

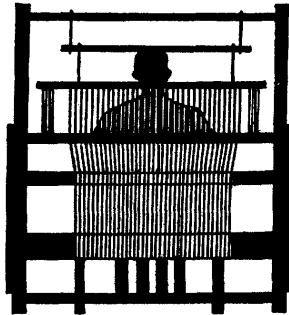
LOOM  
MUSIC

VOLUME I

NUMBER 1

JANUARY, 1944

Mary  
Sandin  
Edmonton



Ethel  
Henderson  
Winnipeg

# L O O M M U S I C

Volume I, No. 1

January, 1944

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## Foreword

It is the purpose of the authors to offer to handweavers a Canadian publication similar to those available in the United States. "Loom Music" will appear monthly, with plans and explanations simple enough for the new weaver to understand and follow, and with practical material for all weavers. The experience of the authors in weaving studios as well as that gained as weaving instructors at the Banff School of Fine Arts during the past few summers, will be placed at your disposal. They will welcome correspondence on your difficulties, if any, as well as suggestions for making the publication of the greatest value to you as subscribers.

The 1944 bulletins will include the following: A twill luncheon set, cushion top, notes on warping, cotton towels, homespun tweeds, baby blankets, that useful bag, a drapery design, crackle weave, a linen weave, Christmas novelties, and a coverlet.

The bulletin's title "Loom Music" was inspired by the term which the weavers of the southern highlands use for their threading drafts -- a most fitting name for these drafts, as all weavers will agree.

The authors also gratefully acknowledge their thanks to Mrs. Dorothy M. Williams of Kamloops, B.C., for the cover design.

TWILL LUNCHEON SET

This simple and effective luncheon set is planned in two contrasting colors such as green and cream, blue and white, brown and beige, etc.

Tie-Up

1	2	3	4	A	B	
	X	X	X			4
	X	X			X	3
X	X			X		2
X			X		X	1

Threading Draft

centre														Begin		
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

repeat for 196 ends      once only      repeat for 196 ends

WARPING

Material:	Cotton, 16/2, 20/2, or 24/3, in two contrasting colors.
Width in reed:	13 inches.
Warp setting:	15 dent reed, double in reed, single in heddles.
Warp ends:	13 inches x 30 ends per inch = 390 ends, plus 3 ends to make draft come out even = 393 ends.
Method of warping:	Warp 196 ends in one color (color A), remaining 197 ends in second color (color B).
Length of warp:	5 $\frac{1}{4}$ yds. for one set, calculated as follows: 5 mats, 12 x 18 in. finished, plus allowance for shrinkage and 1 inch hems = 3 yds. 4 serviettes, 12 x 12 in. finished, plus shrinkage allowance and $\frac{1}{2}$ inch hems = 1 $\frac{1}{2}$ yds. Loom waste = $\frac{1}{4}$ yd. = 5 $\frac{1}{4}$ yds.

THREADING

Draw in, with color A - 4,3,2,1, 4,3,2,1, etc., for 196 ends; then, with color B - 4 once; 1,2,3,4, 1,2,3,4, etc. for 196 ends.

WEAVING

Warp material: Same as warp material, in same two colors, used as a single thread.

Treadling for Mats

Color A,  $1\frac{1}{2}$  inch tabby, treadles A and B alternately, for hem.  
 Color A, 1 inch, treadles 1,2,3,4, end on 3  
 Color B,  $\frac{1}{2}$  inch, treadles 4,3,2,1, end on 2  
 Color B,  $\frac{1}{2}$  inch, treadles 1,2,3,4, end on 3  
 Color A,  $7\frac{1}{4}$  inches, treadles 4,3,2,1, end on 2  
 Color B,  $7\frac{1}{4}$  inches, treadles 1,2,3,4, end on 3  
 Color A,  $\frac{1}{2}$  inch, treadles 4,3,2,1, end on 2  
 Color A,  $\frac{1}{2}$  inch, treadles 1,2,3,4, end on 3  
 Color B, 1 inch, treadles 4,3,2,1, end on 1  
 Color B,  $1\frac{1}{2}$  inch tabby for hem.

Treadling for Serviettes

Color A,  $\frac{1}{2}$  inch tabby for hem  
 Color A, 1 inch, treadles 1,2,3,4, end on 3  
 Color B,  $\frac{1}{2}$  inch, treadles 4,3,2,1, end on 2  
 Color B,  $\frac{1}{2}$  inch, treadles 1,2,3,4, end on 3  
 Color A,  $4\frac{1}{4}$  inches, treadles 4,3,2,1, end on 2  
 Color B,  $6\frac{1}{4}$  inches, treadles 1,2,3,4, end on 4  
 Color B,  $\frac{1}{2}$  inch tabby for hem.

FINISHING

Before cutting, run two rows of machine stitching, one-eighth inch apart, between all pieces. Cut between the rows of stitching. Hem by hand, hiding the machine stitching in the hem. Never machine hand weaving where it can be seen on the completed article. When fringes are desired, finish edges by fine overcasting or hemstitching.

Wash in warm water and pure soapsuds. It is wise now-a-days to test colors for fastness of dye before using, especially in planning combinations of colors.

NOTE: This design was woven originally by Mrs. Henderson at the Hewson Studio, Los Angeles, and was extremely attractive done in wine and ecru linen.

The above luncheon set would be effective in fast color carpet warp, or Perle 5, or Cronita, for use with gay pottery dishes. Planning such a set for the log cabin makes spring seem nearer, even in January.

Such heavier warps would be set 15 ends to the inch, and the number of warp ends reduced accordingly.

Many other variations will suggest themselves to the weaver, e.g. using a third color, brown, for the 1 inch "bone" band, on a yellow and white set-up.

- - - - -

Finishing Weft Ends. - When beginning and ending a weft end, throw the shuttle through the shed, then turn a length of about two inches around the edge warp thread and back into the same shed for one-half to one inch. Bring the weft end up through the warp and leave on top of work. Clip flat before moving warp forward. OR, if you prefer, take the weft end down through the warp to the under side of the work, and cut ends off close after removing the piece from the loom.

Mending Warp Ends. - Never allow a knot to remain in the warp as it is being wound on the warping board. If a warp end breaks, a new length should be put in its place. If the weaving is of the type that a knot can be woven in without showing, simply tie a new length of warp to the broken warp end, using a weaver's knot. Then bring this new end through the proper heddle and dent, and wrap it securely around the ends of a pin in the cloth. However, in such weaves as tabby, twill, etc., a knot is very unsightly. In this case, use a new piece of warp long enough to finish the piece being woven. Take one end through the proper heddle and dent and around a pin, as above. The long end may be treated in one of two ways: (1), either wrapped around a spool and allowed to hang suspended over the back beam, a spool being chosen which will give this thread a tension equal to that of the balance of the warp threads; OR (2) it may be tied with a bow knot to the broken warp end, as far away from the harnesses as possible. This knot should be untied and moved backwards whenever the warp is rolled forward.

When a woven piece is completed, the original warp end can be brought back into place and is used in weaving the next piece.

The mended warp ends should be darned in, overlapping each other by an inch or more. This is done conveniently while the cloth is held firmly on the loom.

- - - - -

#### NOTES ON THE TIE-UP

It has come to our notice on several occasions that many weavers do not benefit by the full advantages of a proper tie-up. The tie-up is usually indicated at the left of a draft, and applies not only to the treadling, but to your loom. If you use a counterbalanced loom, your harnesses "sink" when the treadles are used. If you have a table loom, or "jack" loom, your harnesses "rise" when engaged. The tie-up differs in each case: a sinking shed tie-up is indicated by x's, a rising shed tie-up by o's, thus:

	1	2	3	4	A	B	
			x	x		x	4
		x	x			x	3
	x	x				x	2
	x			x		x	1

tabby

Standard American  
Sinking Shed Tie-up

	1	2	3	4	A	B	
	o	o				o	4
	o			o		o	3
			o	o		o	2
		o	o			o	1

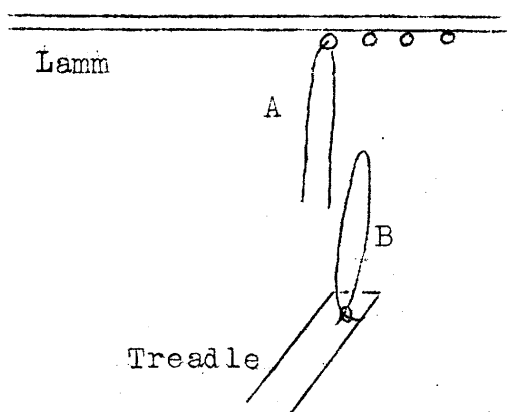
tabby

Standard American  
Rising Shed Tie-up

What does this mean when translated to your particular loom? It means, on a counterbalanced or sinking shed loom, that harnesses 1 and 2 should be tied to treadle 1; harnesses 2 and 3 to treadle 2; 3 and 4 to treadle 3; 4 and 1 to treadle 4; 2 and 4 to treadle 5; and 1 and 3 to treadle 6. In the case of a table loom, tie-ups cannot be made, but if the tie-up is given for a sinking shed, proper treadling will be obtained by reading the empty spaces in the sinking shed tie-up graph (as indicated above by o's in the

rising shed tie-up). Therefore, where a sinking shed treadling indicates the use of treadle 1 or harnesses 1 and 2, table loom treadling reads harnesses 3 and 4, and so on. In weaving, one generally uses the left foot for pattern shots and the right foot for tabby shots.

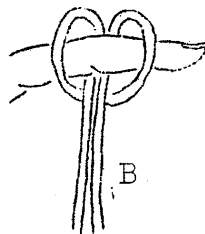
A word as to the way a tie-up should be done. If a single tie with a knot at the center is used, it is very difficult to adjust, to say nothing of the wear and tear on finger nails and temper. Use a snitch knot. A snitch knot is comprised of two lengths of cord (blind cord is good). They are attached to lamms and treadles thus:



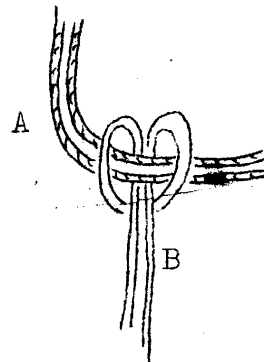
Cord A is made to reach about  $\frac{3}{4}$  of the way to the treadle, slipped through the screw eye and the ends left hanging.

Cord B is tied through the screw eye on the treadle with a square knot, and is  $\frac{3}{4}$  as long as the space between treadle and lamm - treadle at an angle of about 40 degrees.

To make the snitch knot, turn loop of Cord B over the finger thus



Take both ends of A and bring them through the loop occupied by the finger



Tighten B by pulling, adjust treadle to the proper angle by sliding B forward or back along cord A, and then tie a single knot in the ends of A.

This snitch knot will hold indefinitely. To tighten the knot, simply push Cord B back along Cord A for the distance desired, then tighten the single knot in the two ends of Cord A. Similarly, to remove any particular tie-up, slide B back along A, remove the single knot from the ends of A, and then slide Cord B off the ends of Cord A. Try it - if this is new to you.

*Ethel Henderson*

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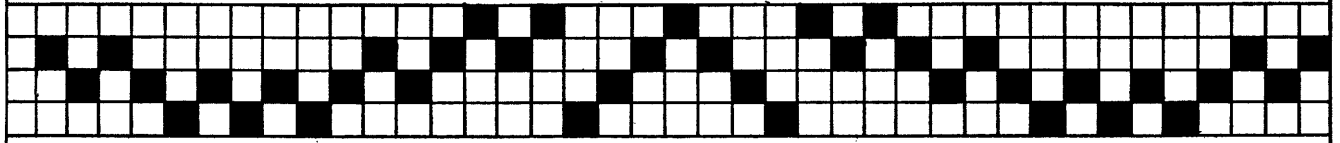
*Mary Sandin*

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Edmonton, Alberta

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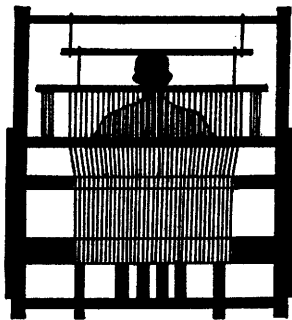
**MUSIC**

VOLUME I

NUMBER 2

FEBRUARY, 1944

*Mary  
Sandin*  
Edmonton



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Henderson*  
Winnipeg

## L O O M M U S I C

Volume I, No. 2

February, 1944

SETTING UP THE LOOM

So often we hear weavers complain about the labor involved in setting up their looms. Conversely, we feel that one of the joys of weaving comes when the weaver realizes that his or her loom is perfectly threaded and warped, ready for the throwing of the first weft shot. Careful attention to detail, plus proper procedure, help to reduce the time and to eliminate difficulties involved in this most vital part of weaving. Good weaving is practically impossible on a poorly set-up loom, regardless of the fact that the loom itself may be an excellent one.

The setting-up or "dressing" of the loom is dealt with carefully in many standard texts on weaving. We propose here to deal with some of the knotty points by means of a question and answer paper, arranging them as they appear during the progress of the work.

1. How is the warp requirement estimated?

ANSWER: The formula is ends per inch x width in reed x length of warp = yardage needed.

2. How does one know yardages of cotton, wool, or linen yarns?

ANSWER: Every commercial yarn is measured by its count or yardage, according to a basic length. This is known as Count No. 1, and means one unit, 1 ply thick, at the mill.

In cotton the basic unit is 840 yards per pound,  
 In worsted yarn the basic unit is 840 yards per pound,  
 In linen the basic unit is 300 yards per pound.

In cotton the mill uses such counts as 16/2, 20/2, 24/3, 8/2, 12/4, etc. This means, taking the 16/2 as an example: 16 x basic count, made into two ply. Therefore

$$\text{yardage of } 16/2 = \frac{16 \times 840}{2} = 6720 \text{ yards per pound}$$

$$\text{yardage of } 24/3 = \frac{24 \times 840}{3} = 6720 \text{ yards per pound}$$

$$\text{yardage of } 8/2 = \frac{8 \times 840}{2} = 3360 \text{ yards per pound}$$

The finer the cotton, the greater will be the yardage per pound.

In worsted yarns, the counts used are 32/2, 16/2, 20/2, etc. The yardages per pound are figured as for cotton above.

In linen the term "singles" means untwisted yarn, while "round" means twisted and plied yarn. The linen count is 300 yards per pound.

3. Are all threading drafts ready for use in threading the loom?

ANSWER: Very few drafts are ready for threading. However, in "Home Weaving" and "Le Métier à Quatre Lames" by Beriau, and in articles in "The Weaver" by Bernat's, drafts are usually arranged ready for use. The "Shuttle-Craft Book" does not give arrangements of the drafts for any articles, but in her "Recipe Book" the same author (Mrs. Mary H. Atwater, Basin, Montana) gives every type of article for four-to eight-harness weaving, worked out in full detail.

4. Where may suitable cottons and wools be obtained in Canada?

ANSWER: At present there is no guarantee that any particular medium will be in stock, but, generally speaking, many of the weaver's yarn needs can be supplied by:

Canadian Association for Adult  
Education, French Section  
136 Provencher Avenue  
St. Boniface, Manitoba

For 16/2, 8/2, 8/4 (carpet  
warp), and 4/12 cottons,  
in white and colors.

Fine homespun wools.

L'Art Paysan du "Vieux Québec" Enr.  
31, rue McMahon  
Québec

For cotton yarns as above.

Miss M. Hill, Hobbycraft Studios  
29 Gorge Road  
Victoria, B.C.

For 24/3 Egyptian cotton  
(the best obtainable for  
coverlets, luncheon sets,  
etc.) in 5000 yard cones.  
Also other cottons and  
supplies.

Mr. J. A. Speedy  
St. Stephen Woolen Mills  
St. Stephen, N.B.

Homespuns for suitings,  
coatings, etc., in both  
warp- and weft-spuns.

John Garret Woolen Mills  
New Glasgow, Nova Scotia.

Rug yarns.

Mrs. M. D. Stronach  
Box 322  
Antigonish, Nova Scotia.

Handspun homespuns.

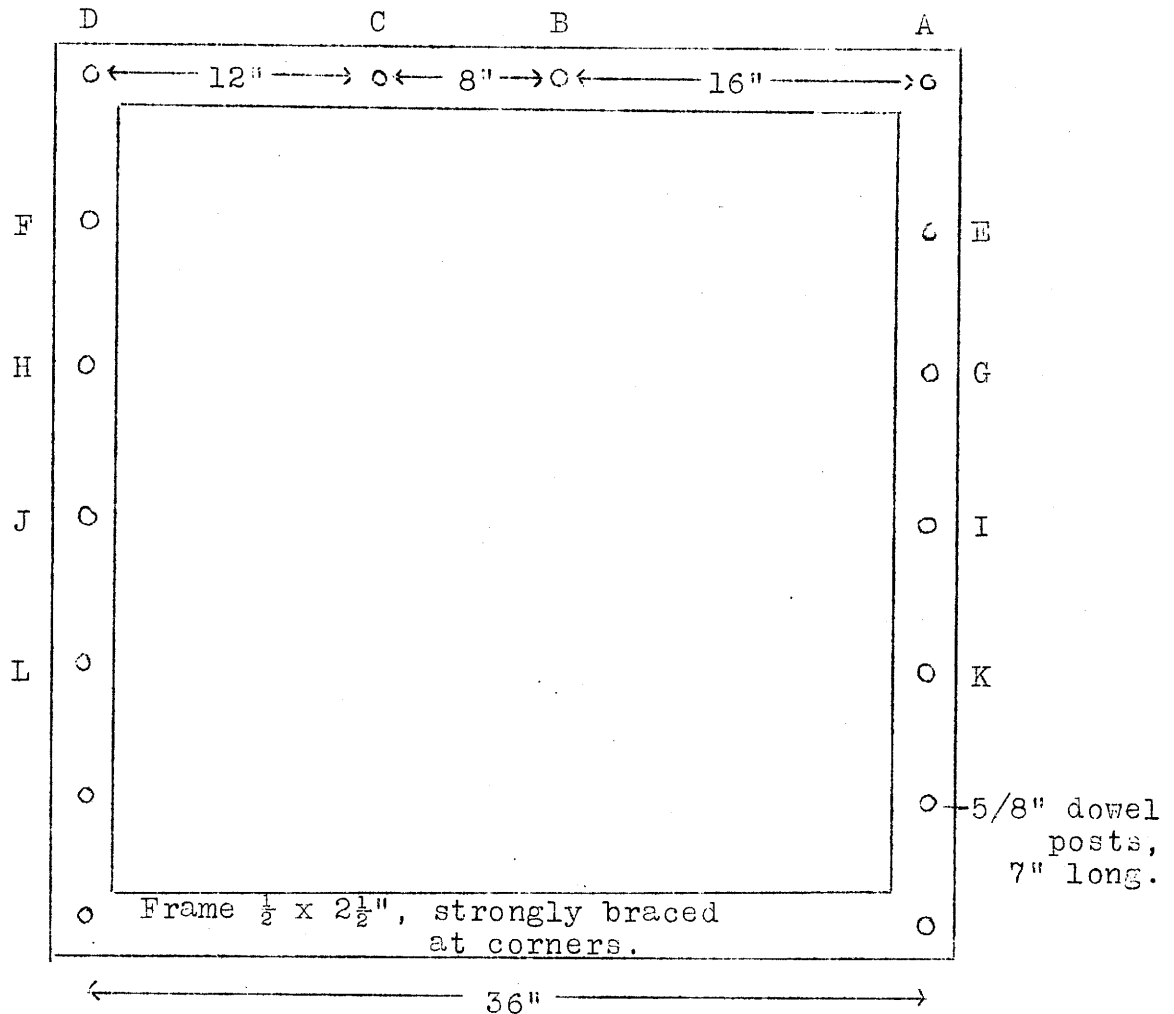
The above should be contacted for details and availability  
concerning their stocks.

5. Should one warp many ends at a time?

ANSWER: Better results seem to be obtained by warping  
not more than two ends at one time, keeping them separated by the  
forefinger during the process.

6. What is the essential requirement of a warping device?

ANSWER: A board or a warping mill may be used, but some-  
where in either device there must be three pegs in a line to form  
the "Portee" or entering cross. For short warps, a warping frame  
is usually used, similar to the sketch below:



To warp - Fasten end of warp thread to peg A. Carry the thread under peg B, over C, around D to E, F, etc., to the peg which will give the desired yardage. The thread is carried around this last peg, retracing the first thread around the pegs until peg C is reached, then under peg C and over B to and around peg A, then back over the original course - under B, over C, etc. This winding is continued until the required number of warp ends has been wound. The "cross" or "lease" will be formed at a point between B and C.

Warp knots - Knots must not be allowed to remain in the warp. When a knot is encountered, discard the portion of the thread between the knot and either peg A or the last peg used, tying a new knot at that peg. The new knot will thus come at

either the beginning or the end of the warp chain.

7. Why do some looms come equipped with a sectional warping beam?

ANSWER: Sectional warping is a time-saver for long warps. But, it requires more equipment than the ordinary weaver cares to purchase: a creel for holding spools, a winder to wind the spools, and a tensioner. Unless long yardages are to be used constantly, a warping board is usually sufficient.

8. Where is the easiest place to count warp ends while warping?

ANSWER: At the cross; ends can be quickly checked here. For keeping track of the count, tie the threads in convenient-sized groups, 50 for example, with a thread of contrasting color at a point between pegs B and C. A long thread is used, tied around groups of warp threads in a single knot, with its ends left hanging to tie the next group, and so on.

9. What are the necessary ties to be made before removing the warp from the frame?

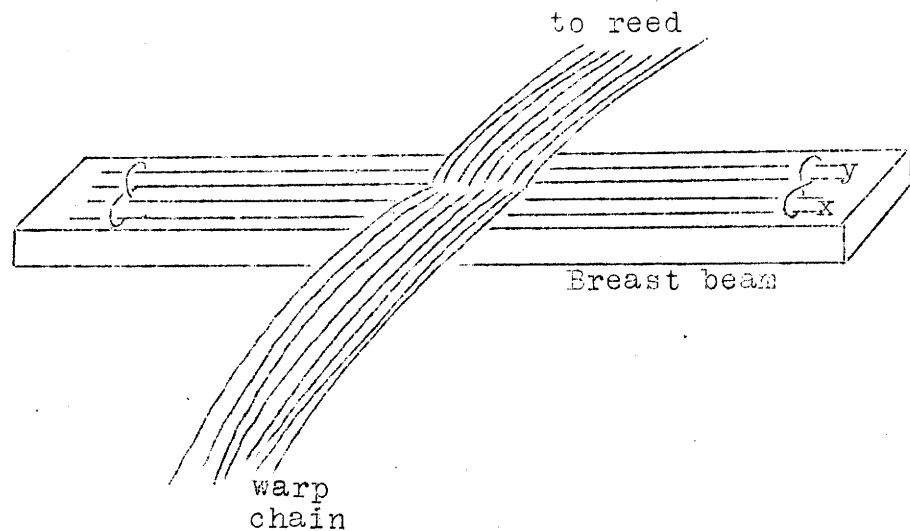
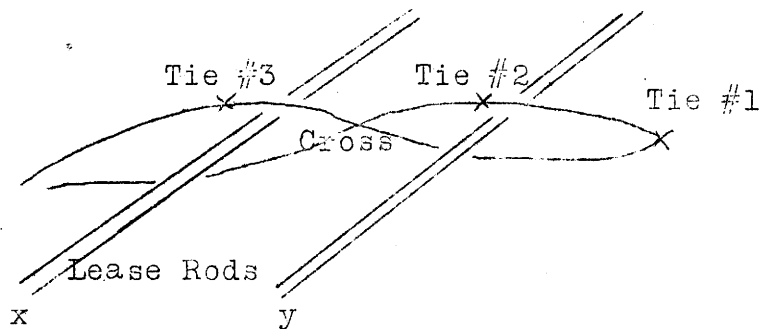
ANSWER: These are five in number -- first and most important are ties to hold the position of the cross:

- (1) Tie a cord around the threads at the back of peg A;
- (2) Tie a cord above peg B around half the warp;
- (3) Tie a cord above peg C around the other half;  
A third cord may be put around the whole cross if desired.
- (4) A strong cord should be tied very tightly around the entire warp, about half way between D and E. This tie permits straightening the warp ends after they have been sleyed and drawn-in, without disturbing the main body of the warp chain.
- (5) Tie a cord around the threads at the back of the final peg, at the turning point of the warp.

