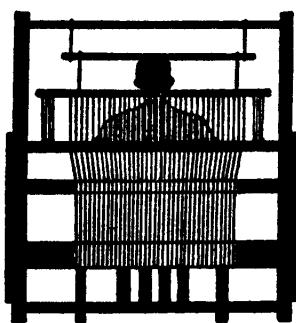


LOOM  
MUSIC

VOLUME XIII      NUMBER 1

JANUARY, 1956

Mary  
Sandin  
Edmonton



Ethel  
Henderson  
Winnipeg

L O O M M U S I C

Volume XIII, Number 1

January 1956

TABLE SETTINGS

Loom Music editors extend to you their friendliest New Year Greetings, with the hope that your thoughts are turning to warps and wefts -- after these holiday weeks.

Along with New Year Resolutions, the beginning of the year 1956 brings thoughtful recognition of the many changes post-war years have made in our ways of living. Even though many of us may not have fully accepted the ways of 1956, we cannot close our eyes to the fact that 1946 and 1956 have little in common, and it is bound to affect us in the end.

We have been thinking of the changes in dining habits in this particular decade. In summer it is the era of the outdoor barbecue, the wayside picnic, or the long motor journey. In the home it might be called the great "tray period", with the centre of interest the T.V. set. Trays on laps, trays on stands, large trays on trolleys -- short and long, narrow and wide. Then, in the food area of the contemporary home, we are surrounded by arborite and kindred surfaces on tables and counters. In short, we are as often informal as not. Card-table-size tables of sturdy steel do much duty as well, and from these ways of 1956 we find new needs in dining linens.

Our place mats will be too large for trays, so our sizes will generally shrink from the usual 12" x 18" finished size, to various other sizes, 9" x 13", or 8" x 13" for average trays. This smaller size means a change of theme of decoration, and we like much simplicity with emphasis on color, as supplies permit.

Widths which are 36" square on the loom make into just the right size for small tables and card tables, and weaving can be extended lengthwise for the long narrow table.

Too, the weaver must ever be alert to changes in social living to ensure that hand weaving is presented to the general public in the best possible light. Fortunately, today's trends need not disturb us greatly, just so we realize what fits in theme with these needs, both in color and basic fibre.

Although cotton has a great field in many upholsteries and draperies, clothing, etc., in staple and table linens we are "agin" all cotton, in general. Cotton warps, mercerized if possible, are certainly practical. But for wefts, we still say, weave linen, or half linen, or use a glamorous thread or color to provide a "lift". All cotton is too often dull, and unless expertly designed and woven, well proportioned and finished, does not stand up to casual and continued laundering. Lest this should seem to be a direct contradiction to the many cotton weavings we have recommended, we believe ours did conform to the above standards. However, a casual reading of LOOM MUSIC will reveal our bias for linen and/or union fabrics.

The case for linen:

It has an almost endless life.

It looks better after each laundering. (If you find it hard to iron, perhaps it isn't wet enough when you begin)

It lends a luxurious look to any project.

It is available in several forms and many weights: single, plied, fine, thick ( $1\frac{1}{2}$  lea), boucle, etc.

Cost is not a legitimate criticism, since the extra expenditure repays a thousand times.

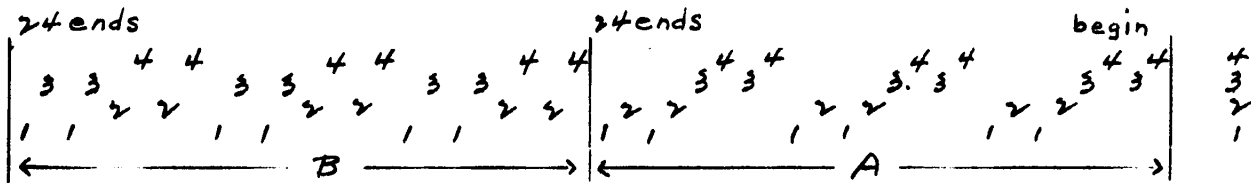
Color is available in accordance with steady demand. We cannot expect to purchase it easily unless we create a demand and support the present manufacturers.

1956 table settings

We have chosen considerable variety: fine linen, linen and silver metallic, coarse all linen lace, jute and  $1\frac{1}{2}$  lea linen, and nylon and raffia with copper metallic.

No.1: NYLON AND RAFFIA An all nylon product was what we had in mind here, but the shrinkage was very high, 2" in length and  $1\frac{1}{2}$ " in width. The woven fabric was thick and wooly in appearance, dried well and required no ironing, but was not pleasing to our purpose. With picnic dining in mind, we proceeded to use raffia on the nylon warp. It is good. Our recommendation is to make the warp 13" wide, and each length from 45" to 72" long. It can then be rolled for easy transportation. Small weights sewn under each corner will hold it to the outdoor table, and a coating of clear shellac will render it waterproof. A copper metal thread with the brown tones of raffia gives a woodsy tone, and colored metals would match the meadow flowers. Raffia itself comes in such splendid colorings!

The Draft is M's and O's, in a checkerboard arrangement:



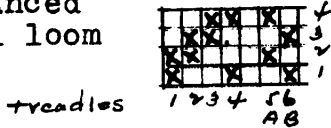
For a 13" width, repeat the above 6 times in all, ending with part A once at the end, for balancing of the weave = 312 warp ends.

The warp is white nylon, 8/2 size, at 24 ends per inch.

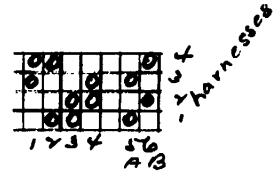
The weft is natural raffia, and a fine round reinforced copper metallic (No. 205 from Home Yarns Corp., New York).

The tie-up is standard:

for counterbalanced  
or falling shed loom



for rising shed,  
jack type, or  
table loom



The treadling is done in alternate squares (see photo. #1, page 8)

Block A: treadle 3 using raffia  
treadle 1 using copper, and repeat this alternation until 1-1/8" is woven, beating firmly.

Block B: treadle 5 using raffia  
treadle 6 using copper, and repeat this alternation until 1-1/4" is woven, beating firmly.

Weave blocks A and B for desired length, ending with Block A to balance the final end. We liked the slight difference in length of blocks as above, to avoid a complete "checkerboard".

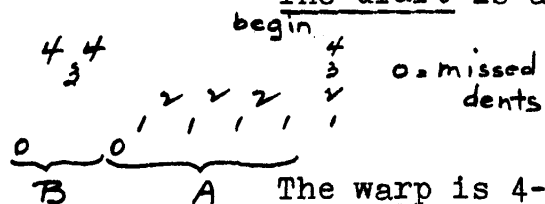
For hems, we used fine linen weft, treadles 2 and 4 alt., weaving 3/4" for a 1/2" finished hem. With linen weft it is easier to keep out to full width, so there is no drawing-in of the hem portion.

For pliability, raffia should be kept damp. Our favorite method is to dip the day's requirements in water, shake to remove excess water, then place the dampened raffia in large plastic bag. We keep the bag tightly closed for good penetration for at least half an hour. During weaving, the bag lies flat on a table beside the loom, with the raffia ends near the bag opening. Raffia strands are pulled out one at a time, as needed. They are not wound on a shuttle, but pushed through with a flat "poke" shuttle. When one strand ends, the next strand is placed in the same shed to overlap for an inch or two. When well beaten, the joinings do not show.

No.2  
ALL LINEN  
LACE EFFECT

This is a heavier linen combination, open weave for lacy effect, No.2 photo. on page 8 , for tray mats or place mats.

The draft is a huck variation, with missed dents between.



Repeat draft 13 times, for 13" wide in the reed, ending with A portion of the draft, to balance = 137 warp ends.

The warp is 4-cord linen (that's a weight slightly smaller than carpet warp), one per dent in a 12-dent reed, with missed dents as indicated on the draft, between blocks A and B.

The weft is  $1\frac{1}{2}$  lea linen, beaten to 10 shots per inch.

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

Treadling:

With fine linen, weave  $\frac{1}{4}$ " turn-in, tabby weave, treadles 5 and 6 alternately.

With 4-cord linen like warp, weave 3" tabby weave, ending with treadle 5, to provide a  $1\frac{1}{2}$ " hem. Beat to a 50-50 weave, 12 wefts per inch.

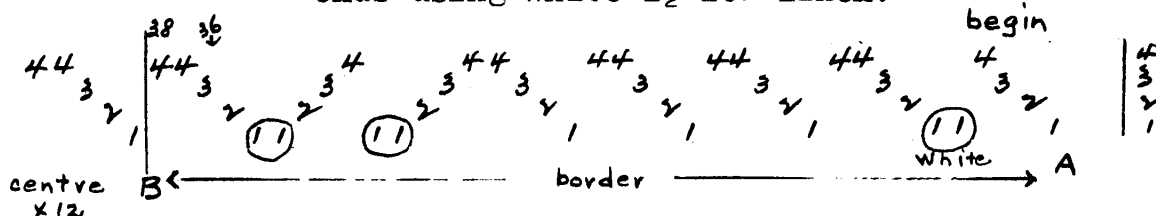
With  $1\frac{1}{2}$  lea linen, beating to 10 shots per inch:

Treadle 6, 4, 6, 5, 6, 2, 6, 5, and repeat for desired length of mat, ending with 6, 4, 6.

No.3: JUTE  
AND LINEN

This is the jute we spoke of before, used for tying tobacco leaves for drying -- a lovely rich sand color, which we have combined with white linen - photo #3, p. 8.

The draft is a twill variation, with the circled double ends using white  $1\frac{1}{2}$  lea linen.



Thread from A to B once, 38 ends; repeat the above centre part of draft for 12 times, 60 ends; then begin at end 36 on the draft and thread to the beginning (backwards) once: a total of 134 warp ends.

The warps jute and  $1\frac{1}{2}$  lea linen, at 10 ends per inch are warped in this order:

warp	4 ends jute	2 ends linen
	2 ends linen	3 ends jute
	21 ends jute	2 ends linen
	2 ends linen	21 ends jute
	3 ends jute	2 ends linen
	2 ends linen	4 ends jute
	66 ends jute	134 warp ends

Wefts are the same, beaten to 10 shots per inch.

The treadling is tabby weave throughout, treadles 5 and 6 on the standard tie-up, page 3.

With jute, weave 9 shots tabby weave (almost 1") for hemming back to the first white linen weft.

With white linen, 2 tabby shots in the same shed, making sure they lie flat beside each other.

With jute, 21 tabby shots (10 per inch) to square the corner.

With white linen, 2 tabby shots in the same shed.

With jute, 3 tabby shots

With white linen, 2 tabby shots in same shed.

With jute, weave tabby for desired length centre, then reverse the above treadlings, to beginning.

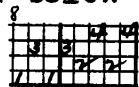
No.4:

A "BEST" SET  
ALL LINEN

These mats, photographed as #4 on page 9, are definitely of wedding gift calibre, and can be adapted to 36" square, or narrowed to tray size. Because of the fine warp they are natural color, but the #10 singles pattern may add color to yours if desired.

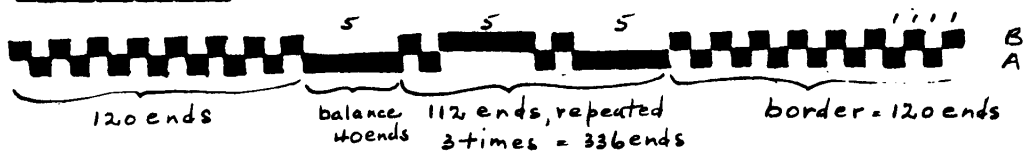
The draft is again M's and O's -- what addicts to it we are!

The key to the short draft given below is:

Block B, or row B, is threaded  = 8 ends for each block on draft

Block A, or row A, is threaded  = 8 ends for each block on draft

The short draft for our arrangement is:



The warp is natural 65/2 linen (or use 70/2), set at 48 ends per inch (4 per dent in a #12 reed, or, better, 3 per dent in #16). 616 warp ends for 13" wide in the reed, for a 12" finished width.

The wefts: background uses same linen as warp, pattern bands use a 10 singles white linen (or color here, if you prefer).

The treadling - using the same standard tie up given on p.3.

Weave 1/4" near tabby (treadles 2 and 4 alt.) using fine linen, for turn-in.

{ With white linen, weave 8 shots, treadles 1 and 3 alt.,  
1/4" of weaving  
With white linen, weave 8 shots, tr. 5 and 6 alt., " }

Repeat bracketted treadlings for 3", to allow for a 1 1/2" hem which is reversible.

1. With linen like warp, weave 5" near tabby, tr.2 and 4 alt.
2. With white, 1/4" band, treadled 1,3,5,6,5,6,1,3
3. With fine linen, treadles 2 and 4 alt. for 1-3/8"
4. With white, repeat 1/4" band #2 above.
5. Repeat #3 fine band above. This is centre band -- reverse to beginning.

It's simple, it has a beautiful handle, it satisfies the connoisseur! (photographed as #4, page 8)

No.5: LINEN AND SILVER This mat is dressy and glamorous, still another treatment of the M's and O's weave, but scarcely recognizable as being so, because of its treadling. (photo #5, page 8)

Threading plan - on page 5 are details of block A and Block B threading drafts

Thread	Block A twice, Block B twice, Block A twice, Block B twice, Block A twice, Block B twice =	96 ends
Then	Block A 16 times	= 128 ends
Then	B x 2, A x 2, B x 2, A x 2, B x 2, A x 2	= 96 ends
Then	Block A 16 times	= 128 ends
Then	B x 2, A x 2, B x 2, A x 2, B x 2, A x 2	= 96 ends
		<u>544 ends</u>

The warp is a 20/2 natural linen, at 30 ends per inch, 544 warp ends = 18" wide (mats are hemmed at top and bottom).

The wefts: Golden rule linen and silver (they are plied together); and 7/1 linen, white.

Colors are available in these linen sizes, both warp and weft, to meet just about any need -- so do substitute colors here!

The treadling (use standard tie-up given on page 3)

With fine linen, weave 1/4" near tabby for hem turn-in

With linen and silver, weave 1" near tabby (tr. 2 and 4 alt)  
for 1/2" hem

7/1 linen is used double on the shuttle for pattern shots,  
and linen and silver used singly for "tabby" shots.  
Pattern shots alternate with tabby shots in borders.

1. With 7/1 double, treadle 1 for six shots  
7/16" of weaving  
(i.e. 1 with double white  
2 with linen and silver  
1 with double white
2. With 7/1 double,  
treadle 5, for 6 shots,  
with silver "tabby" between,  
for 7/16" of weaving  
4 with linen and silver,  
etc.

Repeat 1, 2, 1 as above, producing an end band 2-1/8" wide.

An 8" centre is woven, all in near-tabby weave, by using  
treadles 2 and 4 alternately, using wefts of white and silver in this  
order:  
3 shots using 7/1 double on shuttle

1 shot using silver and linen double on shuttle  
1 shot 7/1 double  
1 shot silver and linen doubled  
1 shot 7/1 double  
1 shot silver and linen doubled

2" using 7/1 double

1 shot silver and linen doubled  
1 shot 7/1 double  
1 shot silver and linen doubled

2 1/2" using 7/1 double. This is centre band.

Reverse treadlings to beginning, for complete mat.  
-----

Good dining, with our

GOOD WEAVING!

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

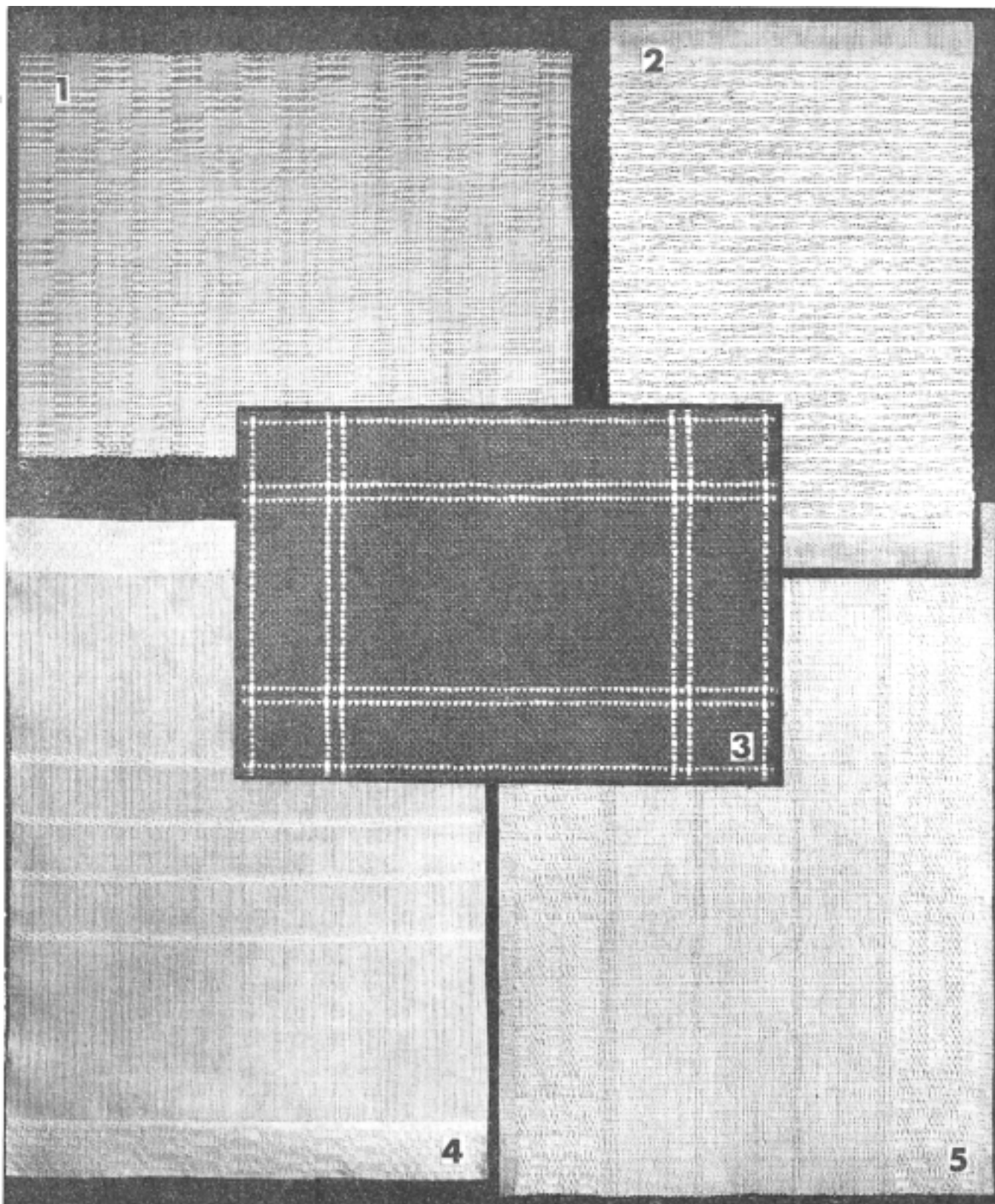
Mrs. E. M. Henderson  
20 Fitz Apartments  
Winnipeg, Manitoba

LOOM MUSIC is \$4.50 per year, 10 issues, subscriptions to Edmonton

Linen sources, to name a few only

Charles Y. Butterworth, 2222 East Susquehanna Ave., Phila. 25, Pa.  
Contessa Yarns, Dept. C, Ridgefield, Conn.  
Frederick J. Fawcett, Inc., 129 South St., Boston 11, Mass.  
Hughes Fawcett, Inc. (Golden Rule), P.O. Box 276, Dunellen, N.J.  
Searle Grain Co., Grain Exchange Bldg., Winnipeg, Manitoba.





Place mats, LOOM MUSIC 1956

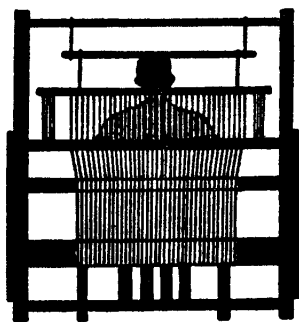
1. Nylon and raffia, M's and O's weave.....p. 2
2. Heavy linen, lacy effect, huck weave.....p. 4
3. Jute and linen, plain or tabby weave.....p. 4
4. Fine linen, M's and O's weave.....p. 5
5. Linen and silver metallic, M's and O's weave.....p. 6

**LOOM**  
**MUSIC**

VOLUME XIII      NUMBER 2

FEBRUARY, 1956

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## L O O M M U S I C

Volume XIII, Number 2

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YOUR WEAVING LIBRARY

One of the questions we are asked most frequently concerns the purchasing of books and pamphlets -- It is "What to Buy" rather than "where", the last being ably looked after by the Craft & Hobby Book Service, Coast Route, Monterey, California.

When book lists are scanned, the printed title means little, and advertising and reviews are often well-meant but misleading. It is downright frustrating to buy a book on the basis of what is promised by its description, and then find it is not useful.

Twenty years ago there was no great problem concerning what to buy. Not too much was available then, but what there was has proved its worth against the test of time. Now that weaving publications are numbered by the hundred, it is a chore to keep up with them.

In this short article, we propose to list for you a selection of what we consider most valuable of those volumes on our library shelves, and do a little classification for you.

Apropos of books and also the reading of them, we do not suppose there are many readers in Canada and the U.S. who have not been aware of the current topic of interest, "Why can't Johnny read" and the arguments pro and con. As a teacher engaged in grappling daily with the teaching of reading, to one of us the topic has been of special interest. We mention this because of an experience related to us by a student several years ago at Banff. The speaker was a professor who had just finished a series of lectures to high school instructors on "The Teaching of Reading at the High School Level". Following advice in our Banff prospectus, she had

purchased THE SHUTTLE-CRAFT BOOK OF AMERICAN HAND-WEAVING by Mary M. Atwater. On the train coming to us she began to study the book, but found that although the reading as such was straightforward, her understanding of the pages was entirely lacking. She commented -- "Never have I had a fact brought to my notice so forcibly, that the reason for not only my lack of comprehension, but of all those students as well -- was my need, first of all, for a working vocabulary in the subject."

