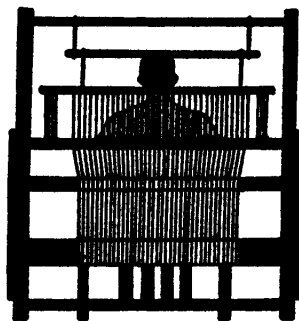


LOOM
MUSIC

VOLUME XII NUMBER 1
JANUARY, 1955

*Mary
Sandin*
Edmonton



*Ethel
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Winnipeg

L O O M M U S I C

Volume XII, Number 1

January, 1955

PLACE SETTINGS LEAD OFF 1955

A shining New Year, to build in, and shape, and perfect -- to renew our flagging energies. What will we resolve for it? Our wish for you and for ourselves, in our weaving activities, is for us to build pride of a task well done into every action, however small; to study more, and become craftsmen worthy of the ancient definition of the word craft: "A work of labor, artistically done."

We have built in LOOM MUSIC a tradition that our January issue brings table linens or cottons, and this bulletin is no exception. We have been giving a lot of thought to place settings and cannot help being impressed by the world of creative endeavor open before us. Our only regret is that when we shop, far too little of our weaving is available. Let us resolve, too, to build appreciation for good weaving by making an effort to have it woven to exhibit.

It is not simple. We start out with the best of good intentions, but the pitfalls are many along the way of accomplishment. We offer a page of advice, from experience, which will emphasize anew these danger points, and title it

Weavers' Woes ---

They begin with the tiny seed of plan, the decision to weave table linen -- we shall say, place settings. First, we must consider Design.

DESIGN

Contemporary or traditional? Formal or informal? We can begin by charting our preferences:

contemporary

simple design, emphasis on basic media; a sparkle, or texture; use of metal or synthetics; and above all, color.

traditional

emphasis on linen, or cotton; loom controlled patterns; a formal appearance; quiet color schemes.

formality

great simplicity with luxurious media; or designed with restrained pattern; light weight textures; often more costly.

informality

simplicity with eye-catching or unusual media; amusing design; coarser media; generally simple cost.

DESIGN REQUIREMENTS

Proportion: Never plan skimpy place settings: 12" x 18", or 12½ x 18½ finished measurements after hemming, washing and ironing. In some areas a 14" x 20" place setting is preferred.

A well thought out serviette of good proportion should accompany the place mats. Too often mats appear alone, or with scraps of serviettes -- might polish spectacles! Here the napkin should complement the setting, a simple tabby weave of a fine weight closely woven, repeating or picking up some facet of the main design theme. A good size is 16" x 16" finished, or 12" x 16" and folded to 12 x 4 to match the width of the mat, in which case consider the folding when planning borders.

Choice of Media: Whatever it may be, its success depends upon warp setting, which is a matter of common sense and some experimentation. Never judge by the appearance on the loom, if you are working with something new to you. Weave, measure, wash and iron, measure again and get thread count. Too few weavers check their beat with a counter, or ruler! Know whether you are getting a 50-50 mesh, or if not, what your rep is. If not a 50-50 beat, it leans toward either a warp faced rep or a weft faced rep. If the aim is 50-50, in the first case the warp setting is too close, in the second it is too open. If a rep is wanted, figure warp setting accordingly by spreading or crowding in the reed.

Experiment to see how your media launders, particularly as to shrinkages and iron temperatures. Unless you know, you cannot guarantee your product.

For measuring on the loom, use non-stretchable tape, marking every detail of weaving: hem line, pattern stripes or design detail, and use the same tape for all in a set, to insure uniform size mats. Measure with the loom tension always exactly the same: some prefer to measure with weaving tension on, others with the tension completely off. Use your test piece and the way you measured it, to tell the length to weave finally.

Check your beat every inch or two, unless you are a true expert. The eye is not reliable. Own a thread counter if possible, otherwise a reliable ruler. ("Linen testers" are available at photographic supply counters or drafting supply houses).

Finishings; which should be planned at the beginning! Plan hems carefully, so that they are part of the article and not just a tabby strip spoiling the appearance of the under side. Here are some rules:

1. Use a colored marking thread to indicate cutting line.
2. Always weave the 1/4" turn-in of a finer weight weft.

3. In a loom controlled pattern, match underside of hem to underside of weaving, thus: Decide on width of hem and write down treadlings, e.g. for first 1/2" of the mat. Change treadlings to their opposites (e.g. harnesses 1-2, use instead harnesses 3-4 for hem turning; 2-3, use 1-4; 3-4, use 1-2; 1-4, use 2-3). Then treadle these new treadlings, in reverse, for the width of the hem.

So: surface		become their		then, reversed, we treadle
treadlings	1&4	opposites	2&3	under side of hem:
	2&3		1&4	1&2
	1&2		3&4	3&4
	3&4		1&2	1&4
				2&3

4. Mark hemming lines, so hand hemming can be right to the thread: A nylon sewing thread of contrasting color can be pulled out after hemming. Mark the 1/4" turn-in with color, then weave 1/2" reverse pattern for under side of hem, 1/2" as usual for upper side of hem, then another colored marker -- hem finer turn-in to this line.

Edges: Be very meticulous about edges. A razor sharp, straight edge can be done. Check tension of warp, winding of bobbins, and have a shuttle that pays out evenly. Try the Swedish type linen shuttles and learn to wind a good paper bobbin, if you have difficulties.

Washing and Ironing: Careful washing, invisible hemming, and perfect ironing are musts, and many a well woven mat up to this point fails right here. Learn to wash mats without squeezing or creasing; let drip for a few moments then roll flat in towels. Set iron temperature to match media, iron corners straight, and don't give up too soon. The first ironing means everything!

DETAILS FOR FIVE PLACE SETTINGS

Finally, our place settings for this our first 1955 issue. "Space" is dogging us, so directions will be short and to the point.

NO. 1
LINEN AND
GOLD

Our first one (photographed as #1, page 9.) is contemporary formal, starkly simple of design and execution, emphasis on texture plus glitter. It is natural colored linen with

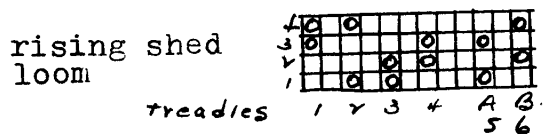
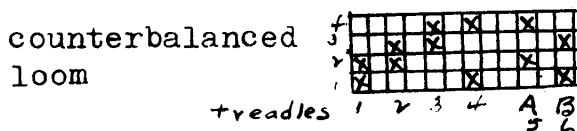
restrained use of metal, generous in size, has high buyer appeal, high laundering qualities, quickly woven, a perfect background mat.

Warp materials: 18/2 (or 20/2) natural linen; natural linen boucle from Contessa or Robin and Russ; and Golden Rule (Hughes Fawcett) linen-and-gold 2-ply; warped thus: *270 ends = 370 ends*

56 ends 18/2 linen and boucle alternately 3 1/4" = 3"
130 ends 18/2 linen and gold and linen 2-ply alternately 7"
56 ends 18/2 linen and boucle alternately 3 1/4" = 3"
242 ends, at 18 ends per inch = 13 1/2" wide
14"

Setting; threading: Warp setting is 18 ends per inch (we used a 12-dent reed, sleyed 2,1,2,1,2 etc.), with the ends threaded single in the heddles in twill 1234. See that heddles 4 and 2 are threaded with 18/2 linen throughout, heddles 3 and 1 with boucle for the 3 1/4" edges, and with linen-and-gold 2-ply through the 7" centre.

Tie-up is standard - mats woven in tabby throughout (A & B alt.)




The Weaving (all tabby)

- 1/4" for turn-in, using 40/2 linen if available
- 1/2" for under side of hem, using 18/2 on shuttle
- 3-3/8" using 18/2 linen and linen boucle in the same shed:
 - use a double bobbin shuttle, or use two shuttles
 - passed through the same shed, one from right, one from left, for easy edge binding, beating to 16 wefts per inch.
- 12-1/2" using 18/2 single on bobbin, beating 14-15 wefts/inch
- 3-3/8" using 18/2 linen and linen boucle together as before
- 1/2" for hem under side, then 1/4" fur turn-in of finer.

Three textures are achieved: heavy square corners, border mixture less heavy between corners, open centre with glitter.

Hand hem, after stitching ends carefully to prevent fraying, wash and iron thoroughly, using rayon temperature of iron because of gold.

For Napkins we suggest 18/2 or 20/2 linen at 24 ends per inch, woven in a 50-50 tabby weave, lined off at one end with gold and boucle alternately above the hem:  and single boucle line at the other end.

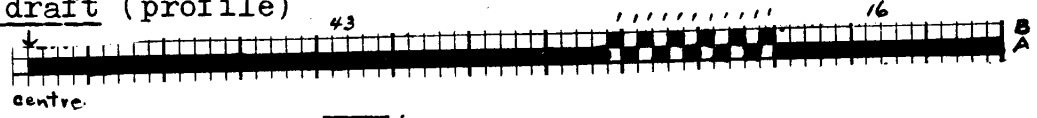
NO. 2
LINEN AND COTTON


A traditional, formal, restfully arranged mat, Summer and Winter weave, simple treadling, texture emphasis by use of white 1/2 lea linen, giving great stability. (Photo #2, page 9)


No color emphasis, one is mostly conscious of a "settled" appearance. Again a generous size: 13 1/2" x 18 1/2" finished, good launderability.

The Warp is 24/3 natural Egyptian cotton, 30 ends per inch (2 per dent in a 15-dent reed, single in the heddles), 560 warp ends.

The draft (profile)



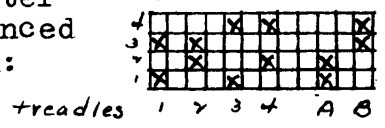
Block A is threaded 

Block B is threaded 

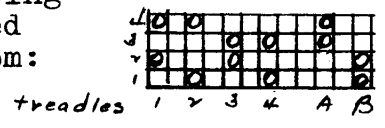
That is, following the above profile draft, thread Block A 16 times (1,3,2,3, 16 times or 64 ends), then Block B, or 1,4,2,4, one time, then A one time, and so on across the whole warp (centre will have 86 blocks)

Summer and Winter tie-up is

Counter-balanced loom:



Rising shed loom:



The Weaving

Hem turn-in: 1/4" tabby with 24/3 Egyptian, ending with tabby treadle A (be sure to use the Summer and Winter tie-up on page 4)

Hem turn-under, using white 1 1/2 lea linen (Frederic Fawcett, Boston), for pattern shots and natural Egyptian for tabby shots,
for 1/2" treadle: 4, B, 3, A, 3, B, 4, A once
2, B, 1, A, 1, B, 2, A once
4, B, 3, A, 3, B, 4, A once
then tabby B once

beat firmly to 36 total shots per inch (18 of 1 1/2 lea linen and 18 of tabby)

Right side treading: { 1, A, 2, B, 2, A, 1, B alternated with
3, A, 4, B, 4, A, 3, B for 4 times (eight
changes) then 1, A, 2, B, 2, A, 1, B once
3, A, 4, B, 4, A, 3, B for 6 times
centre is 1, A, 2, B, 2, A, 1, B; 3, A, 4, B, 4, A, 3, B for
15 times (30 changes)
then 1, A, 2, B, 2, A, 1, B once
3, A, 4, B, 4, A, 3, B for 6 times
1, A, 2, B, 2, A, 1, B; 3, A, 4, B, 4, A, 3, B for
4 times, 8 changes
then 1, A, 2, B, 2, A, 1, B

Repeat under hem treadlings (after throwing an extra tabby A to get proper tabby alternation), and turn-in

For Serviettes use the same setting of Egyptian warp and white 20/2 or 18/2 linen weft, beaten firmly enough for a substantial weight, tabby weave. Line off above hem with one treadling of 1, A, 2, B, 2, A, 1 at each end. Finish to 16 x 16, or even 18 x 18", to match generous sized place setting.

NO. 3
ALL LINEN,
COLOR IN
WARP

Contemporary, informal, emphasis on color, a simple all-over pattern design of squares. (Photo. #3, page 9)

Warp: Knox's 18/2 fast color linen (Searle Grain), or any

20/2 source, at 20 ends per inch, warped:

24 ends yellow
48 ends peach *white or pink*
24 ends yellow
24 ends aqua
40 ends peach w
24 ends aqua
24 ends yellow
48 ends peach w
24 ends yellow
280 warp ends, at 20/inch = 14" wide in reed

The draft is M's and O's



Threading arrangement:

4,3,4,3, 2,1,2,1, 4,3,4,3, 2,1,2,1 for 16 ends,
then 4,2,4,2, 3,1,3,1, for 8 ends

Repeat these two 16-end and 8-end groups across the warp, omitting the 8-end group at the left edge, to balance.

Warp color bands will agree with threading changes, if the numbers have been warped correctly as listed above.

The Tie-up is standard, as given on page 3.

The weft is 1 1/2 lea linen, white, beaten to 18 ends per inch, - needs constant checking for beat until rhythm is set.

Treadling: with fine linen, weave 1/4" (near) tabby, treadles 2 and 4 alternately, for hem's turn-in.

With 1 1/2 lea white, weave 1 1/2 inches, using treadles 1 and 3 alternately, 24 shots in all - providing 1/2" hem and 1" surface design.

{With 1 1/2 lea white, treadle 6,5,6,5 (harnesses 1&3; 2&4
With 1 1/2 lea white, treadle 1 and 3 alternately as above for 1", 18 shots (harnesses 1&2, 3&4)

Repeat the bracketted treadlings above for the length desired, continue for 1/2" hem, then 1/4" turn-in.

NO. 4
WILD
GRASSES
AND METAL

Contemporary, informal, emphasis on color, texture and glitter. The same checkerboard squares arrangement may be adapted to runner, blind, or panel in wall divider.

Our size is 18 1/2" x 12 1/2" for place mat (Photo. No. 4, page 9).

Warp: 20/2 mercerized Egyptian from Robin & Russ (or Lily), an exquisite warp of graduated colors: cream, beige, light leaf tan, warm light cocoa brown, at 30 ends per inch (2 per dent, 15 dent reed, single in the heddles).

Warp arrangement and draft: an M's and O's threading, with one block threading used for one color band, next block for next color, etc., thus: 72 ends cocoa brown, threaded 4,3,4,3, 2,1,2,1, and repeat
72 ends leaf tan 4,2,4,2, 3,1,3,1, and repeat
72 ends beige 4,3,4,3, 2,1,2,1, and repeat
centre 72 ends cream 4,2,4,2, 3,1,3,1, and repeat
72 ends beige threaded as beige above
72 ends leaf tan as tan above
72 ends cocoa brown
504 ends, or 17" wide on the loom

The Wefts: Roadside grass stalks (leaves stripped off and top ends cut away); and heavy round copper Lurex (Hughes Fawcett, N.Y.) Our grass was given no special treatment, was about 3 feet high growing, well filled stalks cut about the end of July and woven up at once. Now in December, it hasn't become brittle or lost any color - a lovely soft light green, varying from 1/16 to 1/8" diameters.

The Weaving:

- $\frac{1}{4}$ " tabby (near) for hem turn-in, $\frac{24}{3}$ Egyptian
 $\frac{3}{4}$ " tabby (near) for hem, dark brown $\frac{8}{2}$ or $\frac{10}{3}$ weight
 (harnesses 2&3, 1&4 alt.)
- 2- $\frac{3}{4}$ " of first block treadlings (standard tie-up on page 3)
 treadle 3 and lay in grass length, leaving largest
 end extend at least $\frac{1}{2}$ " beyond warp edge, to
 trim later
 treadle 1 and throw copper Lurex shot
 and repeat 3 and 1 alt. for 2- $\frac{3}{4}$ "
- 2- $\frac{3}{4}$ " of second block treadlings:
 treadle 5 and lay in grass length
 treadle 6 and throw copper Lurex
 and repeat 5 and 6 alt. for 2 $\frac{3}{4}$ "
- Weave five of these squares, then the hems.

In laying in grass, alternate the lengths, with heavy end at first one edge and then at the other edge.

Hand hem the brown tabby onto a Lurex weft; or make the hem turn-in, then cover the underside of hem with a layer of transparent household cement, turn the hem in place, weight down the hems with a stack of large-size magazines, etc., and let dry .

After hemming, trim grass edges (sharp scissors and steel edge ruler) leaving 1" border beyond edge of warp. This mat is substantial, should last for ages with care, and not show soil.

Napkins: cream $\frac{20}{2}$ at 36 ends per inch, line off with copper at hems.

Traditional, informal, good body, color emphasis -- for breakfast trays, home lunches, and general hard usage.

(photographed as #5 on page 9) By Mrs. F. M. Salter, Edmonton

Warp is carpet warp in soft green and white (or yellow and white), at 16 ends per inch, warped

52 ends green	}	14 times,
2 ends white		
2 ends green	}	28 ends in all
centre 48 ends white		
2 ends green	}	28 ends in all
2 ends white		
52 ends green		
208 warp ends, 13" wide on loom		

Draft: 123^4 twill, using standard tie-up given on page 3.

The Weaving:

leave a 1" fringe allowance at end of each mat, and after weaving the first inch or so, hemstitch the fringe on the loom.

Beat for a 50-50 weave.

NO. 5
 COTTON
 TWILL

With green carpet warp, treadle 1,6,3,5 (harnesses 1&2, 1&3, 3&4, 2&4) and repeat until corner is squared
 With white carpet warp, treadle 1,6 } repeat 7 times, 28 shots
 With green carpet warp, treadle 3,5 }
 centre With white carpet warp, 1,6,3,5, and repeat for 8½", ending white centre area on treadle 6
 Begin green and white alternation: green treadles 3,5 }
 white treadles 1,6 }
 and repeat for 28 shots
 With green, treadle 3,5,1,6, and continue to square the green corner
 Hemstitch end while on loom.

Napkins of plain green tabby weave, hemmed or fringed, using green carpet warp, or lighter weight cotton if the exact color is available.

Now your table linen is ready for any occasion, and your table will be set with distinction! Good designs make

GOOD WEAVING!

E.M.H.

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

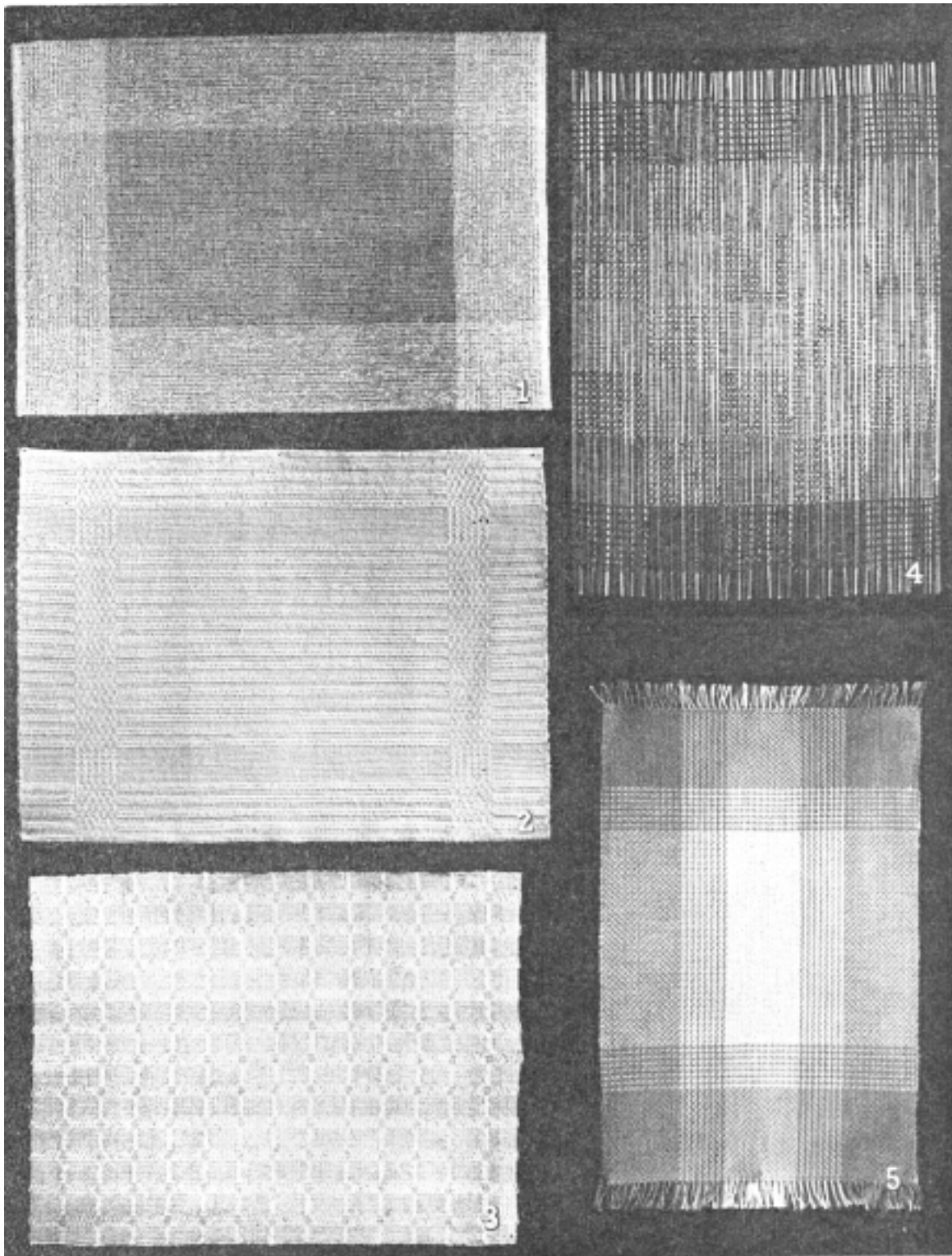
M.S.

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

\$4.50 per year of 10 issues; subscriptions to Mrs. Sandin, please.
 \$3.50 per year for back issues, 1944 to 1954, with complete sets
 still available. Copyright 1955

The third annual NORTHWEST CRAFTSMEN'S EXHIBITION, open to craftsmen of Washington, Oregon, Montana, Idaho, British Columbia and Alaska, will be held at the Henry Gallery, University of Washington, Seattle, March 6th through April 6, 1955. Out of town work is due by Feb. 12, and entry blanks will be available early in January -- write direct to the Henry Gallery for more information. "This competitive, juried exhibition is undertaken to encourage original, contemporary work in ceramics, jewelry, weaving, metalwork, enamels, wooden containers and tableware, lamps, ceramic sculpture and decorated fabrics. There will be separate juries for each medium, selecting entries for exhibition and awarding prizes."

The THIRD ANNUAL EXHIBITION of the London District Weavers will be held February 4th to March 6th, 1955. There is a wide field of competition and an impressive prize list. It is for weaving done in Canada and articles must be woven in 1954. January 19th is final date for entries. For entry forms, write Mrs. John Jeffery, 43 Grand Ave., London, Ontario.

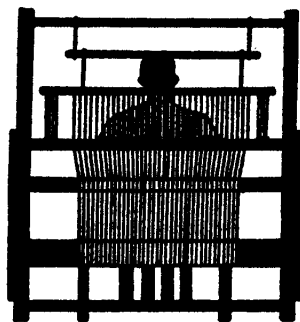


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|----------------------------------------------------------------|------------------|--------|
| 1. Place mat, using linen, linen boucle, and metal | LOOM MUSIC, 1955 | page 3 |
| 2. Place mat, Summer and Winter weave, heavy linen on cotton | " | 4 |
| 3. Place mat, M's and O's, heavy linen on striped linen warp | " | 5 |
| 4. Place mat, Wild Grasses with copper, on mercerized warp | " | 6 |
| 5. Place mat, twill arrangement by Mrs. F. M. Salter, Edmonton | " | 7 |

LOOM
MUSIC

VOLUME XII NUMBER 2
FEBRUARY, 1955

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume XII, Number 2

February, 1955

A DIFFERENT ROLE FOR LINEN -- AS UPHOLSTERY FABRICplus THREE FRINGE AND EDGE FINISHES

Decorating Trends Have you noticed the trend in interior decoration this past year? Less emphasis, it seems, on the starkly "modern" and a tendency to use furniture pieces of unquestioned line and beauty with the best of the new? Far less feeling of glitter can be felt too -- where metal is used it is subtle and not indiscriminately used. A hint of metal, to catch a gleam of light momentarily and reflect it; not saying boldly "Look at me!"