10. How is the warp removed from the warping board?

ANSWER: Slip one hand through the warp at the end turning-point and take the warp off this peg, seeing that the rest of the

warp does not jump off the other pegs. Using this end loop as a beginning, hand-crochet the warp into a chain, continuing until tie No. 4 is reached. Carry the warp to the loom, put a smooth lease rod through the warp below tie No. 2 and a second rod below tie No. 3, then tie the lease rods together with a stout cord, crossed between the rods in a figure-of-eight fashion, leaving one-quarter inch space between the two rods. Then tie lease rod X tightly to the front or breast beam of the loom, thus:



Fasten the warp chain to one end of the breast beam with the ends of tie No. 4, out of the way of the worker.

NOTE: Crossed threads should be seen clearly between the lease rods -- half the warp ends are over one rod and the other half are over the second rod.

11. What method of drawing-in is most likely to avoid trouble?

ANSWER: Out of many good methods, we recommend the following:

(1) Tie batten so it is held half-way between breast beam and heddles.

(2) Cut through ends of warp at tie No. 1, remove ties No. 2 and No. 3, and cut the cord holding the last group of warp threads where the count was made. (It will already have been planned whether one or more ends of warp are to go through each dent of the reed -- say 2 ends for this example).

(3) Sitting at the front of the loom and beginning at the right hand side, locate the first two crossed warp threads between the lease rods, and pick them up below the lease rod furthest from you (rod Y). Having determined the proper starting dent by measuring from the center of the reed half the width of the piece to be woven, draw the warp ends through the reed with a drawing-in hook, so that they now hang down between reed and heddles. Continue until all warp ends are through the reed, taking care not to let crossed ends get out of order, not to skip any dents in the reed, and not to put too many threads in any dent. Tie these ends loosely about every two inches to prevent ends coming out of the reed. If two persons are working together, let them sit side by side in front of the loom, one picking up the ends in order, the other hooking them through the reed.

(4) In general, in drawing-in the warp ends through the heddles, it is easier to work from a threading plan rather than



directly from the threading draft. For example, suppose a pattern is to be drawn-in thus

Threading Draft

																		Begin	
4	4																		4
																			3
																			2
																			1

Threading plan

Right selvage: 1234

Pattern:

1212

3232

1232

3212

1414

} Times 10, or as many times  
as desired.

Balancing group:

1212

3232

1232

32121

(Pattern threads 1 to 17  
(inclusive are threaded  
(after last pattern repeat,  
(to make pattern on left  
(hand side exactly like  
(pattern on right hand side.

Second selvage: 4321

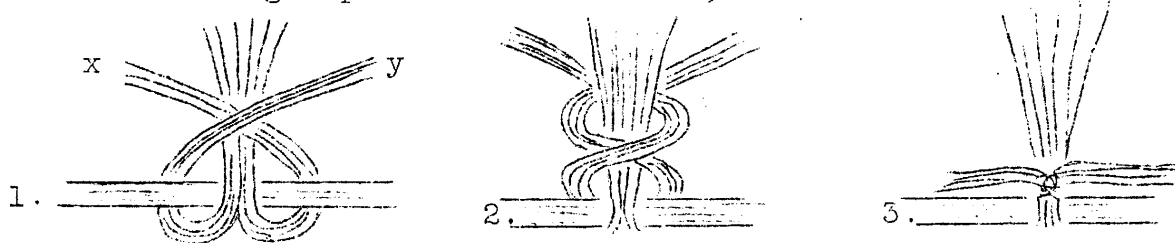
(5) Drawing-in begins at the right hand side of the loom, from the front. The two ends are picked up from the first right hand dent and separated at a point close back to the reed, to eliminate any twists from the threads turning around each other, then one of the threads is threaded through the eye of the first heddle indicated on the threading plan. This may be done by means of a drawing-in hook or by using the fingers alone. Ends are now between the heddles and the back beam, and as the threading continues they should be tied in groups every few inches with a loop knot, for safety. When one repeat of the pattern (or oftener in the case of a long repeat) has been drawn-in, the ends through the heddles should be checked against the threading plan for errors. It is very convenient to have a partner for the drawing-in process, one person picking up the proper thread and the second person drawing


it through the heddle eye.

(6) Release the batten and remove the lease rods.

12. How are cut ends fastened to back beam?

ANSWER: Partner A stands in front of the loom and holds firmly the warp where tie No. 4 was made. Partner B unties the center group of tied warp ends, and straightens them between the thumb and forefinger against tension provided by A, who is holding tie No. 4 at the proper distance from the loom so that the warp ends will just tie around the back rod. When the ends are straight, B ties the center group onto the back rod, thus:



The group of threads is taken over the rod, the ends are divided, half are carried around and up to the right and half to the left. Then they are carried below the group, crossed over and back up, where the two divisions are then tied in a square knot  above the original group. This straightening and tying process

is continued, working outward from the center, until about six or eight inches at the center are tied. Then untie tie No. 4 and tie the balance of the threads across to match the tension of the center threads, partner A still holding the warp in front.

Ends should all be even if instructions have been followed, and warp is now ready for rolling onto the warp beam.

13. What are the important points to be observed while rolling?

ANSWER: Disturb the warp as little as possible. Unchain as far as space will permit in front of the loom. Hold warp firmly and shake a little to separate strands. Using the thumb and

forefinger, straighten back on the ends until the tension is even across the warp. Sometimes it is a help to fasten open a tabbed shed at the harnesses so that the warp threads roll through at two levels. When the tension is even, A holds firmly while moving forward, and B rolls slowly until the knots are about to be covered for the first time with warp. B covers these knots with firm paper or light-weight cardboard, checking to see that the edges of the warp are well protected by projecting edges of paper. Have paper or cards roll along with the warp, holding paper out with the right hand and rolling with the left to prevent creases. Partner B will keep watch during the rolling process that no threads become twisted at the heddles or along the reed, probably resulting in broken ends if not noticed and corrected. Continue rolling, with A checking tension at each stop, until the cut ends of the warp (cut when A has reached the end of the chain) are even with the breast beam. Close the shed. NOTE: One experienced weaver tells us that she uses an old window blind to roll in with her warp, rather than paper. We pass the idea on to you.

14. How are warp ends tied to front beam?

ANSWER: Begin at the center, taking not more than 1 inch of threads in a group, tying the center group first, then a small group on each side next, bringing the threads back straight from the reed. This tie in front is the same as the one at the back, except that here a bow knot is used instead of a square knot. When tying, after dividing and crossing the threads over and under the group, pull ends X and Y (see diagram page 16) away from the beam, increasing the tension. Then when the ends are brought up and tied in a bow knot, the tension is preserved. Get an even tension, firm, but not too extremely tight all the way across.

One last point: When the warp is tied-in, the correctness of the drawing-in of a 4-harness draft can usually be tested by opening first one tabby shed, then the other. If no irregularities appear in the shed, the work is generally right. If there are any threads crossed over each other, any skipped dents in the reed, any dents with too many ends, or any other irregularities, these must be corrected at this stage before weaving is begun. We hope there are none!

15. Can a new length of warp be added without re-threading the loom?

ANSWER: Yes. In cutting your last piece of weaving from the loom, be sure that warp ends are tied in bunches in front of the reed so they do not pull back through the reed. (Cut a bunch and tie it, cut another bunch and tie it, etc.) Then prepare a new warp and fasten it to the breast beam as usual. Pick up the warp ends in order at the lease and tie them, one by one, to the ends of the old warp. Roll as usual, taking care to ease the knots through reed and heddles at the beginning.

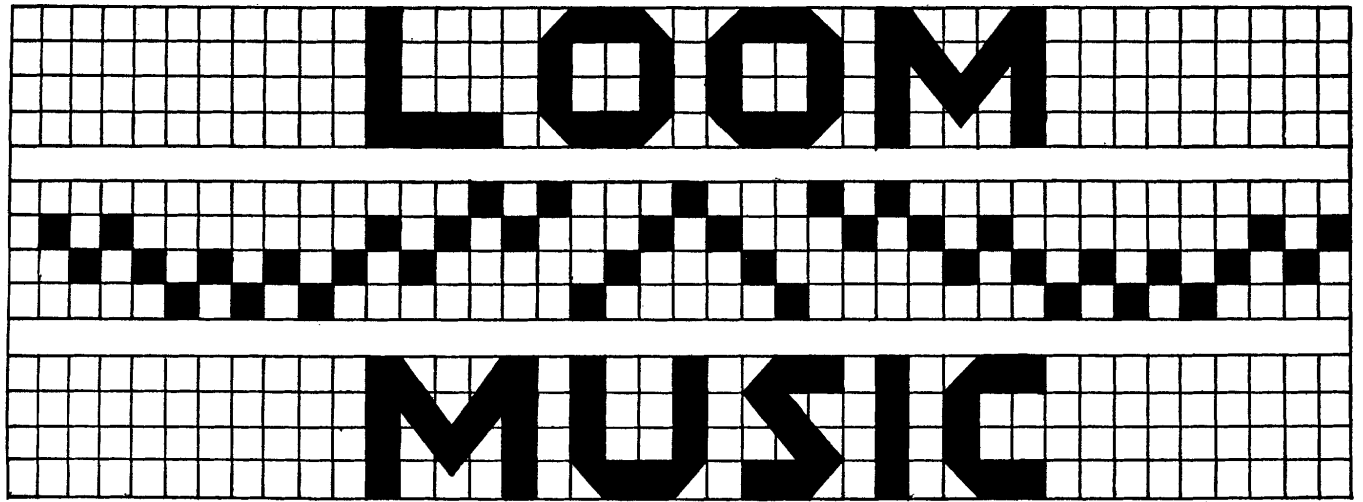
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Ethel M. Henderson

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This issue, Volume I, No. 2 (along with Nos. 3 and 4 when published) is to be inserted in the yellow cover which came to you with Volume I, No. 1.

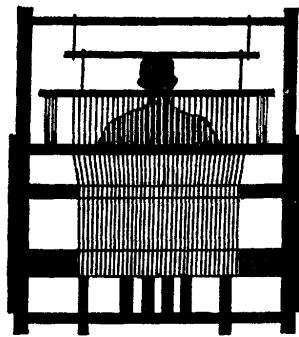


VOLUME I

NUMBER 3

MARCH, 1944

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

While we propose to provide continuous drafts and arrangements in Loom Music, we felt that there was need for publishing our warping bulletin as one of our early issues -- so, you had it in February. This month's material is on twills and tweeds, since March is when our spring outfits are planned -- Manitoba speaking here -- Hope we're not too late for elsewhere! Look for an arrangement, then, in our April issue.

### TWILLS AND TWEEDS

There is such a tremendous interest at the present time in weaving yardage, that an article on the pitfalls to be avoided will prove of help, especially to the tyro at weaving. From considerable practical experience, we would say that the greatest single factor contributing to a successful fabric is the warp setting. The warp setting will, of course, vary with the yarn used.

It is a well known fact that a pattern weave, such as a four-harness overshot, is much easier to weave, insofar as good appearance is concerned, than a twill or tabby fabric, the latter being the most difficult. Now why is this? It is due to the fact that in a pattern weave any irregularities in beating show up comparatively little, showing much more in a twill weave, and showing very definitely in a tabby weave.

There is only one way to acquire an even beat, and that is to concentrate on rhythm in weaving. Most streaks in weaving are produced when the weaver returns to weave after an absence from the loom. One seems to beat more loosely than later on when the rhythm is again established. Then again, sometimes too much

pressure is used in an attempt to overcome this tendency to beat too loosely -- hence the aforementioned streaks, which may be beaten either too loosely or too tightly.

What do we mean by the term tabby weave? According to Mary M. Atwater, a tabby weave is a plain weave, a 50-50 fabric. That is, there should be the same number of weft shots per inch as warp ends per inch. If the warp is set too far apart the weft will pack back, resulting in a rep fabric. If the warp is set too close, the weft will be completely covered, which again results in a rep fabric. Tapestries belong to the first class, with the warp completely covered.

Twills and herringbones fall into the same category as the tabby weave, so far as warp setting is concerned. If the weft packs back, resulting in a very thick fabric unsuited to the purpose intended, the warp is set too far apart. If the twill is covered by the warp, the setting is too close. When any yardage is contemplated, we make an unailing habit of experimenting first -- making a test sample at different warp settings, then washing and pressing the sample to observe shrinkage and felting.

What is understood by the oft-used "Tweed"? A Tweed is a homespun fabric woven in a twill. A tartan is always woven of a worsted yarn, meaning a yarn highly finished and firmly twisted. It must be woven in a twill. No twill, no true tartan.

Sometimes difficulty arises from using a weft-spun yarn for warp. It is often not easy to distinguish them unless they are marked, consequently the purchaser should specify whether a warp or weft yarn is desired. If there is any doubt as to the weaving qualities of the warp, a dressing should be applied while the warp is at the chain stage. A good warp dressing can be made from a small

quantity of linseed, boiled until thick, strained, cooled, and thinned down to the consistency of thin starch. The warp chain is immersed in this, squeezed out, and hung up to dry. This solution puts a protective coating on the fuzzy fibres and strengthens the warp. If the warp is already on the loom, moisten as much of the warp as possible with the dressing, and allow it to dry before weaving.

Adequate allowance must always be made for shrinkage -- usually from one to four inches in width and two to four inches (or more) per yard in length. The amount can be fairly well judged by the woven sample, which should be measured in both length and width, before and after washing.

Lastly, the cloth must be properly finished. A good washing with mild soap comes first. The fabric should be able to stand this with ease. Hang up to dry, and when nearly dry press it under a damp cloth or have it steam pressed. If there have been mends in the warp ends, they should be darned in before finishing. Any loose weft ends should also be cut off before finishing.

Last month's bulletin mentioned sources of materials, but some are mentioned again with specific notes:

Homespuns (about a 3-ply weight) from Mr. J. A. Speedy, St. Stephen Woolen Mills, St. Stephen, New Brunswick. These are not handspun, but are beautifully dyed in pleasing colors, principally in heather mixtures; also in white. They come in warp-spuns and weft-spuns. The warp setting for these should be about eighteen to twenty-four ends per inch (i.e. 2 ends per dent in a 9, 10 or 12 dent reed), with eighteen to twenty weft shots per inch. It is too heavy for dress fabrics, but excellent weight for coats and suits. Warp dressing is recommended.



Fine homespuns (about 2-ply weight) in browns, golds, and greens, come to The Society for Adult Education, Provencher Street, St. Boniface, Manitoba. These, when woven, make a good suiting weight. They have been woven successfully at 36 ends per inch, 2 per heddle, 2 per dent, in an 18-dent reed. Colors can be mixed, say a brown and gold together, woven over with a brown and green, thus making a 50-50 fabric by using a double weft.

For dress materials, smooth-spun yarns are best, when obtainable. A setting of 32/2 yarn, 30 to 36 ends per inch, or 16/2 set at 20 to 24 ends per inch, gives good results.

Threading drafts. - There are many sources of drafts for twills. Two books with excellent illustrations and drafts, warp settings, etc., are published by M. Beriau of Quebec. These are known colloquially as "The Blue Book" and "The Red Book", their actual titles being: "Home Weaving" (published in English), and "Le Métier a Quatre Lâmes" (published in French only). The latter is quite usable even if French is not a familiar language to the weaver. We do not know of any other source of so many variations of simple twills, with excellent accompanying illustrations, some beautifully colored.

In different issues of "The Weaver" (Emile Bernat & Sons Co., Jamaica Plain, Mass.), there will be found twills arranged for upholstery, luncheon sets, fabrics, etc.

To familiarize the new weaver with types of twills we will show the main drafts.

Tie-up

		X	X		X					4
	X	X						X		3
X	X					X				2
X			X					X		1
	1	2	3	4		A		B		

Basic Twill

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

Treadling: For twill, treadle 1,2,3,4, and repeat.

For "bone", reverse the order: treadle 1,2,3,

4,3,2,1, etc., for width desired.

<u>Tie-up</u>						
	x	x		x		4
x	x			x	x	3
x	x			x		2
x		x			x	1
1	2	3	4	A	B	

<u>Herringbone</u>										
	4		4		4		4		4	4
3		3	3		3		3		3	3
2		2	2		2		2		2	2
1	1			1	1			1	1	1

Treadling: Treadle 1,2,3,4, and repeat.

For birdseye or diamond, treadle 1,2,3,4,3,2,1.

The herringbone and its derivatives are seen more commonly at the present time than any other weave for coats and suits. Many changes of color may be used in the warp and weft to give underlying plaid effects.

<u>Tie-up</u>						
	x	x		x		4
x	x			x	x	3
x	x			x		2
x		x			x	1
1	2	3	4	A	B	

<u>Dornik or Broken Twill</u>										
	4		4		4		4		4	4
3		3	3		3		3		3	3
2		2	2		2		2		2	2
1	1			1	1			1	1	1

Treadling: Treadle 1,2,3,4, and repeat.

Where irregularity is desired, it is often obtained by breaking the treadling for any of the above, thus: treadle 1,3,2,4; also 1,3,4,2; or in any other combination, used consistently throughout the piece.

The width of the warpwise stripes in the herringbone or dornik may be increased by adding as many more 1,2,3,4 and 4,3,2,1 warp thread groups as desired.

DOUBLE WIDTH CLOTH. At times there is need for a wider piece of tabby cloth than is possible with the width of loom available. This can be woven by using a basic twill threading, with twice the normal ends to the inch in the reed, treating the harnesses

as two tabby set-ups. After threading the last twill repeat, one thread is threaded on harness number one, giving an uneven number of threads. A direct tie-up is used, as follows:

Direct tie-up

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

(treadle 1 engages harness 1,  
treadle 2 engages harness 2,  
treadle 3 engages harness 3, and  
treadle 4 engages harness 4.)

For a circular tubing fabric, the treading is

treadle 4 alone  
treadle 2,3,4 together  
treadle 2 alone  
treadle 1,2,4 together, and repeat.

For a semi-circular fabric (joined at one side only):

treadle 4 alone  
treadle 2 alone  
treadle 2,3,4 together  
treadle 1,2,4 together, and repeat.

At the joined side, check the edge carefully so that the seam is neat when unfolded. If carefully woven, any resulting streak will disappear after several launderings.

"Hound's Tooth". In this type of twill the effect is gained by the use of color. Here four warp threads of one color follow four warp threads of another color, using the basic twill threading. It is woven in the same manner, with four weft threads of one color, followed by four weft threads of another color. In the weft, the colors may be the same as those used in the warp, or totally different colors may be used. Again, the "Blue" and "Red" books give excellent color schemes.

-----

Owing to present difficulties in obtaining an unlimited quantity of any particular yarn, we have not been specific about matching a draft and a material. However, if you have on hand

some yarns and wish advice on any of the problems mentioned -- warp setting, type of twill to use, etc., we will be glad to advise. Send us yarn samples, with full details of quantity on hand, the purpose for which the fabric is to be used, etc. This individual service is offered at a cost of \$1.00 per arrangement.

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In any of the warp settings mentioned for homespun or worsted yarns, it is important to realize that two or more warp ends are to be threaded through each dent of the reed, using a coarse reed. For example, a homespun warp of 20 or 24 ends per inch requires two ends per dent in a 10 or a 12 dent reed. It would be impossible to work with it in a 20 or a 24 dent reed.

*Ethel W. Henderson*  
*Mary Sandin*

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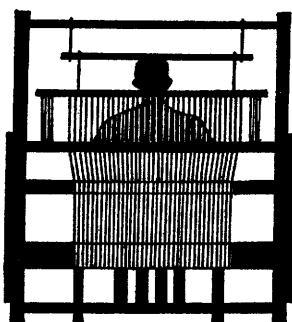
LOOM  
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VOLUME I

NUMBER 4

APRIL, 1944

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## L O O M M U S I C

Volume I, No. 4

April, 1944

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A COVERLET IN 4-HARNES OVERSHOT -- WHIG ROSE

We feel that in this, our first bulletin on coverlets, we would indeed be remiss if mention were not made of the place which coverlets and their craftsmen hold in our North American scene.

There is scarcely a family that does not harbor among its treasured possessions an ancient coverlet belonging to Great Grandmother or Great Aunt Sue. Very often one is called upon to pass judgment on such an heirloom, and great is the disillusionment to find that, although the coverlet is undoubtedly made of handspun cotton, linen, or yarn, it has been woven on an early Jacquard Loom, introduced into America about 1830. How does one know a product of the Jacquard Loom? Elaborate figures of flowers, birds, houses, etc., and the owner's name woven in the corner identify them immediately. The true handwoven coverlet will have geometric figures, of which the 8-harness "Summer and Winter" and the "Double Weave" on 8 or more harnesses, are the most elaborate.

Undoubtedly the majority of the authentic old handwoven coverlets were made on 4-harness looms, and the techniques originate from the early settlers: English, Irish, Scotch, Dutch, and Mennonite. Weaving was then a household art, and only in the cities did one find factories. After the American revolution

a change took place, and as the power looms gained, the old craft declined. Had it not been for certain mountain communities in Kentucky and Tennessee, and the work carried on in other country districts, we might not today be familiar with the old drafts. The more elaborate weaves mentioned before almost entirely disappeared, but many 4-harness patterns date from as far back as the Civil War.

Our colonial coverlets were usually made with a good cotton warp, although linen was sometimes used where the weaver had access to home-grown flax. The pattern weft was homespun wool, usually in colors of dark blue or rose, since indigo and madder were the two fast-color dyes at his or her disposal.

One of those in whom the craft survived was "Weaver Rose", alive as late as 1912. We read of his eccentric ways and of his large collection of 4-harness drafts for coverlets. He had a loft in which to house his looms, over an ell back of his house.

In museums today are to be found priceless notebooks relating to drafts for handweaving. In the Pennsylvania Museum of Fine Arts, Philadelphia, is to be found the "John Landes" drawings, used by him as his stock-in-trade. He is supposed to have been of Mennonite stock, an itinerant weaver, carrying his loom from place to place on a cart. His stopping place was wherever yarns had been accumulated and weaving was necessary.