We have thought of this incident many times since, when weavers and students have found comprehension difficulties in using various publications. For this reason, every weaver should have a dictionary of terms, and there are two or three to choose from. We arrange them alphabetically, by authors

A SHORT DICTIONARY OF WEAVING, M.E. Pritchard (Geo. Allen & Unwin, London). This is an excellent book, well bound, covering weaving and textile terms, dyeing and dyes, hints to beginners; well arranged, cross indexed and explanatory.

WEAVER'S WORD FINDER, Harriet D. Tidball, (Shuttlecraft Guild, Kelseyville, Calif.) Also an excellent publication, covering the field of North American weaving, as well as general terms; 8 x 10" pamphlet form.

ENCYCLOPEDIA OF HAND WEAVING, Z Handicrafts, Fulford, Quebec. A very efficient reference list, in simple pamphlet form, which also illustrates weaves. Less useful for beginners.

#### Reference Books for Swedish Publications

SWEDISH-ENGLISH WEAVING GLOSSARY, compiled by Craft & Hobby Book Service, Coast Route, Monterey, Calif. Gives many of the common terms, no other information.

SWEDISH-ENGLISH TEXTILE GLOSSARY, Frances Siminoff Cohen (now out of print, we believe). A short dictionary with useful grammatical references and conversion tables of measures. (You might ask for a re-printing).

BASIC SWEDISH WORD LIST, Allwood and Wilhelmson (Augustana Book Concern, Rock Island, Ill.) For the most common 3000 words, with English equivalents, and some grammar notes.

Because new weavers need and want to have a set of drafts readily available, such books have a steady sale. Here we list in order of merit, in our estimation --

For the New Weaver

A HANDWEAVER'S PATTERN BOOK, Revised Ed., by Marguerite Davison (Swarthmore, Penna.) No weaver should be without this book, for notes on weaves, and drafts and illustrations, for almost every need.

SEVEN PROJECTS IN ROSEPATH, Revised, by Berta Frey (210 East 22nd St., New York City). A pamphlet giving directions for needed experiences in Rosepath, embroidery, and lace stitches.

HOME WEAVING, by Oscar Beriau (from Nilus Leclerc, L'Isletville, Que.). A well bound book, showing many novelty weaves in drapery and clothing, mock chenille and boutonne'. Use for drafts and illustrations only, since titles are not always standard.

FOUR HARNESS HUCK, by Evelyn Neher (225 S. Main St., New Canaan, Conn.) Splendid variety in the use of the huck weave, adapted for many purposes.

EINSCHÄFTIGE LEINENBINDUNGEN, Mia and Walter Kircher. This is a splendidly illustrated pamphlet on 2-harness weaving.

ADVENTURES ON A 2-HARNESS LOOM, Alice R. Cripps (January & Wood, Maysville, Ky.) A useful booklet, particularly for school or camp weaving, illustrated in color.

HANDDUKAR och DUKTYG, Gertrude Ingers. Book I of a series, this one on towels and table linen.

VI VÄVER till HEMMET, Maja Lundbäck. Book II, on upholstery, glass curtains, bedcovers, drapery. Beautifully illustrated, with drafts simply arranged with treadling at side (tie treadles as noted!)

WEAVING AT THE LITTLE LOOMHOUSE and WEAVING IS FUN, by Lou Tate (Louisville, Ky.) Included because of instruction and illustrations in free techniques, lace and embroidery.

For more advanced weavers (listings are of equal merit)

MONSTERBLAD (pattern sheets), Svensk Hemslöjd (from Craft & Hobby) Set III on drapery and upholstery, very useful  
Set XI on blankets and scarves has good color plates.

PRAKTISK VÄVBOK, Nina von Engeström. Fine collection of 8-harness drafts.

KAUNISTA KANGASPUISSA, Rauha Aarnio: upholsteries, 4-8 harness.

KOTIEN JA KOULUJEN KANGASPUIHIN, Helvi Pyysalo and Viivi Merisalo. 4-harness, and up, drafts for every purpose. A fine book.

FOLKELIG VAEVNING I DANMARK, Ellen Anderson and Elizabeth Budde-Lund. A multiple harness (10-16) book of great value.

VÄVMÖNSTER, Malin Selander. Lovely color plates, good range of subjects.

HÅNDBOK I VEVING, Norwegian Home Weaving Society: 4 to many harnesses, and an excellent publication.

DAMAST, Gertrude Ingers, John Becker. A very new book on Damask, well illustrated, but Swedish text. Illustrations are excellent, both for woven articles and techniques of construction of harness arrangements.

As practice goes on apace, the need for study appears -- where to get a better understanding of the loom and its possibilities -- which makes a text book for learners imperative:

#### Text books

HANDWEAVER'S INSTRUCTION MANUAL, Harriet D. Tidball (Kelseyville, Calif.) Step-by-step with the new weaver's problems.

FOUNDATIONS FOR HAND WEAVERS, Harriet D. Tidball. This is a volume introducing all phases of weaving to the student, and should be of tremendous help.

HANDWEAVING FOR PLEASURE AND PROFIT, by Harriette J. Brown (Harper & Bros. Publishers, N.Y.) For two harness frame weaving, also very good for lace and embroidery techniques.

THE SHUTTLE-CRAFT BOOK OF AMERICAN HAND-WEAVING, Mary M. Atwater (Macmillan Co.) A standard reference book giving theory of weaves, plus drafts.

KEY TO WEAVING, Revised Ed., Mary E. Black (Bruce Pub. Co., Milwaukee) Many good tips and notes on various techniques.

NOTES ON WEAVING TECHNIQUES, Florence House. A dictionary of weaves with instructions for accomplishing them.

HÅNDBOK I VÄVNING, Ulla Cyrus, soon to be in English translation, from Branford Editions, 551 Boylston St., Boston 16, Mass. A fine technical book.

So much for learning. Now the student, having progressed to a good all-round knowledge of what is possible, must at all times be conscious of what has made these selected books the most desirable to have. They are superior because they have offered not only

drafts for one to use, instruction for one to follow, and knowledge for one to absorb, but at the same time have satisfied one's desire to create beautiful, functional articles. The greatest degree of creative thrill to the individual will be when, out of his own knowledge, he produces a length wherein he can boast -- "This is my own designing."

### Books for design inspiration

DESIGNING ON THE LOOM, by Mary Kirby (The Studio Publications, London and New York). There are some 4-harness frame instructions, also multiple weaves. The accompanying general notes are very valuable to the avid student of design.

CONTEMPORARY HANDWEAVING, Ruth Overman and Lula Smith (Iowa State College Press, Ames, Iowa). For the weaver who can translate photographs into textiles. It is a beautifully printed book, and a review for those who already own basic books.

To give weavers more specialized help, there are publishers of instructions with accompanying samples. These are expensive, but constitute a source of inspiration and knowledge by the visual and tactile approach. Here are our favorites:

### Instruction plus samples

TERRACE TEXTURES (Terrace Yarn Shop, 4038 S.W. Garden Home Road, Portland 19, Ore.) These will set you up with a set of reference samples covering many weaves and fibres.

PORTFOLIO of the Shuttlecraft Guild (Kelseyville, Calif.) These illustrate the wide variety covered by Handweaver's Bulletin.

NEW WEAVES FROM OLD, Elmer C. Hickman (Emlenton, Penna.) One of the most fascinating parts of these samples is to see threads in use -- the color and weave adaptations.

### Periodicals

It is to be hoped your weaving money is not yet all spent, for we are yet to come.

LOOM MUSIC comes along each month of our regular 10, and we do a little bit of everything, in a most practical way. We teach, and preach, and try to inspire our subscribers to be the best weavers in the land.

HANDWEAVER'S BULLETIN, by Harriet D. Tidball (Kelseyville, Calif.) More advanced weavers find much help from these monthly issues.

MASTER WEAVER, Z Handicrafts (Fulford, Quebec) A very technical bulletin for theory of weaving, but good.

WARP AND WEFT, Robin and Russ (632 Santa Barbara St., Santa Barbara, Calif.), is a small leaflet with a sample included.

Just so that you can find whatever item or subject you are interested in, among many of these publications listed above, use HANDWEAVER'S REFERENCE, by Mary E. Black (Bedford, Nova Scotia).

Last of all come the magazines to keep you abreast of the times and introduce you to personalities in the weaving world. Who doesn't know

HANDWEAVER AND CRAFTSMAN (246 Fifth Ave., New York 1). It is a real thrill when your editors are mentioned in its pages, and we are sure others feel the same. It depicts trends and vogues in handweaving, and gives you the latest in exhibition news; well illustrated.

CRAFT HORIZONS (32 E. 52nd St., New York 22) should be another "must" on your library shelves. Weavers should not be too narrow in their outlook, and one would do well to be familiar with what all the various crafts are accomplishing.

AMERICAN FABRICS (Empire State Bldg., New York 1, N.Y.) is the premiere American textile magazine, bringing the commercial world to our door, and all that science can devise in the new textile fibres. One doesn't even loan these to all and sundry, but friends may always visit and read.

We have not mentioned books dealing with one subject, but there are excellent texts available on rug making, textile designing, history of weaving, native weaving as Navajo or Mexican. Just one we will mention as being needful for many purposes:

BYWAYS IN HAND-WEAVING, Mary M. Atwater (Macmillan). A fine volume for card weaving, Inkle, braiding and knotting, native techniques, etc.

If you are not breathless after all these, or complacent at the thought of these volumes already reposing on your library shelves, you certainly will be poverty-stricken. Alas! weaving publications are expensive. Do not be dismayed, however, as once one knows what to buy, it is amazing how the money pops up.



For yesterday's best, try to collect copies of  
 THE WEAVER, Bernat & Co., but out of print, 1936-1942. Also  
 THE WEAVER'S QUARTERLY, Kate Van Cleve (14 Marshal St., Brookline,  
 Mass.) 1932-1942. Notable for hand colored designs for  
 embroidery weaves, and weaving techniques in general.

Let your reading bring you to the finest realization of

GOOD WEAVING!



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



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

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\$4.50 per year of 10 issues; subscriptions to Mrs. Sandin, please.  
 \$3.50 per year for back issues, 1944 to 1955, with complete sets  
 still available. Copyright 1956

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GUILD OF CANADIAN WEAVERS: Word has just been received that  
 Mary E. Black of Bedford, Nova Scotia, and Mary Sandin of  
 Edmonton, Alberta, have passed their tests for Master Weaver  
 standing in the Guild. These two Marys (good friends,  
 incidentally) are the first weavers to qualify for this award.

SUMMER CLASSES: For weavers who plan to attend a summer weaving  
 session, this is the time to consider the various possible  
 schools, and to register for a course as early as possible.

Your LOOM MUSIC editors will again be conducting the weaving  
 session at the Banff School of Fine Arts, July 5th to August  
 8th, inclusive, and hope to see many of you there, either as  
 co-learners or as visitors. Short term students are  
 welcomed, if otherwise means not coming at all. Every  
 weave possible will be included, and we plan a happy time.  
 For details and school catalogue, write to Director, Banff  
 School of Fine Arts, Banff, Alberta

Books mentioned in this issue, with approximate cost

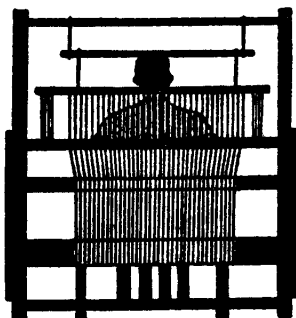
A SHORT DICTIONARY OF WEAVING,	Pritchard	\$2.75
WEAVER'S WORD FINDER,	Tidball	2.50
ENCYCLOPEDIA OF HAND WEAVING,	Zielinski	
SWEDISH-ENGLISH WEAVING GLOSSARY,	Veren	
SWEDISH-ENGLISH TEXTILE GLOSSARY,	Siminoff	
BASIC SWEDISH WORD LIST,	Allwood & Wilhelmson	.75
A HANDWEAVER'S PATTERN BOOK,	Davison	7.50
SEVEN PROJECTS IN ROSEPATH,	Frey	
HOME WEAVING,	Beriau	6.00
FOUR HARNES HUCK,	Neher	2.50
EINSCHÄFTIGE LEINENBINDUNGEN,	Kircher	1.50
ADVENTURES ON A 2-HARNES LOOM,	Cripps	
HANDDUKAR och DUKTYG,	Ingers	3.30
VI VÄVER till HEMMET,	Lundbäck	3.75
WEAVING AT THE LITTLE LOOMHOUSE,		1.00
WEAVING IS FUN,	Tait	
MÖNSTERBLAD, 3 and 11		each 3.00
PRAKTISK VÄVBOK,	von Engeström	2.00
KAUNISTA KANGASPUISSA,	Aarnio	4.25
KOTIEN JA KOULUJEN KANGASPUIHIN,	Pyysalo & Merisalo	4.50
FOLKELIG VÆVNING I DANMARK,	Anderson & Budde-Lund	2.25
VÄVMÖNSTER,	Selander	7.00
HÄNDBOK I VÆVING		4.25
DAMAST	Ingers & Becker	
HANDWEAVER'S INSTRUCTION MANUAL,	Tidball	3.00
FOUNDATIONS FOR HAND WEAVERS,	Tidball	7.50
HANDWEAVING FOR PLEASURE AND PROFIT,	Brown	4.50
SHUTTLE-CRAFT BOOK OF AMERICAN HAND-WEAVING,	Atwater	6.00
KEY TO WEAVING	Black	6.50
NOTES ON WEAVING TECHNIQUES,	House	
HÄNDBOK I VÆVNING	Cyrus	Swedish ed. 3.00
		English ed. 5.95
DESIGNING ON THE LOOM	Kirby	5.00
CONTEMPORARY HANDWEAVING	Overman & Smith	7.50
TERRACE TEXTURES		12 for 9.00
		complete series 50.00
SHUTTLECRAFT PORTFOLIO	Tidball	per yr. 10.00
NEW WEAVES FROM HOLD	Hickman	
LOOM MUSIC	Henderson & Sandin	" 4.50
HANDWEAVER'S BULLETIN	Tidball	per yr. 7.50
MASTER WEAVER	Zielinski	" 2.85
WARP AND WEFT	Robin & Russ	" 2.50
HANDWEAVER'S REFERENCE	Black	3.00
HANDWEAVER AND CRAFTSMAN		per yr. 4.00
CRAFT HORIZONS		" 4.00
AMERICAN FABRICS		" 12.00
BYWAYS IN HAND-WEAVING	Atwater	8.50
THE WEAVER	Bernats	
THE WEAVER'S QUARTERLY	Van Cleve	

LOOM  
MUSIC

VOLUME XIII      NUMBER 3

MARCH, 1956

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## L O O M M U S I C

Volume XIII, Number 3

March, 1956

YARDAGES for Coatings, Suitings

No matter what yardage we wish to weave, the project calls for individual designing, and the sampling of our threads in as many ways as possible to provide a large selection of patterns from which to make our final choice. These sample swatches are really the exciting part of planning the weaving -- often the beginning idea we thought would be suitable doesn't prove to be so, but as we go on trying out other combinations on the sample warp, more satisfying possibilities are developed. We described a sampler of color and weave combinations in November 1955, and those of you who have back issues will remember one in February 1950. To our sorrow and their loss, many new (and even seasoned) weavers find these samplers tedious, but in our opinion no weaver can get along without doing them.

Our 1950 article used color of one weight yarn, and was based on an alternation of 4 dark, 4 light warp ends, woven over in several treadling variations. The 1955 sampler used 2 dark, 2 light. In each case the reference was Wm. Watson's TEXTILE DESIGN AND COLOUR (Longmans Green & Co.)

Recently another fine book for our use in designing has appeared: DESIGNING ON THE LOOM by Mary Kirby (The Studio Publications). This is a splendid book for the inquiring mind and shuttle. We are interested in the twill sampler suggestion. It embodies a warp of color alternation in much variety: 4 inches 3 light against 1 dark, 4 inches 2 light and 2 dark, 4 inches 1 light and 3 dark, etc. In weaving, the weft arrangements vary from dark weft over all, light weft over all, 1 dark and 1 light alternating, 2 dark 2 light, through to 8 dark and 8 light, each of these woven for 4 inches, to give sufficient for inspection and decision.

The goal, however, may not be a tweed color sample, but one involving a plain warp with various wefts. Here the problem may centre around warp settings. In this case we select a #15 reed: thread 3 inches at 30 ends per inch and add a marking end of contrasting color; thread 3 inches, 2 in a dent and 1 in a dent alternately to approximate 21 ends per inch; colored end to mark; then 3 inches, dented 2 and 3 alternately to give us 36 ends per inch; colored end. (these denting irregularities may show in the sample, but suffice to arrive at desired warp setting). For curiosity, a 3" section should also be threaded at 15 ends per inch. Then we try all our wefts, weaving 3" of each, in various orders and combinations -- single on the shuttle, or at times double. When these are woven (keeping accurate "on the loom" measurements) cut off and re-sley the warp into a #12 reed. Try at 12 ends per inch, 24 per inch (2 in a dent), 18 per inch (2 and 1 alt.). Again, the 12 and 15 ends per inch are definitely not suitable for suitings, but the chance to weave the warp at this denting is too good to miss.

The value of the sampler is lost unless complete notes are kept. Each weft combination group should be separated by a marking thread, as the changes between warp settings have been marked by a colored end, or some such distinguishing mark. Measure woven sample on loom with tension, then measure off loom. Then process the sample either by washing or steam pressing, according to the basic fibre, and measure again.

There is a hazard in handling the sample -- you might get lost as to which is sample #1, so be most meticulous in your notes. Our easy method of marking is to begin with a contrasting colored weft end, having this 1 shot at beginning of sample #1, and again 1 shot at the end; then 2 or 3 shots of yet another color for cutting across; then for sample #2, 2 shots of contrasting color at beginning and at end of sample -- and so on.

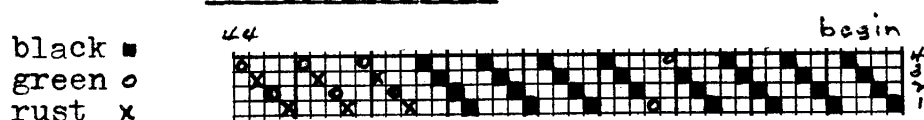
The following trial warp of ours had this goal -- a new coat length, spring and fall weight for Canada, just right for winter vacations in the South (of which we can only dream!).

LADIES  
COATING

We wanted a navy blue coat, but fancied some color interest in the warp to break up the background. We decided that once an inch seemed often enough for it to appear, so warped a 7" sample of 16/2 Weavecraft wool at 24 ends per inch, in this order:

15 ends black  
2 ends tartan green  
15 ends black  
12 ends rust and tartan green alternately (6 ends each)  
and repeat for desired sample width

Twill threading was used, in this color order



The color orders are important in following the treadlings in the sample swatches, with rust ends carried on frames 1 and 3, and green carried on frames 2 and 4 in the 12-end stripe.

Our warp setting is 24 ends per inch, and we didn't need try other settings, since previous experience with this yarn proved 24 per inch the weight we liked for this purpose.

Wefts. The fabric we were searching for was to have an uneven surface, with high and low weft levels against a subdued

warp stripe. This we proposed to obtain by using heavy and light weight wefts, with heavy homespun against the light weight 16/2 or 20/2 in mind (supply sources suggested on page 20). To get maximum effect from the homespun, 3 harnesses are used together to give a 3-thread skip, permitting weft to show over 3 ends, instead of 2 ends if regular tie-up is used. Our tie-up becomes

sinking shed or counter- balanced loom	4	X	X		X
	3	X		X	
	2		X		X
	1	X	X	X	
		1	2	A	B

rising shed or jack type loom	4				0
	3		0		0
	2	0			0
	1				0
		1	2	A	B

Treadlings: We list a number of our color combinations, with comments and criticisms, to help in selecting your own favorites.

Sample I 1/2" tabby heading (A and B alt.) ending with B, using rust 16/2 weight on shuttle  
(treadle 1 brings greens up to lay over white wefts and show)

{	1 shot heavy white homespun, treadle 1
	B, A, using rust
{	1 shot heavy white homespun, treadle 1
	B, A, B, using rust

and repeat with 1 shot white, treadle 1, etc., for 3" weaving

Note that this treadling brings the green ends on harness 2 to the surface to weave over the white homespun, emphasizing the green portion of our background stripe.

Sample II tabby heading of rust, A & B alt., ending with B  
(rusts up)

1 shot heavy white homespun, treadle 2
B, A, using rust
1 shot white, treadle 2
B, A, B, using rust

This treadling brings the rust ends on harness 3 over the white homespun.

Samples I and II were good, but not quite good enough!

Sample III was identical with Sample II, but used rust tabby, with black homespun for treadle 2. Texture was good, but a little "speckledy" and stripe conscious.

Sample IV was identical with Sample II, but used black 16/2 wool as tabby, white homespun on treadle 2.

Sample IV was just right, and we threaded up the big loom and wove a length sufficient for a 3/4 coat. It is photographed on page 23 as No. 1.

Sample V followed, using red homespun as pattern weft, black 16/2 as tabby. We used treadling order of Sample I for 3"

of weaving, then treading order of Sample II for 3". Criticism: very good either way. Treading II with the rust ends up gave a closer blend of color. We recommend this combination if you want a striking red and black coat length.

But our original plan was for a navy coat length!