Use of linen upholstery This change of feeling makes our subject most timely, because it has been one of our choice upholstery mediums, ever since our memorable Swedish trip. We remember a beautiful Victorian type sofa, upholstered in natural linen with an all over 8-harness twill such as we shall give you shortly, and shining lengths of twill stripes that were of a satiny texture. This smooth satiny texture in linens was one of great appeal, but the greatest was in the use of color.

Color features We have analyzed dozens of Scandinavian woven lengths where one is conscious of the message of color in almost indescribable tones. There is the feeling of: not exactly this blue, or that blue -- only to discover, on dissection, that it was "this blue and that blue" wound together! For therein lies the secret, that blending we have mentioned frequently. Remember the guide we gave? Never use one color alone where two can be used -- on the shuttle, as the design progresses.

Now that we are not so limited in our choice of linen colors, and prices are fairly well within reach, we are free to give you our favorite examples of linen used this way. As laundering is not a problem, the upholsteries being used as they come off the loom, the most expensive grades are not necessary. Address list of linen supply sources is appended as page 16.

NO.1 Borås Special Our length of this, a great favorite at the Textilinstitutet at Borås, brings to mind a class session where the group figured warp and weft quantities, and we listened in, translating kilograms mentally to pounds. With their usual thoroughness, weft amounts were calculated by shots per centimetre per repeat, multiplied by the total number of repeats in the length.

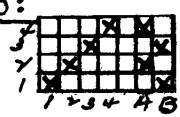
(rhymes with morose)

No. 1 is a very pretty weft striped material, in a cerise red, brown, black, green and white, blended into a

harmonious whole. (Photographed as #1 on page 17.)

The Warp: Use a cotton warp, 16/2 or 24/3, white, at 36 ends per inch. All ends are double in the heddles, so for convenience we suggest that a #18 reed be used. If you have not a #18, you will find it really useful to buy. (Otherwise use 3 ends per dent in a 12-dent reed, then double in the heddles.)

The Draft and Tie-up: A plain 1²3⁴ twill is used, with a direct tie up:



The Wefts: All linen wefts are 40/2 size, with the white used single on the bobbin, while the colors are wound double on bobbin.

The Treadling order is 1,2,4,3, throughout, with one pass on each treadle, in the following color order:

- 8 passes, with single white, treadled 1,2,4,3,1,2,4,3 (1/8")
- 2 passes, with cerise red double, treadled 1,2
- 8 passes, with cinnamon brown and white wound together, treadled 4,3,1,2, 4,3,1,2
- 2 passes, with cerise double: 4,3
- 8 passes, with white single: 1,2,4,3, 1,2,4,3
- 2 passes, with black and white together: 1,2
- 2 passes, pine needle green double: 4,3
- 2 passes, black and white together: 1,2
- * 8 passes, white single: 4,3,1,2, 4,3,1,2

This white 1/8" band is the beginning of the color repeat. Note that, owing to the number of shots not being divisible by 4, the next repeat will have the opposite treadlings to the first set, beginning with 4,3,1,2 -- but as the overall 1,2,4,3, rhythm is not interrupted at any time, one adjusts this quickly.

NO. 2
A Solid Citizen
This is a fine example of good taste, could be used anywhere, any time, and be completely at home. Natural, 2 greens, a hint of tan and black for emphasis; linen, cotton and wool are used in wefts. (Photographed as #2 on page 17)

Warp: 30/2 cotton, 72 double ends per inch in the sample, but we suggest dropping this to 16/2 or 20/2 cotton at 48 double ends per inch -- 4 ends per dent in a #12 reed, double in the heddles.

The Draft and Tie-Up are the same as for No. 1 on page above: a simple 1²3⁴ twill threading, and a direct tie-up.

The Treadling is: 1,2,3,4, and 4,3,2,1 throughout.

- The Wefts: 1) 4 ends on bobbin: 3 ends half bleached 40/2 or finer linen, 1 end white cotton about carpet warp weight
(called natural colors below)
- 2) 4 ends on bobbin: 2 ends light spring leaf green linen size 40/2, 2 ends fine homespun of same green (Elkins Park wool is good)
- 3) 4 ends on bobbin: 2 ends same green linen, 2 ends dark forest green homespun yarn
- 4) 1 end heavy yellow gold homespun, single
- 5) 1 end heavy dark brown homespun, single

This is an extra substantial piece of upholstery, for hardest wear. It is beaten to a high degree of stiffness, about 24 to 25 wefts per inch. Suggest you throw shuttle, close shed, then beat to get this texture.

Treadling and Color order

- 3/4" natural colors above, 19 shots if you can beat so; treadled 1,2,3,4, and repeat
- 3/8" dark green mixture (9 shots), then 2 shots gold, 1 shot brown; treadling in the 4,3,2,1 order
- 3/4" natural colors, treadled 1,2,3,4
- 3/8" light green mixture (9 shots), 2 shots gold, 1 shot brown; treadling 4,3,2,1

and continue from the beginning, with natural 3/4"

NO. 3

A Favorite

This is a dignified example, never obtruding, but looking most elegant: beige, gold and a greyed medium green, with white gleaming softly as accent. (Photo. No.3, page 17)

The Warp: medium grey 16/2 cotton, 20 ends per inch, single in the heddles.

Draft and

Tie-Up as before: simple twill with a direct tie, p.11

The Wefts: linens all about 18/2 size

- 1) darkest unbleached linen, double on bobbin
- 2) white, double on bobbin
- 3) a bright yellow and a gold, wound together
- 4) a mid-green and a greyish brown, wound together

The Treadling

1. With unbleached, treadle 1/2": treadles 1,3,2,4, about 20 shots.

2. With double white, 2 shots tabby: treadles A,B
3. With golds: 1 shot using 1&2 together
 With white: 1 shot using 3&4 together
 With golds: 1 shot (or pass) using 1&2 together
4. With double white, 2 shots tabby: treadles A,B.
- centre * 5. With golds, 4 shots tabby: A,B,A,B
 reverse, weaving treadlings numbered 4,3,2,1 above
 Repeat treadlings numbered 2,3,4,5,4,3,2 above, but
 use green and brown mix instead of the two golds.

Alternate the gold and the green bands throughout, on their dark unbleached linen background.

Experiment We hope these three will inspire you to try some of your own left over linens on a twill warp, and discover how lovely they are. If you like them let us know, we have lots more!

FRINGE AND EDGE FINISHES

For some time we have been wanting space for a short talk on edge finishes, and this is going to be the month we get it.

You will remember in January 1954 we published a mat with bobbin lace woven by Miss Gula Gamble -- design and lace by Marguerite Brooks. We have had several people mention the lace, and then we received a letter from Mrs. Wade S. Galvin, Cuyahoga Falls, Ohio, in which she says: Quote -

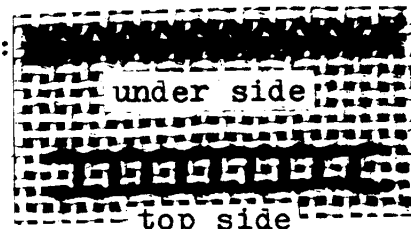
"I do not overcast bobbin lace to the material. After stitching the cut edge of the material on the sewing machine, I baste the lace on to cover the machine sewing and then sew it on with Italian Hemstitching (that is what it is called in the book from which I got it). Use thread of the same shade as the lace, and a needle heavy enough to make a hole in the material. Use this chart, working right to left. Holes to be made will be called 1,2,3,4,5,6,7,8, so:

7 5 3 1 8 6 4 2	Take needle down at 1, up at 4 down at 2, up at 3 down at 1, up at 4 down at 3, up at 6 down at 4, up at 5 down at 3, up at 6 down at 5, up at 8 down at 6, up at 7 down at 5, up at 8 repeat
pull thread a bit to open holes	

"If done carefully the stitches will completely cover the machine stitching and the material can be cut close to the edge, and when laundered looks as well on one side as the other. It makes a little square on the upper side and a cross on the under. I use this on the loom for fringes also, where it is suitable."

Thank you, Mrs. Galvin. We tried this to refresh our memory of it, and it does look so well and adds that "costly" look.

It is well to practice these directions on a spare woven piece, as illustrated to the right: For practice piece, we liked unwashed linen at a 50-50 mesh, 10 ends per inch; or a 15 per inch carpet warp sample. Then, having done it on a coarse mesh, it is easier to go ahead on a fine one.



Here are two more fringe finishes

Italian Hemstitching

you will like, to be done on or off the loom. Our directions are written for off the loom, but after mastering the rhythm, you can easily adjust to working on the loom.

3-Stitch Rhythm

Again we think of our stitches in the same numbered order as before, with the number of warp or weft ends between the dots depending upon the material being fringed: e.g., with carpet warp weight at 15 ends per inch, we liked the space of two warp ends between #1 and #3 on the diagram, and two weft ends between #1 and #2 on the diagram. Dots 1,3,5,7 are points just beyond last weft; dots 2,4,6,8, are points two (or more) wefts prior to the last weft above.

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

Begin at right hand edge, holding edge along left forefinger, fringed edge farthest away. Using a long end of the last left-to-right weft shot (remaining attached for the purpose) in the needle, bring needle up in position corresponding to the #4 spot. Work then in sets of 3 stitches:

- 1) down at 2, up at 3
- 2) down at 1, up at 3 (locks fringe)
- 3) down at 4, up at 6

process continues with another set of 3:

down at 4, up at 5

down at 3, up at 5

down at 6, up at 8

down at 6, up at 7

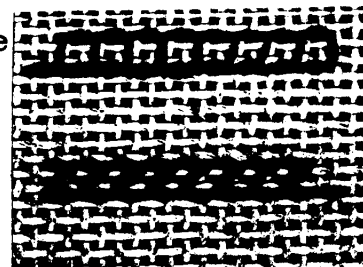
down at 5, up at 7

down at 8, up at 10

stitches on top side
make squares

Stitches on under
side make "z" shape:

and so on in this manner all across.

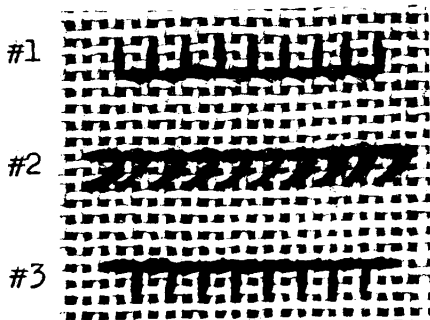


2-rhythm
fringe
stitch

As above, from right hand edge, using continuation thread of last weft shot in the needle, bring needle up in position corresponding to #3 spot, calling that stitch

stitches on top side make a 3-sided square; on under side an unfinished "z" shape (see below) #2

up at 3, and continue
down at 1, up at 3
down at 4, up at 5
down at 3, up at 5
down at 6, up at 7
down at 5, up at 7
down at 8, up at 9
down at 7, up at 9 etc



The above two fringe finish directions have been given in such a manner that they are the directions to use to finish the final end fringe of an article still on the loom (#3 in the photo).

We transpose the directions for the 2-rhythm stitch below, to use as the beginning end fringe of an article to be finished on the loom (photo #1)

2-rhythm
fringe
stitch,
beginning
fringe end,
on loom Insert a 1" (or more if desired) cardboard into the shed for the beginning fringe allowance, then throw first weft shot from right to left, leaving a long end at the right edge, to use in the needle for the stitchery. Continue

weaving for an inch or more before beginning the fringe finish.

Then: bring needle up in position corresponding to #3 spot:

	up at 3	7 5 3 1
<u>down at 4, up at 6</u>		· · · ·
<u>down at 4, up at 5</u>		8 6 4 2
<u>down at 6, up at 8</u>		
<u>down at 6, up at 7</u>		(Dots 2,4,6,8 are at the fringe
<u>down at 8, up at 10</u>		side of the first weft;
<u>down at 8, up at 9</u>		dots 1,3,5,7 are two or more weft
<u>down at 10, up at 12</u>		shots forward of dots 2,4,6,8).

This is a lovely simple finish for any fringed article, and speedy to accomplish.

GOOD WEAVING

demands

GOOD STITCHING!

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

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

LINEN SUPPLY ADDRESSES

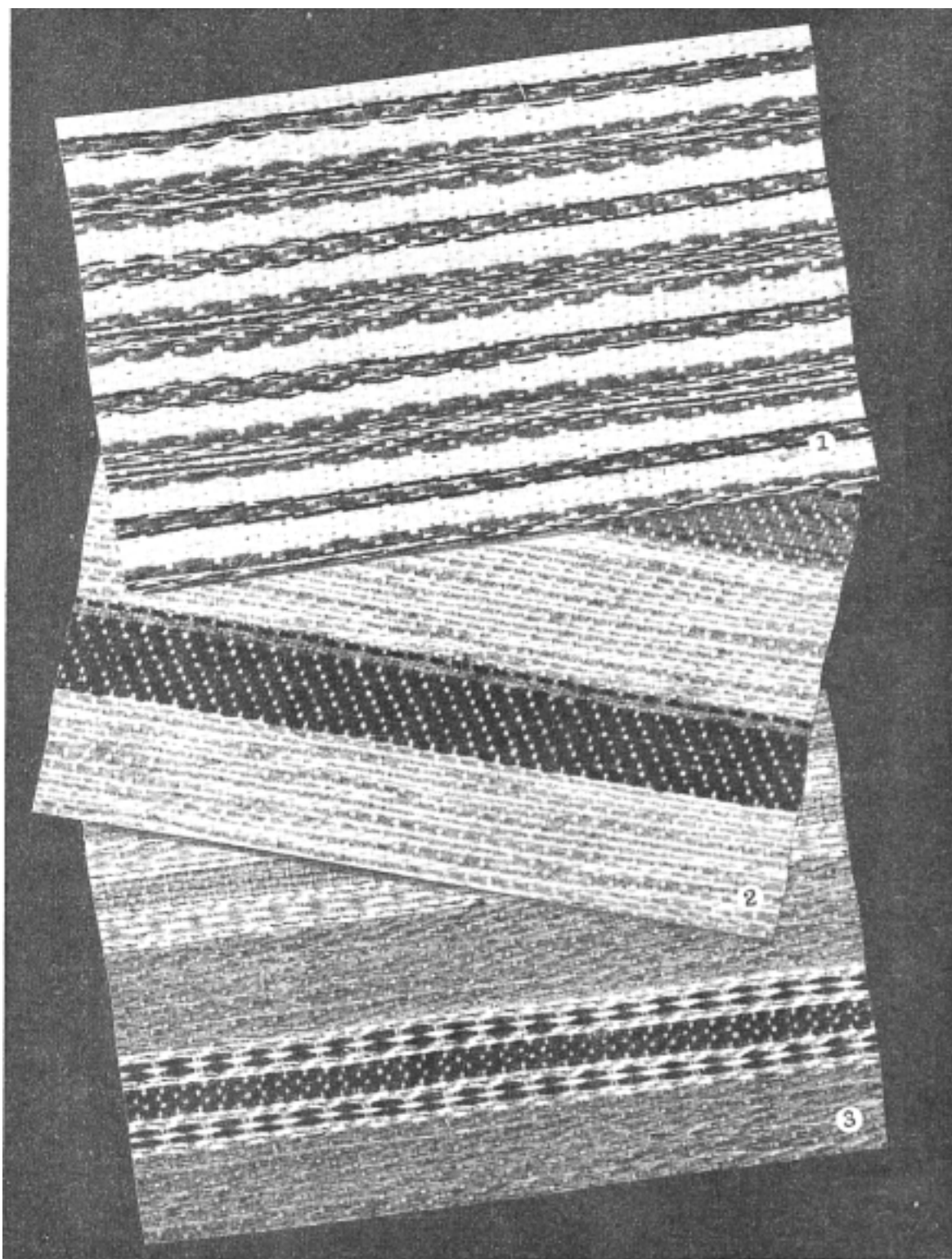
Bedford Fine Leathers Ltd., 578 Seymour St., Vancouver, B.C.: Knox
 linen
 LaFileuse Enr., R.R. 1, Sillery, Quebec: Quebec linens
 John Leckie & Co., 77 Wellington Road, Toronto, Ont. (wholesale only)
 Multicolor, Lisletville, Quebec: Quebec linens
 Park Hannesson Ltd., 55 Arthur St., Winnipeg: gill net linen
 Searle Grain Co., Grain Exchange Bldg., Winnipeg, Manitoba

 Robin and Russ, 10 W. Anapamu St., Santa Barbara, Calif.
 Maxwell Hawker, 551 Davis St., San Francisco 11
 Cartercraft Studios, 62 W. Union St., Pasadena 1, Calif.
 Davis Cordage Co., 566 6th St., San Francisco 3, Calif.: Salem linens
 Weaver's Alley, 2546 Greenwich St., San Francisco 3
 Sidney Smith International, 5992 West Pico Blvd., Los Angeles: linen
 nubby pastels and naturals, 2 oz. skeins
 Swedish Applied Arts, 325 Tamalpais Ave., Mill Valley, Calif.
 Yarn Shop, 550 Alamba St., San Francisco, Calif.: Linette

 Judy's Shuttle, 1465 State St., Salem, Ore.: Sunfast linen, line, tow
 Flax Recovery Corp., Washougal, Wash.: Salem linens
 Margo of The Yarn Mart, 817 Pine St., Seattle 1, Wash.: Knox linen
 C.S.C. Weavers Centre, P.O. Box 1437, Yakima, Wash.
 Lillian Hjert, 2635 - 29th Ave. W., Seattle 99, Wash.

 Contessa Yarns, Box 336, 3-5 Bailey Ave., Ridgefield, Conn.
 Frederick J. Fawcett, Inc., 129 South St., Boston, Mass.
 Joseph D. Acton, 26 Lake Ave., Swedesboro, New Jersey
 Hughes Fawcett Co., 115 Franklin St., N.Y.: Golden Rule linens
 Lily Mills, Shelby, North Carolina
 Geo. Butterworth & Sons, Tulip & Susquehanna Ave., Philadelphia, Pa.:
 Ederlin linens

 W. & J. Knox Ltd., Kilburnie, Scotland: wholesale linens
 Wolfhill Spinning Co., c/o Mr. Good, Bedford St., Belfast, Eire:
 20 lbs. of one color linen
 Cathedral Weaving Centre, Canterbury, England: Linens \$3 per lb. up



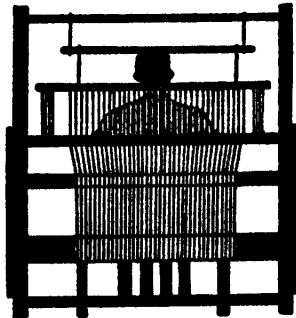
1. Upholstery stripes, twill threading with linen wefts in cerise red, brown, black, green, white: LOOM MUSIC 1955, p. 10
2. Upholstery stripes, twill threading with linen, cotton and wool wefts in greens, tan and black: p. 11
3. Upholstery stripes, twill threading with linen wefts in beige, gold, greyed medium green, and white: p. 12

(Photographs are actual size)

LOOM
MUSIC

VOLUME XII NUMBER 3
MARCH, 1955

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume XII, Number 3

March, 1955

PATTERN DESIGN, PLUS COLOR, IN WARP BROCADEplace matsaprons

When we consider "brocade", we think of a patterned fabric where the weft design thread is superimposed above or below the surface of the main fabric, as it goes from selvage to selvage. This "passing" at designated intervals forms the design.

We have arbitrarily named our technique "Warp Brocade" because the design is formed by colored warp ends passing above or below the main fabric as desired, and to weave which only one shuttle is necessary.

We published a very simple technique employing this principle in May of 1951, in the 3-harness belt. Here the warp ends forming the design were arranged in a color sequence, and were woven to form bars across, and above and below the surface of the foundation warp which was a tabby fabric.

In May 1954 we published a design for skirting, employing the same principle on four harnesses, and showing how variety could be obtained by using colored and textured warp ends.

We now give you a further extension of these ideas and show how to obtain pattern design and color in this technique.

Although we have this in a place mat example, it is quickly adaptable to utility bags, drapery, cushions, upholstery, or even coating fabrics by a clever choice of yarns.

The first step is the designing, or placing, of color areas.

First
Step

We suggest colored pencils and large-square graph paper, as wide as the pattern band, but only about two inches deep as there is only one change of pattern up and down, so to speak, but as many changes as may be desired across the band, in color.

We will think of each square of the graph as a closely woven tabby area, which may or may not be covered with pattern warp ends. The most simple example is that of a checkerboard: main

fabric red, pattern warp ends black:



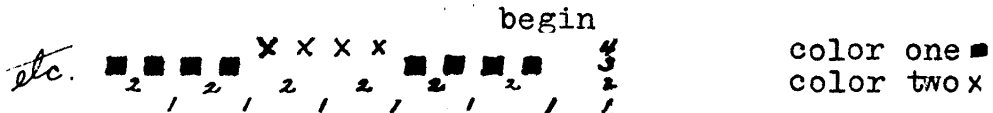
In threading for this warp brocade, our background tabby is threaded 1,2,1,2, throughout, with one pattern block threaded on harness 3, the other on harness 4. The squares above, then, represent the warp floats, making squares of color above a tabby background.

Warp Setting

Let us consider the size of checkerboard desired, and our material: e.g. using 24/3 or 16/2 as background, and 8/2 or 10/3 as pattern. From experience we use 24/3 at 30 ends per inch for tabby weave, and the 8/2 at 24 ends per inch for tabby. This weave uses 24/3 weight and 8/2 weight alternately in the warp, and requires the pattern to cover in a warp face effect, so we increase the number of total warp ends to 40 ends per inch and find the coverage quite satisfactory and the tabby areas firm enough.

The Draft

The basic draft alternates background and pattern ends throughout, with background ends threaded on harnesses 1 and 2, and with pattern areas of any desired width, e.g.



To Weave

When using four pattern ends per block, four shots of weft tabby will square. We want, according to our graph at the top of this page, the odd numbered blocks to overlay the tabby weaving, which means the threads on harness 3 must be kept raised during these four weft shots. Therefore on a counterbalanced loom we will sink harness 1 to produce the first tabby shed, and sink the color on harness 4 so that it will remain under the fabric. For the next tabby pass, sink harness 2 and color 4 again. Repeat 4 times.

Next the even numbered squares are to be the overlay: we sink harness 1 for tabby, but now we sink the color on harness 3 and the color on harness 4 remains up. Tabby will be: 1&3, 2&3 for this block .

To weave, then: harnesses 1&3 together }
 " 2&3 " } repeated 4 times in
 " 1&4 " } all
 " 2&4 " }

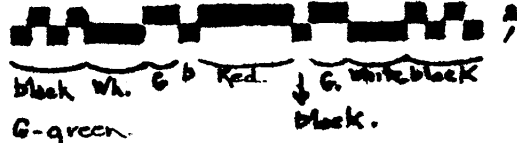
using as weft the same material as the fine warp material.

This produces a good plain drapery of the monk's cloth type.

It is firm, and in soft cottons is very easily draped.

Variations
in blocks Our next extension is to lengthen some of the squares on our graph, and to assign them colors, e.g. thus

and then lengthen our threading draft plan accordingly. See page 215 of the new Atwater edition for pleasing 2-block sequences.