During the passage of years many drafts have suffered in accuracy through careless copying. Also we find the same draft with one name in New England and quite another in the South. This led to a great deal of confusion when research was being done. Then, too, a draft might be given one name when woven "as

drawn in" and still another when woven "rose fashion". The coverlet we have chosen here is a case in point: when woven "as drawn in" it is a "Lover's Knot", when woven "rose fashion" it is Whig Rose, also known as Methodist Wheel. We have chosen it because it is one of the oldest, best known, and best loved of the old drafts. It appears also in European setting, particularly in Swedish books. The draft given below is #91 from Mrs. Atwater's "Shuttle-Craft Book of American Hand-Weaving".

WHIG ROSE - Pattern Draft

	50	40	30	20	10	Begin	
4	4	4	4	4	4	4	4
3		3	3	3	3	3	3
2			2	2	2	2	2
1	1	1	1	1	1	1	1

	102	100	90	80	70	60	
4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1

Left-hand Border

	32	30	20	10	Begin
4	4	4	4	4	4
3	3	3	3	3	3
2	2	2	2	2	2
1	1	1	1	1	1

Tie-Up

		X	X	X	4
	X	X		X	3
X	X			X	2
X		X		X	1
	1	2	3	4	A B



WARPING

Material: 24/3 Egyptian cotton, natural.  
 Width in reed: 44 inches.  
 Warp setting: 15 dent reed, double in reed, single in heddles.  
 No. of warp ends: 1333.  
 Length of warp: 7-1/2 yards.

QUANTITIES OF MATERIAL

Warp and tabby: about 3-1/2 lbs. of 24/3 Egyptian cotton.  
 Pattern weft: 3 lbs. or more, according to type of yarn used.  
 A homespun or 2-ply yarn is recommended.

THREADING PLAN

The center seam is at the right hand edge. Since no special allowance is made at this edge, be very careful not to narrow in the edge while weaving. Watch shuttle throwing and placing to ensure that the edge is well-fastened with each pattern shot.

Pattern:	8 repeats (thread 1 to 102)	816 ends
Balancing group:	add after 8th repeat: 1,2,1,2	4 ends
Border:	15 repeats (thread 1 to 32)	480 ends
Balancing group in border:	add after 15th repeat of border: 1,4,1,4,3,4,3,2,3,2,1,2, 1,4,1,4,3,4,3,2,3,2,1,2,1	25 ends
Selvage:	4,3,2,1, 4,3,2,1	8 ends
		<u>1333 ends</u>

WEAVING

Alternate tabby shots (harnesses 1-3 and 2-4) are thrown between each pattern shot.

Begin with a 1/2 inch tabby heading.

Note: Refer to tie-up graph, as in writing directions for treading, 1 will refer to harnesses 1-2

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

---

Border Treadling

(a)	treadle 2 - 3 times	(b)	treadle 3 - 3 times
"	1 - 3 "	"	4 - 3 "
"	4 - 3 "	"	1 - 3 "
"	3 - 3 "	"	2 - 3 "
"	2 - 3 "	"	3 - 3 "
"	1 - 3 "	"	4 - 3 "
"	4 - 3 "	"	3 - 3 "
		"	2 - 3 "
		"	1 - 3 "
		"	4 - 3 "

Repeat (b) 15 times. After last repeat, treadle 3 - 3 times, before going on to main pattern.

Pattern Treadling

(a)	treadle 2 - 3 times	(c)	<u>large rose</u>
"	1 - 3 "	treadle 3 - 9 times	
"	4 - 3 "	" 4 - 9 "	
"	3 - 3 "	" 3 - 2 "	
(b)	<u>small rose</u>	" 4 - 2 "	
treadle 2 - 5 times		" 3 - 2 "	
" 1 - 5 "		" 4 - 9 "	
" 2 - 2 "		" 3 - 9 "	
" 1 - 5 "		(d) repeat small rose (b)	
" 2 - 5 "		(e) treadle 3 - 3 times	
		" 4 - 3 "	
		" 1 - 3 "	

Repeat pattern treadling for desired length, making a generous allowance for shrinkage. After last pattern repeat, treadle 2 - 3 times.

If a top border is required, at correct distance from the end of the coverlet, repeat above border treadlings, reversed.

ADJUSTING NUMBER OF WEFT SHOTS TO SUIT YARN USED

Since the choice of pattern weft will affect the proportions of the figures, the "theoretical" treadlings given here will need to be increased or decreased, if it is found that the figures weave too squatty or too elongated. It is often well to

add a little extra warp and make a sample before starting the coverlet proper, determining on the sample the number of pattern shots required to "square" the rose figures, and to see that the overlapping circles are weaving the same length as they are wide. It is more than likely that the size of pattern weft which is chosen will make it necessary to decrease the number of weft shots used, in order that the proportions in the woven figures will be comparable to those in the accompanying sketch. In general use, the pattern weft should be about a 2-ply weight to reproduce a "Colonial" coverlet.

#### MATCHING CENTER SEAM

In a coverlet it is very important that the treadling be done evenly, to insure a good match at the center seam. Careful measurements of the size of the figures in each coverlet length will help to keep the treadling uniform:

Get a firm piece of 1/2 inch tape, as long as the coverlet is to be woven. After weaving the 1/2 inch heading, fasten tape to right hand side of warp. Mark with India ink the size of each repeat of the border as it is woven, and the same with the figures in the main pattern. As weaving progresses and the warp is rolled forward, do not allow the tape to be rolled in with the cloth. When starting the second half of the coverlet, fasten tape again at the beginning, and this time weave to match markings on the tape.

-----

If a coverlet seems a greater undertaking than time permits now, this same arrangement is excellent for table squares, runners, wall panels, etc. For a narrower piece without a center seam you will need to decrease the border width, and

arrange to thread the border alike on the two sides.

At some time or other, every weaver must make at least one coverlet.

-----

WHIG ROSE TABLE RUNNER OR SQUARE

One suggestion received from a subscriber is that we occasionally mention color combinations with our arrangements, since, to quote her words, "It is so discouraging to turn out things that look wrong, though the work has been most carefully done."

This suggestion brings to mind the coloring of a bordered table runner on this same Whig Rose threading (with a slightly different border), which one of us has always admired. It is a runner owned by Mrs. E. Skarin of Edmonton, Alberta, which she brought home from a visit to Sweden in 1933. The colors are so lovely and the arrangement so pleasing, that we are taking space to describe the piece in some detail:

Warp material        )  
 Tabby material     ) as given for coverlet arrangement  
 Warp setting        )

Warp ends:               863

Pattern weft:           2/16 cotton, wound at least double on shuttle; or, an unmercerized strand cotton where available; in the following colors: beige, a soft medium green, a deep dusty rose, and black.

THREADING PLAN

Selvage	1,2,3,4	4 ends
Border	1,2,1,2,3,2,3,4,3,4,1,4, repeated 10 times	120 ends
Pattern	6 repeats (thread 1 to 102)	612 ends
Balancing group	After 6th repeat, add 1,2,1	3 ends
Second border	4,1,4,3,4,3,2,3,2,1,2,1 repeated 10 times	120 ends
Second selvage	4,3,2,1	4 ends
		863 ends

# WEAVING

## Border Treadling

Treadle	2	-	3	times, with beige pattern weft
	1	-	3	" " "
	4	-	3	" " green
	3	-	3	" " "
	2	-	3	" " black
	1	-	3	" " "
	4	-	3	" " rose
	3	-	3	" " "

Repeat until end border equals or exceeds width of side border, then add

Treadle	2	-	5	times, with beige pattern weft
	1	-	5	" " "
	2	-	2	" " "
	1	-	5	" " "
	2	-	5	" " "

## Pattern Treadling

(a) Treadle

3	-	3	times, with black pattern weft
4	-	3	" " "
1	-	3	" " "
2	-	3	" " "
1	-	3	" " "
4	-	3	" " "
3	-	3	" " "

(b) small rose

treadle	2	-	5	times, with beige pattern weft
	1	-	5	" " "
	2	-	2	" " "
	1	-	5	" " "
	2	-	5	" " "

(c) large rose

treadle	3	-	9	times, with green pattern weft
	4	-	9	" " rose
	3	-	2	" " black
	4	-	9	" " rose
	3	-	9	" " green

(d) small rose -- repeat (b) above, in beige

Repeat (a), (b), (c), (d), for the desired length to make a square or a rectangle -- The Swedish piece was 60 inches long, including the end borders, plus a 7-inch tied fringe on each end, the fringe being composed of all the pattern weft

colors, mixed together. End the pattern treadlings with  
(a).

Last, repeat the border treadlings, reversed, for the  
second end.

*Mary Sandin*

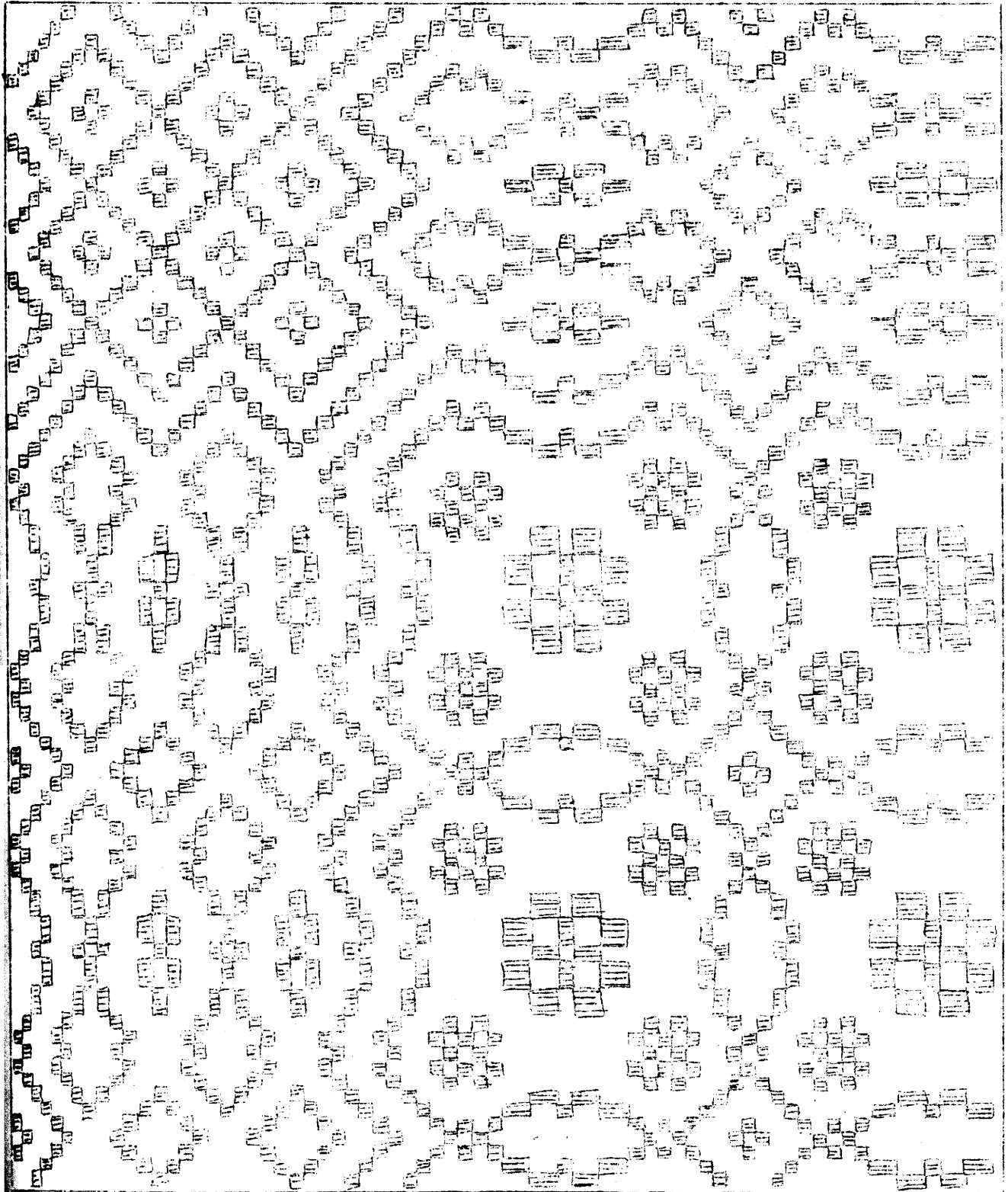
*Ethel M. Henderson*

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## SKETCH OF CORNER OF WHIG ROSE COVERLET

Border, 17" wide

One repeat of pattern figure,  $3\frac{1}{2}$ "

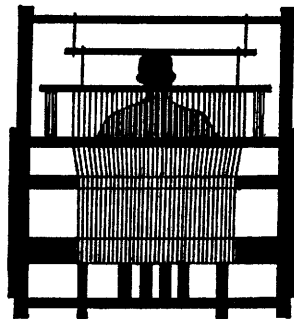
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NUMBER 5

MAY, 1944

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## L O O M M U S I C

Volume I, No. 5

May, 1944

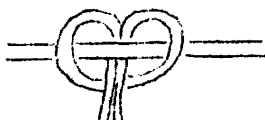
## BABY BLANKETS

One of the most attractive articles made on our looms is the baby blanket, or carriage cover. Whether made with inlaid figures, on a four-harness overshot pattern, or in any other technique, it never fails to be a greatly appreciated gift or prized purchase.

A recently completed carriage cover in pink and blue and white seems worthy of being included in one of our bulletins. The warp was white 3-ply Andalusian, the pattern thread baby blue 3-ply Andalusian, the tabby pink 2-ply baby yarn. The draft was arranged from one in Sigrid Palmgren's Vavbok #2, a most beautifully illustrated book of drafts, published in Sweden.

Yarn Saving Method. We all know the difficulty of obtaining suitable yarns, and when these are on hand, the need for the careful use of them. For this reason, the yarn was measured closely, and carpet warp used to eke out the yardage, in the following manner:

1. 240 ends of carpet warp were measured,  $2\frac{1}{2}$  yards long. No cross was necessary.

2. The ends were taken in small groups and looped around the back beam rod, thus  and pulled tight.

3. These ends of carpet warp were brought from behind

through the heddles first, according to the threading plan on page 38, and second, through the reed. They were tied loosely in bunches in front of the reed to prevent accidental pull-outs.

4. The white wool warp was made in the usual manner and attached by two lease rods through its cross, to the breast beam of the loom. The wool warp ends were then tied, one by one, picking them up in the order in which they appeared at the cross, to the ends of carpet warp, starting at the right hand edge. We put the two ends side by side and tied them in a single knot, being careful to leave only short ends



5. The warp was then rolled on as usual, care being taken just at first to ease the knots through the reed and heddles in small groups. Care was taken that the knots were well covered with heavy brown paper, when the warp was rolled onto the warp beam.

Draft for Baby Blankets

Pattern																Border								
30				20				10				Begin				12		10		Begin				
4	4	4	4	4	4	4	4					4	4	4	4				4	4	4	4	4	
3	3					3	3	3	3	3	3	3	3						3	3	3			3
										2	2	2							2	2	2			2
																			1	1				1

Pattern																Border								
74				70				60				50				40								
								4	4	4					4	4	4	4	4					4
								3	3	3	3	3	3					3	3	3	3	3		3
								2	2	2	2	2	2					2	2	2				2
								1	1	1				1	1	1	1	1						1

Tie-up: Sinking Shed

		X	X	X		4
	X	X			X	3
X	X			X		2
X			X		X	1
1	2	3	4	A	B	

tabby

WARPING

Warp material: White 3-ply Andalusian -- 4½ oz.

Width in reed: Approximately 32 inches.

Warp setting: 15 ends per inch, 1 end per dent, 1 end per heddle.

Length of warp: 1½ yards.

No. of warp ends:

Selvage - 4, 3, 2, 1, 4, 3, 2, 1	8 ends.
Border - 5 repeats of border draft	60 ends
Pattern - 4 repeats of pattern draft	296 ends
Balancing group - pattern threads 1-47 (47th thread is circled)	47 ends
Border, reversed -	60 ends
Selvage - 1, 2, 3, 4, 1, 2, 3, 4	8 ends
	<u>479</u> ends

THREADING PLAN

Selvage:	4321	
	4321	
Border:	4143 )	repeat 5 times
	4323 )	
	2121 )	
Pattern:	4141	} repeat 4 times
	4343	
	4323	
	2323	
	4343	
	4141	
	4143	
	4343	
	2323	
	2343	
	4341	
	41④1	
	2121	
	2323	
	2343	
	4343	
	2323	
	2121	
	21	

Balancing group: Repeat pattern threads 1-47 (47 is circled)

Second border: Repeat border, reversed, 5 times.

Second selvage: Repeat selvage, reversed.

WEAVING

Weft material: Tabby, pink 2-ply baby wool, used singly  
-- about 1½ oz.

Pattern, blue 3-ply Andalusian, used  
singly -- about 4 oz.

Treadling

NOTE: When starting on the border and pattern treadling, after weaving an inch or so, stop to decide whether, in your individual work, treadling each shot as noted is going to make the pattern look too elongated and the blanket too long. The diagonal coming from the lower right hand corner of the weaving should be a little steeper than 45° (See sketch on page 41.) If too elongated, treadle each treadling fewer times than indicated.

<u>Heading:</u>	1½ inch tabby	(treadle 1 = harnesses 1-2
		( " 2 = " 2-5
<u>Border:</u>	Treadle 4, 5 times	( " 3 = " 3-4
	" 3, 3 "	( " 4 = " 1-4
	" 2, 5 "	
	" 1, 3 "	repeat
		5 times

Pattern: (a)

Treadle	4, 5 times
"	3, 3 "
"	2, 5 "
"	3, 3 "
"	4, 5 "
"	3, 3 "
"	2, 5 "
"	3, 3 "
"	4, 5 "

(b)

Treadle	1, 3 times
"	2, 3 "
"	3, 5 "
"	2, 3 "
"	1, 3 "

Repeat (a) and (b) as many times as needed for length, ending with the (a) treadling group.

Repeat Border 5 times, in reverse order.

Repeat 1½ inch tabby for hemming.

NOTE RE EDGES: When repeating a treadling, the edge warp thread may not be caught by the pattern weft. This can be remedied by the way the shuttles are thrown and placed while weaving: Throw tabby shot first, then follow with the pattern shot; and after using a shuttle lay it down just behind the shuttle about to be used. The tabby thread then binds the pattern thread at the edge. (Even with this precaution, on a repeat treadling, some weavers still prefer to slip the pattern shuttle around the edge thread to ensure a perfectly bound edge. This is an excellent habit and is usually worth the additional time involved).

#### FINISHING

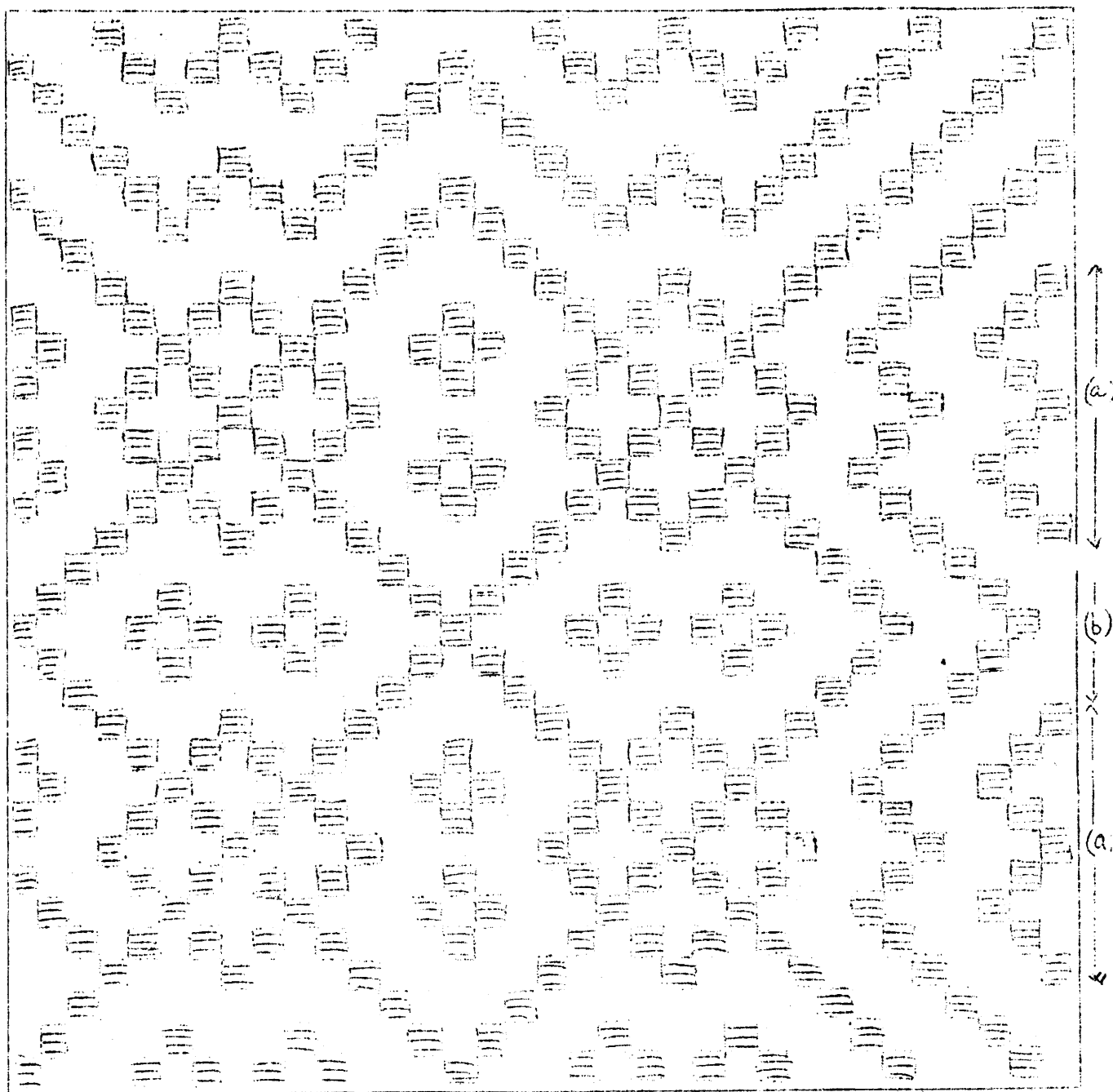
Finished size of blanket before hemming and finishing by shrinking should be approximately 30 inches wide by 45 inches long.

Stitch cut ends on sewing machine and turn down the heading. Make a 1-inch hem all around, hemming invisibly by hand. Steam and press.

SKETCH OF CORNER OF BABY BLANKET NO. 1

woven "as drawn in"

SCALE: Border  $4\frac{1}{2}$  inches wide  
One pattern repeat, 5" wide.



## VARIATIONS

Baby Blanket No. 2 - Treadled "Rose Fashion"

Another baby blanket was made on the same threading, using pink 3-ply Andalusian for warp, pink rayon Corticelli crochet twist for tabby, and fine white baby wool, double on the shuttle, for weft. The pink warp ends were tied onto the warp ends already on the loom, to save re-threading the loom.

