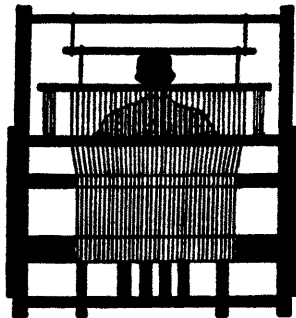


LOOM
MUSIC

VOLUME XV NUMBER 1

JANUARY, 1958

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

LOOM MUSIC

Volume XV, Number 1

January, 1958

LOOM MUSIC TABLE LINENS FOR 1958 are:

Interest on 2 blocks for 4-harness frames;
 Warp and weft pattern stripes, for bordered effect;
 Color interest on a simple twill set-up;
 A rewarding Finnish 8-harness draft, "The Snowflakes".

New Year Greetings bring to our LOOM MUSIC subscribers the friendliest of good wishes for a successful year, especially centred in their weaving. "May you enjoy every shuttle throw, and never have to be shocked by finding an error!"

Our January issue is always on table pieces. It results from a sifting process of the previous months, aimed at the most satisfying and interesting combinations of drafts, media, color, and design, into articles of use for brightening the dining table.

We think that in the past two years a fashion trend has become a reality, and the place piece is yielding the spotlight to the larger tablecloth. The former will never be discarded, no doubt, but gift shop keepers say that "cloths" are the selling item.

We, who weave, know well the difficulties of making a wide enough tablecloth. There are three basic solutions: (1) Become an expert at weaving a good seaming edge and plan a cloth in strips; (2) Weave a double width cloth, but 4-harness frame looms will weave only plain weave; (3) Have access to a 90" loom.

In every Weaving Guild's program there should be the project of purchasing a 90" loom, for general Guild use. There is usually a spot for loom storage space to be found, if the urge is great enough, and it is the finest of weaving experiences to work with a friend on a 90" project. The synchronizing of the treading and beat, and comradeship of sharing the shuttle throwing, and the splendid thrill of taking off a seamless cloth, blanket, or coverlet, cannot be put into words.

In the meantime, most weavers will be struggling to achieve that seaming edge, and endeavoring for a uniform width with no drawing in. In Sweden, particularly in seamed rugs, a template is always used. This is a device for maintaining full width throughout the length of the warp, and, in Sweden, its use entails no slur on the weaver's skill.

Our four articles this month may be set up at the usual 13" width, or expanded to a cloth of any desired measurement, if desired.

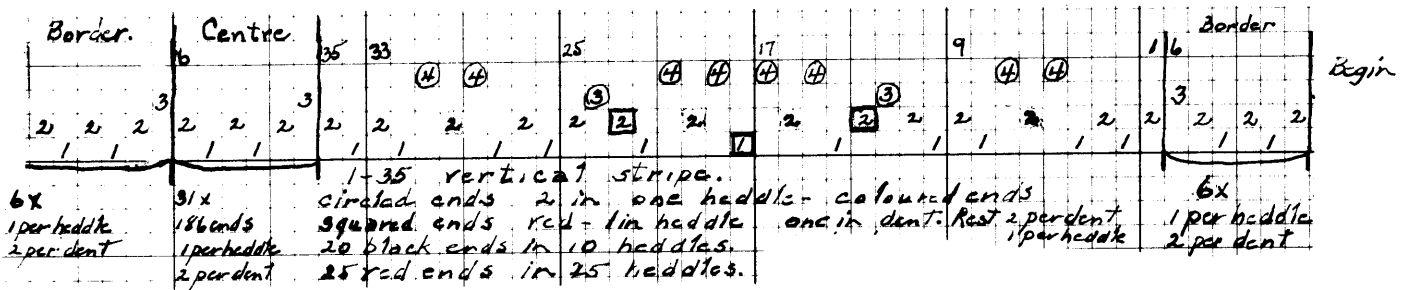
**BORDERED MAT,
via WARP AND
WEFT PATTERN
STRIPES**

This mat, photographed as #1 on page 9, is our own design, but suggested from a technique which Oscar Beriau refers

to as Cannelé, e.g. p. 149 of LE METIER A QUATRE LAMES. Background is red linen, tabby weave, with pattern floats of black linen used double for emphasis.

The Warp: Red linen, 25/2, at 24 ends per inch: 1 per heddle, 2 per dent in a #12 reed. At three places in border threading, red is sleyed 1 per dent, as shown on draft, to retain balance in denting. Pattern ends, black linen 25/2, 2 per heddle, 2 per dent, as drafted.

The Draft



Warping Directions:

		<u>dents</u>	<u>ends</u>
R.hand border:	6 repeats of border threading	18	36
Pattern band:	4 ends red, threaded 2,1,2,1	2	4
(follows draft order)	2 ends black, (4)	1	2
	1 end red (2)	1	1
	2 ends black (4)	2	2
	4 ends red 1,2,1,2	3	4
	2 ends black (3)	2	2
	1 end red (2) (1 per dent)	1	1
	1 end red (1)	1	1
	2 ends black (4)	2	2
	1 end red (2)	1	1
	2 ends black (4)	2	2
	1 end red (1) (1 per dent)	1	1
	2 ends black (4)	2	2
	1 end red (2)	1	1
	2 ends black (4)	2	2
	1 end red (1)	1	1
	1 end red (2) (1 per dent)	1	1
	2 ends black (3)	2	2
	4 ends red 2,1,2,1	3	4
	2 ends black (4)	2	2
	1 end red (2)	1	1
	2 ends black (4)	2	2
	4 ends red 1,2,1,2	3	4
Centre:	186 ends red, 1 per heddle, 2 per dent:	93	186

(continued)

Pattern band: repeat as before 19 dents 45 ends
 L.H. border: 36 ends red 18 dents 36 ends
 167 dents 448 ends

The TIE-UP is special

sinking shed or counterbalanced loom

4			x	x	
3			x	x	
2	x	x		x	
1	x		x	x	
	1	2	3	4	5

Treadles

rising shed or jack type loom

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

Treadles

The Weft and Treading:

Use red linen background weft, same as warp, beating for a 50-50 beat, i.e. about 23 wefts per inch on the loom under tension. Pattern weft is 25/2 black linen, used double on the shuttle.

Treadle 1/4" turn under, treadles 2 and 4 above, with red

Treadlings for underside of hem: (treadles refer to tie-up above)

Treadle 2,4,5,4,5,4
2,4,5,4,5,4, with red

Treadlings for lengthwise stripe:

with red, treadle 2,3,2,3,2,4, repeated 7 times in all, or until the tabby corner is slightly longer than square.

Cross stripe treadlings

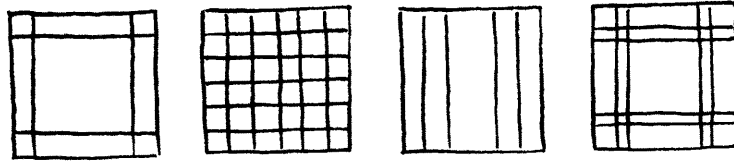
- Treadle 1 with black, double on shuttle
- Treadle 2, 3, 2, with red
- Treadle 1 with black double
- Treadle 4,2,3,2 with red
- Treadle 4 with black double
- Treadle 2,4, with red
- Treadle 3 with black double
- Treadle 2,3,2, with red
- Treadle 1 with black double
- * Treadle 4 with red. This is centre treadling of cross stripe, so reverse treadlings to beginning, starting with Treadle 1, black double.
- Treadle 4 with red, at end of cross stripe

Centre treadlings of mat, 13" or 14" as desired, use the treadlings for lengthwise stripe above, giving edge border stripes.

Repeat cross stripe, and end stripe treadlings, reversed

Note on Warp take-up: As the weaving progresses, there will be a change in the take-up, with the unwoven pattern black ends becoming longer than the red ends which weave with each weft shot. When this becomes bothersome, slip a lease stick under the black ends to add tension -- i.e. lift frame 4 which carries black pattern ends and insert rod behind heddles, then slip rod down until it lies along warp beam. As this becomes inadequate, insert a dowel and fasten a looped cord from each side of it to loom's floor crosspiece, under warp beam. Adjust ties to add tension as weaving progresses.

To expand this design to a larger cloth, increase tabby edge width and place stripe areas wherever desired. One has many choices of placement, and lengthwise seams could be planned close-up to stripe areas, for a wide cloth. Mark out plans on kraft paper, then translate to warp ends required -- for example:



**MAT #2,
WARP STRIPE
COLORS**

Ours, photographed as #2, page 9, is place mat size, but is a very attractive color arrangement which is easily

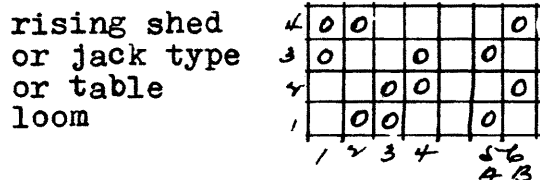
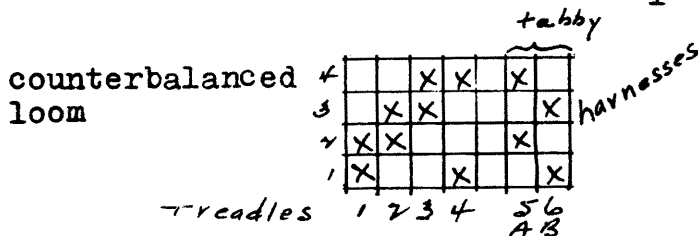
expanded. We suggest two methods: 1. Repeat the whole stripe arrangement as given, for desired size cloth; 2. Increase width of each color stripe, keeping our same proportions. This warp is good for use

with plain pottery, in colors of cream, yellow, green, brown, orange. The arrangement is not symmetrical, but very pleasing withal.

The Warp is 8/2 cotton, set at 30 ends per inch, to cover the weft and give the color stripe its fuller value: 1 per heddle, 2 per dent in a #15 reed, 366 warp ends, color order given below. The colors are: dark brown, bright leaf green, light beige, corn yellow, lemon yellow, and white.

		centre ↓												
width in in.	1½	58	3-4	3-4	2-3	½	½	1	½	½	2-3	3-4	1½	1½
color	brown	green	corn yellow	lemon yellow	white	beige	green	brown	corn	lemon	white	beige	green	brown
366 warp ends	46	22	24	24	20	16	16	30	16	16	20	24	46	46

The draft: twill 1234, with standard tie-up:



The Weft and Treadling: Weave tabby treadles, A and B, alternately throughout, using dark brown 8/2 weft, beaten to 20 shots per inch. We left a half-inch fringe, with end finishing on the loom. See LOOM MUSIC, February 1955 for end finishes; also HANDWEAVER & CRAFTSMAN, Autumn 1957; and Spring 1951.

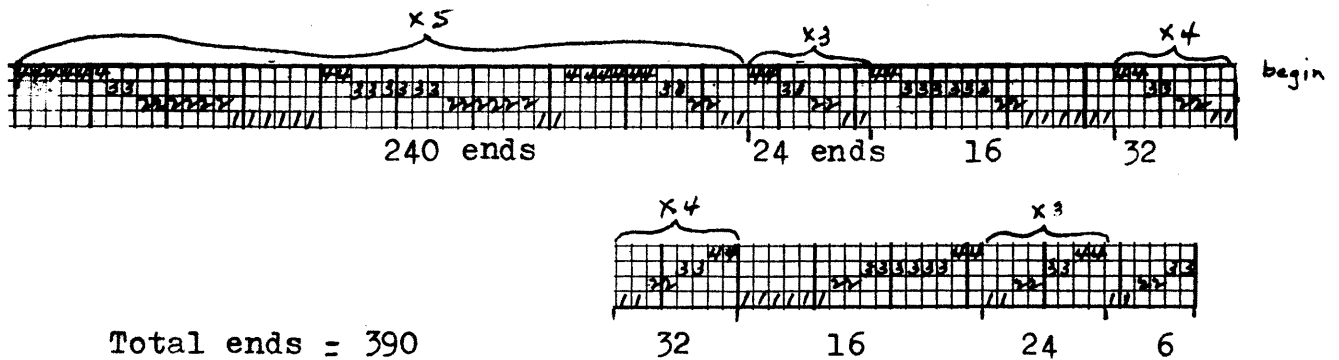
MAT #3

a 2-BLOCK,
2-COLOR
ARRANGEMENT

Ours is photographed as #3, heavy yellow linen weft on natural warp. In planning another color we suggest one neutral and one strong value, as contrast is important. Black and white should be good. It will be good also in a monochromatic scheme, warp very light and weft very dark of one color.

Warp: 390 ends of 8/2 natural cotton, 30 ends per inch, 1 per heddle, 2 per dent in a #15 reed.

The Draft is twill, with changes of number of ends on the frames. Since it is woven tabby, it can be threaded on a 2-harness loom to produce the same 2-block pattern.



Total ends = 390

The Weft and Treading

Wefts are 10/5 gold linen, Hughes Fawcett's Golden Rule, and natural 40/2 linen.

With 10/5 gold linen, treadle B,A,B,A,B,A, for 6 shots (standard tie-up as given on page 4)

(1) Treadle B gold, A natural, alternately for 17 total shots, ending with B, or 1" of weaving

(2) Treadle A gold, B natural, alternately for 5 shots, ending A

(i.e. treading remains constant, A and B alternately. To change the blocks in weaving, omit fine weft and throw a coarse one instead, thus changing the fine and coarse alternation, but not treading).

Weave (1) and (2) alternately for desired length, ending with (1), then the first 6 shots of gold as at beginning.

A fringe finish is recommended, because of the mat's weight.

To enlarge this mat, we would suggest a long patio table runner, just enlarging both border and centre portions to give desired width.

"THE
SNOWFLAKES"

8-harness
S & W

There is a little story attached to our 8-harness frame weaving, photographed as #4 on page 9. This beautifully woven place mat was a gift from our very good friend and fine weaver, Mr. Fred Pennington. He received the draft and a letter, painstakingly written in English with the aid of a Finnish-English dictionary, from Ester Perheentupa in 1950. A similar draft type may be found in

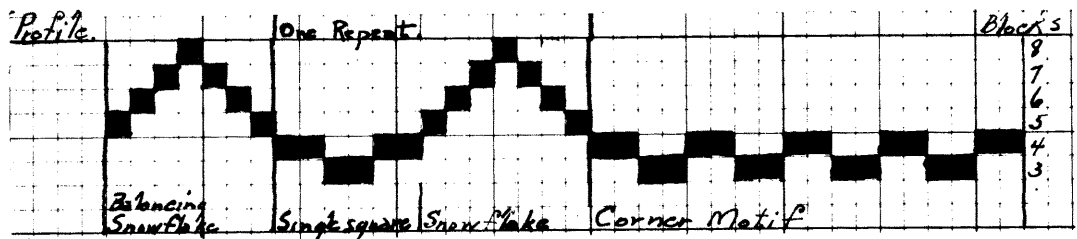
KOTIEN JA KOULUJEN KANGASPUIHIN, Helvi Pyysalo and Viivi Merisalo, p.13. Harriet Tidball speaks of them in her introduction to the Bateman Weaves in her February 1954 Shuttle-Craft Bulletin, and the resemblance to our Summer and Winter weave is noted.

The Warp is yellow mercerized linen, 40/2, at 30 ends per inch. Warp may be any width (this one 19" woven width), by increasing the number of corner motifs, and snowflake motifs throughout the centre.

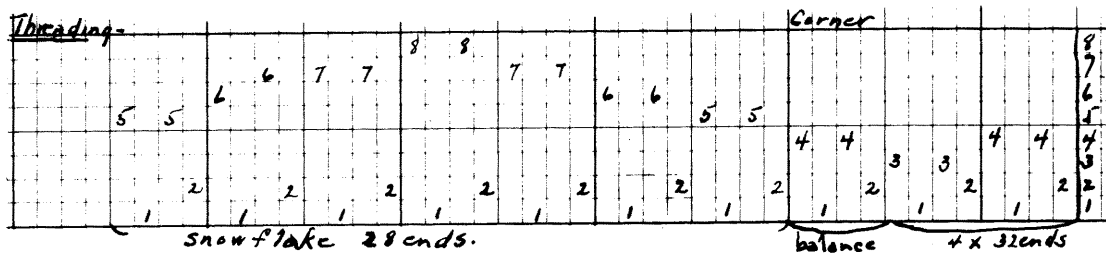
Profile

Thread-Block	
3	23/3
4	24/4
5	25/5
6	26/6
7	27/7
8	28/8

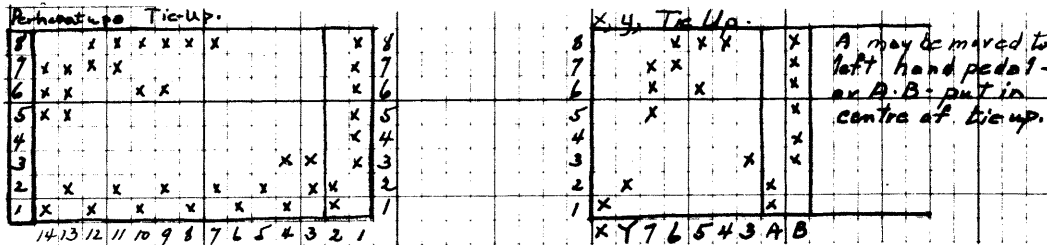
1 square of Profile = 4 ends.