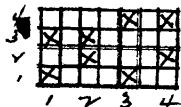
Our Place Mat Our particular example, photographed on page 25, 12 1/2" wide finished, 554 warp ends, uses 16/2 (or 24/3) natural, and 8/2 or 10/3 cotton, white, at 40 ends per inch (2 per dent in a 20-dent reed). Warp two ends together, one fine, one coarse, making color changes as needed. The warping and threading plans are given together below:

Thread	No. Ends	Threaded	warp ends		
		begin	nat.	color	total
16/2 natural	4	2 ₁ 2 ₁	4	0	4
16/2 nat. and 8/2 grey	9 each	3 ₂ 3 ₁ for 18 ends, ending 1,3	9	9	18
16/2 nat. and 8/2 green	14 each	4 ₁ 4 ₂ for 14 ends, ending 2,4 3 ₂ 3 ₁ for 14 ends, ending 1,3	14	14	28
16/2 nat. and 8/2 red	28 each	4 ₁ 4 ₂ for 14 ends, ending 2,4 3 ₂ 3 ₁ for 28 ends 4 ₂ 4 ₁ for 14 ends, ending 1,4	28	28	56
16/2 nat. and 8/2 green	14 each	3 ₁ 3 ₂ for 14 ends, ending 2,3 4 ₂ 4 ₁ for 14 ends, ending 1,4	14	14	28
16/2 nat. and 8/2 grey	9 each	3 ₁ 3 ₂ for 18 ends, ending 2,3	9	9	18
16/2 nat. and 8/2 white	125 ea.	4 ₁ 4 ₂ 4 ₁ 4 ₂ 10 ends then 3 ₂ 3 ₁ 3 ₂ 3 ₁ 10 ends	125	125	250
			final border		152
			total warp		554 ends

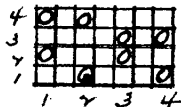
repeat these two 10-end threadings alternately for the centre white and natural area, ending with the harness 4 block (to match the beginning of the area)

Then repeat the color band threading order, always being sure that the tabby threading on harnesses 1 and 2 remains properly alternated between color ends.

The Tie-up



Counterbalanced Loom



Rising Shed or table Loom

Treadle: using 16/2 or 24/3 natural for weft, single on the shuttle:

- 1,2,1,2,1,2 for 6 passes (i.e. harnesses 1&3, 2&3), to square
- 3,4,3,4,3,4 for 6 passes (i.e. harnesses 1&4, 2&4), to square

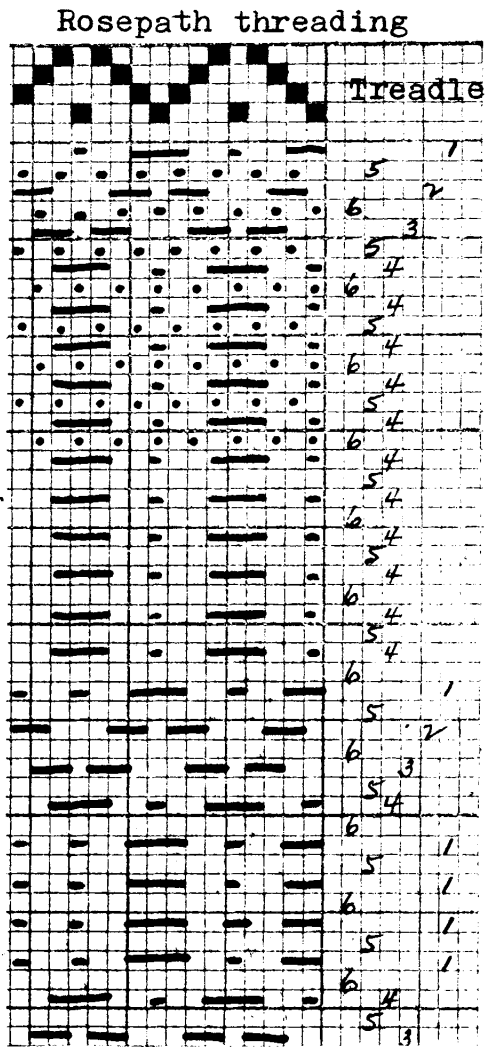
Because there is little take-up on the warp ends which float, as weaving progresses, those ends will become looser than the fine background warp ends. If a two warp beam loom is available, the warps would be made separately and beamed separately. In the absence of two beams, when the pattern ends became loose we inserted a broomstick between the two layers of warp (lift up ends on harnesses 3 and 4) at the back of the loom, and took it down to the bottom of the warp roller. Snitch knots tied it to the bottom framework of the loom, and when more tightening was needed, the knots were adjusted.

Six Harness Warp Pattern

The next progression, to weave a pattern other than the checkerboard, requires 6 harnesses: two to carry the tabby foundation, the balance to carry pattern warp ends.

Our task is to arrange a pattern in the warp, to be woven with one shuttle, so that when the fabric is turned sideways it looks as if the pattern had been done traditionally with many weft colors, as in Rosepath. The method employed is this -- for the drafting exercise we took the treadlings from a pleasing 4-harness Rosepath example, inserted our own color arrangement, and drafted it as a 6-harness warp stripe.

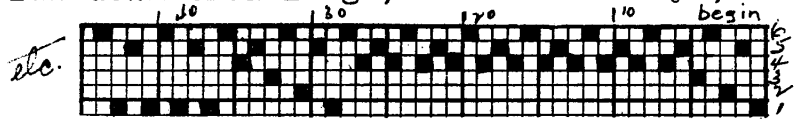
This draw-down is shown at the right, with the right hand column of numbers indicating the treadle, in the standard tie-up, used to produce the accompanying shot of weft. These numbers, in turn, become the threading draft of our 6-harness weave, using



and so on!

the tabby treadle number as the harness number of the fine background warp, and the pattern treadle number as the harness number of the pattern warp ends. It should be specially noted in the draw-down that both pattern and tabby treadlings are shown.

From the above draw-down treadlings, turned sideways, comes the threading draft:



Cocktail Apron

Our project is a cocktail apron, black background, with a brightly colored band across the bottom (photo. p. 25).

For warp we used Lily's black 20/2 cotton, with Lily's 5/2 cotton in gold, green and red, for the pattern. This was set at 30 ends per inch throughout: 30 ends of 20/2 when alone, and in the pattern area, 15 ends 20/2 and 15 ends 5/2 per inch; in other words, 2 ends per dent all across, regardless of weight. Colors are #79 old gold Perle 5, #459 green, #773 pimento red. At two places where noted, fine gold 20/2 replaces black 20/2 for 3 ends.

Warping plan: 682 ends, 10 yards long, giving a 22½" width to our apron (for its length). No hem allowance as selvage is usable.

	<u>black 20/2</u>	<u>color, 5/2</u>	<u>gold 20/2</u>
360 ends black 20/2	360		
then warp color and black together			
14 gold, 14 black	14	14 gold	
4 green 4 black	4	4 green	
3 green 3 fine gold	0	3 green	3
5 green 5 black	5	5 green	
6 black alone	6		
3 red 3 black	3	3 red	
5 black alone	5		
3 green 3 black	3	3 green	
5 black alone	5		
12 gold 12 black	12	12 gold	
12 red 12 black <u>centre</u>	12	12 red	
continue warping second half of band, working up in the same order, beginning with 12 gold 12 black	57	44 color	3
end with 90 ends black 20/2	90		
total warp ends:	576	100	6
(682 in all)			

Threading Plan: We list a color legend along with the threading, to help check colors and threading as you proceed:

360 ends black, threaded 5,6,5,6, etc., ending with 6, then

1̇ 5̇ 2̇ 6̇

3̇ 5̇ 4̇ 6̇

4̇ 5̇ 4̇ 6̇

4̇ 5̇ 4̇ 6̇

4̇ 5̇ 4̇ 6̇

4̇ 5̇ 4̇ 6̇

4̇ 5̇ 4̇ 6̇

1̇ 5̇ 2̇ 6̇

3̇ 5̇ 4̇ 6̇

1̇ 5̇ 1̇ 6̇

1̇ 5̇ 1̇ 6̇

4̇ 5̇ 3̇ 6̇

2̇ 5̇ 1̇ 6̇

5 6 5 6 5 6

1̇ 5̇ 3̇ 6̇ 1̇

5 6 5 6 5 6

1̇ 5̇ 3̇ 6̇ 1̇

5 6 5 6 5 6

1̇ 5̇ 2̇ 6̇

3̇ 5̇ 4̇ 6̇

4̇ 5̇ 4̇ 6̇

4̇ 5̇ 4̇ 6̇

1̇ 5̇ 2̇ 6̇

3̇ 5̇ 4̇ 6̇

1̇ 5̇ 2̇ 6̇

3̇ 5̇ 4̇ 6̇ ←

4̇ 5̇ 4̇ ⑥

4̇ 5̇ 4̇ ←

and on up

end with 90 ends black, threaded 6,5,6,5, etc.

color legend

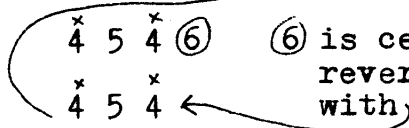
• gold perle 5

o green "

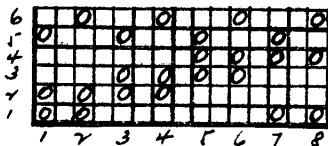
x red "

✓ fine gold 20/2

fine black =
heddles 5 and 6,
except where
replaced by fine
gold in six
heddles



The tie-up is:



Treading: With 20/2 black, single on the shuttle, beating to about 28 weft shots per inch, treadle

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

After the first apron length, treading variations may be tried -- just as in changing the number of turnings in many card belt patterns, here the numbers of turnings may be changed for variety. Try treading: 12345678 123456787654321 8765432, etc.; or try 1234 123456787654321 432, and continue, etc., always making sure that the skips on the under side are kept to a wearable length.

Again, with this weave, two warp beams are desirable because of tension changes. In the absence of a second beam, the broomstick mentioned on page 21 works very well.

4-Harness
Cocktail
Apron

Our 4-harness loom people who wish to obtain somewhat the same effect, must do it with the usual 2-shuttle technique, colored pattern shot followed with fine black tabby shot.

The same materials, 20/2 black cotton at 30 ends per inch, threaded in Rosepath as given on page 21. The treadling order will be that listed at the right of the draw-down -- continuing to read the treadling order direct from the threading plan on page 23, since the draw-down shows only the first part of the treadlings.

The woven band on the 6-harness apron is just 7" wide. To get this width in the above treadlings, the number of repeats of the different treadlings will have to be adjusted to individual beat and material, to produce the 7" color band.

GOOD WEAVING! from your editors

Mrs. E. M. Henderson, 20 Ritz Apartments, Winnipeg, Manitoba
Mrs. R. B. Sandin, University of Alberta, Edmonton, Alberta

Report from Guild of Canadian Weavers

"The Guild of Canadian Weavers enters 1955 with one hundred and nineteen members in good standing. Certificates of progress have been awarded to forty-two members, a number of these having received recognition in two divisions of work - Basic and Intermediate. Two members have achieved the high standing required at Senior level.

"Library funds have been allotted to each province. The Manitoba group has taken the lead by ordering two of the latest weaving books as the foundation of its reference library.

"Members have this month received the insignia of the Guild in the form of a round pin, 1¼" in diameter, crossed shuttles in the centre surrounded by a garland of maple leaves, with GCW at the bottom. The continued support of charter members has been recognized by a gold filled pin, the interest of newer members by sterling pins.

"Not the least of our accomplishments in the past year is our affiliation with the Canadian Arts Council. The Council's activities are made known in remote parts of the Dominion through our bi-monthly bulletin which reaches every member five times a year and which carries excerpts from all the reports sent out by the Council."

All weavers living in Canada are invited to Join, \$2.50 per year. For information contact Mrs. A. W. Mooney, Massey Station, Ontario. She is the Guild's Secretary-Treasurer, and will welcome your membership.

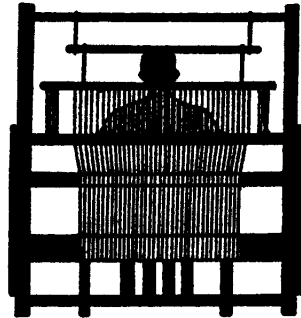


Black apron, 6-harness warp brocade LOOM MUSIC, 1955 p. 21
Place mat, colored borders, in 4-harness warp brocade p. 20

LOOM
MUSIC

VOLUME XII NUMBER 4
APRIL, 1955

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume XII, Number 4

April, 1955

Theory and PracticeDetails of a
Sheer Linen Square
from Sweden

We have mentioned in a previous issue our "Guild of Canadian Weavers". This is a guild which all Canadian weavers are urged to help support, as it represents a sincere and earnest effort to direct weavers to study, and through this study, to obtain credit for their labor. Study is by no means a compulsory condition of membership, as we, who are guiding the Guild at the moment, feel that the supporting non-participating but interested member is as equally valuable to our cause as the seeker for credits. The one pledges moral support, the other leads the way to achievement rewards.

There are three classes in which our members have gained recognition thus far: Basic or Beginners' Class, Intermediate, and Senior. The latter members, we hear, are working toward their Master's Degree -- no mean effort, we can tell you. The Guild has legal standing, being registered at Ottawa, and is affiliated with the Canadian Arts Council. As well, members now have a handsome insignia to wear as a tangible sign of their support.

The theory of weaving must be learned, as well as the practical side, to obtain credit, and the beginner learns to make a "drawdown" of a draft (overshot), and to weave it square on the loom -- the "As Drawn In" as shown in our Vol. 9, No. 5, 1952.

The second step, the Intermediate, requires the student to use the draft draw-down and also show the "profile" of the draft. As we know many weavers are unfamiliar with profiles, we shall devote part of this issue to an exposition of them. For every weaver they are indispensable!

PROFILE

Briefly, a profile is an abridged representation, compressing the elements of the draft into symbols representing the movement of the "areas" of pattern as the draft progresses. A filled square is used to represent 2, 3, or more, ends of the draft,

according to the law of units in the particular type of draft. For example, Huck:

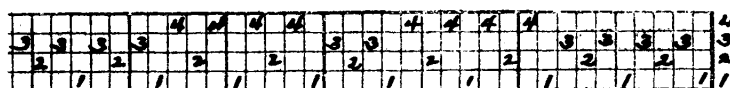
In Huck there are two basic units of 5 threads each, drafted $4_3 4_3 4$ and $1^2_1 2_1 1$. These are repeated at will to form fabric, but in form they do not vary. So, we say we can represent them by two filled-in squares, a U^1 (unit 1) and a U^2 (unit 2), the one representing $1^2_1 2_1 1$, the other $4_3 4_3 4$:

(we picture 4 small squares to one unit to make the point more clear)



The above 11 unit squares represent 55 ends (11 x 5 threads per unit), taking much less time to write than the full draft, and showing at a glance the arrangement of units.

Summer and Winter: Another familiar draft type is 4-harness Summer and Winter weave. There is this difference, though, in the use of the pattern units: because of construction, Huck units must always be alternated, whereas in Summer and Winter, either unit may be repeated as often as wished. The Summer and Winter units are composed of 4 threads: $4_2 4_1$, $3_2 3_1$. Suppose a draft reads



By using the abridged method, one filled in square, U^1 for one unit, U^2 for the other, the sequence above may be written:

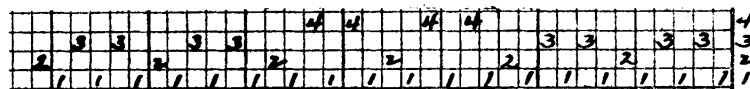
So, with 9 filled in squares, we represent the 36 ends shown in the draft above.



Bronson: The Bronson/Atwater lace unit is always 6 ends

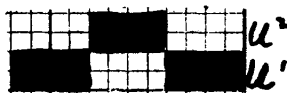
(and rarely 8), being threaded $2_1^4 1^4 1$, $2_1^3 1^3 1$, on 4 harnesses. If

a draft reads:



Then the abridgment would be:

with the six filled-in squares now representing 36 ends.



Overshot: In 4-harness overshot there are 4 units of

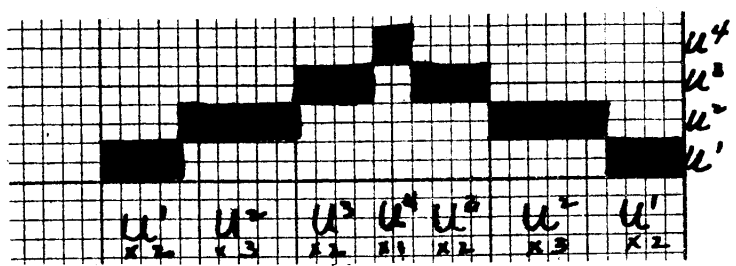
- pattern design: one on harness frames 1-2, or group Unit¹, U¹
- one on harness frames 2-3, or group Unit², U²
- one on harness frames 3-4, or group Unit³, U³
- one on harness frames 4-1, or group Unit⁴, U⁴

An Overshot draft looks so:



We circle the groupings as learned in a basic draw-down (p.34 of the 1952 issues) and name the unit groups 1,2,3,4. Next we draw 4 lines of squares, one for each group, and fill in the sequence of groups, using one black square for each 2 ends in the original draft -- using the number of ends circled as the basic count, with 3 ends at centre counting as 2. Thus the 25 ends of the above draft are

abridged into 15 squares:



above sequence is treading order, "as drawn in"

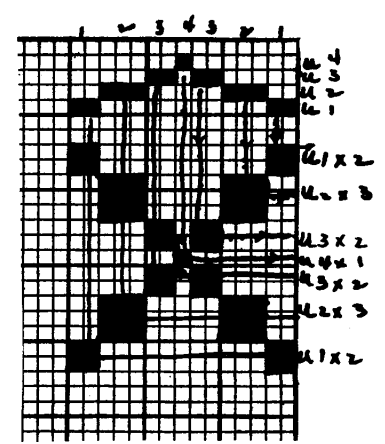
This abridged form is called a PROFILE.

PROFILE
DRAW
DOWN

A draw-down should always show how the draft, when woven, will appear as to placement of pattern areas. It is not intended primarily to show "variations" of treadlings, but to show what the "square of the pattern" will be, when the pattern groups are treadled in sequence as they appear in the draft -- all such groups along the diagonal of the weaving to be an exact square.

A profile of the overshot given above shows groups: U¹x 2, U²x 3, U³x 2, U⁴x 1, U³x2, U²x 3, U¹x 2. This sequence must be used in the treadling and each unit must be squared.

Profile draw-down to the right shows the placement of pattern areas when the overshot draft above is woven:



Very quickly, by this abridged method, pattern areas can be plotted out, thinking in terms of these areas only -- half tones and tabby are disregarded.

A draw-down of a Bronson, for instance, on 4 harnesses, will look, in this abridged or profile draw-down, like number 151, page 215 of the new edition of SHUTTLE CRAFT BOOK. If A is $2_1^3 1_1^3$ and B is $2_1^4 1_1^4$, and they are repeated as shown in draft, 16 units representing 96 ends, when woven in order of units as shown, the resulting pattern areas will look like illustration of #150. We would call #151 the profile, and #150 the profile draw-down.

You will note that the draft referred to is a Summer and Winter draft, where the unit is 4 threads. The draw down is exactly the same in both cases, but because of the difference in the construction of the unit, the two pieces of weaving will have only the placing of pattern elements in common, no resemblance in weave.

A REAL CHALLENGE TO WEAVE: Not much room left for practical weaving, but we give you a lovely bit of weaving which we received at Christmas, done SHEER LINEN by our good friend Karen Hansson of the Textilinstitutet, Borås, Sweden. It is of linen of the finest linen singles, about a #50 we judge, and a slightly coarser linen, a #20. The nearest we can come to it would be a 70/2 and a 40/2. The arrangement is very attractive -- for sheer drapery, or a fine linen cloth. A #12 reed would be close to what is used, 2 ends per dent where most sheer, 4 ends per dent where cross-bars come. There is a Swedish Lace square at the centre of each wide bar crossing, shown on page 33 in the photograph enlargement.

Frederick J. Fawcett, Inc., 129 South St., Boston 11, Mass., carry the 70/2 and 40/2 linens mentioned for this project.

Denting and Warping Plan

	<u>ends</u>			<u>dents used</u>	<u>width</u>
<u>first</u>	24	24 ends fine linen,	4 ends per dent	6	1/2"
<u>Second</u>	12	10 ends fine linen, 2 ends heavier	2 per dent 2 per dent	6	1/2"
	12	repeat last 12	2 per dent	6	1/2"
	10	10 ends fine	2 per dent	5	3/8"
	16	16 ends fine	4 per dent	4	1/3"
	12	10 ends fine 2 ends heavier	2 per dent	6	1/2"
	12	repeat last 12	2 per dent	6	1/2"
	10	10 ends fine	2 per dent	5	3/8"
	48	48 ends fine	4 per dent	12	1"

repeat "second" 3 times more, then

repeat as far as the 48-end group for the 5th time, but instead of the 48-end group, 24 ends light weight linen, as at beginning
660 warp ends = 20" wide in the reed.

Threading through heddles:

A "turned" Bronson threading is used, the floats on one line of weft being alternated: 1st group warp floats, 2nd weft floats, 3rd warp floats. This occurs only at the intersection of the 48-thread heavier cross bars. The balance of the warp is threaded on harnesses 1 and 2, as is usual in Bronson arrangements where plain weave is desired.

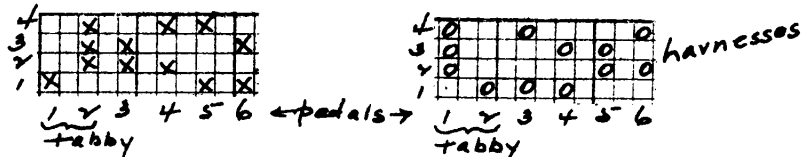
Thread first 120 ends $2_1 2_1 2_1$. This continues for 12 ends into the 48-end group threaded 4 to a dent.

Then thread 24 ends: $2_1^3 1^3 1^3 1^3 2_1^4 1^4 1^4 1^4 2_1^3 1^3 1^3$

Change for remaining 12 ends of 4-per-dent to threading $2_1 2_1$ and continue the same $2_1 2_1$ until reaching the 13th end in the next 48-end stripe, when the above 24-end threading is used again. There will be four of these places in all -- photograph on page 33 shows spacing.

Treadling and Tie-Up: Reference, See No.11, MASTER

WEAVER, page 7, figure 9:



Using tabby treadles 1 and 2 alternately, weaving tabby:

3/4" fine linen, beaten firmly to 48 shots per inch

}	10 shots fine	beaten lightly to 24 shots
	2 shots heavier	
	10 shots fine	
	2 shots heavier	
	10 shots fine	

1 1/4" per inch -- 50/50 weaving!

1/3" fine linen, beaten firmly to 48 ends per inch, 16 shots

1 1/4" repeat 10,2,10,2,10 group as above.

12 shots, beaten to 48 per inch, ending with tabby 2.

Then treadle lace unit: Row 1: treadle 5 (harnesses 1&4)
treadle 4 (harnesses 2&4)

||| ≡ ||| 1
≡ ||| ≡ 2
||| ≡ ||| 3

" 5 1&4
" 4 2&4
" 5 1&4
" 4 2&4

Row 2: treadle 1, 2, — (tabby)
treadle 6 (harnesses 1&3)
3 2&3
6 1&3
3 2&3
6 1&3
3 2&3

treadle 1, 2, — (tabby)

then repeat 1st treadling for
Row 3: (like row 1)

Continue as at first, with 12 shots of firm beating to finish wide band (wide band should be of the same width as the 48-end warp stripe), then the 10,2,10,2,10, 1 1/4" sequence. Weave "lace" treadlings at appointed places, 4 times in all.