Sample VI used the "greens up" treading of Sample I, with navy blue homespun as pattern weft and a blue 20/2 tabby, the blue a little brighter than navy. Criticism: the tartan green warp stripes were much too prominent, they really "stood out".

Sample VII was treadled as VI, but for the tartan green warp ends on harness 2, we pulled through dark green warp ends. This color blending was what we wanted, so our navy coat length is treadled with navy homespun pattern, bright navy tabby, beaten to a 24 per inch weft tabby beat, so that tiny spots of rust and tartan green appear in the background. Adjusted warp arrangement is:

- black
- x rust
- o tartan green
- dark green



SUPPLIES for above

Homespun pattern: ours = 2 ply medium from Wm. Condon & Sons., Charlottetown, P.E.I. (1200 yds. per lb.)  
or use Contessa's 2-ply nobby wool (1000 yds/lb.)

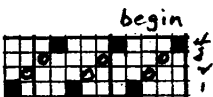
16/2 Weavecraft: ours = Searle Grain Co., Winnipeg, Manitoba  
other comparable weights from  
Pent Yarns, P.O. Box 1143, San Antonio, Tex.  
Contessa Yarns, 3-5 Bailey Ave., Ridgefield, Conn.  
Thos. Hodgson & Sons Inc., Concord, N.H.  
Oregon Worsted Co., 8300 S.E. McLoughlin Blvd., Portland 2, Oregon  
Robin & Russ, Santa Barbara, Calif.

MAN'S SPORT JACKET No. 1

Another experiment gave us a sport jacket length, using yarn from Handweaving Yarn Co., Box 7145, Elkins Park, Pa.

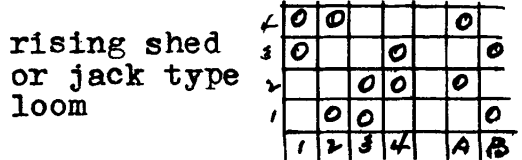
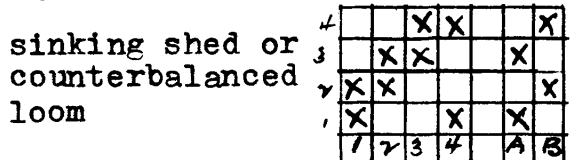
We used this yarn for 2 reasons: the fine weight of the homespun, and the charcoal black color (other color range is excellent too). Here we wanted no pattern emphasis at all, so we took the well known "Bird's Eye" - 2 light (white for us), 2 dark (charcoal), woven over with charcoal. (photographed as #2, on page 23)

Threading



- charcoal ■
- white o

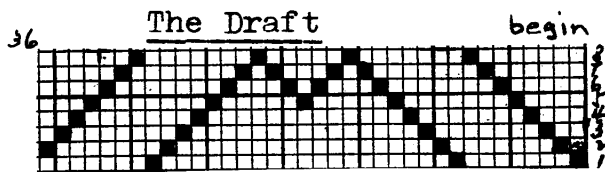
Tie-up is standard



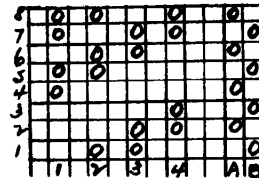
A warp setting of 24 ends per inch proved exactly right, woven in a twill with charcoal weft (treadles 1,2,3,4 and repeat), beaten for a 50-50 weave finished (23 wefts per inch on the loom). This homespun must be well processed to get a good handle. We have had woven swatches sent to us at odd times that still felt harsh, and had little or no felting done. A man's jacket requires good felting, but not shrinking. This sample cuts easily without fraying.

Wash well in soap suds and soft water, moving with hands but not creasing or twisting. Hang without squeezing. Steam press thoroughly, or send to a finisher after washing. We recommend every weaver to read carefully page 31 in DESIGNING ON THE LOOM by Mary Kirby, for specifics on finishing tweeds.

An exclusive sample we worked out has been most effective  
SPORT JACKET  
No. 2 when made up, this one based on an 8-harness twill, with the same charcoal warp, set at 24 ends per inch (photo. #3, page 23)



Tie-Up:



Our sampler weaver on this was Winnifred Savauge, now Mrs. A. W. Mooney, with the final treadling of 1,2,3,4, and repeat, using the above tie-up. The weft could be white from Elkins Park, but we liked better Searle's nubby white tweed, beaten to a 50-50 finished product. It finished soft and firm with excellent handle.

This same arrangement, using light brown Scotch cheviot warp (from Searle) with white nubby tweed weft, made another handsome jacket length.

LADIES  
SUIT OR  
DRESS  
WEIGHT

A 32/2 worsted weight is our choice for dress weights, or dressmaker suitings, at from 30 to 36 ends per inch. Beaten to a 50-50 mesh, this gives excellent weight when woven in tabby. If a twill is desired, 40 ends per inch would be better. Our striped sample, photographed as No.4, page 23, is made up into a jacket, worn with a tabby weave skirt matching the grey-blue-over-black stripe in the jacket. Warp is 32/2 black wool, at 30 ends per inch, threaded in a twill, the same black warp made in length sufficient for both jacket and skirt. Many color combinations will suggest themselves -- uses up odds and ends beautifully. Our weft repeat is: (use standard tie-up, page 20)

6 shots	32/2 black wool	tabby weave (A and B alt.)
1 shot	finest copper	"
4 shots	black wool	"
1 shot	finest copper	"
7/8"	black wool	"

(continued p.22)



1 shot copen rayon boucle, fine weight tabby weave  
 2 shots mauvey blue-grey homespun, medium weight, using  
 treadles 1&2 together, then 2&3 together (i.e. pulling  
 down frames 1,2,3 for first shot, 2,3,4 for second  
 6 shots black wool tabby weave  
 1 shot scarlet rayon, fine "  
 20 shots medium grey 32/2 wool "  
 3 shots white " (or fine homespun or raw silk  
 1 shot rusty-red homespun, medium weight, treadles 1&2 together  
 7/8" grey-blue heather mixture 32/2 wool tabby weave  
 1 shot white boucle, med. weight wool or cotton "

1 repeat, as above = 3½"

This length required steam pressing only.

### ADDITIONAL SUPPLIES

our 32/2 wool from Searle Grain Co., Winnipeg, Manitoba  
 or use "Tulatin" from Oregon Worsted Co., 8300 S.E. McLoughlin  
 Blvd., Portland 2, Oregon

We hope you have a good collection of yarn samples so  
 that you can compare the weights we mention with others from various  
 sources, which may be more convenient to you.

Never take a yardage for granted -- if you have not woven  
 that yarn combination previously. In a homespun or tweed, weave  
 samples enough to try several methods of washing and finishing.  
 We know many people use their washing machines and dryers, and no  
 directions can be given since they will vary so much in type (and  
 we own none). Do not, however, be satisfied with harsh feeling  
 fabrics -- it means your finishing is showing.

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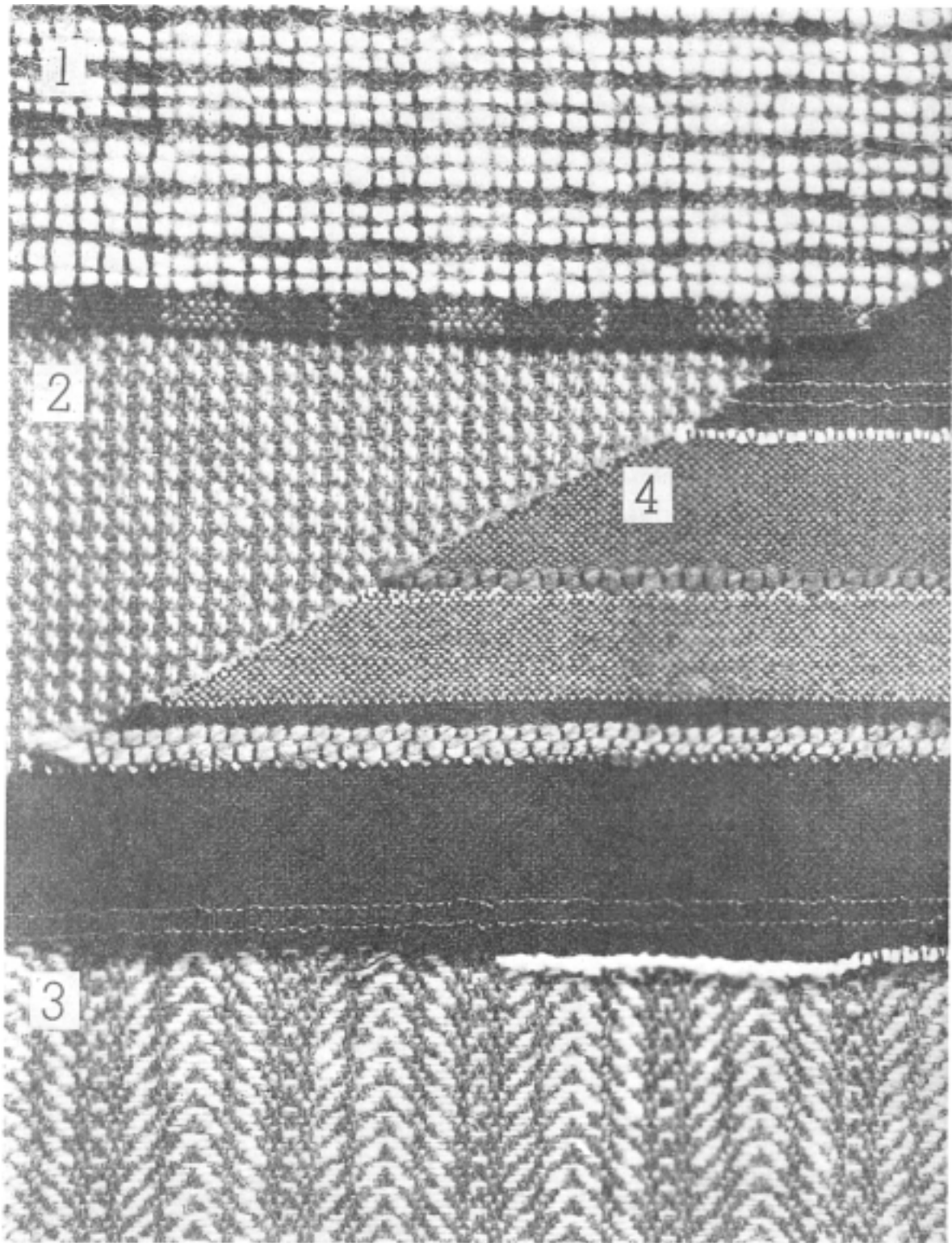
Will you excuse us for feeling very happy after reading  
 all the pleasant words written to us with the year's subscription  
 renewals. It really heartens us, and keeps us on the alert to  
 maintain the standard we so diligently set out. "None but the  
 best for us weavers" is our motto, and it brings

GOOD WEAVING!

*Mrs.*  
 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 1955, with complete sets  
still available. Copyright 1956



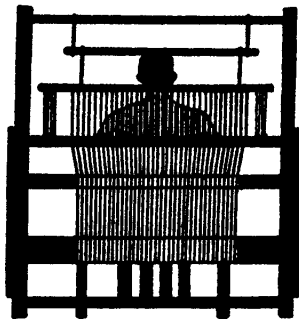
1. Ladies' Coating, worsted and homespun yarns, with background color interest. .... LOOM MUSIC 1956 ..... Page 18
2. Men's sport jacket, charcoal and white ..... Page 20
3. Men's sport jacket, charcoal and white,  
an 8-harness twill arrangement ..... Page 21
3. Ladies jacket stripes in fine worsted, plus  
homespuns and copper ..... Page 21

LOOM  
MUSIC

VOLUME XIII      NUMBER 4

APRIL, 1956

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## L O O M M U S I C

Volume XIII, Number 4

April, 1956

April 1956 considers: Fine Cotton in a Useful Role  
(aprons, curtains, etc.)

More and more in our weaving we find that a particular medium used as a warp project may fill more than one role. Thus, a 36 inch wide warp of Egyptian 24/3 or 20/2 may be utilized for drapery, upholstery, a coverlet, glass curtaining, blouse or dress material, provided we select a draft offering many choices of interpretation. This warp, set at 30 ends per inch, single in the heddles, or re-threaded to 15 double ends per inch (2 per heddle, 2 per dent in a #15 reed), using an overshot, rosepath, or twill draft, will more than serve our purpose.

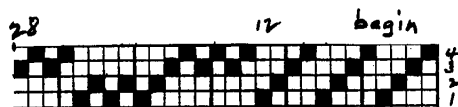
Another favorite warp with us is white 50/3 cotton (Searle Grain Co., Winnipeg; Jos. D. Acton, 26 Lake Ave., Swedesboro, N.J.; Lily Mills, Shelby, N.C.) set at 45 ends per inch. This gives a lovely texture when woven with the same 50/3 beaten to 32 weft shots per inch. We use a warp such as this for blouse lengths, aprons, or glass curtains. A characteristic of this setting, 3 per dent in a #15 reed, is the strong reed markings on the fabric, caused by the fact that the steel bars in the #15 reed leave a space that never washes out, adding an interesting texture.

One of our favorite memories is a snowy spring morning at Säter, in Dalarna, Sweden, where we visited one of their outdoor museums, showing the living habits of other days. Here, in a given area of country, instead of old buildings and the impedimenta of life being allowed to perish, they are moved or collected and placed in a central place. At a glance, we could see several centuries of culture.

At one of the cottage windows hung sheer handwoven linen glass curtains, all white. The heavy bands of pattern, also white, were woven in Monk's Belt. They were so charming that we resolved to reproduce them some day, and here we are: (ours cotton warp, linen weft)

SHEER  
LINEN  
CURTAINS

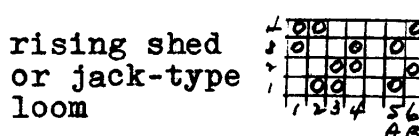
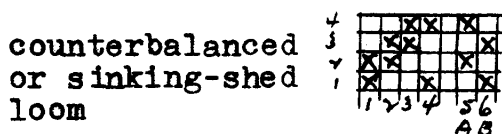
The Draft - Traditional Monk's Belt, single in the heddle,  
3 per dent in a #15 reed



Arrangement -

Pattern draft, 28 ends x 43 repeats = 1204 warp ends,  
plus first 12 ends of draft to balance pattern = 1216 warp ends

The tie-up is standard:



We warp this fine 50/3 cotton 2 ends at a time, keeping the forefinger between ends to prevent twisting. (50/3 x 840 basic count = 14,000 yds. per lb.) For a 27" warp, 1216 warp ends, we need 1216 yards for every yard of warp used. We estimate 1/2 lb. will warp approximately 6 yards, therefore 1 lb. serves as warp and weft for 6 yards if all cotton is desired, pattern weft extra. Do not think "I can't be bothered with that fine cotton: breaks too easily, so much threading!" The cotton is strong and is so pleasant to weave, that the small extra threading time is paid for in the beauty of the finished product.

As simplicity was our aim, and our warp was 27" wide, we decided on café curtains. We didn't plan seaming, just to let selvages hang into folds, using small bone rings at top about 2" apart.

On a 23" curtain length, we planned a 9" pattern band, plus the 2" hem, and a 7/8" band at top, 1" down from the rings. For pattern weft, 20/6 or six-strand white mercerized (Lily Mills) cotton looks "tremendous" on this. (Echo of a 20-year old niece at the "tremendous" stage, but so apt.)

Weaving directions:

Weave 4½" tabby for 2" hem, treadles A and B alternately, using #30 singles linen on shuttle, beaten 32 shots per inch.

Weave pattern band I, 7/8" deep, with white 6-strand pattern and #30 linen for tabby:

Band I { treadle 1, 4 times, with A and B tabby alternating  
treadle 3, 4 times " " "  
treadle 1, 4 times, " " "  
i.e., in detail: treadle 1 with pattern, treadle A  
with #30 linen, 1, B, 1, A, 1, B, 3, A, 3, B, 3, A, 3,  
B, 1, A, 1, B, 1, A, 1, B) and end off pattern weft.

14 tabby shots, A and B alt., using #30 linen

Band II treadle 3, 6 shots (with tabby as above) and end off  
14 tabby shots, A and B alt., using #30 linen

Repeat the above sequence 5 times in all = 9 inches.

Then weave in tabby the desired curtain length, to go to  
within 3" of the top hem.

Weave Band I above, then 2½" of tabby, making a 1" hem.

APRON  
NO. 1

We liked this arrangement so much that we couldn't resist  
an apron length exactly the same -- photographed as #1 on page 31.  
Using red and white candlewick cotton, we made a 4-strand braid and  
ran it through the top hem, for ties. The apron washes beautifully,  
and in this style it irons flat, for convenience.

APRON  
NO. 2

Monk's Belt is so clean looking, so effective in red and  
black and white, that we wove another apron, but made the overall  
hemmed length 27", practically square. Again we used #30 linen singles  
for background weft, beaten to 32 wefts per inch, with pattern wefts  
of perle 5, red and black.

Weaving directions:

Weave 4½" tabby for 2" hem, treadles A and B alt., with  
white #30 linen on shuttle

Treadle 1 twice with black, with tabby alternating (i.e.,  
in detail, treadle 1 with black, A with fine  
white, 1 black, B with fine white -- using  
standard tie-up given on page 25).

Two shots white tabby

Treadle 1 twice with black (as above)

Apron's hem is turned up to this pattern above.

Weave 1" white tabby with fine linen, tr. A and B alt.

Band I { Treadle 1, 4 times with black, using white tabbies as  
above, carrying black along edge  
Treadle 3, 2 times with red, and end off red  
Treadle 1, 2 times with black, and end off black

8 shots white tabby

Band II Treadle 1, 6 times with red, using tabbies, and end off  
red

8 shots white tabby

Repeat Band I, in reverse order

7/8" tabby, white

Band III { Treadle 1, 2 times with black  
2 white tabby shots  
Treadle 1, 2 times with black  
2 white tabby shots  
Treadle 1, 2 times with black, and end off black

Treadle 4 tabby shots with white

Band IV { Treadle 1 with red, 3 times  
Treadle 3 with red, 3 times using white tabbies  
Treadle 1 with red, 3 times as usual  
Treadle 3 with red, 3 times  
Treadle 1 with red, 3 times, and end off red

This IV is centre of main band -- reverse treading directions to include Band I, completing main band treadlings.

Weave 4" white linen tabby

Band V { Treadle 3 with black, 2 times, and carry black along  
Treadle 1 with red, 2 times, and end off red  
Treadle 3 with black, 2 times, and end off black


Weave 5" white linen tabby

Repeat Band V

Weave 6" white linen tabby

Repeat Band V

Weave 3½" white linen tabby, and hem back to a 1" hem.

For flat ironing, this apron makes use of a flat white plastic band inserted in the hem , available at dime stores and notion counters -- a cord was inserted for easier photographing, #2 on page 31.

### APRON NO. 3

This apron uses another white cotton, 20/2 mercerized, at 30 ends per inch: 2 per dent in a #15 reed, 1 per heddle. We hankered for corn yellow and white, with just a tiny black accent. To highlight the yellow we added it to the warp also: 24 ends white, 4 ends yellow, 28 times = 784 ends, plus 24 white ends to balance = 808 warp ends, 27" wide in the reed.

The draft is basic twill  $4_2 3_1 4_2 3_1$ , with all ends threaded single in the heddle. Where yellow ends occur, they are to weave as double ends, so are threaded single in the heddles, but the heddles are

"doubled". e.g., thread white 24 ends, 1,2,3,4 and repeat, then 4 yellow ends: 1,1, 2,2, then white 3,4. The next yellow will be 3,3, 4,4, and so on across.

Weft materials: White tabby background is 30 white linen, pattern wefts are black 25/2 linen, yellow 10/singles and white 10/singles linen (perle 5 cotton could be used for color instead).

Weaving details: Twill pattern bands are woven with three harness frames down, so that more colored weft shows on the surface. To avoid changing our standard tie-up, given on page 25, we can use two treadles together, thus

to depress frames 1,2,3,	step on pedals 1&2 = combination 1	or "C-1"
to depress frames 2,3,4,	" 2&3	" 2 or "C-2"
to depress frames 3,4,1,	" 3&4	" 3 or "C-3"
to depress frames 4,1,2,	" 4&1	" 4 or "C-4"

We shall refer to these treadlings below as C-1, C-2, etc.

Weave 4½" tabby with #30 linen, for 2" hem, and end off white. Beat to 30 wefts per inch.

Band X 1/4" of weaving	With yellow linen, no tabby between,	treadling C-1,	once	
		" " " "	" C-2, once	
		" " " "	" C-3, once	
	With white 10/s linen, doubled	"	C-4,	once
		With yellow	"	C-1, once
		With yellow	"	C-2, once
		With doubled white	"	C-3, once
With yellow	"	C-4, once		

With fine white, weave tabby until white is squared, about 7/8"

Band Y 3/8" of weaving	With yellow linen, no tabby,	treadling C-1,	once	
		"	C-2, once	
		"	C-3, once	
	With black linen, double on shuttle, 1 tabby shot	With yellow linen	treadling C-4,	once
		With yellow linen	"	C-1, once

With fine white, square off white tabby area again, 7/8"

Repeat X and Y in this alternate fashion, with white squares between, until there are 4 yellow and 3 black groupings.

Then tabby with fine linen for desired length -- apron, blouse or curtain -- to within 1½" of end. For apron, weave pattern Y, then 2½" white tabby for a 1" hem, turned back to pattern.

Apron ties -- weave two of these, then machine between ties and cut apart. Machine together the edges of each tie lengthwise, wrong side out, then turn right side out and press so that seam is at one edge and pattern is centred on the top of the 1" ties.