Thread-by-thread draft



TIE-UP



The Weft and Treading: Pattern weft is white mercerized 20/2 linen, with yellow 40/2 tabby between pattern shots, treadled in singles. This gives an unfamiliar appearance, as we seldom treadle Summer & Winter weave in this fashion.

The tie-up as given requires 14 treadles. We have added a 9-treadle x-y tie up, necessitating the use of two treadles together for pattern shots. Our treading directions are given for use of this tie-up, since few of our 8-harness looms would carry more than ten treadles.

Hem, reverse side: treadle 1/4" fine linen for turn in, tabby

Weave 1/2", treadling alternately
 x plus treadle 1, with white 20/2
 y plus treadle 1, with white 20/2, using
 alternate tabby shots of 40/2 between.

Hem, top surface: Weave 1/2", treadles x and y alternately,
tabby shots between

Corner blocks: Tabby A
Pattern, x plus 3
(1) Tabby B repeat 4 times, for a total
Pattern, x plus 3 of 8 pattern shots

then Tabby A
Pattern x
(2) Tabby B repeat to a total of 8
Pattern y pattern shots

Repeat the above two sets of treadlings alternately until the 16-square corner unit is woven, i.e. 4 times in all

Snowflakes Tabby A
Pattern, x plus 4
Tabby B to a total of 4 pattern shots
Pattern, y plus 4

Tabby A
Pattern, x plus 5
Tabby B to 4 pattern shots
Pattern, y plus 5

Tabby A
Pattern, x plus 6
Tabby B to 4 pattern shots
Pattern, y plus 6

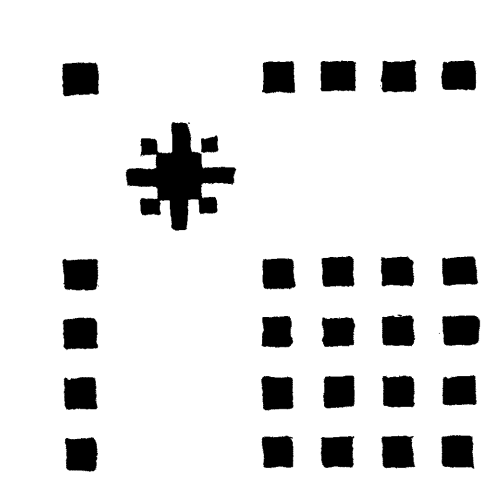
{ Tabby A
Pattern, x plus 7
Tabby B to 4 pattern shots
Pattern, y plus 7

This treadling group is the centre of snowflake,
reverse treadling units to beginning

Weave #2 above, for 8 background pattern shots
Weave #1 above, for 8 pattern shots, squares
Weave #2 above, for 8 background pattern shots

Repeat from beginning of Snowflakes, for desired length,
then weave final end to match beginning end.

At the right is a sketch showing the corner blocks, plus one snowflake figure. Treadlings should square the pattern in this same manner.



Using this Perheentupa draft as a key, and working for example, with our own Atwater Summer and Winter drafts, we are sure many of our 8-harness weavers can design drafts for themselves and use them to get this very satisfying weaving. Note in particular the way in which the #4 block (2414) is used to give space between figures. May we hear from your own inspirations?

A suggested 1958 project: Our own LOOM MUSIC weaving designs, and your own interpretation of them, are as many as the various weaves themselves. May we ask you, in 1958, to send us two small samples (one for each editor) of your woven pieces. It would give us great pleasure to receive them.

Again, our ever present wish is

GOOD WEAVING!



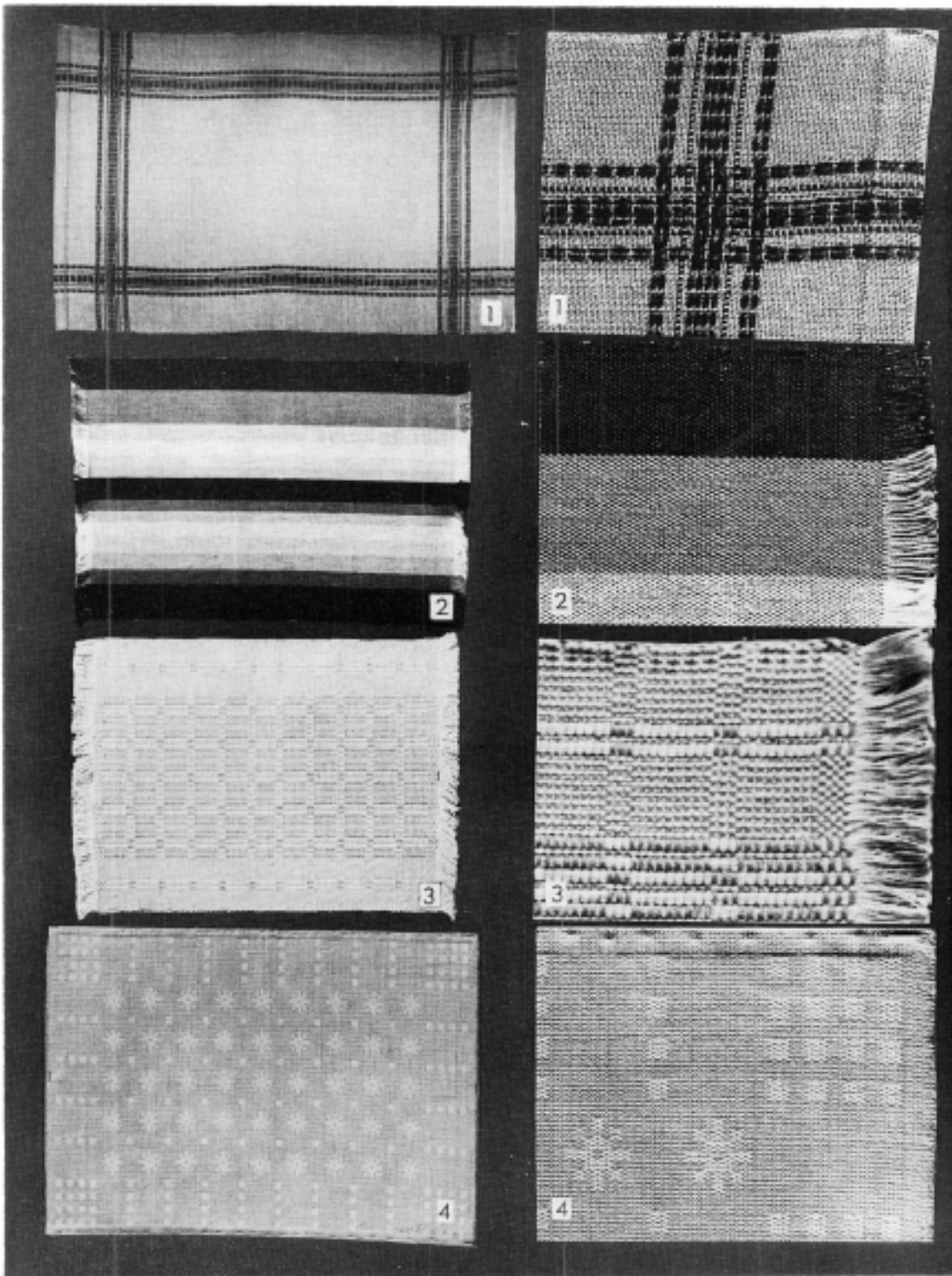
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\$3.50 per year for back issues, 1944 to 1957, with complete sets
still available. Copyright 1958

It is with sincere regret that we learn of the death of an outstanding weaving teacher, Miss Florence E. House. Her death occurred after surgery, November 3rd, 1957. Miss House had retired from active teaching and had established a new home with her sister at Orient, Long Island. To her many friends her memory will be ever green, and revered.

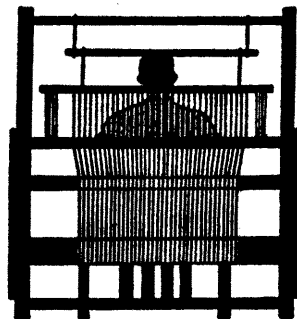


1. Red linen with black pattern bands: LOOM MUSIC 1958, Page 2
2. Warp stripe colors in cotton: LOOM MUSIC 1958, Page 4
3. Two-block pattern, cotton and linen: LOOM MUSIC 1958, Page 5
4. "The snowflakes", an 8-harness draft from Finland, woven by
Fred Pennington of Des Moines, Iowa LOOM MUSIC 1958, Page 5

LOOM
MUSIC

VOLUME XV NUMBER 2
FEBRUARY, 1958

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

LOOM MUSIC

Volume XV, Number 2

February, 1958

THE OVERSHOT WEAVE -- TOPS IN DESIGN VERSATILITY

Many years ago, our first acquaintance with, and attraction to hand weaving was a charming many-hued afghan in overshot; again, the first actual weaving your editors accomplished was overshot. As knowledge of weaving grew, we passed through a period of "superiority", as we thought, when this weave, in its common use in borders etc. on various articles, became to us the Cinderella of the weaves. That we were not alone is attested by the fact that many juries in exhibitions and competitions ruled it out as unacceptable, and some still do.

Today we have a real respect for this weave, deeming it a true "folk weave", as we have said at other times. One is not necessarily commonplace in weaving it, if one is willing to exercise thought and allow the possibilities of the various figures to become concrete. One of our fine Winnipeg weavers, Mrs. Carol Rudd, did just this in thinking through a certain project, and has graciously permitted us to tell of her experiments in mastering her task.

As Mary Atwater was studying and analyzing the many overshot coverlets, she classified them according to the woven figures which the draft portrayed.

A glance through the SHUTTLE CRAFT BOOK shows the "Diamond and Cross" family, "Rose" figures, "Star and Rose" patterns, "Star with a Table", "Wheel Patterns" and so on. These figures are illustrated and explained in Vol. 7, No. 2 of THE WEAVER, in an article by Osma Couch Gallinger.

Mrs. Rudd's task was to take certain of these figures and fit them into an "As Drawn In" sampler or gamp. Here her problems were many: The various figures were suggested and threadings supplied, seven of them, to be fitted into a $14\frac{1}{2}$ " wide warp, using a color scheme to lend interest and pleasure. In the first woven piece, the result was not pleasing, because there was a slight confusion in passing from one band to another.

So, back to the drafting board came Mrs. Rudd. On 10 x 10 graph paper (pasted together) the draft occupied 48" of length! After study, a white dividing band $\frac{1}{4}$ " wide was inserted between each figure,

always threaded $\begin{matrix} 4 & 4 & 4 & 4 \\ & 1 & 3 & 1 \end{matrix}$. The figures were all balanced, checked by a draw-down for errors, and the whole warp rethreaded. This took many hours of concentrated work.

The Warp: Use 20/2 or 30/3 at 32 ends per inch, colors as below (Mrs. Rudd used 60/6, but the above sizes are more available).

<u>The Color Scheme and Figures used</u>			<u>Warping Order</u>
Warp band 1,	Selvage, threaded 2,3,4,1,2,3,4, Figure: Four block diamond,	white	7 ends
	Dividing band, threaded 4,1,4,3,4,1,4,	Turquoise green	63 ends
Warp band 2,	Figure: Star	white	7 ends
		Pale pink	49 ends
Warp band 3,	Figure: Checks or tables	white	7 ends
		Pale mauve	55
Warp band 4,	Figure: Encircled star	white	7
		Pale yellow	57
Warp band 5,	Figure: Fancy checks	white	7
		Pale blue	65
Warp band 6,	Figure: Star and Rose	white	7
		Deep orchid	73
Warp band 7,	Figure: Five Block Diamond	white	7
	Selvage, threaded 4,3,2,1,4,3,2	Deep pink	55
		white	7
			<hr/> 473 ends

The Drafts

#1, Four block diamond

	63	50	40	30	20	10	begin												
Profile																			
Block No.	1	2	3	4	3	2	1	2	3	4	3	2	1	2	3	4	3	2	1
No. Pattern Shots:	3	3	3	4	3	3	4	3	3	4	3	3	4	3	3	4	3	3	3

Blocks, as circled in draft, give treading order, as listed in first typed line below the draft;
No. of pattern shots, as listed in second typed line below the draft = number of warp ends threaded per block, less 1.

#2, Star (twice, with divider between)

	49	40	30	20	10								
Block No.	1	2	1	2	1	4	3	4	1	2	1	2	1
No. Pattern Shots:	5	4	2	4	5	3	2	3	5	4	2	4	5

#3, Checks or Tables

	55				50				40				30				20				10				
Block No.	1	2	1	2	1	4	3	4	3	4	1	2	1	2	1	2	1	2	1	2	1	2	1		
No. Shots	3	4	4	4	3	3	4	4	4	3	3	4	4	4	3	4	4	3	3	4	4	3	3	4	3

#4, Encircled Star

	57				50				40				30				20				10					
Block No.	2	1	2	3	4	1	2	1	2	1	4	3	2	1	2	2	1	2	3	4	1	2	1	2	1	2
No. Shots	3	4	3	3	3	5	6	2	6	5	3	3	3	4	3	3	3	3	3	4	3	4	3	3	4	3

#5, Fancy Checks

	65				60				50				40				30				20				10			
Block:	1	2	1	4	3	2	3	4	1	2	1	4	3	2	3	4	1	2	1	2	1	2	1	2	1			
Shots:	5	2	5	1	5	2	5	1	5	2	5	1	5	2	5	1	5	2	5	1	5	2	5	1	5			

#6, Star and Rose

	73				70				60				50				40				30				20				10			
Bl.	1	2	1	2	1	4	3	2	1	2	1	2	3	4	1	2	1	2	1	2	1	2	1	2	1							
Sh.	5	4	2	4	5	3	3	5	4	2	4	5	3	3	5	4	2	4	5	3	3	5	4	2	4							

#7, Five Block Diamond

	55				50				40				30				20				10				
Block No.	1	2	3	4	1	4	3	2	1	2	3	4	1	4	3	2	1	2	3	4	1	4	3	2	1
No. Shots	3	3	3	3	4	3	3	3	4	3	3	3	4	3	3	3	4	3	3	3	4	3	3	3	4

For further clues as to how profile blocks are discovered, see LOOM MUSIC on "As Drawn In", April 1945, April 1955, March 1950, or any standard text.

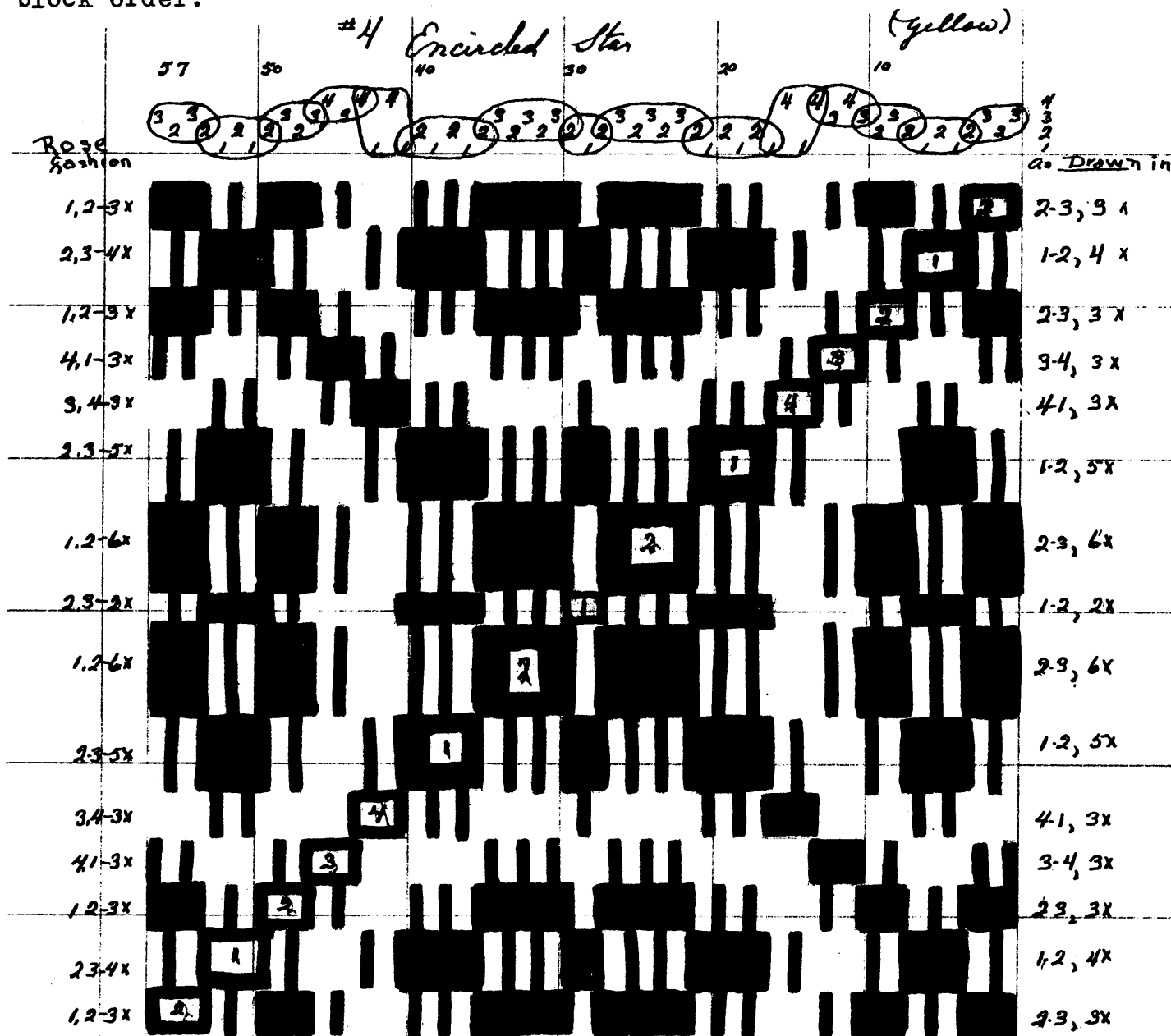
Thus far, the problem has been one of paper and pencil, and now comes the time of practical weaving: First problem: a stint of tabby weaving, with weft the same as the warp. Weave 1 $\frac{1}{2}$ ", then use the thread counter. Warp is set 32 ends per inch -- does the weft show

the same number of shots per inch, or within 2 shots? If not, one must work to achieve it. Second problem: a selection of pattern weft. Here, color and size are of prime importance. The pattern weft, with tabby, when woven as drawn in must beat to a 45° angle, when the article is off loom tension.

