

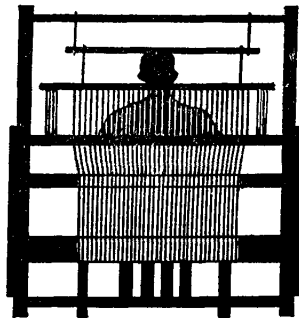
LOOM
MUSIC

VOLUME V

NUMBER 1

JANUARY, 1948

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume V, Number 1

January, 1948

COTTONS, AND SOME COTTON WEAVING

Table Settings: Mats and a cover for hot pads to use under them

Let us have a discussion on cotton threads, mentioning what is available, what to use for warp, warp settings, suitable wefts and special effects -- for these are the questions most frequently asked by our weavers.

The end of the war has not particularly improved the supply situation; colors offered from Canadian sources continue to have that deadly sameness and lack of appeal. Then, too, these cottons cannot be depended upon absolutely for color and sun fastness.

American weavers do not seem to have a great deal of advantage over Canadians in the way of soft cottons, but Lily Mills and other mill sources certainly offer more variety in color and weights. Even from these selections it is difficult at times to get that particular color effect we might desire. And, by the time duties and so forth are paid, Lily cottons are truly "worth their weight" in Canada, and the average weaver finds their prices prohibitive. (With new rulings, they are not available at all.)

The weaving department of Bedford Fine Leathers, Vancouver, offers English cottons in a good range of dyes, but these are sold by the 2-ounce skein, a quite uneconomical way to purchase. We will quote some current prices as we go. "Lyscordet", the mercerized 2-ply English cotton, at 2,000 yards per pound (which works out to about a 5/2 weight), costs \$2.40 per lb., plus postage.

Warps: We have soft 16/2 natural cotton, 6720 yards per

pound, at about \$1.10 per pound. Being soft, it is more liable to breakage of warp ends. For towels, fine glass curtains, a setting of 30 ends per inch is common. This 16/2 cotton is slightly heavier than a 20/2, which count is more common with U.S. firms.

Egyptian cottons: We have 50/3, 30/3, 24/3, 20/3 (white only), 16/3, and 20/4, all in natural, with the exception of the 24/3 which may be had in white, peach and turquoise. This 24/3 is a good all-around purpose warp, smooth and strong, for table mats, cotton clothing, upholstery and curtains.

A 50/3 is set from 40 to 48 ends per inch for a 50-50 weave, and up to 60 or 80 ends per inch on occasion; a 30/3 at 36 to 40 ends per inch, a 24/3 at 30 ends per inch, and a 20/4 at 24 ends per inch, for 50-50 textures. A 24/3 set at 60 ends per inch and woven in a twill makes a perfect gabardine-like weave, and can be waterproofed for rainy weather wear. Mrs. W. J. McGougan of Winnipeg has demonstrated this by weaving and wearing a natural colored rain coat. With a wool tartan zipped-in lining, one has an all purpose garment.

We can also get the 50/3 and 40/3 in white -- all average about \$2.60 per pound, some more, some less.

And because some of our American subscribers have written that they haven't been able to locate these very fine cottons, we give two of our recent sources (not knowing their exact stock at present): Miss Marjorie Hill, 29 Gorge Road, Victoria, B.C., and Searle Grain Co., Winnipeg, Manitoba).

Coarser cottons are to be had: 8/2 in natural and some colors, #30 Daisy cotton, 10/2 rayon in white and peach, and 8/4 or carpet warp, in several colors, likewise an 8/3. Prices here are around \$1.35 per pound for the 8/2, Daisy at 35¢ per 500-yd. skein, rayon at \$1.30 per pound, and 8/4 and 8/3 at about \$1.35 per pound. Settings for these, for coarser table mats, cotton bath mats,

weave; Daisy #30 at 24 ends gives a lovely open texture; rayon 10/2 at 24 to 30 ends, 8/4 and 8/3 at 12 to 15 ends for 50-50 weaves.

Wefts are, of course, the same threads, for tabbies in overshot weaves, wefts in 50-50 weaves, and as pattern wefts as desired in conjunction with a finer weight warp.

For towels: Lyscordet for pattern bands, cotton boucles for fillers. Cotton chenille, white and colors, Contessa Yarns, Ridgefield, Conn.; white \$1.50, colored \$1.75, 1150 yards per pound, for hand towelling.

For mats or table pieces: Candlewick at \$1.30 per pound, 6-strand Lily cottons, mercerized at \$6 per lb., unmercerized at \$5.20; Lily's 214 (20/3) and Lily's 714 (10/3), at \$4.80 and \$4.40 per lb. respectively; Tulip filler, 35¢ per skein; nubby cottons at \$1.25 per lb.; rayon and cotton boucle at \$2.40 per lb.; Lily's Frost tone, 70¢ per spool of 600 yards; Lustrasilk, a stiff twist rayon, at \$2.00 per lb.; Cronita at 15¢ per ball, #5 Perle cotton at 19¢ per ball of 75 yds.; #8 Perle cotton at 13¢ per ball of 75 yds.

We know that many of our United States weaving friends have more choice in some lines, particularly those who can take advantage of jobbers' offerings, and probably a little less choice in other lines.

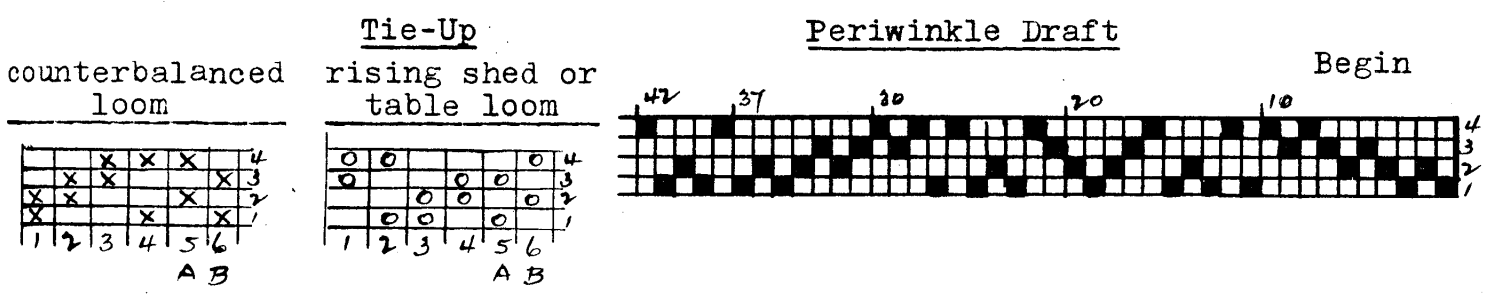
Some Cotton Table Settings - on one threading

Herewith we give you some cotton table settings that whet one's appetite on beholding them. The three mats described are of three entirely different types, to fit into three different table settings -- and the covers for the hot dish pads are intended to be usable with any of them.

Some time ago, April and June, 1945, to be exact, we gave several interpretations of an overshot threading - Periwinkle.

There is no doubt about it, people do love small 4-harness overshot threadings, weavers and non-weavers alike. We well remember Mrs. Atwater's protests about weavers who spent their days and years weaving "Honeysuckle", whereupon we hastily put to the bottom of a pile our own first efforts -- You're correct, it was! Hackneyed as it is, Honeysuckle has weathered the passing of years and still pops up smiling, as does the dandelion in a fine lawn.

"Periwinkle" is almost as versatile, with the virtue of being a little less commonly used.



Our width: 12.6"

Warp and Setting: 24/3 natural Egyptian at 30 ends per inch (2 ends per dent in a 15 dent reed, single in the heddles).

Draft Arrangement:

Selvage, threaded ⁴ ₃ ₂ ₁ , once	4 ends
Pattern repeats: 8 times, 8 x 42 =	336 ends
Pattern balance: thread through the first 37 ends of the draft	37 ends
Second selvage, threaded ₁ ₂ ₃ ₄	4 ends
	381 ends

Threading Plan:

Selvage	1234	
Pattern	1212	} repeated 8 times
	3234	
	3414	
	1214	
	3212	
	3412	
	1414	
	3432	
	3212	
	1412	
	14	

Pattern balance: repeat pattern threading, ending with the 37th end, at star above

Selvage: 4321

MAT #1 - Mercerized white bands on natural background

This is a plain mat with simple white bands at each end, in extremely good taste to fit in with many table settings. It is silky in appearance, closely yet finely woven.

The tabby weft is a white mercerized 20/4 (from Miss Hill), and the pattern bands are of a 6-strand white mercerized cotton, such as is obtained in most department stores (embroidery cotton).

Treadling Details

Weave 2½" in tabby weave, using 20/4 white (alt. treadles 5 and 6), ending with a shot on treadle 5 - for hem and its turn-in.

#1 pattern band - use alternate tabbies after each pattern shot in all bands

2 shots treadle 1
 2 shots treadle 2
 2 shots treadle 3
 2 shots treadle 4
 2 shots treadle 1 (centre)
 2 shots treadle 4
 2 shots treadle 3
 2 shots treadle 2
 2 shots treadle 1

6 shots 20/4 in tabby weave

#2 pattern band - use tabby

1 shot treadle 4
 2 shots treadle 1
 1 shot treadle 4

3 shots 20/4 in tabby weave

Repeat #2 band •

13 shots of 20/4 tabby, ending with treadle 6

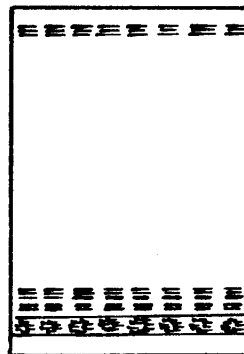
* Repeat #2 band 3 times more, weaving 3 rows of 20/4 tabby between the little pattern bands

Weave centre of mat 14" long, using 20/4 in tabby weave and ending with a tabby shot on treadle 6

For the second end of the mat, repeat the unit of three narrow stripes, starred above, with the 3 rows of tabby between them.

Weave 2½" in tabby weave, for hem and turn-in. This gives about a 1" hem, hemmed back to the first pattern.

These mats were 12" x 18", after hemming and laundering.



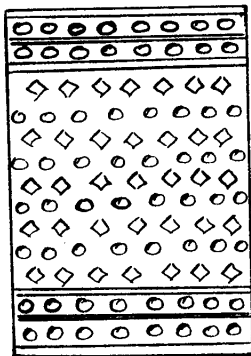
MAT #2 - White candlewick, all-over pattern, on natural background

This is a substantial mat, suited to use with pottery and the less formal table settings, using 24/3 natural Egyptian for warp and tabby, with Lily's Art 600 Knitting Cotton in white for pattern weft (any light weight candlewick is similar). We recommend white pattern weft, or pastels, since deeper colors are likely to look too "patterny" with this treadling. We did another in a rosy beige candlewick -- good.

Treadling Details

Weave 2-3/4" in tabby weave, using 24/3 natural, and ending with a shot on treadle 5.

#1 pattern band - use alternate tabbies after pattern shots throughout the piece



- a. 1 shot treadle 1, candlewick pattern weft
1 shot treadle 4
6 shots treadle 3
1 shot treadle 4
1 shot treadle 1 - carry weft along side,
covered with tabby at edge
- b. 5 tabby shots, using 24/3
3 tabby shots, using candlewick
5 tabby shots, using 24/3
- c. repeat a as above
- d. weave 1/2" tabby with 24/3, ending with tr. 5

Centre, all-over treadling, candlewick, with tabby

1 shot treadle 4	}	Repeat this for desired length of centre, and omit the last treadling of 6 shots treadle 3, on the final repeat.
1 shot treadle 1		
2 shots treadle 2		
2 shots treadle 3		
2 shots treadle 4		
2 shots treadle 3		
2 shots treadle 2		
1 shot treadle 1		
1 shot treadle 4		
6 shots treadle 3		

Repeat #1 pattern band, in reverse (d,c,b,a)

Weave 2-3/4" tabby as at beginning. In hemming, use 1/4" of this for the first turn-in, then hem back to the start of the first pattern band, which will leave 1/2" of this tabby showing on the right side of the mat, at the end.

Mats after hemming and laundering were 12" x 18".

MAT #3 - A "tailored" looking mat, with natural and brown linen

The wefts are 10 lea natural linen, with linen floss in brown, white and deep yellow (we couldn't resist just one using

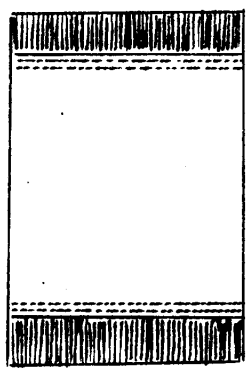
linen!). This was some of Bernat's linen floss we had on hand. If it is not yet obtainable, then a 6-strand mercerized cotton will do well for bands.

Treadling Details

Weave 1 1/2" tabby (alt. treadles 5 and 6) with natural linen for the hem, ending with treadle 5.

For the end pattern bands, three harnesses are used together on the falling shed loom (harnesses 1-3-4), and harness 2 alone on the rising shed or table loom. On the counterbalanced (falling shed) floor loom this is done by stepping on treadles 4 (1&4) and 6 (1&3) together, bringing down three harnesses: 1-3-4.

Weave for 1-3/4" as follows, and ending off tabby thread at the end of 1-3/4":



- 1 shot brown linen floss, depressing harnesses 1-3-4
- 1 shot natural linen tabby, treadle 6
- 1 shot brown linen floss, depressing harnesses 1-3-4
- 1 shot natural linen tabby, treadle 5
- and repeat for 1-3/4"

Weave 1/2" in tabby weave with brown floss, ending with treadle 5

- 1 shot white linen floss (or 4 strands of natural linen) depressing harnesses 1-3-4 - turn in both ends carefully and neatly

Treadle 6, treadle 5, with brown floss, ending off brown thread.

8 shots tabby weave, using natural linen

1 shot tabby weave, using deep yellow floss and turning in each end

12 shots tabby weave, using natural linen

- * 1 shot tabby weave, using brown floss, turning in each end

Weave a 14" centre in tabby weave, using natural linen, ending with a shot on treadle 5.

Beginning at * , weave in reverse order to the beginning of the treadling directions.

Hem with an 1 1/4" hem, so that only the brown floss ends show on the right side of the mat. Finished size: 12" x 18".

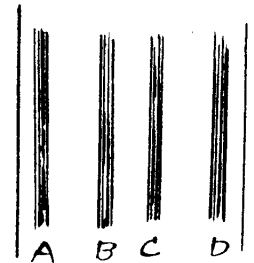
#4 - A cover for the hot pads to use under your luncheon mats

This is an easily laundered cover of an envelope-type (without any flap), 6" x 9" finished, into which we insert 5 1/2" x 8 1/2"

oblongs of asbestos, masonite, or even 4 or 5 thicknesses of cardboard. (Our own mats are from cardboards which were the size of this sheet of paper, then cut in half crosswise.) Their shape conforms to the general shape of place mats, and ours are woven without pattern, to use conveniently with any of your luncheon mats. We added to our same 12.6" warp extra ends of Perle 3 cotton in 4 bands, thus:

Measure 20 ends of white Perle #3 about a yard longer than required for the number of pads to be woven. Beginning at the right of the warp, thread these extra threads with the 20th, 26th, 32nd, 38th and 44th warp ends; with the 144th, 150th, 156th, 162nd, and 168th from the right side. From the left side of the loom, add two matching bands.

Fasten these extra ends to front warp rod, and put weights onto the ends dangling behind the loom - sufficient weight to keep tension the same as regular warp ends. We used 4 weights - a half-pound spool of cotton to each group of added threads. The warp now looks thus, A,B,C,D being the added ends?



Weaving Details:

wefts are 10 lea natural linen and white perle 3, with tabby or plain weave used throughout (alt. treadles 5 and 6):

Weave 1-3/8" with 10 lea linen

then 1 shot perle 3

3 shots linen

1 shot perle 3

3 shots linen

1 shot perle 3

3 shots linen

1 shot perle 3

3 shots linen

1 shot perle 3

3 shots linen

1 shot perle 3

3 shots linen

1 shot perle 3

3 shots linen

1 shot perle 3

3 shots linen

1 shot perle 3

3 shots linen

1 shot perle 3

3 shots linen

1 shot perle 3

3 shots linen

turn in the beginning end of the perle #3, and carry it along the edge thereafter, putting tabby shots of linen around it

1 shot perle 3, ending it off. This band should be 3/4" wide, to exactly square the lengthwise bands

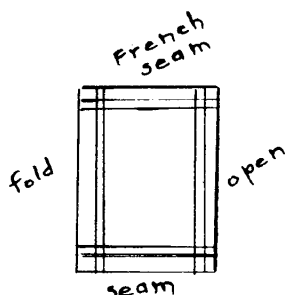
Weave 6" with linen, for centre

Repeat the 3/4" band of perle and linen

Weave 1-3/8" with linen, as at the beginning

Machine stitch these covers before cutting apart,

then fold each one lengthwise and sew the cut edges with a French



seam, giving a finished cover 6" x 9", with the selvages at the open edge -- good edges are essential, as always.

THE NEW GUILD

With our New Year Greetings, we are happy to bring news of a new organization in this North American weaving world of ours: "The Guild of Canadian Weavers", as its name stands until organization is fully completed - when the name may or may not stand. We do stand firm on one fact, however, that we have united for the common good of all Canadian weavers, and we hope that a wonderfully cooperative future lies ahead.

The Guild, as one project, through the individual votes and opinions of its members, will set up machinery to aid and judge those desiring official recognition of their progress in the craft. High standards will prevail, and it has been proposed that every weaver will start on a common basis at the bottom of the ladder. It seems an exciting venture, and we are going to experience a thrill of achievement when we complete our first assignments.

Some criticism of this latter policy has been submitted from individuals who thought it unfair to experienced weavers, but the fact that these weavers can accomplish so easily the tasks set, and that their weaving may serve as inspiration to those not so far advanced, seems to speak for rather than against it.

It has been well agreed that technical errors will not be tolerated in pieces submitted, and the pieces should be large enough to allow a fair judgment - at least 12" x 18" in size. Edges, evenness of beating, color, good taste, are to be judged as a matter of course. LOOM MUSIC has always been a stickler for these qualities and we know that other weavers uphold them as well.

Full information regarding the Guild may be obtained from the Secretary Pro-tem, Miss Winnifred Savauge, Box 505, Seaforth, Ontario.

GOOD WEAVING for 1948! - and on!

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Has your renewal subscription for 1948 been sent to Mrs. Sandin?

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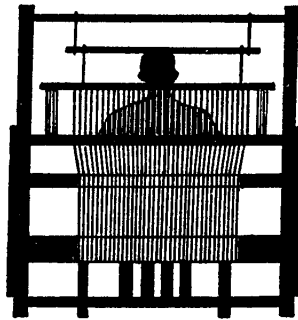
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L O O M M U S I C

Volume V, Number 2

February, 1948

THAT COVERLET!

A diversity of opinion exists on the subject of weaving a coverlet: one school of thought tackles them right off, almost for the first project; another group shrinks mentally at the thought, and consequently never does one at all. A few "bogies" exist as to time and effort, and we will comment on these now.

First, - time. Using 24/3 cotton as warp, for a large 90" centre-seamed coverlet, one needs 1350 warp ends - not a great many, after all. Then, for length of warp, - 8 yards is usually the maximum needed. And, if one uses the warping board, the slowest method, even this warp does not present an unusual task. Weaving time? - A month, even with snatches of an hour or so at a time, should see the coverlet well on its way.

We are giving you this month's coverlet, arranged for four harness overshot, with the draw-down on page 17 done in "profile style", to conserve space. Even so, the draw-down took a long time to do! We have had it hanging over the mantle piece, considering the effect of centre and border, to decide whether the border overbalances the centre. At long last we like it as it is, being a bit tired of the narrow repetitious borders so often seen on coverlets.

"Other days - other ways." We know a coverlet should be woven in homespun and cotton, to be in keeping with the majority of old ones now preserved. But we do not need the warmth which was embodied in these traditional coverlets, nor, as a rule, the darker traditional colors. So our coverlet is worked out,

deliberately, in cotton and pastels.