Tie weaving: 1½" fine white linen tabby  
 1 shot double black tabby  
 8 shots fine white tabby  
 Band Y treadlings  
 8 shots fine white tabby  
 1 shot double black tabby  
 1/2" fine white tabby

As shown in photograph 3, page 31, we arranged fullness in one-inch pleats, from a 4" boxed centre, and attached ties so that pattern band of apron matched that of the tie.

APRON  
NO. 4

Number 4, photographed on page 31, is a Rosepath turn-about, for a different look, by Mrs. Grace Raitt.

Vertical  
Striping

Her warp is a very fine 60/2 mercerized cotton, 4 in a dent, in a #15 reed, 2 in a heddle = 30 double warp ends per inch, 27" wide.

(This 60/2 was a special purchase and we cannot give a present source, so suggest 30/2 at 30 ends per inch, single in the heddles. Its appearance will not be quite so rich as the fine warp doubled, but will be very excellent indeed.)

The draft is Rosepath begin  

$$\begin{array}{c} 2^3 4^3 \\ 1 \quad 2_1 \end{array}$$

The tie-up is standard, as given on page 25

The weft background is turquoise 40/2 linen, beaten 36-40 wefts per inch for a firm handle. Pattern wefts are 20/2 linen in white, natural grey, red, dark copen blue.

Weaving Details:

Weave 4" tabby weave (treadles A and B alt.) with turquoise

Pattern I	{	With natural grey linen, treadle 1, 4 times, using turquoise linen tabby shots between	
		" treadle 2, 2 times (i.e., in detail,	
		" treadle 1, 2 times treadle 1 grey,	
		With white linen, treadle 3, 2 times A turq.	
		" treadle 4, 2 times 1 grey	
		" treadle 3, 2 times B turq.	
		1 grey	
		Weave 2-¾" turquoise tabby	A turq.,
			and so on
Pattern II all red	{	With red 20/2 linen, treadle 1, 2 times	
		" treadle 2, 2 times	
		" treadle 3, 2 times	tabby shots of
		" treadle 4, 2 times	turquoise between
		" treadle 3, 2 times	pattern shots
		" treadle 2, 2 times	
		" treadle 1, 2 times	

Weave 2-¾" turquoise tabby

Repeat Pattern I

Weave 2-3/4" turquoise tabby

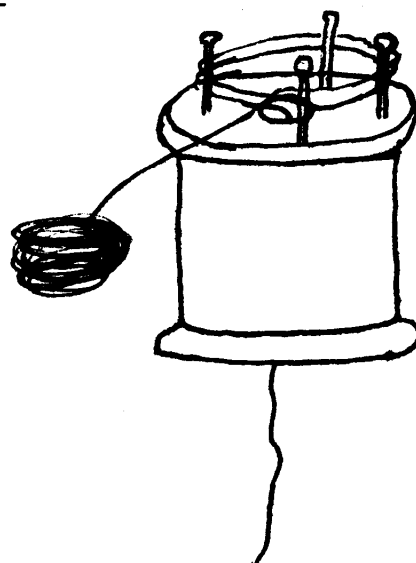
Repeat Pattern II, using dark copen blue 20/2 linen pattern

Continue until 33" are woven, alternating turquoise tabby bands with Pattern I (always grey and white), and Pattern II (this band is red the first time, blue the next, then red, and so on, for a total of 3 red and 2 blue bands). End with 4" turquoise tabby.

Finishing: Hem all around with a 1/4" hem, after machine stitching cut edges. Form 3/4" pleats as shown in photograph 4, page 31, with pattern bands on surface of pleats, and pleats all falling in the same direction. Attach grommets at each pattern band, 3/4" from top of apron.

The cord is white Perle 3 cotton, in spool knitting,  
remember it?

The equipment is a spool with 4 small finishing nails, plus one knitting needle. Put free end of Perle 3 cotton through hole in spool till it dangles below for about an inch. Holding it firmly there with the 4th and 5th fingers, spool in left hand, nails at top -- with the right hand take 2 turns with the other end of Perle 3 from ball, around the nails so that each nail has two threads around it. Begin where centre cord first goes around a nail, lift lower turn over the nail head with a darning or knitting needle. Do this at each nail in turn, clockwise. At end of round, place another row of perle around nails, continue lifting lower end over nail as before. Any 8-10 year old will love to do it for you.



GOOD WEAVING! from your editors

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LOOM MUSIC is \$4.50 per year, 10 issues, subscriptions to Edmonton

#### BANFF SCHOOL OF FINE ARTS

It's none too soon to plan where you will attend those summer classes for 1956. If the Canadian Rockies sound feasible, perhaps you can join LOOM MUSIC editors in the Weaving Section of the Banff School of Fine Arts, July 5th to August 8th inclusive. For a School calendar, write to The Director, Banff School of Fine Arts, Banff, Alberta, Canada.



Aprons, from LOOM MUSIC, April 1956

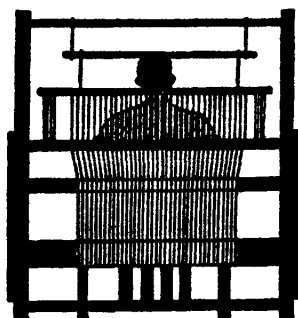
- |  |       |
|--|-------|
| 1. Monk's Belt, white bands on sheer white background.....               | P. 25 |
| 2. Monk's Belt, red and black bands, sheer white background.....         | P. 26 |
| 3. Sheer white background with yellow, black accent.....                 | P. 27 |
| 4. Rosepath bands on turquoise linen background, woven by Grace Raitt... | P. 29 |

**LOOM**  
**MUSIC**

VOLUME XIII      NUMBER 5

MAY, 1956

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## L O O M M U S I C

Volume XIII, Number 5

May, 1956

Warps of Mixed Yarns ("multiple" warps)for Casement Type Drapery  
"Textured" Place Pieces

It is a golden time for the drapery weaver. In the decor of our present day life, one sees everywhere the many opportunities for our looms to produce lengths of high quality. Best of all, a great variety of threads is available to carry out drapery ideas.

The fashion is for a feeling of light and gracefulness at windows -- drapery that will filter light, create pleasing shadow patterns, and give a feeling of airiness, spaciousness and suitability to our rooms.

At a recent exhibition, almost every award went to a drapery of grey to beige to white neutrals, designed to be semi-transparent weaving. Now, too, in offices of present day architecture, lengths of light colored, opaque or semi-transparent draperies are much favored.

The problem is, how shall we work out our particular drape. Let us begin with warps.

WARP  
MATERIALS

Warps are to be had in such great variety that we may choose them for thickness or thinness, shininess or dullness,

smoothness or roughness, and stiffness or softness:

Linens	- fine, medium, boucle, even heavy stranded ones
Silks	- doupioni, strand, etc.
Rayons	- many weights, boucles, nubs, flakes
Cottons	- as rayons, particularly fancy types
Nylons	- many weights, but check particularly for shrinkage, if used in combinations
Orlons	- several weights available, including boucles
Metals	- washable, non-tarnishing, also combined with other materials
Mohairs	- for novelty

We make a note, then, that our warp may be made interesting by a mixture of threads -- linen, silk, boucles, metals, many in the one warp. For instance, to produce bands across the warp, consider A:

A. warp plan

6 linen 2 silk 6 linen	4 boucle 1 silk 1 metal 1 silk 4 boucle
------------------------	---

If you wish to avoid bands, make your repeat longer and break the rhythm of repetition, as in B:

B. warp plan

3 linen 2 silk 1 boucle 1 metal 4 silk 2 boucle 6 linen 1 boucle, etc., so that the eye will not be conscious of any particular repeat.

The flakes, boucles, and nubs will give the effect of rough surface, with a minimum of their use.

WARP SETTINGS

Secondly, in warps, we make great use of warp settings.

To produce a stripe, we may use a thread in a uniform setting, but alternating spaces: e.g., perhaps 1 inch at 15 ends per inch, then a wider area at  $7\frac{1}{2}$  per inch by missing every other dent, then 1" at 15 per dent, and so on. This varies the texture by varying the meshing or intersections of warp and weft.

To add emphasis to any warp end, miss a dent each side of it. If you want an emphasized line without using a boucle or nub, group several fine ends in one dent and in one heddle.

Our warp mentioned at A above might use a 15 dent reed, so:

6 linen	miss	2 silk	miss	5 linen	4 boucle	1 silk	4 boucle
1 per dent	dent	1 per dent	dent	1/dent	do a dent	1 metal	do a dent,
		dent			miss a	1 silk	miss a
					dent	1/dent	dent

In the second example B, where repetition is not apparent, dents might be missed in a more hit-and-miss fashion; or regularly without regard to thread repeats, as, every 6th dent missed all across the warp.

WARP COLORS

The third consideration is color. Again, one may use

rhythmic repeats, or may change color so frequently that a blend results. For a contrast in tones, use linens varying from greys to bleached in natural undyed linens; silks in creams and beiges; boucles and nubs in natural tones and whites; metals in gold, silver or copper. If it is wished to tie up the drapery with a particular color scheme, a certain warp end all across might carry this color. However, this end will show as a dark line against the daylight, and be of value as color only at night. If sufficient variety of threads

and blending tones are available, a soft green or pinky tones can be achieved.

THREADING  
DRAFT

Lastly, we give a thought to a draft. Generally speaking, there is enough interest in our choice of threads and denting to make the draft inconsequential. However, some drafts may be used to give still more variety of texture, (1) by introducing curved lines, as in a huck at a very open (wide apart) setting; (2) a Bronson weave where larger spaces are created as "windows": (3) an M's and O's where the skips of the pattern wefts may be utilized; or (4) a lace Barleycorn, where the pattern weft will be raised on a background in a lacey effect. In all these above weaves, except M's and O's, we can always use tabby treadlings only, and in our exception the broken tabby may be just the asset we are looking for in treadling.

A few extra thoughts before a final plan of sampling:

Fine weight warps are preferable to coarse, for drapery  
 Fine boucles woven 50-50 are good  
 Use metal very sparingly -- a glint is sufficient  
 In certain cases, heavy silks, etc., coarsely woven, may be dramatic!  
 Boucles and nubs help to maintain spaces created by missed dents, with the nubs holding them in place  
 Attractive fabrics emerge with series of missed dents, up to 1" or more wide. We have seen even 3" wide spaces well used - the drooping of the wefts in the wide area is placed at predetermined spots  
 Variations in texture may be obtained warp-wise by grouping of denting, as well as skipped dents: e.g. 8 ends 1 per dent, 10 ends 2 per dent, 5 ends 3 per dent, and reverse or repeat across the width.

WEFT  
CHOICES

Once having planned the warp, wefts are considered, and the manner of weaving them. We are, of course, strictly bound by the effect we wish to produce, and our type of warp arrangement. Generally speaking,


To emphasize warp arrangement weave over with one given weft material, woven at a 50-50 meshing to the main part of warp.

To give squared effect: Weave wefts in same order as warps, varying the beat to conform with denting of warp. To leave spaces in weft weaving, insert a very thin rod or stick, or smooth string which will pull out easily, removing rod or sticks as weaving progresses.

To emphasize weft stripes: use any one of the warps, or even introduce a new material and use it beaten closely, then a section of the same or different weft, beaten loosely.

Bands of color may be used effectively, or a band of weaving in the draft pattern treadlings.

Bands of Spanish stitch, one to two inches long; or Danish, or Brooks Bouquet; if you have time and if it does not create an over-elaboration of the whole.

SAMPLING Many weavers use a notched cardboard in designing, for example a regular 8½ x 11" size:  The warps are wound around just as they are to be placed on the loom, notches holding them in place. Then wefts are woven across with a darning needle. Stitch across top and bottom after removing cardboard, and wash or dry clean and press.

Of course a regular sample done on the loom is even better. This sampling step is essential, you must know how your threads are going to look after washing or cleaning.

When planning, think too of final weight per yard when choosing threads. Heavy threads will affect draping and hanging qualities, and more or less affect ways of pleating, etc.

MRS. ILVES' DRAPERY In the 1955 London and District Weavers' annual competition we liked a drapery woven by Mrs. Adele Ilves, of Fredericton, New Brunswick. This drapery received an honorable mention award and is used with her gracious permission. It is grey, yellow, and lime green, with gold-wound grey boucle, using nylon, rayon boucle, flake rayon, and yellow linen.

Warp materials:

Spun rayon flake in dark grey, light grey, lime green, from Eureka Yarn Co., 611 Broadway, New York 12  
Gold and medium grey rayon boucle plied together, from Searle Grain Co., Winnipeg; also from Home Yarns Co., 645 Hegeman Ave., Brooklyn 7, N.Y.; Contessa, etc.

Warping order, and sleying order, in a #12 reed

(A) {	8 ends dark grey rayon flake, double in heddle, 2 per dent	}	43 ends fills 23 dents
	1 end grey metallic boucle, 1 per dent		
	12 ends dark grey rayon flake, double in heddle, 2/dent		
	1 end grey metallic boucle, 1 per dent		
	12 ends dark grey rayon flake, double in heddle, 2/dent		
	1 end grey metallic boucle, 1 per dent		
8 ends dark grey rayon flake, double in heddle, 2/dent			

4 empty dents



(B) 8 ends lime green rayon flake, single in heddle, 1/dent

4 empty dents

A repeated, as above

4 empty dents

(C) 20 ends light grey rayon flake, double in heddle, 2/dent

4 empty dents

The above order completes one repeat, 114 ends, and fills 80 dents (6-2/3"). Repeat as required, ending with A portion, above.

Threading was a basic twill  $1_23^4$ , woven in tabby weave throughout.

Weft materials

Lime green flake rayon as in warp

Medium grey rayon boucle, with gold, as in warp

White 6/2 nylon: Searle Grain Co., or Contessa Yarns

White 16/2 weight nylon: could use 16/2 orlon from Robinson Yarns, P.O. Box 787, Worcester, Mass., or 16/2 soft spun cotton (Searle), or 8/1 cotton from Shuttlecraft of R.I., P.O. Box 917, Providence 1, R.I.

Yellow linen, 18/1 or 10/2 size: Searle, Contessa, Frederick Fawcett of Boston, etc.

Chartreuse rayon boucle, med. size: Eureka, Searle, Contessa.

Weaving Details: All weaving is in tabby, with a beat of 24 ends per inch.

Weave: 1 shot grey and gold boucle  
 4 shots fine white nylon, or similar weight orlon, cotton, etc  
 2 shots chartreuse rayon boucle, medium weight  
 2 shots coarser white nylon, of 6/2 or similar weight  
 2 shots lime green rayon flake, wound on shuttle with 1 end of 18/1 yellow linen  
 5 shots coarser white nylon, as 6/2 weight

In the photograph on page 39, you will notice that the dark grey group in the warp, dented closely, leads to a dark stripe, and the lime green, dented openly, gives light stripes. In the weft, boucle again gives emphasized cross stripe, with various weights and colors giving interest in between.

QUANTITY A last word about warp lengths. These drapes must look luxurious and abundant, which means long warps. Plan on three times the width of window for good coverage, twice the width for a bit less fullness. Pleat with French pleats or similar effects. Floor length is usual, and tracks allow various arrangements. For the last word in efficiency, do not line, but put lining with a slight fullness

on a separate track. Draw lining only at night.

The very last thought - when using boucles, etc., in warp, they may be threaded through tied-in string heddles, if it is found that they do not move freely through the regular metal heddle eyes.

The Same Type of Warp -- Adapted to Place Pieces

We have been quite successful in using these same mixed warps for table runners and place pieces, where a textured effect is desired. Here a firmer fabric is needed, so that the warp setting and the beat will be adjusted to produce such a fabric, but the basic plan can be retained.

We had just completed a trial warp as this issue was typed, to be used at an exhibition where the loom weaving will be carried on by several weavers. To that end, a warp was planned which would look interesting on the loom, to be woven over in tabby, allowing for a choice of wefts between length and length as woven.

PLACE  
PIECES  
for  
"Texture"

The warp is a 30-end repeat, as listed below. As our own warp utilized threads on hand, any comparable thread could be substituted. Thread in a twill, 1 per dent in a #15 reed (where a double end occurs, thread it through one heddle and through one dent), giving a 2" repeat:

A { 1 double end 25/2 Knox mercerized linen, peachy-beige color  
1 end Bucilla Nubby Knit, the same peachy-beige color  
(a cotton boucle with spaced "flakes")  
repeat A once more  
1 end light grey rayon boucle wound with gold  
1 end white cotton flake (similar to beige)  
1 end natural 50/3 linen  
repeat A once  
1 end white cotton flake  
repeat A twice  
1 end natural 50/3 linen  
1 end salmon gilling twine, natural #9 (9-strand)  
2 ends gold and linen wrapped together  
1 end white cotton flake  
repeat A once  
1 end natural 50/3 linen  
1 double end of the peachy-beige linen  
1 end white rayon boucle wound with gold (continued

repeat A once  
 1 end natural 50/3 linen  
 1 end salmon gilling twine, natural #9  
 2 missed dents  
 1 end salmon gilling twine, natural  
 1 end natural 50/3 linen  
30 ends

The above is repeated for the desired width: for 14" wide, repeat 7 times, omitting final 7 ends of 7th repeat.

Weaving: Weave in tabby, at 12 weft shots per inch, leaving unwoven spaces between mats, to provide a knotted fringe finish. Our weft choices are:

1. Natural linen boucle wound with peachy-beige linen, or
2. Natural linen boucle wound with pale pink linen, or
3. Bleached linen boucle wound with natural #10 linen

we wish you

GOOD WEAVING!



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



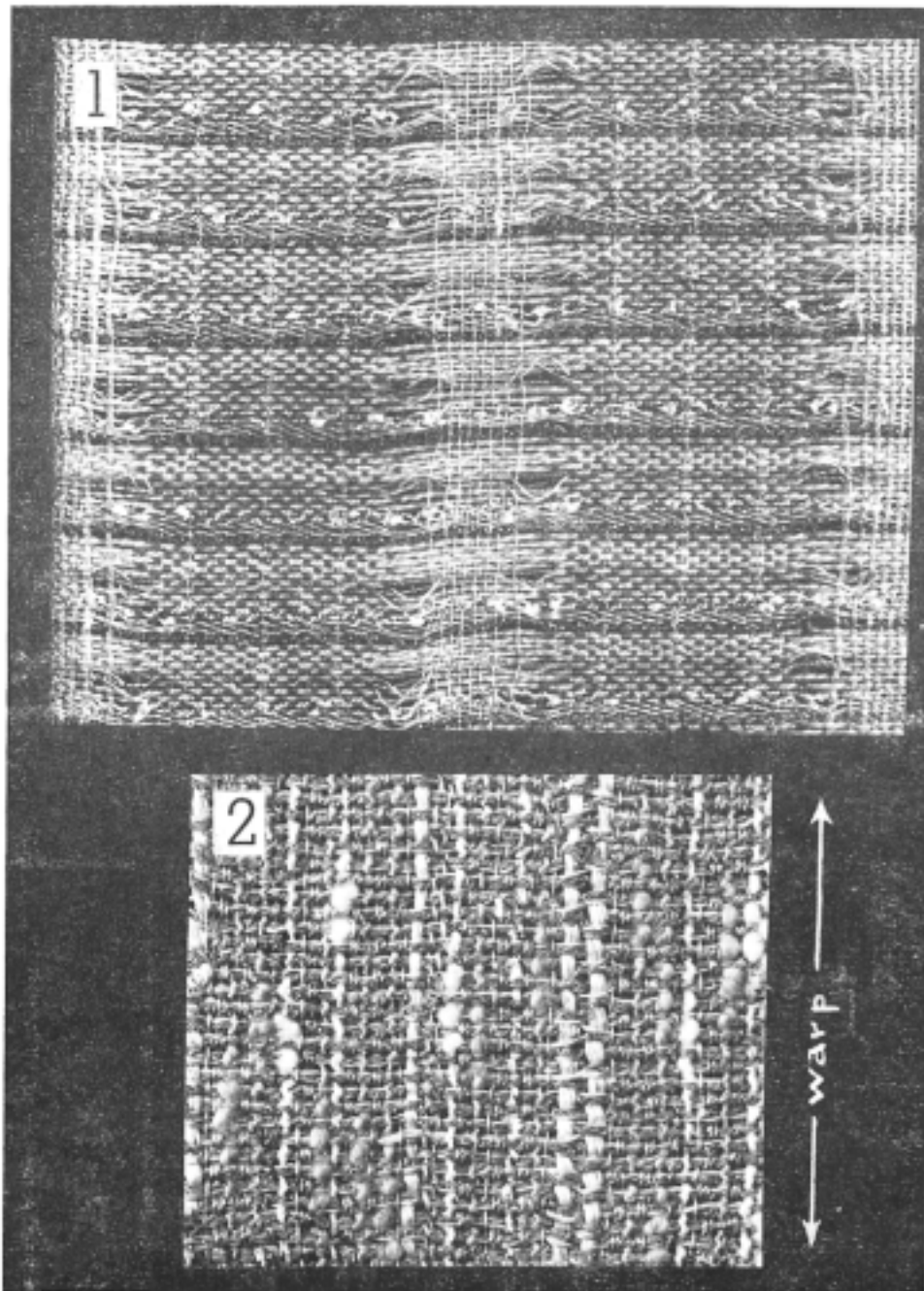
Mrs. R. B. Sandin  
University of Alberta  
Edmonton, Alberta

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A NOTE TO ONTARIO WEAVERS: On May 25th and 26th, the Arachne Weavers' Guild of St. Catharines will be host (in St. Catharines) to the Ontario Conference of Weavers.