Mrs. Rudd selected a medium leaf green #10 perle cotton, which beat in just as desired and gave an excellent color effect, especially pleasing with the warp stripe colors. In each band of weaving, the tabby used corresponded to the warp in the particular square being woven on the diagonal.

Treadled "As Drawn In"

Below is Mrs. Rudd's draw-down of Band No. 4, Encircled Star, On the diagonal she has numbered the profile block order, and at the right hand side lists the treadling directions evolved from the profile block order.

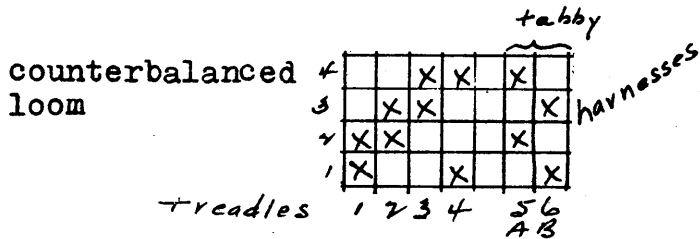


If this draw-down is held upside down and underside facing, it will appear as it looks when woven on loom. Some people prefer to draw up from draft, to get the loom appearance.

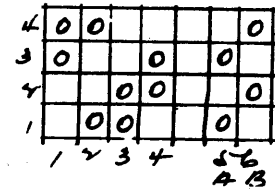
Sketch to show the overall plan, colors, threadings, and the whole effect of working up the diagonal with the "as drawn in" treadlings, from warp bands #1 through #7:

Deep Pink	Deep Orchid	pale blue	medium yellow	Mauve	Pale Pink	Turquoise-green	Tabby
49	48	47	46	45	44	43	Tabby Pink Treading #7
42	41	40	39	38	37	36	Tabby Orchid Treading #6
35	34	33	32	31	30	29	Tabby blue Treading #5
28	27	26	25	24	23	22	Tabby yellow Treading #4
21	20	19	18	17	16	15	Tabby mauve Treading #3
14	13	12	11	10	9	8	Tabby Pale Pink Treading #2
7	6	5	4	3	2	1	Tabby Turquoise- green Treading #1

Treading #7	# 6	# 5	# 4	# 3	# 2	# 1
5 Block Diamond.	Star and Rose	Fancy Checks	Encircled Star.	Checks or Tables	Star	4 Block Diamond

Standard Tie-up

rising shed
or jack type
or table
loom

Weaving Details for Band #1

Using the standard tie-up above, treading details for this band are (alternate tabby between each shot, as usual):

treadle 4, twice; treadle 3, twice; treadle 4, twice, using white tabby material
then, using turquoise green tabby,

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

You will see that the treadle number above follows exactly the order of the profile blocks, listed after draft on page 11, so that it is not necessary here to list treading orders for the other bands. With Mrs. Rudd's setting, materials, and beat, each profile block was treadled one shot less than the number of warp ends in its block, also listed on pages 11 and 12. This is also well illustrated by the circled warp ends in Mrs. Rudd's draw-down.

The sketch on page 14 shows the whole effect of working up the diagonal. The treading at the beginning of the piece, and between bands was constant: treadle 4, twice; 3, twice; 4, twice, using white tabby to square off the white dividing bands in the warp. Constant resort to the thread counter must be made to check beating -- each section to come out just over square, for shrinkage.

For a matching hem: Treadle the opposite of the first six treadlings above, in reverse, i.e., 1,4,3,2,1,2, using white tabby for the treadlings 2, 1, 2, turquoise for the balance of the tabby shots.

Treadled "Rose Fashion"

With the "As Drawn In" square woven, another session with pen and paper followed -- this time to change all the treadlings to "Rose Fashion". This is, of course, the effect obtained by an inversion of the treading orders: in place of 1, treadle 2, and vice

versa. Then in place of 3, treadle 4, and again vice versa. Thus, if an "As Drawn In" treadling reads 1,2,3,4, the "Rose Fashion" treadling would be 2,1,4,3. These changes are made throughout the treadling order, but no change is made in the number of shots treadled.

The woven effect is interesting: the "as drawn in" diagonals disappear, the sharp outlines of the figures are resolved into rounded contours. This is well illustrated by referring to the photograph on page 18. The color effects are really charming.

"Rose Fashion" treadling order, Band #1

Using this band as an illustration of transposing "as drawn in" to "rose fashion" treadlings, we have

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

Treadling for all other bands are worked out in like manner, with treadlings between bands now: treadle 3,4,3, twice each, white tabby.

These two pieces of weaving, with their 98 little squares, are so worth while that we really envy Mrs. Rudd their possession, and who knows? Envy may lead us to a like accomplishment, and also you, which is just why we have passed it on for your use.

In October we mentioned briefly our visit to George Swanson of Pasco, Washington. A few gleanings from the visit were:

Mr. Swanson will sell Lily's small cones in pound lots, in assorted colors to the box.

He has a new type of "bargain package" which sounds valuable. This is an assortment of standard items, 2 oz. or 4 oz. size, of the latest type threads the market offers. Since items are standard, they may be ordered in quantity later if so desired. He has also the more customary "bargain packages", with the added advantage that you

may choose your preference of medium and of color range.

We saw yarns at as much as \$18 per pound, which one West Coast weaver uses, and sells the material at around \$35 per yard!

Mr. Swanson has news letters telling of current offerings, but no samples included. These pages read like a fairy story -- do you know all of these many thread manufacturers and dealers? -- Beehive, Bernat, Dritz, Fleisher, Lily, Maypole, Pauline Denham, Unger, Shaggee, Metlon, Loom Lore, Square Sale, etc.

The names and varieties of the particular threads are fascinating, including a real find, a warp linen boucle.


All sales are postpaid within the U.S.A. Canadians must plan to buy when in the U.S. for more than 48 hours, or pay the duty.


The bargain packages sound like a good project for weaving groups to plan to buy, for the good of all members, so keeping up to date on the later yarn offerings.

Write to Mr. George Swanson, 1132 W. Shoshone St., Pasco, Washington.

During this winter season (surprise!, to January 15th, today, a balmy succession of beautiful days, little or no snow), we wish you

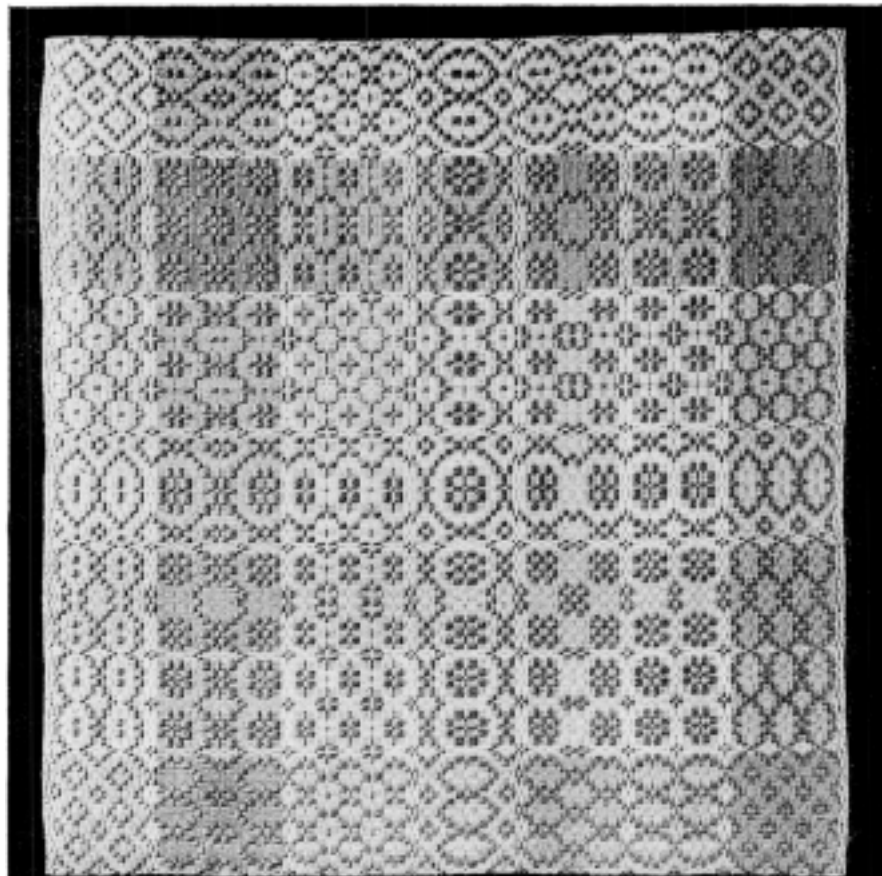
GOOD WEAVING!


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

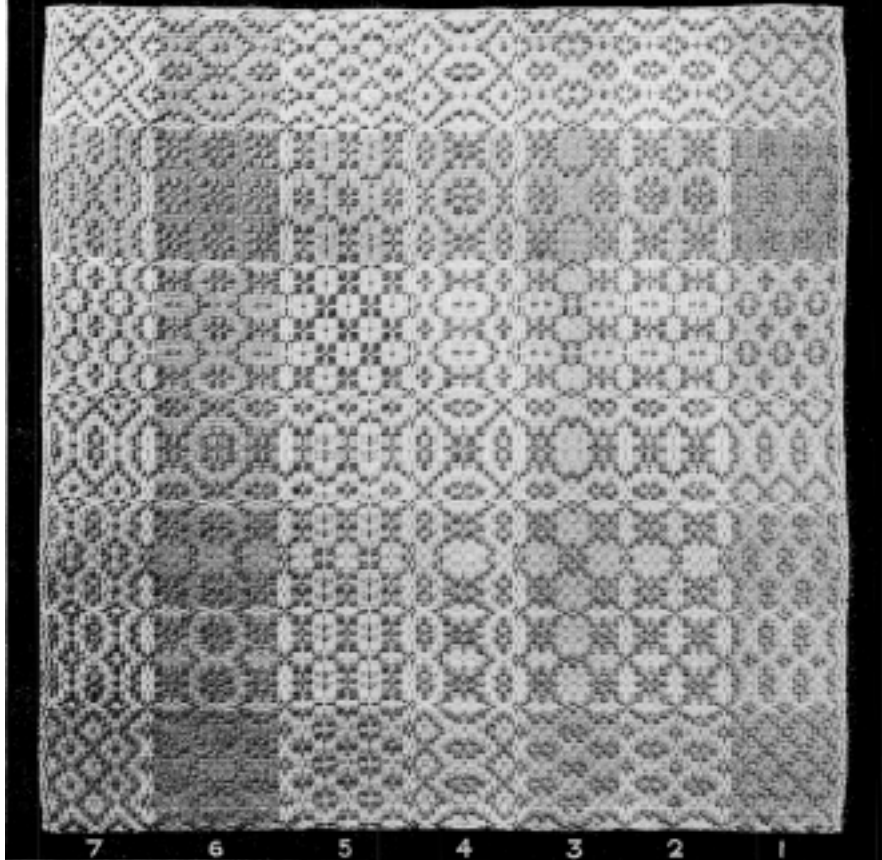

Mrs. E. M. Henderson
20 Ritz Apts.
Winnipeg, Manitoba

\$5.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.
\$3.50 per year for back issues, 1944 to 1957, with complete sets still available.
Copyright 1958.

treadled
"rose fashion"



treadled
"as drawn in"



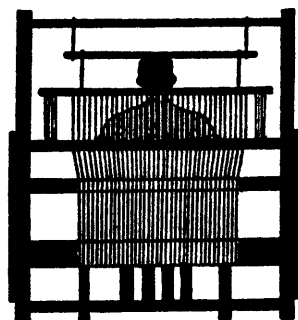
Overshot sampler or
gamp, by Mrs. Carol
Rudd, Winnipeg,
Manitoba

LOOM
MUSIC

VOLUME XV NUMBER 3

MARCH, 1958

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

LOOM MUSIC

Volume XV, Number 3

March, 1958

THE LOOP TECHNIQUE -- THE CANADIAN BOUTONNÉ
and COVERLETS

Did you know that the loop technique is attributed to ancient Persia, and that the Mohammedan and Christian designs seem to have been most used in Spain as a result of the Arab occupation?

that the other countries associated with its use are France and Ireland?

that we, your editors, are keen to receive information on other sources?

that Canada (in Quebec) is a country using the technique freely today?

that thereby comes our story for this issue.

When Canada was "New France" and the 17th Century saw its first colonization, all of its textiles were sent from France. By the beginning of the 18th Century, a home industry had begun, and was, no doubt, helped along by the convent teaching of the religious houses of old Quebec. Daughters of a house were sent to Quebec City, sixty miles from Quebec along the north shore, Charlevoix County, and Isle-Au-Coudres, off its coast.

Sixty miles -- but after the English conquest, a seldom travelled route, except for the young people who left to go to the "States" to seek a fortune. The only communication was by the side wheeler river boat, with two hazardous landings only, at "Cap-au-diable" or "Baie St. Paul." In winter, the snows were so deep that only the Royal Mail made the journey. Content on their ancestors' original land settlement, the habitants lived out their days, receiving and requiring little from the outside world, while nearly two centuries passed by.

Dr. Marius Barbeau, one of Canada's best known French Canadian archeologists in the fields of arts and crafts, and folk music and lore, visited these regions first in 1917. He found it a fascinating spot, and told of it in a Canadian Geographical issue of 1932. The people were friendly and lived the leisurely life of "New France" days. They had few family names, all descendents of two or three families in a place. The Isle-Au-Coudres people were known as the "Les Marsouins", porpoises, because of their large catches of that animal. The Murray Bay folk were "Les Dindes," the turkeys.

Dr. Barbeau was invited into their homes to see the bedspreads and portieres "Boutonnés". There was the loop technique, and the 17th century familiar designs, but in many cases with original

departures -- Bright colored homespuns with many bits of new design where the weaver just had to express herself! Many of the coverlets had elaborate borders along one side, the exposed one. Many, however, kept to the traditional form. Fortunately for us who are interested, many examples were collected by visitors, who in turn donated them or sold them to the National Museum of Canada, the Canadian Handicrafts Guild of Montreal, and the Royal Ontario Museum. The Canadian Steamships Company also developed and made famous the Murray Bay Blanket, and used adaptations of boutonne, designed by Mrs. Hughes Charles, formerly of the Canadian Handicrafts Guild, Montreal.

In 1928, when Oscar Beriau began the development of home weaving in Quebec, the Boutonné coverlet, as we see it familiarly today, was developed. It is nothing but a pale shadow of the lively designs of Charlevoix County, but it is effective in our present day decor.

At this point we would like to thank Dr. Barbeau, and Miss Helen Drummond of Montreal, who gave us generously of their own findings.

For photographed examples we have four coverlets: one from the Canadian Handicrafts Guild collection, one from Royal Ontario Museum of Art, one outstanding original design, and one to show the work of a weaver who had a story to tell. They are

#1. Bedsread or coverlet by Alida Thiboudat, H.127, C.H.G., 1870.

Native flax, grown, processed, spun and woven by Mme. Thiboudat, St. Anne, Kamouraska Co. (south shore, opposite Charlevoix).
 Warp: fine spun flax, about 20 lea.
 Weft: coarse, about candlewick size, used alternately with warp size linen in weaving. Loops are twisted. Coverlet in two pieces, seamed at centre.
 Note 8-pointed star and Chain of Life motif.
 Coverlet has been washed so often it is soft beige in color and looks like raw silk.