(Our latest Searle Grain Co. quotation is 24/3 usual quality white Egyptian at \$3.25 per 10,000 yards, turquoise at \$3.50; 30/3 in yellow, turquoise and pink are also \$3.50 for 10,000 yards. Their Lily mercerized 24/3 in natural or white is \$3.75 for 6,700 yards, and their Lily mercerized 20/3 in yellow, salmon, light green, lavender or pale blue is 60¢ for 700 yards.)

For our coverlet's warp we are using the colored 20/3, set at 30 ends per inch, using the same material for tabby. This is a little firmer than usual, but we wish to avoid any sleaziness. For pattern weft, we suggest an English cotton, "Lyscordet" (for the Canadian weaver). This is a mercerized cotton, but a soft one, very slightly heavier than a 12/4 but with a twist like perle cotton. It comes in light and dark yellow, natural, light and dark blue, sandstone (henna), rose, light and dark green, gold, turquoise, light gold, ivory, and black. The price, 30¢ per 2 oz. skein of 250 yards, plus postage (Bedford Fine Leathers, Vancouver, or your department store). It is to be used single on the shuttle.

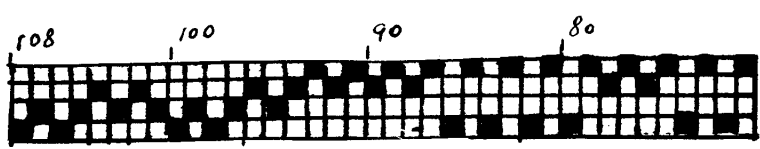
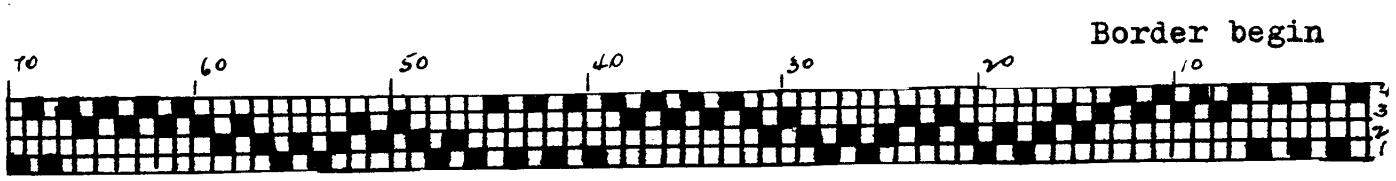
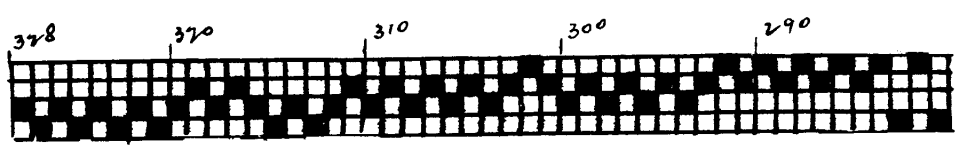
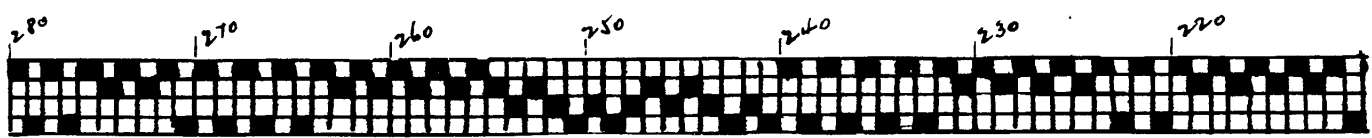
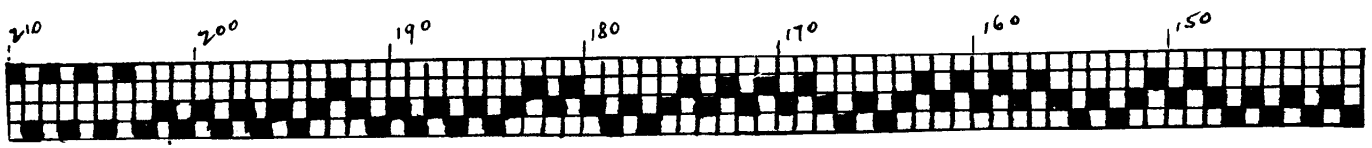
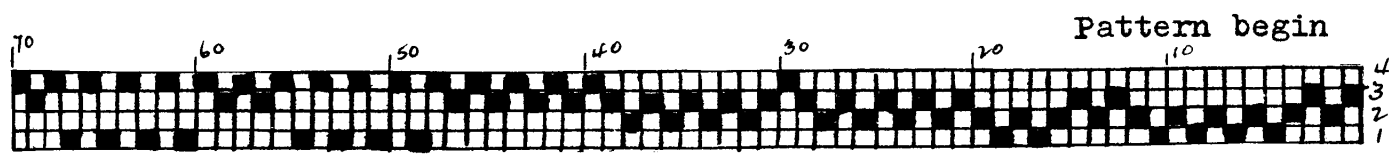
For the U.S. weaver, we would suggest Lily's 6-strand mercerized or 6-strand filler (depending upon whether a mercerized shine or a dull finish is desired), in pastels or white or natural.

The Draft Source. - The main or centre part is taken from "An Encyclopedia of Textiles, from the earliest times to the beginning of the 19th Century, with an introduction by Ernst Flemming"; publisher, Ernst Wasmuth Ltd., Berlin. Our particular example is labelled "Deutschland, 17 bis 18 Jahrhundert -- Behangstoffe (Beiderwandgewebe) aus Schleswig-Holstein". A free translation seems to be - German wall hanging, 17th to 18th century, from Schleswig Holstein. We are always told of a German background for our 4-harness overshot, and here it is. We like the star and rose arrangement of this one especially well. Although this particular hanging is not a 4-harness weave as shown, we have used it so.

We must give credit to Miss Winnifred Savauge, who copied the draft from the book owned by the Royal Ontario Museum.

In making our arrangement, we have taken into account the fact that many people make a better right hand edge in weaving, and have put the seam at the right hand side. We allowed very little for drawing in -- so you must be most careful to ensure a neat seam.

The pattern draft - let's call it "ROMANCE"



Size of wheel, about 6"

The Warp: 20/3 Mercerized Egyptian at 30 ends per inch (single in the heddle, 2 ends per dent in a 15 dent reed) = 1350 ends, for 45" width in the reed. The length - 8 yards of warp for generous measurement = 10,800 yards, or just under 2 lbs. We vote for a pink warp and tabby, with ivory pattern weft.

Draft Arrangement:

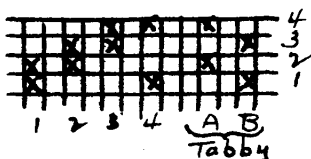
Two repeats of pattern draft, 328 x 2	=	656 ends
Balance of pattern, ends 1 to 91	=	91
		<u>747 ends</u>
Border: joins to thread 91 above,		
Five repeats of border draft, 108 x 5	=	540 ends
Border balance, ends 1 to 45		45 ends
Selvage, enough for narrow turn-in,		
threaded 1,2,3,4,1,2,3,4,1,2,3,4,1,2,		
3,4,1,2		18 ends
		<u>1350 ends</u>

The above arrangement gives a wide 19" border for the overhang of the coverlet. Here is an alternate arrangement, with pattern almost to the edge, then two repeats of the border, giving mostly centre and a 9" border:

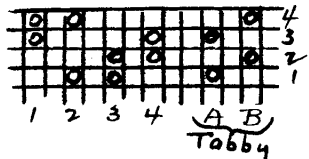
Three repeats of pattern draft, 328 x 3	=	984 ends
Balance of pattern, ends 1 to 91		91
Two repeats of border draft, 108 x 2	=	216 ends
Border balance, ends 1 to 45		45
Selvage, threaded 12341234123412		14 ends
		<u>1350 ends</u>

The Tie-up is standard:

falling shed, or counterbalanced type of loom:



rising shed, table, or "jack type" loom:



The Treading: Tabby is used between pattern shots throughout the treading: "A" tabby when the tabby shuttle passes from left to right, and "B" tabby when tabby shuttle passes from right to left, in order that the tabby alternation becomes second nature, with no chance of a wrong tabby being used.

Check the threading once more, when the loom is ready to begin weaving, by testing each tabby treadle to see that it lifts alternate warp ends all across the warp.

Then weave in tabby weave for 1/2", for end turn-in, ending with treadle A.

Next, have a bolt of well-woven, non-stretch white twill tape, 1/2" wide, to mark positions of the "figures" as they are

woven, - more of that later on!

Then, treadle with pattern weft: 4,3,2,1, repeated 4 times in all (don't forget tabbies between pattern shots).

This coverlet is woven As Drawn In, therefore we can only suggest the number of treadlings per block, since the actual numbers to use depend on size of yarn and your individual weaving. On page 17 you will see an exact diagonal line, running from the lower left hand corner of the drawing to the upper right hand corner. When you weave the blocks along your diagonal, use the number of pattern shots which will weave the particular block (always the one on that diagonal) square. The exception to this rule is that the treadlings which form the centre of a figure should be of an even number.

Border Treadlings:

A border	}	Treadle 4, 7 or 8 times (don't forget tabbies)	Check on the squares, as mentioned above, and adjust treadling times to suit your own work.
		3, "	
		2, 4 times	
		1, 4 times	
		2, 4 times	
		1, 4 times	
		2, 4 times	
		3, 8 times	
4, 8 times			
B border	}	Treadle 1, 4 times	
		2, 4 times	
		1, 4 times	
		2, 4 times	
		3, 8 times	
		4, 8 times	
		3, 4 times	
		4, 8 times	
		3, 8 times	
		2, 4 times	
		1, 4 times	
		2, 4 times	
		1, 4 times	

Now pin the end of the tape at the beginning of your border treadlings (tape parallel to the warp ends), and on the tape mark with indelible ink the lengths of the A and B border treadlings. Continue treadling A and B border treadlings, 5 times

in all, keeping them the exact size of the beginning treadlings, and continuing to mark their position on the tape. The tape is pinned along the web as you progress, but the beginning end should not be allowed to roll in, since it will be used in measuring the second half of the coverlet, to ensure a perfect match at centre.

After weaving groups A and B for five times, repeat A group once, and mark the end of border on tape.

Pattern Treadlings: Watch size of squares and adjust your treadlings accordingly.

Group A
pattern

Treadle 1, 4 times (approx.)
 2, 4 times
 1, 4 times
 2, 4 times
 3, 8 times
 4, 8 times
 3, 4 times
 4, 8 times
 3, 8 times
 2, 20 times
 1, 4 times
 2, 4 times
 1, 8 times
 2, 4 times
 1, 8 times
 2, 4 times
 1, 4 times
 2, 20 times
 3, 8 times
 4, 8 times
 3, 4 times
 4, 8 times
 3, 8 times
 2, 4 times
 1, 4 times
 2, 4 times
 1, 4 times

Group B
pattern

Treadle 4, 8 times (approx.)
 3, 8 times
 4, 4 times
 3, 8 times
 4, 8 times
 1, 20 times
 2, 4 times
 1, 4 times
 2, 8 times
 1, 4 times
 2, 8 times
 1, 4 times
 2, 4 times
 1, 20 times

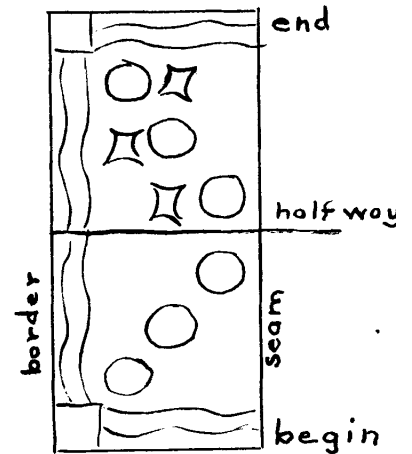
Treadle 4, 8 times
 3, 8 times
 4, 4 times
 3, 8 times
 4, 8 times

Mark these A and B pattern groups on the marking tape, then weave remaining groups exactly to match.

Weave pattern groups A and B alternately until the desired length coverlet is woven, marking tape continuously as a guide to the second half. End off with 1" tabby. Mark "end of pattern" on tape, and remove it from the web.

Second Half of Coverlet

All treadlings for the second half are in reverse of those for the first half, so the pieces will match. Begin with the last group woven, and use the marked tape as the guide, weaving to coincide exactly with the markings. Watch the right hand edge -- must have a neat seam!



Estimated Cost

On page 13 the warp was estimated at just under two pounds, with a similar amount of the same material for tabby = 4 lbs., or about \$20.00. Estimating about 15 pattern weft shots per inch for good measure, 45" wide, 2 oz. will weave about 13". Therefore 7 to 8 yards will require 20 to 24 skeins, which at 30¢ per skein = \$6 to \$7. Total cost about \$26 to \$27 for the materials suggested.

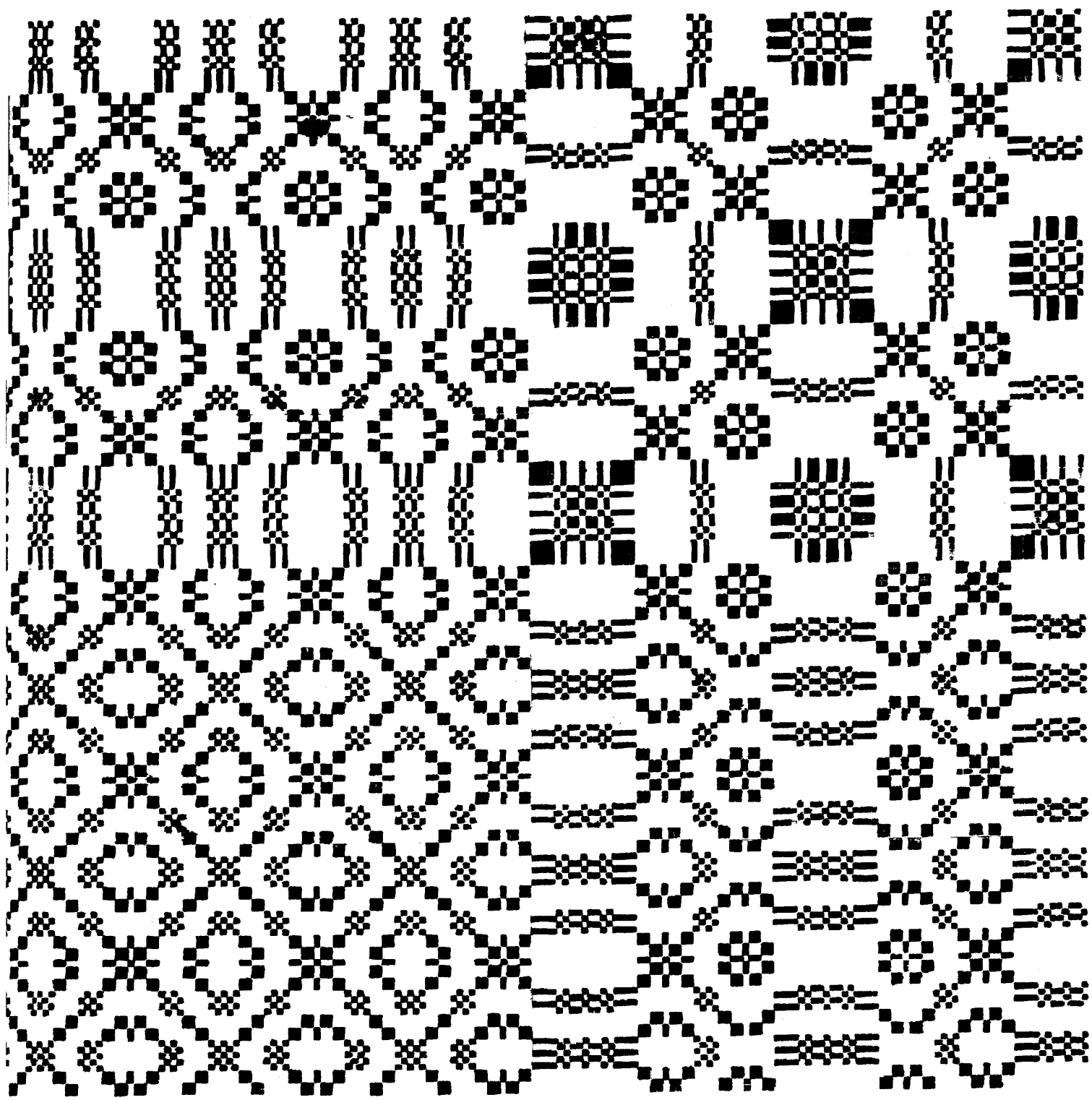
To use natural Egyptian at \$3.25 per 10,000 yard cone would require 2 cones, at a cost of \$6.50 for warp and tabby -- but not quite so pretty!

Good Weaving!

Emst
Mrs. E. M. Henderson
20 Ritz Apartments
Winnipeg, Manitoba

Ms.
Mrs. R. B. Sandin
University of Alberta
Edmonton, Alberta

Per year: \$3.00 (to Mrs. Sandin)
Sample copy: .35
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lower left corner

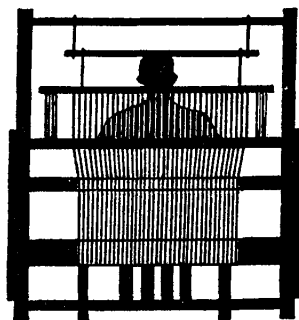
LOOM
MUSIC

VOLUME V

NUMBER 3

MARCH, 1948

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume V, Number 3

March, 1948

KNOW YOUR TWILLS

Fashions in suitings change with the year, and a glance at advance styles show a trend now to two color patterns with twill threadings. Oft-times our various reference books do not give us the wanted patterns without considerable searching through their pages. Therefore, some of the weaves most commonly seen are our offerings for your worsteds, cheviots, Harris tweeds and homespuns.

We have used as our guide William Watson's "Textile Design and Colour", published by Longmans Green and Co. We interpret these various patterns for you, as the method of explanation used in Watson is a little difficult to follow without considerable study.

These twills will give you an opportunity to create the weaves shown in exclusive British fabrics. All are dependent on strong color contrasts for their effectiveness, although a line of accenting color may be added to some without difficulty.

In weaving two-color twills, emphasis must be placed on the fact that certain harnesses carry certain colors, as will be noted on the draft. The treadling order, as well, will greatly affect the design of the woven cloth. It is these conditions which one studies in Watson's book.

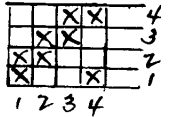
Methods of warping and wefting in cloth fall into several classifications. We have selected several and will illustrate them for you.

Color is shown on the face of a fabric first (a) by a

warp float (the amount of color on a particular end which shows or "floats" on the surface of the cloth), and (b) by a weft float.

To obtain a warp float: our warp is drawn in - 3 ends dark and 3 ends light. It is woven in a "2 and 2" twill with a light weft throughout. The effect is of a stepped up vertical line, 3 ends wide, separated clearly by white, and with a definite twill weave.

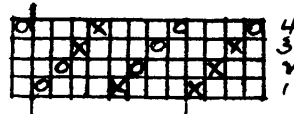
(A 2 and 2 twill is drawn in $1^2 3^4$ and is woven so that two harnesses are always up, against two harnesses down, treadled 1,2,3,4, on the standard tie-up:



For horizontal lines the warp is set in all white, then the weaving is done in a 2 and 2 twill, 3 ends light and 3 dark.