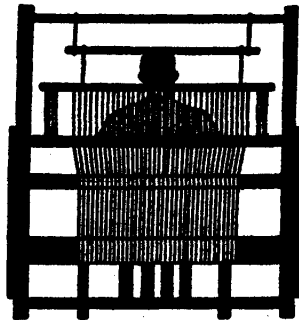
1. Close-up of Mrs. Ilves drapery, showing one repeat of the threading, photographed about  $\frac{2}{3}$  actual size LOOM MUSIC 1956, p. 35
2. Close-up to show detail of place pieces, actual size p. 37

LOOM  
MUSIC

VOLUME XIII      NUMBER 6

JUNE, 1956

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## L O O M M U S I C

Volume XIII, Number 6

June 1956

FOR RAINY DAYS -- Open Work Techniques

Mid-western Canadians experienced one of the longest winter seasons on record, with the first snows of October still lying under many more inches of the same, well into the month of April -- five solid months of winter without a thaw. During spring and summer we are planning to live in the sun as much as we can, to shake off that winter experience.

Thus, no great projects are being planned on our personal looms, but rather a warp to await us on the dull rainy days which will occur. There are times when a warp to "dream over" will fill the creative urge to perfection.

Last summer, among the weaving examples brought along to Banff by Mrs. Rosalie Finestone of Montreal, we found a beautiful runner with woven lace ends, in a delicate butterfly motif. We were attracted so completely that, on learning that it had been woven by Mrs. Finestone in Finland, we sat down to analyze the detail. In our snatches of leisure we had an opportunity to discover that, although appearing simple in method, there were a few places that proved otherwise.

How often the long arm of coincidence comes to touch our lives! On returning to Edmonton last fall, a good weaving friend, Mrs. Anne Bailey of Oak Bay, N.B. and Edmonton, showed us several lengths of exquisite lace which she had worked out from a Finnish book. This book, Matilda Wahe's PITSIA KANGASPUISSA (Lace on the Looms), was purchased from Craft & Hobby Book Service, Coast Route, Monterey, Calif. With the impetus of these three sources, we came to this issue.

Mrs. Bailey entered compositions of weaving at the Canadian Handicrafts Guild Exhibitions in Montreal and won prizes in 1955 and 1956 competitions: and also took top honors for her entry in the London Weavers' Guild exhibition in 1956. We do congratulate Mrs. Bailey, and wish our subscribers could actually see the exquisite results of her time and patience in this Finnish technique.

"Pitsia Kangaspuissa" presents a splendid set of cartoons showing various designs, so plainly illustrated that once the initial method is mastered, no further directions are necessary -- just the incentive to plan and weave.

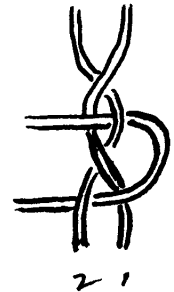
As a preliminary to the Finnish technique, let us review together two of our common open work techniques:

LENOTwists

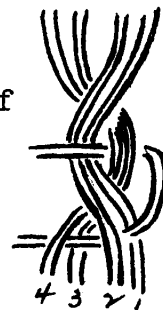
We are nearly all familiar with the "leno twist" or "leno weave" or "Mexican twist", as seen in Mexican huipils or blouses.

We have a beautiful example before us as we write, alternate bands of leno and inlay in the softest spun cotton, all white. Their pick up is very simple, and we list the steps briefly:

1. Weave tabby for hem or heading, ending with right hand edge thread down.
2. Change tabby shed, making right hand edge thread up.
3. Insert left index finger under top shed warps about 1" from right edge, then with a long pick-up stick in the right hand, pick up the bottom edge thread (2nd end of whole warp) on the stick and hold it there.
4. With left fingers, allow the first top warp end to slip to the right under the tip of the pick-up stick.
5. Dip down with point of pick-up stick and take 3rd warp end (now the right hand end on lower half of warp) onto the stick. Allow the 4th warp end (R.H. top shed thread) to slip under the tip of the pick-up stick.
6. Repeat with the bottom and top sheds, all across.
7. Follow pick up stick with a wider stick and turn this last on edge to open the shed. Pass shuttle through, take out sticks and beat well.
8. Change to next tabby shed, pass shuttle through, beat to match the spacing in front of the twist.



The above directions twist adjoining warp ends singly. In the Finnish style, adjoining pairs of warp ends are twisted -- two bottom ends taken and 2 top ends pushed to right under stick. If the warp is threaded in a twill, instead of using a tabby shed for pick-ups, use the treadle which pulls up the first two warp ends on the right, and so on across in pairs.



If you have not hitherto done pick-up leno, we suggest you do enough rows to master it thoroughly, both single warp ends and double.

### SPANISH STITCH

We often combine the leno above with the Spanish Stitch, to build up solid tabby areas forming a background to the design in twists. The Spanish Stitch is a 3-row operation, using

tabby sheds, in brief:

1. With tabby shed open, pass shuttle through shed and to surface, under desired number of warp ends, e.g. six, R. to L.
2. Change shed and return shuttle to edge, for same number of ends.
3. Change shed and duplicate #1, but going forward an additional six top ends to set up beginning of another stitch, thus



No beating is done with loom beater, but the weft is carried on a flat or belt shuttle, and the beating is done in the stitch area, with the shuttle after each change of shed.

In Spanish stitch, the weft is commonly drawn tight to form the warp into a bunch, for a lacy appearance:

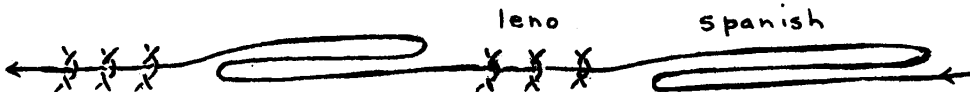


When done as a background, no pulling is done:



TWISTS  
AND  
SPANISH  
COMBINED

Now to combine, we would do this, using one weft shuttle across, spacing the stitches to a planned design:



In this case, after following cartooned design all across the warp, the final shed change would be made, beaten, and a tabby thrown from left to right -- then another pick-up row following cartoon.

FINNISH  
METHOD

In the Finnish technique, the tabby background moves more fluidly than is possible when we use only one shuttle as above, since they weave the tabby with an added weft end.

Not only that, to permit greater freedom of design, the tabby background is broken up into areas, with a separate weaving end for each. It looks and sounds complicated, but as with many things, once embarked upon the cartoon, common sense and reason will simplify words into logical action.

Each tabby area requires a weft wound on a tiny bobbin or as a "butterfly bow", so we include directions for the latter:

- (1) Wind several yards of weft on the left hand, around thumb and index finger in a figure of 8, leaving the beginning end hanging at wrist.
- (2) Cut winding end, loop it in a half hitch around centre of the figure 8 and pull tight.
- (3) Unwind to use, by pulling out the end which hung at wrist.

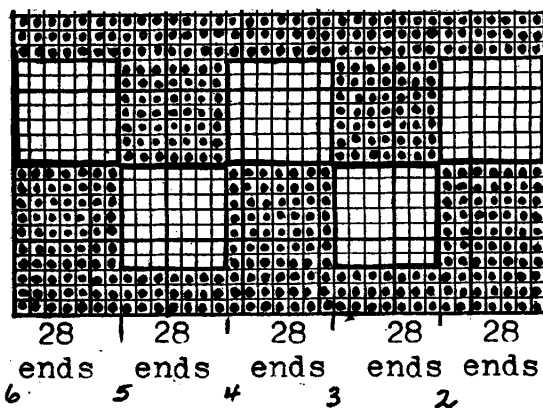




Wind similar weft on belt or flat shuttle, to carry the main wefts for twists.

DESIGN  
CARTOON

We plan design on squared paper, each square representing four warp ends, with leno twists marked as dots and tabby areas outlined and left plain. At the right is shown a simple example, a portion of a border design:



THE LOOM  
SET-UP

While any set-up which will produce tabby can be used, our loom will do more work for us if set up in a basic twill.

Our directions will be given for a loom threaded  $4_3 2_1 4_3 2_1$ , with the standard tie-up:

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
					A	B	

Rising shed,  
"jack", or  
table loom

4	0	0				0
3	0		0	0		0
2		0	0		0	
1	0	0			0	
	1	2	3	4		5
					A	B

} harnesses

← treadles

DETAILS  
OF WEAVING

Now back to our cartoon. At this point we have the benefit of Mrs. Bailey's experience, and the following directions make use of her cautions and hints:

1. Weave tabby heading for hem and turn-unders, ending at right hand edge with tabby A, beating for a 50-50 weave.
2. Mark off design areas on the warp, by inserting pins at each point of change: 4 warp ends for each twist (2 over 2), and always having tabby areas a multiple of 4 warp ends.
3. Our design on page 43 above begins with 3 rows of leno twists:
  - (a) Using treadle 3, with 1st and 2nd warp ends up at the right, pick up a row of twists all across, 2 over 2, as on page 41. Turn pick-up stick on edge and take weft thread through twists from right to left. Twist weft around edge 4 warps once, to hold edge out, and do so at end of every twist row.
  - (b) Treadle 1 and throw weft from left to right, thus making second row of twists. (In making odd rows of twists, from R to L, the twists are picked up on the pick-up stick as directed above. In the even row twists, L to R, throwing the weft through shed produced by treadle 1 automatically gives the reverse twist, without need of using pick up stick on this row).

(c) repeat (a), making third row of twists, throwing weft from R to L.

4. Following our cartoon, p.43, we begin laying in the bobbin wefts in the tabby areas: (a) open tabby shed B, and moving from L to R, insert butterfly weft at point "5", leaving 1" end, and carry it to point "4", bringing butterfly to top of warp at that point and leave on web. Insert 2nd butterfly at point 3, carry to point 2, bring up as first butterfly. Continue across warp. (b) Beat, and change to shed A. Turn back beginning ends of butterfly wefts into the shed, then beginning at right hand edge return each weft in turn to its starting place, coming up through shed and leaving on web as in (a). These two rows equal one row of empty spaces on cartoon.

5. Our cartoon then calls for a series of twists in the twist areas, using weft shuttle, carrying the same weft as the next tabby shot through the tabby areas, thus: (a) Treadle 1 and throw shuttle L to R for 7 twists, (b) change to B shed and take shuttle through tabby area and to surface, (c) change to treadle 1 and pass shuttle through shed for 7 twists, (d) change to B shed and throw tabby area -- and so on across from left to right, following cartoon areas.

6. Throw two tabby shots with bobbins in tabby areas, this time A first, then B.

7. From right to left with shuttle weft: (a) Treadle 3 and pick up 7 twists at right and work shuttle through; (b) Tabby A and bring shuttle through tabby area, (c) treadle 3 and pick up 7 twists, and so on across, from right to left. This ends one round in the design.

8. Throw two bobbin tabby shots in tabby areas, B, then A.

9. Then from L to R, repeat 5 above, and so on through planned design.

The beating throughout the above should be for a 50-50 weave, thus squaring the design just as it appears in the cartoon.

In throwing tabby area shots, always be sure you have the proper tabby shed, A or B. Check by watching tabby areas.

In some designs the tabby background will move over to right or left to carry out the design. Do this changing with the tabby butterflies after a leno row from right to left, i.e., at the end of a round. Be sure in moving over to check number of ends -- 4 or a multiple thereof.

Any new twist areas, as a result of design changes, must be started on the R to L row of twists.

### RHYTHM

Now we think it will be helpful to establish these directions into a rhythmic sequence. Foundation is always one or more (uneven number) rows of leno twists.

#### Leno Area

From R to L, treadle 3, with pick up stick make 2 & 2 twists and throw shuttle through R to L

From L to R, treadle 1 reverses these twists without use of stick, and throw weft L to R

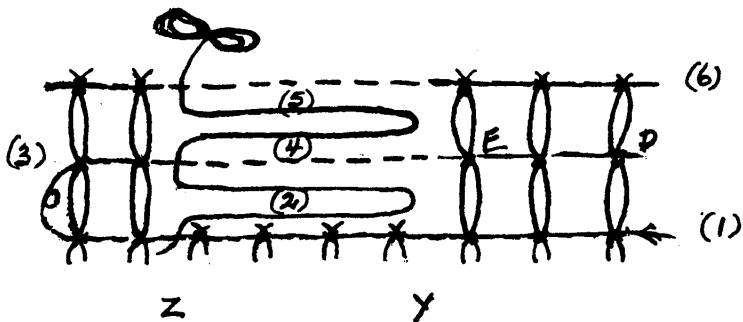
#### Tabby Area

Tabby butterflies weave two tabby rows while leno row bobbin rests. Then leno bobbin comes through for tabby shot. Always examine last tabby used, for proper alternation. Check beat against hem area frequently, for uniformity throughout (50-50 weave).

Read cartoon from bottom to top, as we weave.

Beginning: leno foundation, 4

- (1) ends to each twist, ending in R. to L. direction. One row, or odd number of rows.
- (2) a. Tabby butterfly on B tabby, 1-3 shed, for tabby area, e.g., z to y
- (2) b. butterfly end turned in on A tabby, 2-4 shed, butterfly returns on same shed, y to z
- (3) L to R leno row. Leno bobbin makes turn around edge 4 ends, then treadle 1 and throw bobbin through twists.
- (4) Same bobbin weaves tabby area, tabby B, 1-3 shed, from z to y, changes to treadle 1 for leno twists, E to D, and so on across to right edge. Not half so complicated as it sounds -- it's really fascinating!
5. Weave as in 2 above, over all tabby areas, tabby orders reversed.
6. Weave as in (3 and (4 above, R to L, but using pick-up stick for twist areas.



This ends one round. Repeat as called for in cartoon used.

In the book, the cartoons show a 4 over 4 twist at certain spots. The direction of the twist can best be determined right at the loom. If it is in the centre of a tabby area, make the turnings consistent throughout the piece. If in leno area, appearance will demand a certain twist at the point where it occurs.

There is great satisfaction in mastering a different interpretation of a familiar technique, and we know you will receive a real thrill from this one. Best of all, for talented teen-agers this is not too complicated for summer camp weaving. Any well spaced tabby threading will do. In coarse threads, 2 over 2 twists will be very bold and forceful. With designs kept extremely simple, pattern bands will not prove too time consuming, and will be most effective.


Linens: Mrs. Bailey used Fawcett's 40/2 grey linen warp at 32 ends per inch (Frederic Fawcett, 129 South St., Boston), and for weft 20/1 linen from the same source (or 18/1 from Searle Grain, for a Canadian source).


The Book: PITSIA KANGASPUISSA (\$3.50) from Craft & Hobby Book Service, Coast Route, Monterey, Calif. A Finnish-English Weaving Glossary by Ainta Ringler, from the same source.

The Weaver: Mrs. Anne Bailey, Oak Bay, New Brunswick, and Edmonton.

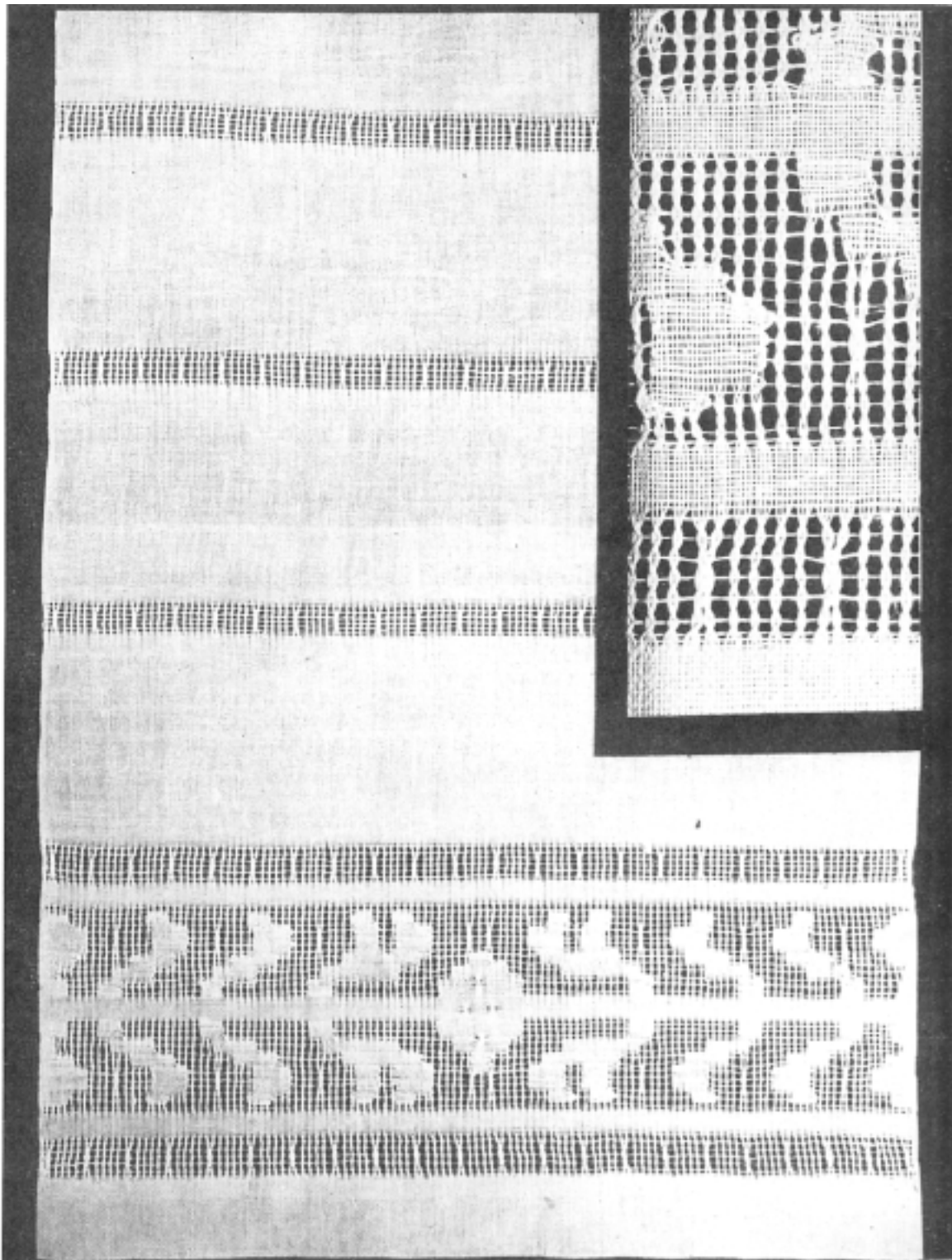
We wish a good summer to our friends of

GOOD WEAVING!

  
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 1955, with complete sets  
still available. Copyright 1956



Linen runner with lace bands, woven by Mrs. Anne Bailey.

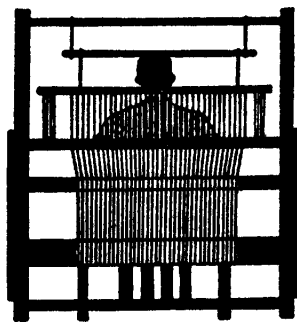
Inset shows actual size detail of the weave, with one of the narrow bands included.

LOOM MUSIC, 1956, Pages 40-46.

**LOOM**  
**MUSIC**

VOLUME XIII      NUMBER 7  
SEPTEMBER, 1956

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## L O O M M U S I C

Volume XIII, Number 7

September, 1956

THEORY? -- But yes!

Characteristics of 2-block weavesPractical hints

As we begin to write, one week of classes at the Banff School of Fine Arts is over, and the outline of the session begins to take its shape. It is going to be a vigorous one. This issue's subject matter, which has been written mentally several times and laid aside, will be subdued no longer.

From the four winds our students have come, and with inquiring minds. "What are the weaves?" "How does this function?" "Where do I proceed from this point?" -- so run the questions we are beginning to try to answer. Our lecture and study sessions have been inspiring to us, because of the eager response each lesson brings.

The "will" or urge to study -- what a fine possession it is! So, when opportunity comes along as well, small reward of insight encourages and points out the way to the goal.

Our students are divided into the three groups for book work at present: a beginners' level, where draw-downs, etc., are just being presented; a middle group who have woven a fair amount, and recognize a few weaves at sight; a third group with a growing knowledge of fabric analysis and draft recognition.

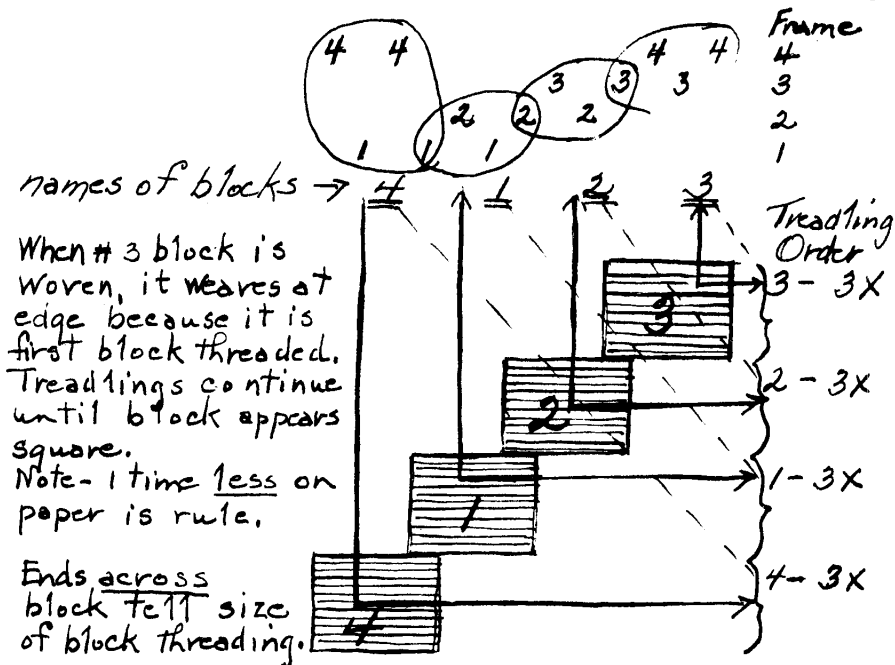
**FABRIC ANALYSIS** In professional textile books on analysis, weaves are grouped according to basic construction, and it is somewhat difficult for the novice handweaver to read the information as given. In the many excellent books on handweaving, both texts and dictionaries, the basic information tends to be lost in the accompanying notes on the weaves. We are going to begin, then, with a short parade of common weaves, numbered so you may refer to the illustration on page 56. We shall use the term "block" to denote an area, or particular factor in the textile, forming or helping to form the all over design. Secondly, we put forth this basic but not commonly understood rule:

**RULE:** The true representation of a draft (i.e., woven design as the draft maker planned it originally) is the square of the draft, obtained by using the progression of blocks in the draft, as the order of treadling -- each treadling being sufficient to square off the area connected with the particular treadling.

