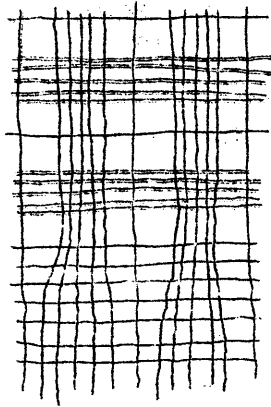
Treadle:
 1, 2, 1, 2, 1, 3,
 repeat.

The Swedish Lace is traditionally a linen weave though sometimes it is shown in cotton (it is also good in wool or synthetic of some types). It is woven with identical warp and weft, both of the same color. All of the Scandinavian illustrations show it at a warp setting which produces a rather loose tabby, so it has a very open mesh.



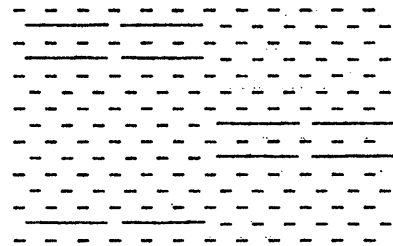
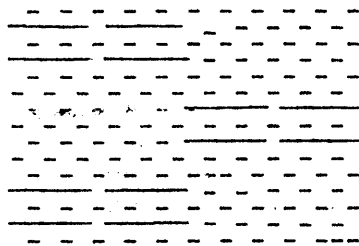
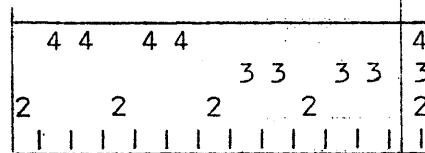
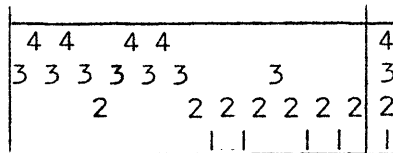
The three different draft forms are given in a vertical column for the sake of comparison. Each one will weave the single-block-with-tabby pattern, as shown below,

but each one requires its characteristic tie-up. This comparison is given to illustrate the fact that if the tie-up is changed accordingly, the draft form may be varied, but the textile results are all identical. For the two upper the second block can be woven as lace too, but the two lower drafts will give only one lace block and tabby.



The so-called lace, or open effect of the Swedish lace is caused by the way the 5-thread floats which weave as weft on one side, as warp on the other, pull warp and weft together when tension is released. The single tie-down which occurs every sixth thread in both warp and weft, breaks the open area between 5-thread groups, forming an open space resembling a four-paned window. The texture is illustrated.

The technique which the Swedish Lace most nearly resembles is the Atwater-Bronson Lace. These two, however, have an important structural difference which is illustrated by the drafts and diagrams below.



The difference between these two is created by the fact that in the Atwater-Bronson Lace, each lace group has six threads, without exception; whereas with the Swedish Lace the sixth thread of the group at the end of each block is dropped. This makes the Atwater-Bronson both more regular and more open. The same tabby (harness 1 raised alone) is used for the shot which lies on both sides of a float, throughout, while in the Swedish Lace, one harness forms the tabby for one block and another harness for the second block. There-

fore there is a pair of tabby shots between blocks of the Swedish Lace, while there are three tabby shots between blocks of the Atwater-Lace.

These two weaves are generically different in that the Swedish Lace is derived directly from the Huck weave, and the Huck is a Twill derivative. The Atwater-Bronson Lace is derived from the Spot or Spot Bronson weave, which is not related to the Twill. The Swedish Lace has the advantage for four-harness weavers with counter-balanced looms that both tabbys are made on balanced sheds and only the float shots require unbalanced, forced sheds. For the jack loom owner, the unbalanced three-against-one tabby sheds have no drawback. The Atwater-Bronson Lace has the advantage, aside from its regularity, that drafts may be extended to any number of harnesses, for weaving more complex patterns, whereas the Swedish Lace technique is limited (for practical purposes) to two-block, four-harness patterns.