By combining these two twills, an irregular "step" pattern is formed. Warp: 3 dark, 3 light, woven 3 dark, 3 light, in a 2 and 2 twill:

threaded o = light
x = dark



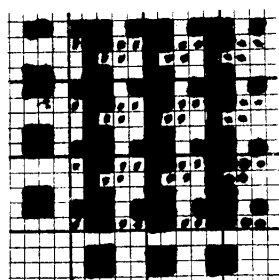
Weave with harnesses 1&4 dark
1&2 dark
2&3 dark
3&4 light
1&4 light
1&2 light
2&3 dark
3&4 dark
1&4 dark
1&2 light
2&3 light
3&4 light

One repeat, color plan of threading = 12 warp ends
One repeat, weaving = 12 picks

Variations of pattern are obtained by simple orders of colorings such as (a) above, combined with simple orders of treadlings, giving groups known as: continuous line effects, shepherd's checks, bird's eye and spot patterns, step patterns, hair lines, and combinations of these.

You will have more thrills setting up a narrow warp and making these samples for your pattern book than we are able to guess. Use a fine worsted, or a tweed yarn, showing a good color contrast. Now for the various samples:

1. A continuous line effect - Vertical



Warp 2 black (x) or brown and dark green or black and 2 white (o) beige and beige light grey

The draft:



Weave with harnesses 1&2 dark
2&3 dark
3&4 light
1&4 light, and repeat

1 (a). On this same warp threading, by treading the tabbies 1&3 and 2&4 in light, then 1&3 and 2&4 dark, one may obtain the same small irregular check found in Scandinavian books. This small check has been very popular in commercial suitings recently.

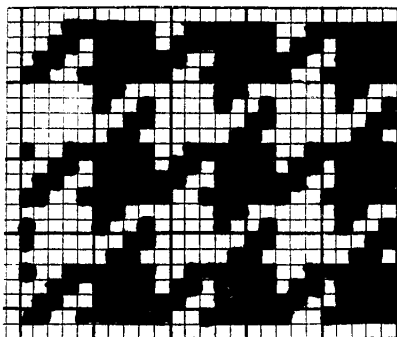
Cloth with the lines arranged horizontally is not generally satisfactory, therefore an example is omitted. However, the reverse side of the first treading above gives the horizontal line.

2. The Shepherd's Check

This is the well-known 4 light, 4 dark, drawn in on a twill:



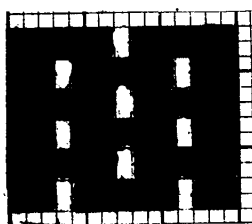
Weave in the same sequence, harnesses 1&2 light
2&3 light
3&4 light
1&4 light, then the same four treadlings dark, and continue the alternation.



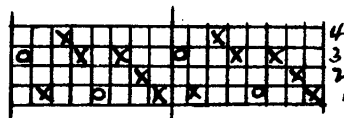
The finer the warp and weft, the closer and more definite will be the check. One sees so much of this that a variation is welcome. For a broken check, try 1&2, 2&3, 1&4, 3&4 with light, then the same four treadlings dark, and repeat.

3. Bird's Eye

This term applies to patterns in which the surface of the cloth is covered with small distinct spots of pattern, usually in vertical rows, but sometimes when doubled (2 light ends on the same heddle) it gives a less vertical impression. The whole is a closely woven piece of cloth, a beauty for the people who like a black tailored suit with a white fleck for relief. Bird's Eye 3 (a) as given below, has lines $1/8$ " apart (with warp at 30 ends per inch), and the staggered spots $1/16$ " long:



Warp: x = dark
o = light



Weave, with all dark, harnesses 1&4

1&2

2&3

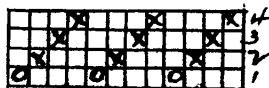
3&4, and repeat

3 (b), illustrated on p.157, B, of Watson, is warped 2 light, 2 dark, as for No. 1 on our page 20, but is woven with all dark: harnesses 1&2, 2&3, 3&4, 1&4. Try it when you thread up #1!

4. The Hairline

The term "hairline" particularly refers to effects where the line of color is equal to one thread. In this one the line is vertical on one side, horizontal on the other. The lines may be close or far apart, according to the number of black ends drawn in "on twill" in between. Ours occurs every fourth end:

x = dark
o = light



We treadled this in a 1-3 twill (one harness against three harnesses, and it is a good spring coat weight:

Harness 1 alone, using white or light
2 alone, using dark
3 alone, using dark
4 alone, using dark, and repeat

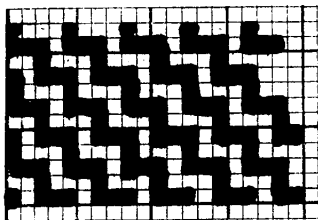
The same draft, treadled in a 3-1 (three harnesses against

one harness) twill, all dark weft, gives dots of light color evenly spaced 1/8" apart each way, all over the fabric. The reverse side shows three row vertical lines of the light color.

A lovely little design results from treading this set-up in the light color, in tabby weave.

5. Step Patterns

These comprise vertical and horizontal lines, united to give diagonal lines of "steps", light and dark alternating:



(a) Drafted: x = dark
o = light

Woven, harnesses 1&4 dark
1&2 light
2&3 dark
3&4 light, and repeat.

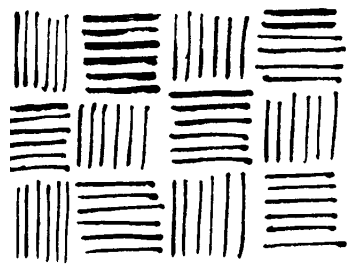
(b) An interesting arrangement of this weave is shown on page 30 of AMERICAN FABRICS, #4, 1947:

Drafted: 4
3
2
1

It will be noticed that there are two light ends at one reverse and two dark at the other.

At intervals of several inches in the weaving (which is the same as given in the first example of step patterns), two white wefts are passed, followed by two black, then back to alternate passes of white and black.

6. A Check Color and Weave Effect



Drafted: x = dark
o = light

4
3
2
1

Weave, harnesses { 2&3 dark
3&4 dark }
A { 1&4 light
1&2 light } to square horizontal block
then B { 2&3 light
3&4 light } to square the alternate
{ 1&4 dark
1&2 dark } horizontal block

then C, { harnesses 2&3 light
3&4 light
1&4 light
1&2 light } once only, to give 4 light again at the point of change, as at the end of A and beginning of B above

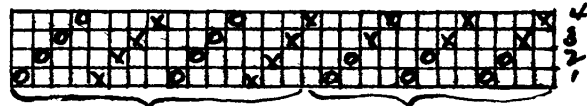
then repeat A,B,C, and so on.

This is an excellent weave to try for a decided effect in a man's sport jacket. It is pictured in Harris tweed on the back cover of THE AMBASSADOR, No. 1, 1947. Its squares have a similarity to the two-harness "Log Cabin" weave.

7. "Glen" checks

The prime favorite for men's wear is a compound warping of 2 and 2, then 4 and 4 alternation of color, with the same alternation of color in the weft, with the twill threading and treadling, or "Glen Urquhart checks", Watson, p. 182 A.

Warp: x = dark
o = light



repeat as desired repeat as desired

Weave, A { harnesses 1&4 light
1&2 dark
2&3 dark
3&4 light, and repeat weaving A until the weft shots just more than "square" the portion threaded 2 dark 2 light, then weave B

B harnesses 1&4 light

C { harnesses 1&2 dark
2&3 dark
3&4 dark
1&4 dark

D { harnesses 1&2 light
2&3 light
3&4 light
1&4 light

Weave C and D alternately until the section threaded 4 and 4 is a little better than square.

Begin at A again, but omit the first shot once only, as it is also the last shot of D.

Many lovely arrangements can be made by using three colors - say wine, soft moss green, and white: in the 2 and 2

section warp 2 wine 2 white, for the desired width; in the 4 and 4 section warp 4 green, 4 white, 4 wine, 4 white, for desired width.

Weave, with twill treadling: 2 wine then 2 white to square the 2 and 2 section, then 4 green, 4 white, 4 wine, 4 white, to square the 4 and 4 section. -- Sports coats, for men particularly!

Our disappointment will be keen if you do not make this set of twills as samples, because you will find them so rewarding.

For medium weight suits, 16/2 Weavecraft at 30 ends/inch
For fine weight suits, 32/2 Weavecraft at 40 ends/inch
or fine English yarns at close settings

For sports coats - homespuns of varying weights, at
about 24 ends/inch.

GOOD WEAVING!

Mrs. *R. B.* Sandin
University of Alberta
Edmonton, Alberta

Mrs. *E. M. Henderson*
20 Ritz Apartments
Winnipeg, Manitoba

When weaving yardages, many people prefer a boat shuttle of the weighted type. We have just been sent a sample of one of these, which seems to work very well indeed. It is from Fred English, 731 King Street, Cloverdale, B.C., whom we quote: "The Searle Grain Co., Winnipeg, now carries them for immediate shipment in Canada and the U.S., or I sell them from here. The price is \$3.00 delivered in Western Canada with one woof, or additional woofs, 4 for 60¢." The shuttle is nicely streamlined, has a good capacity, and the yarn pays-off well because of the long slot in the side of the shuttle.

This morning's mail brought news of a new loom just now ready on the market, and we pass the news on to you. It is a 45" loom, 12-harness, with two warp beams, and folds to 27" width when desired, with the material still on. Descriptive literature is now being printed, and if interested you should write for yours to: Nilus Leclerc Inc., L'Islet Station, Quebec.

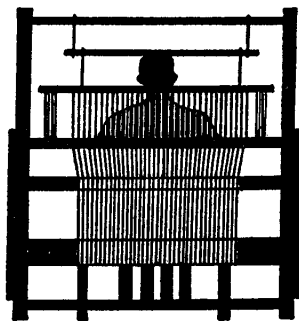
LOOM
MUSIC

VOLUME V

NUMBER 4

APRIL, 1948

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C


Volume V, Number 4

April, 1948

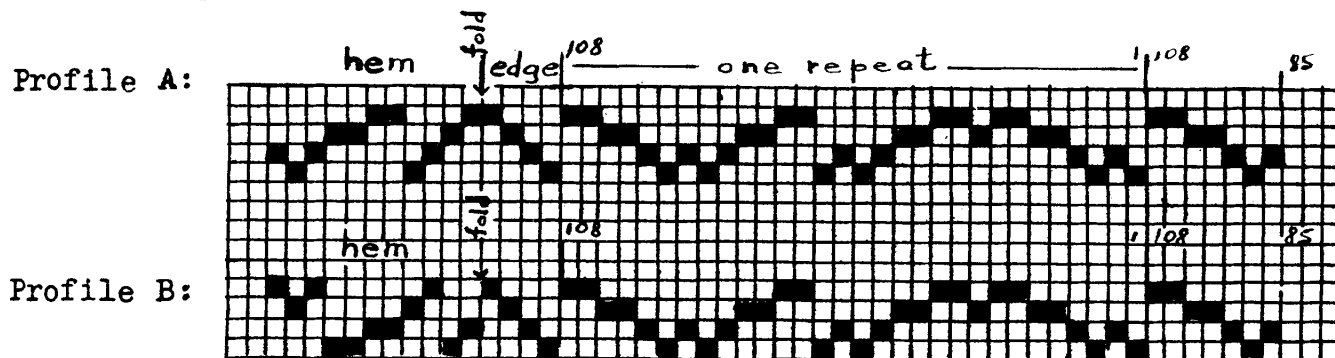
BEDROOM DRAPERY AND UPHOLSTERY, matching the February Coverlet
THE SAME COVERLET, IN 6-HARNESSESS SUMMER AND WINTER WEAVE

This bulletin is an answer to requests for matching drapery fabrics -- one weaver wrote that the coverlet was a large task for the novice, but if she did draperies first, could then progress to the coverlet. We believe that that is only a mental hazard, but the drapery is really interesting on its own merits.

We are asked to use the corner of the profile drawing, and so we use this as a drafting lesson, showing how to go about such an arrangement. (See the coverlet drawing on page 17.)

The left hand side of the drawing will be the edge of the drapery, so we will begin with the  (or ${}^4_3{}_2{}_1$) at the left hand side of the profile at the top of the page. We plan for a 2-inch hem on this edge, with the draft arranged so that the hem which is turned back matches up exactly with the pattern appearing on the wrong side of the drapery. This is a tricky little bit of drafting, as there must be (1) a reversal of the profile to give the blocks in order from the fold, and (2) a change of the positions of the blocks to conform with the weaving as it appears on the under side. Briefly, when weaving a 1-4 combination on the face of the material, the same shot appears as a 2-3 on the under side; a 1-2 combination is 3-4 on the under side, and vice versa: 2-3 is 1-4, and 3-4 is 1-2. To accomplish

(1) above, Profile A shows where the profile is reversed from the point marked "fold". To accomplish (2) above, working from Profile A, Profile B shows the changes in positions of the blocks so that the hem turn-under matches in pattern the under side of the drapery.



Our next consideration is the size of our drapery, and the size of pattern units. As written for the coverlet border, these are quite small, but since we want a heavier weight material for the drapery, we will double the size of the unit by using a heavier weight of yarn all around.

Then, as the weaving is to be an exercise for the weaving of the coverlet, we are arranging for a seam down the centre of the drapery, - at the same time there will be very little more actual weaving, by reason of the heavier thread we use. Also, by setting up the drapery 34" wide and using a seam, our finished width will be full for pleating - about 62" wide with hems off.

Arrangement for 34" drapery - Romance

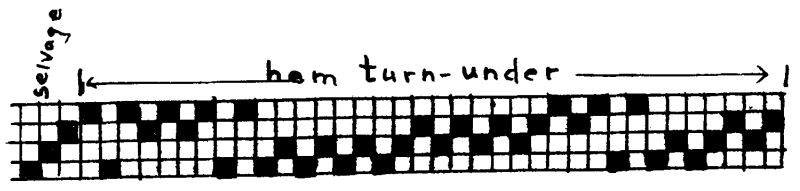
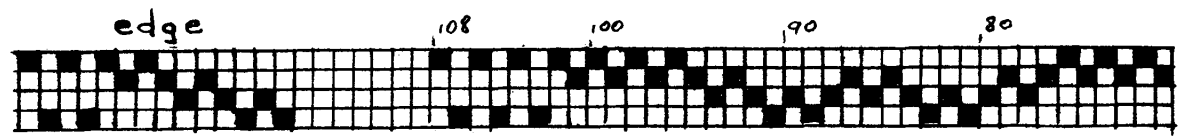
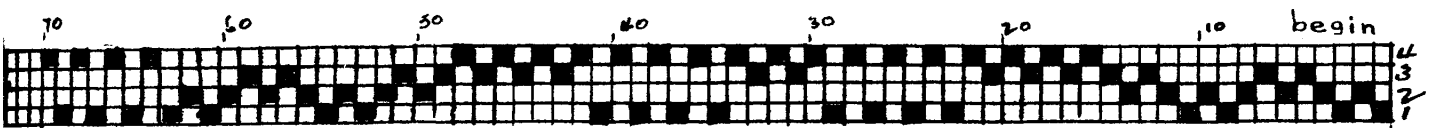
Warp: A soft pink 8/2 weight, mercerized if possible.

Tabby: as the warp.

Pattern weft: Lily's Tulip 4-strand in eggshell, or Bucilla Wonderknit in ivory.

Warp length: 4 times the needed length (for one window), plus 2 yards for hems and loom waste -- 10 or 12 yards in all.

Drapery Threading Draft (from Profile B, p.26)



Draft arrangement:

Begin with half of centre block, ends 85	
to 108 of threading draft	24 ends
Four pattern repeats, 4 x 108 =	432 ends
Edge, threaded once after 4th pattern repeat	14 ends
Hem turn-under and selvage	39 ends
	<u>509 ends</u>

Warp setting: 15 ends per inch = 34" wide in the reed.

Threading plan:

begin at end 85 and		
thread in	3232	
	1212	
	3234	once only =
	3434	24 ends
	3414	
	1414	
Pattern draft	1212	
	3232	
	1212	
	3234	
	3434	
	3414	
	1414	
	1434	
	3414	
	1414	repeated
	1434	4 times =
	3434	432 ends
	3232	
	1212	
	3232	
	1214	
	1414	
	1434	1212
	3434	3234
	3232	3434
	1212	3414
	3232	1414

Edge of drapery	1212		
	3234	once only =	14 ends
	3414		
	14		
Hem turn-under	3232		
	1214		
	1434		
	3232	once only =	36 ends
	3232		
	1212		
	1214		
	1434		
	3414		
Selvage:	321	once only =	<u>3</u> ends
			509 ends

Tie-up is standard, as given on page 13.

Treadling Details

Weave a half inch of tabby, for first turn under

Turn up for hem - arranged so hem will match under side of drapery when hem is turned up:

Treadle 2 4 times
 1 4 times
 4 2 times
 3 2 times
 4 2 times
 3 2 times
 4 2 times
 1 4 times
 2 4 times
 3 1 times
 4 1 times
 1 1 times
 2 1 times

Use tabby throughout

See note below about adjusting treadlings to suit your beat, and adjust these hem treadlings also.

turning point of hem

Bottom edge - see page 14 for details of your tape guide to exact seam matching. Fasten tape and begin your measuring here.

Treadle 4 1 time
 3 1 time
 2 1 time
 1 1 time

Pattern

A { Treadle 4 4 times
 3 4 times
 2 2 times
 1 2 times
 2 2 times
 1 2 times
 2 2 times
 3 4 times
 4 4 times

The treadling times are only approximate, and should be adjusted to your beat and materials so that the whole unit is square when treadled through once (should be a diagonal slightly steeper than 45° running from lower left corner, as illustrated on page 17.

(continued)

Pattern - continued

{	B	Treadle	1	2	times	Adjust treading times as above
			2	2	times	
			1	2	times	
			2	2	times	
			3	4	times	
			4	4	times	
			3	2	times	
			4	4	times	
			3	4	times	
			2	2	times	
			1	2	times	
			2	2	times	
			1	2	times	

Repeat A and B treadlings for desired length, ending with A treadlings, then, starting with the Bottom Edge treadlings, work in reverse (1,2,3,4) through them and through the turn-up treadlings, ending with a tabby band for the first turn-under of your hem.

Weave 3 more pieces to match this, using your marked tape to get an exact seam match.

Approximate cost - \$2.50 per yard.

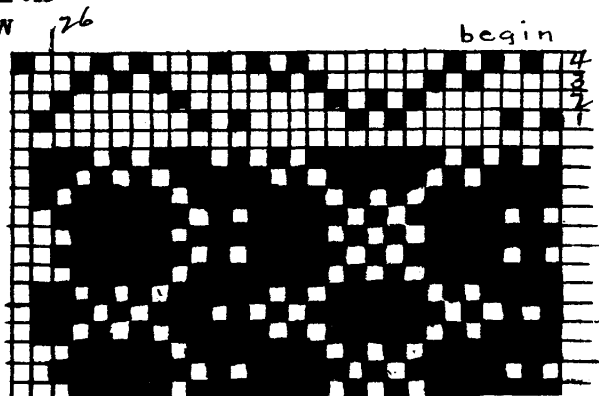
UPHOLSTERY ARRANGEMENT, using one motif of coverlet draft

This arrangement is on a small scale (compared with the coverlet and drapery), and the material is firm and durable. When woven it does not resemble the effect of the coverlet or drapery -- that would be much too tiresome. The manner of treading here makes the overshots the background, and the spots of warp work out the small pattern. The under side is firm, with no pattern overshots showing at all.

Profile of the motif selected:



Threading draft, with draw-down to show woven effect:



Warp: 40/2 or 50/3 Egyptian cotton in natural or white

Pattern Weft: #5 perle cotton, in color contrasting with drapery and coverlet, e.g. deep rose, wine, or deep blue.

Tabby: Mercerized cotton, about perle #8 or #10, or spooled buttonhole twist is about right - ivory or beige.

Warp setting: 36 to 40 ends per inch, so that the overshots are not too long.