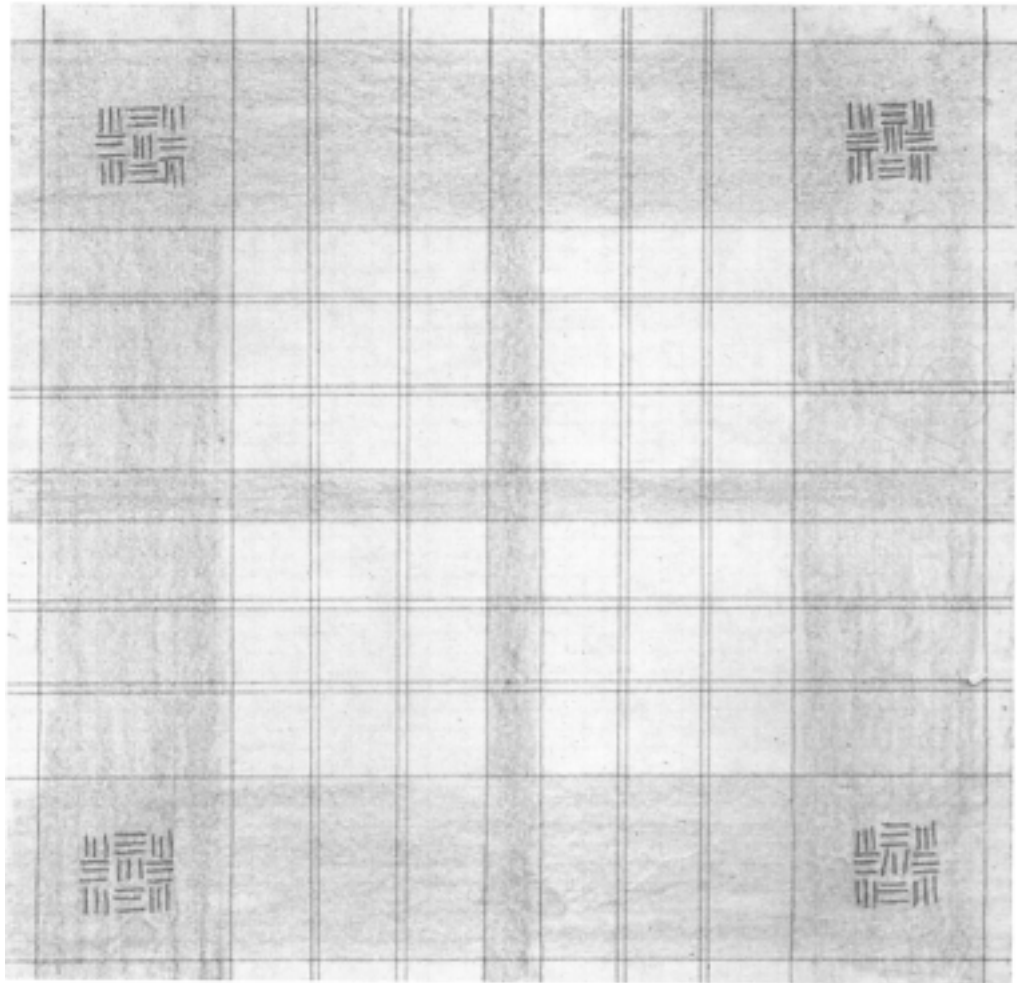
End treadlings as at beginning, to form a square. If a runner is desired, continue treadling.

This fine linen piece is a real challenge of skill to any

weaver. Of course, the same arrangement may be adapted to heavier threads altogether, making a large cloth, or glass curtains.

Because the warp ends are not evenly distributed on the four harnesses, a rising shed loom, or a counterbalanced loom equipped with a shed regulator, should be used for this project.

Sketch shows one
large woven
square, actual
size



From a most skilled weaver -- Karen Hansson --

Good Weaving!

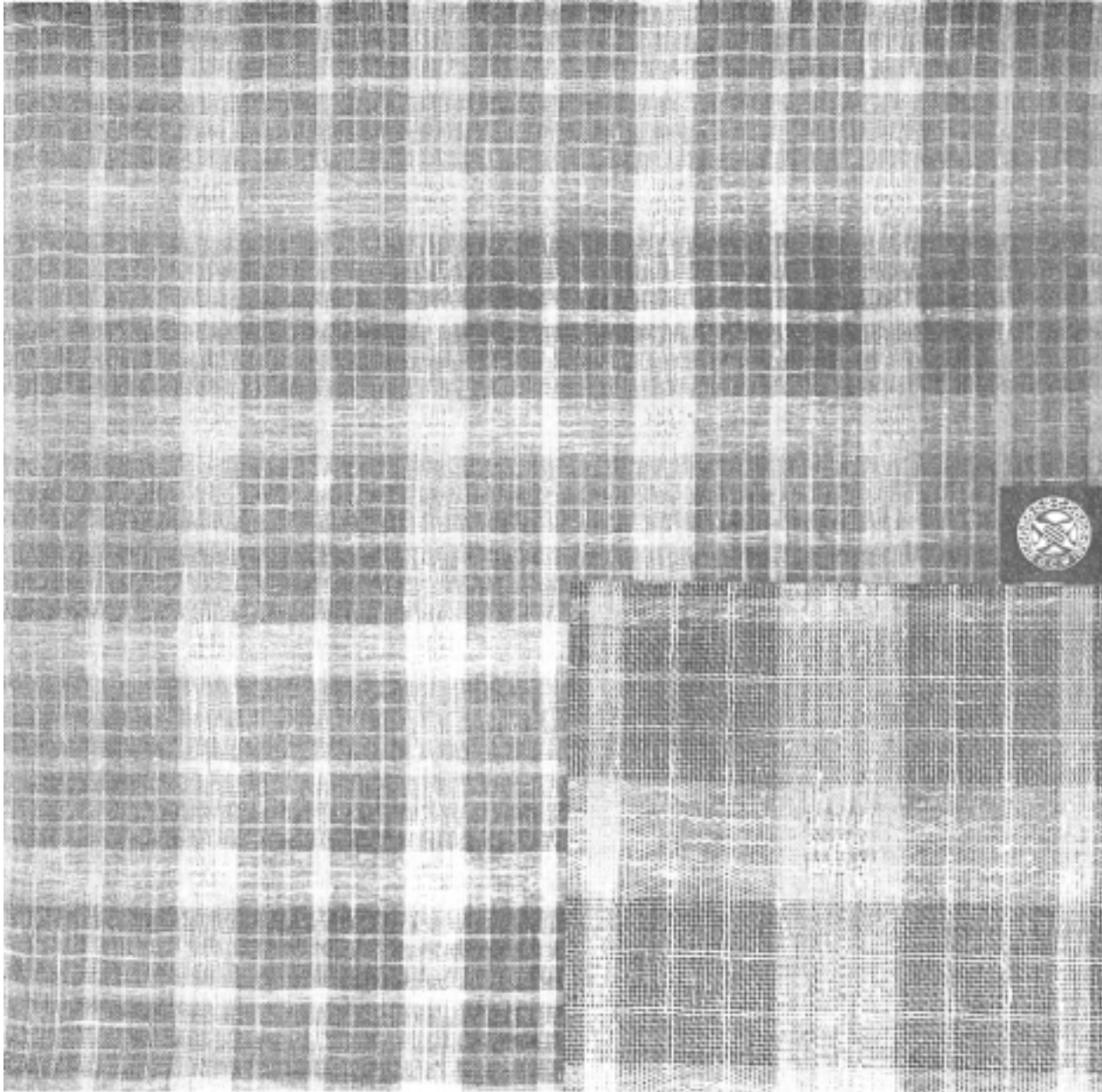
M.S.

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

E.M.H.

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

\$4.50 per year of 10 issues; subscriptions to Mrs. Sandin, please.
\$3.50 per year for back issues, 1944 to 1954, with complete sets
still available. Copyright 1955



Fine linen square, from Karen Hansson of the
Textilinstitutet, Boras, Sweden. LOOM MUSIC, 1955, p. 29.

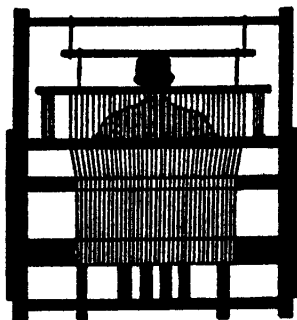
Insignia of the Guild of Canadian Weavers is included in
the photograph, for interest.

LOOM
MUSIC

VOLUME XII NUMBER 5

MAY, 1955

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume XII, Number 5

May, 1955

FROM THE LONDON EXHIBITION: Details of Three Bags
Pillow top (upholstery)

The North American Badminton finals have been held in Winnipeg this last week, and some of the principals gave a radio interview. In the course of the talk, the question was asked, "What is the most serious fault found in young or inexperienced players?" The reply was, "These players do not spend enough time practicing fundamentals."

The simplicity and truth of this observation applies to all of our activities, but especially to design in our weaving. We are constantly exercising our critical faculties as we plan and weave the basic lengths for pre-determined use.

Of all the fundamentals involved, we must be most aware of "suitability for use". This influences our choice of media, which in turn decides warp setting, amount of beat and weft shots per inch. These details of structural design are further expanded by the form of the article when finished, and the choice of color.

By the way in which we conform, adapt, or boldly but successfully digress from customary principles, is our success measured. Each such success is the result of either our own, or another's practice in the fundamental requirements particular to the art of weaving. By reason of the vast amount of published experiments, and the many entries to exhibitions and competitions, do we receive impressions, impetus to activity, and inspiration to follow or digress.

Our personal interest includes weaving all over the world, but especially do we follow the achievements of Canadian weavers. With the publication of the annual awards of the London District Weavers' Exhibition of Canadian Hand Weaving, and the month-long showing of accepted entries, we are able to see some of the examples of our craft as woven in Canada.

The judges this year were Karen Bulow, noted weaver and designer of Montreal; Mrs. Helen Keeler, Blair, Ontario; and Mrs. E. J. Day, Watford, Ontario.

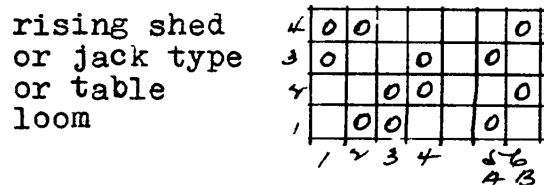
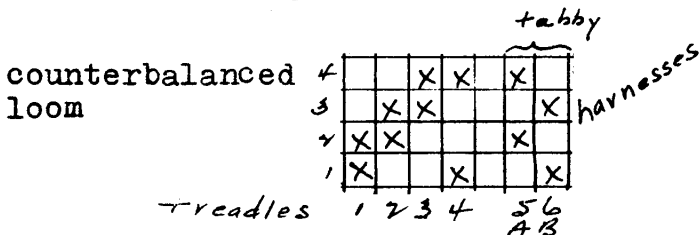
After the closing of the London exhibit, the Cultural Activities Branch of the Government of Alberta, was able to secure the award-winning articles for showing in Edmonton, through the kind cooperation of the weavers themselves and the executive of the London District Weavers. This gave your editors an opportunity to view the award-winning articles in one lot.

LOOM MUSIC editors were really pleased to have Mrs. Sandin's place mats (directions #1, January 1955 issue) receive the "Special Award" of \$25. Our knee rug designed at Banff last summer and described in LOOM MUSIC, October 1954, won Mrs. Sandin honorable mention. Our youngest pupil at Banff last summer, W.S.(Tad) Johnson, age 11, of Stanger, Alberta, received first prize in texture for his weft-faced pillow top. Miss Bulow praised it as "the best piece of texture in the show." Another Alberta award-winner was our good friend and bag designer, Mrs. Grace Raitt of Edmonton, for a bag woven of Canadian materials (wool), employing native dyes for color. This bag we hope to include in a projected issue featuring weft-face weaving.

PILLOW TOP The pillow top is beside us as we write, and could be (for texture) slightly formal arm chair. We are happy to be able to give you its details (detail photograph on page 42)

The warp was natural 24/3 Egyptian, set at 20 ends per inch, 20" wide in the reed, threaded in a basic twill: $1^2 3^4 1^2 3^4$

The tie-up was standard:



The wefts were wound three ends together on the bobbin, and comprised: { 1 end corn yellow Lily's 10/3, Art. 714, color K 10
1 end pale yellow rayon 8/2 (Searle Grain Co.)
1 end pale yellow rayon boucle " "

The background treadling was: treadle 1,2,3,4, and repeat (harnesses 1&2, 2&3, 3&4, 4&1), beating to a good firm texture with 13 passes per inch.

Every 3/4 inch there is a fine, unobtrusive stripe, alternately heavy and light: Two passes, woven in tabby (harnesses 1&3, 2&4), using wound together on the shuttle:

{ 1 end pale yellow 8/2 rayon
1 end fine gold metallic (Jewel from Searle Grain)
1 end Ming gold, Lily's 10/3, Art. 714, color K-17

After the second 3/4" of twill weave, there followed the same combination of metallic, using only one tabby pass.

The textured portion of the cushion top was woven 21" long, then Tad wove a back for the cushion on the same warp, using for weft Lily's 20/6, Art. 914, color No. 404 (corn yellow). The length was finished by steam pressing.

Hand weaving and hand bags seem such a natural combination that well executed efforts always spark our interest. We have selected three award winners for each a different reason:

EVENING BAG | This bag won honorable mention for Mrs. Reid. Several
 Mrs. Cora | points impressed us in our search for successful design
 Reid | elements as applied to this entry: first, this bag is of
 worsted wool, an unusual media but so right, in navy and white with
 gold metallic. It achieves a feeling of real elegance and light
 weight, and makes for easier manipulation in mounting. Second, the
 lining of navy silk is unobtrusive and fitting; third, the sewing
 and fashioning are extremely well done, and simple of execution.

In writing to us, giving permission to use the bag, Mrs. Reid gave us particular pleasure by penning this sentence: "It was the end of my warp and I was just experimenting and had no intention of entering it in the Exhibition, but my husband persuaded me to do just that."

Experimenting is the key to successful design, and the life blood of weaving!

The warp: navy 16/2 Weavecraft wool

Draft and setting: Rosepath $\left| \begin{matrix} 2 & 3 & 4 & 4 \\ 1 & 1 & 3 & 2 \\ & & 2 & 1 \end{matrix} \right. \begin{matrix} \\ \\ \text{begin} \\ \end{matrix}$, at 20 ends per inch.

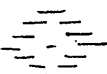
The tie-up is standard, as given on page 35.

The wefts are white 16/2 Weavecraft, doubled, and occasionally a shot of gold "Jewel" (Searle Grain Co.), a light weight flat gold.


The treading gave a pleasing all-over diamond:

treadle	1	(harnesses	1&2)	with white	16/2	double	on shuttle
treadle	2	"	2&3	"			
	3	"	3&4	"			
	4	"	1&4	with gold			
	3	"	3&4	with white	double		
	2	"	2&3	"			
	1	"	1&2	"			

then two passes navy, double on shuttle, tabby weave.

Repeat the above treading throughout, beating to about 36 passes per inch. To one square inch of weaving there are three units across  and four units warpwise.

A note on the mounting, which can be seen in the photograph on page 42.

A 6" gold metal top (French style from Searle Grain Co.) was used. The length of material required is 12" long and 10" wide, allowing for turn-ins. Beginning at the side hinge, with the 10" width, pin and baste selvage edge through holes, easing just a bit at top corners, turning a 1/4" fold of the edge. Do the other side in a similar manner, then seam down sides of bag. On the wrong side, turn corners to form an inverted "T"  thus shaping the bottom of the bag. After stitching top by hand firmly, cover stitching with a line of navy wool. Insert a lining in a similar manner. By using this simple method, no gathering is required at top, yet there is sufficient depth and pouch to the bag.

BROWN JUTE BAG The second bag (photographed on page 42, No. 2, won second prize in the texture class for Mrs. Cora Carson, Leamington, Ontario. Its claim for distinction is fourfold:

Mrs. Cora Carson | It uses jute string for warp, purchased in a feed store where it is sold for tying tobacco (Ontario grows much tobacco);

Its color is a lovely soft neutral brown;

It introduces a charming decoration of small wooden beads of matching tone;

The wefts create a subtle texture that is perfectly satisfying.

The finished bag is a far cry from its lowly string beginning, and it might be carried with the smartest tailored tweeds. The soft camel-hair brown of the whole blends with gold as a natural team. Finished, the bag is $10\frac{1}{4}$ " square, but seems longer than wide. The woven length was 13" wide and $23\frac{1}{2}$ " long. This bag is also extremely well made, and is of simple construction. It uses grommets to hold the cord handles (see LOOM MUSIC, October 1952 for similar construction). The soft beige brown satin lining is equipped with a zipper pocket.

The warp: Jute string, about a heavy carpet warp size, set at 15 ends per inch, 13" wide.

Mrs. Carson writes (at our request) that she has a good supply of jute she will sell at \$1 per lb. -- $2\frac{1}{2}$ lb. cones at \$2.50 each. Write her at 161 Talbot St., West Leamington, Ontario. This jute has been successfully used in place mats, and with raffia for bags.

The draft: Swedish Point (Marguerite Davison): $1212^{3^4}3^4$ ^{begin}

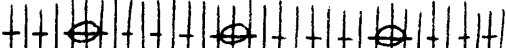
The tie-up is standard, as given on page 35

The wefts: 2-ply knitting wool, tight twist, camel hair color; beige rayon boucle, slightly finer than the wool; brown chenille, fine cut; gold "Jewel" metallic (fine and flat).

Background weaving uses the 2-ply wool and boucle wound together on the shuttle, which is beaten to 12 passes per inch. Every half inch or so, and sometimes more often, a shot of fine gold is added to the regular background shot, just to give a glint here and

there, never prominent or regularly seen.

Weave 6" in this fashion, in tabby weave (harnesses 1&3, 2&4). Then, using treadle 1 (harnesses 1&2), 1 shot chenille treadle 3 (harnesses 3&4), 2 shots chenille treadle 1 (harnesses 1&2), 1 shot chenille using beige wool as tabby, separating the above pattern shots.

Have small wooden beads, 1/4" size with large holes, strung on jute. These are brought into the next tabby shed, but brought through so that there is a regular 3-thread weft float produced where the bead lies on the surface, with 7 warp ends between (1/2" spaces): thus:  all across the warp.

Then repeat the 4 passes of chenille with wool tabby, as above.


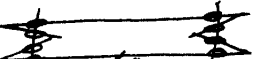
Weave 7/8" of the main weft, in tabby weave.

Repeat chenille and wooden bead band.

Weave 9" of the main weft in tabby, making the centre band of the weaving (or the bottom section of the bag).

Repeat the two chenille and bead bands as before, ending with 6" of main weft.

Machine stitch ends of the length for security, then proceed to make up the bag:

Seam sides and fashion a corner  (see LOOM MUSIC, Oct., 1952). Turn top down 2", and place corset stays 2" down from top for stiffening on each side (we are sorry we cannot suggest a source for these, perhaps some one can give us one). Fold a 2" inverted pleat at each top seam and steam press. Place 1" grommets, so they are in line through the folds, with the outer one 1" from the fold edge:  This leaves about 6" across centre.

A lining is made to fit, and hand sewn into the bag, about 1" down from the top edge.

A four strand braid of jute is fashioned for handles. The photograph on page 42 shows the make-up and banding of this excellent bag example.

BLUE LINEN
BAG

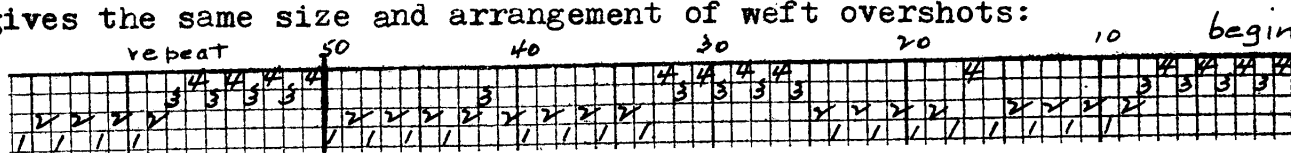
Madame
Paradis

This delft blue bag won for Madame Antonio Paradis, Ancienne Lorette, Quebec, second prize in the "general category". It is such an excellent example of simplicity and beauty, that we asked her permission to include it here.

The lining and bag can be woven in one piece, as described below, and Madame Paradis tells us the grey linen is spun by her group, "The Farmer Women's Association" of Ancienne Lorette. It is more like the Swedish grey linen in color than the dark brown which we see most commonly here (commercial linen in grey or natural may be substituted, if you are not fortunate in having a source of natural gray)

Warp: Grey linen, about 16/1 weight, 20 ends per inch, 14" wide, with the length of one bag and lining about 46".

Draft: We do not know the exact one used, but this one gives the same size and arrangement of weft overshots:



Tie-up is standard, as given on page 35

The Weaving: With grey linen, single on the shuttle, weave $1\frac{1}{4}$ " tabby weave (harnesses 1&3, 2&4), for $\frac{1}{2}$ " lining and $\frac{1}{4}$ " turn in.

First half of bag -- beginning at top fold of bag

Weave $1\frac{1}{2}$ " tabby weave, with blue linen double on the shuttle
Then 1 shot pattern, treadle 3 (harnesses 3&4). The weft for this pattern shot is grey linen, wound 6 strands on the bobbin.

Then 1" double blue tabby

1 shot grey 6-strand as above, treadle 3

$1\frac{1}{8}$ " double blue tabby

Then cord loops: wind 10 strands of grey linen together on a flat shuttle (4 yards long enough). Pass weft through next tabby shed. Using an ordinary ruler for template -- with the finger reach into shed, $\frac{1}{2}$ " from warp edge, and pull up a loop of weft and slip it over the ruler loosely. Pull up similar loops every 3" across the warp, about 6 in all. With double blue, weave 4 rows of tabby and pull out ruler. Loops for draw-cord should be about $1\frac{1}{4}$ " long, or about $2\frac{1}{2}$ " circles, in other words.

Pattern band: using 6-strand grey linen, weave 9 pattern shots, using treadle 3 as before, with 4 shots double blue linen tabby weave between each pattern shot. Beat to 20 shots per inch, making a band about 1-5/8" deep.

Then 1-1/2" blue in tabby weave.

Pattern band as before, but weave 12 pattern shots of grey with 4 blue tabby between, for a total band 2-1/4" deep.

Then 3" blue tabby weave, which is the bottom of the bag.

Continue weaving, reversing what has been done up to this point, i.e. the 12-pattern shot band next, and so on up.

To make the bag: Stitch ends for security, then fold the length inside out, and side seam the lining and bag proper. Turn right side out. Crease a 1/4" fold along lining ends and overcast these neatly together for the bottom seam of the bag. Turn lining into bag, press top edge where blue and grey wefts meet. Tuck corners of bag in for more attractive pouching. Make a heavy grey linen cord (many strands braided our twisted together), run through loops and tie and fringe ends as shown on the photograph, (p. 42).

From March 28th to April 3rd, the award-winning pieces from the London District Weavers' Exhibition, were on display in Edmonton at the Museum of Arts, as a part of our spring craft exhibition. This is a joint effort of the Edmonton Potters' Guild, the Edmonton Weavers' Guild, and the Cultural Activities Branch of the Province of Alberta. Much local interest was aroused in these crafts, and our thanks are expressed to the owners of the award-winning pieces for their cooperation. Our wish to them, and to all of our friends, is for continued

GOOD WEAVING!