A further word about draft forms. The drafts given here from four different Scandinavian books illustrate that there is not a set, or conventional form for the Swedish Lace, just as there is not a set conventional form for Huck (or most other techniques). The sensible weaver who wishes to understand his drafts will select the form which best helps this understanding, and will convert any draft to this form. A little study of the origin of a technique will help selection. The Point Twill is the starting place, and is shown here with a partial repeat (two threads) to indicate the natural groupings: 2, 1, 2, and 3, 4, 3. When both of these groups are enlarged by two threads by adding an extra 1, 2, and a 4, 3, the result is a versatile little draft which can be considered as

4	4
3 3	3
2 2	2
1	1

an Overshot Opposites draft.
 It is also the traditional
 Huck draft and when woven
 as Huck it is a perfectly
 balanced, single-shuttle

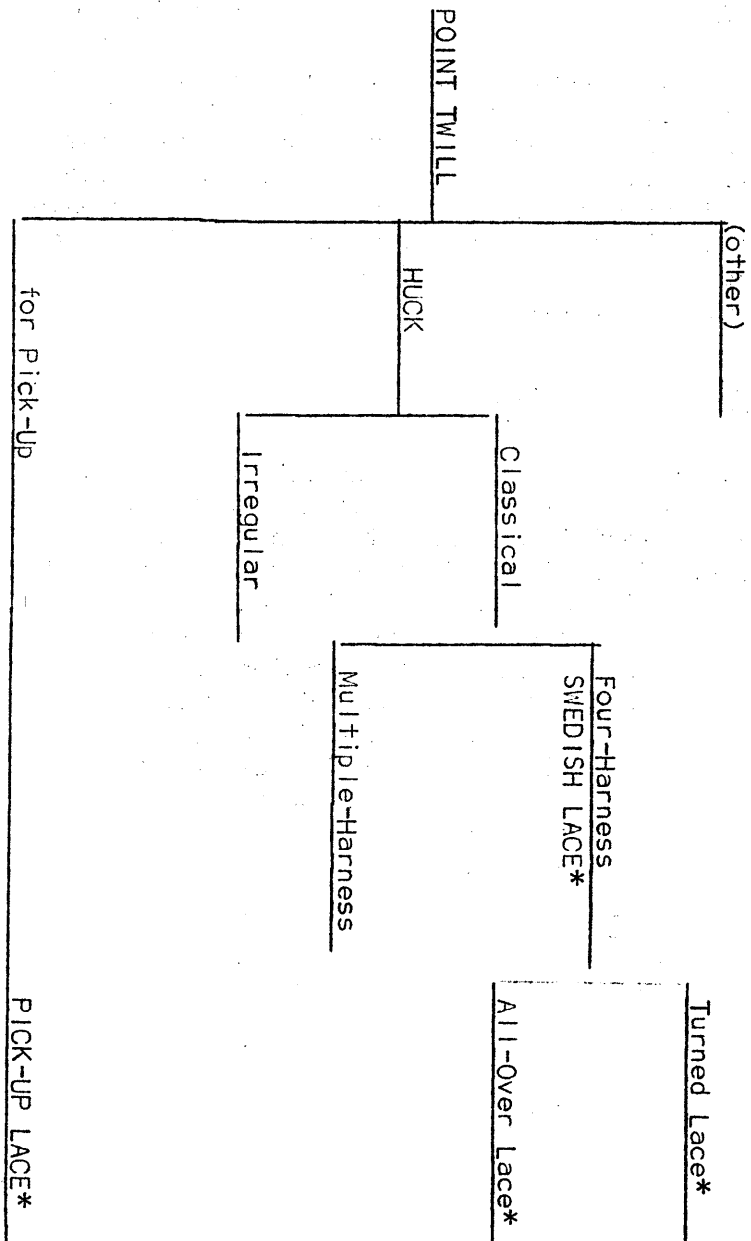
4	4	4
3	3	3
	2	2
	1	1

weave with warp and weft identical. The Huck has a distinct designing draw-back in that it can produce only an all-over texture of small tabby spots alternated with small texture spots formed of pairs of floats. But when a sixth thread is added to a unit, to serve as a tie-down, a single unit may be repeated as many times as wished, to form a pattern block, and a second pattern block is made in the same manner from the other unit. Thus, the Swedish Lace draft evolves. The draft given at the bottom of page 5 illustrates the evolution of Swedish Lace from Huck by combining both techniques to form an interesting pattern.

Comparison of the first draft on page 6 with the first draft on page 4 illustrates the evolution from the Point Twill directly to the Swedish Lace by placing the threads from harness 4 which always weave along with those on harness, on this harness.