#2. Original design, by an unknown Murray Bay weaver (before 1900),
 C.P.R. photo.

This is most interesting to us, as we have no clue as to the design.

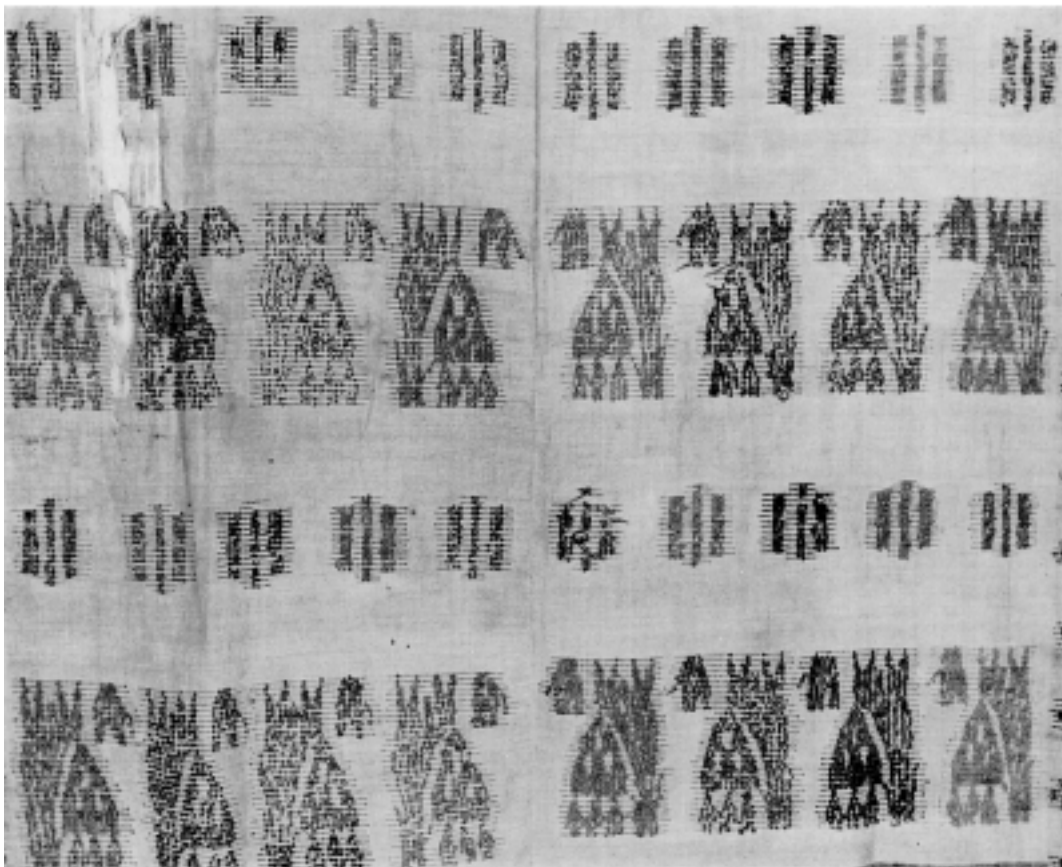
#3. Royal Ontario Museum Collection, XA-376, ROMA photograph. Gift of Miss Kate Drummond; from Brittany, early 19th century.

#4. Boutonne, by Marie Bouchard, Eboulements, Charlevoix County, 1890?
 (C.H.G. photograph)

The colors are very bright, of every hue: bright red purple, blue purple, red, dark green, orange, and so on. Although it sounds garish, it is really interesting and really fine.

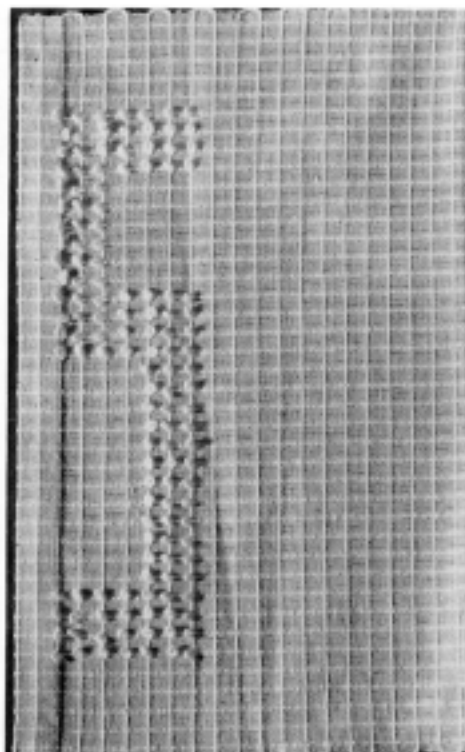
#5. Detail of initial motif in boutonné, on place mat (1958).

Photographs follow on pages 21 and 22.



Upper: Bedspread or coverlet by Alida Thiboudat (description p. 20)

Lower: Original design, by an unknown Murray Bay weaver, before 1900.



Upper: Boutonne coverlet from Brittany, early 19th century (see p. 20)
 Lower Left: Boutonne coverlet by Marie Bouchard, perhaps 1890.
 Lower right: Detail of initial motif in boutonne, on end of place mat.

ACADIAN
BOUTONNÉ

A recent trip to Louisiana found us at the Acadian Craft Shop, Longfellow-Evangeline State Park, St. Martinville, Louisiana. Here we found cotton handwoven towels for sale, with yellow cotton used as stripes on a natural cotton background. We inquired as to the source of the naturally yellow cotton, and so came to Mrs. J. B. Dronet of Erath, La., who has woven coverlets for presentation to Presidents Hoover and Eisenhower.

Mrs. Dronet was about 78 years of age, and spoke almost no English, but French. Her loom was a 2-harness, 150 year old example, and the dowels of her warping board were tree branches to size. We found her bobbins were corn cobs, and bamboo, with a hollowed out centre. She cards, spins, and weaves her own cotton, and she had much weaving to show: coverlets in boutoné, cotton blankets, rugs, bags, etc.

Later we wrote to Mrs. Ita La Doux, Curator of the Acadian House Museum, for details about the history of a coverlet we had seen in the museum. She wrote us that the coverlet was about 125 years old, and was woven by a Mrs. Charles Gauthier, whose descendents are still in the district. She told us, too, that the yellow cotton which had interested us is a natural yellow, grown from seed brought originally from Nankeen, China, long years ago. It is now grown for home use around Erath and Melrose, Louisiana.

Who has not heard of the Acadians of Nova Scotia? Their story is still a controversial one, and is said to be good for argument in any group of Acadian-minded people. In any case, our imaginations are stirred at the thought that despite any adversity, weaving techniques survive -- as evidenced by this coverlet.

BOUTONNÉ
COVERLET
DETAILS

The coverlet in the Acadian House Museum, by Mrs. Charles Gauthier, holds great interest for us and for you, in that the design is fitting for any present day home. It is simple, effective, and delightful to see. Furthermore it is fun to weave. We have adapted it to our current cotton weights.

The feature of this boutoné coverlet, which we have not encountered elsewhere, is the use of fine warp, with one coarse warp every 5/16". It is woven across with fine weft, with one coarse weft every 5/16" to form an interestingly squared background (3 squares per inch). In loop design areas, the loop is picked up in the weft, just where it crosses the heavy warp end. By this ingenious method, two results are achieved: 1) less pattern motif is needed because of the background effect; 2) no counting of warp ends, or special threading draft is needed, to indicate spots where loops are to be picked up.

The technique is well adapted for baby blankets in wool, in wool or rayon weft on cotton warp, table mats, drapery in wool or cotton.

The Warp, Mrs. Gauthier's own spinning: fine white cotton, with one coarse end every 5/16", sleyed 38 ends per inch, all told.

Our warp suggestion

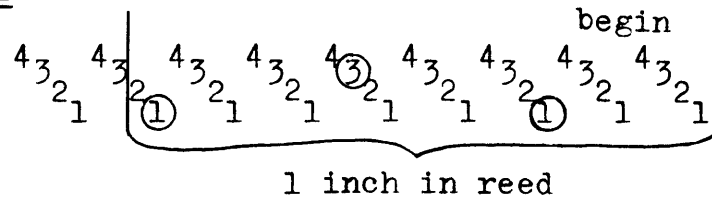
Yellow (or white) 30/3 Egyptian, or 16/2 cotton at 30 ends per inch. Warp 9 ends yellow 30/3, one end white Perle 3, all across. Sley, 2 per dent in a #15 reed, for all ends regardless of size.

The Weft, same as warp, beaten to form exact squares when off the loom and washed.

We suggest yellow linen weft, with white perle 3 cotton. The linen may be fine 20/1 or 40/2, or coarser as 8/1 or 10/1, depending upon desired weight of coverlet. It must be woven to exact squares, however!

Threading Draft is twill:

every 10th warp
end is white #3



Treading is tabby weave throughout

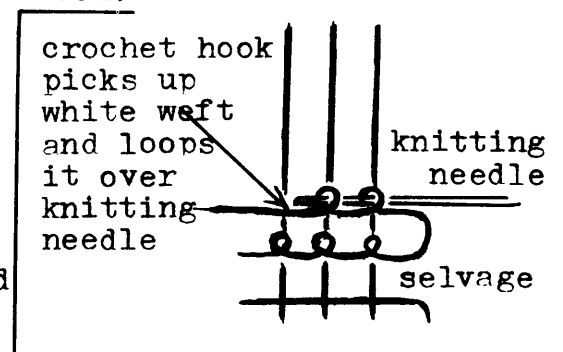
The Technique

The matter of squaring is important, so that a planned design will work out in planned proportions. Experiment with a sample at beginning, to get squaring, by using different weights of weft if necessary. The woven square off the loom, with our materials, comes out 5/16", with 3 complete squares per inch. The technique requires that an odd number of shots be woven between white bars, so a bit of compensation may be necessary -- adjust beat and weight of weft to achieve this square. The odd number of shots is necessary, in order to have white warp ends on bottom of shed for the pick-up row.

Weave tabby for hems, crossing with white to achieve perfect squares with the white set in the warp. Carry white weft along selvage at alternate sides of weaving to achieve a decorative flat loop.

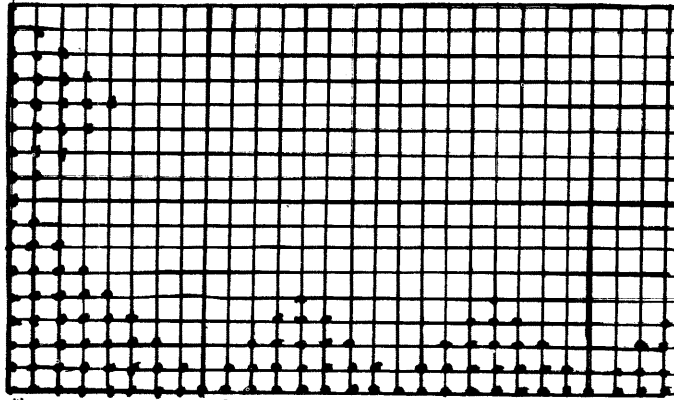
Pick-up. See that pick up row comes on a 1-3 tabbyshot, as this takes all the white warps down to bottom shed, making it simple to see pick up spaces. Throw white weft across, keeping shed open for the pick up. Use a long knitting needle or wire, of a size to make loops to suit your fancy, and a crochet hook.

With the crochet hook in one hand, pick up the weft from the shed at the point where the first loop nearest the edge is desired (begin at the edge from which the heavy weft was thrown). Bring up the loop on the hook, give it a quarter-turn and slip the needle through loop, with needle held parallel to the weft and pointed inward from the edge of the web. Pick up next loop, give it a quarter-turn, always in the same direction, and slide knitting needle along through this second loop; needle stays on top of web. Proceed across design area. On a wide warp, several needles will be required, as they are left in loops until at least 2 rows of fine weft have been beaten in following the loop row, then slipped out.



Although this may sound tedious, it is not at all, and really goes well because the coarse warp end is such an excellent guide.

Here is a corner sketch of the original coverlet design. The sketch is not to scale, in that the 8" deep points would cover 25 squares of background, and thus have 25 loops at its highest extension, instead of the 5 loops which we show here.



Points on Coverlet - 8" deep.

With a much heavier warp, the technique may be adapted to rugs where loops are practical. The technique offers a tremendous opportunity to work out abstract designs, either solid or in outline.

References: Oscar Beriau, HOME WEAVING, and TISSAGE DOMESTIQUE
 Mildred Stapely, POPULAR WEAVING AND EMBROIDERY IN SPAIN
 Mary M. Atwater, RECIPE BOOK
 Mary E. Black, NEW KEY TO WEAVING etc.

Just more

GOOD WEAVING!

Handwritten signature

It is none too soon to begin planning for your summer study courses. At the Banff School of Fine Arts, we will be having students who come for the full course as usual. In addition, there will be two 10-day short courses, to run concurrently with the regular session, these to be (1) July 15th to 25th; (2) August 1st to 10th. Fee is \$20 tuition, board and room at advertised rates.

The course will consist of a set of specially prepared, streamlined lectures to bring students up to date in weaving theory and practice. Beginners are asked to attend the first session.

There will be looms for all students. Time will permit sample taking only, for the short-course students, or one desired project. Weaves set up will be interesting and provide wide experience in current techniques.

It is hoped that many Guilds will send a representative group that we may benefit from meeting one another.

4, 8, 12, and 16 harness looms are available.

Early registration is necessary, as number taking short course must be limited to twenty per course.

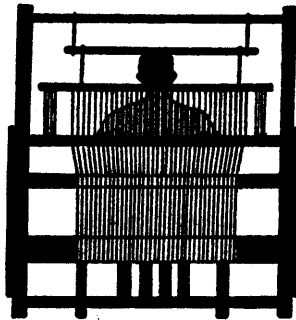
Students for full course should also register early. Regular full session runs from July 9th to August 13th, 1958.

For a descriptive calendar, write to The Director, Banff School of Fine Arts, Banff, Alberta.

LOOM
MUSIC

VOLUME XV NUMBER 4
APRIL, 1958

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

LOOM MUSIC

Volume XV, Number 4

April, 1958

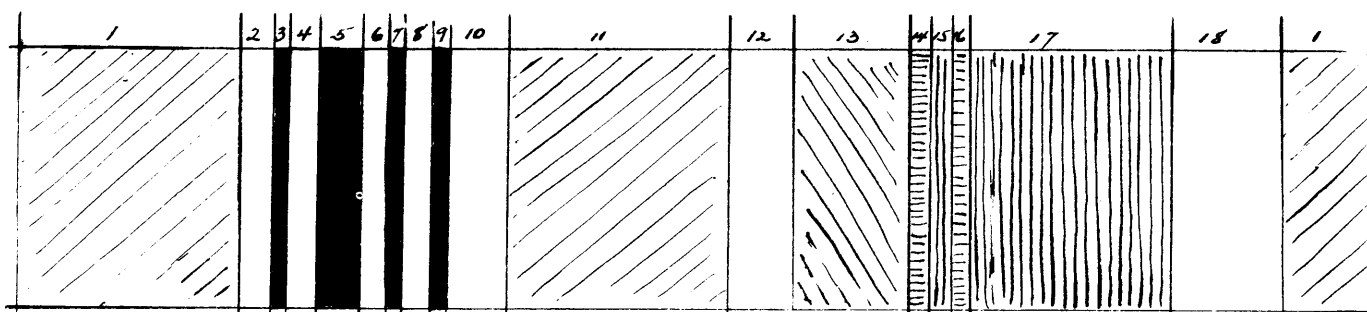
Inspiration for Summer Weaving

by stripes and thread interplay: Skirting, upholstery, drapery, table dressings, a stole and a coating.

This is the time of year we plan our summer yardages, and who of us has not eyed a collection of weaving threads and wondered just how to use them to their best advantage, and have a charming and different effect at one and the same time?

We think a few color stripe orders might appeal to you, and we provide you with tested proportions to use. You will find that the warp settings and weft weights suggested will produce a fabric of a firm, rather summer suit texture. This is because of the slight weft-faced weave. A change to a 50-50 texture will not affect the stripe arrangement, but will mute the color values because of change of intersecting spacing in warp and weft. That is, with a weft emphasis fabric, a stronger color value of weft is achieved; with a 50-50 fabric (warp and weft intersecting on equal terms), the weft color tone is decreased in value.