Mrs. E. M. Henderson
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University of Alberta
Edmonton, Alberta

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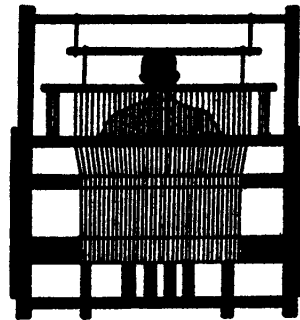
1. Evening bag by Mrs. Cora Reid, Kingston, Ontario,
LOOM MUSIC 1955, page 36
2. Brown jute bag by Mrs. Cora Carson,
Leamington, Ontario. " " page 38
3. Blue linen bag by Madame Paradis,
Ancienne Lorette, Quebec. " " page 40
4. Pillow top, for texture, by W. S. (Tad)
Johnson, Stanger, Alta. " " page 35

LOOM
MUSIC

VOLUME XII NUMBER 6

JUNE, 1955

*Mary
Sandin*
Edmonton



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L O O M M U S I C

Volume XII, No. 6

June, 1955

DISTINCTIVE BANDS FOR MANY PURPOSESDISPLAY AIDS, TO EXHIBITION TRIUMPHS

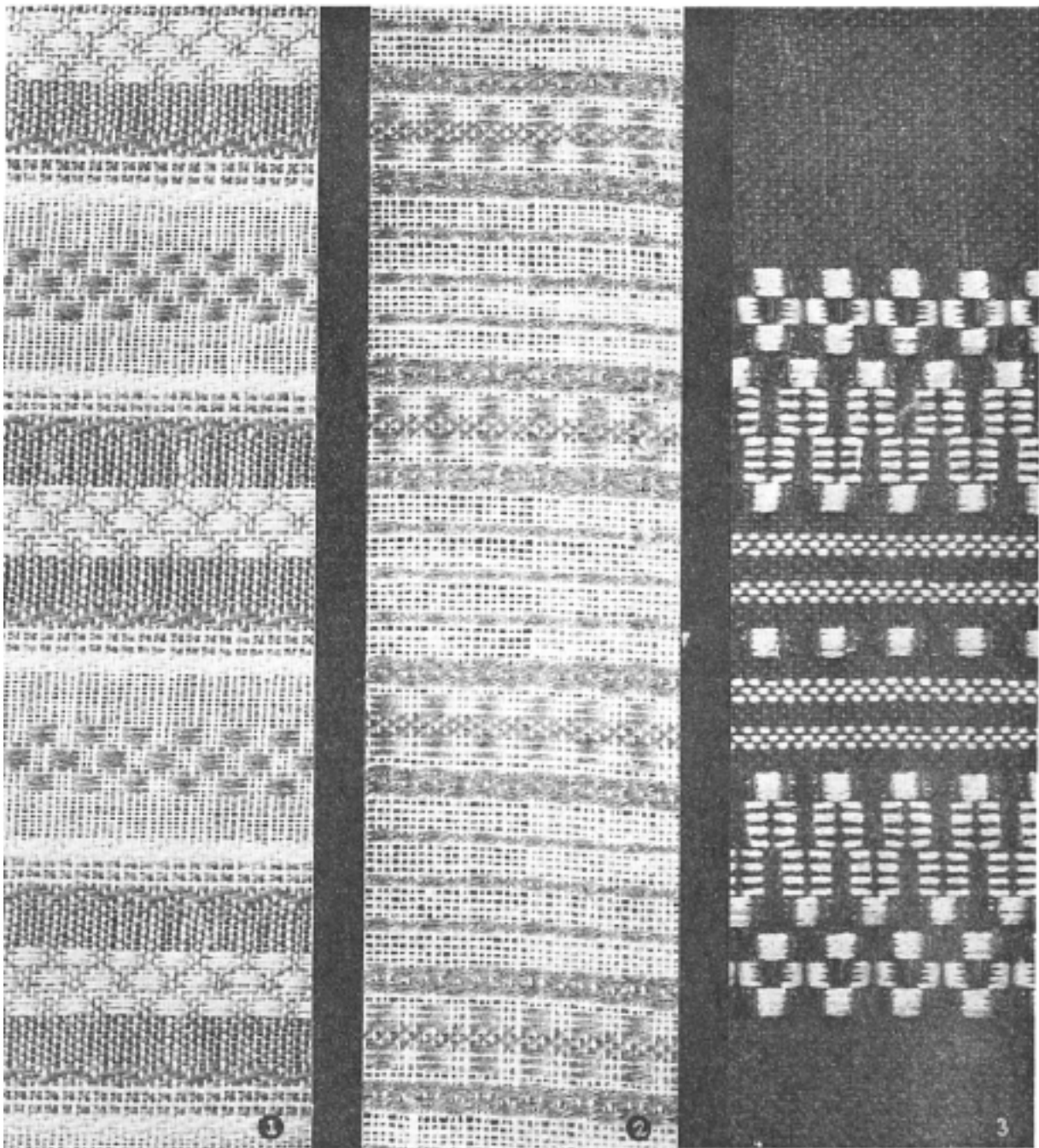
Many of our woven articles depend on decorative bands for design emphasis. Aprons, glass curtains, summer skirts, cushions, some upholsteries, bags, and towels, -- all use color and pattern in many ways to obtain that individual look. Nevertheless, even an inventive weaver's brain will falter at times, and so we give you a few bands which we consider highly usable and appealing. (photo. p.44)

What makes a good band? Just the same basic design qualities that apply everywhere -- color, harmony, rhythm or repetition, proportion, and balance. We do not think these qualities are arrived at without some planning, unless one is particularly gifted, so some paper work will always clarify one's ideas.

We should consider proportion and repetition first. One large band, or a series of smaller repeats? A series of bands with counterchange of color as a feature, or one sharp contrast? Cut strips of white paper in sets of varying widths, and then the article size itself from brown paper. Move the white bands about until a pattern of repeats or one large band emerges, as the plan. Then plan color scheme. We have mentioned this type of planning many times, and, once having evolved a successful result, why not make a permanent record? Transfer the size of the bands and the coloring notes to a piece of heavy paper or cardboard, and file it away. We think if this is a formed habit, and the result kept right at hand during the weaving process, then guess work is eliminated. We will illustrate with three types of band, and suggest color schemes.

Our first example employs color contrasts with repeated, symmetrical bands. The color is alternated: beige on white, and white on beige. This is always a "safe" combination, and other effects may be had: (1) by heightening the color contrasts -- black with white, brown with beige; (2) by

#1: Color contrasts, repeated symmetrical bands



1. Repeated symmetrical bands: beige on white, and white on beige. LOOM MUSIC 1955, p. 43
2. Bands arranged to give continuous pattern effect. " " p. 46
3. One complete contrasting color band-- white on red, for cotton skirt material " " p. 46

(photographs, actual size of weaving)

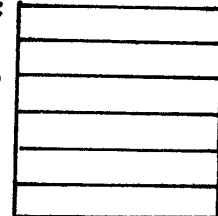
contrasts which may be scaled down by using any pastels with white.

The exact charm of this example is obtained by using a "Bird's Eye" threading, to obtain skips on two sheds of 3 ends, with 3 tabby ends between. The warp setting and warp used is not too exacting for good results, -- it is the overall plan we wish to emphasize.

Paper
plan

Our guide paper looks so, a series of even bands:

Our example has a warp of bleached linen, 10 lea, set at 20 ends per inch; with wefts of unbleached and bleached 10 lea linen, beaten to 30 wefts per inch.



Draft $1 \left| \begin{matrix} 2^3 4^3 \\ 3^2 1^2 \end{matrix} \right| \begin{matrix} 2^3 4^3 \\ 3^2 1^2 \end{matrix} \begin{matrix} \text{begin} \\ \end{matrix}$

Tie-up is standard:

Counterbalanced
or falling shed
loom

4			X	X		X	
3		X	X				X
2	X	X				X	
1	X			X			X
	1	2	3	4	5	6	

Rising shed,
"jack", or
table loom

4	0	0				0	
3	0			0	0		
2			0	0			0
1	0	0			0		
	1	2	3	4	5	6	

← treadles

Treadling: Weave tabby heading as desired, then begin bands.

With white linen, double on the bobbin for pattern shots, weave: treadle 1, 2, 3, once each, without intervening tabby shots

10 shots tabby (alt. 5 and 6 above), using white linen single on the bobbin.

With unbleached linen double on bobbin for pattern, using white single bobbin as tabby between:

treadle 1 3 times (harnesses 1&2
treadle 3 3 times " 3&4
treadle 1 3 times " 1&2 = 18 shots in all,
counting tabbies

10 shots tabby, using white linen single

treadle 3, 2, 1, once each, white double thread, no tabby

5 tabby shots using double threads in this order: white, unbleached, white, unbleached, white = end of light band

With unbleached double, treadle 1,2,3, once each, no tabby

10 shots single linen, unbleached, in tabby

With double white pattern, single unbleached for tabby:

treadle 1, 3 times (harnesses 1&2
treadle 3, 3 times " 3&4
treadle 1, 3 times " 1&2 (18 shots in all

10 shots single linen, unbleached, in tabby

Treadle 3,2,1, once each, double unbleached, no tabby

5 shots using double threads, tabby weave: unbleached, bleached, unbleached, bleached, unbleached = end of dark band.

Continue, alternating the dark and light bands as desired.

#2: Continuous Pattern Effect
 Example No. 2 is on the same warp, and is gold, grey and white in color scheme. Here a narrower band is repeated every inch, with three very narrow lines in between, giving the effect of a continuous pattern. (photo. p.44)

The set-up is exactly as for #1, adding a medium light grey and a deep gold 10 lea weight, to the white weft used above.

Treadling: Weave tabby heading as desired, then begin bands.

With grey, double on bobbin, weave with no tabby between treadle 1, 3, 2, 3, 1, once each (see tie-up on page 45)

2 shots white linen, single on bobbin, in tabby

With gold linen double on bobbin, and single white tabby:
 treadle 3 3 times (white tabby
 3 rows double gold tabby (no white tabby used here
 treadle 3 3 times (white tabby

2 shots single white tabby

With double grey: treadle 1, 3, 2, 3, 1, once each, no tabby

{ 5 shots white single, in tabby

{ With grey linen double, treadle 1, 3, 1, once each, no tabby

Repeat these last two, twice more, then 5 white tabby shots.

End of pattern repeat

#3: one complete band
 The third example is a very different set of Rosepath treadlings, repeated and elongated to show up the treadlings very clearly -- a number of treadlings making one complete band. This band is most effective when used to point up strong contrasts: black and white, red and white, brown and white, green and white, will lend themselves to this variation -- suggested for a cotton skirt material.

The warp: Red 8/2 (or 10/2) cotton at 20 ends per inch, with the same for background weft, will give just about the right texture for a skirt. For a heavier, warmer variety, the weft might be 16/2 worsted yarn; and an 8/2 rayon weft will give a softer, shinier appearance, if that is desired. Warp for 27" or 36" width, according to your loom, in multiples of 8, plus one end more at the last edge (on harness 1)

Draft is Rosepath:
$$4_3 \begin{array}{c} 2 \\ 1 \end{array} \left| \begin{array}{c} 3 \\ 2 \\ 1 \end{array} \right. \begin{array}{c} 4 \\ 3 \\ 2 \\ 1 \end{array} \begin{array}{c} 4 \\ 3 \\ 2 \\ 1 \end{array} \begin{array}{c} \text{begin} \\ \\ \\ \end{array}$$
 with the standard tie-up given on page 45

The Treadling: Background weave is tabby, with a pattern

treadling (harnesses 3&4) used every fifth shot, for added interest.

Background is: treadles 5,6,5,6,3, 5,6,5,6,3, and repeat.

Weave hem allowance, and on, about 3" from bottom of hem before beginning main pattern treadling. If we weave a skirt with a certain person in mind, we cut a strip of brown paper the exact length of the skirt and mark with pencil or crayon just where the pattern band looks best. We then weave to this template, allowing a few extra shots for shrinkage.

Body of article: treadle 5,6,5,6,3, and repeat, using warp color

Pattern band, 4-3/4" wide, which we list in units, for convenience. Be careful not to miss a treadling, as the effect depends not only on the interchange between the two contrasting colors, but the treadling used. Our colors are red and white, 8/2 weight cotton:

- A. treadle 1 (harnesses 1&2) in red
treadle 4 (harnesses 1&4) in white - no tabbies used

repeat until 5 reds have been woven, 9 shots in all, ending with red. Note that the alternate squares of color that appear are set off by a warp end which has not been caught down during treadlings.
- B. treadle 2 (harnesses 2&3) in white
treadle 3 (harnesses 3&4) in red, 8 shots in all, ending with red
- C. treadle 4 (harnesses 1&4) in white
treadle 1 " 1&2 in red, 7 shots in all, ending with white
- D. two shots tabby, in red, treadles 6,5 (1&3, 2&4)
- E. treadle 1 in white
treadle 4 in red, repeat for 8 shots in all, ending with red
- F. treadle 2 in white
treadle 4 in red, repeat for 8 shots in all, ending with red
- G. treadle 3 in white
treadle 1 in red, repeat for 7 shots in all, ending with white
- H. treadle 1 in red
treadle 4 in white, repeat for 9 shots in all, ending with red
- I. 4 shots of tabby, 6,5,6,5, using red
3 shots of tabby, 6,5,6 using white
4 shots of tabby 5,6,5,6 using red
3 shots of tabby 5,6,5 using white
4 shots of tabby 6,5,6,5 using red
- centre J. treadle 4 in white
treadle 1 in red, repeat for 8 shots in all, ending with red

Then reverse treadlings, I,H,G,F, etc., to beginning, making a completed band 4-3/4" deep.

Continue with background color and treadlings for length of article planned.


One can weave similar bands on almost any small overshot threading, using these treadling combinations. The main thing is the length of the skips -- these must be short. Perhaps you have a favorite band you would like to share with us? Small samples of what weavers are accomplishing are always most welcome.


DISPLAY
AIDS

Our constant subscribers will recall our very good pupil, and later our assistant at Banff, Winnifred Savauge, now Mrs. A. W. Mooney. A truly gifted person, "Winnie" made our displays most delightful to behold. We have persuaded her to do some drawings for us, with self explanatory notes. These display aids are marvellous for lending "atmosphere" to any exhibition, and are simple to copy. "Designed by Winnifred Mooney", they are a noteworthy contribution to our weavers -- pages 49 and 50.

Mrs. Mooney's home is at Massey, Ontario, on the north shore of Georgian Bay, in the heart of beautiful Northern Ontario. Every type of sport abounds, and good roads. Mrs. Mooney is opening a Craft House on one of her husband's farms -- Jonella Farm Craft House. It will be ready in June this year. She has five looms, and is prepared and qualified to offer instruction in Handweaving and Theory, Textile Design, Paper Sculpture, Bookbinding, and Oil Painting. She has prepared a brochure with full information, which may be had by writing her at Massey Station, Ontario. P.s. It's also uranium country, so husbands can be busy too.

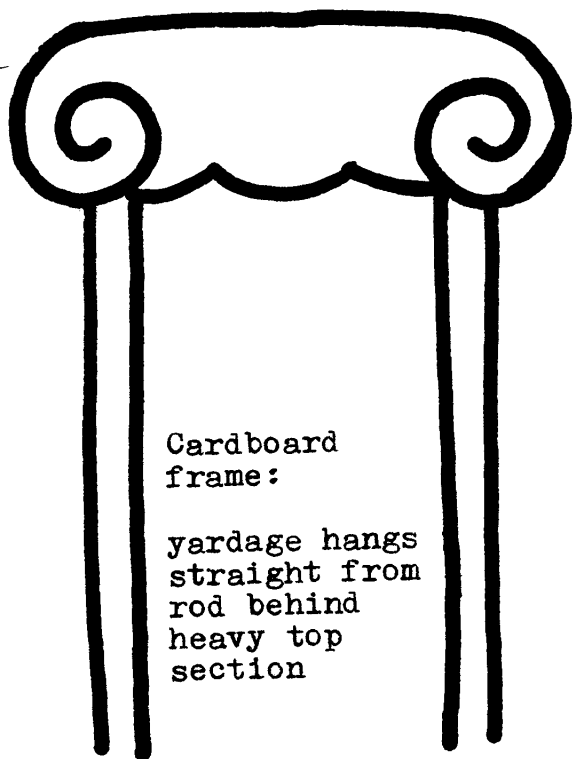
For all of you, we wish you a happy vacation. For us, we expect to meet new friends at Banff once again this summer. Do come!
for Good Weaving Times,


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


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

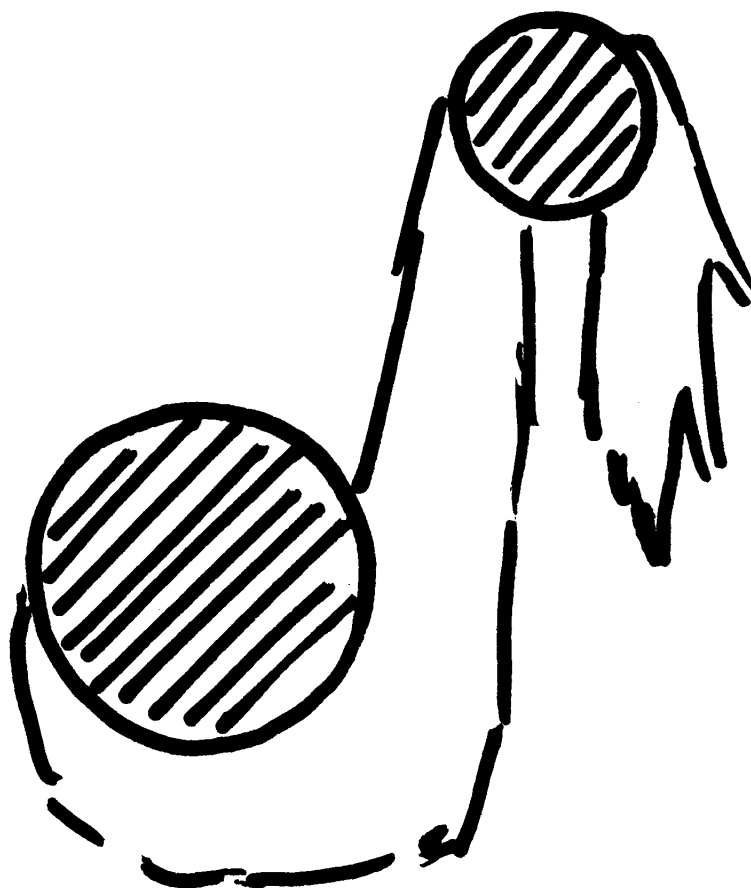
\$4.50 per year of 10 issues; subscriptions to Mrs. Sandin, please.
\$3.50 per year for back issues, 1944 to 1954, with complete sets
still available. Copyright 1955

Next LOOM MUSIC issue is the September one -- none for July, August.

YARDAGE DISPLAYS

Cardboard
frame:

yardage hangs
straight from
rod behind
heavy top
section

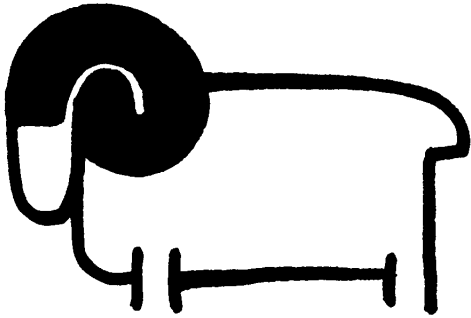


Circles of cardboard glued to wooden pegs.
Drape material on pegs behind the
colored cardboard circles.

Tartan Display

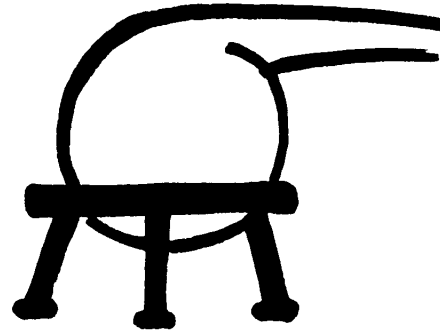
1. Solid sections in green paper, lines in purple ink. or
2. Solid sections in green felt, lines in purple knitting cotton glued down as lines; or place strands close together and clip and fluff ends -- candlewick suitable.

Symbol for Wool



1. Patterns cut from paper, pasted flat on background.
2. Cut light section from foam rubber, dark from felt or scrap leather.

Symbol for Rayon



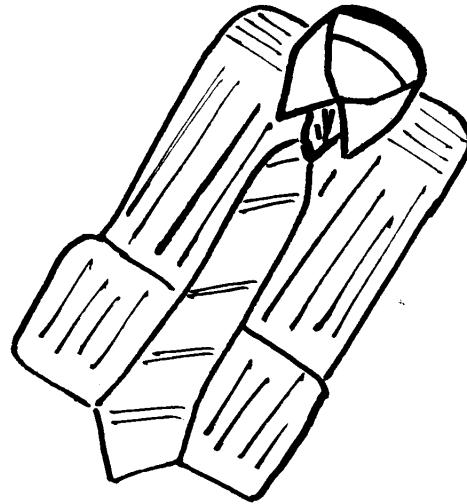
Flask - heavy transparent plastic
Stand - cut paper or dark cloth

Another Symbol for Wool



1. White paper on dark background. Beard and forehead tuft of curled paper strips; horns cut flat, fastened to background at base, held out towards tip by placing small cardboard wedge behind horn about middle of curve. Adjust wedge till best position is found, then glue all in place.
2. Tease wool for beard and forehead tuft.

Display for Tie Material

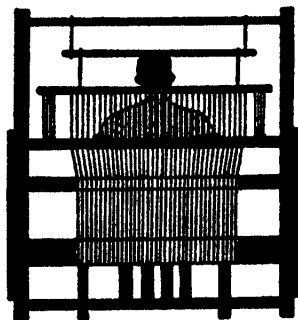


Sketch shirt on whole sheet of Bristol board. Cut out entire tie section with sharp knife. Fasten tie material to back of Bristol board so that stripes show diagonally through tie opening.

LOOM
MUSIC

VOLUME XII NUMBER 7
SEPTEMBER, 1955

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume XII, No. 7

September, 1955

LOOM TALK

and

A START ON CHRISTMAS WEAVING (scarves, stoles)

During the first days of September, we turn with renewed vigor to the setting up of our weekly routine, until June brings vacation thoughts once more. No doubt many a loom (with a warp on it) has stood in its spot unheeded all summer, but now, off it must come in woven articles.

LOOM
CHECK-UP

How long is it since you have checked the efficiency of your faithful tool? Are we prone to think it does not need a regular tune-up and servicing? Then let September 1955 be a red letter month in the life of a loom.

The proper adjustment of a loom depends on the type you have bought. Too often we get brochures with the specifications from the manufacturer, but never a word on assembly and maintenance!

LOOM
TYPES

There are two common types in use on our continent, the "jack" (as, a tire jack), and the "counterbalanced". There is a third, not so commonly found with us, the "contra march". These names apply to the way in which the loom operates to form the space through which the weft passes between layers of warp during the weaving, -- the "shed".

TREADLE
FUNCTION

The treadles at the base of the loom will do one of two things when operated: Pull some harness frames down, while others go up; or provide an upward push so that the frames selected will move up, the others remaining stationary. In the first case, two frames generally balance two frames, giving the name "counter-balanced" to this type of loom. In the second, the upward movement designates it a "jack" type.

In some multiple harness looms we have a more complicated mechanism where there is an upward motion and a counter-weighting motion on harness frames forming the under part of the shed, preventing them from rising. This is the "contra-marche" loom.

Probably the most common counterbalanced loom in America is the Leclerc. Our latest catalogue from Mr. Leclerc now lists, for the first time, a 4-frame "jack" type, and equipment to convert your present "counterbalanced" Leclerc loom to a "jack". Why this change? We sometimes wish to operate 3 harness frames against 1, as in some twills, etc., and a counterbalanced loom does not do this as neatly as a "jack".

In weaving circles, high regard is expressed for the Macomber loom, based on the "contra-marche" principle. It is available with from 4 to 16 frames.


A most satisfactory "jack" type is the Gilmore, two of which we have been using at Banff for 15 years. One is a 4, the other an 8-frame loom. Most table looms, too, are "jack" operated.

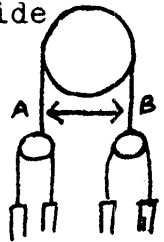
Your own locality will have a favorite loom, and we wish we could try out more of those of good U.S. manufacture, but initial cost plus duties is a positive shock. The good manufacturer of today uses seasoned hardwood, pre-tests his product, and stands behind every one sold. Our concern in this issue is the adjustment and maintenance of the good performance of whatever type loom you have.

We have had for use at Banff once again Ulla Cyrus' "contra-marche" loom, considered the premiere loom in Sweden today. This one has 10 frames, and is responsive to a degree.