Variations are off-shoots of this.

Illustration:

Order of design areas  
in draft:



Of course, other blocks across the whole web will also weave at the same time but they play only the role of followers, the consecutive diagonal block areas in the draft being the leaders.

When this rule is followed in weaving, a diagonal line of pattern will be found, running across the web, usually at a 45° angle. This is to be found in diagonal twills, old coverlets, checkerboard designs, etc. It makes analysis easier when noted, because it means the treadling has been followed conventionally.

Do you know your weaves by their characteristic block and construction qualities, so that particular groupings of threads give a clue as to the identity of the weave? Let us consider weaves from this angle, beginning with

TWO BLOCK PATTERNS, all stemming from

1. Plain Weave, or Tabby: a 50/50 weave, under one, over one, alternately:



The filled in blocks are called A's, empty blocks B's. To weave A's, raise or lower first frame; B's the second frame; done alternately, as blocks are threaded.

Note that "Reps" are threaded the same as tabby, but are formed by density of warp ends per inch. Warp spread sparsely will allow weft to pack and cover it, while warp set closely covers weft.

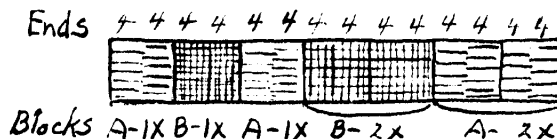
**THE  
FORMULA**

We must now consider a further truth. Beyond the plain weave, where the pattern design plan is based on a two block alternation, each particular weave has a threading formula assigned to it, which is constant for the particular block.



Thus, "A" block will always be threaded in a certain way, and "B" block likewise in its certain way.

2. M's and O's Weave: a cloth construction where the pattern is formed by the weft passing over groups of 4 ends and under 4 ends to complete one block. While this occurs on one block, the other weaves tabby or plain weave. One shuttle only is required because of this construction.



### Draft Formula

Block A (repeat whole 8 ends for each  
repeat of block

4<sup>3</sup>4<sup>3</sup><sub>2</sub>1<sup>2</sup><sub>1</sub>

Block B

4<sup>4</sup><sub>2</sub>4<sup>3</sup><sub>2</sub>3<sup>3</sup><sub>1</sub>1

At this point we come to the way the ends were grouped or tied to the treadles to weave each block, and so we arrive at another basic rule:

THE "TIE-UP" If certain ends on certain frames are required to be raised (or lowered, this controlled by loom construction) continuously throughout weaving, then the frames carrying these ends are grouped or tied to so operate for the weaver.

For example, if you wish to weave the pattern which is set in on frames 1 and 2, you step on a pedal controlling frame 1 in a direct tie, and pedal 2, controlling frame 2, at the same time. When we make them operate together by tying both to one pedal, we get the term "tie-up". When all the combinations needed in a certain weave are arrived at, we chart them -- hence the

### TIE-UP CHART

Refer now to the above M's and O's formula draft. Note that ends on Block A are grouped to weave in fours: 4 on frames 1&2, 4 on frames 3&4. Similarly, in block B, four ends are arranged on frames 1&3, and 4 on 2&4. The tabby which weaves over the alternate block is woven because the ends forming the tabby are placed consecutively over the block in question, but alternately on the alternative block.

To weave M's and O's in order of warp threading, when threading was begun on Block A:

1st and 2nd frames together, alternately with  
3rd and 4th frames together, to a total of 8 shots (repeat until lower right hand corner is square, if draft began with more than one Block A

Then B: 1st & 3rd frames together, alternately with  
2nd & 4th frames together, to a total of 8 shots (or more to "square"

The Chart representing the above:

for counterbalanced loom

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

Block 1 2 *Near Tabby*  
1 2 3 4 5 6

for rising shed or jack type loom

0	0	0	0	4
0		0		0 3
	0	0		0 2
	0	0	0	1

1 2 *Near Tabby*  
1 2 3 4 5 6

Treadle Block A: pedals 1 and 2 alternately, till squared  
Treadle Block B: pedals 3 and 4 alternately, till squared

This weave, because of draft construction, does not have a true tabby underlying it, so the nearest we can come is the combinations not used for pattern: frames 2&3 against frames 1&4 (pedals 5 and 6).

### 3. Two-Block Summer and Winter Weave

Formula: Block A  $\begin{matrix} 3 & 2 & 3 \\ & & 1 \end{matrix}$  repeat for desired size of pattern area  
Block B  $\begin{matrix} 4 & 2 & 4 \\ & & 1 \end{matrix}$

The basic construction and characteristic appearance: a series of 3-thread floats tied down by 1 intervening end, the whole forming a block area. When Block A is being treadled, the areas where Block B is threaded has the pattern weft appearing only once in each 4-end group, forming a background or alternate area, while it weaves as pattern on the under side. Where draft changes from one block to another, a 2-thread skip occurs.

Threading Block A again:  $\begin{matrix} 3 & 2 & 3 \\ & & 1 \end{matrix}$

Block B  $\begin{matrix} 4 & 2 & 4 \\ & & 1 \end{matrix}$



This weave requires a tabby foundation.

Tie-Up system for Summer and Winter

Block A is threaded 1-3, 2-3, so we tie up that combination;  
 Block B is threaded 1-4, 2-4; left for tabby, 1&2, 3&4. An examination  
 of  $\begin{matrix} 3 & 3 & 4 & 4 \\ 2 & 1 & 2 & 1 \\ 1 & 2 & 3 & 2 \\ 1 & 2 & 3 & 1 \end{matrix}$  shows the 1's and 2's alternate in the draft, and  
 the 3's and 4's alternate. The chart is, then

for  
 counterbalanced  
 loom

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

pedals:  $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \text{Tabby} \end{matrix}$

for rising shed  
 or jack type  
 loom

0	0			0		4
		0	0	0		3
0		0			0	2
	0		0		0	1

pedals:  $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \text{Tabby} \end{matrix}$

Our paucity of naming shows up here where we have Blocks A and B, then tabby A & B, but so have certain words many meanings in our own language. Example: set the table; a set of dishes; a tennis set; and the "sett" of a tartan!

FABRIC  
 ANALYSIS

When we come to analyze a fabric we do all the foregoing,  
 but in reverse order. First the warp and weft are examined  
 as to direction they run, material used, ends per inch of each, tabby  
 if any.

Then the surface features are studied to get a clue as to the  
 basic construction: do ends cross 1 and 1, 3 over and 1 down, or 2  
 up and 2 down as in twill?

In studying treadlings, how many varieties are found?  
 Across warp-ways, how much area does one pattern repeat cover?

With the help of a thread counter or magnifying glass,  
 ascertain the exact overs and unders of each different treadling across  
 the span of the one repeat. Set these down on graph paper, line by  
 line, and you have a pictorial representation of the fabric construction.

This business of "theory" seems to run into many words, and  
 at this point we are out of space -- but having broken the ice we  
 hope to carry on with a page now and then to add to this issue. On page  
 56 we have photographed a swatch of tabby, 2-block summer and winter,  
 and M's and O's to give characteristic appearance. Some references to

our back issues dealing with the weaves mentioned here will describe articles to weave, and thus promote first-hand study of the weaves mentioned in this issue:

Tabby: 2-harness cotton, August 1945; homespun squares, Feb. 1950; rainbow stole, October 1954.

Warp-faced rep: 2-harness place mat, Jan. 1952; warp face bag, Dec. 1949; 3-harness warp face, May 1951; bag, Nov. 1955; Formosan stripes, Mar. 1947; stripes, Nov. 1950.

Weft-faced rep: Bags, Sept. 1948; Sept. 1945.

M's and O's: Table mat, Oct. 1944; fine linen, Jan. 1953; beige and brown stripes, Oct. 1955; nylon and raffia mats, Jan. 1956; towel, May 1947; towel, Nov. 1951.

2-block Summer and Winter: Bordered square, Jan. 1955; upholstery, Sept. 1947; drapery, Oct. 1949; coverlet, April 1948.

Draw-down theory: April 1945; April 1955.

Profiles and relation to weaves: April 1955.

### PRACTICAL HINTS

Many students express pleasure at practices common in our weaving rooms, so we propose to list some of our favorites:

KNOTS One such is the way to deal with knots which have been inadvertently left in the warp, so that darning occurs on the loom. In yardage: Before the knot reaches the back of the heddles, place a new length of warp through the same heddle and dent as the end with knot. Fasten front end on pin in the web as usual, and weight down the back end to proper tension. Weave with both together for 1 inch. Then cut out end with the knot and tie it to the newly added end, in a bow knot at the warp beam. Weave until the original knot end is long enough to bring back into its heddle and dent, and pin it to the web. Attach weight to the end left unattached, after it was untied from original knot end, and weave again for 1 inch with double ends in place. Then cut out the mender. This method does away with permanent dangles behind the loom. For short length articles:

as towels or place pieces - carry the mender throughout the one length, so only one mend is made between two articles.

HEMS

To reduce bulk of hems, and to produce a straight line for first turning, always begin with a 1/4" to 1/2" heading of a finer weight weft, for first turn-under. For example, with a weft of 10/3 cotton, a turn-in of 20/2 or 30/3 weight cotton.

To weave hem allowance which matches underside of article: Calculate number of weft shots (and tabby if there is one) to produce width of hem desired. Then begin weaving of hem at that point, weaving the treadlings opposite to those given as beginning treadlings, and in reverse order. For example, regular treadlings might be:

frames 1&2, 2 times, with alt. tabby between the shots	
frames 2&3, 4 times	"
frames 3&4, 2 times	"
frames 4&1, 6 times	"

Suppose these constitute the depth of hem desired, begin hem treadlings at the bottom of the foregoing and read up, but substitute opposite treadlings, thus:


frames 2&3, 6 times
frames 1&2, 2 times
frames 1&4, 4 times
frames 3&4, 2 times


We take the opposite treadling because that is what is being woven on the reverse side of fabric; and the treadling order is reversed because of hem turning up on the under side of article.

-----

It will be September when you receive this, and we hope your summer has been pleurably memorable. We all hope for a winter season with time for

GOOD WEAVING!

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

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

LOOM MUSIC, 10 issues per year, current year rate is \$4.50; back issues, per year \$3.50; subscriptions to Mrs. Sandin, Edmonton, please

LONDON DISTRICT WEAVERS

Already plans are in the making for the 1957 London and District Weavers' Exhibition. Our space and printing time did not permit publication of prize winners for 1956, but our heartiest congratulations go out to them all, many of the winners being personal friends. The following has been sent to us with a request for insertion. We hope a large entry will be made in this class for 1957, and we quote their exact memorandum to us:

" An Award is offered for TAPESTRY, in traditional French Weave  
 either High or Low Warp (i.e.: high warp - tapestry loom  
   low warp - any floor loom

"All weft threads must be interlocked, no slit in the web allowed. Any desired combination of threads may be used. Canadian theme, either pictorial or floral but these must be realistic in interpretation.

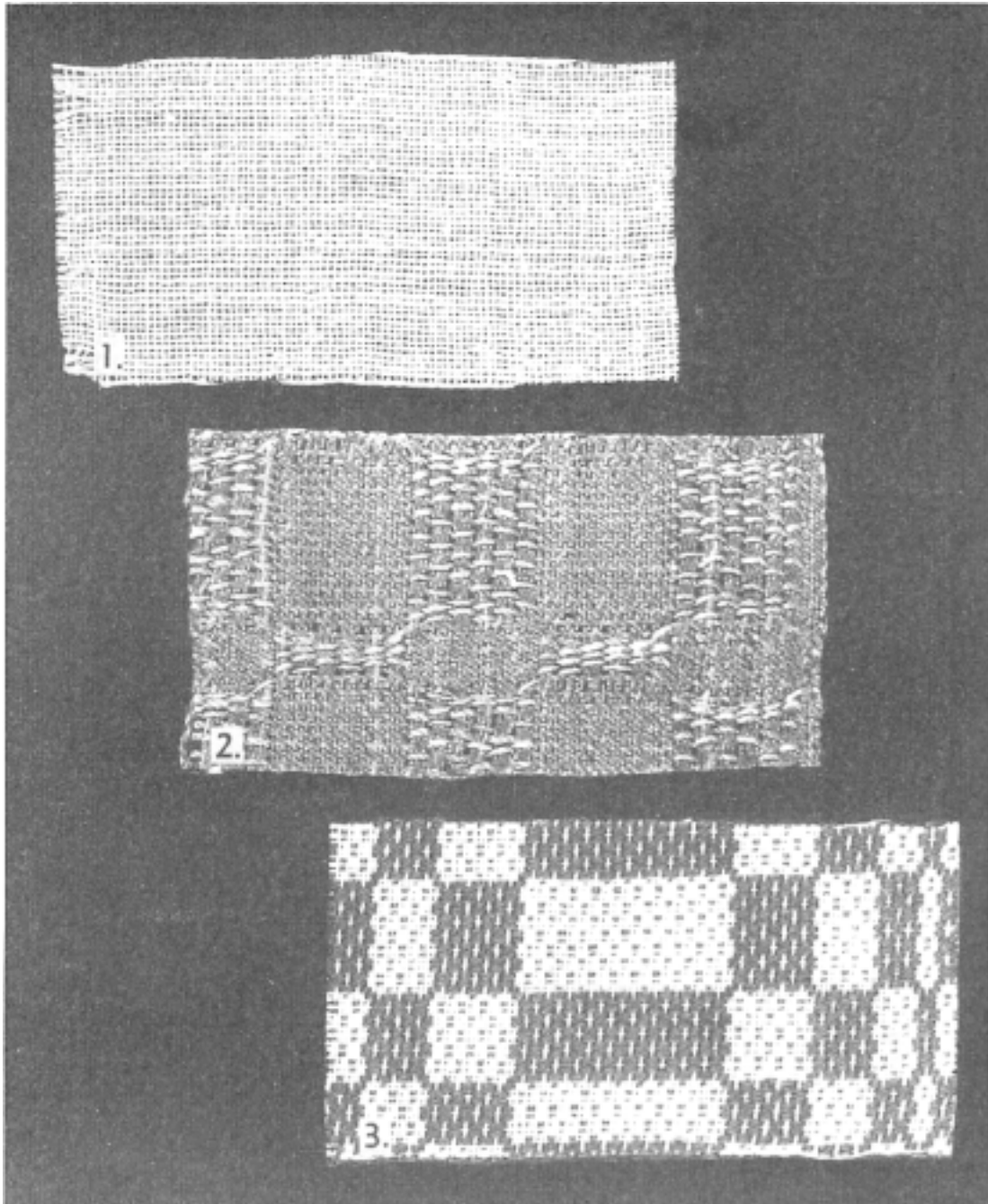
"Threads used may be from any source and not necessarily native.

"Due to the work involved the statement that 'entries must be hand-woven in 1956' will be revoked in this particular case, however it is hoped that pieces will be of fairly recent weaving and, of course, bona fide ownership.

"Maximum size 36" Minimum 20"

"Object of the award is to stimulate an interest in a very old technique, as a further interest in design and use of colour, and combined use of various threads in weaving.

"The above detailed description should obviate any questions regarding needlepointe (petit or gros), all of which is needle tapestry, but not eligible in this class."



Swatches showing characteristics of three 2-block weaves  
(actual size):

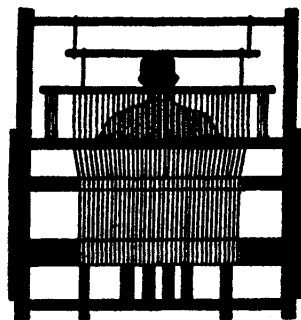
1. Tabby weave
2. M's and O's weave
3. Summer and Winter weave

LOOM  
MUSIC

VOLUME XIII      NUMBER 8

OCTOBER, 1956

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg



## L O O M M U S I C

Volume XIII, Number 8

October, 1956

BANFF 1956Christmas Suggestions: Greeting Cards; and 2 Wool Scarves

Perhaps our long 1955-56 winter season has made us extra conscious of the beauty of flowers around us. Undoubtedly two solid weeks of fine hot weather has heightened the summer array of mountain beauty; and the crown of reigning monarch of midsummer at Banff must go to the tall and stately delphinium. This is a delphinium year -- great seven-foot giants of many varieties and many tones of blue are everywhere. Even the uncared-for nooks and corners have nurtured stray seeds, and now glow with waving pennons of color in the breezes.

At school we are busy and have welcomed many friends. Some from far away places wish they could stay with us, and several have managed to do so. Those who left early did so with regret, and made promises for next year. One happy student rejoiced that she might stay "one more week" after receiving a phone call from her New York family telling of their arrangements for her extended time.

Another student, also from New York, brought her two sons, aged 8 and 12. The mother is in the weaving class, the younger son is studying in the ceramics group, and the older attended the junior photography class. All three have had a glorious time, bathing and enjoying field trips, and for the parent, no cooking chores need be considered. Another couple, mother and father, are attending the weaving studio while the 12-year old daughter works in the ceramics studio. And for the non-school father or husband who comes along, there is abundant fishing and many other types of recreation.

We sound rather like a travel bureau folder, but our words reflect our observation of the undoubted happiness of family groups as well as of individual students.

In the Weaving Studio, we have been using about 30 looms, of from 4 to 16 harness frames. All who have used our 16-harness

Macomber are delighted with it -- with its easy action and other features. (We don't know Mr. Macomber but we do now know his loom). For small statured people, the reach across the pedals is a bit strenuous, but not disheartening.

OVERCOATING There has been a lot of interest in wools and wool weaving. Mr. Pennington (Des Moines), here for the second time, has woven a length of overcoating: blue 16/2 botany warp and a nubby tweed weft in deep blue with red flecks. He used a 6-harness twill and has a very handsome piece of cloth.

Warp: Blue heather 16/2 botany from Searle Grain Co., Winnipeg, Manitoba, at 30 ends per inch. Weft: imported blue nubby tweed from the same source, beaten to 27 ends per inch on the loom.

Draft and Tie-up



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

Treadle: 1,2,3,4,5,6, and repeat, beating to 27 weft shots per inch, on the loom.

SKIRTING

Two skirt lengths in a grey botany-in-oil were woven, warp and weft alike. A 6-thread Dornik twill was set up, 24 ends per inch, beaten 23 wefts per inch, giving a beautiful skirting or ladies' suiting weight.

PLAIDS

Two plaids were woven, tartan style, of 16/2 Weavecraft at 24 ends per inch. A 50/50 beat was aimed for, and a young student from Indiana, Miss Ruth Siems, did a beautiful chore of weaving with a steady 23 shots per inch of weft.

A man's jacket and a coat length of tweed, as well as a homespun skirting of mauve and grey-mauve has been woven.

FINE WOOL  
SKIRTS AND  
STOLES

Another loom has had 32/2 white Weavecraft wool at 30 ends per inch, for skirting -- primarily for an evening one with the pattern in fine gold and white strand silk. As this was threaded on a 27" loom, three lengths were woven. A tape was marked to insure good matching at seams. The weft was again 28 shots to the inch, for a fine weight 50/50 cloth.

Our most used instrument has been a "linen tester" -- at no time has the student guessed at the beat, but has counted weft shots per inch through the magnifying lense of the linen tester. We have established this habit until it is now automatic to say "what is your beat?" and to expect a ready answer.

The white skirt is to be made after a fashion much used by noted New Brunswick commercial hand weavers, the Madawaska group. They are distinguished by the excellent weaving and fine sewing of their cloth. This particular skirt is stitched from the hem line to hip into gores about 6" wide. Our 90" (or almost) width will give 15 gores. In making, there is a hair line stitching from the bottom to the needed hip measure, then on to the waist. The surplus cloth is cut away and the seams taped. It is a very becoming young style.

OTHER  
PROJECTS

While the "yardage group" has been going strong, the rest of the students have tried their best to get weaving time in: a constant change of pace goes on because of our race against time. There is a beginners' lecture at 9:45, a higher level group at 10:45, and an afternoon half- to three-quarters of an hour, depending on whether Mrs. Henderson tells stories or not, leaving little enough time for shuttle pushing. However, by the end of our third week, good habits of skills and judgment have been absorbed, and we expect a furious ten days of weaving to come.

With all this, looms do not "dress themselves", so several 2-hour evening and Saturday morning sessions (when no weaving is done), have helped to keep looms ready for action.

Our studies, like our warps, have been basic of as much as possible of the weaving scene. We study all types of weave, from 2-harness to the 16, and advanced students do sampling and draft analysis. A lot of study samples have been made, and texture combinations studied on the 8" warps: honeycombs, Italian treadlings, every student an "as drawn in", and the ever present lace and inlay techniques have taken time -- but time well spent. We aim for a wide approach and plenty of knowledge from which to draw for future

original interpretations of the weaves, plus the building up of confidence in the weaver's own ability to create and interpret.

We have enjoyed having as a student, Mr. Russell Groff of Robin and Russ, Santa Barbara. Mr. Groff brought many samples of threads and books along, as he intends to visit weaving groups on his way back home. It was a treat to have an afternoon session devoted to his thread samples -- luscious silks and cottons, and so many lines not carried by our Canadian sources; plus an evening devoted to his color slides.