We sketch the color sequence across to save space, so turn the page a quarter-turn to place color in weft as woven. Sizes may be doubled or tripled, but proportions stay constant:

#1 Stripe and Color Plan

The colors: bands numbered 1,11 are corn yellow
 2,4,6,8,10,12,18 white
 15,17 one pale green, one white, alternately
 14,16 pale green
 13 one med. blue, one green, alternately
 3,5,7,9 terra cotta or brick rose

The Draft: $1^2 3^4 1^2 3^4$ twill

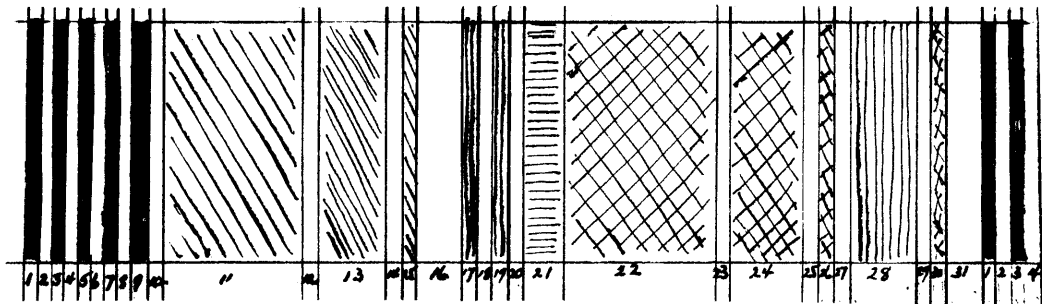
The Warp is 40/2 cotton, set at 30 ends per inch (normal settings would be 36 to 40 ends per inch), in white or natural.

The Wefts are 16/2 or 20/2 cotton.

The treadling: harnesses 1&3 (tabby)
 1&2 (pattern)
 2&4 (tabby)
 3&4 (pattern)

This treadling order is continued throughout, using all four shots in the same weight and color -- with the exception of bands 13, 15 and 17. In bands 15 and 17, the tabby shots are green, pattern shots are white. In band 13, tabby is medium blue and pattern shots are green.

#2 Stripe and Color Plan



The colors: bands numbered 1,3,5,7,9 are medium blue
 2,4,6,8,10,12,14,16,18,20,23,25,27,29,31,
 are white
 22, ~~23~~²⁴,26,30 lemon yellow
 17,19,28 yellow gold
 11 pale green
 13,15 deeper green
 21 2 white, 2 yellow, alternately

The Warp: 40/2 or 50/3 cotton, natural or white, 36 ends per inch.

The Wefts: 20/2 or 40/2 cotton, preferably the latter.

The draft is again twill, with treadlings: harnesses 1&2
 2&3
 1&4
 3&4
 with this treadling order continued throughout

The treadling order for colors is given by size, retaining the above four pattern treadlings for all the weaving:

3/4" 4 shots white, then 4 shots blue, alternately until there are 5 areas of white and 5 of blue.

Adjust numbers of shots to produce the 10 areas in 3/4" of weaving -- might require only two shots of each color, depending upon weights of material used.

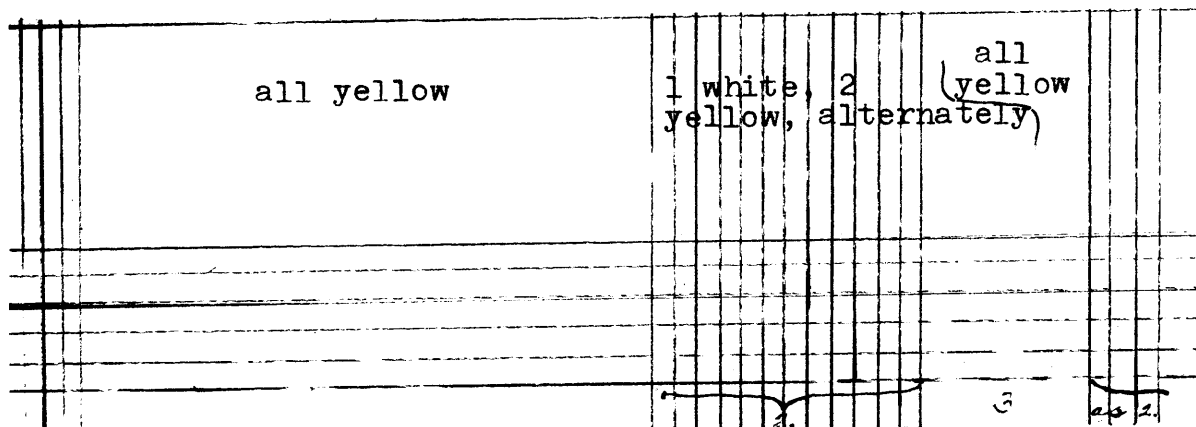
then 11/16" green; 1/16" white; 5/16" green; 1/16" white;
 1/16" green; 1/4" white; 1/16" gold; 1/16" white;
 1/16" gold; 1/8" white; 3/16" white and gold alt.;
 3/4" yellow; 1/16" white; 3/8" yellow; 1/16" white;
 1/16" yellow; 1/16" white; 3/8" gold; 1/16" white;
 1/8" yellow; 3/16" white.

#3 Stripes, contrasts of weight and color

This useful and satisfying stripe arrangement is of a tabby weave, using fine background with coarse bandings. Ours is our favorite white and sunny yellow: 30/3 yellow cotton and #3 perle cotton in white. The yellow is set at 30 ends per inch, the striping at 24 ends per inch. That is, in a 15 dent reed, 2 per dent for yellow background; striping is white at 1 per dent, yellow 2 per dent.

With these warps, for skirtings or dress weight, use wefts of 20/2 mercerized cotton, or fine rayon.

For summer table settings (photographed on page 32) wefts of 8/1 yellow linen, and white perle #3, gave the desired texture.



Warping plan:

3" yellow	30/3 cotton	90 ends
1-3/8":	1 white perle 3	
	2 yellow 30/3, alternated,	
	11 times	33 ends
7/8"	yellow 30/3	24 ends
1-3/8"	yellow and perle as before	33 ends
	1 warping repeat is	180 ends
	or 6-5/8" wide in the reed	

The photograph on page 32 shows a good yellow and white arrangement for runners or mats, following the above details:

1" yellow 30/3 at 30 ends per inch
 1-3/8" white and yellow stripe as given, 24 ends per inch
 7/8" yellow
 1-3/8" white and yellow stripe
 3-1/2" yellow, which is the centre: reverse to beginning.

The weaving (on a twill threading) is tabby throughout, using yellow 8/1 linen and white perle 3 cotton, beating so as to square the weft areas with the warp arrangement. The cross stripes are: 1 white shot, 2 shots yellow linen, alternated to a total of 11 whites, and requires a 50-50 weave.

#4 is THICK and THIN

Simplicity to the n^{th} degree is utilized for a thick and thin texture, which is suitable for summer stoles, a semi-translucent drapery, and again for table cloths or mats -- all depending upon the medium chosen:

(a) summer stoles: for the thick, a light weight fluffy yarn, about as thick as 1/8" flattened diameter; and for thin, a supported metal, or Searle's "Golden Glow", or Searle's "Gold Mist", or a very fine wool if desired.

(b) drapery: heavy weight rayon crepe yarn for the thick; thin = 30/2 or 30/3 mercerized cotton. Another good drapery weight uses: thick = a dull spun rayon of almost 1 1/2 lea linen weight in gold color (from Geo. Swanson, Pasco, Washington); thin = 18/1 gold linen, used double.

(c) table linen: thick = gold 10/5 linen warp from Hughes Fawcett, New York (or 1 1/2 lea linen); thin = 40/2 gold linen, doubled.

Warp setting is the same for all the above: 8 ends per inch, counting the doubled thread as 1, for this purpose (if a #8 is not available, use every other dent in a #15 reed, provided the heavy end is not too "fat". We found that the 10/5 linen or the heavy spun rayon worked well in a #15, though a heavy weight boucle might give trouble and require the #8 reed).

We warped in 3's: 1 end heavy, 2 light, warped together and sleyed, in #8 reed: 1 end heavy in a dent, next dent 2 light, etc. We threaded twill, with the heavy end one per heddle, and the 2 light ends together in the next heddle, and so on across.

The Weft: exactly as warp, tabby weave, beaten strictly 50-50: 1 shot coarse, 1 shot double fine, alternated.

The stole would be interesting with an extra 3/4" threaded in white carpet warp along one side, to be pulled out for a fringe. Leave same amount for fringe at ends -- it is a refreshing change from long fringe. Fringed edges may be overcast before removing carpet warp, or, leave in carpet warp while washing or steam pressing so wool will cling and felt, making overcasting unnecessary.

The linen mats fringe well too, as photographed on page 32.

#5. COATING, also thick and thin

A good friend and Banff alumna, Mrs. J. M. Whidden, did some experiments while at Banff for a wool coating, but was not completely satisfied until more tries had been made at home. Her beautiful coat length is that appealing greyish-beige tone, not to be found on any of our color cards. Not to be deterred in her color preference, Mrs. Whidden dyed the Briggs and Little homespuns in the skeins. (Briggs & Little's Woolen Mills, York Mills, York Co., N.B.; available in the U.S. from Tranquility Studio, Cornwall Bridge, Conn., and Hartland Area Crafts, Hartland, Mich.)

These are our beautiful Canadian homespuns, a real stand-by

with your editors, and not to our mind, used nearly enough by weavers at large. Now that they are easily available at the U.S. outlets, there's no excuse on that score. They have an excellent heather color range on their color card.

The weights: 2-ply homespun and matching single ply, warp 1 heavy, 2 fine throughout. The warp setting is 12 per inch, obtained by using a #8 reed, sleyed 1 heavy per dent, then 2 fine per dent; or, 1 per dent in a #12 reed.

The threading: $2 \overset{\textcircled{4}}{3} \overset{\textcircled{3}}{2} \overset{\textcircled{4}}{2} \overset{\textcircled{3}}{3} \overset{\textcircled{4}}{2} \overset{\textcircled{3}}{1}$ begin (heavy ends are circled)

The Treadling is: harnesses 1&2 with 2-ply like warp
harnesses 1&3 with 1-ply like warp
harnesses 3&4, with 2-ply
harnesses 2&4 with 1-ply, and repeated throughout.

The beating was for a 50-50 weave after washing and pressing, and the result was a beautiful light weight, "bulky" coating.

You may remember we asked for samples of weaving from your looms, and we are most grateful for those that have arrived. It really added sparkle to a Christmas greeting, or a renewal subscription, when an interesting sample was enclosed. The added stories and explanations were enjoyed too. We intend to share many of these with you, as an issue permits.

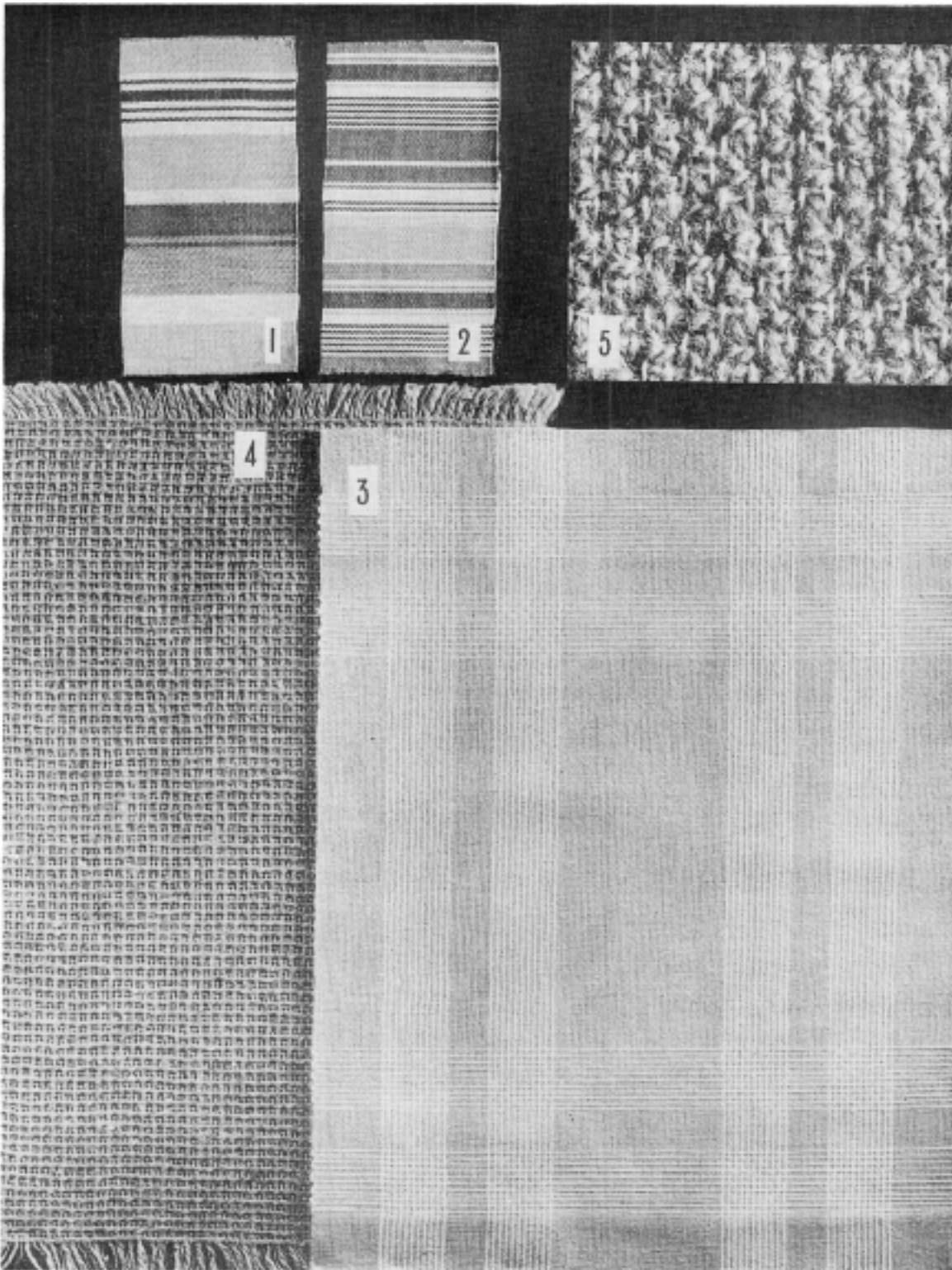
Don't forget that samples are one way we may share your

GOOD WEAVING!

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

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

\$5.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.
\$3.50 per year for back issues, 1944 to 1957, with complete sets
still available. Copyright 1958.



1. Sample showing color stripe arrangement, cotton..... LOOM MUSIC, P. 26
2. Sample showing color stripe arrangement, cotton..... LOOM MUSIC, P. 27
3. Yellow and white cotton place piece.....LOOM MUSIC, P. 28
4. Thick and thin place piece, gold color.LOOM MUSIC, P. 29
5. Thick and thin wool coating, by Mrs. J. M. Whidden
of Edmonton. (Photograph is actual size).....LOOM MUSIC, P. 30

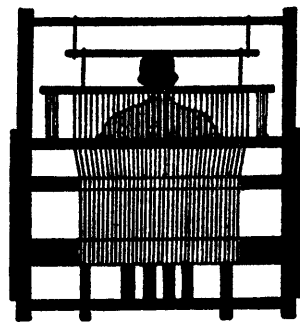
LOOM

MUSIC

VOLUME XV NUMBER 5

MAY, 1958

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

LOOM MUSIC

Volume XV, Number 5

May, 1958

CLOTHING TWILLS

One of the activities of hand weaving in which the amateur may learn to excel is the weaving of woolen yardage. Here in Canada, and especially in Winnipeg, we find our beginning weavers are essaying suitings and coatings early in their weaving career. Nova Scotia, New Brunswick, Quebec, Ontario, Alberta and British Columbia as well, have weavers who turn out the most professional lengths of material. We have had many United States weavers say to us, "We came to Banff to gain experience in weaving wool."

On consideration of why the Canadian weaver tends to weave wool, one theory is that it is because the basic wools are fairly easy to buy. English wools and tweeds, wool in oil, and worsteds are always available. Many weavers import their own yarns direct from Scotland, and find duties are not too excessive. If one lives near a commercial woolen mill, mill ends may be purchased. In some cases, government backing in the form of teaching weaving courses, including the use of wools, has spread wool knowledge.

The Searle Grain Company's Weaving Division has had the far-sighted policy of having experienced weavers turn out a length of cloth using each yarn it carries. Then, in retailing these yarns, the information gained as to details of warp settings, suitability for warp or weft, use, finishing instructions, and so on, is passed on to the purchaser -- all of which makes failure much less likely. (Well nigh impossible).

Our Canadian homespun retailing is not so expertly cared for, but we know any LOOM MUSIC reader will experience little difficulty in using certain types, as we have often had articles on their use. Canadian weavers greatest lack is a light weight homespun, with a wide color range. We wish we had easy access (i.e., no duty) to a sales outlet such as the line of the Handweaving Yarn Co., Elkins Park, Penna.