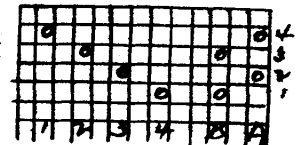
Draft arrangement

Selvage: 4,3,2,1,4,3,2	7 ends
Pattern draft, repeated to give whatever width is desired	?
First 19 ends of pattern draft, to balance left hand side of work	19 ends
Left hand selvage: 2,3,4,1,2,3,4	7 ends

The Tie-up depresses 3 harnesses on the counterbalanced loom, or raises one harness on the rising shed or table loom:

Counterbalanced or falling shed loom:

Rising shed, jack type, or table loom:



Treadling: - use tabby throughout.

Treadle 1	once	
2	once	
3	once	
4	once	
3	once	
4	once	
3	once	
2	once,	and repeat

THE SAME FEBRUARY COVERLET IN SUMMER AND WINTER WEAVE
6-Harness Tie-Up and Treadling

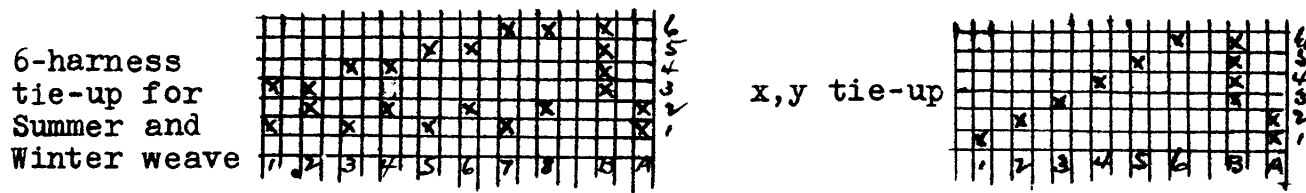
Have any of our weavers with six-harness looms been tempted to do the coverlet in Summer and Winter weave? Your threading draft will, as you know, be taken directly from the profile drawing at the top of the drawing on page 17, block 1 being threaded 1323 for the desired number of times, block 2 = 1424, block 3 = 1525, block 4 = 1626. (Our June 1947 issue deals more fully with the Summer and Winter threading).

Warp - Same as for 4-harness coverlet, - 20/3 at 30 ends/inch.

Weft - Lily 20/3 cotton, since in Summer and Winter the pattern weft should be about the same weight as the warp.

Tabby - 30/3, - slightly finer than warp for Summer and Winter.

Tie-up: We give the usual 6-harness tie up, also the x,y tie-up for the loom not equipped with 10 treadles:



Treadling Details: We use the "A" tabby between pairs, to give the less usual appearance.

There are four different treadling combinations or units, since there are four blocks in the draft. These are treadled in units of four pattern shots, and the units are repeated as many times as are needed to "square" each pattern unit on the diagonal which will develop as weaving progresses, the diagonal running from the lower left hand corner of the web (as diagrammed on page 17).

	<u>usual tie-up</u>	<u>x,y tie-up</u>
Block 1 - "Treadling 1":	Treadle 1 B 2 A 2 B 1 A	1&3 B 2&3 A 2&3 B 1&3 A
Block 2 - "Treadling 2":	Treadle 3 B 4 A 4 B 3 A	1&4 B 2&4 A 2&4 B 1&4 A
Block 3 - "Treadling 3":	Treadle 5 B 6 A 6 B 5 A	1&5 B 2&5 A 2&5 B 1&5 A
Block 4 - "Treadling 4":	Treadle 7 B 8 A 8 B 7 A	1&6 B 2&6 A 2&6 B 1&6 A

The numbers given in the treadling details below refer to the above four treadling numbers (units of 4 pattern shots) rather than to treadle numbers.

Border:

Treadlings 4,3,2,1 - once only

(We have just noticed on our page 17 drawing that the last four blocks at the left end of the profile were not drawn in at the bottom of the draw-down -- 4 rows short! However, they do appear in the treadling directions)

- A. Treadlings 4,3,2,1,2,1,2,3,4 - the number of repeats on each treadling unit to be adjusted to suit your material and beating, to give the essential diagonal.
- B. Treadlings 1,2,1,2,3,4,3,4,3,2,1,2,1

Repeat A and B until border is the desired length, ending with the A treadlings, then

Pattern treadlings:

A. Treadlings 1,2,1,2,3,4,3,4,3,2,1,2,1,2,1,2,1,2,3,4,3,
4,3,2,1,2,1

B. Treadlings 4,3,4,3,4,1,2,1,2,1,2,1,2,1,4,3,4,3,4

Repeat pattern treadlings A and B for the desired length.

See the February issue for more complete directions.

Good Weaving!

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20 Ritz Apartments
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rns.
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University of Alberta
Edmonton, Alberta

LOOM MUSIC has the addresses on file of several hand woven and Early Jacquard coverlets, offered for sale. These are complete with historical data as to weaving, etc., and the prices range from \$25 to \$35. Names will be sent on request (to Mrs. Henderson, please).

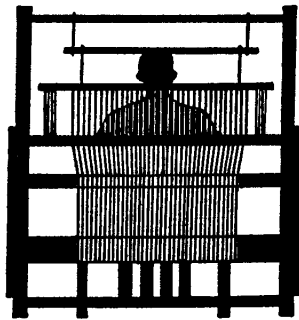
LOOM
MUSIC

VOLUME V

NUMBER 5

MAY, 1948

*Mary
Sandin*
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Winnipeg

WE GET NEW LIVING ROOM UPHOLSTERY. BEAMING A CHAINED WARP SINGLE-HANDED

We find little time to weave a major project for ourselves. Therefore it was exciting, indeed, to do two upholstery lengths for our living room, and we must tell you about them. You may wish to plan similar projects for this spring's weaving.

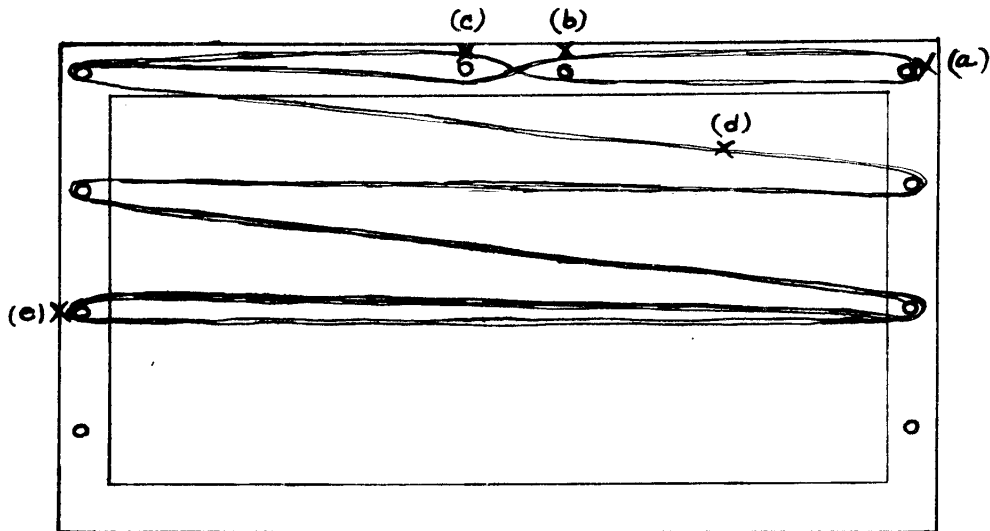
Also, we have advocated sectional beaming for ease and speed, especially for long warps (July, 1947). There are many weavers who do not have sectional beams and the necessary equipment for sectional beaming, either because of expense or because they require additional storage space, or both. For those weavers we would like to describe our method of "single-handed beaming." While we must admit to having the world's best husband to hold our warps, this 24-yard wool upholstery warp was beamed alone, deliberately, just to prove that it can be done and done well. The warp wove beautifully down to the last yard!

Beaming a Chained Warp Single-handed

For the first try, use a manageable cotton warp such as a 24/3 or 20/2 mercerized, not more than 7 or 8 yards long, -- a length no greater than the space which can be cleared in front of the loom in order to stretch the warp out full length before starting to beam. (No, our house isn't 24 yards long, so our 24 yard warp had to be carried through the top opening of our Dutch door and out to the front gate-post where it was tied, -- December 31, 1947).

To explain our "one man" system, perhaps it will be more clear to outline briefly our ordinary loom-dressing system, then later to point out how we vary this procedure when beaming alone:

1. Wind warp on warping board or warping mill as usual, being sure to have the proper cross or lease between the two lease pegs.
2. With the warp on the board or mill, tie five ties:
 - (a) around the entire warp at the outside of the beginning peg,
 - (b) around half of the warp over the first lease peg,
 - (c) around the other half of the warp over the second lease peg,
 - (d) around the entire warp, about 1-3/4 yards from the beginning peg -- an extra tight tie, several times around with stout cord,
 - (e) around the entire warp at the outside of the end peg:



3. Slip warp from the end peg, insert the hand through the opening between the two halves of the warp, and chain loosely to the lease ties, using the hand as a crochet hook.

4. Insert lease rods in the spaces where the lease pegs originally were -- marked by ties (b) and (c), and tie the ends of the lease rods together, leaving 1/4" of space between them as they lie flat.

5. With the beginning end of the warp toward the reed, place the lease rods on the breast beam of the loom, then tie the nearest (to you) lease rod tightly to the breast beam.

6. Cut through the warp ends at tie (a), and, beginning at the right hand thread as it lies between the lease rods, sley through the reed in the exact order of the threads in the lease, from right to left to the end of the lease. If the beater is tied mid-way between the breast beam and the harnesses, slewing is easier for the lone worker, as it shortens the reach.

7. Remove the ties holding the beater and pull beater back to rest against the breast beam. Then thread through the heddles, beginning with the first warp thread at the right end of the reed. A drawing-in hook is awkward to use here when working alone, since the warp end can be threaded through the heddle eye with the fingers alone. Turn end over and put loop through heddle eye. Thread through with right hand, left hand holding heddle, and be sure to pull enough warp through with the left hand so that the ends do not become crossed over each other behind the heddles. Shove heddle out of the way to the right with right hand, all in one continuous motion.

If two ends have been sleyed together in each dent of the reed, the threads are still in their exact individual order at the lease rods, and should be threaded through the heddles in this order. So, use first the upper thread in the dent, then the lower thread in the same dent, when threading in. This exact order is important to prevent twists in the warp, which of course give trouble in beaming the warp. Separation is easy to see if a few warp ends are held out firmly from the reed, in the left hand, while picking up the proper warp end with the right hand.

8. After threading in one repeat of pattern, check through the heddles to make sure there are no errors, then tie this group of ends in a half bow-knot behind the heddles. Continue threading and checking across the width of the warp.

9. After threading is completed, at the front of the loom take the warp at tie (d), the tight knot around the whole warp, and either tie it securely to a door knob or stationary object, or have it held firmly by a working partner. Then at the back of the loom, take out the bow-knot ties in the warp and straighten the ends back with a pulling motion between the thumbs and fingers. All of the apparent "tangles" straighten out miraculously back to tie (d), leaving the main body of the warp undisturbed.

10. With tie (d) still firmly held, tie the warp ends in small groups to the rod of the apron on the warp beam. Keep tying ends about every 2", no more when finished, and have the ties placed so that warp stretches back directly from the reed.

11. Remove tie (d) and unchain the warp to its full length. Give the warp another straightening process, from the far end, pulling back across small groups of threads between the thumb and the fingers held close together, then securing any loose ends in the left hand. The ends are always held securely, either by the pull with the right hand, or by passing them on for firm holding with the left hand.

12. With the warp completely straightened and held at a good tension by one worker, the warp beam is turned to roll the warp onto it, with heavy paper, lightweight cardboards, or sticks, inserted between layers of warp. (Sheets of tag manila or heavy kraft, cut to the width of your beam, are good investments in smooth warping). While the winding is being done, the beater should rest against the breast beam, then if it moves with

the warp it indicates that a twist or knot is interfering and should be investigated, lest a broken end result. Also if the left hand of the person winding-on holds the top of the harnesses, with a finger between harnesses to hold them apart, the winder will feel any resistance in the warp and can investigate before a break occurs. The tie in the end of the warp should be cut when the holder comes near the loom and finds the cutting necessary.

13. With the warp rolled on smoothly at an even tension, tie a small group of warp ends at each side of the warp, to the rod of the apron on the cloth roller. Then, beginning at the centre of the warp, tie small groups of ends to this rod, working from the centre out to the edges, with a group first to one side of the centre, then to the other side. Strive for an even tension, and use a knot which is easily untied, so that any loose groups can be tightened if the tension is not exact at first tying. Tie groups not more than 1" wide, even smaller at the edges. Most weavers seem to have better success getting an even tension tied across the warp when they don't try to tie too tightly. Strive for a rather easy tension all across, just so warp bends slightly under pressure of the hand on it. Then, when tied, tighten the warp beam for proper weaving tension.

14. After getting that even tension, check the threading by opening first one tabby shed and then the other. If they are perfectly clear, with no twists or cross-overs, then WEAVE. If not all clear, correct mistakes, and then proceed.

Now, all that warping review took quite a bit of space, but we haven't devoted any space to its details since 1944, and hope it will prove valuable to some of our more recent weavers. This method does have the advantage of one less operation, since there is no preliminary sleying through a reed or raddle as when threading from the back of the loom. We have heard the criticism that a warp wears out by having it pass through the heddles while beaming. But when you stop to think that each tiny section of the warp touches the heddle only for an instant on its way through, the criticism seems unfounded. A poorly made, twisted, tangled warp would give trouble by any method.

HOW TO MANAGE THE BEAMING ALONE? The only change from the preceding method comes at step No. 11, as follows:

11. With the warp unchained at full length, slip a stout cord through the loop at the end of the warp and tie it to

a stationary object. Then slide the loom back to get a good tension (pads of wool material under the loom's "feet" protect the floor and allow it to slide as necessary), and re-straighten and re-tie each knot at the warp beam apron, until the tension is even all across the warp.

12. Standing behind the loom, begin winding the warp onto the warp beam, at the same time sliding the loom slowly and gradually toward the stationary tie at the far end of the warp. With a light loom, the pull of the warp will be sufficient, but with a heavy loom you will need to do a little loom pushing and winding at the same time. The use of the tag manila or kraft sheets (obtainable in 24" x 37" and 28" x 34" sizes) for winding between warp layers, is a real help when working alone.

Another weaver prefers tying the warp to a heavy chair, rather than to a stationary object, then dragging the chair toward the loom by the winding of the warp. In this case, the warp is straightened thoroughly from the far end, tied around with a stout cord, then tied onto the chair. The tension obtained by this method may not be quite so great as when the warp is being held by a helper. The important thing is evenness of tension. After beginning to weave, if the warp tension is found to become loose all across the warp, take a few turns on the warp beam with the crank, to tighten the whole roll of warp.

The beaming process is admittedly a little slower without a helper, but proves entirely satisfactory when it is well done. Our own 24-yard wool warp, 730 warp ends wide, went on "like a charm" and has woven down to the last yard with absolute evenness of tension.

Now let us tell you about the upholstery made on this warp.

EIGHT-HARNES "DIAMOND TWILL" for UPHOLSTERY

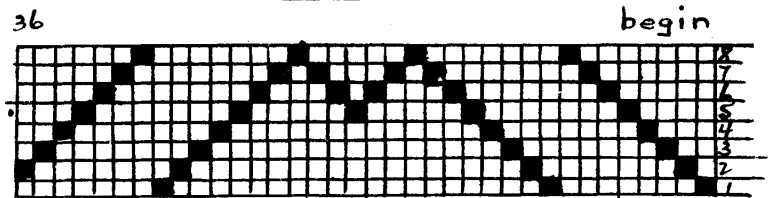
Across a deep beige warp of Scotch cheviot, we wove with a gold homespun weft (samples enclosed), for our Chesterfield (davenport) upholstery. The draft is a Swedish one from Worst's FOOT-POWER LOOM WEAVING, Fig. 413, p. 173, with our own treading. We have a beautiful all wool upholstery material, 30" wide, costing \$1.25 per yard.

In the event of a 4-harness loom only, the two yarns would be excellent for upholstery woven in some 4-harness twill variation. (Mrs. Davison's A HANDWEAVER'S PATTERN BOOK has many).

The Tie-up

0	0			0	0	8	
0				0	0	7	
0		0	0	0	0	6	
0	0	0	0	0		5	
0	0	0	0	0		4	
0	0	0	0			3	
0	0	0				2	
0	0					1	
1	2	3	4	5	6	7	8

The Draft

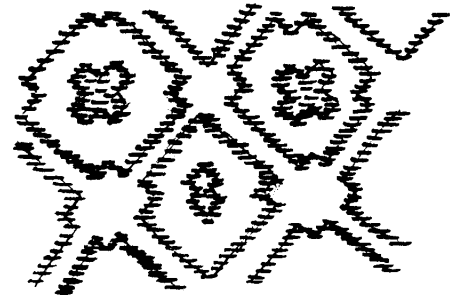


Warp: Light brown Scotch cheviot (3,400 yards per lb., from Searle Grain Co. last year), set at 24 ends per inch.

Weft: Gold homespun from St. Stephen Woollen Mills, St. Stephen, N.B. We used their warp-spun, which does give a bit of bother as weft because of its tight twist, but we felt the same tight twist would give a longer wearing surface for hard usage.

Treading details

Treadle 1,2,3,4,5,6,7,8,
 1,2,3,4,5,6,7,8,
 7,6,5,6,7,
 8,7,6,5,4,3,2,1,
 8,7,6,5,4,3,2,1,
 2,3,4,3,2, and repeat



We wove our usual sample and washed and pressed it before weaving the final yardage. We found that 20 weft shots per inch, under tension on the loom, gave a finished sample with the desired appearance -- good and firm with the diamond figures slightly longer than they were wide.

These one-shuttle weaves work up quickly and with such a rhythm! After our 24 yards of this one, we are ready to recommend keeping one loom set up all the time with this type of work, to be a kind of "cure". After a hard day's work and mental fatigue, this rhythmic, almost automatic, weaving, demanding little concentration, helps to iron out those "kinks" which have accumulated all day.

This beige and gold upholstery color fits in well with almost any living room scheme. With our chesterfield upholstered in this color, with a "divan" already upholstered in a dull blue with no pattern, and a wing chair in stripes of the dull blue, a soft salmon pink, a bit of gold, on a beige background, we wanted to do a fairly plain upholstery length for a pair of chairs to be used by the fireplace, across from the chesterfield. This was done on a 4-harness loom, in tabby weave, with twill weft stripes. The color is a soft brick-rust, with self color stripes.

TWILL STRIPES FOR UPHOLSTERY

The threading is a basic twill: $\begin{matrix} & & 2 & 3 & 4 \\ & & 1 & & 2 & 3 & 4 \\ & & & & 1 & & \end{matrix}$

The warp: the same light brown Scotch cheviot as for the 8-harness upholstery, at 24 ends per inch.

The weft: Rust colored homespun from St. Stephen.

Treadling Details:

Weave 1-3/8 inches in tabby weave, using the rust homespun, then a twill band woven

harness { 1 alone
 { 2 alone if you use a rising shed
 { 3 alone or jack type loom
 { 4 alone

or harnesses { 2, 3, 4 together
 { 3, 4, 1 together if you use a counter-
 { 1, 2, 4 together balanced or falling
 { 1, 2, 3 together shed loom.

Then weave another 1-3/8" in tabby weave,

Then a twill band, and continue.

This is another good weave for rhythm, after a "hard day at the office". You lucky people, who can weave in the daytime!

GOOD WEAVING!

M.S.
Mrs. R. B. Sandin
University of Alberta
Edmonton, Alberta

E.M.H.
Mrs. E. M. Henderson
20 Ritz Apartments
Winnipeg, Manitoba

Per year \$3.00

Sample copy .35

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One weaver, Mrs. Clara McDivitt, of Petrolia, Ontario, has sent us some of her sectional warping experiences. We are glad to pass on one of her suggestions, which sounds like a good one:

She had experienced the trouble of threads piling up between sectional pegs after winding about five yards of warp. To overcome this, she obtained long pieces of heavy tin, about 1" wide, which she had bored with holes the size of her sectional pegs, the holes the same 2" apart as the sectional pegs. They were then cut across, through the centre of the hole. At the 5-yard point in winding each section, one of these tin plates is placed over the warp just between the pegs, on each of the four peg bars. This gives a new firm, level "floor" for the threads to start off again. Two cautions are given: to place tissue over the tin plates lest any roughness cut a fine warp thread; and to remove the plates after having woven up to this point, lest they fall down through the warp when they are loosened, and cause any damage in that way. How about using a light-weight masonite plate, well rounded and smoothed on its edges, to overcome this cutting danger?