Adjusting the Counter-Balanced Loom

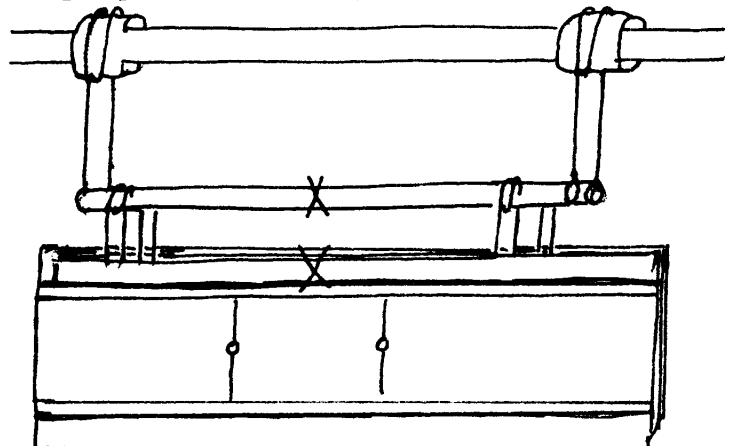
To check this type, begin at the top of the loom. Measure cords, for stretching. Is the top roller big enough to provide room for frames to operate? Note how the space between A and B spreads frames. If top roller is too small, pad with a 25¢ "pocket" book to increase size of roller where

cord goes around:  This keeps the harness frames spread and helps operation.



Do you have washers placed properly for top rollers -- one on each side of the upright?

When cords are replaced, hang frames, and see that all cords are adjusted to cause frames to hang level. When all is levelled, tie frames together with a cord.

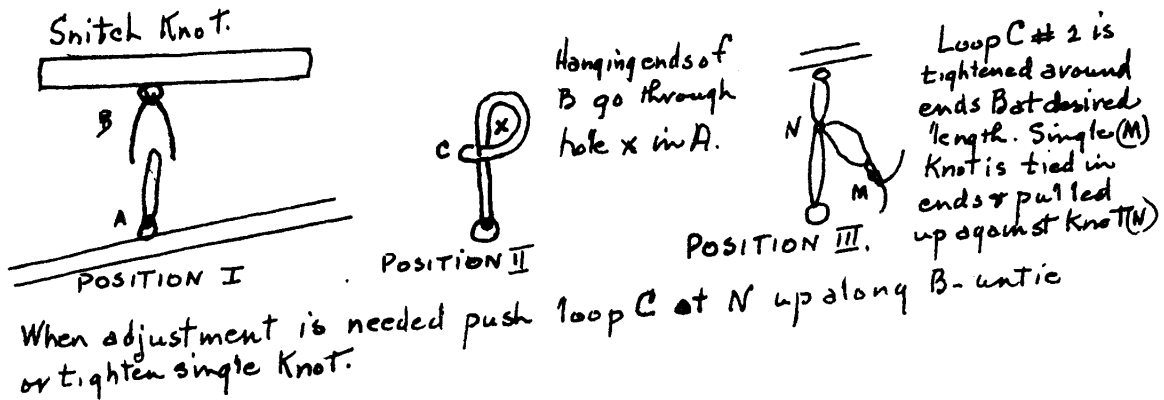


TIES AT X X.

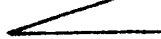
Check next the operation of lamms, and see that they are level. On counterbalanced looms they should be in a horizontal position when at rest. Tie lamms together while adjusting treadles.

Does your loom call for cord ties between lamm and treadle? Have you neatly tied snitch knots of fine weight Venetian blind cord?

Tighten "A" loop around ends "B" after passing "B" ends through hole formed by loop of "A", as in drawing, then tie slip knot with "B" ends:

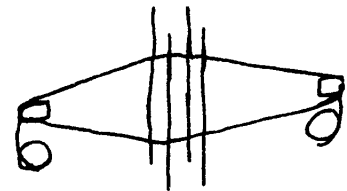


Now see that all treadles are tied to a parallel position.

On a Leclerc, treadle angle is: 

After these adjustments, and ties are removed from harnesses and lamms, check heddles, cutting out bent or sharp ones. Don't overload the frames with heddles, but remove and store many excess ones. For this, tie a continuous string to holes at the end of metal heddle-bars, using a slip knot, then slip heddles off onto the string. Remove string from metal rods, roll up heddles and tie securely with loose string ends. Heddles are replaced in the same manner.

Last, test amount of leverage obtained in treadle action by running two cords across breast beam, through reed and heddles, and across warp beam, tying to beams. Then examine shed formed by depressing treadle. On a counterbalanced loom, warp is in correct "at rest" position when it is even with centre of reed, and completely horizontal (the same position applies to contra-marche looms). In "jack" type looms, warp sinks to bottom level of shed in "at rest" position.



Shed opening should not strain the warp. If opening is too great, adjust snitch knots below.

THE TIE-UP

Loom draft "tie-up" charts are written and generally designated with a "sinking" shed action. (Meaning frames go down to form shed). An "x" symbol in the chart means a sinking shed, rising sheds use an "o". In any case, one tie-up is the exact opposite of the other, so if you have treadlings for a counterbalanced loom and use a "jack" type, transpose directions to the exact opposite, i.e., frames 1&2 oppose 3&4
frames 2&3 oppose 1&4
frames 3&4 oppose 1&2
1&4 2&3
1&3 2&4
2&4 1&3

Tie Up Chart - Twill.

Sinking Shed

Frames

Rising Shed.

Frames

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

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

Th 1 2 3 4 5 6
Tabby

1 2 3 4 5 6
Tabby

A new student, hearing this, exclaimed: "You have just solved a 5-year mystery! We always wondered why the Rose of Sharon turned out to be the House of Douglas on the upper side. Now I know!"

Note. Tabby may be placed in centre, or one at each side, as desired.

These above charts are identical, one the opposite of the other.

BENCH

See that your bench is at a comfortable height -- if not, either lower it by sawing some off, or nail blocks under your loom corners to raise the loom. We saw an 8-harness loom in a beautiful modern home, a part of the living room furniture. When the floor was laid, a sunken space for the loom was left. Bench was adjusted accordingly. This was the home of Mr. and Mrs. Schoenfeld, London, Ontario.

When weaving, your knees must not touch the woven cloth, or your warp tension (plus the cloth) will suffer. Ever get mysterious soft spots in your warp? Knees will do it!

BEATER

The weight of the beater should be adjustable for your purposes. We like a heavy beater at times. Have your local wood-worker make a duplicate of the top bar of your beater, in a

heavier weight, and change it to correspond to your warps, so the beater weight works instead of you. Try out a top-hung beater if you can. It's awkward at first, but very efficient once mastered.

Tools and metal work are first items to be considered.

EQUIPMENT

Examine ratchets for strength. Are they notched fine enough to permit close adjustment of tension of warp? Do they slip? Can you move your warp forward with ease and no change of position? How is the crank? Have you the proper wrenches for dealing with nut sizes on the loom? These trifles save loom weaving time and are points to look for.

Have you an equipment goal? Check your stock against this list:

- A good sturdy loom
- At least 4 reeds, in order of size: 15,12,18,10, then 20, 8

An assortment of shuttles and bobbins:

- a variety of Swedish made shuttles
- an example with rollers below
- a blunt nosed free-wheeling type
- a steel nosed commercial type for yardage
- a netting shuttle for lace and inlays
- a wooden shuttle for heavy yarns

Find your ideal bobbin - plastic, quill, wooden spindle, as in commercial type, or paper triangle or square

Good warping equipment -- sectional for long yardages, a board or mill for shorter warps

Or a mill with heck block for guiding long warps

A package of shoe laces -- found invaluable for loom ties, ties on warp, lease rods, etc.

A good electrical or high geared winder

A satisfactory swift for skein holding

Manila tag sheets 24" x 36" for permanent rolling equipment between warp rolls

A stock of rods, steel and wood, for use as well as the cards on long warps, also for a chain warp beamed directly onto a sectional beam.

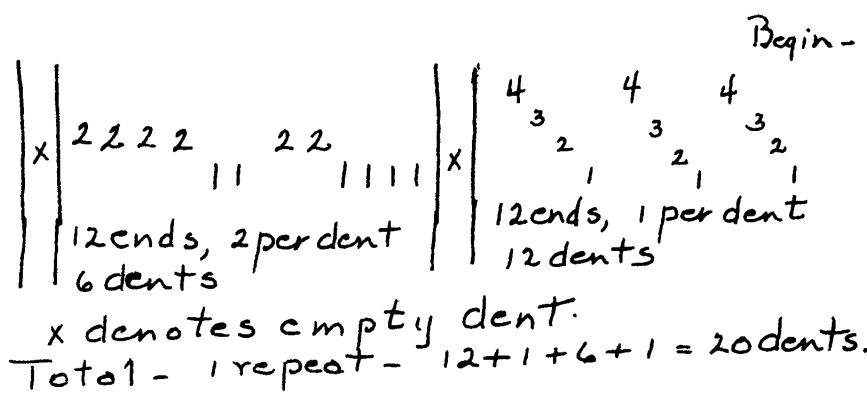
WE WEAVE -- in FINE WOOL -- STOLES OR SCARVES

We offer two seemingly simple warps, for stoles or scarves, and our experimentation has ensured successful results because of regard to wool weight, warp setting, and washing tests:

First warp: 16/2 Weavecraft yarn (or similar weight, as 18/2)

Warping directions: Background and stripe (24 ends shown in threading draft, next page) are repeated for desired width, plus first 12 ends of draft to balance:

Use Twill tie-up
Page - 54



Use a #15 reed

Weft is the same yarn, single on bobbin, carefully beaten to 15 shots per inch, using tabby treadles throughout.

For a slightly closer effect, use a #20 reed, but adding 4 ends to the single warp end group to maintain the same background area width. Photograph #1 on page 58 shows detail of the weave in a #15 reed; photograph #2 shows the same set-up using a #20 reed.

For some scarves, use silk weft also. Shrinkage on this wool is slight, and scarf should be washed and steam pressed before using. Remember, don't even squeeze in washing, rinse, and let drip or pat out water between towels. Finish scarf with hemstitched edge, or knotted fringe.

Second wool warp -- same general use: (photographed in detail as #3 on page 58. Warp is 32/2 Weavecraft or white botany in oil. (In oil means lanolin not pre-washed out -- your washing does it). Shrinkage is a bit more than on 16/2 weight.

Warping order: 24 ends white wool }
1 end rayon flake yarn } repeat for
desired width, then 24 ends white wool.

Draft: twill, 12³4

Sleying order, in a #15 reed:

	total dents
6 ends wool at 2 ends per dent	3
12 ends at 4 per dent	3
6 ends at 2 per dent	3
1 missed dent	1
1 rayon flake, 1 per dent	1
1 missed dent	1
24 ends wool, 1 rayon	12 dents

If heddle eyes are small, tie in string heddle for flake yarn, to prevent fraying.

Weft: same weight as warp, a 32/2


Beat is loose (using tabby treading throughout), 16 weft shots per inch. The packing of warp ends at centre of stripes makes it possible to achieve this loose beat. This particular wool arrangement gives texture variety without increasing bulk.

Since both of these scarf plans offer speedy weaving, we suggest long warps. Little embellishment is needed -- just the good "beautiful wool" appearance is sufficient.

GOOD TOOLS help to

GOOD WEAVING!



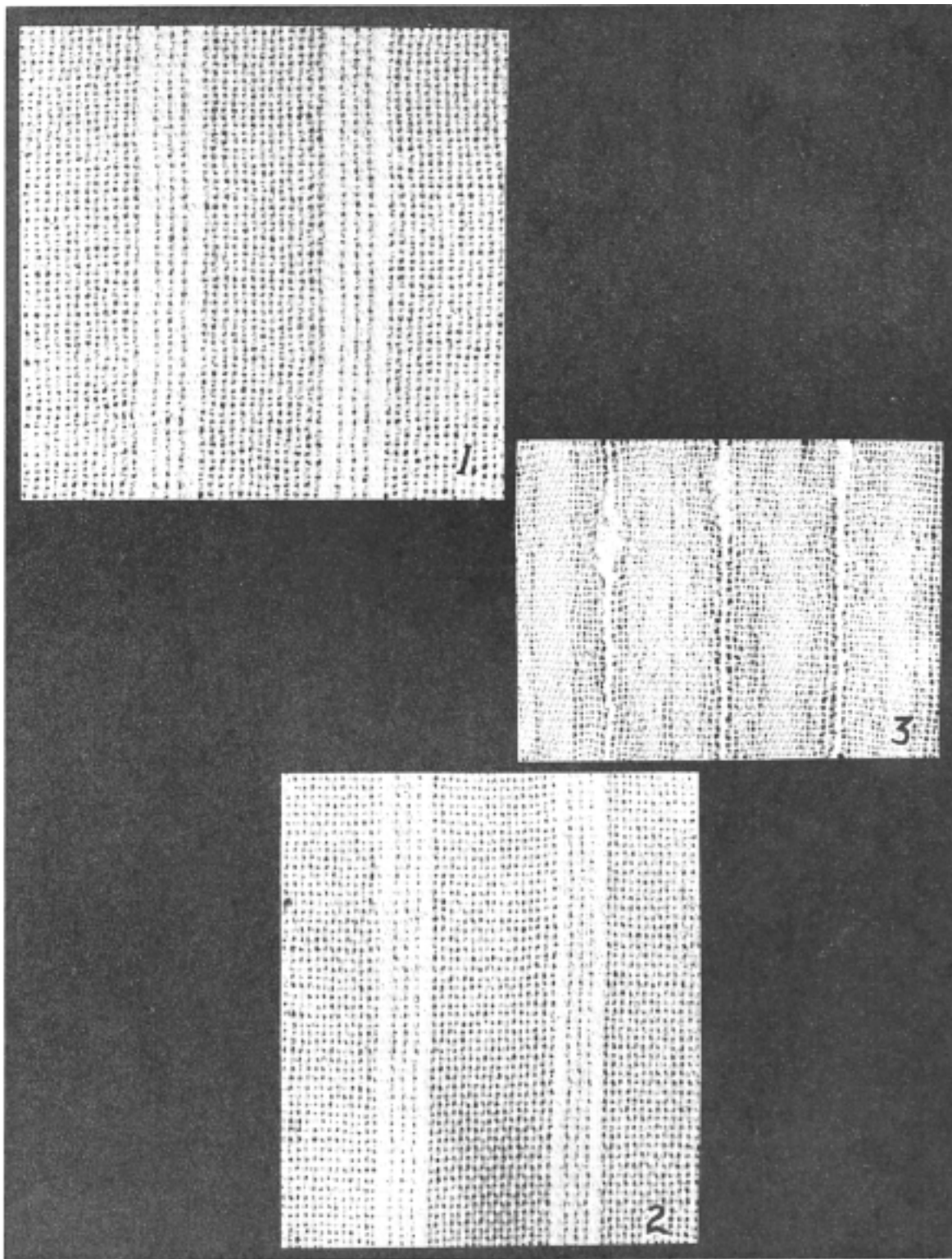

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20 Ritz Apartments
Winnipeg, Manitoba

Subscription rate \$4.50 per year, to Edmonton

For your convenience, some leading listings, without "yea" or "nay":

Gunnar Anderson, Oxberg, Sweden - supplies, shuttles
 Bergman Looms, Route 1, Box 185, Paulsbo, Washington
 John P. Bexell & Son, 2470 Dixie Highway, Pontiac, Mich. - Cranbrook-Bexell looms
 Binder Loom Mfg. Co., 25 E. Palm St., Altadena, Calif. - 4-8 harness jack looms
 Gladys Brophil, Baldwin, Michigan - Norwood looms
 Burchard weavers, 468 - 19th St., Oakland, Calif., - looms, equipt.
 Jules Clement, St. Justin, Cte. Maskinonge, Que. - 4-harness jack
 Gallinger Crafts, Guernsey, Penna. - Gallinger looms
 E.E. Gilmore, 330 S. Commerce St., Stockton 34, Calif.
 J.L. Hammett Co., Kendall Square, Cambridge, Mass. - looms, equipment
 Herald Mfg. Co., 2080 Edgewater Road, Redwood City, Calif. - looms
 H.P. Kessenich, 1366 N. 65th St., Milwaukee, Wis. - jack looms
 Nilus Leclerc, L'Isletville, Que. - counterbalanced and jack looms
 Loomcraft Studio, 757 Fife Ave., Wilmington, Ohio - Sabina looms
 L.W. Macomber, 166 Essex St., Saugus, Mass. - 4-16 harness looms
 Missouri Looms, 7731 Sappington Ave., St. Louis 5, Mo.
 National Industries for the Blind, 15 W. 16th St., New York - looms developed for blind use
 Structo Mfg. Co., 126 Powell Ave., Freeport, Ill - 8", 20", 26" table looms, 8-harness, etc.
 Swedecraft, 1713 Moravian St., Philadelphia, Pa. - imported Swedish
 Swedish Applied Arts, 325 Tamalpais Ave., Mill Valley, Calif. - imported Swedish looms
 W. H. Wade, 1530 Herring Ave., Los Gatos, Calif. - looms.



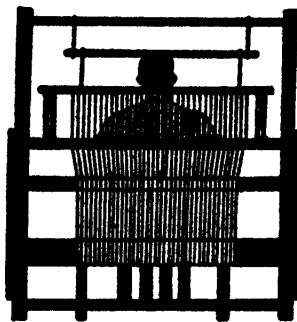
Actual size photographs, for detail of wool scarves:

1. White wool scarf, spaced denting, in a #15 reed, LOOM MUSIC, 1955, page 55.
2. White wool scarf, same details, in a #20 reed, page 56.
3. White wool scarf, spaced denting and rayon flake, page 56.

LOOM
MUSIC

VOLUME XII NUMBER 8
OCTOBER, 1955

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume XII, Number 8

October, 1955

By many requests, on

CHRISTMAS WEAVING

Christmas on the Table
De luxe scarves
An irresistable hand bag

There are a number of fortunate weavers who can weave at leisure, but for many it is a pleasure snatched from the calls of a busy life. Hence we have tried to plan weaving that gives much for time spent. We have also considered cost of warps as an item, both in giving and selling. We plan to fill needs of the family circle, and those "hard to gift" friends.

Scarves are a joy to weave, need so little finishing, and are good for weaving practice -- edges! We have woven two, and both have that "imported" air.

Silk and
cotton
scarf

There is on the market at present a 20/2 mercerized Egyptian thread, 8400 yards per lb. (Robin & Russ, Santa Barbara, Cal.) that is a positive joy to use. It is strong, almost knot free, on 1/2 lb. spools, and comes in a tremendous color range -- 6 and 7 of each hue closely related. Our first warp is striped in delicate tones from cream to a warm tan -- cream, palest yellow gold, a warm creamy beige, a warm light brown with no hint of red. Hosiery tones, in fact, and the blend is delicious! (Photographed on p. 67)

The warp is 17" wide, 16" finished width, 30 ends per inch, and the draft is M's and O's, in this warp arrangement: 72 ends golden brown, 72 ends rose beige, 72 ends tan, 72 ends natural, 72 ends tan, 72 ends rose beige, 72 ends golden brown = 504 warp ends.

Amounts needed: 144 ends golden brown, color 1234, x warp length =
144 ends rose beige, color 1224, x warp length =
144 ends tan, color 1273, x warp length =
72 ends natural, x warp length =

Make it 15 yards at least!

Threading plan

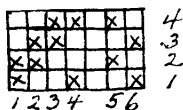
golden brown	4, 3, 4, 3,	2, 1, 2, 1,	repeat 9 times = 72 ends
rose beige	4, 2, 4, 2,	3, 1, 3, 1,	repeat 9 times = 72 ends
tan	4, 3, 4, 3,	2, 1, 2, 1,	repeat 9 times = 72 ends
natural	4, 2, 4, 2,	3, 1, 3, 1,	repeat 9 times = 72 ends
tan	4, 3, 4, 3,	2, 1, 2, 1,	repeat 9 times = 72 ends
rose beige	4, 2, 4, 2,	3, 1, 3, 1,	repeat 9 times = 72 ends
golden brown	4, 3, 4, 3,	2, 1, 2, 1,	repeat 9 times = 72 ends

Our favorite weft over this proved to be a white 3-fold doupioni silk (4,000 yds. per lb., also from Robin & Russ). Slubby, it fills spaces well and blends beautifully.

The treadling, using one shuttle only (no heading is

tie-up

required. Place folded paper in shed and leave in, for fringe allowance, and begin weaving:



First group: treadles 1 and 3 alternately, weaving for 2-1/4"

Second group: treadles 5 and 6 alternately, weaving for 2-1/4".

Repeat these two for length of scarf - 40 to 50" as desired. Although so fine, the cotton makes an excellent fringe, full and silky. We knotted 8 strands together. Wash and press with a warm iron. These scarves are a luxury item indeed. Do try them! Cost per scarf is approximately \$1.50, and Canadians will find duty charges well spent money.

Light
Weight
Wool
Scarf

Our second scarf (photographed on page 67) is a light weight wool one, 16/2 weight. Its coloring is autumnal; light spruce green and dark brown, with small accents of yellow

and yale blue (a bright mid-blue). Warp plan, at 24 ends per inch:

Green	32 ends,	then 1 yellow, 2 blue, 1 yellow,	always
			between major color areas
Brown	32 ends,	then	"
Green	32 ends,	then	"
Brown	32 ends,	then	"
Green	32 ends,	then	"
Brown	32 ends,	then	"
Green	32 ends		for a total of 248 warp ends

We threaded a basic twill, wove in tabby or plain weave, and in weaving used color schemes that blended:

We wove in stripes with one color weft: brown, green, etc.
We wove in checks, as drawn in, with 4 ends of accent color between changes.

Beat to 20 weft shots per inch, just a squeeze! Cost per scarf about \$1.75.

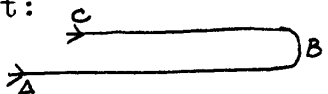
Christmas Mats or Cloths For a third warp we went to a lowly cotton, soft spun 8/2, which looks like "nothing" on the loom, but can amaze one as a finished product. This we planned 20" wide, and 1 lb. of cotton at \$1.50 per pound will make 10 yards of warp.