There remains to the weaver of clothing lengths, after the foregoing problems are overcome, the all-important question of a

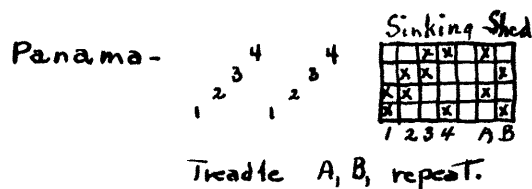
currently fashionable draft. It is in naming these drafts that there is a definite breakdown between handweavers in general, and professional or mill weavers. Your editors find the former, as a rule, do not have a clear idea of the names common in the textile world, of certain twill draftings, particularly today's most popular choices. So, we have prepared

A Reference List of Popular Twills, mostly using color

Because we believe that almost every weaver has a copy of Marguerite Davison's A HANDWEAVER'S PATTERN BOOK, we shall refer to it when possible, and our reference will be to it: (#1, p.4, etc.)

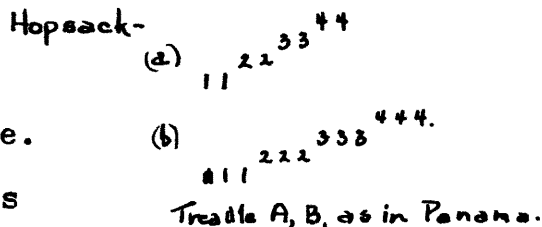
PANAMA

Panama is the trade name for a 50-50, light weight, plain weave fabric. Once again may we clarify 50-50? It is the balance of warp ends per inch with the weft shots per inch. The weft must make a satisfactory fabric with the warp when the number of passes per inch approximates the number of warp ends per inch. As, warp setting 30 per inch, weft passes 27 to 29 per inch. (#1, p.4)



HOPSACK

An extension of plain weave, vertically and horizontally, so that ends intersect in a two and two order (or 3 and 3, or 4 and 4), usually called basket weave. It may be drafted for 2&2, twill $1_2^3^4$, and woven, frames 1&2 against 3&4; or drafted as noted at the right, in which case no usual tabby is possible, of course. In weaving basket weave, either 2 shuttles are used, one in each direction, to prevent packing; or a double shuttle carrying 2 bobbins. (#1, p. 48).



DIAGONAL

Diagonal Twill is our usual $1_2^3^4$ twill, woven 2 frames against 2, standard tie up-- frames 1&2, 2&3, 3&4, 4&1, etc.

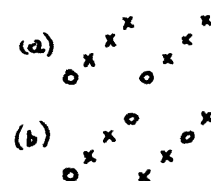
HAIRLINE
OR

ETON STRIPE

A color arrangement where one light thread is regularly spaced against a dark background, as 1 white end, 2 dark ends, and repeat; or 1 white end, 3 or 4 dark, etc.

Hairline-

o-light
x dark



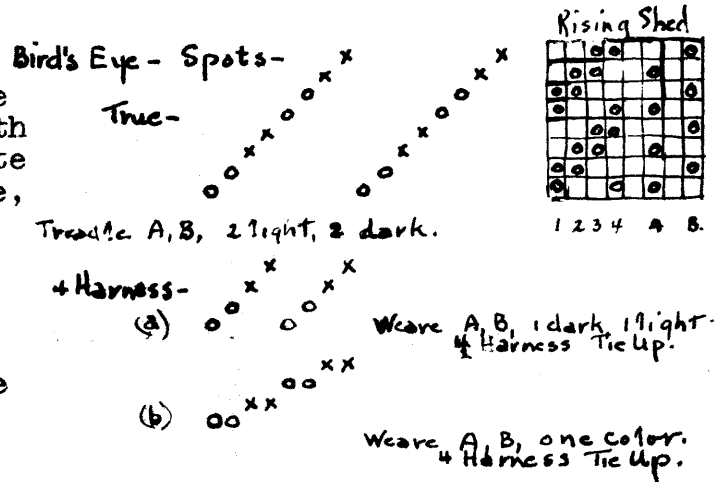
Treadle A, B, ground color as above.

To weave, use frames 1&3, then 2&4, using ground color throughout.

BIRD'S EYE (A Goose Eye is an enlarged Bird's Eye). These are obtained and SPOT

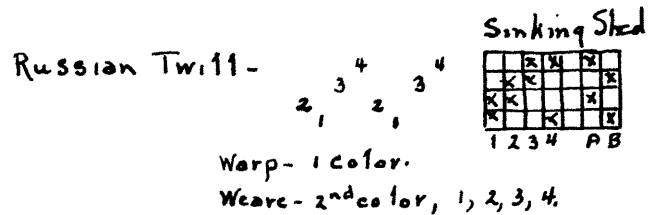
by various orders of light and dark ends. In the warp, threaded to $1_2^3^4$ twill, one might use: 3 dark, 1 light throughout; or 3 light 1 dark throughout; or 2 light 2 dark throughout; then weave the weft with all dark or all light; or with various arrangements of weftings, 1 dark 1 light, 2 dark 2 light, or 4 dark 4 light, either in usual twill order, or tabby treadlings.

One English authority, P. Lindley Harrison, in his book THE WEST RIDING OF YORKSHIRE AND ITS WORSTED INDUSTRY, defines Birdseye as an 8-frame crepe weave with light and dark threads in both warp and weft, inserted in definite order (2 light and 2 dark). Quote, "The name nowadays is rather loosely applied to any similar effect (small pattern with a dot in the centre of each figure resulting from an interlacing of the weave). An imitation Birdseye is obtained by threading $1_2^3^4$, 2 dark and 2 light, and wefting 1 dark and 1 light; or by using a 2 and 2 hopsack, (circled ends light) with a 1 color weft."

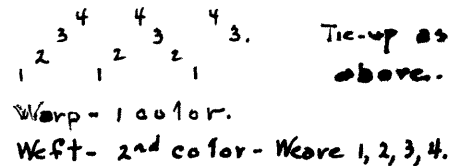


RUSSIAN TWILL; Russian twill is one English designation; Pebble Weave is Davison #386, p. 29).
PEBBLE WEAVE

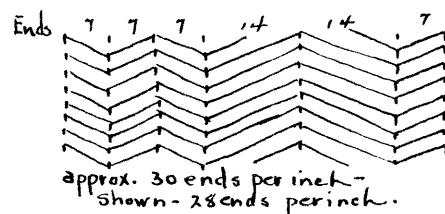
Applies a broken twill threading order to a warp of one color, woven in regular twill fashion in another color. Another variant is Davison, p. 15, Joseph France's #11, number 1 treadling.



BROKEN HERRINGBONES, The herringbone has a structural weakness at the points of a 3-thread skip, so the Dornik is generally used for clothing. In a Dornik, where direction is changed, the last end of the group is followed by its opposing number. This makes a more sharply defined break in the pattern, and is structurally sound.



To construct a broken pattern, draw out pattern showing the desired breaks. Sketch to actual scale of finished cloth, as shown at the right:



putting the beginning dark color shot on another treadle combination. e.g., frames 1&2 dark, 2&3 dark, 3&4 light, 4&1 light, will not weave the same as 1&2 light, 2&3 dark, 3&4 dark, 4&1 light.

Some Technical Terms as used in Watson's TEXTILE DESIGN AND COLOR that we should be familiar with in regard to color orders, are:

Simple warping and simple wefting (1 order of color changing in both warp and weft):
4 dark 4 light, regularly carried throughout the weaving. (Or, 2 dark 2 light, 3 and 3, 8 and 8, or whatever).

Compound warping and compound wefting (2 orders of color changing in one warp, same in weft):
A combination of 2 or more simple orders of colors, each repeated

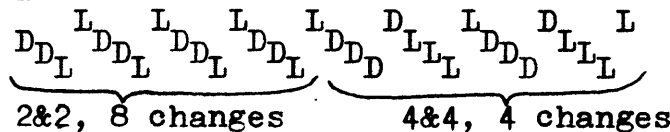
a certain number of times. As, 2&2, or 4&4, repeated 6 times, then 3&3 or another combination, a certain number of times. There may be three colors involved each way as well as two. This is what leads to the

Compound Warping and Compound Wefting-



Weave in twill, following colors as in warp.

GLEN CHECKS A simple example is found in Beriau, in what he calls "Croise a Carreaux"



Woven in same order, in regular twill.

GLEN URQUHART CHECK

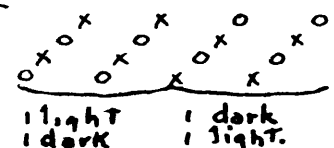
combines several colors each way, with compound warping

and wefting. One example shows: 4 white, 4 red, 4 white, 4 black, 4 white, 4 dark blue, 4 white, 4 black, 4 white, 4 red, 4 white, 4 black, 4 white, 4 yellow, 4 white, 4 black, 2 white, 2 red, 2 white, 2 black, and so on, repeated to the same number of ends as first order. The crossing is irregular, the 2&2 group being extended to twice as much, while the 4&4 forms a square.

Not to be forgotten in these color orders is the

LOG CABIN, the simple 1 and 1 alternation, with the pattern formed by a shift of the color order. (May also be woven on 2 harnesses).

Log Cabin-



Two ends of one color occur at the point of change, in the warp. Wefting is squared off to correspond with warp, but weaving is tabby, frames 1&3 against 2&4.

COLOR AND SUITABILITY All of these weaves are suitable for ladies' suitings, and the more complex ones are especially good for young men's sport jackets. Putty shades are commonly used, and beige and brown, as well as black and white. One of the best combinations is beige and white. Grey and white or grey and black are also excellent.

CLOTH FINISHERS After careful hand washing of the length, the cloth finisher gives a professional finish. Two addresses are:

Hughes & Co., Caron Bldg., 2050 Bleury St., Montreal, Quebec;
Trenton Dyeing and Finishing Co., Trenton, Ontario.

We get frequent letters from our subscribers, asking for cloth finishers in the United States. We would be greatly obliged to have anyone write us with the names of finishers whom they can recommend, so that we may keep the information on file.

MARGUERITE DAVISON'S COLLECTIONS We are in receipt of the following notice from Mr. Waldo B. Davison, Swarthmore, Pennsylvania, concerning the fine collections of the late Marguerite Davison:

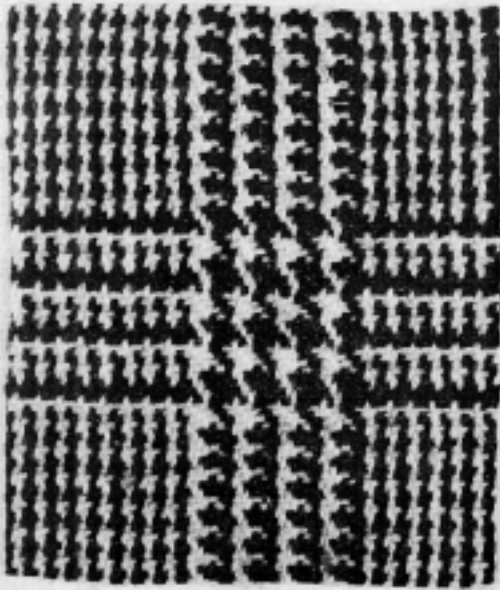
"Three fine collections of materials related to weaving, gathered by the late Marguerite Davison, of Swarthmore, Pennsylvania, have been settled by her estate. The Allen collection of early drafts, from which Mrs. Davison selected the materials for her last book, A HANDWEAVER'S SOURCE BOOK, was purchased by the late Dr. G. E. Pariseau, of Bethesda, Maryland. Dr. Pariseau made extensive use of the collection for research. Mrs. Pariseau reports that she will answer questions about the collection.

"The library of some five hundred books on textiles and related subjects, was purchased by the State Teachers College at Millersville, Pa. These books have recently been catalogued and are available to the public.

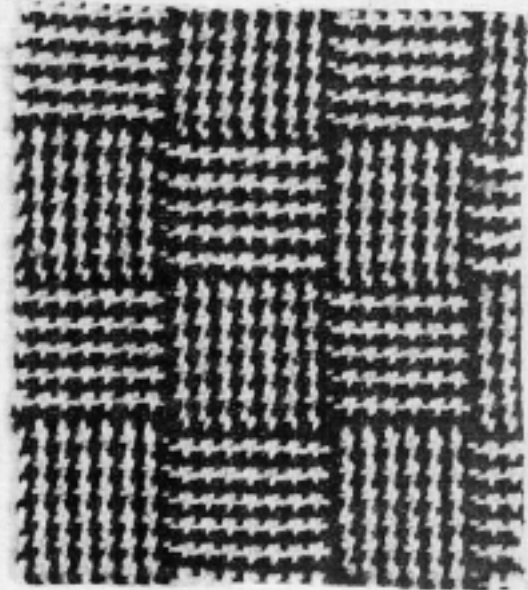
"The unique collection of about one hundred examples of early linen weaving, including some sixty table cloths, many in color, has been given by the family of Mrs. Davison to the Arts and Crafts Society of Portland, Oregon, where it will be available for exhibition and study."

May we indeed be thankful to have known weavers such as Marguerite Davison, Florence House, and Mary Atwater, who pass on to us today, such legacies of

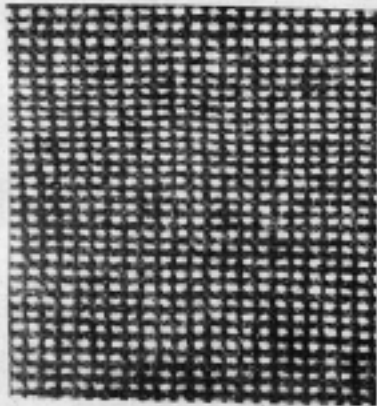
GOOD WEAVING!



Glen Check



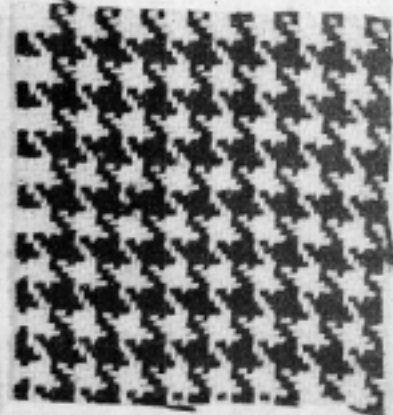
Log Cabin



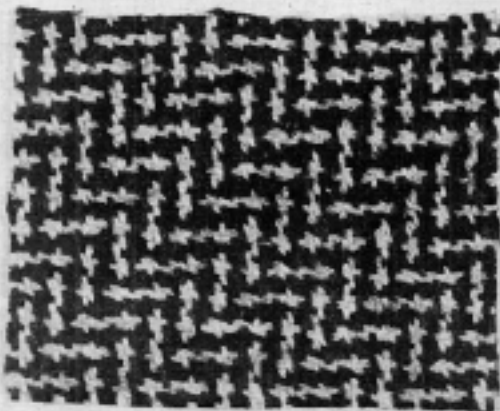
Spot Weave



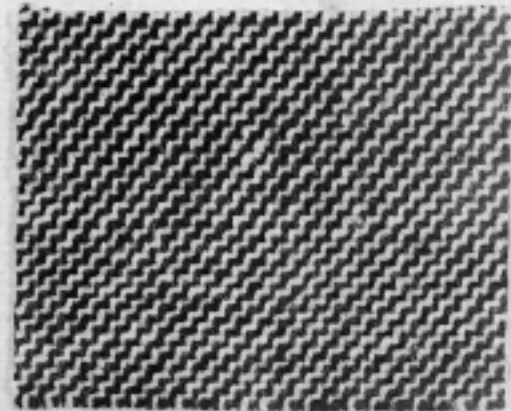
Dornik



Dog Tooth



2&2 each way



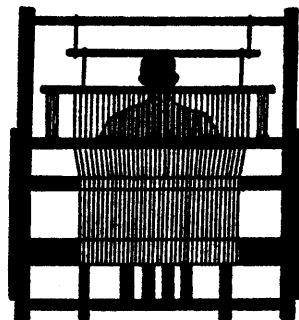
Step Twill

LOOM
MUSIC

VOLUME XV NUMBER 6

JUNE, 1958

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

LOOM MUSIC

Volume XV, Number 6

June, 1958

Designers are born not made
 made born :

The above is a complete fallacy, whichever way you read it, because good arguments may be put forth for each side. The designer brings to her creation a native ability -- this is undoubtedly true; but this ability has been enlarged and vitalized with a thorough knowledge of the basic subject. On the other hand, a course of study, diligently pursued and intelligently used, will lead to the creation of well designed objects, although they may lack the special touch that comes from an inborn flair.

Now the astute reader will perceive there is a common factor in both sides of the question -- study and application. That more and more weavers are taking this pathway to successful weaving is a source of great satisfaction to your editors. More and more weavers are gaining courage to leave the beaten path and explore the byways.

We have all been intrigued and pleased with the products of Swedish looms, and have used Swedish books to great advantage, as Mr. Boris Veren (Craft & Hobby Book Service, Monterey, Calif.) will attest. Note then, that these books are the products of trained designers, who have had the inward love of weaving. We still remember with keen interest our visits to the Konstfackskolan, Stockholm, and Slöjdföreningens school in Göteborg, where the intensive training of designers is carried on. This is a four year course, tremendously demanding, teaching all the arts and crafts, and not, as a rule, open to casual visiting. Even with this training, we were told, the subsequent road to success is a stony one.