The white pattern shots were snowy against the pink background, which was given life by the glint of the rayon tabby.

Below are the treadlings for the "Rose Fashion" blanket

Heading: 1/2 inch tabby.

Border:   Treadle 3, 5 times )  
           "      4, 3   "    )  
           "      1, 5   "    )   repeat 5 times  
           "      2, 3   "    )

Pattern: (a)

Treadle 3, 5 times  
       "   4, 3   "  
       "   1, 5   "  
       "   4, 3   "  
       "   3, 5   "  
       "   4, 3   "  
       "   1, 5   "  
       "   4, 3   "  
       "   3, 5   "

(b)

Treadle 2, 3 times  
       "   1, 3   "  
       "   4, 5   "  
       "   1, 3   "  
       "   2, 3   "

Repeat pattern treadlings (a) and (b) as many times as needed for desired length, ending with (a) treadling group.

Repeat border treadlings 5 times, in reverse order.

Heading, 1/2 inch tabby.

Baby Blanket No. 3

Below are details of a third baby blanket which proved to be an interesting variation, again on the same threading:

Warp, pattern weft, and tabby were as for Blanket  
No. 2.

Heading: 1/2 inch tabby

Pattern: (a)  
Treadle 4, 3 times  
" 3, 3 "  
" 2, 4 "  
" 3, 3 "  
" 4, 3 "

(b)  
Treadle 2, 3 times  
" 1, 3 "  
" 4, 4 "  
" 1, 3 "  
" 2, 3 "

Repeat pattern treadlings (a) and (b) as many times as  
needed for desired length, ending with (a) treading group.

Heading: 1/2 inch tabby.

#### Pillow Tops and Knitting Bags

While the arrangement is given for a baby blanket, the  
same arrangement is excellent for many other uses. One of us  
set it up on the loom in natural carpet warp, still at 15 ends t  
the inch, approximately 15 inches wide. It was woven with tabb  
of the same natural carpet warp, with pattern of colored candle-  
wick cotton. Rectangles, with the border all around, made idea  
porch pillows. One was especially nice with a yellow pattern  
thread used in weaving one side of the pillow, and a dull rust  
for the other side. Other rectangles made sturdy knitting bags  
For these, enough extra heading of carpet warp was woven at each  
end to form a hem, into which went the simple bag tops usually  
obtainable from Woolworth's -- round wooden rods with colored  
wooden balls on each end. Twisted candlewick cotton formed  
handles. This gave a wide, rather shallow bag, with a border  
at the top and sides.



The same arrangement should make interesting bath mats, using either new or old material for pattern weft.

-----

Re: Directory of Loom Music Weavers

Each day's mail brings in more completed forms with permission to print names of subscribers in our proposed Directory. At the same time, a little reminder might be given to other subscribers that we need the forms returned by May 10th.

In connection with the proposed Directory, one weaver submits an additional suggestion: that in any center where there is an organized group of weavers, we note the name and address of the president or leader of the group. This sounds like a valuable addition to our proposed Directory -- will you help us to collect the necessary names? Send us the name of the leader of any organized weaving group in your community right away -- we would like to include the names of these leaders (with their permission, of course) even if they do not happen to be subscribers to Loom Music. Please do it soon, since Mrs. Sandin needs the list of names by May 10th!

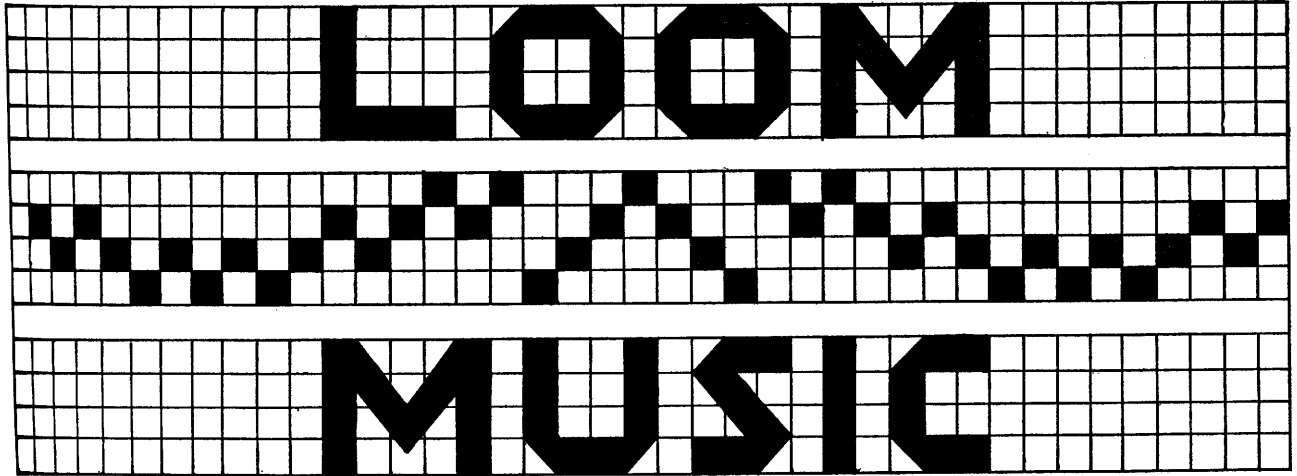
This weaver's suggestion, she tells us, came from her recent happy experience in a city far from home, at a meeting which resulted from her telephone call to the president of the local weavers' guild.

*Ethel Henderson*      *Mrs. R. B. Sandin*

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

Mrs. R. B. Sandin  
c/o University of Alberta  
Edmonton, Alberta

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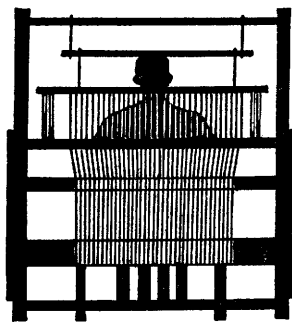


VOLUME I

NUMBER 6

JUNE, 1944

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## L O O M M U S I C

Volume I, No. 6

June, 1944

AN UNUSUAL SQUARE a plain centre with deep border  
and effective star corners;  
for pillow top or table piece.

This month we are giving you the arrangement for the bordered square which won a prize for Mrs. Sandin at the 1943 Annual Exhibition of the Royal Canadian Academy of Arts.

Last year, for the first time, handicrafts had a place in an Academy Annual Exhibition, through cooperation with the Canadian Handicrafts Guild. This departure on the part of the Academy can have such far-reaching influence on crafts throughout the country, that we are making this an opportunity to include some information regarding last year's exhibit.

During last summer handicrafters across Canada were invited to submit work, through the various branches of the Handicrafts Guild, with a view to having it accepted for exhibit. The final selection of exhibits was made by the Academy Jury from the exhibits submitted to the Exhibition and Prize Competition arranged by the Canadian Handicrafts Guild. To quote from the circular notice sent to exhibitors: "The interest of the Academy will be in the encouragement of good design and the use of Canadian motif. The honor of being included in this Exhibition with Canadian artists merits the interest and best efforts of our craftsmen." A list of suggestions to competitors was also included, as follows.

"Victory banner;  
Spinning - flax - wool - or other Canadian grown  
fibres.  
Weaving - suit-lengths of different weights and  
interesting pattern, handtowels, bathtowels, etc.

"Rugs - hooked or woven;  
 Pottery - utilitarian preferred;  
 Needlework, leatherworks, woodwork, jewelry including  
 plastics, basketry, bookbinding, dyeing, models,  
 toys, design, Indian work;  
 Ecclesiastical ornament including embroideries, metal-  
 craft, woodcarving."

The exhibit which resulted from this first invitation to Canadian craftsmen was of great interest. We are sure that much can be done to foster really good design and workmanship, by means of exhibits of this kind. It is hoped that Canadian craftsmen will again receive an invitation to submit examples of their work.

We hope that our mention of last year's exhibit will be a reminder to weavers that even more progress is expected from us as time goes on.

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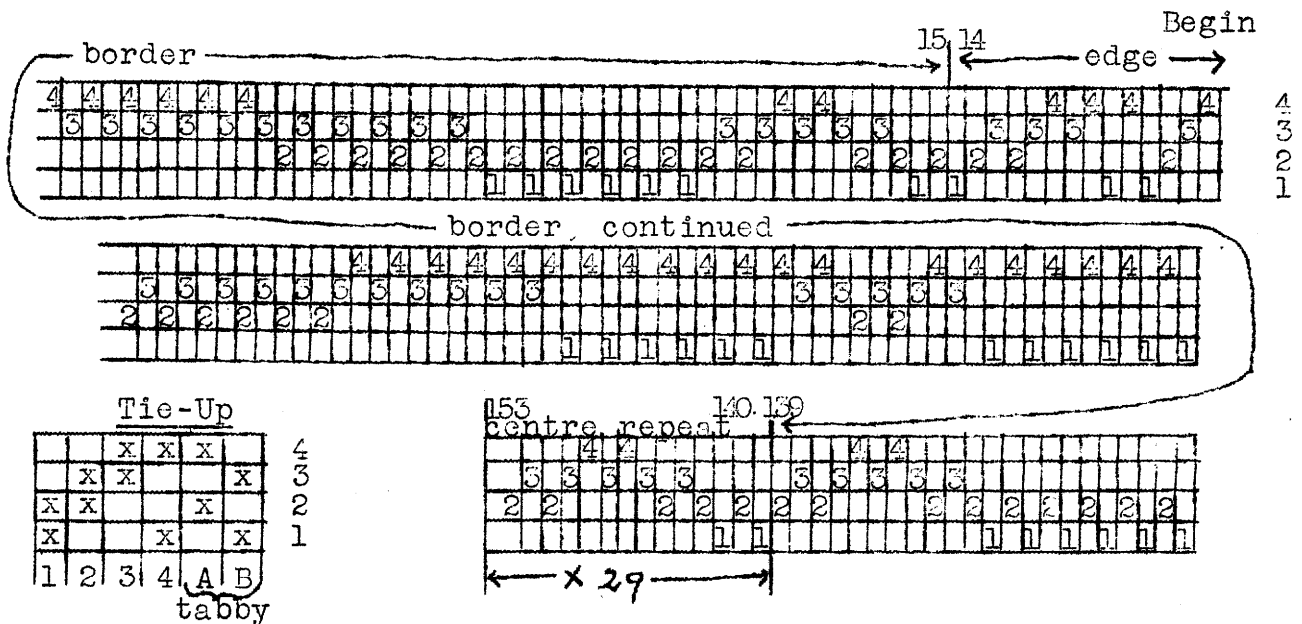
Now, for the bordered square arrangement we mentioned back in the first paragraph. This square, in 4-harness overshot, consists of a  $4\frac{1}{4}$ -inch pattern border, around a 10-inch square centre of tabby weave. The border was produced in this manner. The end border was woven "as drawn in", giving a star figure in each corner, with connecting bands of small diamond and rose figures.

When the weaving of the end border was finished, at the completion of the large star figure in the corners, three shuttles were used: two for the pattern weft weaving across the side borders, and one for the tabby continuing across the square from side to side. The pattern shuttles were flat and one was used for each border. The side border treadling continued from the end border treadlings, producing side borders to match the end borders.

The color combination used for this particular square was especially appealing, being creamy for the background and a beautiful copper color for the pattern. The warp was natural colored 20/2 mercerized cotton, the weft copper 6-strand mercerized cotton, resembling embroidery cotton, and the tabby a natural perle #10. These weights are arbitrary in this arrangement, as the tabby must not be too fine to produce a good effect over the plain centre. In 4-harness overshot, the 6-strand cotton gives excellent results, since it spreads to produce solid overshoot blocks, rather than the more "stringy looking" ones obtained when some cottons are used. The square will appear in a photograph in a subsequent issue.

The threading draft was obtained at the Garden Studio, Brookline, Mass.

Threading Draft



WARPING

- Material: 16/2, 20/2, or 24/3 cotton, natural color.
- Width in reed: 23 inches.
- Warp setting: 15 dent reed, double in reed, single in heddles.

No. of warp ends: 687.

### THREADING PLAN

Right hand edge: (thread 1 to 14)	14 ends
Right hand border: (thread 15 to 139)	125 ends
Center. 29 repeats (thread 140 to 153)	406 ends
Balancing group: add after 29th centre repeat: 1,2,1	3 ends
Left hand border: repeat thread 15 to 139, <u>reversed</u>	125 ends
Left hand edge: repeat thread 1 to 14, <u>reversed</u>	14 ends
	<u>687</u> ends

### WEAVING

Material tabby: perle 10, natural color.  
 pattern weft: 6-strand mercerized cotton, in  
 desired color.

Alternate tabby shots (harnesses 1-3 and 2-4) are thrown  
 between pattern shots.

Begin with a 1/2 inch tabby heading.

#### Hem Treadlings

One feature of this square was the fact that the hem,  
 after it was turned up, carried out the pattern in such a way as  
 to make a join showing no break in the pattern. To do this, the  
 weaving of the hem began with the treadling which occurred at the  
 top of the hem, which to match when turned over, had to be the  
 treadling which was under the work on the loom; i.e. if the  
 pattern produced by harnesses 1&2 shows on top, the pattern pro-  
 duced by harnesses 3&4 shows underneath. (To figure this out,  
 it may help to fold a piece of paper's hem and check.)

Therefore, the hem treadlings and end border treadlings  
 for this piece have the relationships shown below

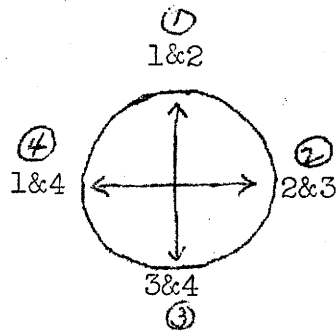
Hem Treadlings  
(opposite and in reverse order  
to end border treadlings)

treadle	4,	3	times
"	1,	3	"
"	4,	3	"
"	3,	3	"
"	4,	3	"
"	1,	3	"
"	2,	3	"

End Border Treadlings

treadle	4,	3	times
"	3,	3	"
"	2,	3	"
"	1,	3	"
"	2,	3	"
"	3,	3	"
"	2,	3	"
"	1,	3	"
"	2,	3	"
"	1,	8	"
"	2,	8	"
"	3,	8	"
"	4,	8	"
"	3,	3	"
"	2,	4	"
"	3,	3	"
"	4,	8	"
"	3,	8	"
"	2,	8	"
"	1,	8	"
"	2,	3	"

Note: To determine which are opposite treadlings, use the circle device -- opposite treadlings are across the circle from each other:



Side Border Treadlings

Treadle 3, 3 times, in the following manner: (a)  
Treadle 3 and begin the pattern shot from the right. Push the shuttle through the shed until it passes over the 134th thread, then take the shuttle down through the warp threads under the work. The 134th thread is the half-tone showing to the inside of the first small block beyond the last large block of the corner star figure. The sketch on page 52 shows that portion of the border pattern which is woven -- the portion to the right of the line X.

(b) Still on treadle 3, bring a corresponding pattern shot from the left edge toward the centre, over the 134th thread from the left.

(c) Beat and throw tabby shot all the way across.

(d) Treadle 3, insert pattern shuttles into the shed from below, and take pattern shots to outside edges. On this return shot be sure the pattern thread is bound by tabby, or by passing the shuttle around a warp thread, to prevent a pull-out.

(e) Beat and throw tabby shot all the way across.

(f) Continue, to complete 3 such pattern shots on treadle 3.

Treadle 2, 3 times, in a similar manner, including in the border shots the first small overshoot to the inside of the last large block of the corner star figure (includes the 132nd thread from each side).

Treadle 1, 3 times, in a similar manner, to include the last large block of the corner star figure (includes the 129th thread).

Treadle 2, 3 times, as before

Continue the above side border treadlings (treadles 3, 2, 1, 2) to produce a square centre, ending with treadle 3. Be sure to allow for off-the-loom shrinkage in measuring centre length. (This is a very simple type of pick-up weaving, with these detailed directions taking much more time to read than to throw the actual pattern shots.)

Repeat end border treadlings, reversed.

Repeat hem treadlings, reversed.

Repeat 1/2-inch tabby heading.

NOTE: The number of pattern treadlings given are those which gave a 45° diagonal when 6-strand cotton was used as the



pattern weft, and perle 10 as the tabby. When using another pattern weft, it will be necessary to adjust the numbers of treadlings to produce a 45° diagonal.

#### Pillow Top

For pillow tops, etc., where a tabby centre is not desired, weave "as drawn in". Use one tabby shuttle and one pattern shuttle, throwing the pattern shuttle across the width of the piece in the normal manner. This produces the same border around a centre composed of small diamonds, as shown on the sketch on page 52. The pattern treadlings are the same as given above for the bordered square with plain centre.

#### Weavers' Directory

Numerically the response to our directory questionnaire was not large. A number who did respond were so enthusiastic about this means of contacting other weavers, that we decided to go ahead and publish the names we did receive. However, the list will be sent only to those subscribers who gave permission for the publication of their names, as an appendix to this issue.

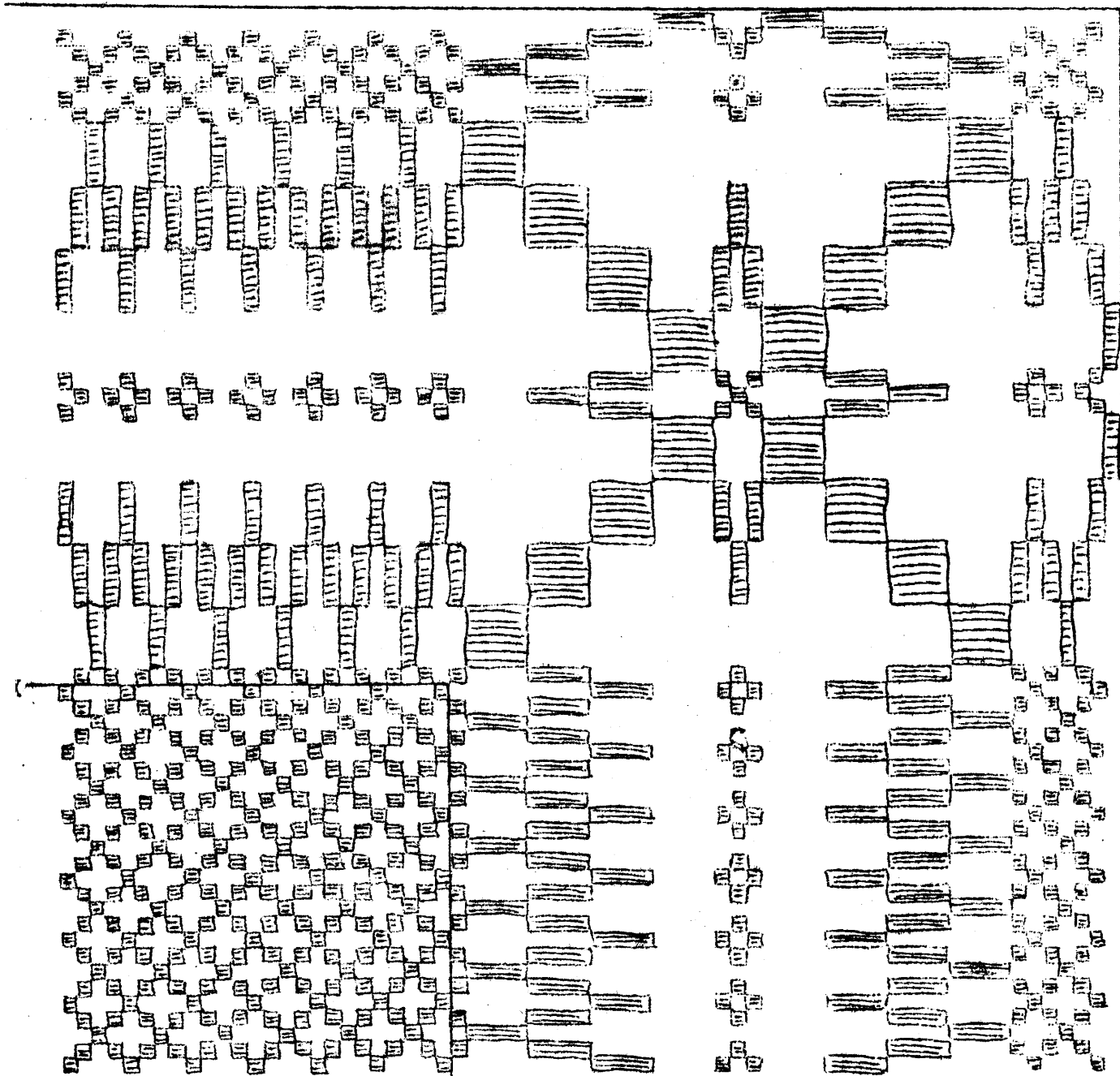
*Mary Sandin*

*Ethel Henderson*

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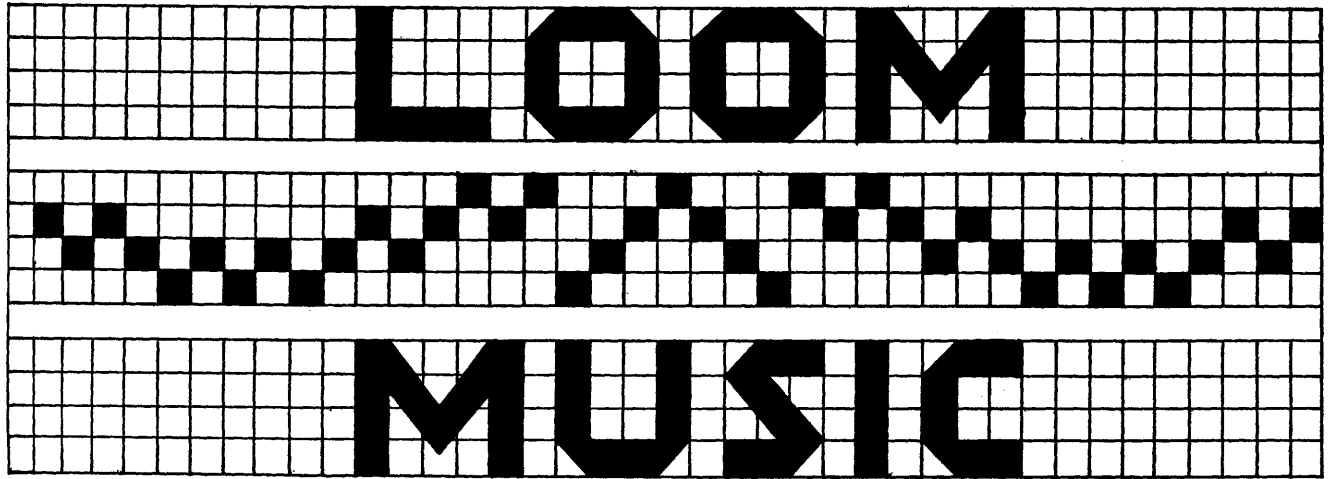
Sketch of corner of BORDERED SQUARE

Border =  $4\frac{1}{2}$  inches wide



When the plain centre is desired,  
line X shows the limits of the  
border pattern weft shots.