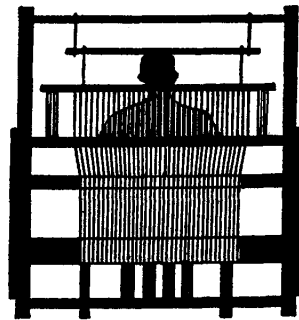
LOOM
MUSIC

VOLUME V

NUMBER 6

JUNE, 1948

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L O O M M U S I C

Volume V, Number 6

June, 1948

FOUR SIMPLE INLAY TECHNIQUES

In the issues of LOOM MUSIC we have tried to stress the importance of learning a technique thoroughly, hence our detailed instructions. But we also urge the weaver to take that technique and add an individual note to its use in subsequent weaving. That, after all, should be our aim, -- to learn a principle and then bend it to our use, keeping in mind that the article must exemplify the best use of that principle, from the standpoint of suitability, good design, and artistic expression. We should always strive to so weave that those who see our finished articles will be moved to admiration and respect for the craft of weaving.

Free expression, moving in accordance with our basic principles, provides some of our most interesting weaving. This is a field in which we can often learn from native, or primitive, weavers. When we see their work we cannot help being impressed with the good results obtained, with the materials they have at hand. Come with us to Africa and then to Formosa, again by way of our favorite museum, the Royal Ontario, at Toronto. We think these two inlay type examples are very good.

INLAY NO. 1

Our first is one which can be woven up quickly, adapted from a Formosan example. It is suitable for cotton weaving, and can be used on luncheon sets, on bottoms of cottage curtains, etc. For certain rooms, it could be used for drapery, with heavy inlay of chenille, etc.

Warp: May be fine 24/3 or 20/2; or coarser 8/2 or 10/2.

Weft: Same as the warp in color and material, or it may be twice the weight if a fine warp is used. For warp and weft, two colors are used, pastels being better than strong colors.

Lay-in thread: A fast color, contrasting or blending, of a coarser material such as 6-strand cotton, chenille, raffia, strawcraft, etc., depending upon the purpose of the article.

Warp setting and arrangement: Set the 24/3 or fine weight at 30 ends per inch (single in the heddles, 2 ends per dent in a 15-dent reed), the 8/2 or coarser weight at 15 ends per inch. Warp

$\frac{1}{2}$ " color
 2" natural
 $\frac{1}{2}$ " color
 2 $\frac{1}{2}$ " natural
 $\frac{1}{2}$ " color
 2 $\frac{1}{2}$ " natural
 $\frac{1}{2}$ " color
 2 $\frac{1}{2}$ " natural
 $\frac{1}{2}$ " color
 2" natural
 $\frac{1}{2}$ " color -- a total width of about 14"

Threading and Tie-Up: Threading is the basic twill $1^2 3^4$ with the standard tie up (weave is plain or tabby throughout).

Weaving details: for the 14" width piece.

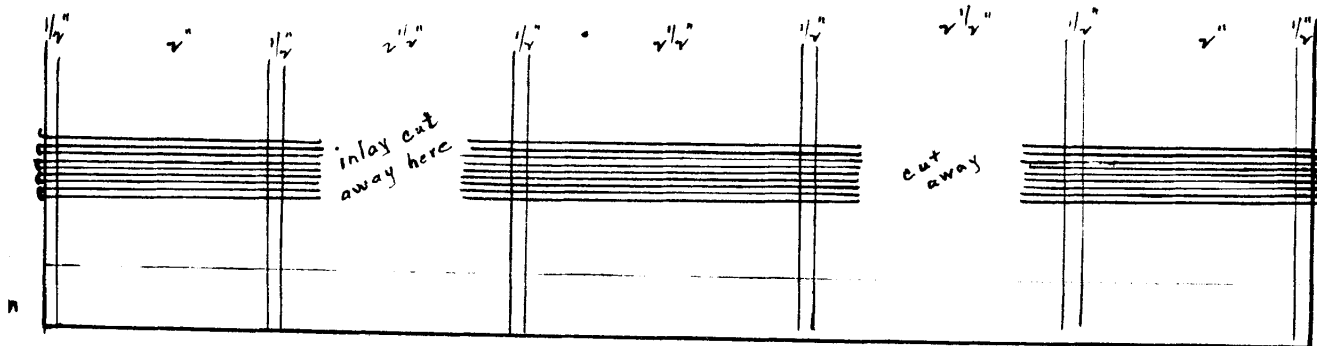
1. Weave $1\frac{1}{2}$ " for hem turnings, using weft to match the warp color, and using tabby weave treadlings: alternate treadles A and B (harnesses 1&3 and 2&4).
 2. Weave 2" more as above, for end border of article.
 3. Then, in the same shed as the last weft shot, using the heavy inlay weft, pass the inlay shuttle through the shed for the space of the colored warp ends only, letting the inlay weft ride on top of the shed over the natural areas. Allow inlay to have small loops along selvage, like tiny scallops.
 4. Throw the opposite tabby shot in the basic weft.
 5. In this tabby shed, repeat a row of inlay weft.
- Repeat this inlay procedure, following each basic tabby weft shot, until 16 shots (or about $\frac{3}{4}$ ") of inlay is woven in.
6. Weave centre for desired length, as #2 above.

7. Repeat inlay band.

8. Repeat 2" for end of article, and $1\frac{1}{2}$ " for hemming.

To finish: Remove from loom, machine stitch the ends and hand hem, turning in the machine stitching in the first turn-under.

Then, with scissors, cut up through the inlays as indicated below, leaving $\frac{1}{2}$ " lengths of fringe in two of the areas, with inlay thread floating over the surface in three areas:



The basic weaving could also be treadled 1,2,3,4, for a twill background, using tabby in the inlay areas.

INLAY NO. 2

This is another intriguing inlay, adapted from an African native piece, to weave on the same warp as the last example.

Warp and Weft as for Inlay No. 1, page 42.

Lay-in weft: 6-strand mercerized cotton in two colors, to blend with color in warp, e.g. white and light blue, white and green, or white and chartreuse. Embroidery cottons are excellent here.

Weaving details - for the 14" width piece

1. Weave $3\frac{1}{2}$ " in tabby weave for hem and end band, using the color and weight of the warp color used.

Side Inlays

2. In the same shed with the last weft shot, begin the side inlays, from each edge, 2" toward the centre, to the first colored warp ends. Use a 6" strand of white for each, leaving $\frac{1}{2}$ " end beyond the selvage at each side, and the long ends through the shed and to the top of the web, just before reaching the colored warp stripe.

3. Change shed and throw 4 tabby shots with basic tabby.

4. Using the second lay-in color, lay in two more 6" lengths, exactly as the white lay-in above, except to carry it through the shed for 3 ends less than for the white, and leave ends hanging above the web, as they will not be used again for a while.

5. Change shed and throw 4 tabby shots.

Centre Inlay

6. In the same shed as last tabby shot, with a 1-yd. length of white 6-strand, begin inlay between centre two colored warp stripes: Carry white inlay from right edge of right centre colored stripe, through the shed to the left, as far as the left edge of next colored stripe, and up to the surface. Turn in short end neatly at beginning.

7. Change shed and throw 4 tabby shots.

8. In the same shed as last tabby shot, with a 1-yd. length of colored 6-strand, lay in as for the white inlay, from the same side, except to carry it to the beginning of the left centre colored stripe, and to the surface.

9. Change shed and throw 4 tabby shots.

10. In the same shed as last tabby shot, return the white inlay from left to right, through the shed to include the right hand colored warp stripe, and to the surface of the web.

11. Change shed and throw 4 tabby shots.

12. In the same shed, return the colored inlay from left to right, through the shed to the right hand colored warp stripe, and to the surface of the web.

Make neat turnings with these inlay threads, on the surface of the web, without either pulling tightly or leaving too much slack on the surface.

Continue with the inlays in this centre area as above, with the 4 tabby foundation shots weaving across, and rows of white and colored inlay, each time taking the white inlay to the outside edge of the colored centre stripes, and the colored inlay half way through these same colored stripes.

Weave thus for 2" of weaving, ending the inlays at the opposite side from their beginning, turning in ends neatly.

13. After last centre inlay, change shed and throw 4 tabby shots.

Side Inlays

14. In the same shed as last tabby shot, return the two white edge inlay threads, through the shed from the centre to each edge, leaving 1/2" length beyond edge.

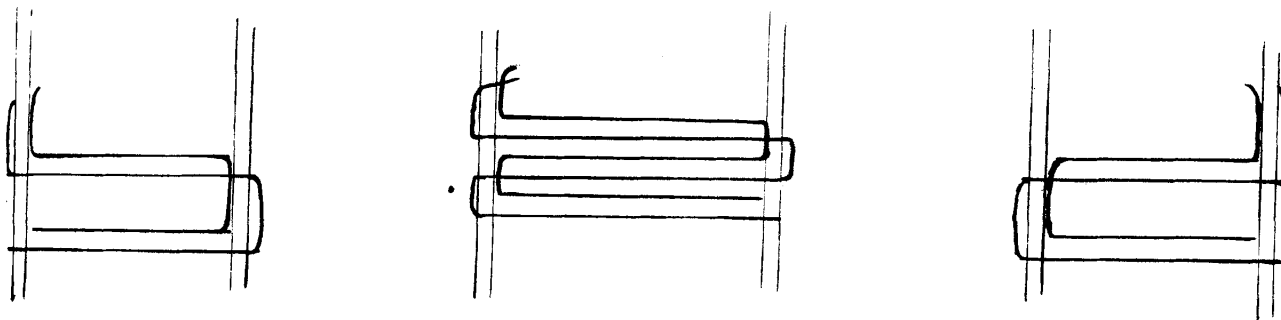
15. Change shed and throw 4 tabby shots.

16. In the same shed, return the two colored edge inlay threads, through the shed from the centre to each edge, leaving a 1/2" length beyond the edge. Clip edge threads evenly 1/4" long.

17. Weave centre in tabby weave for desired length.

18. Repeat inlay bands for second end, as above.

19. Weave 3 1/2" in tabby for end and hem turning.



INLAY NO. 3

This inlay makes use of a loom-controlled design, with only the chosen portions of the design being woven, in planned areas, against a tabby background.

These design areas may be used as part of a border pattern, as illustrated in our two photographed examples, or design spots might be picked up in an all-over fashion, in weaving curtain or drapery material. This latter method is one way of weaving curtains or draperies for use with a coverlet or other large woven article, repeating in the curtains or draperies one small motif of the large woven article, without monotonous "matching".

The pick-up method follows:

It is best to weave the chosen threading draft in some preliminary article, so that you become quite familiar with its pick-up possibilities, and the location on the warp of the portions which you decide upon as your pick-ups. A 4-harness overshot pattern will probably be the beginning choice.

On a warp of the weight of 24/3 or 20/2, set at 30 ends per inch, use a tabby material of about 8/2 or 10/2 or Lily's Frost Tone weight, in natural or light colored background, with a 6-strand mercerized or unmercerized cotton in color for the inlay areas. One of our examples has a natural 24/3 warp, pale yellow 8/2 tabby background, with figures picked up in black Vittora cotton (6 strand unmercerized) woven for a tray cloth. We used the Honeysuckle and the Periwinkle threadings, because of shapely figures (p.49).

1. Weave in tabby weave for the desired length, until the design position is reached.

2. For each colored design area, cut a length of design thread approximately a yard long. For convenience this length could be wound on a small bobbin such as used in knitting "diamond" sox. By referring to an already woven piece on this threading (or a draw-down on graph paper), decide what is to be the first line of the design, and engage the harnesses which will give the shed opening for this line of design.

3. Carry the design thread through the pattern shed for the desired space, and up to the top of the web. Neatly turn in the short beginning end. Pick up the beginning of each design area, with a separate design thread for each. We find that when picking up a 4-harness overshot design, if we go beyond the end of the last overshot of the design area and include the one-thread skip just beyond the overshot, we get both a softening of the outline of the figure and a more firm anchoring of the design thread.

4. Change to the next tabby shed and throw tabby.

5. Repeat #3 above for the number of times desired to carry out this portion of the design, with tabby shots between pattern shots.

6. Find the next harness combination and use it for the design inlay, tabbies between pattern shots -- and so on throughout the design area.

In this pick-up technique, the harnesses select the warp ends which are gone over and under for the design, and the weaver needs only start and stop the design thread for the chosen area.

NOTE: By careful planning and design choice, these inlays Nos. 1, 2 and 3 could be woven on the same warp and threading, since Nos. 1 and 2 use only the tabby sheds. A threading would need to be selected to give the desired design area between the warp stripes, and which would thread evenly in about $2\frac{1}{2}$ " divisions. The designs could then be picked up in the color of the warp stripes, for an end border band.

INLAY NO. 4

This inlay method is a most effective way to weave a simple border around place pieces, tray cloths, vanity dresser sets, and so forth.

Warp and Weft material: Fine linen set at 30 to 45 ends per inch, linen of such a weight and warp setting as to produce a 50-50 weave when woven across in tabby weave with the same linen as weft. Ours was natural 50/3 linen at 45 ends per inch.

Inlay material: A heavier material of about Perle 3 weight, or a very light weight candlewicking if used on heavier linen. Ours used white Perle 3 for the inlay border.

Threading draft: Weave this on a basic twill threading, on Rosepath, or on any of your favorite twill variations which are suited to linen weaving. Our own tray cloth was woven on a loom set up with Marguerite Davison's "Twill and Knot", p. 33. This threading accounts for the longer overshot which appears at regular intervals in the photographed piece (p. 49), adding interest.

For place pieces, plan for a warp 19" wide on the loom, with the hems at top and bottom.

Weaving details:

1. Weave 1" in tabby weave, using linen like the warp, to provide a 1/2" hem.

2. On a rising shed loom, lift harness #1 (on a falling shed or counterbalanced loom depress harnesses 2,3,4) for the pattern inlay shed. This same inlay shed is used throughout, and will be referred to simply as the inlay shed.

Throw inlay shuttle through this shed, from right to left, turning in the beginning end neatly.

3. Weave 3/16" in tabby weave, with linen like the warp.

4. Open inlay shed and throw inlay shuttle from left to right. The inlay thread passes up along the selvage, but is not caught into the selvage with the tabby weave between inlay shots. It forms an "easy" loop at the edge.

5. Weave 3/16" in tabby, then inlay from right to left, then 3/16" tabby, and so on, until 2-3/4" are woven for the border.

6. The side borders begin now, requiring an additional shuttle with inlay thread. If the last inlay thread ended on the right, open the inlay shed and pass the original inlay shuttle through the shed for a distance of 2 1/2", then out onto the top of the web.

In the same inlay shed, with the second inlay shuttle, bring inlay thread from the edge inward for 2 1/2", and out on top of the web.

7. Weave 3/16" in tabby, with linen.

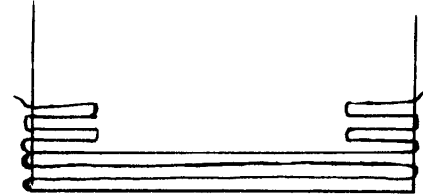
8. Open inlay shed and take inlay threads out to the

edges, making a neat turning of the inlay thread on the surface, not pulled tightly, not leaving a large loop.

Continue the side border inlays and 3/16" tabby alternation for the desired length centre.

9. Then, retaining one of the inlay shuttles, use it across the width of the warp as for the beginning border, and continue this for 2-3/4" as at the first end.

10. Weave 1" in tabby weave for hem and hem turn-under.



GOOD WEAVING!

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Winnipeg, Manitoba

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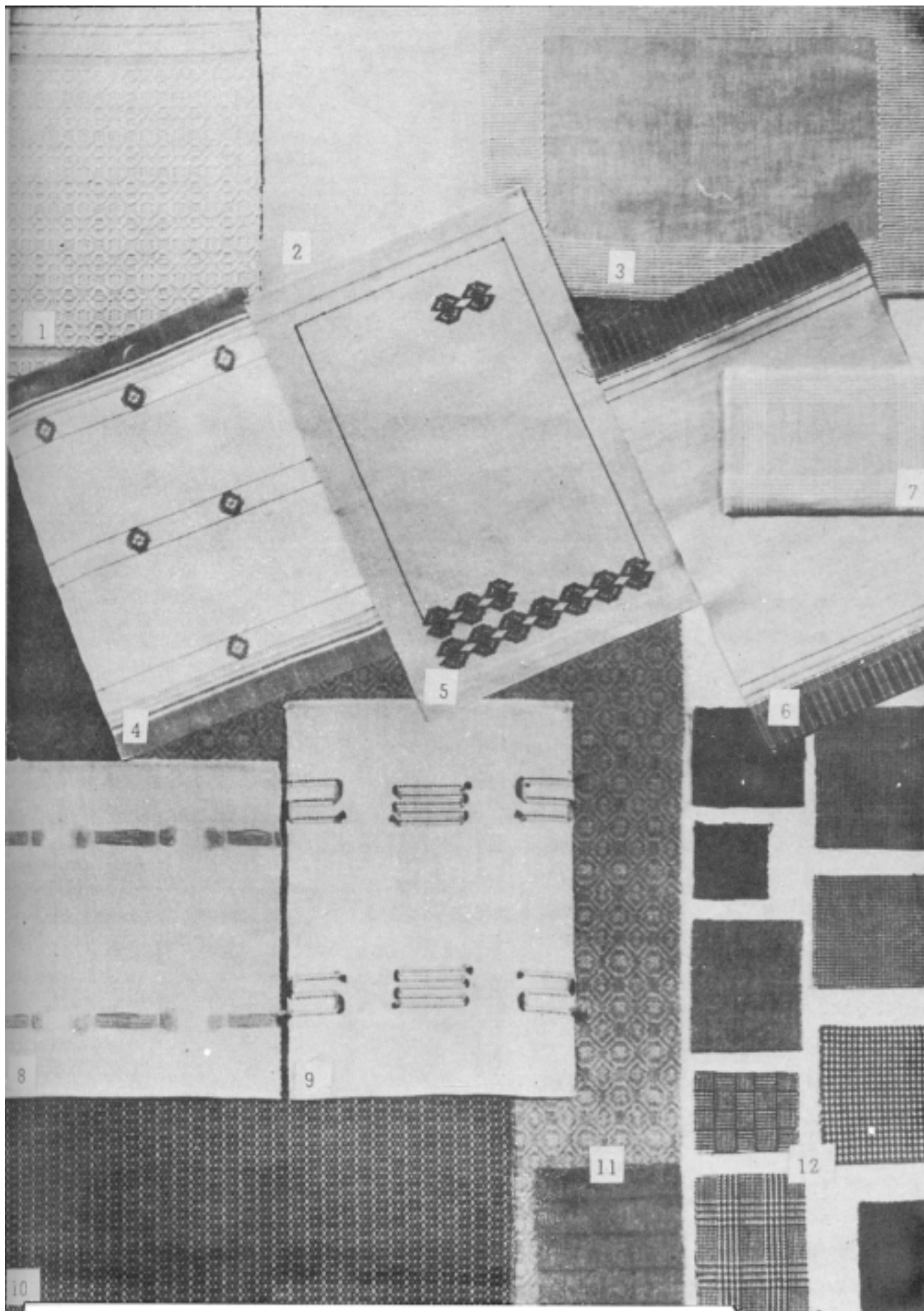
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FREE SAMPLE: Some months ago we mentioned an excellent British trade journal, THE AMBASSADOR (Incorporating International Textiles). We have just received a letter from their Canadian office that they will be glad to send a free sample copy of their publication to anyone who writes for it. Letters should be addressed to:

The Ambassador (Incorporating International Textiles)
1005 Security Building
Windsor, Ontario, Canada

With our 1948 policy of no issues for July and August, our next bulletin will be dated September, 1948.