Speaking of the Swedish state schools for designers, at University level, a new book on weaving came to us recently by Maja Lundbäck, heading the weaving division, Konstfackskolan, Stockholm, and Märta Rinde-Ramsbäck, teacher in textiles, Slöjdföreningens skola, Göteborg. This book gives many drafts for various household textiles. It has the usual fine printing, binding and illustrations of Swedish publications.

We like the book very much although it is all in Swedish. We recommend it to be usable to the average weaver who understands the

reading of simple drafts. It is easy to understand without a text, so well is it illustrated. The best of all are the color plates, worth their weight in gold for the glorious color and the sparkling color combinations.

Title: SMÅVÄVAR; Publisher: ICA-Förlaget, Västerås.

Dealer: Craft & Hobby Book Service, Coast Route, Monterey, California.

Price: \$3.85.

Earlier in the winter we spoke of a student, Miss Elizabeth Brendt, who came to Banff last year to study, and we have been delighted to receive from Miss Brendt her own account of that study. We shall add our comments here and there, but as our role was chiefly back seat adviser, the story will be chiefly hers.

Just before we begin, a corrolary comes to mind. In teaching Social Studies or similar subjects at school, we have a plan that is

often used:

1. choice of subject matter
2. plan of attack
3. research on subject
4. compiling information
5. reporting findings
6. evaluation

Too academic for weavers? We do not think so.

Some notes concerning four Rosepath skirts, woven at Banff
summer session, 1957

by Elizabeth Brendt, Portland, Oregon

Project: Four skirts woven on the same warp, but each individually different.

Project Aim: To strive for originality in using a familiar weave, Rosepath.

STEP I: Upon consideration of skirt types, the choice was for fitted
Type of or semi-fitted.
Skirt

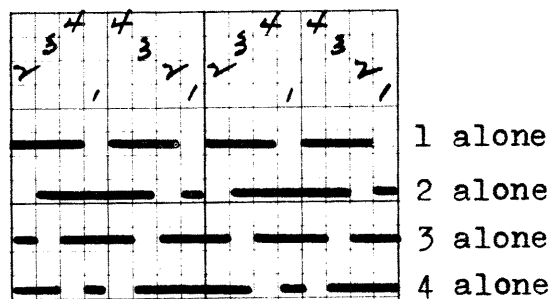
STEP II Black was chosen as it is my basic wardrobe color.
Color
choice (Ed.note: Miss Brendt had many stunning combinations of black and white in her summer wardrobe, and they were much admired for their style and simplicity.)

STEP III Wool or cotton fabric? This was easy, since I had obtained
Material some "Karafleece" through the Portland Handweavers Guild at
choice

nominal cost. I had hoped to use it for both warp and weft, but decided to use Weavecraft 32/2 for strength in the warp.

STEP IV Experimentation was the next step. A 6" sampler, 2 yards
Sample
warp long, was set up, to try colors and techniques. This was the most fun of the whole experience. The treadling was a series of trials and errors, lucky accidents, and unhappy blends. The result was before me in graphic form, and was the inspiration for my skirts and an invaluable record for later study. Here are some incidental learnings that may be too obvious to mention, but that were of value to me:

1. Where brilliant color on the surface of the web was desired, treadling 1 harness opposed to 3 was more successful than 2 against 2. (Ed. note: In twills, when 2 against 2 is used, the space for color is 2 ends wide. In 1 against 3, space is 3 ends wide. In Rosepath the spacings are; over 3 ends using harness 1 up, 1 end and 5 ends using harness 2 up, 3 ends using harness 3 up, and 1 and 5 ends using harness 4 up -- as sketched at right:



2. By the inverse process, more subtle color effects were obtained from 3 against 1.

3. When using a heavy textured yarn (e.g. the rug yarn used in the all black skirt), it is just as effective to treadle harnesses 1&2, 2&3, 3&4, 4&1, and repeat, as to treadle a pattern sequence.

(Ed. note: Miss Brendt used many color combinations, but always in her favorite tones, and always with a color scheme in mind. One was blacks and whites -- many types of white were used: wools, boucles, slubs, in rayon, silk, mercerized cottons -- to give various effects. Then subtle effects in cool colors -- the blues and greens. Inspirations in color came from the natural colors around Banff: water and mountain, cloud and sky, the flowers and foliage. We might also add that on this sampler were experimental areas to determine warp setting. Final decision was 32/2 Weavecraft at 30 ends per inch, beaten with black Karafleece 28 shots per inch, and other variants according to wefts used.)

STEP V
Skirt
designing next step. Full-sized paper patterns of each skirt were planned and cut. Then the spacings for the borders were drawn and checked for proportion, (Ed. note: Miss Brendt is medium tall and slim.) by holding these "blue-prints" against the body in front of a mirror. The skirts were given names as inspired by the locale.

STEP VI
Finishing
Finishing the material consisted of steam pressing upon removal from the loom, followed by a cold water washing, and a second steam pressing.

STEP VII
SEWING
The tailoring process consisted of

1. Chalking around pattern, when laid on material;
2. Stitching on this chalk line before cutting;
3. Cutting, followed by overcasting of all raw edges;
4. Seams stitched and pressed;
5. Back of skirts were taffeta lined in this manner:
 - a. Taffeta was cut to pattern size of the back without hem allowance.
 - b. Darts were stitched and centre back seam also stitched.
 - c. Side seam allowances were pressed down. The taffeta was then laid in the back before the belt was attached, and fastened by catch-stitching along the opened seams. The lower edge was turned up with seam binding.
6. The zipper was sewn in place;
7. The band was sewn to the skirt, catching in lining at back.
8. Hand finishing of the band and hem completed each skirt.

SKIRTING DETAILS

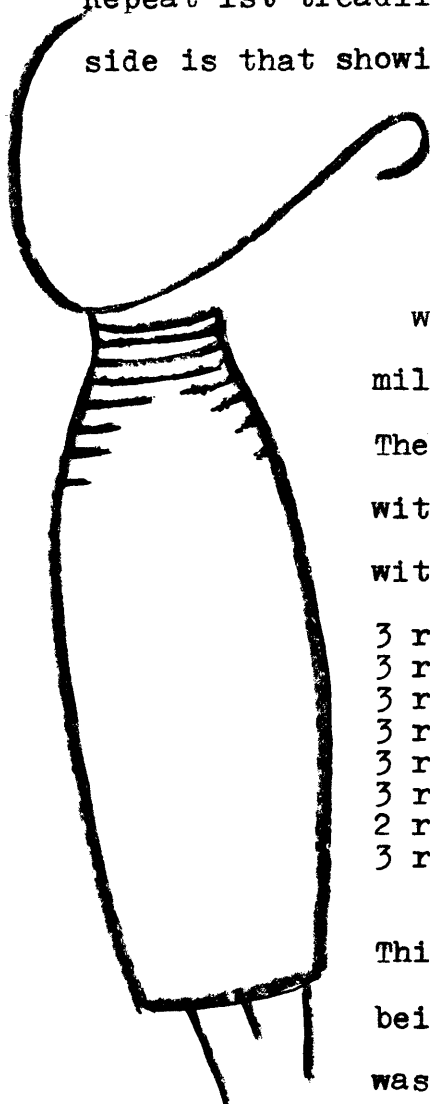
The descriptions are by Loom Music, and the drawings and swatches (photographed on page 46) are by Miss Brendt.

Skirt No. 1 is named "Bow Falls", and is all black and white. A fine white rayon boucle was chosen for its rough texture, giving light weight bulk to the whole. The whole



background was treadled in tabby weave: 1 shot white rayon boucle, 1 shot black Karafleece. At 2-inch intervals, 1/4" between stripes, were three white rows, treadled 1&2, 2&3, 3&4, 4&1. See photo. p.46.

Skirt No. 2, "Mountain Flowers", was all black Karafleece weft with evenly spaced bands, 3" apart, of a subtle arrangement of green and blue. Three shots were treadled in a green 16/2 Weavecraft, the tartan green, using harnesses 1 alone, 2 alone, 3 alone, black tabby between. Then 3 shots in royal blue Weavecraft on harness 2 alone, 3 alone, 4 alone, black tabby between. Repeat 1st treadling with green. The right side is that showing the least color.



Skirt No. 3,

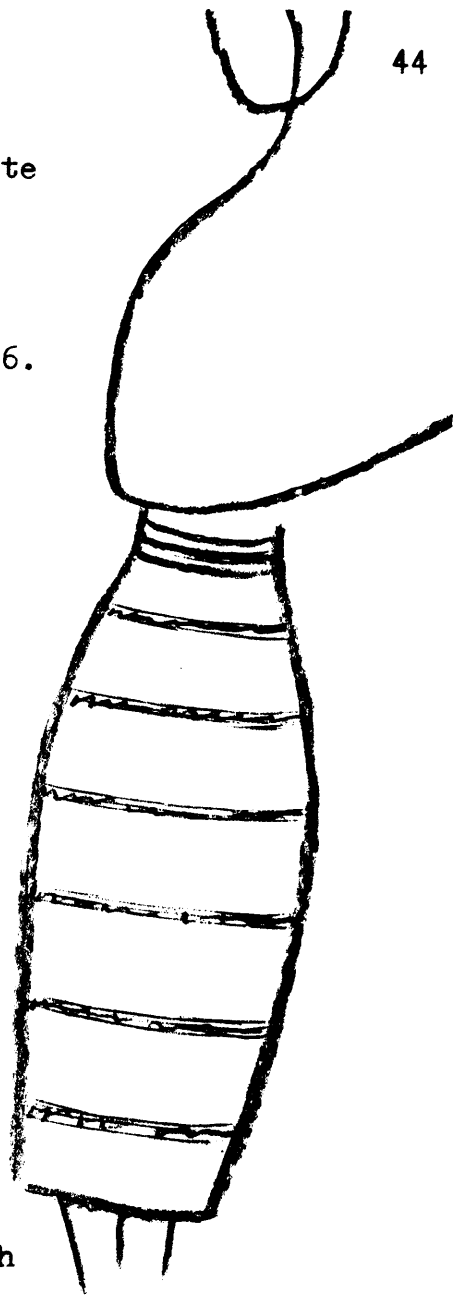
"Canadian Sunset". This skirting used a 3-color harmony with the black, white, a "tea with milk" beige, and a rust, all silk boucles.

The treadling here was using harness 2 alone^(up) throughout, with tabby between shots. Main skirt was all black, with border detail woven:

3 rows white, harness 2 up, 134 down, black tabbies
 3 rows black tabby
 3 rows beige, harness 2 up, 134 down, black tabbies
 3 rows black tabby (rust)
 3 rows medium brown, harness 2 up, black tabbies used
 3 rows black tabby
 2 rows black, harness 2 up, using black tabbies
 3 rows black tabby

and repeat the sequence from the beginning.

This skirt was distinguished by the color interest being centred on the hip area, as sketched. The band was laid in, with a carefully measured spacing left



across front at hip line. This spacing of plain background decreased from bottom upward, with each row, for 4 color bands; then color bands across entire width with no break. The back was measured to match, except bands were not laid in, being woven selvage to selvage. The skirt, below the hip decorations, was woven all black, tabby weave, with 1 black pattern shot every inch, to break the continuous tabby.

Skirt No. 4, "Banff Nocturne." A good deal of trial and error occurred here, as a raised area, heavy in appearance but light in effect was desired, to come at hem and upper hip and waistline. We tried all our blacks, doubling and tripling, without success. Then we remembered a black rug wool, mercerized, and nearly as fat as a pencil, a relic of war days. It proved to be much the best, and was combined with black lurex as tabby. The treadling was 1&3, 2&3, 3&4, 4&1, used for about 10" at skirt hem, and 6" at band. It was tapered off with a short area of tabby in lurex and black, shot and shot, with heavy black lines 1/3" apart at upper hem area. The skirt between these areas was all black in tabby (Karafleece weft).

The weaving throughout was most excellent, a joy to see. A splendid example of

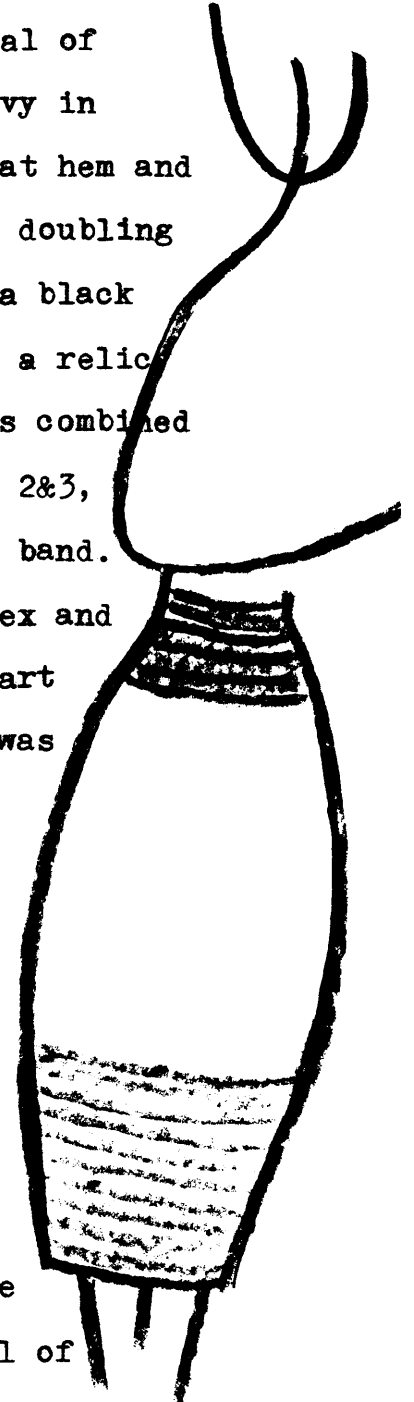
GOOD WEAVING!

Mrs. E. M. Henderson 20 Ritz Apts.,
Winnipeg, Manitoba, and

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

Our next LOOM MUSIC issue is September 1958. In the meantime, we hope to greet a number of our weaving friends, as students or visitors, at the Banff School of Fine Arts, Banff, Alberta, July 9th to August 13th.

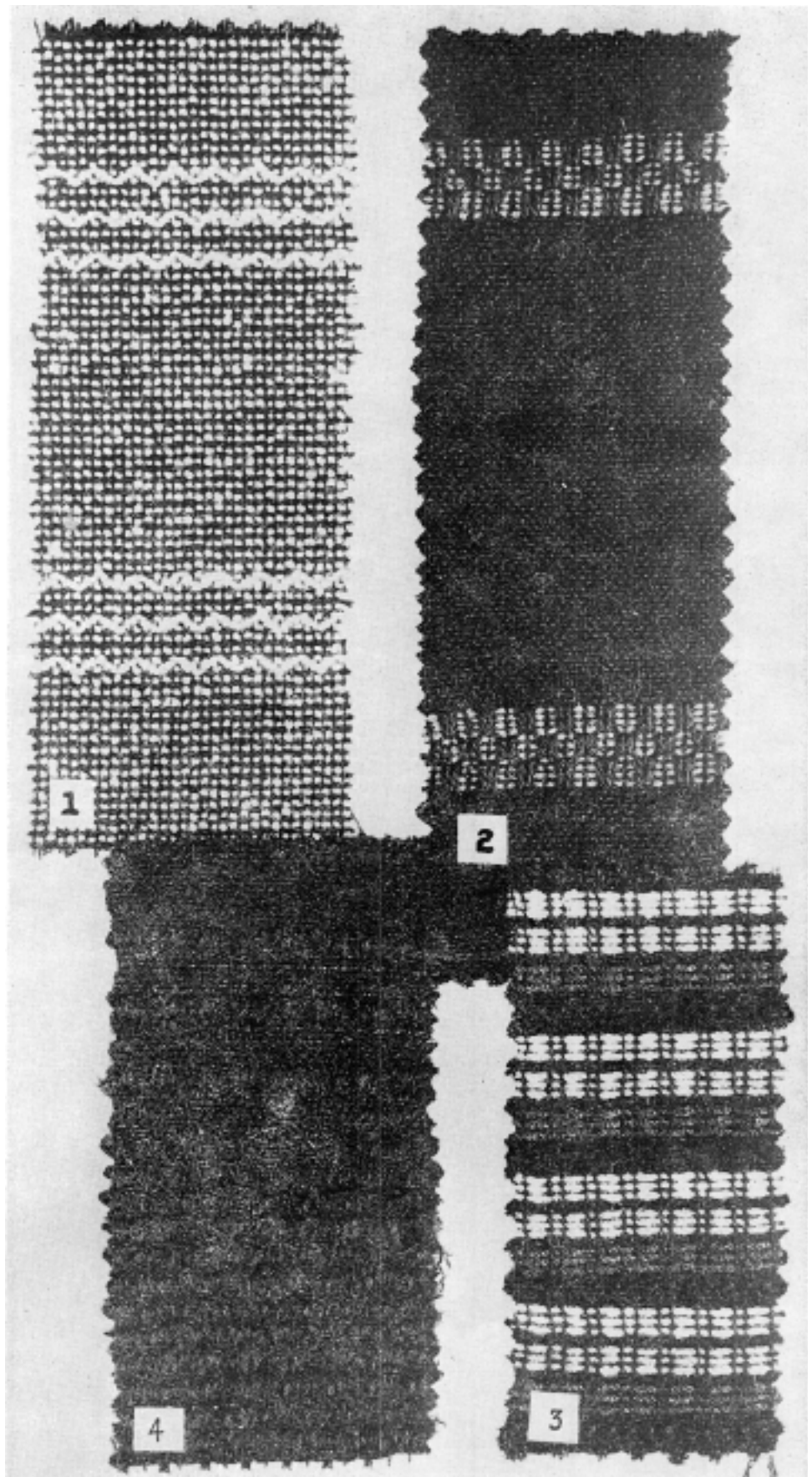
LOOM MUSIC, 10 issues per year, subscription rate \$5.00, with subscriptions to Mrs. Sandin, please.