X

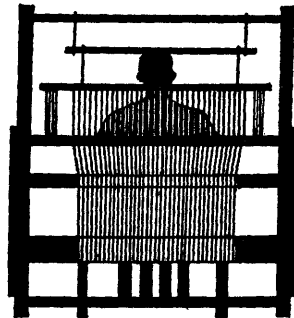


VOLUME I

NUMBER 7

JULY, 1944

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## L O O M M U S I C

Volume I, No. 7

July, 1944

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## A DRAPERY DESIGN IN "CRACKLE WEAVE"

The reader is undoubtedly very familiar with the appearance of 4-harness overshot weave, as nearly every weaver begins on some form of it: Rosepath, or Honeysuckle, to name two widely used drafts -- we cut our eye teeth, so to speak, on them. We find later that this weave is pre-eminently a coverlet weave, although it is also useful for runners, bags, or end borders on luncheon sets where the overshot is not too long.

When we do upholstery or drapery, however, a very closely woven fabric with very short "skips" or "floats" is desirable, for long-wearing qualities. One sees many examples of hand woven textiles labelled "modern" and "post war", using many unconventional mediums. These are indeed interesting, but are they practical for the average homemaker? Today we must plan wisely to have at the same time a very attractive but durable piece of weaving, as most of us cannot renew such fabrics as often as we might wish to do.

Given a 4-harness loom, what weaves lie within its scope and our requirements as to fabric construction? Two come into our minds: "Summer and Winter" and "Crackle", and of these we have selected "Crackle", because of its greater possible variety of pattern.

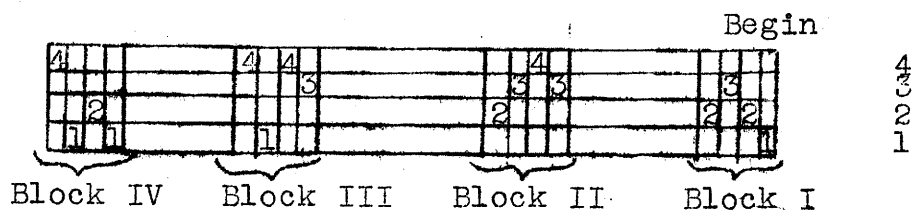
In Sweden, the basic weave is "Jämtlandsväv" and it seems to be limited to simple forms of the "Diamond" and similar patterns. About 1925, Mrs. Atwater became interested in this

weave, and she has developed from it an extremely useful set of drafts. "Crackle" is the name of the type of draft, the name having been bestowed upon it by Mrs. Atwater.

Many of the drafts are familiar to us under the following names: Three Twills, Drifting Shadows, Chauve Souris, and many modernistic effects known by number alone. As Mrs. Atwater has expanded the possibilities of this type of draft, we are now able to draft <sup>many</sup> Summer and Winter three- and four-block patterns, conventional overshot arrangements, and modernistic block patterns all in "Crackle" weave.

Mrs. Atwater speaks of it as a "make-shift" Summer and Winter, as, like Summer and Winter, the pattern is formed by 3-thread weft skips with a tie-down on the fourth thread. There are differences, of course, and difficulties too, contingent with fitting the original source of pattern into the limits of a 4-harness draft. These we will deal with in a future issue. For now, we ask you to accept the following facts:

1. A "block" is a group of threads in a certain fixed combination;
2. Crackle Weave has 4 "blocks", and each block is composed of 4 threads;
3. To maintain the constancy of a three-thread overshot with a 4th thread tie-down, it is often necessary to add two threads in between blocks;
4. Sometimes the overshot is only 2 threads long;
5. The 4 blocks are:



In the draft, threads are added between these blocks to keep the overshoot from being more than three threads long.

6. In weaving, each treadling combination weaves over two "blocks".

Draft for Drapery Design in "Crackle" Weave: CASCADE

60	50	40	30	20	10	Begin	4 3 2 1	
4	4	4	4	4	4	4		
		3	3	3	3	3		
2	2	2	2	2	2	2		
1	1	1	1	1	1	1		
120	110	100	90	80	70			
4	4	4	4	4	4	4		
		3	3	3	3	3		
2	2	2	2	2	2	2		
1	1	1	1	1	1	1		
180	170	160	150	140	130			
4	4	4	4	4	4	4		
		3	3	3	3	3		
2	2	2	2	2	2	2		
1	1	1	1	1	1	1		
240	230	220	210	200	190			
4	4	4	4	4	4	4		
		3	3	3	3	3		
2	2	2	2	2	2	2		
1	1	1	1	1	1	1		

Tie-up

		X	X	X		4 3 2 1
	X	X			X	
X	X			X		
X			X		X	
1	2	3	4	A	B	
				tabby		

WARPING

- Material: Mercerized 8/2 cotton, natural.
- Width in reed: 45 inches.
- Warp setting: 15 dent reed, single in reed, single in heddles.
- No. of warp ends: 675
- Length of warp: 8 yards.

QUANTITIES OF MATERIAL

Warp: natural 8/2 cotton: 675 ends x 8 yds. = 5400 yds., or approximately 1-3/4 lbs.  
 Cost in Canada, \$1.65 per lb.

Pattern weft: Lily Mills Company's Tulip Four Strand Filler, size  $4/4$ , in 100-yd. skeins. At 12 shots per inch,  $5\frac{1}{2}$  skeins per yard are required. Cost in Canada, 32¢ per skein. A soft dusty rose was used in the sample.

Tabby: Oyster white mercerized  $8/2$ , approximately  $1\frac{1}{2}$  lbs.

### THREADING PLAN

Selvage:	1,2,3,4, 1,2,3,4	8 ends
Pattern:	2 repeats of pattern draft	480 ends
Balancing group:	add after 2nd pattern repeat: threads 1 to 179 of pattern draft	179 ends
Second selvage:	4,3,2,1, 4,3,2,1	8 ends
		<u>675 ends</u>

### WEAVING

An alternate tabby shot (A or B) is thrown after each pattern shot.

Begin with a  $1/2$  inch tabby heading, for a less bulky first turn-under on the hem.

Note: Refer to tie-up graph, as in writing directions for treadling

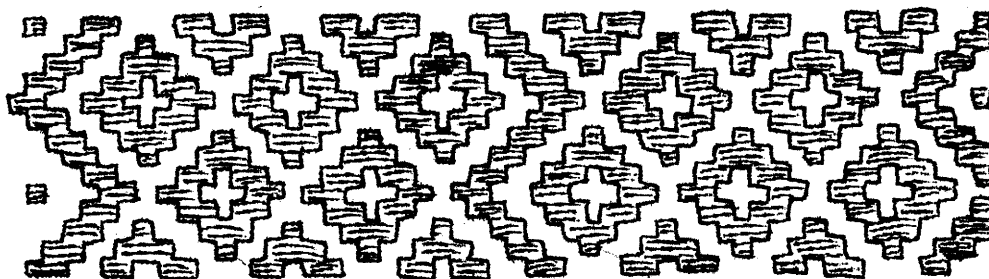
		counterbalanced	rising shed
		loom	loom
			<u>or</u>
1 will refer to harnesses		1 and 2	3 and 4
2 " " " "		2 and 3	1 and 4
3 " " " "		3 and 4	1 and 2
4 " " " "		1 and 4	2 and 3

### Treadling Directions

Treadle 1,	4 times
" 2,	2 "
" 3,	4 "
" 4,	2 "
" 1,	2 "
" 4,	2 "
" 3,	4 "
" 2,	2 "
" 1,	4 "
" 4,	2 "
" 3,	4 "
" 4,	2 "
	and repeat

This original draft, woven with the materials and colors suggested here, gives a lovely soft decorator's pink pattern against a cream background. It is not too light to soil easily. The size of pattern is about 2 x 2½ inches and the result is an all-over effect. When woven, the emphasis is on texture, and the result is not as "patterny" as the sketch below might indicate:

Sketch of "Cascade" drapery draft



-----

In response to our recent questionnaire, many of our subscribers were so kind as to go into considerable detail in listing supply sources for weaving materials. Some of the firms we know very well, and with some we have never had any dealings. However, we are glad to pass all the names along to you, just as they were received by us. These are in addition to the ones already listed on page 10 of our February issue.

Current Sources of Weaving Supplies

Emile Bernat & Sons Co. 99 Bickford St.	Fabri and Woolspun,
Jamaica Plain, Mass.	also sweater and
	stocking yarn.



Binder Loom Mfg. Co.	25 E. Palm St. Altadena, Calif.	Looms and supplies.
Howard Bradshaw	P.O. Box 1103 Spartanburg, N.C.	Reconditioned reeds, harnesses, etc.
Miss Karen Bulow	1174 St. Catharine Street West Montreal, Quebec	Plain and fancy cottons; wools later on.
The Carlcraft Co.	Boonville, N.Y.	4- and 6-ply warp, 3-ply rug filler, variegated roving.
D. Carmichael	Seymour St. Vancouver, B.C.	Daisy cottons, Frostone, carpet warp, mercerized cottons, and wool when available.
Clifton Yarn Mills	Clifton Heights, Pa.	Novelty yarns, mostly rayons.
Cliveden Yarn Co.	711 Arch St. Philadelphia, Pa.	Wool yarns.
Coventry Yarn Mills	So. Coventry, Conn.	Weaving yarns
The Drackett Co.	c/o R. A. Boyer Cincinnati, Ohio	Soy Bean yarn, to be available in a few months.
Dupuis Freres	780 Avenue Brewster Montreal, Quebec	16/2 and 8/2 unbleached cotton
Hughes Fawcett	115 Franklin St. New York 13, N.Y.	Weaving cottons, linen warp and filler, ramie, Krinwool for rug weaving, gold and silver tinsel, and Crille Tensolite.
Thos. Hodgson & Sons. Inc.	Concord, N.H.	Weaving yarns
Handweaver's Supply	316 W. Florence Ave. Los Angeles, Calif.	Weaving yarns
J. C. Yarn Co.	111 Spring St. New York City	Cottons, odds and ends.
L'Art Paysant du vieux Quebec	Rue McMahon Quebec, Que.	Assorted cottons and some linens.
Nilus Leclerc	L'Islet Station, Que.	Looms and weaving equipment; linen yarn at times.
Leclerc Textiles Reg.	St. Anne de la Pocatiere, Que.	Weaving cottons

Lily Mills Co.	Shelby, N.C.	All types of weaving cottons.
Lipsett's	Water Street Vancouver, B.C.	1/4-lb. balls of linen gilling twine in various weights (intermittent supply); 4/12 cotton on cones.
F. McAusland	Bloomfield, P.E.I.	Wools.
Oregon Linen Mills	Salem, Oregon	Linen, at times.
Perceland Yarn Co.	Pawtucket, R.I.	Jobbers with odd lots often suited to weaving.
The Ponemah Mills	Taftville, Conn.	Aralac.
Reed Loom Co.	Springfield, Ohio	4-ply carpet warp; Eureka rug filler.
J. Harry Rutan	318 W. Florence Ave. Los Angeles 3, Calif.	Weaving materials.
Searle Grain Co.	Winnipeg, Manitoba	Assorted cottons and wools.

No attempt has been made by us to verify the availability of any of the above materials since we were anxious that you should have these sources passed on to you at the earliest possible date.

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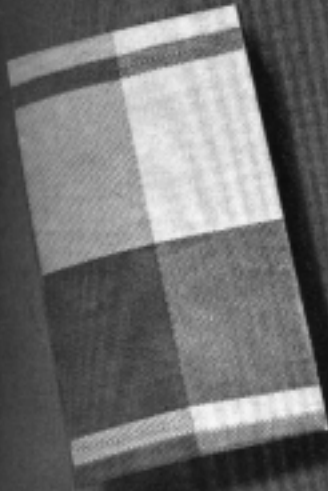
Our address during August will be: The Banff School of Fine Arts, Banff, Alberta, where a basic course in weaving, as well as advanced work, is offered. For a booklet describing the weaving and other courses, write to the Department of Extension, University of Alberta, Edmonton, Alberta.

*Ethel Henderson*

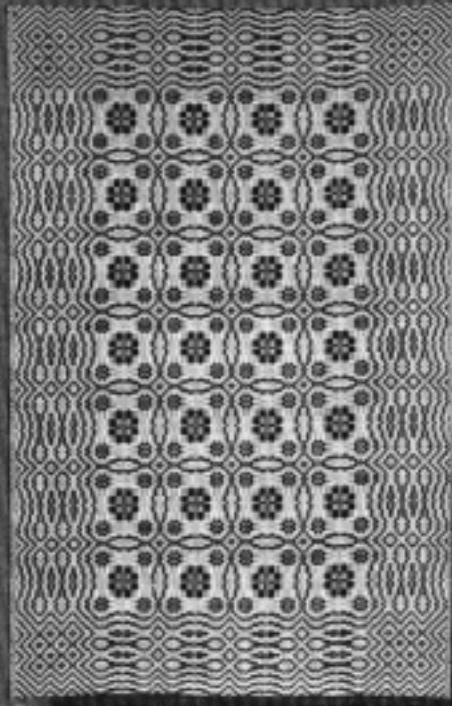
*Mary Sandin*

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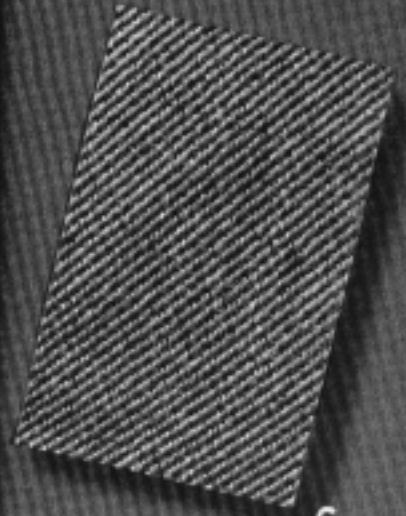
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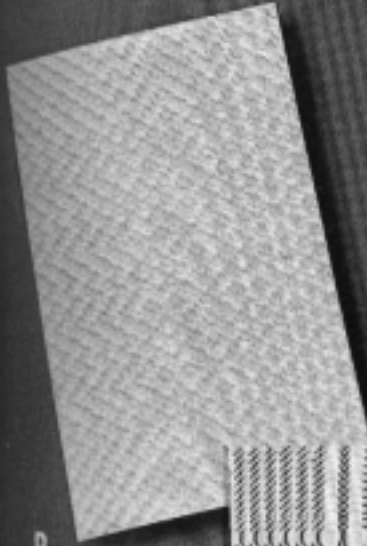
A



B



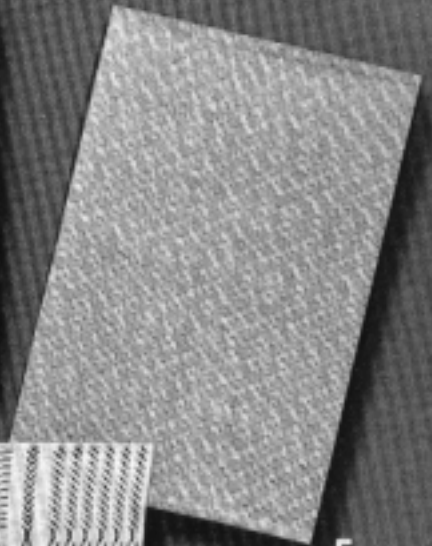
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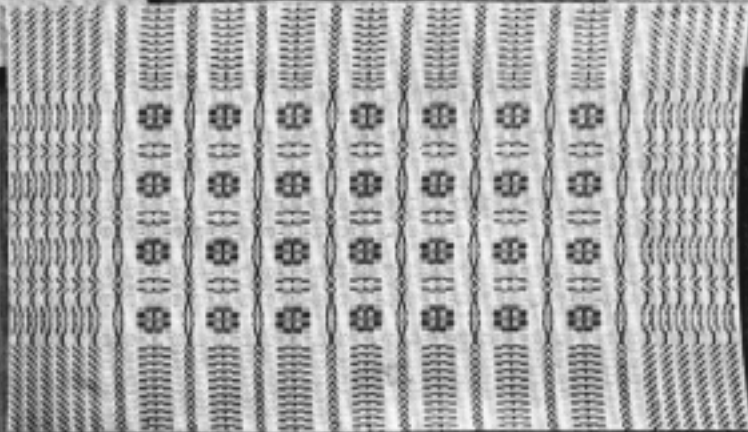
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E



F



G

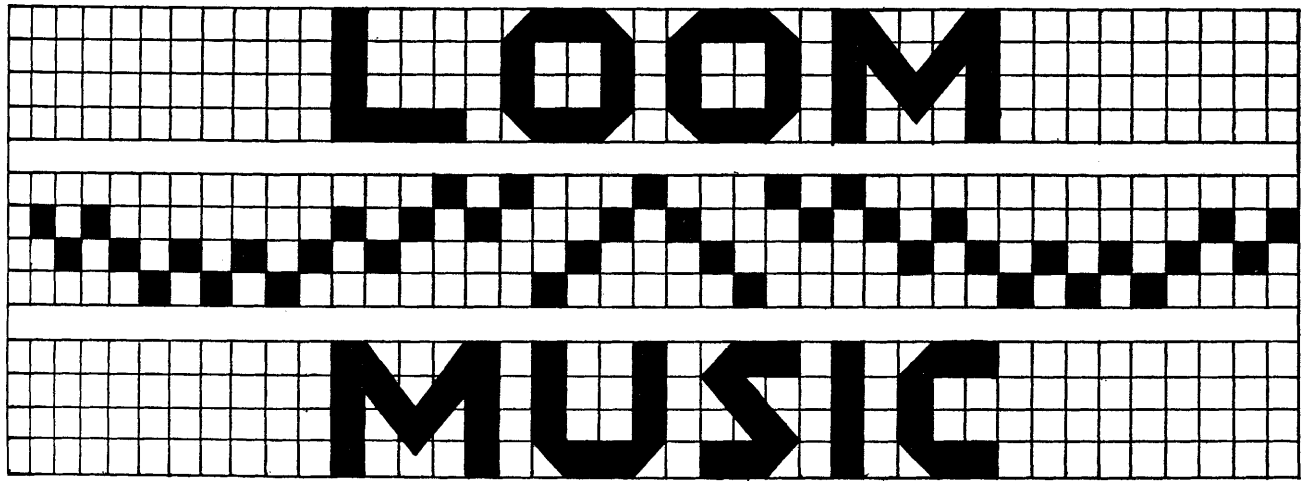
## re PHOTOGRAPH

By way of experiment we have had Brigdens Ltd.,  
 Winnipeg, photograph the articles for which we have given direc-  
 tions during the first six issues of 1944. We are pleased with  
 some of the photographs and disappointed with others, but hope  
 that our subscribers will consider the experiment a worthy one.  
 If the response to this plate is favorable, we will continue to  
 include one at the end of each six-month period. The ideal way,  
 of course, would be to have the articles photographed each month  
 for you, but we will have to grow up to that -- with your help!  
 Do let us have your comments and suggestions.

LEGEND - page 60

## LOOM MUSIC

A	Twill place mat:	January, 1944,	page 22
B	Whig Rose runner:	April, 1944,	page 28
C	Basic twill:	March, 1944,	page 22
D	Baby blanket, "as drawn in":	May, 1944,	page 37
E	Bordered square:	June, 1944,	page 45
F	Baby blanket, variation No. 3	May, 1944,	page 42
G	Whig Rose runner, multicolored variation:	April, 1944,	page 32

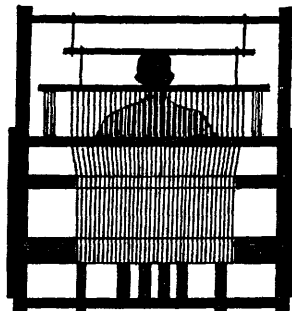


VOLUME I

NUMBER 8

AUGUST, 1944

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

What are your ideas on Upholstery? -- Here follow a few of ours.

TWILL UPHOLSTERY

Nothing can give the craftsman greater satisfaction than to unroll a length of well-woven and well-designed cloth from the loom. Add to these qualities attractive color and suitability to its purpose, and the satisfaction is well deserved.

How does one achieve this happy frame of mind? To our thinking, suitability of purpose is the first measuring rod to be used, and a strict one it is when upholstery is the theme. The necessity for a close weave with small overshots limits our choice of weave to "Summer and Winter", "Crackle Weave", or "Twill". Seldom, if ever, do we use 4-harness overshoot for upholstery. Commercial designs at the present time show a decided leaning to various forms of the twill in showings here in Canada.

The use of color is perhaps the largest determining factor in the success of our labors. Countless people have said to us, "How can we know what colors to use"? Here, what appeals to one does not appeal to another, and rules are of necessity indefinable. Different mediums react in different ways, and color in weaving is a different technique to color in other forms of art. But, do study the basic rules of color. Get a decorator's color wheel and know Complementary, Analagous, and Monochromatic color schemes, as well as the Triads. Get a standard book on Color from your library, and also observe color schemes in modern

decorative settings in the large department and furniture stores. If you live in a small community, try to get "House and Garden" or a similar magazine, for study.

The third requisite, good design, is tied up with suitability; and the type of furniture, its setting and use, are governing factors. Where a rug and drapery have a good deal of pattern, furniture coverings should be quite plain in contrast, and vice versa. Occasional chairs are usually more decorative than chesterfields or davenports and large chairs. Light, modern furniture calls for pastel fabrics of the type we call "texture weaves", where the weave itself provides the interest. Dark walnut and kindred styles seem to call for wines, dark blues and greens, with a certain amount of pattern.

The fourth and last quality of our fabric is good workmanship. Our draft must be properly balanced, there must be no mistakes in drawing-in, the warp setting must be correct, and the weaving itself must be no less than perfect. Beating must be very regular, and a soft beat must be discarded. Strength in the finished article is essential.

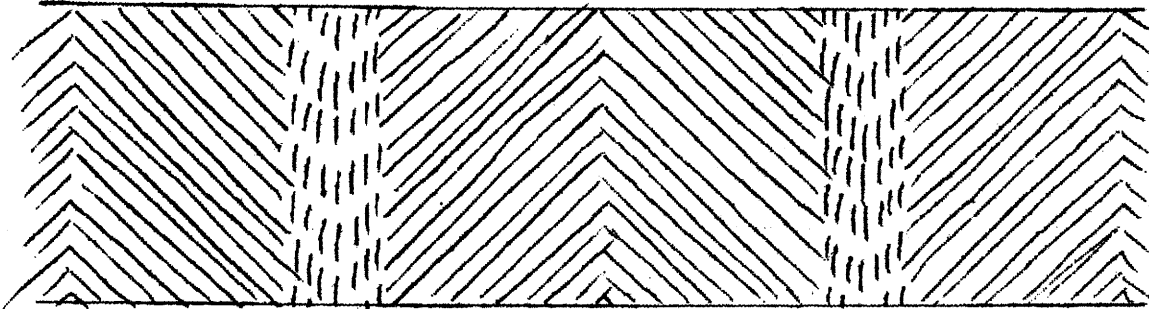
In presenting our choice of upholstery material for this bulletin, we have followed out these principles. We frankly confess obtaining our inspiration from a very attractive love seat in a leading department store. Following the current style, it is striped in a small pattern every  $2\frac{1}{2}$  inches. The background is a rich wine, woven in a Dornik Twill, with a half-inch pattern stripe of blue-green, white, and light green, standing out boldly against the wine. The weft thread is the same wine used in the warp. Other color schemes for this striped upholstery are:

Gold for the main pattern and blue-green, brown, and cream for the stripes;

Hunter's green with stripes of peach, pale blue, and gold.