Our address, July 13th to August 21st, will be Banff School of Fine Arts, Banff, Alberta.



January	1,2,6,7	--	Place pieces and hot pad cover.
March	12	--	Twills.
April	10	--	Upholstery, by Miss Wilma Watson, Edmonton.
May	11	--	Our upholstery.
June	3,4,5,8,9	--	Inlays

v.5 , #7 - 8 - not published .

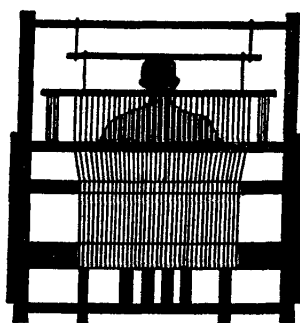
LOOM
MUSIC

VOLUME V

NUMBER 9

SEPTEMBER, 1948

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume V, Number 9

September, 1948

WHAT, BESIDES "SCARVES", CAN I MAKE ON THE
RIGID HEDDLE, BOX, OR FRAME LOOM?

Enthusiasm for this type of weaving, suitable for "teen-agers", small fry from 9 or 10 years and up, and the adult joining the community centre group, has swept over Canada. The equipment is simple, inexpensive, requires little space, and the enjoyment is great.

The first question is usually, "What can I make that appeals to me?"

In August, 1945, we gave a short outline of setting up the loom and directions for weaving of belts; scarves in squares, checks, and stripes; place pieces of cotton using a Leno lace twist, Danish stitch, and a brocade. We recommend that number as a good foundation for further progress. (Single copies of August 1945 are still available at 75¢ each).

Now to answer the question above, we suggest making

1. Stool and chair seats using (a) weft face, warp rep weave, (b) uneven wefts.
2. Strips which may be sewn together to make rugs of of the Catalogne type.
3. Afghans, planned to give checkerboard squares.
4. Furniture scarves, using coarse linen.
5. Straps for folding luggage racks or tray stands.
6. A zipper purse with a brocade (twill) pattern band.

So much for suggested articles for the rigid heddle loom -- and, of course, the same articles are interesting for your 2- and 4-harness looms of the conventional type.

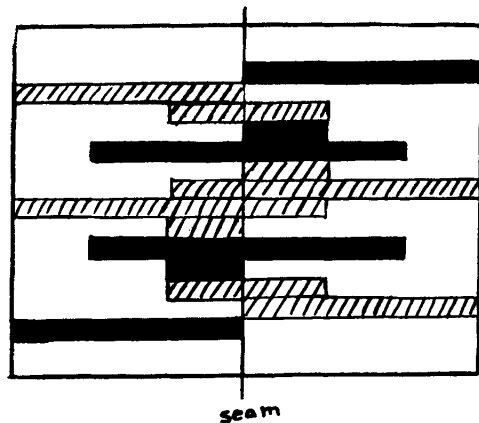
We will assume that the weaver is familiar with setting up the loom, and proceed at once with the projects.

STOOL AND CHAIR SEATS - weft face, warp rep weave

Warp: Carpet warp, natural, set up the full width of the loom. (Usual heddle is 12 ends per inch, about 12" wide).

Weft: 16/2 Weavecraft wool, in two or more colors, one background color and other colors for pattern bands.

The first piece is to be woven 12" wide by 18" long, if the loom permits weaving 36" at one set-up, the second piece to be woven with matching directions, and the two flat-seamed together for a 24" x 18" piece.



Colors: Beige background, with brown (black in the sketch) and Nile green (hatched in the sketch), or your own choice of colors, wound singly on the shuttle.

1. Weave 2" using beige wool.

The weft should pack back so that the warp is completely covered. To make sure of this, leave plenty of slack in the weft thread before beating. The left edge will be the seamed edge, so it wants to be especially neat. (on a wider loom, follow the sketch and weave full width, without needing the centre seam).

2. Weave 1" using brown wool (packed well back)
3. Weave 1" using beige wool, ending with shuttle at right edge.
4. From the right side, bring the beige shuttle through the shed for 8", and out to the top of the weaving.
5. From the left side, using the same shed, bring the green shuttle through the shed for 4" and out to the top of the weaving. This green should come up through the same opening as the beige weft, and the shuttle should be laid down with the green weft crossing over the beige weft.
6. Change to the next shed and take the beige shuttle

back through the shed to the right edge, entering the shuttle into the shed to the right of the end which appears where the two wefts cross.

7. In the same shed, enter the green shuttle into the shed at the same spot as the beige, and take it to the left edge.
8. Pull the ends so that their joining and cross-over is neat, but still leave plenty of slack in the balance of the weft so that it will beat back as usual.

Continue with these two colors, weaving for 1".

When weaving the "up" shed, if a ruler is inserted in the shed, then turned on edge, it will keep the shed open for ease in using the two colors.

9. Duplicate the green and beige 1" of weaving exactly, except use brown for the left 4" width and beige for the right 8" width. Weave a 1" stripe.
10. Weave a 1" stripe with the crossing point 4" from the right edge, with 8" of brown on the left and 4" of beige on the right.
11. Weave a 1" stripe, with 4" of green on the left and 8" of beige on the right.
12. Weave 1" all green.
13. Weave a 1" stripe as #11, 4" green on left, 8" beige on right.
14. Weave 1" all beige.
15. Weave 1" stripe as #10, with 8" brown at left and 4" beige on right.
16. Weave 1" all beige.
17. Weave 1" stripe as #11, 4" green on left, 8" beige on right.
18. Weave 1" all green
19. Weave 2½" all beige. The extra ½" of beige here is for two rows of machine stitching and cutting the two pieces apart, after removing from the loom.

Weave the second half exactly like the first half, measuring carefully the 1" spaces, because these must match in seaming down the centre.

Untie knots and machine stitch across the warp ends and between the two halves before cutting them apart.

Lay the left hand edges of the pieces together (as shown on the sketch of the design), and hand seam them together with a

flat overcasting stitch. Steam press.

Finished piece should be only slightly less than 18" x 24", because drawing-in of the work should be avoided for good beating.

SEAT COVER, USING UNEVEN WEFTS, as a background for colored bands

Warp: Carpet warp, natural, or dark to match background.

Weft: Rug wool, background color of black or desired color, and also a 4-ply wool or finer, in the same color. Wind singly on shuttles.

Weave for 3", alternating 1 shot heavy then 1 shot light weight wool, then weave pattern band as follows:

1. Use two colors of 16/2 Weavecraft, wound singly on two shuttles; our colors, scarlet and beige. Weave for 1/2", using the colors alternately, one color on the "up" shed and the other color on the "down" shed.

2. Change sheds and weave 1/4" with colors on the opposite shed. That is, if you ended on the "down" shed above with red, now throw another red shot using the "up" shed, and continue alternating the colors.

3. Change sheds and weave for 1/4", as in #1 above.

4. Change sheds and weave for 1/4", as in #2 above.

5. Change sheds and weave for 1/2", as in #1 above.

6. Weave alternate heavy and light weight, as at beginning, for 3 1/2".

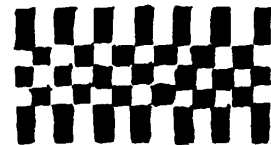
7. Weave another pattern band as above, 1-3/4" wide.

8. Weave alternate heavy and light weight, for 3 1/2".

9. Weave pattern band for 1-3/4".

10. Weave alternate heavy and light weight for 3"; about eighteen inches in all.

effect is:




Put in a light colored shot of weft to mark this first half, then weave a second piece exactly to match. Machine stitch, cut, and hand seam with flat overcasting as before, then steam press.

"CATALOGNE" STRIPES

Warp: A colored one of fine cotton, 16/2 or 20/2 weight, at 12 ends per inch, in two colors as red and wine, dark or light

green with beige or brown. The drawing-in is done in a planned "hit and miss" fashion: light and dark alternately, then dark, then dark and light, then light, and so on across the warp.

Weft: Colored strips of cotton or rayon, prepared by cutting in strips, seaming together at the ends, then pressing with edges to the centre of the strip, then folded again, 1/4" wide finished, and pressed flat: 

Weave: One row of rags alternated with one row of fine tabby of one of the warp colors.

This material is useful for bags as well as light weight rugs.

AFGHANS with 4" checkerboard squares

Warp: Botany wool of a 4-ply weight. (Searle Grain Co. and of Winnipeg has been offering some special in Weft: delft blue, yellow, sage green, at \$2.50 per lb. of 2,000 yards, which works very well on these looms.)

Set up warp in stripes of yellow and blue, or yellow and green, 4" of each color, 12 ends per inch.

Weave 4 $\frac{1}{4}$ " of yellow, then 4 $\frac{1}{2}$ " of other color, alternating for the length of warp.

Weave as many strips as desired, matching exactly, then seam together neatly. Knot fringes along one end and hand hem the other end (so as not to have fringe next to the face!).

FURNITURE SCARVES OR PLACE PIECES FROM VERY COARSE LINEN

The beauty of these lies in the linen, an Irish No. 40, 12 ply salmon net thread (about \$3 to \$4 per pound from Park-Hannesson, 55 Arthur St., Winnipeg). This net thread is about as heavy as 4-ply yarn, with a wonderful sheen. When tying knots, wet the fingers to get a good knot.

Set at 6 ends per inch and weave in tabby weave, to get a 50-50 weave when finished. Overcast the ends and leave fringed, or

machine stitch and hand hem.

Finish the linen by soaking all night, bringing to a boil in weak Lux suds in the morning. Rinse, let dry a little and then iron until dry. This gives a heavy linen, of gorgeous texture, rich looking, handsome.

STRAPS FOR FOLDING LUGGAGE RACKS OR TRAY STANDS

Set up a warp 6" or 7" wide in the reed, using the Botany wool mentioned above for the Afghan:

1" of all one color, A
 1" of two colors, A and B, used alternately
 1" of solid color B
 1" of alternate colors B and A, centre
 1" of solid color B
 1" of two colors, A and B, used alternately
 1" of color A

In weaving, use beater for opening the sheds only, and the shuttle for beating back the weft. Draw in so that the weft is entirely covered, making a warp-face weave. For weft thread, use carpet warp in a color to match the edge warp thread, wound double on the shuttle.

A ZIPPER PURSE with brocade (twill) pattern bands

This small zipper purse has been a great favorite for size and usefulness, and one which we are duplicating for a friend following several years' use of the original one. The purse was developed in black and white, with the pattern band in twill, which can be easily "picked up" on the two harness loom. This is a favorite for school or hospital, as the amount of material involved is not great, and the weaving time not long.

The warp requires one 1-oz. skein of black 4-ply yarn, any type -- homespun or worsted, set at 12 ends per inch 9½" wide.

The weft is known in Canada as "Sports Yarn", but any very heavy yarn such as double knitting is suitable; also black, one 1-oz. skein, and white, one 1-oz. skein.

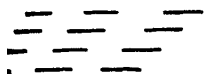
Weave as follows:

1. In plain weaving, do $2\frac{1}{2}$ inches all black, beaten well.
2. If threaded in a twill on a 4-harness loom, treadle 1,2,3,4, using heavy white weft with no tabby between.

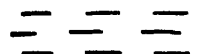
On a 2-harness loom: (a) with a ruler or pick-up stick, pick up the first two warp ends from the right, go over two warp ends, under the next two, etc., across the warp. Turn ruler on edge and throw white pattern weft shot. (b) from the right, pick up the first warp end, then go over two and under two across the warp, turn ruler on edge and weave white. (c) Pick up the third and fourth warp ends from the right, then over two and under two across the warp, turn ruler on edge and weave white. (d) Pick up the second and third warp ends from the right, then go over two and under two across the warp, turn ruler on edge and weave white.

3. Throw three rows of black, plain weave.

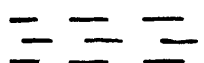
4. Repeat (a) above, in white (treadles 1,2,1, on a 4-harness loom)
- (b) above, in white
- (a) above, in white



5. Throw three rows of black, plain weave.



6. Repeat 2 above, in reverse order.



7. Weave 9" in black, plain weaving, well beaten, for body of purse (or more, if a deeper purse is desired).

8. For matching bands on the second side of the purse, weave 6, 5, 4, 3 and 2, and end with $2\frac{1}{2}$ " of plain weaving, in black.

On removing the piece from the loom, stitch ends on the sewing machine to prevent ravelling, and press with a damp cloth. Sew up the sides by overcasting closely with buttonhole twist, turn and press again -- the width should now be about $8\text{-}\frac{3}{4}$ ". Prepare a lining to fit. Ours was black felt, with a long inside pocket added to hold a fountain pen. The top edges of the weaving were turned in to fit the lining, and an 8" zipper sewn in by hand,

using buttonhole twist. The zipper was finished with a yarn pull tassel.

This bag has been used constantly by a busy executive who finds that it holds conveniently a change purse, a small notebook, a fountain pen, and a handkerchief, - yes, and a cosmetic bag as well. She tells us it is the most convenient bag in her possession, and woe to us if we change the size of her next one. (Yours may be any size you desire!). Another pleasing feature is that the heavy yarn improves in appearance with use.

GOOD WEAVING!

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Per year	\$3.00	sample copy	.35	Copyright	1948
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A recent note from the Craft & Hobby Book Service, 640 Grace St., Monterey, California, tells us about their latest enlarged and revised list: BOOKS FOR THE WEAVER, suggesting that our new readers might be interested to know about it. Write to them direct, please.

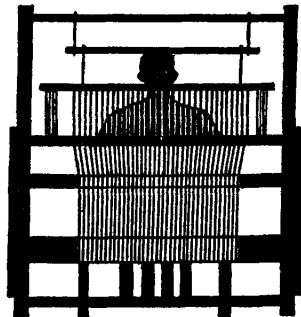
HOME WEAVING, by Oscar Beriau, is now available in the revised and enlarged 1947 edition. It is published by Arts and Crafts of Gardenvale Inc., Gardenvale, Quebec. Inquiries and orders should be mailed direct to them, or to your favorite book agent.

Bedford Fine Leathers, 578 Seymour St., Vancouver, B.C., include in their price list an all steel heddle reed, for use with the box looms mentioned in this month's bulletin. It is constructed of flat steel, with turned eye, and a spacing of 16 threads per inch. The reed measures: 4" high x 12-3/4" outside length. \$4.65. This 16-thread spacing, in addition to reeds of the more common 12-thread spacing, will add to the variety of textures which can be obtained with these looms.

LOOM
MUSIC

VOLUME V NUMBER 10
OCTOBER, 1948

*Mary
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BANFF, 1948
"POTTERY TWILL" LUNCHEON SQUARE

Truly we exclaim as Job did, "My days are swifter than a weaver's shuttle", for this last month of weaving has passed so quickly. Now, of the 1948 session of the Banff School of Fine Arts, but a week remains -- called "Festival Week". The Music students have given their recital; in this coming week the Drama Division will present two full length plays - "Ladies in Retirement" and "Journey to Jerusalem", as well as several "one-acters" written by last year's playwrights; the Choir, an extra curricular voluntary group, will give a concert (we heard a practice and it was satisfying to hear "Blest Pair of Sirens", "Sound the Trumpet", and "Hear my Prayer", the latter with a young girl's well trained voice in the solo part); the Art students hang their best efforts; the Leathercraft and Weaving Divisions prepare to have an impressive exhibition. It is splendid and somewhat awe-inspiring to see the cumulative efforts of instructors and 600 students of all ages (from fourteen on), and we feel a spirit of humble thankfulness that we have been permitted to add our contribution.

Of course you will want to know what we have woven, and this month, in addition, we are going to tell you how our preparations and plans are made and carried out. To do this we must begin with our equipment, bought over a period of the past ten years.

We try to have as varied a group of looms as possible, but of course American looms are too high in price for us now when duties are compounded. Our stand-bys are the 4-harness counterbalanced Leclerc looms, but we will try any type sent to us. Our list of looms then includes:

1	45"	Leclerc floor loom
1	45"	Leclerc floor loom, 12-harness
1	45"	Clement floor loom
11	36"	Leclerc floor looms
1	36"	Gilmore loom, 8-harness
1	36"	Cooper floor loom
18	27"	Leclerc floor looms
1	24"	Gilmore floor loom
2	20"	Leclerc table looms
2	20"	Lockeweve table looms
4	20"	Hopkinson table looms

With these looms we have about sixty reeds in various sizes and lengths. We also have benches, inkle belt looms, warping frames and mills, and small equipment such as bobbins and shuttles, winders, and so forth. Add to this three creels with spools, plus two tensioners, and we are all set to do any type of warping. Lots of flat shuttles, belt shuttles, rug shuttles, pick up sticks, are kept in neatly labelled drawers. We have cards for card weaving, and postal scales for weighing. Our library must await another issue for mention.

Then, our supplies of basic weaving materials. These are bought during the year, whenever interesting materials are available. Our inventory sheet would show:

Linens - Warp of several weights from a heavy 4-cord to #30 Irish, line and three cord, bleached and colored; with wefts of various types, including some tows.

Cottons - of every color available, in 16/2, 8/2, 8/4, 12/4, 50/3, 30/3, 24/3, 10/3, 20/6, 5/2, Cronita, Tulip -- from Canadian sources and from Lily Mills.

Wools - 16/2 and 32/2 Weavecraft, 16/2 and 32/2 white English botany in oil, 32/2 light and dark grey Scotch botany, English and Scotch tweeds, St. Stephen's homespuns, heavy and light weight rug yarns.

All materials are sold at cost plus postage, plus a small addition for loom wastage. Finished articles are weighed and charged for by the ounce.

To begin the season, we arrive in Banff several days before school opens, and find chaos awaiting us. There are looms and equipment which have been stored since last summer, some loaned equipment, new purchases, supply chests -- all in one tremendous jumble waiting to be sorted. Helping hands appear, and in short order -- three days to be exact -- looms and supplies are placed.

Our Weaving Division occupies the domestic science room and another large classroom of the town high school, which is also the town Auditorium, plus part of the church hall next door, since 40 odd looms plus supplies need more space than is available in the auditorium. As we are not permanently housed, we can make but makeshift arrangements for storing yarns. This year we have an imposing arrangement of orange crates -- four tiers of them on a low table. Lined with brown paper, these crates provide 32 convenient bins for yarn storage. We had fun collecting the crates, becoming quite well known in the town's alleys during the process.

As described last year, we had our "first warp" cards all ready, warping frames set up, with ten looms already threaded in reserve, at 9 o'clock the first morning. Half an hour later, 40 students were hard at work.

The first warps went on, lectures began and studies progressed. All was in order except the weather, which has been most unkind -- rainy and cold -- but now appears to be relenting for Festival Week.

As the weaving of the first exercises went on, plans were made by the instructors for the second sets of warps. Some of the senior students, however, were already working on projects of their own. One set up a coverlet, another two began yardage, one a 32/2 "Ross" tartan, and the other an original grey and red and black twill. Still another wished a 45" square cloth of 4-cord linen in Swedish lace, and a group worked out a 12-harness damask exercise, in linen, of course. Another loom was set up for Scandinavian Art Weaving, also one for rug knot samples. These looms were all in use when our second warps were planned. We must not forget a luncheon set of 4-cord linen, with an added wrapped metallic thread in green and bronze with a little orange, planned to match in color a certain drapery material. We list, then, a few of what may be seen on a visit to our rooms during the past week:

A 12-harness damask, draft "Blooming Leaf", Atwater (chosen by the students); 36" wide, Barbour's 3-cord linen warp, #10 Irish weft.

An 8-harness twill upholstery, Scotch cheviot warp, St. Stephen's gold weft, LOOM MUSIC, 1948 -- a senior student's special request project. Before this, a 6-harness "trees" example was woven on this loom.