### CHRISTMAS WEAVING

We have a suggestion or two for your Christmas weaving.

#### GREETING CARDS

First, about Christmas cards. Personally, we have found our days are just not long enough to permit weaving, then assembling, a special handwoven idea. We can hardly get the regular cards sent, so woven ones are just not feasible. However, one of the nicest greetings we got last Christmas was two swatches, complete with all weaving details, on the personal record sheets of Mrs. Leonora Meek of Nebraska. The swatches were delightful, and the whole card went right into our sample collection. Why not, then, have all us weavers exchange samples instead of cards? Textures, multiple harness bits (although it is cruel to cut them), a different way of using a standard draft, even swatches showing the use of the newer threads -- doesn't it sound interesting? Many groups or Guilds already have sample record cards (we reproduced one for you in Nov., 1953), and a line at the top "From the personal weaving library (or collection) of -----" makes it an individual greeting.

#### SCARVES

Neck scarves for Christmas are always a good item, especially if they are quickly done, lacy, and charming. We have used a draft from VI VÄVER TILL HEMMET for ours, page 82. Warp is 16/2 white Weavecraft (32/2 would be suitable too, at 24 to 30 ends per inch), and for extra allure metal may be added easily to the warp, using the supported and washable type of metal. We used a 12-dent reed, a setting of 18 ends per inch, 222 end warp, 12½" wide -- warp lots!

Threading plan:

4 ends, threaded 4,3,4,3

4 ends

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

23 ends x 9 repeats

207 ends

4 3 4 3 4 3 4 3 4 3 4 for 11 ends

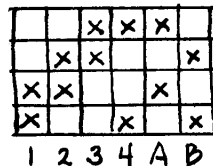
$$\frac{11}{222} \text{ warp ends}$$
Denting, in a 12-dent reed:

4 ends, 2 ends per dent

4

9 times	{	6 ends, 2 per dent	
		1 end, 1 per dent	
		2 missed dents	
		3 ends, 3 per dent (one could be metal	207
		10 ends, 2 per dent	
		3 ends, 3 per dent (one metal	
		2 empty dents	

1 end, 1 per dent	
10 ends, 2 per dent	

$$\frac{11}{222} \text{ warp ends}$$
The tie-up is standard, but pattern treadle 4 is the only pattern treadle used:Treadling

Use 16/2 or 32/2 weight weft for background, plus a soft 2-ply Shetland or similar yarn (or 16/2 weight double on the shuttle)

With fine white: treadle B (1&amp;3), A (2&amp;4), 7 times, ending with B


{	With heavier white: treadle 4 (1&4)	"	B with fine wool
		"	4
	With heavier white	"	B with fine
		"	4
	With fine white: treadle B,A,B,A,B,A,B		

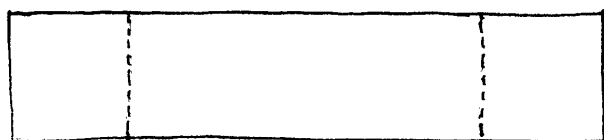
Repeat the above bracketted treadlings, for desired length, keeping a light beat for a gossamer product.

Overcast fringed ends, or tie fringe if desired, wash carefully in lukewarm water and mild suds, roll in a towel and press while still damp. Photographed on page 63.

SCARF No.2

Another small scarf idea takes a 8- 12" warp, a 32/2 wool or a medium douppioni silk, with metal or contrasting threads, i.e., silk tweed, silk of another weight, boucle, etc. -- set up in a twill and woven in tabby. Keep very light in weight. We suggest a warp setting for 32/2 wool of 24 ends per inch, beaten lightly. Weave about 30", and stitch ends with machine neatly.

Turn ends up for  $4\frac{1}{2}$ ". No turn-in is necessary, if pleated or gathered tightly and <sup>hand</sup> stitched for firmness. Cover machining with hand chain-stitching. Buy a scarf ring at the notion counter, and slip one end through to the gathered part: . When on neck, the other end slips into ring and holds together neatly. It is just right for many uses where a heavier weight or longer scarf is not desired: it protects coat linings at neck, and also the throat opening.



So, for another year, we say good-bye to Banff, one of the best summers yet, for

GOOD WEAVING!

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

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

LOOM MUSIC, 10 issues per year, current year rate is \$4.50; back issues per year \$3.50; subscriptions to Mrs. Sandin at Edmonton, please



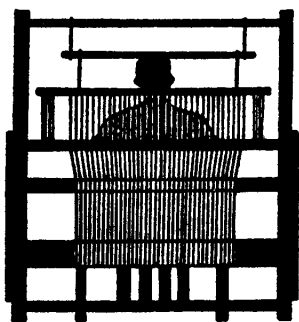
Two neck scarves    LOOM MUSIC, 1956    pages 60-62

**LOOM**  
**MUSIC**

VOLUME XIII      NUMBER 9

NOVEMBER, 1956

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg



## L O O M M U S I C

Volume XIII, Number 9

November, 1956

## MARY WEIGS ATWATER

whose long and illustrious life came to an end  
September 5, 1956

Your editors read of Mrs. Atwater's death with deep regret, and our sincere condolences are extended to her surviving family.

One of us (Mrs. Henderson speaks) first met Mrs. Atwater some twenty years ago, and had the very good fortune to be associated with her at Banff in 1941. We were already old acquaintances then, since I had spent many long hours on the Shuttle-Craft correspondence course under her personal supervision, and had also opportunity during that time to meet her and absorb her wisdom first hand. It has always been my conviction that any success in my weaving career was due to her splendid teaching and to her example of unremitting effort for the craft of hand weaving.

She was blessed with a very strong personality, and had the courage of her convictions. Stories and legends sprang to life as she moved from scene to scene. I am sure some of the most remembered of Banff lectures with me include listening to anecdotes of Mrs. Atwater; and these were always accompanied with the acknowledgement and re-iteration of the debt North American weavers owe to her researches.

Beside me as I write is an old notebook, and the opened page is dated July 24th, 1939; the place, Victoria, B.C. It is headed "Common Ideals of Handweavers", a talk by Mary Atwater. Even in a few short sentences the convictions of Mrs. Atwater shine forth, and I should like to quote some of them. (Remember the year is 1939 -- what great strides our craft has made since that date).

"Weaving should be well done, or not at all. We should remember the London Guild's motto -- 'Weave Truth with Trust.' Poor weaving should never be sold, given away, or turned loose on the public."

"In 1915 I bought a loom from Berea, Kentucky, but no instructions were available. So began the determination to share all the fruits of my knowledge and research."

"I think the future of weaving depends on the distribution of knowledge."

"To control prices and materials, weavers must unite. Guilds should deal with manufacturers to get suitable prices."

"A boycott should be extended to bad looms."

"The investor should invest a proper amount in a loom, as weaving should not be a fad."

The weaver's world has changed, indeed, and it is food for thought to consider what we owe to this talented person who was so fearless-tongued, and fiercely devoted to her cause.

EXAMPLES FROM OUR WEAVING FILES: An unusual Crackle arrangement  
A stunning upholstery, "texture"  
Two book reviews: Cyrus; Thorpe.

**CRACKLE  
WEAVE**

This splendid weave, introduced by Mary Atwater from Scandi-  
navian sources, is always on our looms in some capacity. It  
has these qualities to offer, in design and execution:

It is excellent for drapery because of the many ways the blocks  
may be placed and repeated.

It is fine for upholstery because of its sturdy construction,  
never a weft skip of more than 3 warp ends.

It is versatile in general weaving, because of the many ways  
color is modified by the treadlings chosen.

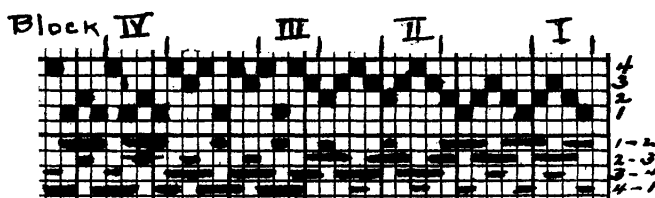
In suitable warp and weft weights, it is perfect for table linen,  
coverlets, towel borders, and bath mats.

Last of all, although requiring really specific knowledge of the  
weave to design drafts, it is extremely simple to thread and  
weave ready-made drafts. It goes exactly as four harness  
overshot for weaving -- i.e. on standard tie up, with tabby  
foundation. (One of our students this summer remarked she had  
always disliked Crackle weave, but was won over after weaving it).

Small wonder, then, that we consider it one of our most  
important possessions.

If the reader with our back copies will turn up July and  
August 1944, January 1947, March 1950, and September 1954, information  
on the theory and construction of this weave will be found. Our theory  
lesson this time will deal with a way to "cheat" the weave construction.  
This construction, 3-thread skips on each pair of frames, as: 121,  
232, 343, 414, means that in actual weaving with the four standard  
tie-ups of 1&2, 2&3, 3&4, 4&1, each group threaded weaves in two places  
when the combination is repeated.

If you will study the draw-down on this draft



you will find that the 1&2 treadling weaves pattern on Blocks I and IV,

2&3 treadling weaves on Blocks II and I, 3&4 treadling on Blocks III and II, 4&1 treadling on Blocks IV and III.

The ingenious draft writer, to get special effects, will omit drafting one block, and one treadling, thus "cheating" the weave. As, leave out Block III, and treadle 3, so that when Block IV is treadled, III is not there to overlap.

One piece of weaving we bought in Sweden interested us because of its clever designing. It was woven of cotton about 60/2 weight, set 45 ends per inch, and had a fine linen pattern weft. Our Banff version uses 8/2 mercerized cotton at 24 ends per inch, and our arrangement was in an 18½" width for an all-purpose warp. Our warp came from a shipment bought sight unseen (not a package), and consisted of 4 very soft greyed blues of the delft tones. We warped them hit and miss, and the warp has always been called the "shaded blue". Values were so close that one student thought parts had just faded a bit! We have found that our finished article can be blue, green, or in-between in color effect, according to tabby used. We like Knox's 25/2 mercerized linen for the tabby, in brilliant greens; with the most attractive pattern weft a 6-strand floss in white.

As we have said, this design is a clever one. The charm lies in the placing of a block to show by itself as to color -- a white area alone on a background (4). As well, another block is drafted to weave in stripes (3), and then these two combine for a third design effect (3,4,3), as sketched below:



All filled-in areas are white pattern; all background is blue or green, according to color of tabby used. The under side shows

the pattern blue or green on white background. Either side excellent.

It will be noted in referring to the above sketch: the plain colored background is drafted on Block I but treadled on frames 2&3, because this treadling combination weaves over Blocks I and II -- but Block II is not in the threading draft, leaving the weaving appearing on Block I only! Sounds silly, but that's the ingeniousness in Crackle -- we don't do, to enable us to do!

The stripe is drafted on Block III, and is placed on III so that by treadling frames 2&3 the normal overlapping of Block II and Block III is avoided.

The square, on the other hand, is on Block IV, so that when frames 3&4 are treadled, the square on IV and the stripe on III weave together.

It is a maze, we admit.

Design emphasis may be changed entirely from our sketch by use of other treadling combinations. (ours photographed on page 71)

Details of All-Purpose Warp: MOUNTAIN GLORY, for table pieces,  
towels, runners,  
(blue sky, white clouds, green glaciers) bags, etc.

Warp ends: 447      18½" in reed      8/2 cottons at 24 ends per inch,  
blues as described on page 66.

Threading plan:

Selvage:	1,2,3,4		4 ends
A: Block I	1,2,3,2	repeated 9 times	= 36 ends
	then extra ends 1,2		2 ends
B: Block III	3,4,1,4	repeated 4 times	= 16 ends
	then extra ends 3,2		2 ends
C: Block I	1,2,3,2	repeated 4 times	= 16 ends
	then extra ends 1,4		2 ends
D: Block IV	1,2,1,4	repeated 9 times	= 36 ends
E: Block I	1,2,3,2	repeated 4 times	16 ends
	then extra ends 1,2		2 ends
F: Block III	3,4,1,4	repeated 4 times	16 ends
	then extra ends 3,4		2 ends
G: Block IV	1,2,1,4	repeated 5 times	20 ends
H: Block III	3,4,1,4	repeated 4 times	16 ends
	then extra ends 3,4		2 ends
Repeat above C,D,E,F,G,H:			128 ends
Repeat above C,D,E			72 ends (continued)

B: Block III	3,4,1,4	repeated 4 times	=	16 ends
	then extra ends 3,2			2 ends
A: Block I	1,2,3,2	repeated 9 times	=	36 ends
Selvage:	1,4,3,2,1	once		5 ends
				<u>447 ends</u>

Extra ends noted above have two functions in this weave: (1) they prevent 4-thread skips where blocks change, and (2) preserve tabby order in the draft.

Treadling: vertical stripes and background: frames 3&4, with alternate oblongs and stripes and background: frames 4&1  
tabbies used  
"

Our mat, photographed on page 71:

Pattern is Lily's white floss; tabby 25/2 mercerized linen, spruce green color  
 With 24/3 Egyptian or fine linen, weave 1/4" tabby hem turn-in  
 Hem treadling, for matching underside: Treadle frames 1&2, with alternating tabbies, using white pattern and green linen tabby, for 3/4"

Beginning of surface area:  
 Treadle frames 3&4 for 1 1/2", using tabbies  
 Treadle frames 1&4 for 3/4" "

Alternate these two blocks, 3/4" in length each, until 6 oblongs are woven, then end as at beginning, with  
 frames 3&4 for 1 1/2"  
 hem's turn under, frames 1&2 for 3/4"  
 1/4" tabby turn-in.

AN UPHOLSTERY THAT JELLED! (photo. p. 71)

This upholstery began last May when we liked a rayon nub yarn in the May Contessa envelope of offerings, and ordered it for Banff. It is a beautiful medium green, very slightly olive (\$1.75 per lb., 950 yards per lb.) with an irregularly spaced heavy nub on a boucle sort of yarn. One of our warps at Banff was an 8/2 cotton set at 24 ends per inch, deep green color. It was threaded in Summer and Winter: 2 1/2" of Block I, alternated with 1 1/2" of Block II, across the warp, thus:

$\begin{matrix} 4 \\ 3 \\ 2 \\ 1 \end{matrix}$	$\begin{matrix} 3 & 3 \\ 2 & 1 \end{matrix}$	$\begin{matrix} 4 & 4 \\ 2 & 1 \end{matrix}$	$\begin{matrix} 3 & 3 \\ 2 & 1 \end{matrix}$	$\begin{matrix} \text{begin} \\ 4 \\ 3 \\ 2 \\ 1 \end{matrix}$
selvage once	Block A 15 repeats, 60 ends	Block B 9 repeats, 36 ends	Block A 15 repeats, 60 ends	selvage once
		8 times 96 ends, 768 ends		
			total	836 warp ends, 35" wide

It was threaded single in the heddles, 2 ends per dent in a #12 reed.

Wefts: After some experimentation we found a most satisfactory tabby: Golden Glow, which is a narrow flat gold metal with a very fine supporting thread (Searle Grain Co., Winnipeg, 1/4 lb. spools, 1800 yds., \$1.75)

The usual trouble when using nubs, unless in an overshot, is that the warp squeezes the nubs too greatly, especially if they are soft, resulting in too flat a texture. Not so this rayon nub. Being very firm and full, it created fine irregularities of surface where the Summer and Winter pattern was being treadled. This spaced 3-thread gap, together with the unevenly spaced nubs, gave an all over pattern with interest in two directions -- the surface texture and the varied placings of the nub. The glitter is quite subtle, the "golden glow" being so fine it melts into the whole. The student weaver was Agnes Bailey of Wetaskiwin, Alberta.

The treadlings used were strictly conventional, using the standard Summer and Winter tie-up:

counterbalanced or falling shed loom	rising shed or jack type loom																																																																																
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Tabby A and B alternately for heading, ending with B shot

Pedal	1	with	green	rayon,	tabby	A	with	gold	metallic	repeat these treadlings for entire length.
	2	"	"	"	B	with	gold	metallic		
	2	"	"	"	A	"	"	"		
	1	"	"	"	B	"	"	"		
Pedal	3	"	"	"	A	"	"	"		
	4	"	"	"	B	"	"	"		
	4	"	"	"	A	"	"	"		
	3	"	"	"	B	"	"	"		

MANUAL OF SWEDISH HAND WEAVING by Ulla Cyrus

Publisher: Charles T. Branford Co., Boston, Mass.

We are happy to see, at last, the English translation of the fine text book by the eminent Swedish teacher of hand weaving, Ulla Cyrus. Her book is so highly regarded in Sweden that it has enjoyed a wide sale. The translation has been ably made, and is credited to Viola Anderson.

This manual is not at the beginning weaving level, but is a masterly presentation of the complex theory of draft construction. As such, it is an imperative purchase for every student of weaving theory. Its range of subject is very wide, and the approach to classification very orderly. There are sections on "Weaving and Weaving Equipment, Weave Construction and Art Weaves, Analysis of Weaves, Calculation of Set of Warp and Weft, Yarn Calculation, Special Weaving Equipment." There is also a splendid glossary and word list.

All of the foregoing statements are factual, but do not give a complete picture of our opinion of Miss Cyrus' book, so we say, "If you really desire to understand the theory of draft construction, you will find real joy in studying this volume. It will require diligence, patience, and in some spots real doggedness to master, but the rewards will be thrilling." As we read page after page, confirming in English what we had surmised from the Swedish edition, we are filled with admiration for Miss Cyrus' knowledge of all forms of hand weaving. Only today a letter arrived from eastern Canada from a skilled weaver who says, "At last I have received the translation of the Cyrus book. It is wonderful. I am learning a great deal from it, as I had hoped. I used to look at the Swedish edition and long to understand it and now I can. Even so, I have to work at it."

We congratulate Ulla Cyrus on this splendid effort and we know others will be ready to do the same.

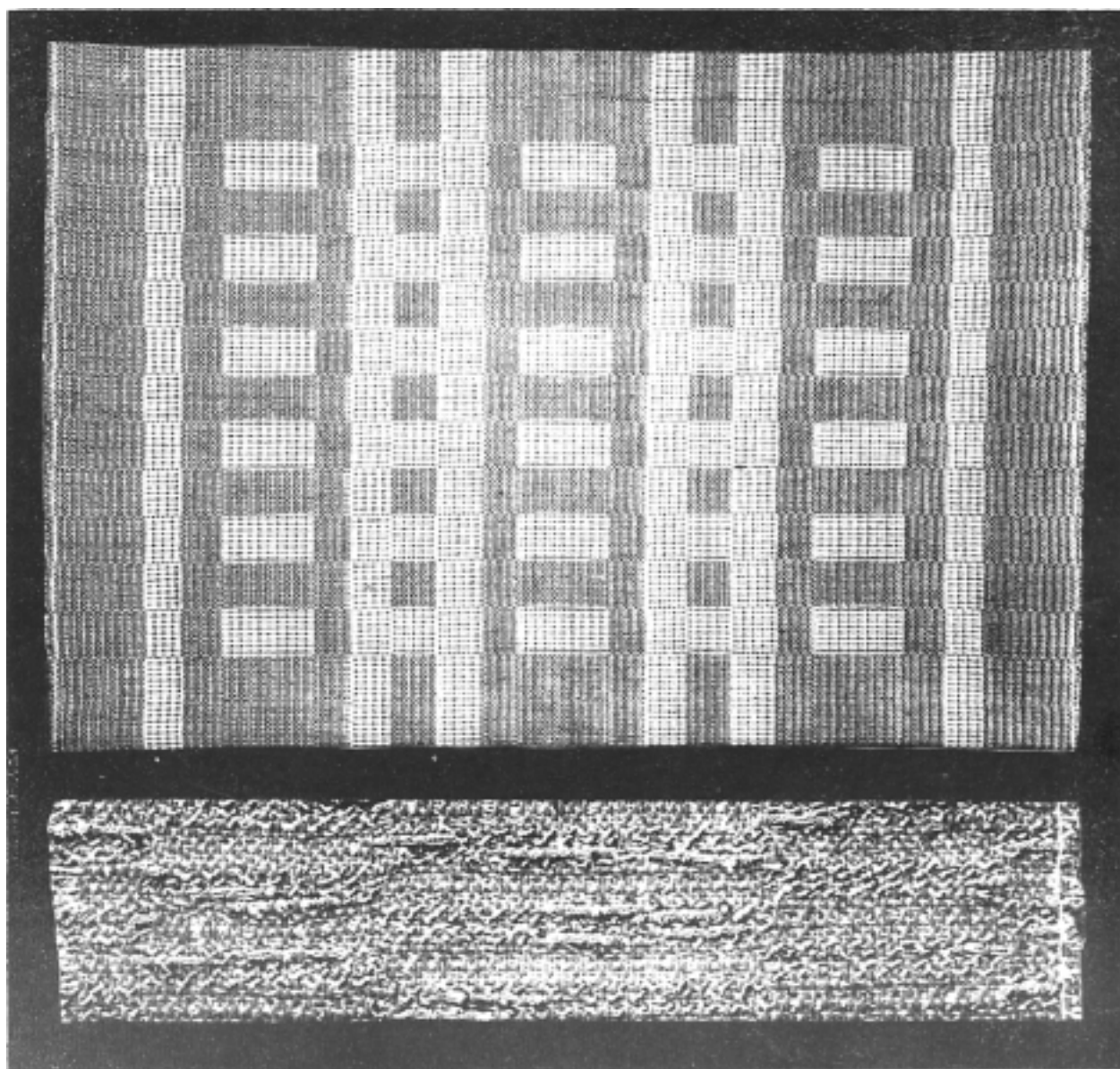
At Craft & Hobby Book Service, Coast Route, Monterey, Calif.:  
\$5.95, plus postage to Canada 20¢.