SWEDISH LACE, TECHNIQUE VARIATION CHART

In addition to the usual forms of Swedish Lace which were taken up in the previous article, there are several variations which are unusual, but which have a great deal of interest. The first of these is "Turned Lace" in which the fabric has weft floats on one block and warp floats on the other. Next is an all-over lace based on the Turned Lace, with warp-float blocks and weft-float blocks weaving simultaneously instead of alternating with tabby blocks. The third important variation is a means for weaving more elaborate patterns by an easy pick-up method. These, and the derivation of the Swedish Lace, are shown on a VARIATION CHART.



The Technique Variation Chart shows how the Turned Lace and the All-Over Lace are variations based on the Swedish Lace, which is a development from the Classical interpretation of Huck, which, in turn, originated as a variation on the Point Twill. Only this one line of variation has been carried through; other lines are simply suggested and then abandoned for future studies. The source of the Pick-Up Lace goes directly back to the original Point Twill.

TURNED (Swedish) LACE

In the February 1956 BULLETIN, design 19, page 7, was an Atwater-Bronson Lace with the floats of weft in one direction and of warp in the other direction. This is "turned" lace, and it is almost identical to the Turned Lace on the Swedish Lace threading. The chief difference between the two is that if the Atwater-Bronson is used, six harnesses are required, whereas with the Swedish Lace threading the Turned Lace may be made on any standard Swedish Lace draft, on four harnesses. Definitely an advantage. The draft used for the current experiments, and for the PORTFOLIO samples, is:

28												
4	4					4	4					4
3	3	3	3	3	3		3		3		3	
		2			2	2	2	2	2	2	2	

Swedish Lace			
4		4	
3	3		3
2		2	2
	1	2	3
	1	2	3

Treadling Order: 2, 1, 2, 1, 2, 3, repeat for A
3, 4, 3, 4, 3, 2, repeat for B.

The tie-up which gives the Turned Lace is:

4	4	4		4	
3	3	3			3
2			2	2	2
1		1	1		1
	1	2	3	4	a b

The treadling order for this resembles the order used for the Atwater-Bronson Lace. The tie-up above gives two possible arrangements: weft floats on block A and warp floats on block B, or warp floats on block A and weft floats on block B. The same tabby is used throughout for either one of these plans, but the opposite tabby is used for the other plan.

Treadle (for A weft floats and B warp floats):

a, 1, a, 1, a, b, repeated three times,

a, 2, a, 2, a, b, repeated twice.

Treadle (for A warp floats and B weft floats):

b, 3, b, 3, b, a, repeated three times,

b, 4, b, 4, b, a, repeated twice.

The number of repeats are given for wquaring the particular draft given on the previous page. This will of course vary with the threading draft and with the interpretation which the weaver wishes to make.

ALL-OVER (Swedish) LACE

This is a lace weave which has no tabby. It weaves as weft-float lace in the A block and warp-float in the B block simultaneously, and visa-versa to form the pattern. It is an unusual and attractive weave which is suitable mainly for one effect: a two-color lace. Because of the combination of warp and weft float areas

it should be used for large blocks and simple effects. A checkerboard design of 5 or more unit repeats in each block is the most successful. The tie-up is:

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

This, like the usual form of Swedish Lace, is treadled: 2, 1, 2, 1, 2, 3, repeated
 3, 4, 3, 4, 3, 2, repeated,
 and the sixth shot of the rotation omitted when progressing from one block to the next.

This is the only one of the Swedish Lace variations which is suitable for weaving one color warp with another color weft, and strong contrasts of light and dark may be used.

PICK-UP SWEDISH or ATWATER-BRONSON LACE

This method for making more elaborate lace patterns on a four-harness threading actually resembles the Atwater-Bronson Lace because it does not have the irregularity of a dropped thread between blocks, and the same tabby is used between the float blocks throughout. Tradition has incorrectly called it Pick-Up Swedish Lace. It is included here because it is a weave for the four-harness loom, and because it is woven on a Point Twill threading. Any pattern which can be drawn on squared paper may be used for the design, with each square of the pattern being six warp ends and six weft shots in size. Simple, geometric patterns are usually more effective than elaborate patterns unless an unusually close warp setting which increases the texture depth of the weave, is used. The draft, tie-up and method are:

4				4
3	3		3	
2				2
1				
	1	2	a	b

		4		4
	3		3	3
2			2	2
			1	1

Tabby b, one shot.