In using white or gold, care should be taken that the color bits are balanced, as they do like to predominate.

This striped material looks well on occasional chairs, sofas of the Duncan Phyfe type, and furniture with graceful lines.



Threading Draft

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

13 ends: STRIPE	76 ends: ALL WINE																																																				
<table border="1" style="border-collapse: collapse; width: 100%;"> <tr><td> </td><td>wg</td><td>gw</td><td> </td><td> </td><td>4</td><td>4</td><td>4</td><td> </td></tr> <tr><td>bw</td><td> </td><td>wb</td><td> </td><td> </td><td>3</td><td>3</td><td>3</td><td> </td></tr> <tr><td> </td><td>g</td><td> </td><td> </td><td> </td><td>2</td><td>2</td><td>2</td><td>2</td></tr> <tr><td>bb</td><td> </td><td>bb</td><td> </td><td> </td><td>1</td><td>1</td><td>1</td><td>1</td></tr> </table>		wg	gw			4	4	4		bw		wb			3	3	3			g				2	2	2	2	bb		bb			1	1	1	1	<table border="1" style="border-collapse: collapse; width: 100%;"> <tr><td> </td><td>4</td><td>4</td><td>4</td></tr> <tr><td> </td><td>3</td><td>3</td><td>3</td></tr> <tr><td> </td><td>2</td><td>2</td><td>2</td></tr> <tr><td> </td><td>1</td><td>1</td><td>1</td></tr> </table>		4	4	4		3	3	3		2	2	2		1	1	1
	wg	gw			4	4	4																																														
bw		wb			3	3	3																																														
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Is the draft of the stripe clear to you?  
Here it is in detail:

- 13-thread stripe: harness 1 b (blue green)
- " 1 b
- " 3 b
- " 3 w (white)
- " 4 w
- " 4 g (light green)
- " 2 g
- " 4 g
- " 4 w
- " 3 w
- " 3 b
- " 1 b
- " 1 b

Tie-up

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

1 2 3 4    A B  
                  tabby



WARPING

Material: Cotton 8/2, mercerized if possible, in wine, blue-green, light green, and white.

Width in reed: 45 inches.

Warp setting: 15 dent reed, double in reed, single in heddles = 30 ends per inch.

Warp ends: 45" x 30 ends per inch = 1350 ends.

Method of warping: Warp 76 ends in wine, 3 ends blue-green, 2 ends white, 3 ends light green, 2 ends white, 3 blue-green, and repeat for desired width of material.

Quantity of warp material: 8/2 cotton runs 3240 yards per pound. Therefore, for 5 yds. of material, 45" wide in the reed:

$$\frac{45" \times 30 \text{ ends per inch} \times 5 \text{ yds.}}{3240 \text{ yds. per lb.}} = 2\frac{1}{2} \text{ lbs.}$$

WEAVING

Weft Material: 8/2 cotton, mercerized if possible, wine color, used single on the shuttle. (2½ lbs.)

Treadling: Treadle 1, 2, 3, 4, and repeat. No tabby.

FINISHING

Steam and press.

-----

A TEXTURE WEAVE

Below is an interesting example of the way in which an entirely different woven material is obtained by changing the warp setting and treadling of a particular draft. The draft in this case is the Crackle Weave "Cascade", which you will find on page 55 of the July issue.

By following the directions given below, a fairly heavy textured material will be obtained, in which the pattern is formed by short skips in the warp. It is a material suited to the blonde

furniture of the present mode, and to overstuffed furniture with plain lines.

### WARP

Cotton 8/2, set at 30 ends per inch, in a medium value pastel color such as peach pink, turquoise, sea green, etc.

(Threading plan on page 56 of the July issue).

### PATTERN WEFT

Lily Mills 4/4 cotton, in a color just a shade darker than the warp color and blending with it, for example, peach pink and dusty rose, light and soft medium green, etc.

### TABBY

Cotton 8/2 in a much lighter value than the warp and pattern weft colors, for example, oyster white or cream.

The color values given above should be adhered to, since experiment has shown their success: i.e., medium warp color, darker pattern thread, lighter tabby.

### TIE-UP

Standard tie-up, as given on page 64.

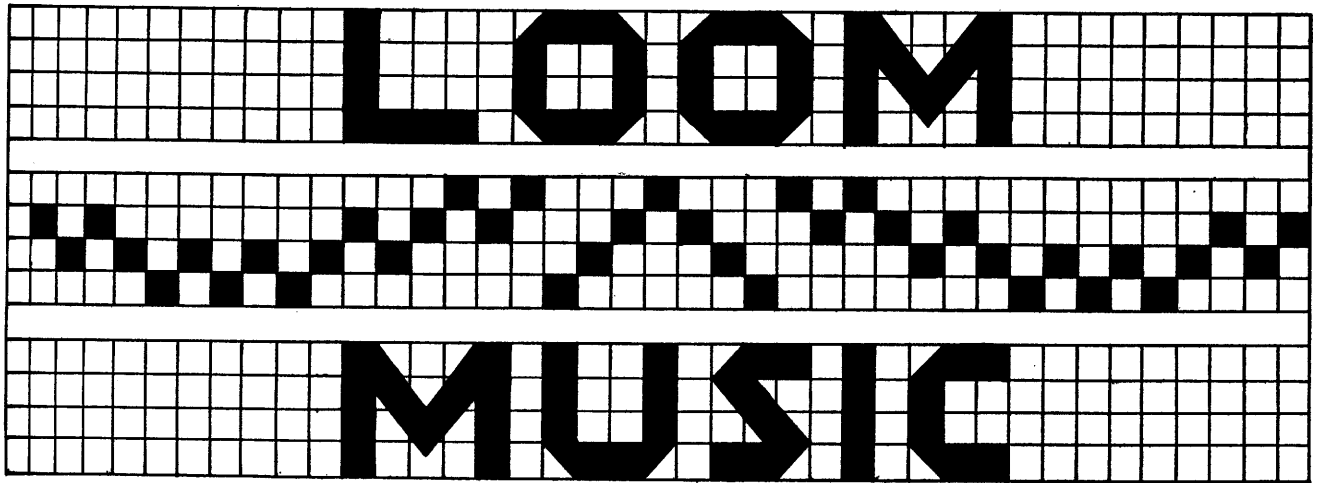
### TREADLING

<u>Pattern shot</u>	<u>Tabby shot</u>
Treadle 1	A
2	B
3	A
4	B
and repeat	

It might interest the reader to know that both the above samples were submitted to a decorator and found highly useful.

*Ethel Henderson*

*Mary Sandin*

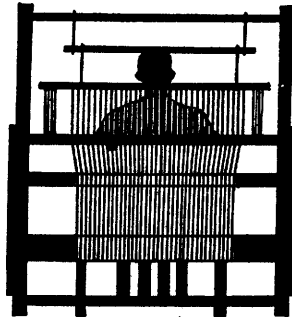


VOLUME I

NUMBER 9

SEPTEMBER, 1944

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

CHRISTMAS GIFTS

We have discarded the term Christmas "Novelties" in favor of "Gifts". The former implies an article which is interesting, albeit oft-times useless -- weaving must never be the latter. It should be an expression of one's personality, shining through this, our chosen handicraft.

Careful attention to technical points proclaim a good craftsman, without a glimpse of the worker. In our opinion, it is a waste of time and material to turn out a piece of work which serves to attract neither of two important considerations, our esthetic and utilitarian senses -- happily, handwoven articles can do both.

With the above in mind, our ideas for Christmas gifts are decidedly prosaic as to use, and gay and appealing as to color. Yes! -- (a) Cotton tea towels (until linen returns); (b) Cotton aprons; (c) Cotton bath mats.

Three special reasons for (a) and (b) -- in weaving technique they serve three purposes: first, that of perfecting one's tabby weaving ability; second, they enable one to acquire a good rate of speed while achieving the first; and third, they give scope for the development of "how" to use color.

To give an idea of what we mean by speed, plus good workmanship, we find that girls of 14 years make a splendid showing as to good edges and regular beating of tea towels, at the same time weaving ten to fifteen inches in half an hour's work.

This rate is a factor to be considered in our busy lives.

Our third article is one of the most "liked" gifts to be found -- true especially at the present time with our dearth of commercial household accessories.

### The Towels

Do make a long warp -- 10 or 15 yards, allowing at least a yard of warp per towel, to include shrinking, plus 3/4 yard for loom wastage on the entire warp. Use red sparingly unless it is fast color. When finishing the woven articles, soak them overnight in a solution of salt or acetic acid (vinegar) to help set any uncertain dyes. We recommend testing the yarns for color-fastness before starting to weave.

Towels which we find highly satisfactory over a long period of use have an 8/2's warp, set at 24 ends per inch, 22 inches wide, with 16/2's for weft, and set up in a basic twill:

#### Tie-up

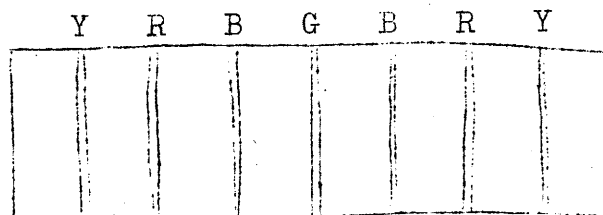
	x	x	x	4	
	x	x		x	3
x	x			x	2
x			x		1

#### Basic Twill

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

#### Towel Color Scheme

Our towels have half-inch colored warp stripes, alternated with 2½-inch white warp between, arranged as follows:



Use strong clear colors as indicated, or pastels for a softer color scheme.

Towel warping details are:

60 ends white 8/2's	
12 " yellow "	
54 " white	12 ends blue
12 " red	54 " white
54 " white	12 " red
12 " blue	54 " white
54 " white	12 " yellow
12 " green	60 " white
54 " white	<u>528</u> ends of warp

(Searle Grain Co., Winnipeg, has white 16/2 and 8/2).

For Weft, use white or colored 16/2 cotton in pale yellow, pale blue, pale green, or beige. Weaving may be done all in one color;

or colored stripes may be put across to match the warp stripes;

or colored stripes close together across each end;

or "bones" of color >>>>>> as in the twill luncheon set of our January issue;

or use color suggestions for Whig Rose Runner on page 32 of our April issue.

Finishing: Weave each towel 30 to 36 inches long, allowing for shrinkage, and machine stitch the ends before cutting. Hide machining under a firm narrow hand-sewn hem. Press.

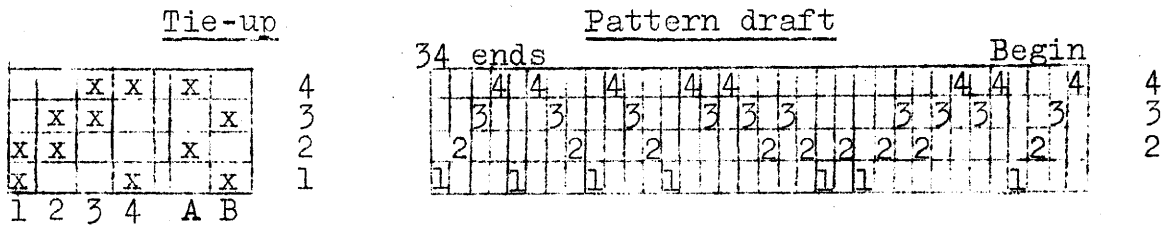
In our estimation one gets a real thrill out of playing with colors and borders and experiencing the satisfaction that comes from a creation of one's own, be it ever so simple! -- so, do try out your own ideas, too.

Aprons

Our aprons call for a 16/2 warp, set at 30 ends per inch, 30 to 36 inches wide, with about 40 inches of weaving allowed for each apron length, to allow for shrinkage. Loom waste - 3/4 yard as usual.

The warp may be white, or may be in keeping with any desired color scheme. For ours we chose white, and used a

threading which combines Honeysuckle and Rosepath. (The Honeysuckle is a very useful little draft, when used with discretion and not to the exclusion of others).



Warping and Threading

Pattern draft repeated 26 times =

34 ends x 26 = 884 ends

Add balancing group, first 25 pattern threads = 25 ends

909 ends

909 ends set at 30 ends per inch = 30 + inches wide.

Apron I

Woft of white, with three values of blue (or any three values of any color), 16/2 cotton, woven as follows:

1. Weave 6 inches of tabby in darkest shade of blue, which will allow for a 3-inch hem.
2. With same blue, treadle 1, 2, 3, 4, 3, 2, 1, using the medium blue as tabby.
3. Three inches medium blue in tabby weave.
4. With same medium blue, treadle 1, 2, 3, 4, 3, 2, 1, using light blue as tabby.
5. Three inches light blue in tabby weave.
6. With same light blue, treadle 1, 2, 3, 4, 3, 2, 1, using white as tabby.
7. Complete to desired length of apron, with white in tabby weave -- say 12 or 14 inches of white.
8. Weave an 8-inch length of white tabby weave for band, ties and pocket. Cut in half lengthwise, using one piece

for band front and pocket, and the second for ties at each side of the band. (Note: Machine stitch before cutting).

9. With darkest blue, weave a 3-inch band for trimming pocket and tie ends. Weave in tabby weave.

### Apron II

1. With white 16/2 weave 6 inches in tabby for hem and bottom of apron.

2. Using 8/2 cotton, mercerized if possible, or similar grist, weave as follows, using the 16/2 white as tabby:

Green, treadle	1	(harnesses 1&2);	white, tabby	A
Blue	"	3	" 3&4	B
Purple	"	1	"	A
Red	"	3	"	B
Orange	"	1	"	A
Yellow	"	3	"	B

3. Weave white 16/2 tabby weave for 2 inches.

4. Weave as #2, beginning with blue and following with colors in the above order, green last. (e.g., blue, treadle 1, purple 3, red 1, orange 3, yellow 1, green 3).

5. Two inches white tabby weave.

6. Weave as #2, but start colors with purple and end with blue.

Continue in this way until the apron is 23 inches long.

7. For band and trimming of pocket and ties, weave 1 inch of white tabby, then #2 pattern colors, then to 6 inches in white.

### Apron III

Use rosy red 16/2 to give a deep rose when woven over the white warp.

1. Weave 6" tabby, rosy red.

2. Using black 8/2, weave in pattern:

Treadle	1,	3	times,	with	rose	tabby	
"	2,	2	"	"	"	"	
"	3,	6	"	"	"	"	(continued p.72)



Treadle	4,	4	times,	with	rose	tabby
"	3,	2	"	"	"	"
"	4,	2	"	"	"	"
"	3,	2	"	"	"	"
"	4,	4	"	"	"	"
"	3,	6	"	"	"	"
"	2,	2	"	"	"	"
"	1,	3	"	"	"	"

Repeat until pattern band is three inches deep.

3. Weave 14 inches tabby, rosy red.
4. Weave band and trimmings:
  - 1 inch tabby, rosy red,
  - 1 inch pattern, treadles 3, 4, 3, 4, and repeat, using tabby as before,
  - 4 inches tabby, rosy red.
5. Weave 6 inches tabby, rosy red, for ties and pocket.

Many more interesting arrangements may be taken from magazine and textile color schemes.

### Bath Mats

Warp: Natural carpet warp, sleyed at 15 ends per inch and about 27 inches wide; single in heddles, single in reed.

Weft: In Canada, 12/4 cotton (mop cotton);  
In U.S.A., "Rugro" or heavy cotton roving.

The above in natural and any desired colors, blue or green or mauve or yellow, etc.

Tabby: Natural carpet warp.

Draft: Rosepath.

#### Tie-up

		x	x		x	4
	x	x			x	3
x	x				x	2
x			x		x	1
1	2	3	4	A	B	

#### Pattern draft

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

### Warping and Threading

Pattern draft repeated 50 times =  
8 ends x 50 =

400 ends

Add balancing group: 2, 3, 4

3 ends  
403 ends

403 ends set at 15 ends per inch = 27 inches wide.

Allow 48" for each mat, plus the usual 3/4 yard wastage of warp on the loom. Shrinkage is included in the mat length.

Weaving

Apropos of the weft suggested, a mat woven of this material comes to mind -- one which has been most practical. It has been laundered frequently during an 8-year period, and is still very good looking!

The weaver will need a rug shuttle, obtainable at any loom supply firm. It is about 14 inches long and 2 inches deep, held apart by pegs at either end.

We will suggest the treadling for one mat. Other Rose Path treadlings will be found in practically every weaving book, particularly in the Scandinavian ones.

Our treadling

- 1. Weave a half-inch heading in tabby weave, using natural carpet warp.
- 2. With natural 12/4 (mop cotton) or "Rugro" for pattern weft and natural carpet warp for tabby, treadle as follows for 4":

treadle	1,	1	time,	tabby	A
"	2,	1	"	"	B
"	3,	1	"	"	A
"	4,	1	"	"	B, and end off the rug yarn.

Do not end off the carpet warp tabby, but continue the A and B tabby alternation throughout the length of the rug.

- 3. With blue, or contrasting mop cotton

treadle	1,	2	times	
"	2,	2	"	
"	3,	2	"	
"	4,	2	"	
"	3,	2	"	
"	2,	2	"	
"	1,	2	"	and end off blue

## 4. With natural mop cotton

treadle 4, 1 time  
 " 3, 1 "  
 " 2, 1 "  
 " 1, 1 " and end off natural

## 5. With dark blue, or good contrasting color

treadle 3, 2 times  
 " 4, 2 "  
 " 3, 2 " and end off color

## 6. With natural mop cotton

treadle 1, 1 time  
 " 2, 1 "  
 " 3, 1 "  
 " 4, 1 " and end off natural.

## 7. With first blue, repeat treadling #3.

## 8. With natural mop cotton

treadle 4, 1 time  
 " 3, 1 "  
 " 2, 1 "  
 " 1, 1 "

Continue this last treadling until a length of 18 inches has been woven from the heading, ending on treadle 2. From this point weave in reverse order back to beginning, ending with the half-inch tabby heading.

Finishing: Knot fringe close to the heading, using the warp ends in groups of 8 or 10. Trim the fringe to a width of 4-1/2 inches.

"Foot Power Loom Weaving" by Edward Worst (The Bruce Publishing Co., Milwaukee, Wis.), shows a group of Rose Path variations on page 59.

Enclosed are samples of the cottons used: yellow = 16/2; blue = 8/2; natural = carpet warp; purple = mop cotton.

Mary Sandlin Ethel Henderson

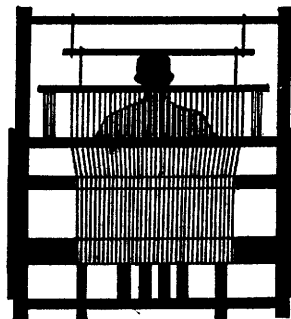
LOOM  
MUSIC

VOLUME I

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## L O O M M U S I C

Volume I, Number 10

October, 1944

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BANFF -- 1944

Every traveller knows, or dreams of visiting, the Canadian Rockies, and to many the name brings a picture of two particular beauty spots, - Banff and Lake Louise. Nestled in the lovely Bow valley, is the town of Banff, Alberta, where the fast-running Bow River provides fishing and boating, and the Bow Falls is a mecca to artist and photographer alike. Here, too, are the famed sulphur hot springs, piped into de luxe bathing pools. Riding, mountain climbing, golf on a "million dollar course", or just hiking along trails of beauty, lure the visitor to the out-of-doors. Who can resist being a partaker to such attractions?

In this setting, so bountifully provided with vacation delights, the University of Alberta has established "The Banff School of Fine Arts", to provide an attraction of a different sort. All that Banff itself offers is supplemented by the opportunity to study as well; and this year some 375 students, young and old, gathered to make a tremendously successful session. What was offered? A resume shows: The Art School, staffed by outstanding Canadian artists; the School of Drama, with an imposing international roster of teachers; a School of Oral French, where students spoke French for the whole period; the Music Department, with a pianist of international reputation; and last (but not least), the Applied Art or School of Hand Weaving. Here your authors presided, and although the labor

was really arduous, the satisfaction expressed with the course amply repaid us.

As this School is fast becoming a well-known source of "weaving" knowledge, we are devoting most of this issue to a description of our section.

The Weaving School began in 1941, under the inspiring direction of Mary M. Atwater. In 1942, 1943, and 1944, Mrs. Henderson and Mrs. Sandin presided, meeting as strangers and becoming fast friends.

Our major equipment at the present time consists of 16 foot-power looms (one a large 8-harness loom), and 6 table looms of proper construction. We had also on loan 13 table looms and 2 foot-power looms to supplement the above. Our foot-power looms are, we believe, among the best to be found anywhere.

As well as our regular civilian students, during the 4½ week period we had a special 2-week course for 23 Air Force Women, under an auxiliary teacher; also a short course for 5 Nurses' Aides. The number of regular students over the whole period was 30, and 90% of these regular students were present for at least 4 weeks. Lectures were given to the whole enrollment -- necessitating at times two and three lectures a day to fit all cases. All of the students except four were beginners.

First we will describe our course as planned for full-time students.

It was our endeavor to provide a basic weaving course, designed to enable each student to carry on alone after the school session. Therefore, we stressed particularly the warping and threading process, and checked carefully to see that each student learned these operations thoroughly. Students

worked at first in pairs, setting up a warp of 24/3 Egyptian cotton, four yards long, to be set at 30 ends per inch, 13 inches wide. Next, each pair of students (from a simple 4-harness overshot draft such as "Solomon's Delight, etc.) made a specific arrangement to fit the warp that had been made. This exercise was used to familiarize the student with making an arrangement from a draft, which involves: number of pattern repeats, the necessity of a balance in certain drafts, and planning a simple border. Since the students had started with an arbitrary number of warp ends, some juggling was necessary on the border. Then, with their warp and loom threading plan ready, the students proceeded to the loom and carried out the drawing through and rolling processes. After the dressing of the loom was completed, one student remained to work at the loom, while the other made a card woven belt or an Inkle loom belt. These two belt techniques were required from each and every student.

The person at the loom had as the first problem "Weaving As Drawn In": weaving off a small runner using only the diagonal line as a guide. After completing this, which usually required several hours of working time, the second person wove off her "As Drawn In" runner, while the first began the belt weaving.

The second problem at the loom was to weave a runner about 16" long with a set of original border treadlings. No directions were given beyond the basic treadling combinations, which the pupil had learned in exercise one. The third assignment was a sampler in one color, or a sampler of a number of colors as a color exercise, or an all-over "Rose Fashion" treadling.

In connection with the above practical work, the daily lectures explained the construction of a draft, drawing down to get the treadling, study of 4-harness overshot figures, and changing "Star Fashion" to "Rose Fashion."

With all these first principles mastered (usually comprising a week's time, or less), the major weaving for the remaining time was planned. Here, guided by the teachers, plans were made for yardages for individuals, and long warps for sharing. Each student worked on at least three warps, of both yarn and cotton. We had only one lot of warp linen, so we were limited at that point, but had an excellent color and size range in . . . cottons, yarns, and homespuns.