A 4-cord linen Swedish Lace cloth on the 45" Clement, LOOM MUSIC, 1945. This is one of the nicest we have seen and was repeated by special request.

Coverlet, Romance, from LOOM MUSIC 1948.

Ross Tartan, 36" wide, of 32/2 Weavecraft.

Exercise in twill, variations on 2 dark and 2 light ends, English Tweed in brown and green.

Another exercise in twill, but 4 dark and 4 light -- black and white 16/2 Weavecraft.

A 36" square cloth, Summer and Winter arrangement from the LOOM MUSIC upholstery, 1945, 24/3 Egyptian, Leaf beige Lily 10/3 pattern weft, 50/3 Egyptian tabby -- stunning!

A 36" square cloth, rainbow edges of Lily 20/3, centre of white mercerized 8/2 -- adapted from M. Davison's Pottery Twill -- a favorite.

Upholstery - Sätergläntan, M. Davison, warp wine and turquoise 8/2 cotton, weft St. Stephen's homespuns in wine or rose or blue green or gold have been used. One student insisted on weaving a length of it for a skirt length. Recommended highly.

Upholstery - Also "Romance" from April 1948 LOOM MUSIC, and a Halkrus from Eve Odlund.

"Cascade" drapery from LOOM MUSIC 1944. This is 27" wide on an 8/2 oyster warp, and has been woven off as drapery, bag lengths, and even bath mats.

Apron lengths of 50/3 Egyptian - Monk's Belt.

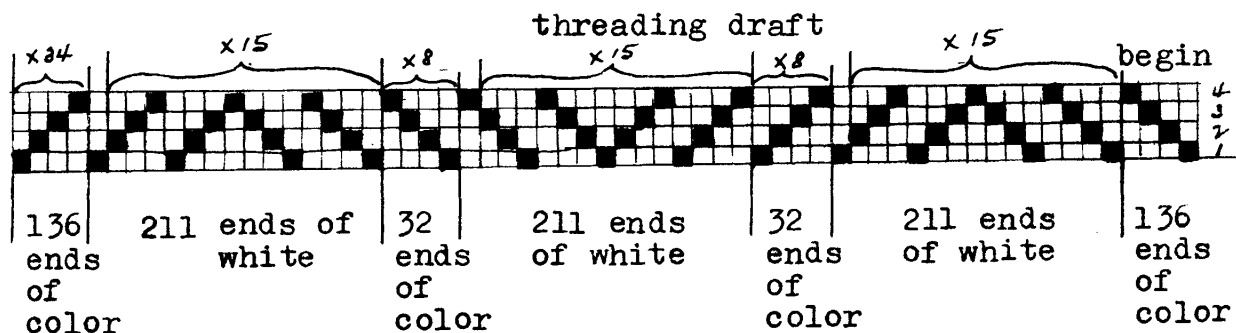
There are linens of various weights for lunch sets or towelling, in M's and O's, Swedish Huck, Bronson, and on these Spanish lace goes on apace at times.

Inlays have been done on first pieces, which as before have included "as drawn in" exercise.

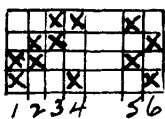
Tartan scarves and 32/2 lace and leno scarves are also here.

What is one of our favorites? -- the 36" square, called "Pottery Twill", adapted from M. Davison, p. 31.

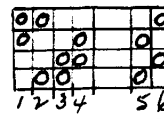
POTTERY TWILL LUNCHEON SQUARE



tie-up is standard



counterbalanced loom



rising shed loom

Warp and Weft: Lily's 20/3 mercerized cotton in pastels: green, pink, golden yellow, blue; Cronita (about 10/3 weight) in henna, and 8/2 white mercerized cotton.

Setting: In a 12 dent reed, the 8/2's was set at 24 ends per inch (2 ends per dent), and the Lily and Cronita at 36 ends per inch (3 per dent).

Warping and Threading Plan: The warp ends numbered 969, which were warped in the order listed below, and threaded according to the draft arrangement on the previous page -- be sure to remember the different sleying of the different weights of warp. Henna and 20/3 will come in the same dent, but this is intentional.

8 ends green 20/3							
4 ends henna Cronita							
30 ends green 20/3	threaded 4 3 x 34						
30 ends pink 20/3	2						
30 ends yellow 20/3	1						
30 ends blue 20/3							
4 ends henna Cronita							
211 ends white 8/2 mercerized, threaded	<table border="0"> <tr> <td rowspan="4" style="border-right: 1px solid black; padding-right: 5px;">1</td> <td style="border-bottom: 1px solid black; padding: 2px;">4 4 4</td> <td rowspan="4" style="padding-left: 10px;">x 15</td> </tr> <tr> <td style="border-bottom: 1px solid black; padding: 2px;">3 3 3 3</td> </tr> <tr> <td style="border-bottom: 1px solid black; padding: 2px;">2 2 2 2</td> </tr> <tr> <td style="padding: 2px;">1 1 1 1</td> </tr> </table>	1	4 4 4	x 15	3 3 3 3	2 2 2 2	1 1 1 1
1	4 4 4		x 15				
	3 3 3 3						
	2 2 2 2						
	1 1 1 1						
4 ends henna Cronita							
6 ends green							
6 ends pink							
6 ends yellow	threaded 4 3 x 8						
6 ends blue	2						
4 ends henna	1						
211 ends white 8/2 mercerized, threaded	<table border="0"> <tr> <td rowspan="4" style="border-right: 1px solid black; padding-right: 5px;">4</td> <td style="border-bottom: 1px solid black; padding: 2px;">4 4 4 4</td> <td rowspan="4" style="padding-left: 10px;">x 15</td> </tr> <tr> <td style="border-bottom: 1px solid black; padding: 2px;">3 3 3 3</td> </tr> <tr> <td style="border-bottom: 1px solid black; padding: 2px;">2 2 2 2</td> </tr> <tr> <td style="padding: 2px;">1 1 1</td> </tr> </table>	4	4 4 4 4	x 15	3 3 3 3	2 2 2 2	1 1 1
4	4 4 4 4		x 15				
	3 3 3 3						
	2 2 2 2						
	1 1 1						
32 ends pastels, as above, but colors in reverse, threaded	4 3 x 8						
	2						
	1						
211 ends white 8/2, threaded as the first white band above							
136 ends pastels, as for the beginning edge, but colors in reverse, threaded	4 3 x 34						
	2						
	1						

The Weaving: Use the same material for weft as for warp, weaving "as drawn in", with reference to both treading order and color. That is: (Treadle 1 - harnesses 1&2
2 - harnesses 2&3
3 - harnesses 3&4
4 - harnesses 1&4)

Treadle 1,2,3,4, using green, for 1/4", or until the edge green is "squared", 8 weft shots.

Treadle 1,2,3,4, using henna Cronita

Treadle 1,2,3,4, using green for about 28 weft shots or until the green stripe is "squared",

Treadle 1,2,3,4, using pink for about 28 weft shots or until the pink stripe is "squared", and so on through the yellow, blue, henna, then

Treadle 1,2,3,4, 1,2,3,4,3,2,1, 4,3,2, and repeat, using white 8/2 until the white block is squared (end on treadle 1), then

Treadle 4,3,2,1, for the small colored band, using the same colors as they appear in the warp, squaring each color.

And continue to the centre white block, treading 4,3,2,1,4,3,2,1,2,3,4,1,2,3 and repeat until the white block is square, ending with treadle 4.

Continue thus across the cloth, weaving "as drawn in" with reference to both treading order and color.

WARP DRESSING - NEW!

One last word about our work this summer. We were asked to try out a new warp dressing, perfected by the Imperial Oil for weaving mills, and available to hand weavers now, for linen, wools, and so forth. It is wonderful, strengthens and controls to a degree. Dilute it to 1 part oil to 8 parts water, or 1 part oil to 10 parts of water, and dip in the warp chain; or sponge it onto a warp if you have one on the loom before realizing that it requires dressing. It dries quickly and washes out with the usual washing used in the finishing processes of wool and linen.

(We were told that the newer detergents such as Vel, etc., work very well in washing out this dressing).

To procure the dressing, we are told to contact the nearest sales department of Imperial Oil Limited or Standard Oil Company, and ask for X oil-99-47. You will bless it on your warps -- never again a flax dressing.

If the above is not available, ask for Essotex, which dilute 1 part Essotex to 3 or 5 parts of water, and use similarly. This is also good, but not as good as X oil-99-47.

Good Weaving!

E. M. H.
Mrs. E. M. Henderson
20 Ritz Apartments
Winnipeg, Manitoba

R. B. S.
Mrs. R. B. Sandin
University of Alberta
Edmonton, Alberta

Per year \$3.00

Sample copy .35

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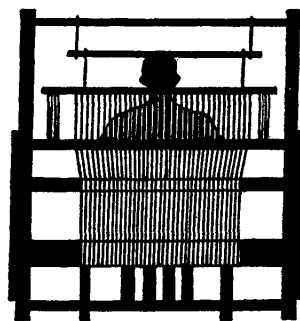
Mrs. Leona S. LeRoy writes to tell us of her change of address to 4340 Woodman Ave., Sherman Oaks, California, and to add: "I plan to continue buying yarns and continue my mail order as formerly."

A letter just received from Howard Bradshaw, Spartanburg, South Carolina, states that he expects to have an 18-page catalogue (covering looms, reeds, and weaving accessories) ready for mailing by late October. These catalogues will be mailed only upon request, which should be sent direct to him.

LOOM
MUSIC

VOLUME V NUMBER 11
NOVEMBER, 1948

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume V, Number 11

November, 1948

ROUMANIAN EXAMPLES OF GREEK OPEN WORK -
a combination of Spanish lace and leno twists
ADAPTED FOR PLACE PIECES, RUNNERS, SCARVES

Two especially lovely "maramas" are to be seen in the Royal Ontario Museum, Toronto, having been woven in the Bucharest district of Roumania. What is a marama? We quote from the CIBA REVIEW, #60, on Roumanian Peasant Textiles:

"According to ancient Roumanian custom the unmarried women go without hats. They fix a flower into their hair, or fasten bright ribbons to their plaits. The married women, however, wear the "marama", a veil of silk or fine white or cream linen. Warp and weft threads of variable thickness form ornaments and designs of geometrical intricacy."

CIBA REVIEW, #66, "Peasant Textile Art" states that the use of gold and silver in Roumanian textiles is due to Turkish influence when the country came under Turkish rule.

The Royal Ontario examples have a cotton warp, with hemp, cotton, and metallic weft threads. Our adaptations use linen warp.

ROUMANIAN PIECE #1

Warp: Fine linen, about a 25 lea size (7,500 yards per lb.) in cream or natural color, with a small amount of colored linen of similar weight. (Or, for light wool scarves: 32/2 yarn, set at 24 ends per inch.)

Warp setting and arrangement: Linen warp is set at 32 ends per inch (2 ends per dent in a 16-dent reed, single in the heddles), for a gauzy texture, with two colored ends warped at half-inch intervals across the warp. For a warp 14" wide in the reed, warp 448 ends: 16 ends cream, 2 ends brown, 16 ends cream, 2 ends brown, and so on, ending with 16 ends cream. Be sure of a fast color linen.

The warp is threaded in the basic twill $1_1 2^3 4$, or in any

threading which happens to be on the loom that will produce plain or tabby weaving.

Weft: Same weight as the warp, plus a heavier linen yarn of about 10 lea or 20/2 weight; 8/2 or 10/2 mercerized cotton in cream color; and gold or silver metallic thread. (T. Eaton Co., Winnipeg, has Bernat's Lamé Tinsel, 85% tinsel, 15% silk, 350 yds., \$1).

Weaving Details: Use tabby or plain weave throughout. For the hems and background, weave the linen weft in not more than 30 weft shots per inch, - gauzy texture.

For towels, place pieces, for an evening scarf, etc., weave, beating lightly for 4" in tabby weave, using linen of the warp weight (wool of the warp weight for a wool scarf). This will allow an $\frac{1}{4}$ " hem.

Pattern Band A: In place of hemp which appeared here, we suggest using an 8/2 or 10/2 mercerized cotton. For wool scarves, use heavier wool such as 16/2 or Fabri, and metallics.

Using tabby treadlings, harnesses 1&3 and 2&4 alternately, weave as follows -- beating firmly to give a heavier texture for contrast against the gauzy background texture:

2 rows 10 lea linen, natural or cream
 5 rows 8/2 or 10/2 mercerized cotton, cream
 8 rows 10 lea linen
 5 rows mercerized cotton, as above
 2 rows 10 lea linen
 $\frac{1}{4}$ " using mercerized cotton
 2 rows 10 lea linen
 4 rows mercerized cotton
 2 rows 10 lea linen
 4 rows mercerized cotton
 2 rows 10 lea linen
 4 rows mercerized cotton
 2 rows 10 lea linen
 4 rows mercerized cotton
 2 rows 10 lea linen
 18 rows mercerized cotton
 8 rows 10 lea linen ---- centre of "A" pattern band
reverse to beginning of band

For place pieces and small articles, this band should be cut down by $\frac{1}{2}$ or more. Our example used the half "A" band as given above for the beginning end, and the same in reverse for the second end.

Weave $\frac{1}{4}$ " gauzy texture using 25 lea linen weft, as for hem.

Pattern Band B (firmly beaten)

1 row gold or silver metallic thread
 6 rows 10 lea linen, beaten firmly
 1 row metallic thread
 6 rows 10 lea linen, beaten firmly
 1 row of Spanish stitch, each stitch 1" long, all across the warp, with very little pulling of the stitches, using the 10 lea linen.

Spanish stitch is centre of Band B: reverse to beginning of this band, - the 1 row of metallic thread.



(Our July 1945 issue, as well as many other reference books, carries details of the Spanish stitch.)

Weave $3/4$ " gauzy texture, using the 25 lea linen as weft.

Pattern Band C:

Weave with 10 lea linen, tabby weave, for 2" in a firm texture (4" band for a wool scarf).

ALTERNATE BANDS B and C for the desired length of centre, with $3/4$ " gauzy texture bands between firm bands, ending with B band, then $1\frac{1}{4}$ " gauzy texture band, then A band in reverse to beginning, then the hem allowance.

ROUMANIAN PIECE #2

Warp: Same linen warp as for #1, without the colored ends: discard the colored ends and 10 natural colored ends, leaving 390 warp ends, which re-sley to 30 ends per inch (2 per dent in a 15 dent reed), giving a warp 13 inches wide.

Weft: as for #1 piece.

Weaving Details: (tabby or plain weave treadlings throughout)

Weave in tabby weave, with the #25 lea linen, for 4", which allows an $1\frac{1}{4}$ " hem. A gauzy texture is desired, so bring the beater back lightly for about 29 or 30 weft shots per inch.

Band A:

- 2 rows gold metallic thread
- 1" with #25 linen, firmly beaten for a close texture
- 1 row with metallic
- $\frac{1}{2}$ " with #25 linen, firmly beaten
- 2 shots with #25 linen in the same shed (double effect), going around edge warp end to hold weft securely at edge

Arrange to end this double row with weft shuttle at right hand side of the warp.

- 1 row of Greek Stitch (7 turns instead of the 3 turns for Spanish lace), stitches $3/4$ " long, holes as shown. For this use linen floss if possible, if not, 3 strands of 25 linen together. Thus:



This Greek row is centre of Band "A": reverse to beginning of the band.

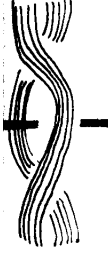
Weave 2" gauzy texture, using 25 lea linen weft.

Band B:

Weave 3/4" close texture tabby weave, using 10 lea linen
Weave 3/8" gauzy texture tabby weave, using #25 lea linen
2 rows metallic thread
3/8" gauzy texture tabby weave, using #25 lea linen
3/4" close texture tabby weave, using 10 lea linen

Weave 2" gauzy texture, with #25 lea linen.

Band C- LACE BAND: Use heaviest size linen, nearest to carpet warp weight, wound on a netting needle.



This lace band combines the Spanish stitch (3 turns) and a leno type of twist, twisting groups of 5 warp ends with the adjoining group of 5 warp ends. This twist is done, working from right to left across the warp: With the shed closed, count off 10 warp ends in the left hand, and with the left hand fingers move the 5 left hand warp ends over the 5 right hand warp ends until they cross. Then, with a pick-up stick in the right hand, insert it into the opening formed between the groups of 5 warp ends, thus securing the twist. Pick up the next 10 warp ends, make the cross-over of the two groups of 5 warp ends with the left hand fingers as before, then slide along the pick-up stick into the opening to secure the twist. When the required number of twists are made across the warp, turn the pick-up stick on edge and insert the shuttle through the opening thus formed. This is the procedure to be followed below when the detailed directions refer to "twists".

1st row: Beginning at the right edge - Spanish stitch 25 ends long (50 complete warp ends); then do 29 twists as described above (290 warp ends); then do Spanish stitch for remaining 25 ends (50 complete warp ends) = 390 warp ends in all. End off heavy weaving linen, or carry it up edge under next tabbies.

3 rows tabby weave with #25 lea linen.

2nd row: Spanish stitch 25 ends long; 7 twists; Spanish 25; 5 twists; Spanish 25; 7 twists; Spanish 25.

3 rows tabby weave with #25 lea linen.

3rd row: Spanish 25; 6 twists; Spanish 15; 1 twist; Spanish 15; 3 twists; Spanish 15; 1 twist; Spanish 15; 6 twists; Spanish 25.

3 rows tabby weave with #25 lea linen.

4th row: Spanish 25; 5 twists; Spanish 15; 3 twists; Spanish 15; 1 twist; Spanish 15; 3 twists; Spanish 15; 5 twists; Spanish 25.

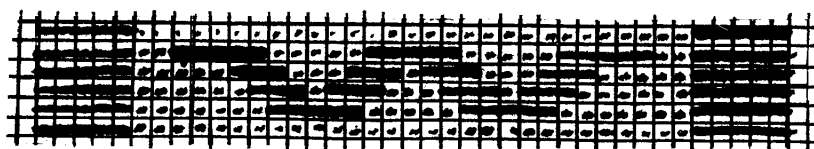
3 rows tabby weave with #25 lea linen.

5th row: Spanish 25; 2 twists; Spanish 25; 5 twists; Spanish 25; 5 twists; Spanish 25; 2 twists; Spanish 25.

3 rows tabby weave with #25 lea linen.

6th row: Spanish 25; 29 twists; Spanish 25.

In the sketch of Band C below, the Spanish stitches are indicated by lines and the twists by dots.



Then weave 2" of tabby weave, gauzy texture, using #25 lea linen. Then repeat any desired pattern band, then 2" gauzy texture, alternating thus for the desired length, ending the article with bands C, B, and A, then the hem portion.

OR, weave the desired length centre in the gauzy texture, then reverse to beginning through bands C, B, A, and hem portion.

POINTS TO REMEMBER in doing Spanish and other lace stitches:

1. Bands have a tendency to pull in at edges. Watch carefully to see that width in lace areas is kept the same as width in tabby areas.
2. Do not pull up weft for these Spanish stitches:
 - a. open first tabby, come in with heavy weft
 - b. open second tabby, return to edge with weft, patting weft down with edge of netting needle, but not using the loom's beater.
 - c. open first tabby, return inward for same distance as at first, and pat weft back; all ready to count off for the first "twist"
 - d. with shed closed, count off the 10 warp ends and make twists over pick-up stick, then pass thread through openings made by pick-up stick (after that complete series of twists has been secured by the pick-up stick); and so on to the next Spanish stitch.

A 6" netting needle of bone construction may be had from Park Hannesson Co., 55 Arthur St., Winnipeg, Manitoba (25¢); and pick-up sticks, smooth, well finished, 1/3" wide with rounded ends: 6" and 10" lengths at 25¢ each; 15" and 18" lengths at 35¢ each, from G. Anthony, 1605 - 11th Ave. West, Calgary, Alberta.