Raise harness 3,
Pick-up on a stick all pairs of threads which are
to be tabby, or background on the design,
Release harness 3,
Raise harness 1, leaving pick-up stick in place,
Weave this shed and remove pick-up stick.

Tabby b, 1 shot.

Repeat the above pick-up shot.

Tabby b, 1 shot.

Tabby a, 1 shot.

Repeat these six shots throughout. These six shots will form one minimum unit of the design. Blocks may, of course, be built up to any desired size by repeating the six shots. This is a very fast pick-up method which could be used much more extensively by handweavers than it is.

GENERAL REMARKS on the SWEDISH LACE WEAVES

Although generally known as a linen weave, Swedish Lace is suitable for almost any fiber. The warp set should, in general, be one which gives a satisfactory tabby fabric. The Swedish illustrations, however, usually show quite open warp sets which give a rather sleazy fabric. Such fabrics improve if they are starched. A warp setting which will give a very firm tabby, decreases the openness of the fabric, but increases the texture depth.

A COMPLETE SERVICE FOR HANDWEAVERS

A recent trip to Los Angeles gave us an opportunity to visit a handweaving service which has been coming more and more to our attention, not only through its advertisements and circulars, but also through enthusiastic reports from pleased customers. A call at the store of the GRANT HAND WEAVING SUPPLY COMPANY, 3186 West Pico Blvd, Los Angeles 19, California, gave an immediate answer to the satisfied customer enthusiasm.

The Grant Hand Weaving Supply Company is an organization as complex as the many services it offers, but it is so well coordinated that it can handle efficiently the many requirements of handweavers in both the local store and the mail order department. It is the mail order department, which is prepared to serve handweavers through the U S, which makes Grant important to members of the Shuttle Craft Guild, though the store located in a city which is visited by many traveling handweavers every year, is an added attraction.

Walking in to Grant Handweaving Supply Company is an unusual experience, because here is truly a department store for handweavers and for anyone interested in handwoven textiles. Actually three stores opening together, Grant is as clean, pleasantly decorated, orderly and well organized as any first class merchandising store. The first room is devoted to looms and weaving equipment, with artfully designed merchandising displays aimed at simplifying the problem of understanding and selecting the suitable equipment for any individual handweaving need. Looms in wide variety and several makes are displayed on the floor, some warped so that the weaver may actually try a variety of looms before selecting one, others available for immediate purchase and delivery. The accessory equipment shown and available for on-the-floor purchase or immediate delivery

includes just about everything a handweaver could need. A few special items which are made up exclusively for GRANT are: a lathe-type electric bobbin winder which winds all sizes of tubes, cones and spools as well as bobbins, a combination yarn stand and twister which holds three tubes, cones and spools for independent, two-ply or three-ply winding, and the finest creel (spool rack) we have ever used. A word about this creel: it is 35 inches high, 33 inches wide, well balanced so it will not tip over, and has four banks of 6½" dowels for tube or spool holders which hold 40 large or 80 small tubes. The special feature is that the uprights holding these dowels pivot so that each spool may be put on independently, and so the angle of the spools during warping may be made to correspond to the angle of the thread as it goes to the tensioner, preventing any falling-off of the thread at the sides of the tubes. GRANT also has large and small cardboard spools for winding warp, at reasonable price. In addition, there are all types of warping equipment, including what we consider the "tops" in warping efficiency and comfort for the amateur, the New Herald horizontal warping reel. (This can be used with the Herald loom only.)

The next adjoining store or department is devoted to yarns, in one of the widest ranges generally available including many novelties, beautifully displayed. The last department contains custom-woven fabrics and clothing articles, for sale. In addition, there are large stock rooms, an office, and a well-organized mail-order department.

GRANT HAND WEAVING is a thoroughly business-like enterprise conducted by a family group. Like so many other handweaving businesses, it grew from a hobby. It was the Grant children, Lanel, Gloria, Sharleen and Gerry, who after weaving classes in

college a few years ago, introduced handweaving to their father and mother, Jay and Nina Grant. The combined enthusiasm of father, mother, three daughters and a son, soon lifted their interests outside the purely hobby field, and gradually the GRANT HAND WEAVING SUPPLY COMPANY emerged in its present comprehensive form, with all six family members devoting full time, each to a specialized part of the complex field. There is nothing slipshod or casual in the Grant organization. A fact which has great significance to the customer is that the Grants have employed a professional merchandising expert, Dean Rothe. Mr Rothe, with a master's degree in retailing from New York University, and eight years of managerial experience at Orbach's in both New York and Los Angeles, brings the attitude of top quality, modern management and merchandising policies into the handweaving field. This is a protection which handweavers have needed, and which is bound to make an imprint on the handweaving retail field in general.