Twenty ends per inch, 20" wide = 400 yards per yard of warp required.
 Thread to a twill: 1234

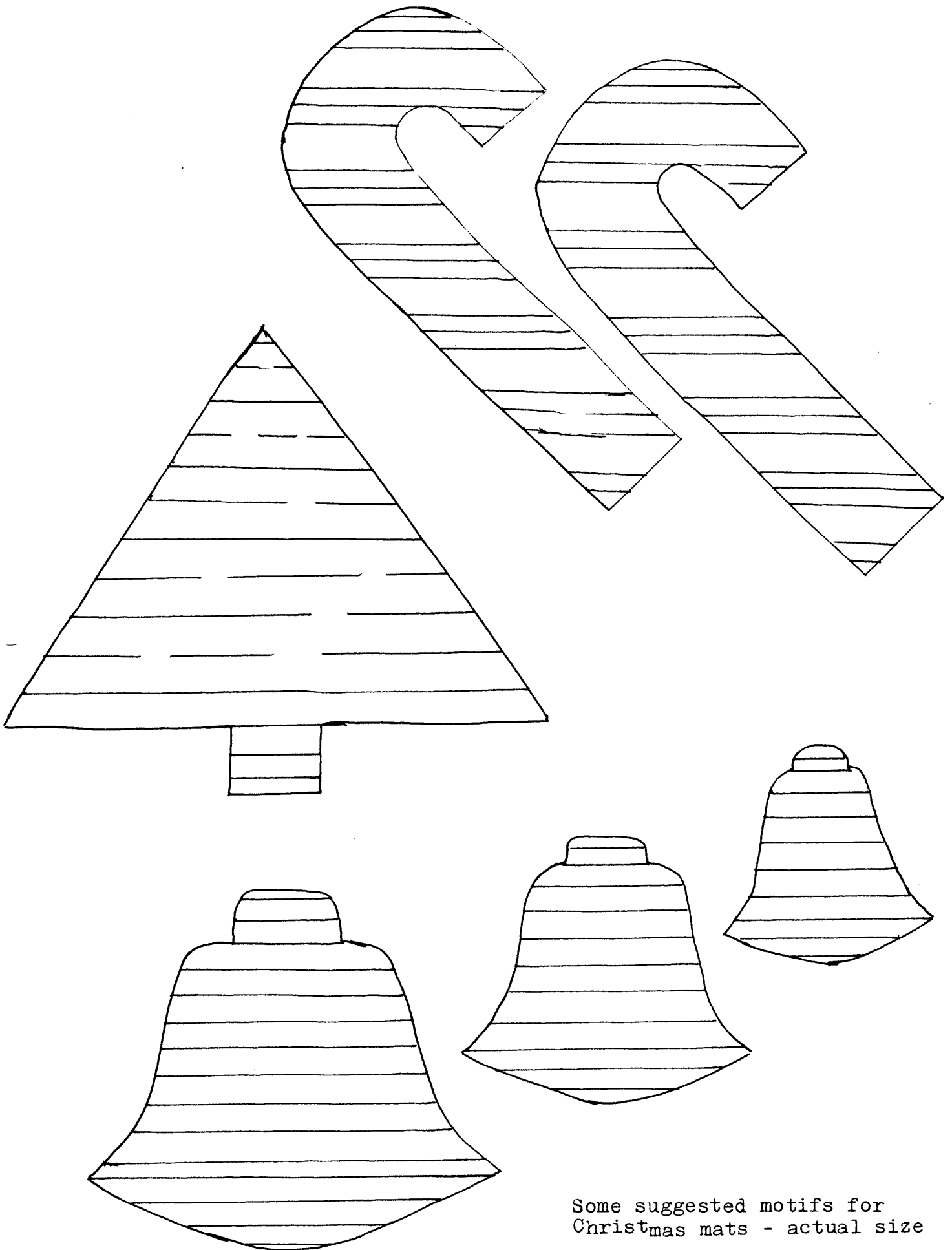
Our chosen weft was a singles linen, slub variety, which is not costly. We like a No. 8 or No. 10 bleached. When used over the cotton the blend is excellent, as it washes beautifully and wears well. Although many experts decry a cotton-linen blend, and we do ourselves for fine linens, we recommend this for its purpose without hesitation. The uneven texture is right, somehow. Beat the linen to 20 wefts per inch, and keep selvages well out.

For this background, we planned a set of symbols easy to weave by the "laid-in-the-shed" method, and cut a piece of brown paper 12" x 19" to simulate the mat (always the realists). We cut our symbols out of white paper, and practiced their placing, to get the exact picture. We also cut narrow lines for balances, and placed them to suit. When satisfied with our design, pieces were Scotch taped to the background. Photograph No. 3 on page 67, shows woven mat with Christmas tree motif. Page 62 shows exact size of tree pattern, plus other suggested designs for working out by this same method.

With our plan in hand, we wove with linen slub in tabby weave, 3/4" for hem and base of mat. We had ready some red candlewick cotton (or Lily's 4/4), and with a length a little longer than our combined balance line, began at centre of mat and laid in the open shed, from left to right, a line running to 1/2" from right hand edge. Ours was a line 7/4" long, with 1/2" left on the surface at beginning. Let remaining end stay on top of shed at the right side. Then with linen slub weave 7 shots of tabby. Weave the 8th shot, bring up red lay-in thread, and place in shed from right to left for 5-3/4". There will be red on top of shed at right turning. Leave red 1/2" out of shed and

cut: 
 A = 1/2" out of shed at beginning
 B = turning loop on top of shed, not loose, just easy
 C = 1/2" out of shed at end

Continue weaving in tabby for 5". AT this point there is a lay-in similar to the first, but tiny. (see photograph). Place red



Some suggested motifs for Christmas mats - actual size

in the shed $3\text{-}\frac{3}{4}$ " in from left hand edge and bring end up 1" toward edge. Leave $\frac{1}{2}$ " end out of shed on beginning. Weave 2 rows linen. With red, lay in left to right with loop at left side. Cut $\frac{1}{2}$ " ends.

Tree: Using a paper tree pattern as guide, cut 11 lengths of red, decreasing in length as pattern requires, plus the $\frac{1}{2}$ " left at each side for staying out of shed. These "left out" half-inch portions fluff up and add to the design, eliminating turn-ins.

Weave 9 rows of tabby following the last lay-in above, then lay in small pieces for base of tree, 4 linen tabby shots between each. To break up the solid laid-in appearance over the bulk of the tree, come out of shed occasionally over 2 or 4 warp ends: — — — — — instead of regularity. Also, if an odd sequin is threaded on, it can be pulled out of shed to make a bauble. (Thread sequin on one or two strands of cotton only). Do tree lay-in, 4 tabbies, lay-in, etc., leaving $\frac{1}{2}$ " on each side at surface of web. After tree is completed, weave 3" for top edge and hem.

Stitch across on machine, and hand hem carefully. Wash, iron on wrong side, and brush red ends into a fluff. This really goes quickly, after weaving the first one.

Additional designs appear on page 62 -- for the candy canes, lay in horizontal lines as pattern sketch, and optical illusion will do the rest. Other symbols may be used by ingenious weavers.

Hand Bag Last, we give a very appealing and superior looking hand bag. We fell in love with this bag the minute its creator, Mrs. Lucette Barth of Mendocino, California, showed it to us. One of our Banff students, Mrs. Barth has graciously consented to share it with our weavers everywhere. (Photo. on page 67) Although she adapted its make-up from a Phillippine bag, her own expert touch gives it its charm.

We admire the bag on several counts: It has a fine closing arrangement -- it may be opened without trouble or disarranging the strap handle it stands alone; it has a removable lining; it is expertly constructed and tops in design. In short, "the bag of the year"

First, the weaving details:

Warp is 20/2 white cotton, at 30 ends per inch, #15 reed, double

Draft is any small overshoot of about 24 ends, a 3/4" repeat, set up 13" wide in the reed. Warp 2 yards per bag, plus loom wastage.

Twenty inches are woven for a bag length, and the treading arrangement is worth noting, with the main design placed below the centre of the bag, giving it a settled air. The background weft is a white 10/3 Lily cotton, with lines of rayon boucle wound with gold, and black 5/2 cotton. For accent at the wide band, black and white nylon selvages are used.

Weave 1½ yard with 10/3 weft, for facings and lining, and add a colored cutting line in the weft. Then weave 1½" for bag beginning, with white 10/3, and continue with the following stripe plan:

- (1) 1 row of boucle and gold, using treadle 1 (standard tie-up given on page 60)
1/2" white tabby background
- (2) 2 rows boucle and gold, 1 row black 5/2, 2 rows boucle and gold, treadled with no tabby: treadles 1,2,3,2,1.
1/2" white tabby background
- (3) 1 row of boucle and gold, using treadle 1
1/2" white tabby background
- (4) repeat the 5-thread pattern band of boucle and gold, with black (band #2)
1/2" white tabby background
- (5) 1 row boucle and gold, treadle 1
1 row white nylon selvage, treadles 2 and 6 together
repeat 5-thread pattern band #2 above
1 row white nylon selvage, treadles 2 and 6 together
repeat 5-thread pattern band #2 above
1 row black nylon selvage (centre), treadles 2 and 3 together
Reverse treadlings from this centre row of black, back to beginning of (5)
Weave 1/2" white tabby background
- (6) repeat 5-thread pattern band of boucle and gold, with black, #2
1/2" white tabby background
1 row boucle and gold, treadle 1
- (7) repeat band #2

For bottom of bag, change to black 5/2 weft and treadle 1,2,3,4, and repeat, for 1/2", then 1 row boucle and gold. Tr 1

Reverse treadlings to 4,3,2,1, for 1/2", then 1 row boucle and gold Tr 4
gold
Then treadle 1,2,3,4 for 1/2", and 1 row boucle and gold= centre.

Reverse these treadlings to weave about a 3-1/4" black band.

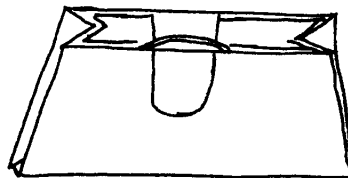
Begin then with (7) above, working upward, to duplicate the first side of the bag, ending with 1 1/2" white background.

Then weave a band for handle, 1-1/2" wide plus turnings:

- 1/2" white tabby background
- 1 row boucle with gold
- 1/2" white tabby background
- band #2 above (boucle and gold with black centre)
- 1/2" white tabby background
- 1 row boucle and gold
- 1/2" white tabby background

The make-up of this bag is the excellent part to us:

Cut two 1 1/4" strips from the first 1 1/2 yard length, for top facing. Make a piece for the loop closing (lengthwise of warp), 4" long and 1/4" wide when finished - cut 4" x 3/4", stitch long side, turn inside out, press flat. Place this loop at the centre of one side, at top of bag, between facing and top edge of bag, then stitch facing and bag top together. Line the 1-5/8" finished handle band, which is full width of the warp, by seaming each side, turning and pressing flat. On the second side of the bag top, exactly opposite the loop, place doubled-over bag handle between bag top and facing. Stitch across facing and bag top. Hem the whole top facing by hand down to the first boucle and gold line of the bag, in a 1" hem. Seam up sides, with 1/4" seams and press flat. Mitre bag corners inside to give a flat bottom. Cut off excess. Sew 1/2" dome fastener 1" down from top at each side seam, inside the bag, and at half-way point on sides, 4 in all. These domes are to hold in the detachable lining. The sides of the bag are turned in on a slight angle, and pressed flat, likewise the lining.



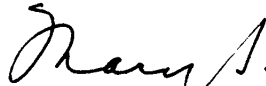
Measure two lengths for lining: one about 1/4" less than the bag length, the other 1" longer than the first lining piece. On the longer one, place and stitch pockets for small articles. Cut a piece of tailor's stiffening the same size as smaller lining piece, and baste stiffening and this lining together. Seam these together and make up, just as the bag was made, with the same mitred bottom corners and side folds, cutting off corner excess for trimness. Make up the longer lining piece, and place it inside the stiffened lining, with the stiffening between lining layers. Turn top lining allowance over onto the outer lining and hem down neatly by hand. Slip lining into bag, mark location of corresponding domes, and sew these onto lining. Last, draw the double handle through loop -- Paris or London never did better!

Christmas demands that



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

GOOD WEAVING!



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

Subscription rate \$4.50 per year, to Edmonton

A Reward to "Craft and Hobby" Customers

We have received a letter from Boris Verens, of Craft and Hobby Book Service (Coast Route, Monterey, Calif.) to the effect that his firm has filled a long felt need of weavers, in compiling a Swedish English Weaving Glossary.

Mr. Verens announces the gift of one of these Glossaries, on application, to any of his purchasers of Swedish books in the past ten years, and a copy with each new purchaser's order in the future.

LOOM MUSIC welcomes this addition to weaving literature.



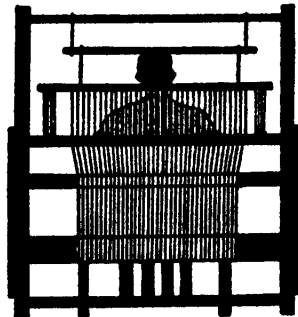
1. Scarf woven by Dorothy Lindsay, Parker, Indiana: shaded cotton warp with silk weft. LOOM MUSIC 1955, Page 59
2. Light weight wool scarf, stripes. LOOM MUSIC 1955, Page 60
3. Christmas mats, white with woven red inlay. ... LOOM MUSIC 1955, Page 61
4. Bag woven by Mrs. Lucette Barth of Mendocino, California.
LOOM MUSIC 1955, Page 63

LOOM
MUSIC

VOLUME XII NUMBER 9

NOVEMBER, 1955

*Mary
Sandin*
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L O O M M U S I C

Volume XII, Number 9

November, 1955

The "BANFF ISSUE"

"Standing Room Only" was almost the slogan for us this summer of 1955. We welcomed so many students and visitors as the days passed with incredible swiftness, and only many extra-curricular hours kept the two of us abreast of events in the weaving studio.

Each year has brought its own highlights, and 1955 we nominate as the "all-round" year. Our first love, the beginners, required the usual attention; and a senior group found theory an absorbing interest. As we parted in August, the expressions of satisfaction were comforting and reassuring.

Of necessity, a summer weaving school does not have too much time for intensive experimentation, nor are all students suited to enjoy it. We find our students coming with various aims in view: some to learn the rudiments, some to play around to see if weaving captures their interest, some to study theory intensively, and still others who just "want to weave". Our feeling of success comes when we fulfil each of these needs in the greatest possible measure.

We report first, then, on our beginners. We had a fine group and busy days were theirs, between practical exploration and oral exposition. With basic warping as a start, each student soon discovered that as well as learning to weave, they gained aching muscles and found joints protesting unusual activity. Unaccustomed bending and sitting brought forth many wails the first week! But we learned our twills, and overshots, and threads, and loom lore in the process. Basic training completed, channelling of interests began, some students proceeding to all-round experience, some to cherished projects:

Miss Mildred White, a teacher in New York City, had a
 WORSTED
 SUITING
 2-2 color
 sample
 suiting length in mind. We usually think this is fairly
 ambitious for a tyro, but the student is the one to decide.
 Here is where experimentation must be done -- tweed or
 worsted? color and weight? A new weaver cannot visualize any result
 just by looking at colors in the raw. We depend on Searle Grain Co.
 for convenience, for English tweeds, etc., and Weavecraft is our only
 worsted -- and colors are stereotyped.


We finally decided on worsted for weight, and a small tweedy

pattern for interest. We suggested a warp with two objects in view: color and design. On a small loom she warped all the color combinations possible from our stock of colors. To get our small design she used two threads of one color and two of a second, as well as groups of one color, in a $1\frac{1}{2}$ yard experimental warp, threaded in a basic twill. The warping order turned out to be:

	8 dark wine		8 ends
	12 scarlet		12 ends
	2 wine, 2 scarlet	x 4	16 ends
	2 rose pink, 2 wine	x 4	16 ends
	2 med. blue, 2 pink	x 4	16 ends
	2 wine, 2 blue grey	x 4	16 ends
	8 blue grey		8 ends
(16/2 Weavecraft	2 wine, 2 med. blue	x 4	16 ends
	12 med. blue		12
at 24 ends	12 navy		12
	2 red, 2 navy	x 4	16
per inch)	2 red, 2 mid. blue	x 4	16
	2 navy, 2 blue grey	x 4	16 ends
	2 white, 2 navy	x 4	16 ends
			<u>196</u> ends

All treading was done in a diagonal twill, treadles 1,2,3,4 and repeat, using the standard tie up (i.e. harnesses 1&2 together, 2&3, 3&4, 4&1, and repeat).

Treading emphasis was placed on color combinations, each weft combination woven for one inch. Some of these were: 2 wine 1 scarlet 1 navy; 2 scarlet 2 navy; all scarlet; 1 navy 1 med. blue; 2 navy, 2 med. blue; all med. blue; 1 pink 1 med. blue; all pink; 1 pink 1 wine; 1 blue grey 1 wine; all blue grey; 1 grey 1 navy; all navy; 2 pink 2 wine; 2 pink 2 navy, etc.

When the weaving was completed, we had over 30 combinations to view. For convenience, we made a 1" square window frame opening from heavy paper, and viewed each 1" combination all alone: The final decision was for a warp of 2 wine, 2 blue grey, crossed by weft of 2 rose pink and 2 wine. Eight yards  were woven and ready in time for exhibition August 1st. We felt that this was really Miss White's own designing, and meant for her total summer accomplishment: basic training, and designing and weaving a suit length -- in four weeks! Then Miss White went on to weave linens, and ended up by weaving a set of four linen place pieces on the 12 harness frame LeClerc loom.

Thus each student worked.

SENIOR
STUDENTS

We had a very ambitious senior group. Mrs. Lucette Barth of Mendocino, California, came expressly to design and weave a texture covering for her bed, and we had many problems to consider there, -- not only a texture appearance, but the woven weight. The covering was to be a harmonious blend of color

to complement a soft rose and green Chinese rug. There were also technical problems such as draft and denting to achieve that vague result, when we don't know exactly what we want, but do know definitely what we don't want. Mrs. Barth did extensive experimentation and when we were all satisfied as well as can be from sampling, began her project. We plan a special issue for it, as Mrs. Barth is willing to share her experience. This bed covering, too, was ready for the School's annual exhibition.

You have read in "Handweaver and Craftsman", of the Fred Penningtons of Des Moines, Iowa, who were among our students. We did have an enjoyable visit, and the proof of this is the fact that they came for three weeks, but stayed the full six, as did others.

Mr. Pennington was dean of our 16-harness frame group, for our long-ordered Macomber loom arrived in mid July -- since his own lovely linens photographed on page 54 of the Summer 1955 issue of Handweaver and Craftsman, were done on just such a Macomber loom. Our warp was a practice one to try out the loom -- 15 yards, and alas not an inch left for your editors to play on. The students put up a 16 point threading and changed the tie-up several times. It was really fun to see our paper work leap into reality, to discover the similarities and discuss improvements.

We do not know how many multiple harness loom enthusiasts we contact among our subscribers, but we here and now propose a Loom Music Multiple Harness Frame Group. If you are interested write the Secretary pro-tem, Mrs. Barbara White, 111 Bear St., Banff, Alberta. Object: to collect and exchange multiple harness frame drafts and arrangements. We have some fine 16's, and they are fun to do on paper, too. (Naturally your editors are immediately members of such a group).

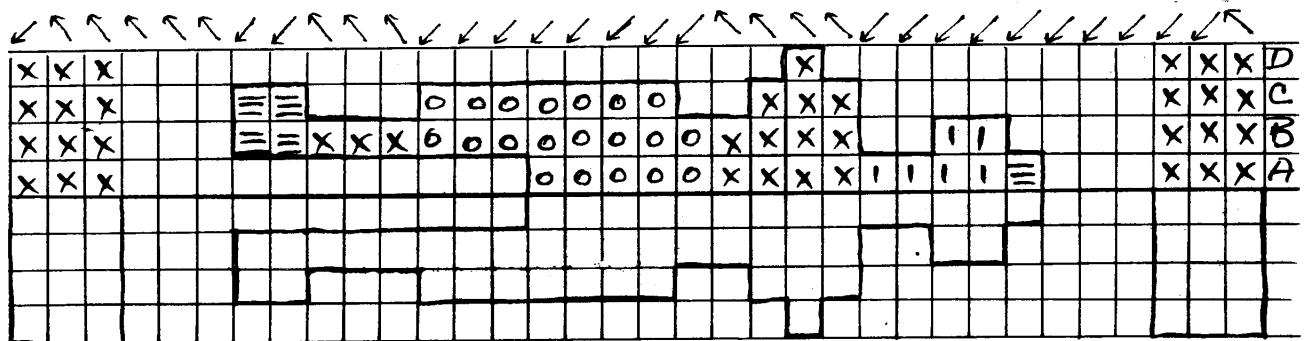
The lace weaves proved ever popular, and many students worked out the basic stitches of the leno, Spanish open work, Brooks Bouquet, and Danish medallion.

CARD
BELT

We had a good variety of card woven belts too -- each student designed her own and some found particular pleasure in the type of draft which produces small humanesque figures. We planned for 30-40 cards, and used graph paper with 5 per inch squares -- drafts 4 rows deep and 30 to 40 spaces long, or if you like, 8 rows deep to get more of the finished effect. The borders are blocked out first, then the figure lightly shaded in. Symbols are assigned to the desired colors, and finally the background assigned a symbol too.

Then the 4 vertical rows of symbols are the threading plan, each row corresponding to a hole of the card, A,B,C, or D. Warping and threading are done according to the draft symbols, then the figures are developed by 4 quarter-turns forward, 4 quarter-turns backward, etc. (For more complete card weaving directions, see our September 1951 bulletin).

This is the draft worked out by one of our scholarship students, Mrs. Ann McLean of Blackie, Alberta, photographed on page 74. The four top lines give the threading draft, and the bottom four lines added to show the completed figure. If you fill in the squares with colored crayons you will see the wee man, 4 times as large as woven.



34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

x = red ≡ = black o = blue l = gold □ = white or natural background

WARP-FACED Project

As one of our class warps, we always plan a warp faced weft rep, and they are fine for using up many odds and ends of carpet warp. Our concoction this year was a vivid rainbow stripe, and for a draft we re-arranged the ceinture (girdle) in Beriau's Home Weaving, page 251.

Among our odds and ends was a very strong yellow which we included with our red, blues, green, hoping it would not be too overpowering. Yellow must always be used carefully and always balanced in a warp. On the warp beam our warp color was pleasing when rolled, but when woven, too harsh. A hasty dropping of some of the yellow and re-sleying, made the warp ready for use. We enjoy watching these warps, as they are always like a firecracker: either they "take" or they don't. We put them up 20" wide, so they can

be woven as bag lengths, or chair seats, or runners, or even cabin type lunch mats. As usual, we waited for student reaction. Much depends on the weft used, the warp setting being not so close as to cover the weft entirely. Various wefts were tried: candlewick weight, 8/2 cotton, carpet warp of various colors, and finally one "clicked". One student wove several pieces, another decided on a beach bag length -- it seemed to go -- and all of a sudden there was no more warp left, and we just managed to get a school sample -- photographed for detail on page 74. Although the warping of this is a bit tedious because of color changes, it is a good community warp, weaves up quickly, and has many uses, for outdoor furniture, for boat cushions, etc.

Our own color details are given, but colors may be varied from ours as long as half of each color used is kept for the second half after the centre is reached.

Semi-Warp-Faced Weft Rep

Warp: carpet warp in red, light medium and dark blue, green, corn yellow.

Warp setting: 24 ends per inch, 20" wide, 476 warp ends.

This type of drafting is very flexible, as color and threading changes need not coincide. If it is desired to reduce the width, use centre section and work outward to desired measure. For a heavier, complete warp-faced product, step up the warp setting to 30 ends per inch. This makes warp colors even more prominent.

Border: 1) 12 ends medium blue, threaded 3131, 4242, 3131
2) 16 ends red, threaded 2424, 3131, 2424, 3131- 28 ends

Section I:

3) 5 light and 5 dark blue, alt.	2431, 4213, 24	
4) 4 green	2424	
5) 4 light blue	3131	
6) 4 yellow	4242	
7) 6 green and 6 med. blue, alt.	1313, 2424, 1313	
8) 4 dark blue	2424	
9) 4 red	1313	
10) 5 light blue and 5 red, alt.	2424, 2431, 42	
11) 4 red	1324	
12) 4 light blue	3131	
13) 4 green	4242	
14) 2 yellow	31	
15) 4 red	4213	70 ends

16-28, repeat Section I 70 ends

Section II:

29) 7 dark blue and 7 green, alt.	4242, 1313, 1342, 42
30) 4 red	3124
31) 4 green	2424
32) 4 light blue	1313
33) 4 red	4231
34)	

(continued)

	34) 5 red and 5 light blue, alt.	2413, 4242, 42	
	35) 4 red	3131	
	36) 4 dark blue	4242	
	37) 6 medium blue and 6 green, alt.	3131, 4242, 3131	
	38) 2 yellow	24	
	39) 4 light blue	1313	66 ends
Centre	40) 8 green	4242, 4242	8 ends

Reverse warping and threading from 39 to 1. (234 ends)

When threading, begin at 39 with the last end and read threading backwards, i.e. 3131, 42, 1313, etc., to the beginning.

Total 476 ends

Treadling throughout is, treadles 1,2,3,4,3,2, and repeat (treadle 1 being tied to harnesses 2&1, tr. 2 to 2&3, 3 to 3&4, 4 to 4&1)

We tried, as we mentioned, several types and weights of weft. We finally decided that our two favorite wefts were, either a navy blue of 16/2, 24/3 or 30/3 weight; or a natural of about twice that size, 8/2 or 10/2.

Wefts are beaten-in according to desired appearance, but a firm beat seems to be the preferred one for most purposes.