We will not elaborate on our arrangements, but will list briefly the final set-ups on the various looms:

1. An 8-harness damask for table runners, with a 24/3 Egyptian warp, across which was used a #20 singles natural bleached line linen weft;
2. a 36" twill baby blanket, in 4" squares of pink, white and blue 3-ply yarn;
3. an arrangement of M's and O's for place pieces, using a union fabric of cotton warp and our same linen weft;
4. the Crackle drapery in the July "Loom Music";
5. a 36" square, striped tea cloth in peasant colors: warp and weft of 16/2 mercerized cotton, the draft a twill and rosepath combination from Maria Collin;
6. a warp, 22" wide, of 16/2 yarn for men's tie lengths (1 yd. makes 3 ties);
7. a "Leno" arrangement for ski belts in gay colors of yarn, from a bulletin by Mrs. Atwater;
8. men's scarves of a 3-ply yarn;
9. women's scarves of a very fine rayon boucle;
10. a "Bronson" lace arrangement for place pieces, from Mrs. Atwater's Recipe Book, using #20 round brown linen for warp and weft - very handsome too, in this color;



11. a crackle runner from a draft by Kate Van Cleve;
12. a crackle pillow top from the Recipe Book;
13. a place piece or small runner using a summer and winter arrangement;
14. an original arrangement of Honeysuckle and Twill for cotton bath mats;
15. a striped warp in Rosepath for weaving large shopping or knitting bags;
16. a twill set-up for original designs, to be woven in Dukagang or French Embroidery techniques;
17. a runner, 20" x 30", on the Whig Rose arrangement from Loom Music for April;
18. a carpet warp set-up for "Rug Knots", from a bulletin by Mary M. Atwater;
19. a 6-yard warp at 40 ends per inch of 32/2 yarn in delf blue - a dornik twill for a dress length, woven in a small diamond pattern
20. a yellow skirt length of 16/2 yarn in a half-inch herringbone
21. a jacket length of very light weight homespun, wine color, the draft from Sigrid Palmgren;
22. another jacket length using white handspun homespun for warp, with several browns mixed for weft, on a wide dornik threading.

Regular students had the use of the extra 15 looms for the last half of their course, some of the set ups being used for Danish Lace, Spanish Open Work, and No-Tabby Towels, the former two from American and European Hand Weaving Revised by Helen Louise Allen, the latter from a bulletin by Mary Atwater.

In all cases of yard goods, the student was required first to weave and "finish" a sample to determine the correct warp setting and proper beat, since these can be determined only after the material is washed and pressed.

Our methods with the Air Force Women were very different, because their course was short. Their looms were all set up with simple weaves previous to their arrival, and

their exercises were planned to bring out the great possibilities of the simple types of weaving. Each girl completed three articles - e.g. a scarf, an envelope purse, a hat and bag set in red cotton in a honeycomb weave (very smart!), a place piece, a small runner, etc. As noted above, their 15 looms were later used as fill-ins by the full time workers (and we mean workers).

We have found greater interest shown in completed articles than in samples, - hence our large program, and practise shows that the completed articles take very little longer

During the last two weeks, lectures were given on all the weaves used, and the drafts were explained. The School has an excellent weaving library for reference, and of course all our own collection was open to students.

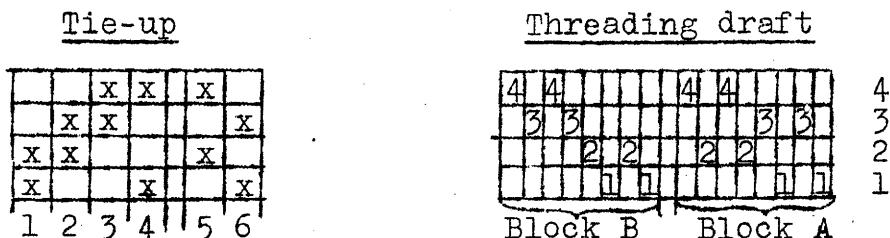
We were tired - Oh! so tired! -- but had such a compensation from our proud graduates. It was their zeal and ambition to accomplish the ultimate which drove us to a whole-hearted effort to give everything we had to give. Now that the smoke of battle has cleared away -- it was a grand meeting and we are many friends richer. To them we say "Thank you", and to you others -- join us when you can!

The weaving group had a fine exhibition during the final week of the School, attended by hundreds of interested visitors. It was a real thrill to the instructors to see tyros of a month before weaving away like veterans and explaining what they were doing to those spectators around them. We felt, with our students, "No pleasure is greater than that which comes from a sense of accomplishment!" (Proofs of the exhibition photographs were not yet available when we left Banff, but if they turn out well we hope to be able to include some in

a later issue.)

And now for the subscribers who have been wondering "Are there to be no weaving directions in this issue?", we include the detailed directions for the M's and O's place pieces listed as No. 3 on page 78:

### M'S AND O'S LUNCHEON SET



#### WARPING:

Material: 24/3 Egyptian cotton (used only in the absence of warp linen, which is preferred, of course).

Width in reed:  $12\frac{1}{2}$  inches.

Warp setting: 15 dent reed, double in reed, single in heddles.

Warp ends: 376.

Length of warp:  $5\frac{1}{4}$  yds. for one set, calculated as follows:

5 mats, 12 x 18 in. finished, plus allowance for shrinkage and 1-inch hems	= 3 yds.
4 serviettes, 12 x 12 in. finished, plus shrinkage allowance and $\frac{1}{2}$ inch hems	= $1\frac{1}{2}$ "
Loom waste	= $\frac{3}{4}$ "
	$5\frac{1}{4}$ yds.

#### THREADING:

*	{	8 repeats of Block A - 64 ends	
		1 repeat of Block B - 8 ends	
		3 repeats of Block A -- 24 ends	
		1 repeat of Block B - 8 ends	
		104 ends	
	repeat * 3 times -	104 x 3	= 312 ends
	8 repeats of Block A		64 ends
			376 ends

#### WEAVING:

Weft material: For some of our mats we used the #20 natural bleached line linen, double on the

shuttle. For others, we experimented with weft of a beautiful shade of red linen which we had on hand. The red color was known to "bleed" badly, but with no appreciable dimming of its own color. Thus, boiling of the finished mats gave an all-red place mat, instead of a red and natural mixture.

### Treadlings for Mats

The M's and O's weave has no true tabby, but alternate shots of treadle 2 and treadle 4 give a near-tabby result suitable for headings and hems. For the pattern, M's and O's is a one-shuttle weave, no tabby being used.

*	}	1 $\frac{1}{2}$ in.	treadles 2 and 4 used alternately, for 1" hem
		2 $\frac{1}{2}$ in.	treadles 1 and 3 used alternately
		$\frac{1}{4}$ in.	treadles 6 and 5 used alternately
		1 in.	treadles 1 and 3 used alternately
		$\frac{1}{4}$ in.	treadles 6 and 5 used alternately
			repeat * 4 times, ending with
		2 $\frac{1}{2}$ in.	treadles 1 and 3 used alternately
		1 $\frac{1}{2}$ in.	treadles 2 and 4 used alternately, for 1" hem.

### Treadlings for Serviettes

3/4 in.	treadles 2 and 4 used alternately, for $\frac{1}{2}$ " hem
2 $\frac{1}{2}$ in.	treadles 1 and 3 used alternately
$\frac{1}{4}$ in.	treadles 6 and 5 used alternately
1 in.	treadles 1 and 3 used alternately
$\frac{1}{4}$ in.	treadles 6 and 5 used alternately
5 in.	treadles 1 and 3 used alternately
$\frac{1}{4}$ in.	treadles 6 and 5 used alternately
1 in.	treadles 1 and 3 used alternately
$\frac{1}{4}$ in.	treadles 6 and 5 used alternately
2 $\frac{1}{2}$ in.	treadles 1 and 3 used alternately
3/4 in.	treadles 2 and 4 used alternately, for $\frac{1}{2}$ " hem.

The above arrangement of stripes is only one of many which will occur to the weaver.

### FINISHING

Before cutting, run two rows of machine stitching, one-eighth inch apart, between all pieces. Cut between the rows of stitching. Hem by hand, hiding the machine stitching in the hem. Never machine hand weaving where it can be seen on the completed article.

The beauty of linen is never apparent until the linen

is "finished". The following method is one of many: Soak over night, after hemming, in a solution of brine or vinegar to set color if need be; wash thoroughly in warm water and mild soap flakes; rinse and wrap in a towel to absorb moisture. While still quite damp, iron until dry. This will take a long time with new linen, but will lessen with each succeeding washing, and conversely the beauty of the linen will increase.

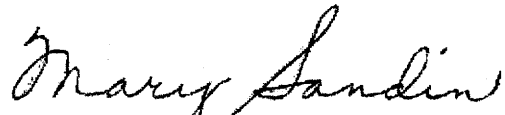
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So let us, until next vacation planning time, leave with you this necessarily condensed account of a truly "Canadian" weaving school, and invite your comments -- we do like to hear from our subscribers.

Good Weaving!



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Mrs. R. B. Sandin  
c/o University of Alberta  
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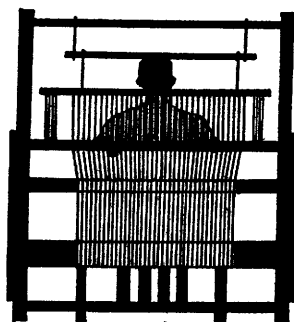
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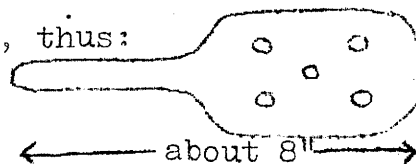
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RECIPES FOR SOLVING SOME WEAVING DIFFICULTIES  
"IF"

We all know how "Trouble" comes upon us in our weaving, and it is our experience that many of the remedies used are not to be found when most needed. Your authors will endeavor to pass on to you ways to overcome the most common difficulties which have been observed by us at our various weaving sessions. They are for emergency use only.

Difficulties in Warping and Threading the Loom

If only two ends at a time are being warped, do keep your forefinger between them. If more than two ends are being warped, a spreader or paddle may be used. It may be made of plywood or even of heavy cardboard, thus:

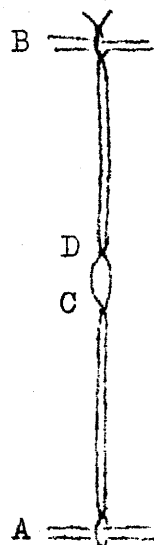


If you forget (and we've done it) to tie the cross before removing the warp from the warping board, we fear there is no remedy. Just don't forget! (Our February issue lists the "ties" to be made on the completed warp, together with all the other warping and threading procedure).

Mistakes will creep in during the process of threading the heddles. Here, checking against the threading plan is invaluable. This is commonly done after threading each pattern repeat, or more often if the repeat is quite long. But suppose one does find, some distance back, an error of one end? Mark

the place of error and continue threading -- do not undo all your previous work. When the threading is completed, then make the correction. There are two common errors: 1. a warp end threading omitted, 2. threading made on the wrong harness.

To correct No. 1: Tie a string heddle at the point of error. A string heddle? Cut a length of light-weight string, 5 or 6 inches longer than twice the distance between the heddle bars. Tie the center of the string around bar A with a granny knot, loosely enough so that the string heddle will slip along the bar as desired. Then tie a granny knot at C, and another at D, to form the eye of the string heddle. Care must be taken to see that the eye of the string heddle corresponds exactly to the position of the other heddle eyes. Tie the two ends around the top bar B and clip the ends. Cut a new warp thread as long as the warp chain and thread it through the reed and through this new string heddle. It will be noticed that the ends in the reed are now unevenly spaced. There is no help for this -- we must re-sley from the point of error to the nearest edge. That won't be too long a task!



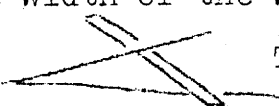
To correct error No. 2: Tie a string heddle at the required spot on the proper harness, as described above. Remove warp end from the wrong heddle and re-thread into the string heddle. If the work is coarse, the empty heddle may not be in the way, but in very fine work it is better to shudder and cut it out. After all, it is an emergency.

#### Difficulties with a Tangled Warp

With all our care, there it is, and heroic measures are necessary to correct it. As Mrs. Atwater said once, and I hope she will not mind being quoted: "Some things should be done in



the dead of night" -- this straightening is one of the things!

Many new weavers do not realize the need of a good tension on the warp (or pulling back on it) while rolling. Stretch the warp out to the fullest possible length and straighten as much as possible by pulling it with the thumb and forefinger. Then get a good grip on it -- spread the fingers of one hand, bend them forward slightly, insert them into the warp as it is being held firmly with the other hand, then close the fingers tightly to get a good grip on the warp. To aid in rolling a tangled warp, take these precautions: 1. Open up a tabby shed. On a floor loom this may be done by putting a wedge through harnesses 1 and 3 when they are raised, to keep them in the raised position. 2. Keep beater against the breast beam, so that if any stoppage occurs in the warp, the beater will move forward and thus give warning. 3. Clear a shed by putting a smooth flat stick, longer than the width of the warp, through the shed in front of the beater.  This stick is moved back along the warp as the shed is cleared. Two persons are required here -- A to hold the tension on the warp, and B to manipulate the stick. B separates the warp with a plucking motion and slides the stick along as the shed clears. It won't? Pluck again, and really lift up the strands of warp. It still won't disentangle? Well, then try a coarse comb, sometimes a brush on a mercerized warp. Comb, in short upward sweeps, progressing away from the loom down the length of warp -- then move the stick along the cleared shed. Is the tension good and tight, partner A? With judicious work and patience we clear the shed to the point of holding, roll it onto the loom, and begin over again.

#### Rolling Warp Smoothly onto Warp Beam

We still find weavers rolling warps without protecting

them with a layer of heavy paper or similar material, rolled in with each layer of warp. Do see that the edges of the paper extend well past the edges of the warp. Unevenness in tension is bound to occur when a layer of warp threads cuts into the previous layers -- which is what will happen without the use of paper in rolling. This, of course, does not apply to sectional beaming.

Now that we're rolled and tied in, the correctness of the threading can usually be checked by opening first one tabby shed and then the other, scanning, with the eye, the warp as it comes through the reed, for tabby regularity.

#### To begin the Weaving

Several inches of warp is often wasted in an attempt to draw the groups of warp threads together uniformly just at the beginning of the work. Much of this difficulty is overcome by tying-in with smaller groups of warp ends -- 1" groups throughout, with  $\frac{1}{2}$ " groups at the selvages. We slip a smooth flat stick ( $\frac{1}{2}$ " wide by  $\frac{1}{8}$ " deep and just longer than the warp is wide) through the first tabby shed. This helps to bring the groups of warp ends together and furnishes a firm straight surface to beat against, so that it is possible to weave the tabby heading at once against this background.

When the heading is begun, sometimes the effect is "wavy" -- that is, the weft will beat down more firmly in one place than in another. This shows that the tension is uneven, and one must go back and adjust the tying-in knots until an even tension is obtained. If you've tied hard knots here, you'll be sorry!

#### Broken Warp Ends

All goes well until a warp end breaks. Suppose we

call the broken end coming from the warp beam "A", the end from the woven cloth "B", and the new end to be inserted "C". Pull end "B" back onto the weaving, and pull "A" out of heddle and reed onto the top of the back beam. Measure off the new length "C", a couple of yards long, and draw it through the proper dent and through the empty heddle. Don't let it get crossed around another end. The end of "C" in front of the beater is secured around a pin, thus: About 1" below the point of weaving, insert a common pin at right angles to the warp -- enter the pin point directly back in line with the broken warp end, and bring the point up about  $\frac{1}{4}$ " to the left. Wind the new end "C" in figure-of-eight fashion around the ends of this pin.

Then at the back of the loom, above the back beam, tie that end of "C" to the old warp end "A", using a slip knot and a half-bow knot, giving the mend the same tension as the balance of the warp ends. This knot above the back beam is untied and moved back each time the warp is rolled forward during the progress of the weaving. When the end of one piece of weaving is reached, the original warp end "A" may be brought back in place and secured around a pin as above, and the mend discarded. If the weaving is a continuous piece, "A" may be brought back in place when the weaving has progressed far enough so that "A" can be secured around a pin as above. In that case, both "A" and "C" are woven as one warp end for about 1" of weaving, after which "C" is discarded. After cloth is taken from the loom, at the points where the breaks occurred, the warp ends should be darned alongside each other (one end up the cloth and one end down the cloth) for an inch or so, in order that the fabric is not weakened at this point.

Your edge threads are breaking? That undoubtedly means

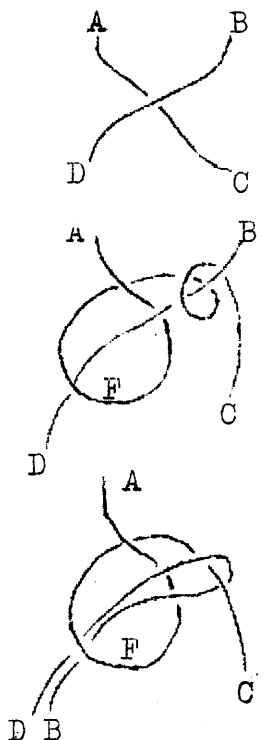
that the weft thread is being drawn too tightly. Finished weaving will always have a slight take-up, but narrowing-in should be very little indeed. When weaving is pulled in a great deal narrower than the width of the warp in the reed, this is what happens: Each time the beater is brought back against the weaving, tremendous strain is put upon the edge threads to force them out to their original width in the reed -- so they break! Watch your weft threads at the edges and you'll overcome this trouble.

### "Do's and Don't's" for Weavers

Several years ago Mrs. Atwater gave in her notes a set of Do's and Don't's for weavers. With full acknowledgement to her, we pass them on to you.

1. Never tie a hard knot anywhere on a loom:

(a) Use weaver's knot for warp ends



Cross the left hand end "B" over the right "A", holding the crossover between the thumb and forefinger of the left hand:

Still holding cross between thumb and forefinger pass end "C" in a loop "F" behind ends "A" and "B";  
Make an extra loop by passing end "C" around end "B";

Turn end "B" back through loop "F" and hold it under the thumb with the crossed ends;

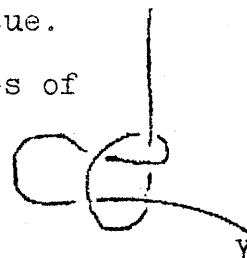
Draw the knot tight by pulling on end "C" against ends "D" and "B".

- (b) Use the snitch knot for all ties on the loom.

This knot is illustrated in the February, 1944, issue.

- (c) For temporary ties, as for groups of warp ends in threading through, use the loop knot:

This is simply a half bow-knot, which pulls out readily by a pull on end "Y".



2. Always loosen the warp tension when leaving the loom for any considerable period of time, e.g., over night.

3. Always loosen the tension before cutting off woven material.

4. Never leave anything lying on the warp or woven material.

5. Throw boat shuttle with flat side toward reed -- hole toward weaver.

6. Wind bobbins carefully.

7. Throw tabby shot before pattern shot.

8. Don't thread edge threads double.

9. Don't use tenter hooks except for heavy rugs.

10. Wash all woollens before making up.

11. Don't let a wool warp stand beamed on your loom for long periods. Weave it off to prevent loss of elasticity of the wool.

12. Allow plenty for shrinkage.

13. Keep samples.

14. Practice draft writing.

#### COTTON TOWEL

This month we are giving directions for a cotton towel, inspired by one woven in India and sent to one of us by Mrs. Fowler, a fellow weaver, of Victoria, B.C.

This little towel was woven in yellow, brown, and white, but would be equally good in two shades of blue and white, or two shades of green, of violet, or of rose, with white. The draft is based on a Rosepath, woven so that the warp is almost hidden. To obtain this effect, warp setting and cotton must be carefully chosen.

<u>Tie-up</u>				A	B	
1	2	3	4			
		X	X		X	4
	X	X				3
X	X				X	2
X			X			1

<u>Threading draft</u>																Begin	
30	4	4															4
																	3
																	2
																	1

WARPING

Material: A very soft unmercerized cotton, white, a little finer if possible than a 20/2 or 16/2; if not available, then these.

Width in reed: 20"

Warp setting: 15 dent reed, 3 ends per dent, 1 end per heddle.

No. of warp ends: 867.

THREADING PLAN

Our plan is for a hand towel (the sample was guest size), which, however, may be decreased easily for a smaller towel.

Repeat pattern draft 28 times:	28 x 30 =	840 ends
Add first 27 threads of pattern draft =		27 ends
		<u>867 ends</u>

WEAVING

Material: Weft material is the same as the warp material, in white plus the two shades of color, e.g., blue.

Treadling: No tabby is used, but two strands of weft are used on the shuttle, unless otherwise indicated below:  
Do not be dismayed by treadling directions. They are really very simple, but the color changes often -- hence the length.

Our little towel has hemstitched ends, with a 1-inch fringe, and is woven in bands of color as follows:

Band I

With white	treadle 1 and 2, once	(end off
with medium blue	treadle 3,4,1,2,3,4, once each	(color
with white	treadle 1,2,3,4, once each	(each time
with pale blue	1,2,3,4, "	
with white	1,2,3,4, "	
with pale blue	1,2,3,4, "	
with white	1,2,3,4, "	
with pale blue	1,2,3,4, "	
with white	1,2,3,4, "	
with medium blue	1,2,3,4, "	
with white	1,2,3,4,1,2, "	

(continued)

Band I - Continued

with about 10 strands  
 of pale blue treadle 3 and then 4 }  
 with 10 dark blue treadle 3 and then 4 } once each  
 with 10 pale blue 3 and then 4 }  
 with white 1,2,3,4, once each  
 with dark blue 1,2,3,4, once each  
 with white 1,2,3,4,1,2 "  
 with 10 pale blue 3 and then 4  
 with white 1,2  
 with 10 pale blue 3 and then 4  
 with white 1,2 }  
 with 10 dark blue 1,2 }  
 with white 3,4 } Centre of Band I  
 with 10 dark blue 1,2 }  
 with white 3,4 }  
 reverse to beginning of Band I, starting with  
 10 pale blue 3,4, but do not reverse the treading  
 order.

(a) With pale blue, two strand, weave 1 inch, using  
 treadles 2 and 4 alternately.

Band II

with white treadle 1,2,3,4, once each  
 with medium blue treadle 1,2,3,4 "  
 with white 1,2,3,4  
 using medium blue and white alternately, treadle for  
 1 inch as follows:  
 treadle 1 white, then treadle 1 medium blue  
 " 2 " " 2 " "  
 " 3 " " 3 " "  
 " 4 " " 4 "  
 with white treadle 1,2,3,4, once each  
 with medium blue 1,2,3,4 "  
 with white 1,2,3,4 "

(b) Repeat (a) above.