Our visit to GRANT followed the March meeting of the Southern California Handweaving Guild at which I had been speaker. As we came into the orderly store we had the impression of a post-meeting reception with Mr and Mrs Grant, their three charming daughters, and Mr Rothe serving as hosts, greeting guests, introducing people with common interests, officiating at the punch and cookie table, and unobtrusively taking care of the yarn needs of weavers who had come into the city for the meeting. It is easy to see why weavers flock to GRANT HAND WEAVING after their meetings, and why they come back at quieter times to make their yarn and equipment purchases. Visitors to Los Angeles should call at 3186 West Pico Blvd

Handweavers elsewhere in the country will be interested in the GRANT Mail-Order Department, and may write for yarn samples and merchandise lists.

My dear Handweaver:

First a note in connection with the article on GRANT HAND WEAVING. If you write to Mr Grant for information or to order anything, I hope you will mention the Shuttle Craft Guild. It helps our service if merchandisers can know the original source of their customers. The little Shuttle Craft Guild membership seals have already been useful in this way, and a number of Guild members have written that their orders have received better attention when seals have been used. And several merchandisers have written that they pay particular notice to orders carrying these. So if you want more seals at any time, write us for them. A new supply is sent out each time a renewal is acknowledged.

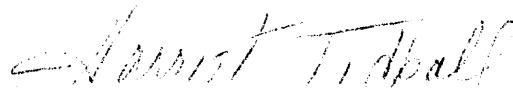
There is good news on the Japanese Portfolio which I spoke of in the May BULLETIN. Mr Veren has persuaded the group of craftsmen who produce this Portfolio to make up a special edition for him, so he will have about 80 copies for sale instead of the original 20. Although the Portfolio could be valued at \$35 to \$50, Mr Veren is making a price so close to cost that it is practically a gift to handweavers. Already over half of his new supply is ordered, so if you wish a copy, send \$22.00 (not \$28.00 which was the original price estimate) to the Craft and Hobby Book Service, Coast Route, Monterey, California. Delivery will be made when the stock arrives.

Here is a correction of a price listed a few months ago. The FINNISH-ENGLISH WEAVING GLOSSARY compiled by Aina Ringler and published by the Craft and Hobby Book Service, is 65¢ -- not \$2.00. Order from Craft and Hobby.

Our warp of 30/2 mercerized cotton, set at 45 ends per inch, is proving one of the most stimulating and delightful projects we have ever set up. All of our students this month have been enthusiastic about it. We plan to take this up in the August BULLETIN, so if anyone wishes to prepare ahead of time for the project, the material is available from Joseph D Acton, 26 Lake Avenue, Swedesboro, New Jersey, 24 colors on 2-ounce tubes. This is the same source from which we got the orlon-linen and the lovely pastel colored metallics ready-wound on small bobbins.

We hope you have a happy summer and good vacationing, with a little extra weaving pleasure included.

Sincerely yours,



P S: Here is a little apology. I just found that while I was writing this letter -- always the last-minute addition to the Bulletin, we have gotten a little crossed up on our jobs. Our printer (Martin) has gone ahead with his job, but before I had finished the drawings on the stencils. Therefore, the drafts on pages 5, 7, 9, 12 and 14 do not have the vertical lines to mark beginning and end. I believe that you will find them clear enough to read, even without these, so please forgive us.

These samples were woven on a warp of the orlon-linen blend yarn from Joseph Acton, set at 27 ends per inch, 2, 1 in an 18-dent reed. The Swedish Lace uses the same yarn for weft, for an interesting fabric, considerably stiffer than pure linen.

The All-Over Lace sample uses red orlon (Royarn) for weft. This technique does not show to advantage in the small swatches, and it designs better with larger blocks of 6 to 10 units each. We felt that the combination of two somewhat different yarns was an unfortunate choice.

Mr Earl Bradfish of Medford, Oregon wove a tablecloth in this technique which was truly handsome. He used Lily 10/3 mercerized cotton (Art 714) in white for the warp, set at 24 per inch, and the same in blue for the weft. The design was about eight units on each block alternated, woven in checks. Well worth trying if one wants a very open fabric in two colors.