SKI SASHES In fine weight worsted wools at about 40-48 ends per inch,
or
CUMMERBUNDS this same plan will weave fine skiing sashes, or interesting
cummerbunds for lounging clothing, etc.

As all things must bow to time, so our 1955 group turned their steps to the coming season. We, after a short break, have made a beginning on this too -- Mrs. Sandin to her many duties as homemaker, teacher, officer in this and that, to say nothing of this publication; Mrs. Henderson is found guiding her class room of Grade 4 and 5 children in an elementary school, with weaving an after-hours activity.

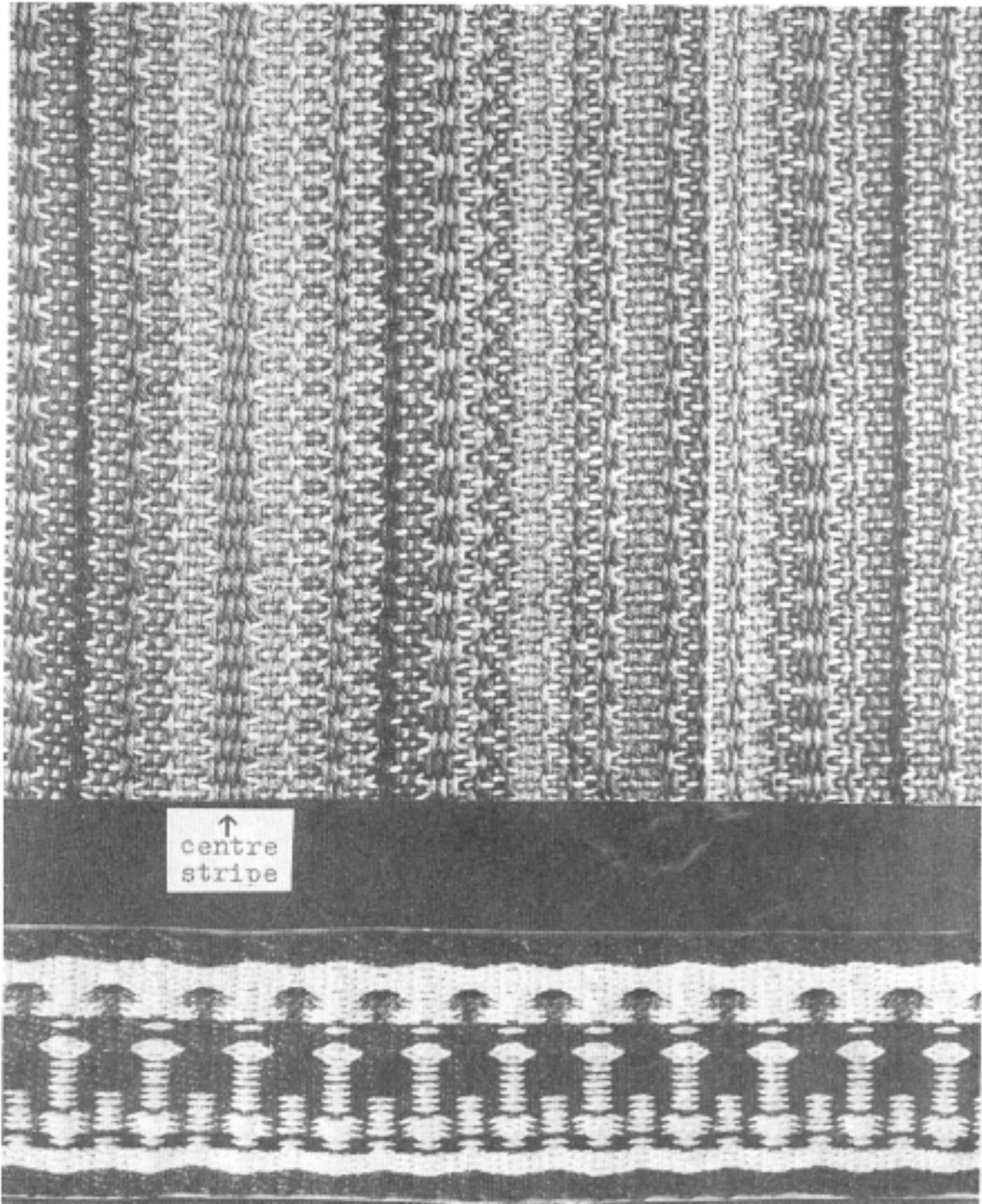
You can imagine how the hours of the days fly, and as we end this issue, December pops into view. Till then --

GOOD WINTER WEAVING!

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

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

Subscription rate \$4.50 per year, to Edmonton please



Carpet warp stripes, in a semi-warp face weave.

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Card woven belt, designed and woven by Mrs. Ann McLean, Blackie,
Alberta

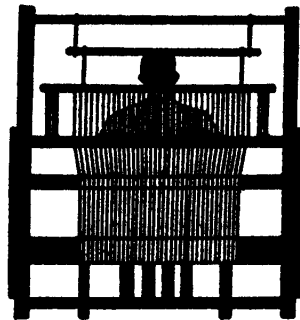
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(Photographs are actual size.)

LOOM
MUSIC

VOLUME XII NUMBER 10
DECEMBER, 1955

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume XII, Number 10

December, 1955

ARE YOUR TARTANS SHOWING?

Little by little, fashion has been creating a new role for tartans. It used to be said, eight or ten years ago, "It's a tartan year", but this is so no longer. Tartans are so firmly established that they have a permanent place in the dress of 1955. In any school or college, a tartan in some guise is a part of every wardrobe: skirts, suits, slacks, bathrobes, scarves, coats, waistcoats; car robes, blankets, throws; even upholstery and rugs find a flair in the tartan.

There are three well known tartan books: Bain, "The Clans and Tartans of Scotland"; Stewart, "The Setts of the Scottish Tartans"; and Innes, "Tartans of the Clans". The story of the Clan Tartans has also appeared in AMERICAN FABRICS. From these we have compiled a few rules which must be noted in speaking of tartans:

- (a) A true tartan is a traditional "sett" or arrangement, with the exception of a few specially created for Royalty, or specially registered as the "Nova Scotia" for example.
- (b) A tartan must be woven in a twill.
- (c) A tartan is generally wool, but may be any medium. Victorians used many silk tartans.
- (d) Tartan colors are traditional.
- (e) Warp ends and weft shots must be equal in a square inch.
- (f) Color order in warp and weft is identical.

Because of (a) above, several very popular tartans will not be found in the tartan books of the clans, and we will give details of some of these.

One of the statements we hear so frequently is, "I'd like to work in wool, but I have always been afraid to try." Just why this fear has grown up, it is difficult to say; but with the good yarns available today, no one should have reason for hesitation. Present day requirements and tastes demand the use of fairly high count yarns, with more ends per inch. While a bit more labor is involved in preparing the warp, the resulting fabric is ample reward.

WARP
AND WEFT

In a tartan, warp and weft must be alike. To provide the desired tartan qualities, the fabric should be firm, crisp, yet soft. How? Firmness is achieved by an adequate warp setting,

crispness by the even, firm beating, softness by the quality of the yarn. Our choice is various: Bernat's Fabri or Afghan, Paton and Baldwin's Weavecraft, etc., but choice of yarns for tartans is also conditioned by the color range. Because of ease in procuring, we choose Weavecraft 32/2, a most economical yarn which runs 8960 yards per spool. At 32 to 36 ends per inch, one pound (\$6.60 in Canada) will weave a good three yards of finished material, 36" wide. Because this yarn is highly processed in manufacture, shrinkage is slight -- 2 to 3" per yard.

COLORS

As to color, a tartan red is a bright scarlet, and Weavecraft dyes a special tartan green, blue and maroon. We have selected the most popular tartans sold in Canada:

the Lindsay, maroon, light navy and green
 the Royal Canadian Air Force, copen blue, black and maroon
 the Bonnie Prince Charlie, a most unusual gold, light brown,
 black, white, and greyed blue

(These last two are new tartans: the R.C.A.F. since the beginning of World War II, and Bonnie Prince Charlie in the last five years)

the Balmoral, a lovely grey with black and blue: and
 the Ancient McLeod, medium blue, medium green, black, white,
 scarlet.

SAMPLING

We strongly advise, even demand!, a sample swatch, which is washed and pressed, or steam pressed, to ensure the desired quality. We advise sampling at 32 ends per inch first (2 per dent in a 16-dent reed); 36 per inch next, if the first is not satisfactory to the purpose.

MEASURE CONSTANTLY

Tartans are exacting as to evenness of beating, as is true of any fabric, and color changes make a reliable guide imperative. A strip of paper, crayoned to exact size and scotch-taped securely to a ruler, will make an infallible measuring stick. Weave by shots and by measure, and success is yours. In measuring, allowance must be made for shrinkage, so that squares will not be flattened when the length is finished. We notice that most of the authentic British tartans run slightly longer inweft direction than in the warp, due to this; even adding an extra shot or few to produce this result.

WARPING

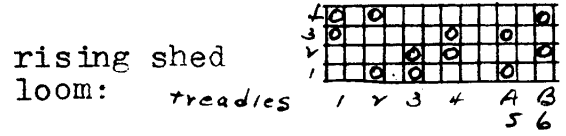
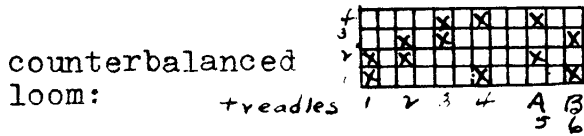
A chain warp will be easier because of color changes. It is then beamed through reed or raddle; or reeded, threaded and beamed -- as you please.

THREADING

is the basic twill 1_2^{34} , set at 32 ends per inch, 36" wide.

TIE-UP

is standard:



TREADLING

is twill: treadles 1,2,3,4, and repeat, using above tie-up.

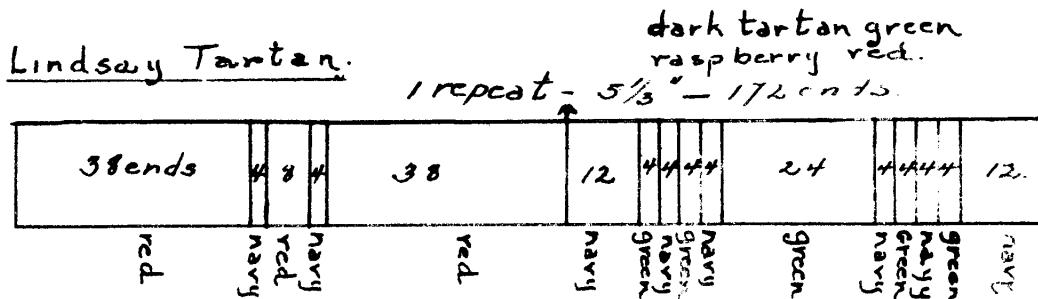
TREADLING ORDER

follows the warping order, a 50-50 weave, both by color area and numbers of shots. (see note at bottom of page 76)

LINDSAY TARTAN

This is a good tartan for young or old, for coats, suits, skirts, etc. It is a tremendous sales item in the shops, without need of sales pressure. (photographed on page 81, with poor results)

One repeat is $5\frac{1}{3}$ " and we suggest coloring a slip of paper marked off as below, pasting it on a ruler, as a guide to weft shots.

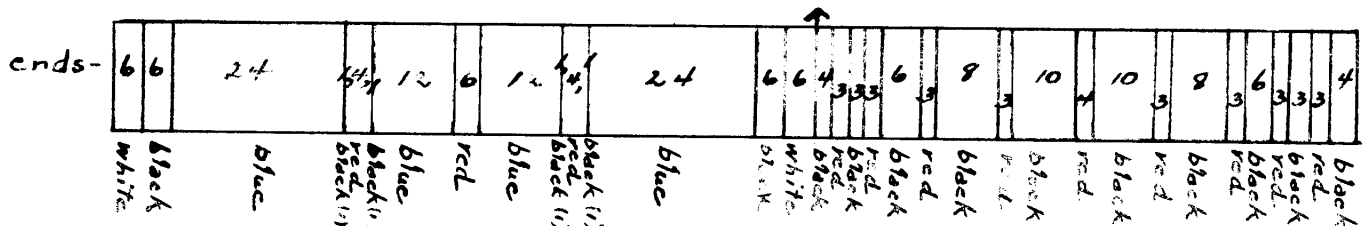


ROYAL CANADIAN AIR FORCE

This is the second most popular tartan, a gay light blue and raspberry red (maroon), with black and white. Again 32 ends/inch:

Royal Canadian Air Force

Copen blue Raspberry red



BONNIE PRINCE CHARLIE (the present Prince)

This tartan has most unusual coloring, with the colors not all to be found in Weavecraft. For a special person who likes browns and gold, it is well worth a dye job over white. We give a special note on the colors:

Gold, a true gold; or we might call it yellow on the mustard tones (exact shade of prepared mustard)

Brown, just a breath darker than stick cinnamon (ground cinnamon too light!)

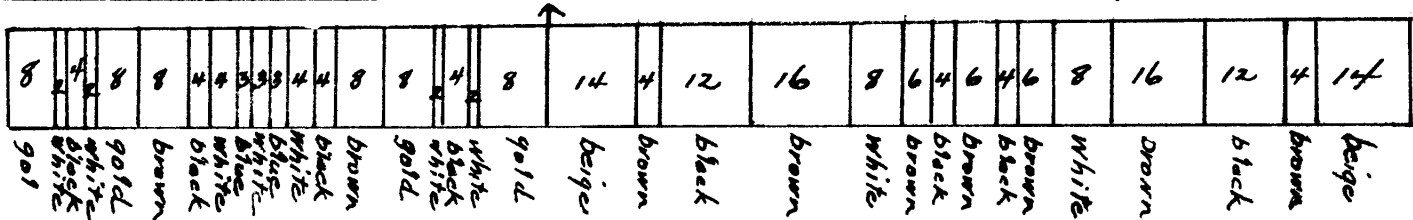
Beige, slightly taupe (Weavecraft's new beige)

Blue, a greyed "kitten's eye" blue; or we might call it a greyed delft blue as we do below in the Balmoral tartan.

(one repeat, approximately 7½", arranged for 32 ends per inch)

Bonnie Prince Charlie.

Gold, brown, beige, blue, white.

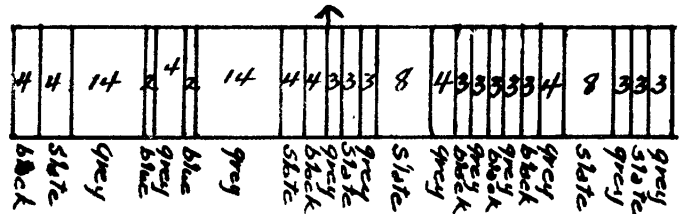


BALMORAL TARTAN

The quiet greys and blue of the Balmoral make it specially suitable for the ultra conservative, - a true Victorian symbol! Again, our Weavecraft colors are excellent, all except the blue: a light grey, a slate grey, a greyed delft blue, and black, arranged for 32 ends per inch as before:

Balmoral Tartan.

2 greys, black, blue.



Although it is not usual in tartan setts to work in odd numbers, as the threes above, in working out proportions for 32 ends per inch, from actually authentically woven tartans, the odd numbers are necessary. If increased to 4's, exact proportions of the tartan are slightly out. However, if you wish greater ease in warping, this may be done with no great disaster!

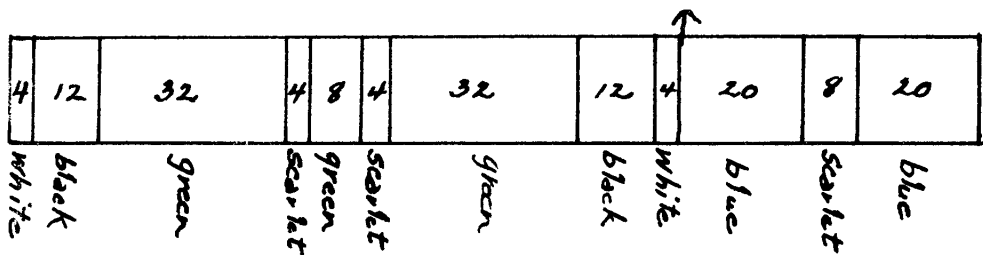
ANCIENT McLEOD

This is a tartan for any age, distinctive and different, with fewer changes of color: tartan green, scarlet, black, greyed delft blue and white:

(one repeat, approx. 5", arranged for 32 ends per inch)

Ancient McLeod

dark green, scarlet, black, grey blue, white.
(Tartan)



FINISHING

If you wash your tartan for shrinkage, use very soft lukewarm water. Do not use washing machine unless you have already experimented with it for washing woolens. Swish fabric lightly without squeezing, and do not allow it to remain in water very long, since even real fast colors cannot take this. Hold up the length and drip off without squeezing. It may be pegged closely along the clothesline, avoiding a windy day, using a few pegs along the bottom selvage to weight it down. When still slightly damp it may be wound smoothly around the warp beam to complete drying, which will minimize the pressing.

A few extra notes:

Colors may be carried along selvages to speed weaving. Many weavers warp an end of carpet warp at beginning and end of warp, to create a firm edge.

Measure, measure, measure!

In planning for seaming, be sure to avoid a half repeat of the sett, since matching could not be done.

Pleats generally have a 1" overlap, so that for each inch of hip measure, 3" of weaving is required. The manner of pleating may completely change the appearance of the tartan. It is often adjusted to one square or the other. (Saw a skirt the other day made without pleats -- not good!)

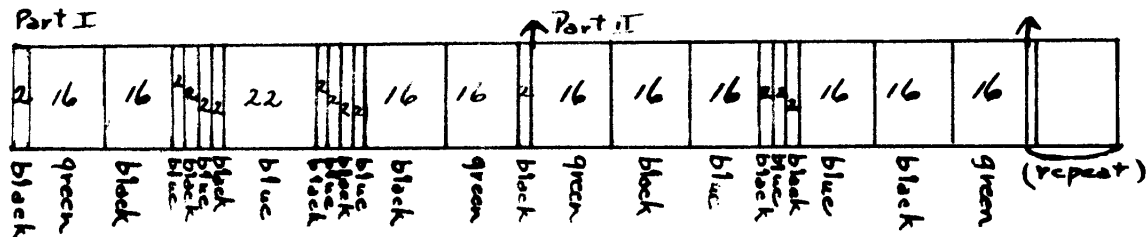
BLACK WATCH

The 1955-56 tartans must include the "Black Watch", which has had such a tremendous selling campaign centred on it. We have it on excellent authority that this began in the heart of the New York garment trade on 7th Avenue. Beginning with the authentic Black Watch, eager designers evolved what we are told is known in the trade as the tartans of 7th Avenue - the "Five Watches" -- Brown, White, Red, Blue, and Gold.

Of course, they are merely plaids once they depart from the Black, but they are authentic as far as high fashion goes. The Red is really eye-stopping, the blue is medium in effect, the white and gold are young people's choice, while to us the brown is really attractive. These are so new that yardages are being released to clothes manufacturers only, and will not be available in lengths until next year. By weaving them, you can be in the forefront of the coming rage.

42nd - The Black Watch

Black navy, green (darkest)



Blue Watch uses a bright yale or royal blue where navy appears above.

Brown Watch uses a very dark brown where navy appears above, black and green unchanged.

White Watch uses white instead of navy, black and green unchanged.

Red Watch uses red instead of navy, black and green unchanged.

Gold Watch uses gold instead of navy, black and green unchanged.

Our wish to you -- May your tartans or plaids give you fun

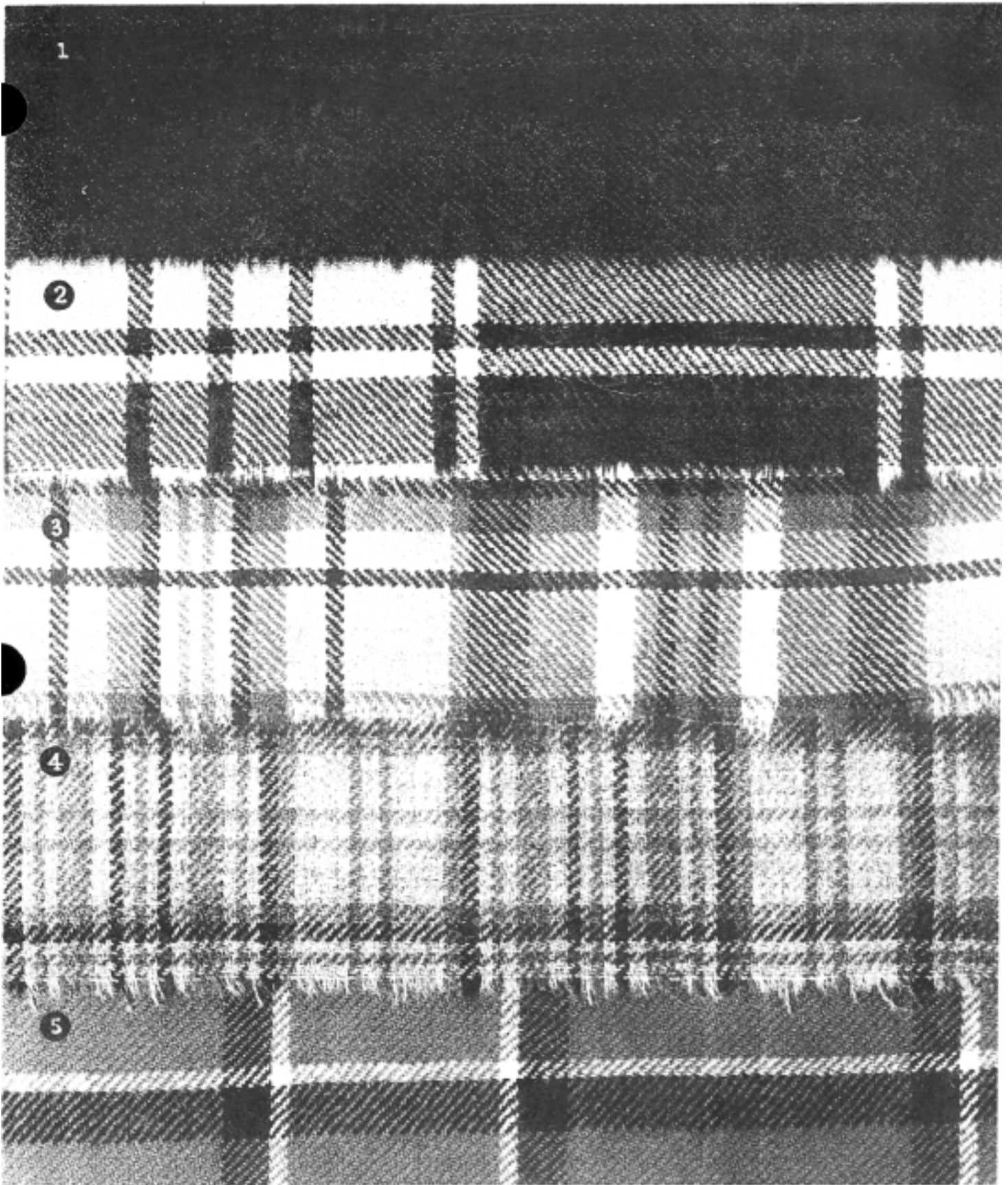
and BRAW GUID WEAVING!
also MERRY CHRISTMAS and a HAPPY NEW YEAR!

from Winnipeg
from Edmonton

EMD
M.S.

December 1955 brings to a close another year of publishing for your editors, who now mark off eleven years of LOOM MUSIC team-work together, and best of all, eleven years of happy association and support from our subscribers.

Since subscriptions expire with this issue, we enclose an order form for convenience. Why not use it right now, before the holiday rush catches up with you? It's also a great convenience to us when renewals come in promptly. (\$4.50 for 1956, to Edmonton, please)



Tartans, photographed to actual size:

1. Lindsay;
2. Royal Canadian Air Force;
3. Bonnie Prince Charlie;
4. Balmoral;
5. Ancient McLeod.

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