SAMPLES OF YARNS; COUNTS OF YARNS

For some time we have planned to include samples of the different weights of the yarns which we mention from month to month. We believe these samples are of value for two reasons: (1) because Canadian and United States sizes are frequently different; and (2) because many weavers depend upon yarns which they can purchase through local stores, yarns which are not labelled for size in the same system as is used by weavers.

These samples, then, would enable you by comparison, to select a similar yarn which is on hand or which is available to you (pages 72 and 73). Incidentally we don't stock any supplies, so no orders, please, from our "size card".

For those not too familiar with counts of cotton, linen, worsteds and homespuns, we append the following notes:

Cotton is numbered according to the number of hanks of 1 ply, 840 yards each, required to weigh a pound. Thus, a 2-ply cotton, 6720 yards to the pound, would take $\frac{6720}{840} \times 2 = 16$ hanks of 2-ply, or 16/2 cotton yarn.

Worsteds are measured in the same way, except the basis is a count - of 560 yards single ply. Thus a 2-ply yarn running 4480 yards per pound would take $\frac{4480}{560} \times 2 = 16$ counts, or 16/2 yarn.

Linens are measured by the lea, 300 yards of single ply. The number of leas makes the name of the linen. A 3-ply linen running 3000 yards per pound would be $\frac{3000}{300} \times 3 = 30/3$ linen.

Some Homespuns are measured by the cut. A cut is 300 yards single ply. A 2-ply homespun running 2700 yards per pound would be $\frac{2700}{300} \times 2 = 18$ cut, 2 ply.

The process in reverse will give the yardage of any medium: trade designation 16/2 x basic count = yardage per pound.

Rayon is by the "Denier". One Denier single ply rayon = 4,464,600 yards. For further information on this, check with TEXTILE DESIGN AND COLOUR, William Watson (Longmans Green & Co.), page 459, or any similar text.

SIZE-CARD

	20/2 mercerized cotton	<u>per lb.</u> 8400 yds.
	16/2 soft spun cotton	6720 yds.
	10/2 mercerized cotton	4200 yds.
	8/2 soft spun cotton	3360 yds.
	5/2 perle cotton	2100 yds.
	50/3 Egyptian cotton	14000 yds.
	30/3 Egyptian cotton	8400 yds.
	24/3 Egyptian cotton	6720 yds.
	20/3 mercerized cotton	5600 yds.
	10/3 mercerized cotton	2800 yds.
	8/4 cotton carpet warp	1680 yds.
	4/4 tulip cotton	840 yds.
	4/12 soft spun mop cotton	280 yds.
	20/6 6-strand filler	2800 yds.
	mercerized floss	2240 yds.
	cotton spiral	
	cotton nubby	

COMMON WEAVING YARNS

per lb.
3000 yds. #10 lea linen weft

9000 yds. #30 lea Irish linen warp

6000 yds. 40/2 linen warp

8960 yds. 32/2 worsted wool

4480 yds. 16/2 worsted wool

4480 yds. 16/2 wool in oil

5500 yds. Scotch botany

4480 yds.
(approx.) Scotch and English tweeds

4480 yds.
(approx.) Harris tweed

1800 yds.
(approx.) St. Stephen's homespun

Canadian rug wool

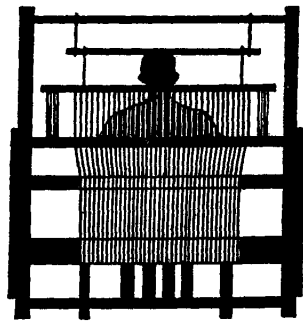


from LOOM MUSIC, November 1948

LOOM
MUSIC

VOLUME V NUMBER 12
DECEMBER, 1948

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume V, Number 12

December, 1948

GREETINGS!

Just five years ago your editors were preparing the first copy of LOOM MUSIC, and hoping there would be a place for it in the libraries of a few weavers. Our capital was small -- our ambitions as high as the stratosphere. In our first plan we hoped for a hundred subscribers, and they came. As the years passed, so did we grow -- slowly, to be sure, but steadily. Now, we have passed the 1200 mark, and letters come in every day, reassuring us that we are achieving the goal we set ourselves in the beginning: to help people enjoy and know more of the fascinating craft of weaving. Our profit is small, and the drain on our time is great, but we are amply repaid by the splendid notes and letters received as the days go by. We have steadily resisted offers of advertising, preferring to leave ourselves open for unbiased opinions.

So we say, looking back on these years: "They have been good", and we hope the future holds an equal measure of ability to reach our chosen aim.

To you, our many subscribers, we say, "Thank you", and wish you an equal success in your weaving. May you long continue to prize LOOM MUSIC on your bookshelves, and at your loom. Keep on sending us new friends, and if the cost of publication does not increase too much, we will all be satisfied together.

HOMESPUN STRIPES for BAGS AND MITTENS

For this month we have prepared a warp of our favorite Canadian homespun, and made lengths from it into two bags and a pair of mittens. We know these will find their way into many a Christmas stocking, because they so fully fill the place of that hard to buy gift for the friend who "has everything" -- provided, of course, in the case of the mittens, that they are needed for geographic reasons, -- and who does not need a new carry-all bag?

Well then, a warp of white homespun (St. Stephen Woollen Mills, St. Stephen, New Brunswick, or Wm. Condon & Sons, 65 Queen St., Charlottetown, Prince Edward Island). If you are in a hurry

and cannot wait to send to these firms, American weavers could use yarn of the commercial type Shetland (not similar to what is called Shetland in Canada). This former is a loosely spun yarn of a similar weight to homespun. If you are on the west coast, homespun may be obtained from Bedford Fine Leathers Ltd., 578 Seymour St., Vancouver, B.C.

Warp and warp setting. Our warp was set into the reed at 10 ends per inch, 33 inches wide. This, after finishing by washing and pressing, gave a 31 inch width. Make the warp 330 ends wide, and the length is up to you -- ten yards seems a good length. The warp at this setting will be nearly covered by the weft, so beat up the material well, into a fairly weft-face weave.

Threading: basic twill $1^2 3^4 \quad 1^2 3^4$

For the wefts we again used homespun yarns, but there is no reason why these bags could not serve as a glorious chance to use up all the bits of bobbins and the odds and ends that will accumulate. Here is a chance to work out color exercises of your own, and we hope you have a clipping file kept for just such times. Do you cut out all the attractive stripes you see in the various magazines? It is a wise weaver who has both clippings of that kind, and those showing good color combinations.

Our bag uses a good deal of white, black and red, yellow and Kelly green, and a little grey and medium blue.

BAG NO. 1 - the biggest bag first - photographed on page 81.

This bag was designed with the purpose of utilizing a handle idea deriving from a bag sent up from Guatemala. The handles are large ovals of hand rubbed mahogany, about 5/8" thick, a good 12" long and 6 1/4" wide (4 1/2" across, inside measurement). These give a bag which is extremely comfortable to carry over the arm. The bag is fastened to the handles in a very simple manner -- just

turned over them and hemmed down over a black lining. For this we need a length from our loom, full 31" wide, and 26" deep.

Weaving Details, Bag 1

Weave $\frac{1}{2}$ " red, tabby weave, 1-3, 2-4, being sure the warp is nearly covered.

$\frac{1}{2}$ " black, twill weave: 1-2, 2-3, 3-4, 4-1

$\frac{1}{4}$ " red and black alternately: 1-2 red, 3-4 black

$\frac{1}{4}$ " red, tabby weave

$\frac{1}{8}$ " yellow gold, twill weave

$\frac{1}{2}$ " white, twill weave

$\frac{1}{4}$ " white and blue alternately: 1-2 white, 3-4 blue

$\frac{1}{4}$ " black, twill weave

1" white, twill weave

$\frac{1}{4}$ " white and green alternately, 1-2, 3-4

$\frac{1}{8}$ " green, 1-2, 3-4

$\frac{1}{4}$ " green and black alternately, 1-2, 3-4

$\frac{1}{2}$ " black, 1-2, 3-4

$\frac{1}{2}$ " yellow gold, twill weave

$\frac{1}{4}$ " red and black alternately: 1-2, 3-4

$\frac{1}{8}$ " yellow gold, twill weave

$\frac{1}{2}$ " white, twill weave

$\frac{3}{8}$ " red, tabby weave, well beaten

2 shots green, 1-2, 3-4

$1\text{-}\frac{3}{4}$ " light grey, twill weave

$\frac{1}{8}$ " yellow, twill weave

$\frac{1}{4}$ " black and yellow alternately: 1-2, 3-4

$\frac{1}{8}$ " black, 1-2, 3-4

$\frac{1}{4}$ " yellow and black alternately: 1-2, 3-4

$\frac{1}{2}$ " yellow gold, twill weave

$\frac{3}{8}$ " black, twill weave

2 shots medium blue, 1-2, 3-4

1" white, twill weave

centre stripe { $\frac{1}{2}$ " red, tabby weave, well beaten

{ $\frac{3}{4}$ " red and black alternately: 1-2, 3-4

{ 1" black, 1-2, 3-4

{ $\frac{1}{2}$ " red, tabby weave, well beaten

This is the centre stripe, - reverse to beginning, starting with the 1" white on the reverse.

Finishing: Machine stitch the cut ends of material just as soon as it comes from the loom, wash it well in mild suds, rinse well and steam press. Cut a length of lining material of the same size, place it against the right side of the striped length, and machine stitch the cut edges of the striped piece to the lining. Turn right side out and press well. Fold the selvages over the handles into a 3" hem, and overcast this hem down firmly onto the bag. With fine wool, overcast the side seams of the bag together, up to within 1" of the hem, so that the bag opens easily.

BAG No. 2 - Suede and stripes, drawstring type - photographed on p. 81.

For our second bag we wove in much the same fashion as the first, varying the colors as we have indicated, for a striped length off the loom: 31" wide and 16" deep. Here we used some beautiful black suede as trimming, having long been trying to interest leather workers in a happy union of our crafts. (You may see a similar bag to ours in an advertisement on page 224 of the October LADIES HOME JOURNAL). We have noticed many shapes using leather and fabric in recent illustrations, and all is grist that comes to our mill!

Weaving Details, Bag 2

	Weave	3/4" black, twill weave: 1-2, 2-3, 3-4, 4-1
		6 shots red and black alternately: 1-3 red, 2-4 black
		1/4" red, tabby weave: 1-3, 2-4
		4 shots yellow gold, twill weave
		7/16" light grey, twill weave
		1/4" black, twill
		5/16" grey twill
		8 shots green and grey alternately: 1-3 green, 2-4 gr.
		1/8" green, tabby weave
		3/4" black, twill
		1/8" red, twill
		1-1/4" yellow gold, twill
		5 shots red and black alternately: 1-3 red, 2-4 black
		1/4" light grey, twill
		1/8" black, tabby
		1/8" green, tabby
		7/16" grey, twill
centre stripe	{	3/8" red, tabby
		3/16" black, tabby
		5/8" red and black alternately: 1-3 red, 2-4 black
		1/8" red, tabby

This is the centre stripe, - reverse to beginning, starting the reverse with the grey twill stripe.

Finishing: Machine stitch cut ends of material just as soon as it comes from the loom, wash it well in mild suds, rinse well and steam press.

Paste an 8" circle of suede to a similar circle of heavy buckram or canvas, using latex.

Cut the striped piece across the stripes in half, between two machine stitchings, and machine stitch the two sides together, making one side seam of the bag. Be sure that the distance around

the bag, minus the allowance for a second side seam, is exactly the distance around the 8" circle, which is the bottom of the bag.

Cut a piece of suede 3" wide and the length of the circumference of the circle, plus 1/2" to lap over at the seam, and stiffen this suede piece by pasting it to a similar piece of buckram.

Paste this suede strip across the bottom of the bag length (save the selvage for the bag's top), overlapping the edge of the suede 1/2" over the lower edge of homespun. When dry, hand stitch the suede strip to the weaving.

Machine stitch the second side seam of the bag, and lap the end of the suede piece over its other end and hand stitch.

Place the 8" stiffened suede circle on a wooden form of its exact size (we sawed ours out of a 3/4" board), and over this place the bag length, allowing 3/8" of its suede band to project above the suede circle's edge. Paste this 3/8" of suede down carefully over the bottom, and, when dry, hand stitch for finish. For a stiffer bag bottom, we finally pasted an 8" circle of heavy cardboard inside the bag.

Make a lining of black material to fit inside the bag, then turn a 2 1/2" hem of homespun down over the lining. At the edge of the hem, inside the bag, sew in 3/4" Dee rings, and through them use two half-inch hand-sewn suede straps to act as drawstrings.

MITTENS - photographed on page 81.

Lastly, on the same warp, comes the mittens. They are as gay as you weave the web, with stripes a little narrower, in general, to suit the smaller area. The stripes will run lengthwise, so that a 14" strip of the 31" width will make a pair of mitts. Use Simplicity pattern 7323, and adjust the size to fit. Stitch and re-stitch the cut edges to prevent fraying, and insert a very light weight wool lining, made exactly like the striped portion of

the mittens, to cover your seams. We added an elastic band at the wrist, covered by a ribbon sewn onto the lining, for a closer fit.

These might make interesting "mother and daughter" outfits for outdoor skating and skiing costumes, and for street wear on extremely cold days. Once started, we know you will want to make them by the dozens!

In September we were called to California for a family emergency, but we managed to see a little weaving and to get what impressions we might from a visit of an hour or so each in two studios, one in Los Angeles and one in San Francisco. Our visits were well worth while, but in such a short time spent it is not fair to these places to name them. We hope for a happier occasion to do them full justice.

However, we did enjoy every minute, and we think we had a good idea of what is interesting on the California scene. First, we were thrilled with the use of metallics, both gold and silver, and the newer colored ones put out by Dobeckman and obtainable through Hughes-Fawcett, New York. Here in Canada we are using those purchased in the Eaton stores, imported from Bernat's and others. How are they using them? -- in drapery, in place pieces, and in yardages. They are tarnish proof and washable, and add an air of richness to the most simple draft -- and do use them in a simple draft.

We also saw most beautiful large and small screens, of various sized dowels, and slats such as are in Venetian blinds, held together by broad bands of weaving. These were in white against black, or silver and white against white, or again gold and scarlet against scarlet. They were probably done on 90" looms, and were positively beautiful. Their use? -- we were told they were used at times instead of drapes, used to keep out drafts, and used where ornamental screens make a background for a room.

We also saw a very lovely group of upholsteries, worked out in beautifully dyed carpet warp. These dyes were a thing to remember, in one studio, and we hope at an early date to have its offerings lined-up for you. In the draperies, the outstanding weave was twill, and all its variations, although for the most part, use in any one article was simple. There might be a warp of heavy weight cotton or boucle, and then various sized bands of diagonal twills in reversed directions, set off with bands of white. There was wide use of fringes and knots as decorative emphasis. These are obtained in various ways, sometimes with an extra warp beam holding the fringe, and sometimes by means of the Flossa or Ghiordes rug knot; sometimes these fringes went across the drape in a row, spaced at even intervals along the length of the fabric. Another used tied knots arranged in a step fashion, these knots being left with a fringe of three to four inches. In almost every case the fringe had a metallic thread along with it. In many examples the weft and the metallic thread were used on the same shuttle. We

also saw a good deal of clear cellophane being used in one drape, but as to how this would wear, we do not know. However, our mind is at work, and early in the year we hope to present an issue on some of these weavings and how to adapt them. Of course, a good many of you use them right along, and if you care to share your experience, let us know by January 1st.

So endeth another year, and we extend to you our best wishes for a happy holiday season. Many tell us that LOOM MUSIC makes an excellent gift, in which case orders must reach us by December 15th, so that we may send a gift notice to your recipient. Or, you may want to make a gift to yourself of some of our back issues (available from 1944 at the regular \$3 subscription rate).

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Don't forget your own renewal subscription, which is due now.

With all best wishes from

Your editors,

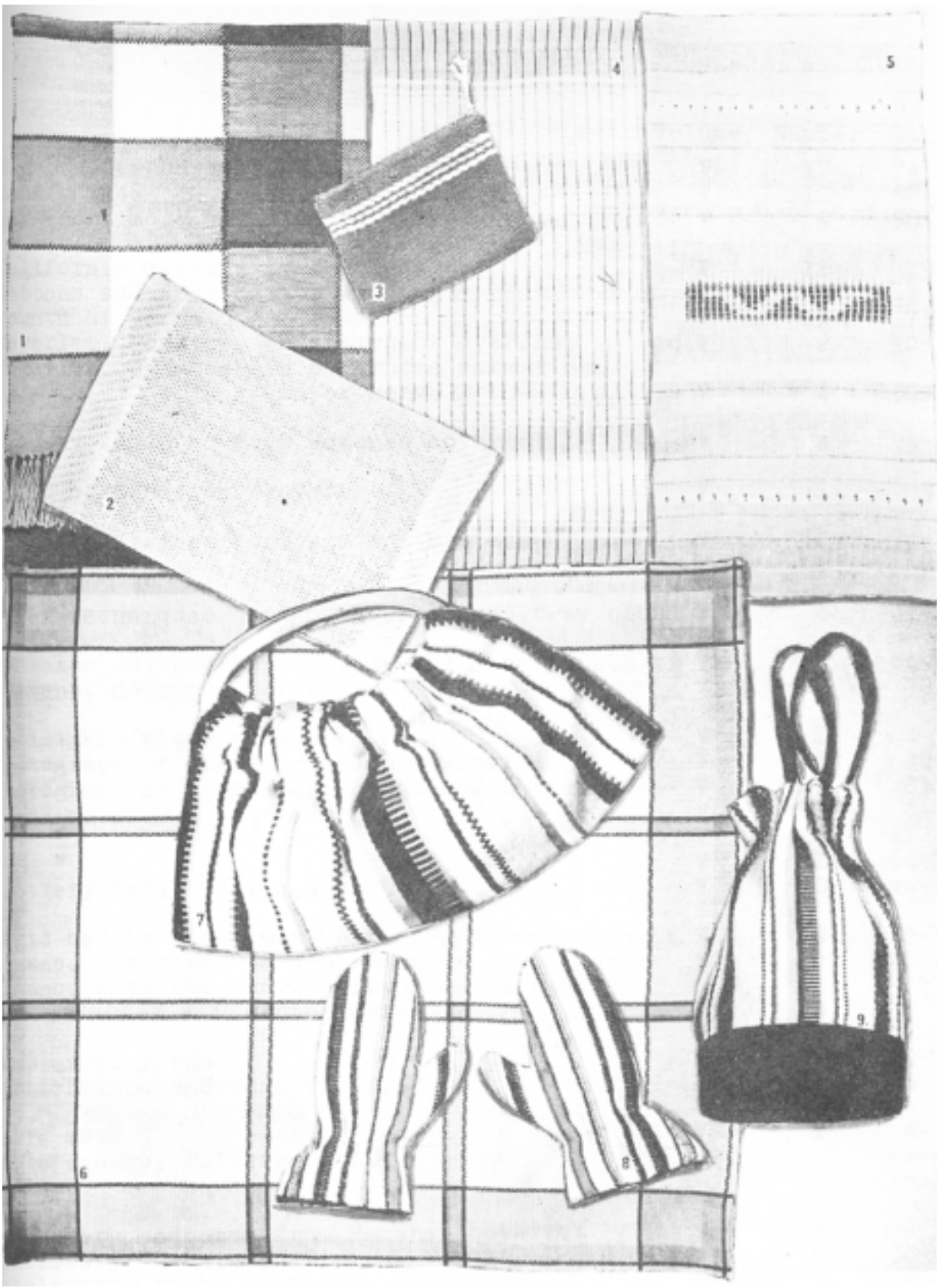
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September 1,2,3 Afghan; linen place piece by Mrs. A. Wathne, Winnipeg; purse woven by a 12-year old girl.
 October 6 "Pottery Twill" square by Laura Ashley, Winnipeg.
 November 4,5 Runners with Spanish lace and leno twists.
 December 7,8,9 Bags and mittens from homespun stripes.

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