Band III

with white treadle 1,2,3,4, once each  
 with medium blue 1,2,3,4 "  
 with white 1,2,3,4 "  
 with white 1,2 } repeat 4 times  
 with medium blue 3,4 }  
 with medium blue 1,2 }  
 with white 3,4 } repeat 5 times  
 with medium blue 1,2 }  
 with medium blue 3,4 } repeat 4 times  
 with white 1,2 }  
 with medium blue 3,4 }  
 with white 1,2,3,4  
 with medium blue 1,2,3,4  
 with white 1,2,3,4

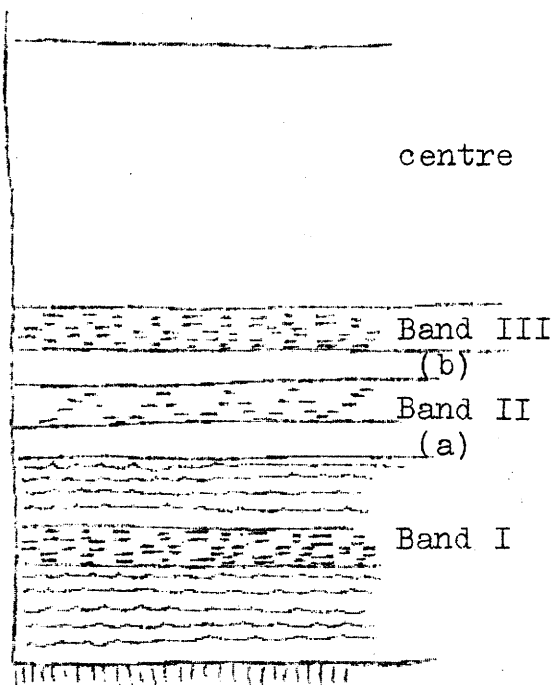
Centre

Weave a centre of desired length (about 17 inches) with  
 pale blue two strand, using treadles 2 and 4 alternately.

Second End

For second end: Repeat III, (b), II, (a), I.

The above bands will suggest many more variations to the weaver.



A very interesting, well written, and well illustrated booklet came to us last week, bringing another Canadian weaver to the fore. It is entitled "Fibres, Spindles and Spinning-Wheels", by Dorothy K. Macdonald of the Royal Ontario Museum of Archaeology, Toronto. It is clearly written, and a good reference on the subject. The price is 25 cents and the booklet is obtained by writing to the Museum. We are very proud of Miss Macdonald's first volume, as she came to Banff for her first practical weaving experience. Her knowledge of textiles and textile history is very wide and comprehensive.

Good Weaving!

*Mary Sandin Ethel Henderson*

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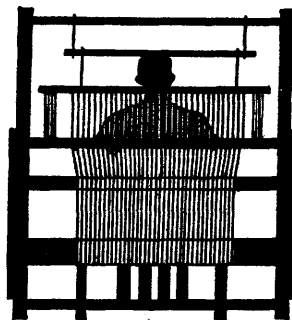
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MUSIC

VOLUME I

NUMBER 12

DECEMBER, 1944

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Winnipeg


## L O O M M U S I C

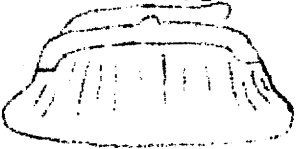

Volume I, No. 12


December, 1944

BAGS

Ever since we first announced "That Useful Bag" as a bulletin, your authors have been "bag conscious". From our observations we have arrived at the following conclusions: (1) Every woman owns a useful carrying-purpose bag; (2) On occasion, any given article is to be found in such a bag! ; (3) The shapes are fairly uniform, but two prime requisites are, - sturdiness and roominess.

We have seen many dejected looking creations, whose shapes seem to be confined to four or  five types. Most seen is the square carry-all:

Then there is the pouch type on a wooden handle:  The "pitcher" type  is often used in felt - gaily decorated with felt appliqué. A bracelet acts as the fastener, slipping up over the handle when the bag is opened.

Another common type is the long cylindrical bag with zipper closing: 

As a result of these observations, we decided that our bag must have the following basic standards:

1. It must be strongly made;
2. It must have a handle which will slip over one's arm for ease in carrying, leaving the hands free;
3. It must hold a reasonable amount and be capable of expanding;
4. It must, above all, be attractive to look at.

With the above in mind, we gathered up materials and made a beginning at the loom. To our way of thinking,

individuality is an important factor in making the bag attractive to the eye. Therefore, in considering the possible weaves, they were discarded one by one until we came to the so-called "free techniques". By this term is meant the "laid in" types, which include tapestries, "French Embroidery" technique, "Spanish Open Work", "Russian Embroidery" technique, "Laid-in" in the tabby sheds, "Dukagang", etc. Dukagang was our choice, because of the clear-cut figure obtained.

Next came choice of warp setting and material, with our technique and requirements in mind. Because it is the one heavy cotton which seems to be available throughout Canada, we used Lily Mills 4-4 Knitting cotton and liked its effect extremely well. After some experimentation, natural 24/3 Egyptian cotton was used for warp, set at 15 ends per inch. When used with the 4-4 for weft, the texture was firm and the warp properly subordinated to the background -- that is, while the weft predominated, the 24/3 gave the proper strength to the fabric.

Our choice of motif was kept very simple, because we are anxious to have our readers try this technique -- we know what a tremendous satisfaction it will bring. The motif illustrated was taken from a sampler, and is a shepherdess and her lamb. It is large enough to maintain its place on the bag, and amusing enough to excite comment. Some of you will enjoy working out your own designs on squared paper, using as your inspiration some personal, local, or national motif.

#### Draft, Tie-Up, and Warp

Dukagang is done on a twill set-up, with a special tie-up. The usual standard tie-up is not altered, except that an extra tie is used from harness 3 to pedal 4 (on the counter-balanced or sinking-shed loom), so that when pedal 4 is used,

three harnesses will be pulled down. Dukagang is frequently woven "wrong side up", especially by the Scandinavian weavers. Since ours was woven "right side up", this change in tie-up was necessary.

<u>Tie-Up</u>						<u>Draft</u>											
1	2	3	4	A	B	1	2	3	4	A	B						
o	o				o	x	x	x		x		4		4	4		
o					o	x	x	x		x	x	3		3	3		
		o	o		o	x	x			x		2		2	2		
	o	o			o	x			x		x	1		1	1		
tabby						tabby											
Rising shed and Table looms						Sinking Shed Looms (Counterbalanced)											

Warp: Egyptian cotton, 24/3, 15 ends per inch, 15 inches wide: 1 end per heddle, 1 end per dent in a 15 dent reed = 225 warp ends.

For one bag, about 54 inches of weaving are required, so that a 2-yard warp would be needed. For two bag lengths, 3½ yds. would be needed.

### The Weaving

Our background color, the 4-4, was a deep rose. For the motif, 8/2 cotton was used, four strands together, in light green, purple, light blue, peach, yellow, brown, and bright green. For the lamb, unspun natural black fleece was used, teased with the fingers and rolled between the palms. Result - a woolly lamb! The colors are used in lengths and the ends left to be run in with a coarse needle after taking the material from the loom. Now for specific weaving directions. The sketch on page 100 shows the order of the different bands, for which weaving details are given below:

#### First side

1. Weave a 1/2-inch tabby heading with 24/3 cotton.
2. With rose 4-4, weave 2-1/4 inches tabby.

3. Using treadles 1 and 3 alternately, weave
  - 2 rows green, 4 strand (no tabby)
  - 2 rows purple, 4 strand "
  - 2 rows light blue, 4 strand "
4. With rose 4-4, weave 6" tabby.
5. Repeat #3, reversing colors.
6. With rose 4-4, weave 2" tabby. Run in a row of 24/3 (treadle 4) as a marker, leaving ends loose to pull out later.

Bottom

7. With rose 4-4, weave 4-1/4" tabby. Run in a row of 24/3 as a marker. Bottom of bag is between these two markers.

Second Side

8. Weave 2" tabby with rose 4-4.
9. Repeat #3.
10. With rose 4-4, weave 12 rows tabby, ending with "A" tabby shot.

Detailed directions for weaving motif -- this Dukagang technique works up very quickly -- not more than one evening's work:

Depress treadle 4, sinking harnesses 1,3,4, and raising harness 2 (on table loom raise harness #2 only). With the shed open, find the center group of warp threads -- each group of 3 depressed warp threads so formed corresponds to one square of the design. Count 17 groups to the right of center, 16 groups to the left of center, and mark with pins. With the same shed still open, using 4 strands of green about 27" long, pass this length into the shed between the pins marking the 34 groups of warp threads which comprise the first line of squares of the design. Leave about 2" of the green hang down to the under side of the work at right, having the working length to the under side at the left.

Treadle tabby B with rose 4-4.

Treadle 4, the "pattern shed", bring long end of green strand to top of warp at the spot where it went down (tabby will hold it in place), and lay it through the shed to the end of the marked group on the right.

Treadle tabby A with rose 4-4.

The two lay-ins above represent the first row of squares on the design. Two such lay-ins are done for each row of squares, the pattern ends left hanging below the work to be run in later with a needle.

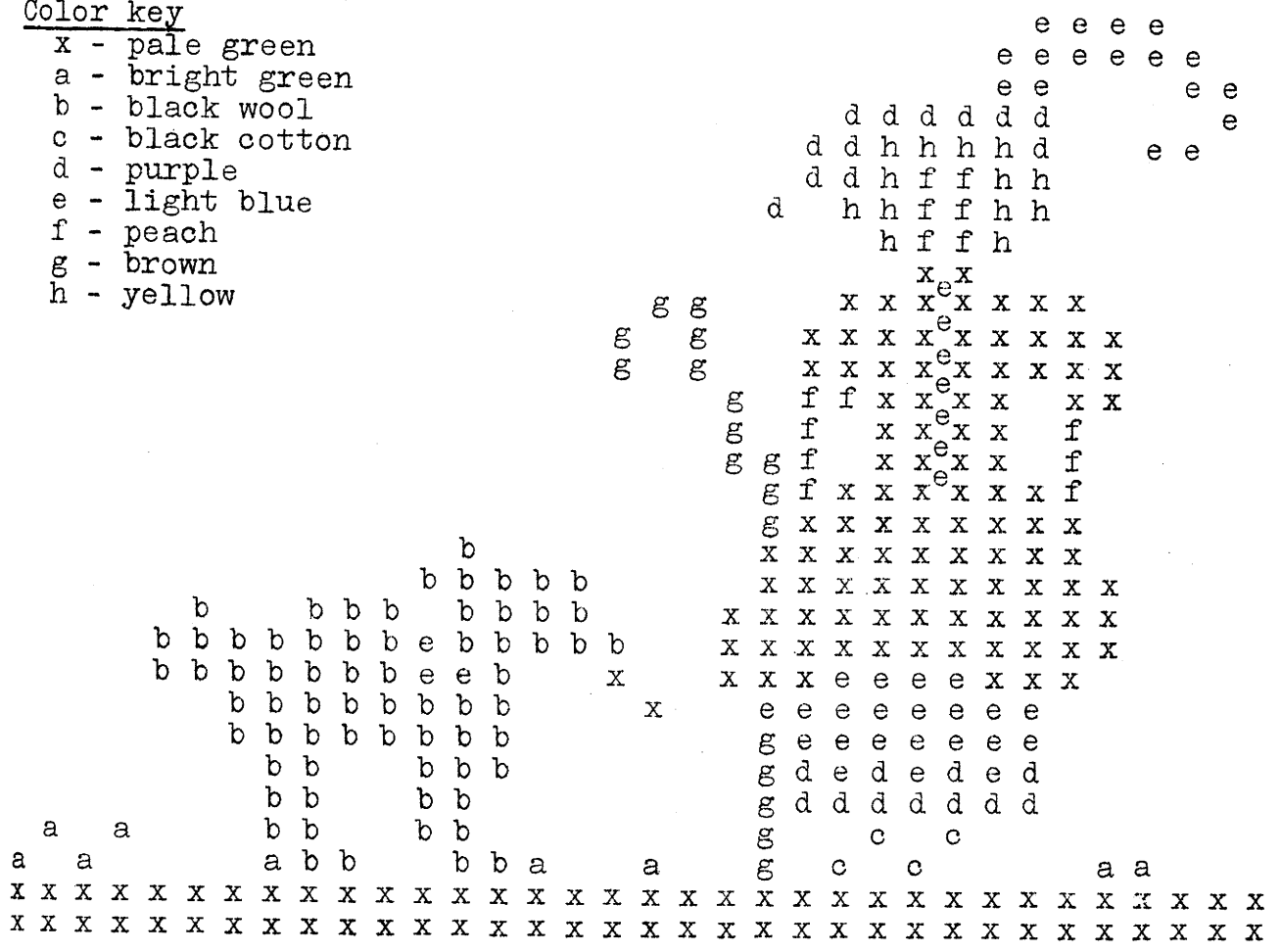
Row #3 on the chart will have short lengths for bright green grass, black for lamb's feet, etc.

All ends are kept below the work, and the pattern color is always put in on the same shed (treadle 4), with a rose

MOTIF

Color key

- x - pale green
- a - bright green
- b - black wool
- c - black cotton
- d - purple
- e - light blue
- f - peach
- g - brown
- h - yellow



1 square wide = 3 depressed warp threads  
 1 square high = 2 rows of laid-in pattern threads.

continued from p. 97:

tabby shot following each and every row of laid-in pattern color. Nothing is done with colored ends except to lay them in place with the fingers into the pattern shed.

When motif is completed, weave enough 4-4 tabby to make the distance between color bands match the first side (6" in all)

11. Weave colors as in #3, reversed.
12. With rose 4-4, weave 2" tabby, and run in a row of 24/3 as a marker. This marks the end of the second side, which should match the first side exactly.

Top

13. With rose 4-4, weave  $1\frac{1}{2}$ " tabby, for flat top of bag, and run in a  $24/3$  marker.

Flap

14. With rose 4-4, weave 5" tabby for flap; run in marker.

Straps

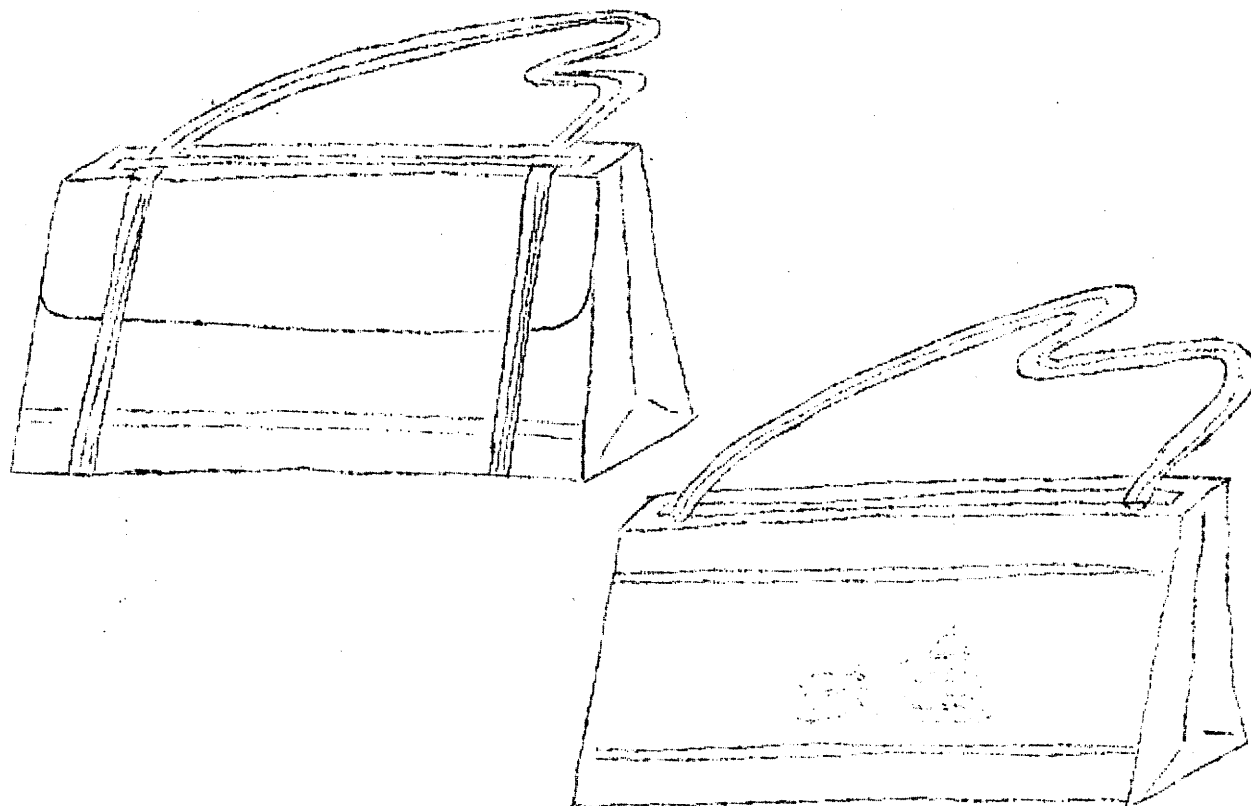
15. With rose 4-4, weave  $1\frac{1}{2}$ " tabby.  
 16. Weave color band #3.  
 17. With rose 4-4, weave  $1\frac{1}{2}$ " tabby; run in marker.

Repeat 15, 16, and 17 above, to make 3 bands in all, with a marker each time.

End Pieces

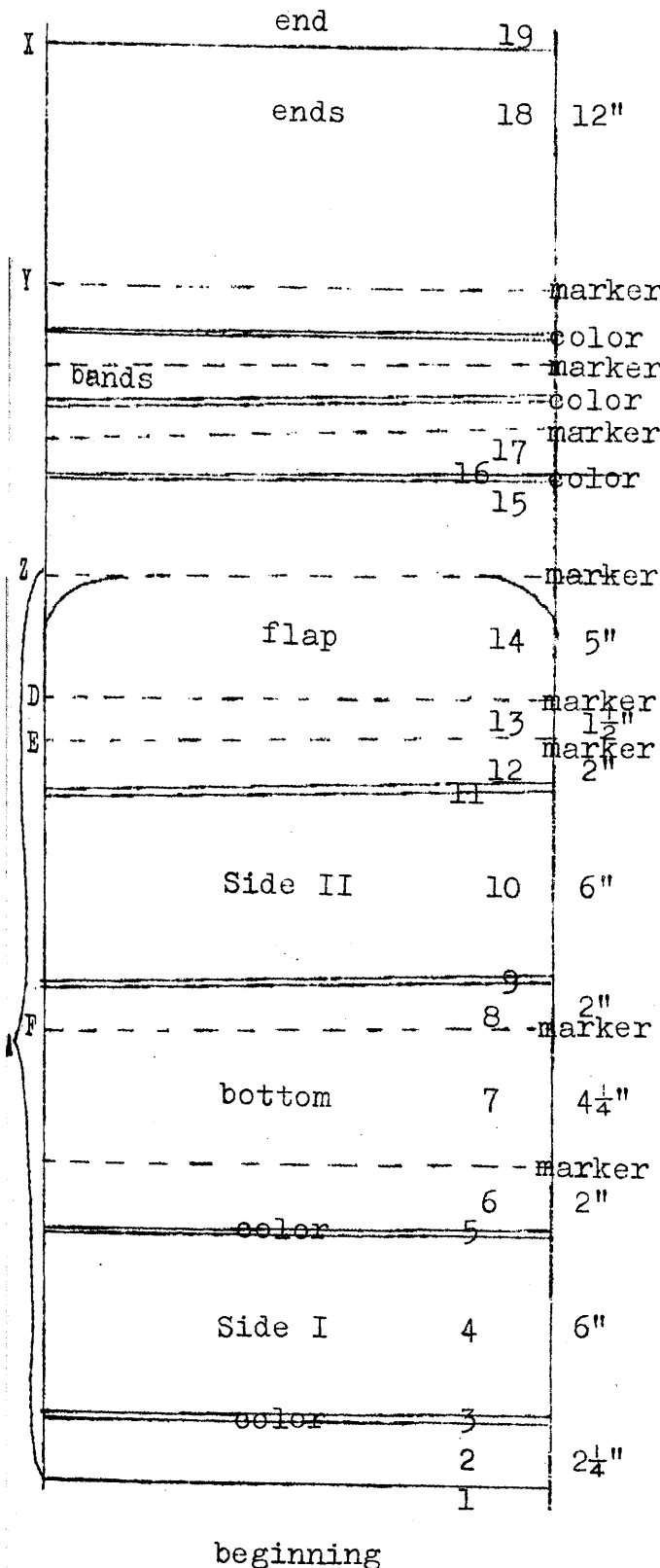
18. Weave 12" tabby with rose 4-4.  
 19. Weave  $\frac{1}{2}$ " heading with  $24/3$ .

By now you will be curious to know what kind of bag will emerge from these directions. It is a departure from the usual type, and we hope you will think it ingenious, practical and appealing. The bottom is stiffened with cardboard, and the remainder is stiffened by a heavy buckram interlining:



SEWING DIRECTIONS

Chart of Work

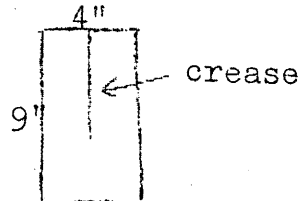


a. With sewing machine, stitch twice on each side of lines X, Y, and Z. Cut between stitching, checking again to see that stitching holds the 24/3 warp firmly.

b. Cut lining slightly larger than A. Next cut interlining (stiffest you can get) the same size and bend it at D, E, F, and G. Stitch across these points to strengthen.

c. Sew several times around lining and bag with machine, leaving open at beginning end. While so doing, round off corners of flap. Use short stitch on machine. Leave generous seams and do not trim them. Turn and press, but do not remove markers.

d. Cut 2 end pieces from the 12" piece at the end of the weaving, cutting slightly larger than shown to allow for turnings:



Cut 2 similar lining pieces, and 2 slightly smaller interlining pieces.

Sew lining ends and bag ends together, except at top. Turn at top, baste and press, ready to overcast later.

e. Fit sides to bag by turning bag with lining side out and pinning in place the ends, also placed with lining side outside. Overcast very closely by hand. Turn right side out.

f. From side piece cuttings, cut band for top of bag, stitching before cutting. Line with lining material, by turning in hem all around both pieces and



overcasting by hand. Then sew to space 1 x 11" long on bag top.

g. Make a strap 36" long, 1" wide finished, making joinings on the bias. Stitch edges firmly. Turn in the edges, baste and press, then overcast by hand firmly. Attach straps by placing the ends even with bottom of bag, 1½" from each end, and overcasting by hand up to where the flap lies when the bag is closed.

h. Slip in interlining, last of all, after having basted an extra piece of cardboard to bottom space. Fit carefully, and tack into place here and there with invisible stitches, through to right side as they will show least here. With the iron, crease interlining of sides as shown, so that top will come together. Slip these into sides and tack in place.

i. With firm stitches, overcast the tops of the sides and the open edge of the bag.

j. Remove marking threads and bastings.

k. Fold flap over, slip loop through strap on top.

The above is really more simple by far than the explanation seems, and the making is very simple.

Good Weaving!

*Mary Sandin*      *Ethel Henderson*  
Mrs. R. B. Sandin      Mrs. E. M. Henderson  
c/o University of Alberta      20 Ritz Apartments  
Edmonton, Alberta      Winnipeg, Manitoba

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SUBSCRIPTIONS EXPIRE WITH THIS ISSUE

This is a reminder to send to Mrs. Sandin an order for your renewal, and for your gift subscriptions. It has been a grand year for us, meeting so many interested weavers, and we do hate to lose any. Do write us soon, please.

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1944  
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 Luncheon Set by Mrs. H. Lewis, Winnipeg

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