A HANDWEAVER'S WORKBOOK by Heather Thorpe

Publisher: The Macmillan Co., \$4.50.

This work of Miss Thorpe's is a book designed to familiarize the new weaver with all the steps in acquiring a working knowledge of weaving. We think it fulfils that purpose, and it can therefore be commended for so doing. It is written in an easy, conversational style, and is definitely the sort of book one can have read aloud while the recommended operations proceed.

It covers each operation, point by point, and does not take anything for granted as being obvious. If you are learning to weave, or are puzzled as to some basic operations, you will not regret the purchase of this book.



Crackle Weave place mat, "Mountain Glory," LOOM MUSIC, 1956, P. 66

Summer and Winter upholstery, actual size sample,

woven by Agnes Bailey, Wetaskiwin, Alberta, LOOM MUSIC, 1956, P. 68

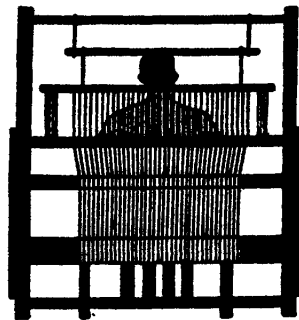


LOOM  
MUSIC

VOLUME XIII      NUMBER 10

DECEMBER, 1956

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIII, Number 10

December, 1956

WEAVING FOR THE BATH AND DRESSING ROOM:Bath Mat  
Hand Towels

Isn't it true, that we in America are in an era where a great deal of emphasis is on housing, and an overall rise in our standard of living? Think of the tract houses, the luxury homes, the in-betweens -- in every one of which the bathroom is given its full share of thought. Not only must the accessories be colorful and extremely useful, but easily cared for and long-lasting as well.

The handweaver can well supply the glass curtains, hand towels and guest towels of linen, and cotton, and small scatter mats for the floor. Here, by the use of our craft, we can supply the personal touch that makes the change from run-of-the-mill to decorator's choice.

The tiles which form the floor of most bath/dressing rooms are either the early porcelain type or today's larger squares. On these we like to use 24" x 32" reversible mats (or larger), both to remain on the floor and also over the edge of the tub. We weave these 27" x 36" or more and so allow plenty for shrinkage -- the reason being that our own particular product must go to the laundry and stand up to that process for a satisfactory period of years. We choose cotton, with a warp of carpet warp.


**BATH MAT** We had several purposes in mind in setting up this warp, and of course these influenced our choice of draft. Our purposes were: to weave a weft-faced fabric at will; to try out flossa technique for practical use in these mats; to indulge ourselves in a little fun with variations; and last to try out various cotton wefts. We used a modified twill from Beriau, HOME WEAVING, p.229, 1947 ed.:

The draft      11 | 22 33 44 33 44 33 22 | 11 | 22 33 44 33 44 33 22 | 11      begin

Warp is carpet warp at 16 ends per inch: thread 1 per heddle and 2 per dent in a #8 reed; 25" wide, several yards long as need be = 402 warp ends (25 repeats of the draft, plus two ends to balance left edge). 400 ends, 10 yards long = 4,000 yards. Carpet warp, 8/4 cotton, is 8/4 x 840 = 1680 yards per lb., therefore 2½ lbs. needed for a 10 yd. warp.

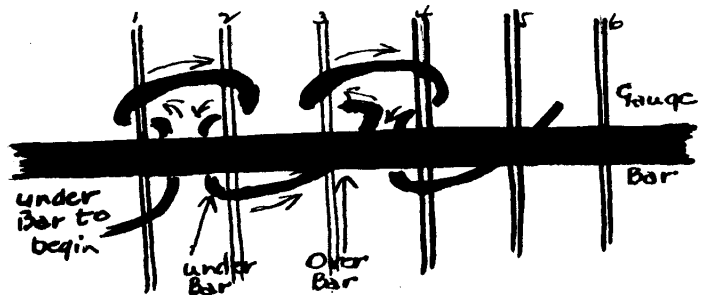
The Weaving. Before beginning to weave, leave enough warp for a 5" fringe plus enough for knotting, or 6" in all. We like a long fringe to start with, as the laundry wears it down.

Our first desire was to weave a solid weft-faced fabric. For this we chose a soft 8/8 cotton from Searle Grain, Winnipeg (or a 4/4 cotton from Lily Mills, Art 1014).

Weft-faced rug technique. You recall the rug technique which is used to insure full coverage of the warp: in the tabby shed, lay the weft in at a 45° angle, and with the forefinger bring down loops against the web about every 2" across, thus . Change shed, then beat. First attempts will result in bubbles of weft where too much slack is left, and other areas where the warp coverage is scant. A half hour's perseverance will bring a neat looking, solidly woven fabric.

As we did not wish our weaving to be too time consuming and monotonous, after we had 1¼" of weft face, we turned to a much heavier cotton -- in Canada the familiar 12/4 heavy candlewick (or Lily Mills rug weave yarn, Art. 814.) In the weft face technique we got good firm texture, and although we did not achieve complete coverage, liked it anyway. Photograph on page 80 shows detail of the weave. After 4 rows we treadled some pattern shots: harnesses 1&2, 2&3, 3&4, 4&1, 3&4, 2&3, 1&2. This was made a centre, and directions reversed to beginning of the rug. Throughout this mat, no attempt was made to obtain balance, in the way of a set repetition of stripes.

After the 1¼" weft face, we tied in 2 rows of flossa knots over a 3/8" flossa gauge (small curtain rod will do) using a heavy cotton boucle (Lily 105, size 1). Method: A double length is taken, about a yard long, since small lengths go more quickly. The rod is placed on the top of the web at weaving edge. Taking the first double warp ends in left hand, insert knotting length under them in a right to left direction, pulling length through with right hand until ½" is left hanging. Still with right hand, come over to right of 2nd double warp end, and go under it in right to left direction, coming up to surface in same space as beginning end. In same motion, move hand to end of gauge bar, taking the knotting-end



under it. Hold beginning  $\frac{1}{2}$ " loose end in left hand to anchor it, and pull right hand down toward self to tighten knot. Beginning end may be placed under bar.

With left hand, pick up 3rd double warp end, go under it with knotting end R to L; over 3rd and 4th ends to return under 4th, R to L, move hand to place knotting end under bar, pull down on knot.

Knotting end should be firm around gauge, but not so tight that gauge cannot be moved. When knotting length is used up, leave end hanging under gauge, and begin as at edge. We left this row of knots uncut, as loops, then beat in 6 rows of weft face in the finer cotton before pulling out gauge. Another row of knots was then woven, plus  $\frac{1}{4}$ " weft face following.

We next wove  $\frac{1}{2}$ " with the heavy candlewick, followed by 1 row of knots using the 8/8 or 4/4 weight. Between rows of knots we always wove 6 rows weft face. In this grouping we completed 4 rows of knots, the centre two being cut after the 6 rows of weft face, before gauge bar was pulled out.

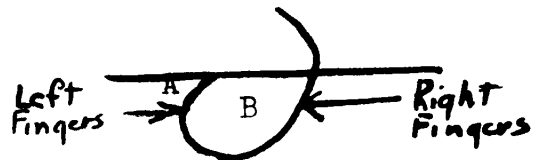
Next,  $\frac{1}{2}$ " weft face in 8/8 weight, then a band of  $\frac{1}{2}$ " weft face in the heavy candlewick, some pattern shots: 1&2, 3&4, 1&2, 3&4, 1&2, balanced with  $\frac{1}{2}$ " weft face. All pattern shots in heavy weight.

The remainder of the mat went, briefly:

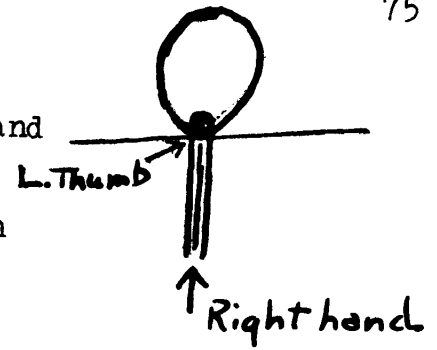
- $\frac{1}{4}$ " weft face with 8/8 or 4/4
- $\frac{3}{4}$ " weft face with 12/4 candlewick or rug yarn
- 3 rows uncut knots
- $\frac{1}{4}$ " weft face with 8/8
- 1  $\frac{3}{4}$ " candlewick weft face with pattern at centre
- $\frac{1}{2}$ " weft face with 8/8, 2 rows uncut knots, 1" weft face
- $\frac{3}{2}$ " candlewick weft face,  $\frac{1}{2}$ " pattern at centre, using tripled cotton boucle as pattern
- $\frac{1}{4}$ " weft face with 8/8, 3 rows cut knots with 8/8
- 1" weft face with 8/8
- 4" candlewick weft face with 5 pattern rows at centre
- $\frac{1}{4}$ " weft face with 8/8 or 4/4

The mat was finished with a knotted fringe, using 4 double warp ends. If you have forgotten the knotting at edge, here it is:

Place article to be knotted on table, with fringe hanging toward one, with a weight on the rug to hold it solid. Take required number of strands at cut end and twist them to the left until twist runs up to edge of weaving. Grasp twist with left thumb and forefinger about 1" down from weaving edge, and pull twist to left. At the same moment, carry end in right hand up over weaving edge, taking ends of strands around to left, forming a loop. Cross over loop at A, come up under and through loop at B with ends. Right hand does this, left fingers hold only.



Then move left hand up over weaving edge, bringing loop to the left and up, with right hand holding strand ends downward, but not pulling on loop. Now place fingers of left hand just at edge of weaving, left thumb at arrow point in sketch, holding this position firmly as the right hand pulls down on hanging strands. The loop decreases, and the knot finally tightens exactly at weaving edge.



Comments. Our particular mat has been laundered for more than a year, and these comments come to mind. In weaving, a stretcher is useful, as with the varying weights and textures, the width is likely to vary. In Sweden a stretcher is always used on rugs. (Agents are Leclerc, L'Isletville, Que., or Robin and Russ, Santa Barbara, Calif.)

On the whole we personally like the uncut knots better than the cut ones for this purpose, but they provide a change of texture.

There is no sign of wear with commercial laundering, the real test of usefulness.

Either side is excellent. On the reverse side more emphasis is on the pattern shots and texture changes, as opposed to knots on right side, and this means extended use as we turn mat over when top side is ready for laundering.

We wish we had made more, it's such joy not conforming to strict units of measurement, in such a project as this.

Although our mat is all white, this same plan would be just as successful in color.

#### LINEN TOWELS

When "company" comes, we scan the linen cupboard for our most impressive hand towels. Public taste at the moment approves a bit of glitter, even in terry towelling, so in weaving your current towelling lengths you may use your metals -- the new Lurex and Metlon offerings are washable and enduring. Our first one is a beautiful linen towel worked out from one shown us in the Finnish collection of Mrs. Rose Finestone, Montreal. We were intrigued by its use of a simple spot of huck, and the delightful blue-green color choice combined with natural. We like our towels a good size, and if you have not tried linen hand towels, do weave some now. They are such a deluxe gift item.

Warp: 20/2 linen at 24 ends per inch, 19" wide, 451 ends.

(Our color comes concentrated at edges and hems, and one might substitute metal wrapped linen either for color, or for our heavier weight ends).

Warping plan and threading are listed together on the next page, for convenience.

Heddles needed. This arrangement makes an unbalanced heddle grouping. Leave excess heddles on frames 2 and 3, but tie them off in equal numbers at each side to keep all-over weight of frames constant.

Frame 1,	212 heddles threaded	
Frame 2,	16 heddles threaded	
3,	14	
4,	<u>209</u>	total heddles threaded, 451.

Warping Plan and Threading Plan for Huck Towel, photographed on page 80.

#1	Thread 1 4 1 4, to total of 24 ends, alt. 1 green, 1 blue 20/2 linen		
#2	Thread 1	1 end	natural 10/2 weight linen
	Thread 4 1 4 1, to total of 8 ends	8 ends	green 20/2 linen (emerald)
	Thread 4	1 end	natural 10/2 weight
	Thread 1 4 1 4, to total of 8 ends	8 ends	darker green 20/2 linen
	Thread 1 (end of right border)	1 end <u>43</u>	natural 10/2 weight

Centre

}	Thread 4 1 4 1, to total of 20 ends	20 ends	natural 20/2 linen
	Thread 2	1 end	natural 10/2 linen
	Thread 1	1 end	darker green 20/2
	Thread 2	1 end	natural 10/2
	1 4 1 4, to total of 20 ends	20 ends	natural 20/2
	3	1 end	natural 10/2
	4	1 end	darker green 20/2
	3	1 end <u>46</u>	natural 10/2

Repeat centre sequence 7 times in all, 7 x 46 ends = 322 ends

Balance

}	Thread 4 1 4 1, to total of 20 ends	20 ends	natural 20/2
	2	1 end	natural 10/2
	1	1 end	dark green 20/2
	2	1 end	natural 10/2
	1 4 1 4, to total of 20 ends	20 ends <u>43</u>	natural 20/2

Left hand border

Thread #2 above, in reverse	19 ends
Thread #1 above, in reverse order	24 ends
	<u>451</u> ends

(Blue linen is skipper to delft blue,  
greens are light emerald and darker.)

The Tie-Up

counterbalanced  
or falling shed  
loom

	x		x	4
x	x			x 3
x	x		x	2
x				x 1
1	2	A	B	
5 6				

rising shed  
or jack type  
loom

4	0			0
3			0	
2				0
1	0	0		
1	2	A	B	
5 6				

Color Wefts and Treading: weft materials are same as warp materials

1/4" in fine white linen for hem's turn-in; tabby, treadles 5,6,alt.

1 1/2" tabby, 1 shot blue and 1 shot emerald, alt., for 3/4" hem  
1 shot heavy natural 10/2 in tabby, turned in at both sides

8 shots emerald green, by which you will observe we are beating  
nearly 50/50, with about 22 weft passes against 24 warp ends.

1 shot heavy natural, turned in each side

8 shots darker green tabby, 1 shot heavy natural, optional

1" natural 20/2 in tabby, ending with frames 2&4, treadle 5

1st pattern on 1<sup>2</sup>1<sup>2</sup>1 spots: treadle 1 (frames 1,2,3 together

treadle 5 (frames 2&4: In photographed

towel this shot is dark green, but color change is

treadle 1 (frames 1,2,3) optional)

1" natural 20/2 tabby, beginning with 2&4 and ending with 1&3

2nd pattern on <sup>4</sup>3<sup>4</sup>3<sup>4</sup> spots: treadle 2 (frames 2,3,4 together  
treadle 6 (frames 1&3, green if desired  
treadle 2

1" natural 20/2 tabby, beginning with 1&3

Repeat these 1" tabby bands, alternating 1st and 2nd patterns across, for desired length of towel, ending with a 1st pattern, then 1" tabby, then border colors in reverse for final end.

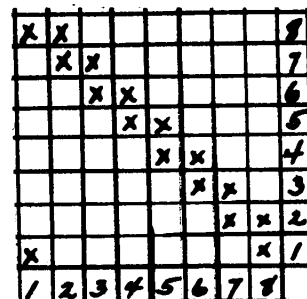
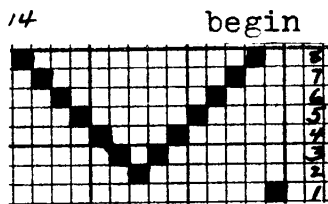
8-HARNESSTOWEL

Once in a while we see a bit of weaving which employs a device so neat and simple we are struck at our own blindness of thought and perception. Such a feeling came to us this summer on being shown a delightful guest towel woven by Mrs.

Doris Shattuck of Laguna Beach, California, one of our Banff students.

A small brocade border of flowers and leaves, 1-5/8" deep, was woven as the decorative band. The brocade technique has long skips on the reverse side, so is generally met with in drapery and upholstery where this is not a defect. In this small towel the hem turn-in and hem turning were woven, 1-3/4", then 1/4" before the flower pattern. The hemming was placed on the thread above the end of the pattern, so the plain hem on the under side covered the long skips of the brocade. (Mrs. Shattuck tells us that she sometimes weaves pattern on the under side of the hem also -- reversed, so that it will be upright when hemmed)

Draft and tie-up:



The warp is natural linen set at 30 ends per inch, and appears about 40/2 weight. The weft is similar weight, with body of towel woven in tabby in a 50-50 weave.

Treadling and color scheme (photographed on page 80.

Weave 2" tabby weave with natural linen, for 1 1/2" hem plus the 1/4" to show on surface of towel below colored band pattern:

1st row:	{	with dark green 25/2 linen, double on shuttle,	treadle 2, once	use natural linen tabby between each colored shot; colored linen always double on shuttle
		with dark green	treadle 3, once	
2nd row:	{	with dark green	treadle 4, once	
		with delft blue	treadle 1, once	
	{	" doubled	" 2, twice	
		"	" 1, once	
	{	with dark green,	treadle 6, once	
		"	" 5, once	
	{	"	" 4, once	
		with deep rose,	treadle 7, once	
	{	"	" 6, twice	
		"	" 7, once	





Our first handwoven sample swatch for Christmas has arrived, and also some other good samples, from Ruth White, Woodville, Texas. Send yours along, and we'll have a subscriber's issue early in the new year.

With our best wishes for many years to come, of useful and well designed

GOOD WEAVING!

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

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

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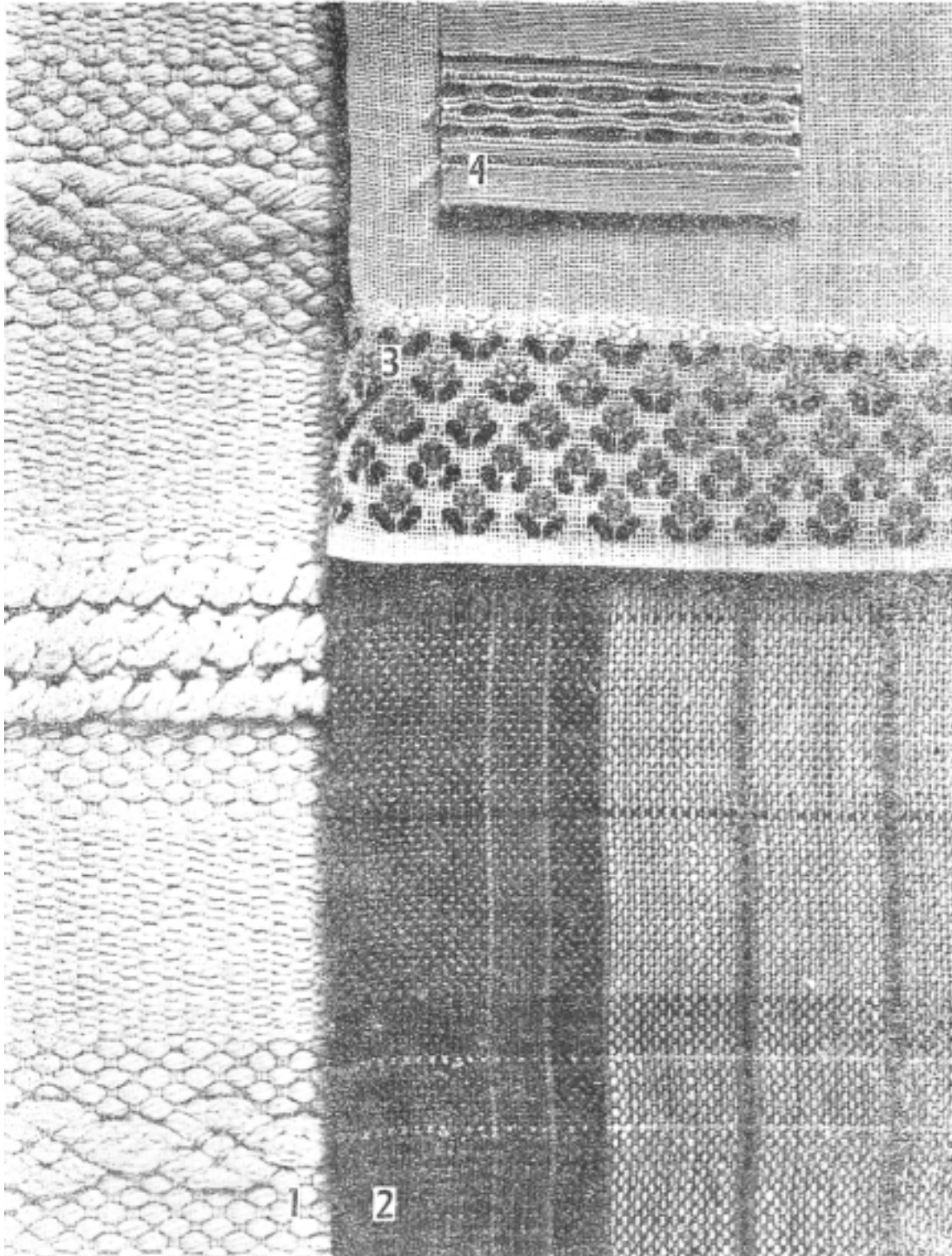
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WEAVING PATTERNS, by Malin Selander (English translation)

This excellent book, which we enjoyed in the original, is doubly attractive with all instructions in English. It is full of the many familiar 4-harness Swedish interpretations of standard weaves, and not its least charm is its highly satisfactory binding, which shows such attractiveness. If you do not already possess this volume, save your pennies for it. We recommend it without reservation for any weaver.

\$6.95 from Craft and Hobby Book Service, Coast Route, Monterey, Calif.



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2. Corner detail of linen towel, huck weave .....pages 75 - 77
3. Corner detail of linen towel, flower border ..... pages 77 - 78
4. Hem detail of linen towel, honeycomb weave .....page 78

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