Swatches of skirt
materials, designed
and woven by
Elizabeth Brendt, of
Portland, Oregon.

Loom Music 1958.

Scale =
actual size

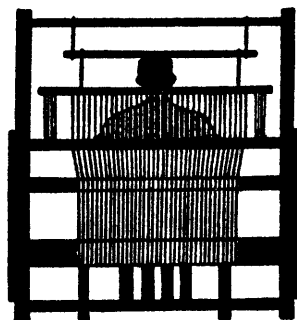


LOOM
MUSIC

VOLUME XV NUMBER 7

SEPTEMBER, 1958

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

LOOM MUSIC

Volume XV, Number 7

September, 1958

A SEVERAL-PURPOSE WARP IN CRACKLE WEAVEDrapery Upholstery Table Mat

Two of our year's issues are generally written at Banff, and this year is no exception. Our class is large, and days are excessively busy, but once in a while an opportunity occurs to enjoy our familiar scene -- usually an hour or so on Saturday or Sunday.

At the moment it is mid-summer, and the creatures of the world of Nature are functioning at their peak. Sitting in our garden, we are surrounded by dozens of busy parent birds hunting insects, and have an occasional deer or elk as visitor, since this is a protected National Park area. It is a wonderful year for flowers, too.

Once, many years ago, we spoke of a peaceful Sunday morning, with the church bells echoing on the air. In a week those same bells will ring out a welcome to Princess Margaret as she arrives to attend the Sunday service of worship. We of the School expect her to inspect us the next day, as we meet at our Administration Building for her tour.

When you receive this issue, however, Autumn will be on its way, and our first warps of the season will be in the planning process. For our own part, we like experimenting with drafting Crackle Weave and trying out the result in as many ways as possible. We have written several times of the rules of Crackle Weave, but a repetition is never amiss. Hence, --

CRACKLE 1. It is a close relative of Summer and Winter, but more
CHARACTERISTICS versatile on a 4-harness frame loom.

2. It weaves large or small pattern blocks, usually of three thread skips. At the beginning and end of areas, skips may be 2-thread. In constructing the draft order, care must be taken to avoid any larger skips -- 3 threads is the limit in size.

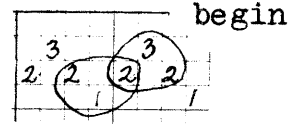
3. Four blocks may be drafted, but three gives more design opportunities. This is because each area as it weaves, also weaves on an area drafted elsewhere. Area A, or Block A, weaves also on block D, B weaves on A, C on B, and D on C. This overlapping may cause confusion in the design desired, which is avoided somewhat by using only 3 blocks when working through the designing process.

4. Each Block has a constant threading. We use the old Atwater system, having been taught it by Mrs. Atwater herself.

5. Tabby is incorporated on frames 1&3 and 2&4, respectively.

CRACKLE Block A, or I, is threaded:
THREADING (2 repeats shown)

Note 3-thread skip on frames 2&3 (circled)

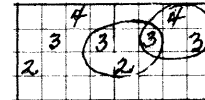


Note also 3-thread skip on frames 1&2 when threading is repeated. Treadle frames 1&2 to weave the block, Pedal 1.

Block B, or II, is threaded
 (2 repeats shown)

begin

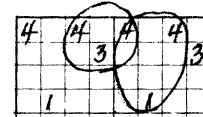
Skips are as marked, on frames 3&4, and 2&3. To weave, treadle 2, or 2nd and 3rd frames together.



Block C, or III, is threaded

begin

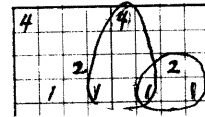
Skips are on frames 4&1, and 3&4. Treadle frames 3&4 together, or pedal 3.



Block D, or IV, is threaded

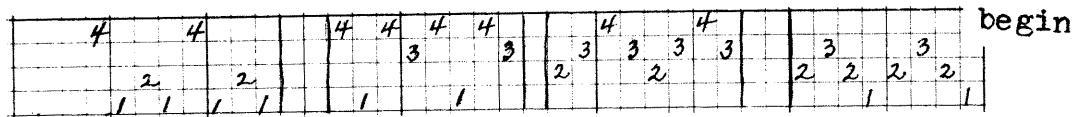
begin

Skips are on frames 1&2, and 1&4. To weave, treadle frames 1&4, treadle 4.



TRANSITION One other hurdle remains to master, the transition from
ENDS area to area, or, as we say, from Block to Block.

Let us write the blocks in order, 2 repeats of each:



With our rules in mind, we check at the end of each area to see that we have (1) preserved the tabby order, (2) avoided 4 ends working together, as 3,2,3,2, 4,3,4,3, etc. Three ends is the limit.

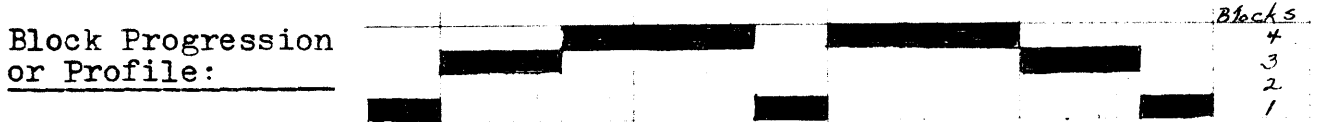
Referring to the draft, Block I ends with 2,3,2; Block II begins with a 3, making immediately a threading of 2,3,2,3. So we may not draft the order so. The only other place to go, from the 2 at the end of Block I, is to an end on frame 1, but that would throw off the tabby order. Therefore we add a 2 as well, and our transition from Block I to Block II will read: $\begin{matrix} 2 \\ 1 \end{matrix}$ begin

Going from Block II to III we have no worries.

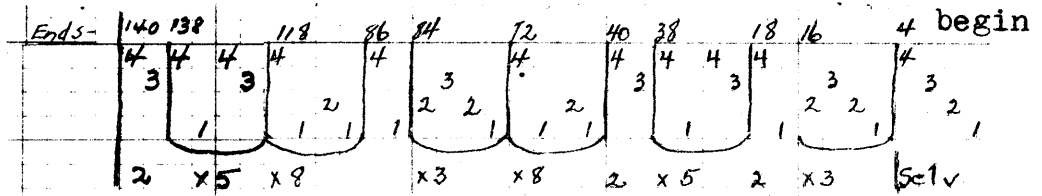
From Block III to IV we have no choice but to add a 3, then a 4 -- anything else throws off our rules. In drafting blocks in a counterclockwise order, II to I, we must check on these two rules, -- count beginning thread of new block, as well as end of previous block.

OUR DRAFT

Our draft is arranged on a 14" width, so that our experimenting may double as place mat when finished.



Threading Draft:



Threading Plan

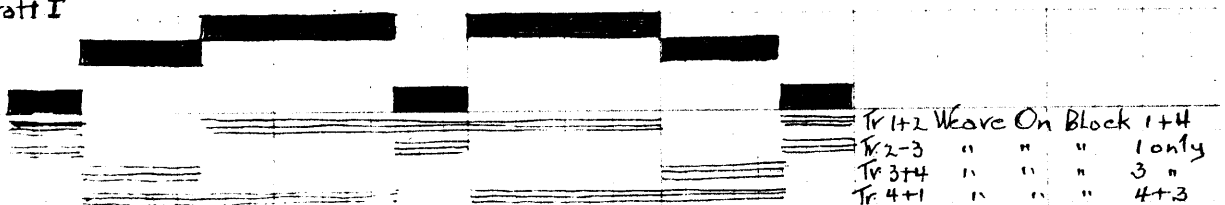
Selvage	1,2,3,4,	once		4 ends	
Pattern:	1,2,3,2,	three times	12 ends	} three times in all = 408 ends	
	1,4		2 ends		
	3,4,1,4,	five times	20 ends		
	3,4		2 ends		
	1,2,1,4,	eight times	32 ends		
	1,2,3,2,	three times	12 ends		
	1,4		2 ends		
	1,2,1,4	eight times	32 ends		
	3,4,1,4	five times	20 ends		
	3,4		2 ends		
					136
	Balance, at end of third repeat,	1,2,3,2,	three times		12 ends
	Selvage	1,2,3,4,	once		4 ends

Warp.

In selecting a warp, we decided to use dark browns and blacks to blend with today's furniture designs, and also suit pottery. We chose a cocoa brown 30/3 and set it at 30 ends per inch, 10 yards long, our usual. (1 per heddle, 2 per dent in a #15 reed).

Treading Possibilities: Our treading was based on the blocks threaded in, of course, and we could expect the following, with our basic plan of blocks:

Profile - Draft I



That is,

Areas threaded in on Block I, treading frames 1&2, will weave on Block I and IV. But, if treadled with 2&3 frames, weaves on Block I alone.

Areas threaded on Block II will, if frames 3&4 are treadled, weave over blocks III and II. But, as Block II is not drafted, III will be woven alone.

Areas threaded to Block IV, when treadled with frames 4&1, will weave over blocks IV and III. But if treadled using frames 1&2, will weave on IV and I.

This may sound confusing in words, but in actuality is why Crackle weave is so generous to an enquiring mind.

The Tie-Up is standard

Sinking Shed	X	X	X	X	Rising Shed	0	0	0	0	4
	X	X		X		0	0	0	0	3
	X	X		X		0	0	0	0	2
	X		X	X		0	0	0	0	1
	1	2	3	4	A B	1	2	3	4	A B
	Tabby					Tabby				

Use tabby A and B alternately throughout: i.e., tabby A, pattern shot, tabby B, pattern shot, as usual.

First

Experiment used cream 10/3 cotton for pattern, tabby like warp, 30/3 rust, and was treadled to form this figure. Bottom row: over blocks IV and III, treadle frames 1&4, 1/2". Base of figure, over block I only, treadle frames 2&3, 7/8". Centre square, over I and IV, treadle with frames 1&2, or until square, 2 1/4". Reverse treading to beginning.

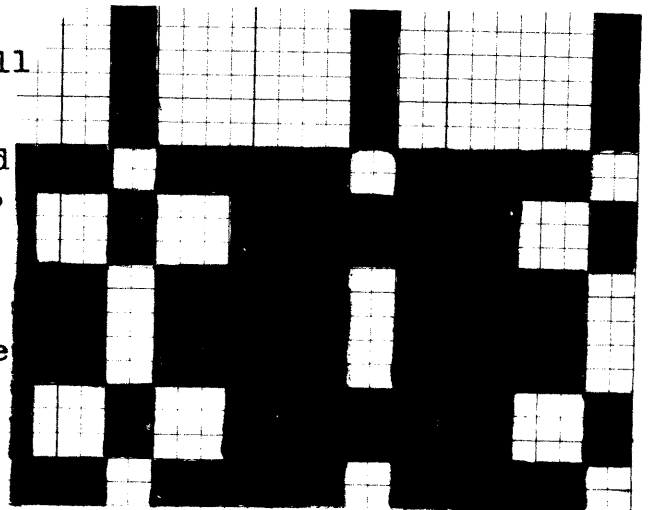
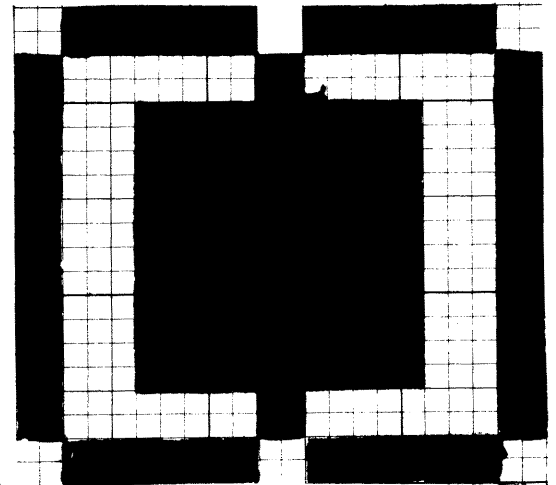
Before beginning to weave a place mat, we weave a hem that will match the under side when turned. If we treadle 1&4 for upper side, 2&3 will be the corresponding frames for under side. So, at the very beginning: weave 1/4" with fine tabby for turn-in, then treadle 2&3 for under hem, then begin with treadlings noted above.

We had an overall design of 3 blocks as shown across, and treadled till we had woven 4 blocks. The result was very geometrical, but when pleated as a drapery would be, proved to be very good indeed, as to color, design, and weight, it being firm but not thick.

Second

Experiment Pattern weft, white 6-strand floss, tabby like warp. Weave fine 1/4" for 1st turn in, then treadle 2&3 frames, 1/2" for hem turn under.

(continued)



Then, Treadle 1&4 frames for 1/2"
 Treadle 1&2 frames for 7/8"
 Treadle 1&4 frames for 1/2"
 Treadle 1&2 frames for 7/8"
 Treadle 1&4 frames for 1/2"
 Treadle 2&3 frames, which produce the long centre lines, for
 the desired length, then repeat treadlings in reverse.

Groups of squares are quite effective for table use.

Third

Experiment Weft, black cotton boucle
 medium weight, tabby as warp.
 This color scheme is very handsome,
 the black throws up the rust
 tremendously.

We treadled the figure
 similar to #1, but in reverse, so back-
 ground in #1 is design in this.

Treadling: Fine hem turn-in,
 tabby weave, then

Frames 1&4, 1/2" for hem
 turn under

Frames 2&3, 1/2"

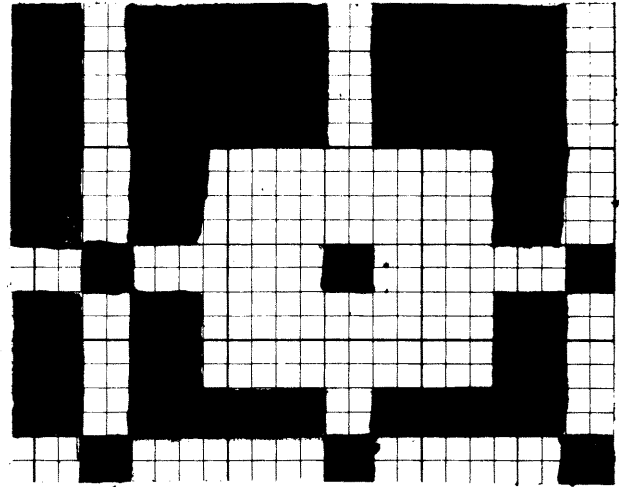
Frames 1&4, 5/8"

Frames 3&4, 1"

Frames 2&3, 3/8"

Frames 3&4, 1"

Frames 1&4 for desired length centre, then repeat first
 end treadlings in reverse.

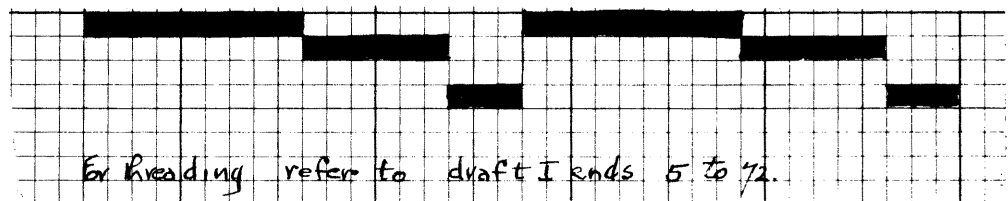


Threading Changed

At this point in our experimenting, we decided that the

symmetrical figure was satisfactory, but we craved a less

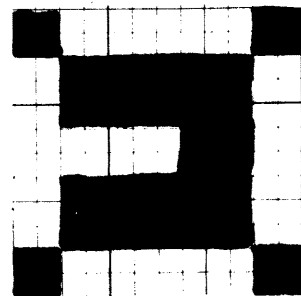
balanced order. Cutting our warp, we re-threaded the three portions
 of the warp forming the second half of each figure, threading them to
 be the same as the first, i.e. re-threaded like ends 5 to 72 on draft I.
 So, all six sections of warp were threaded, blocks I, III, and IV, as
 profiled here:



This gave us a new start, and we now
 treadled and wove for drapery and upholstery.

Experiment Four

Pattern weft, a white cotton boucle
 of medium weight, tabby was
 supported copper Lurex.



Treadlings for Experiment IV

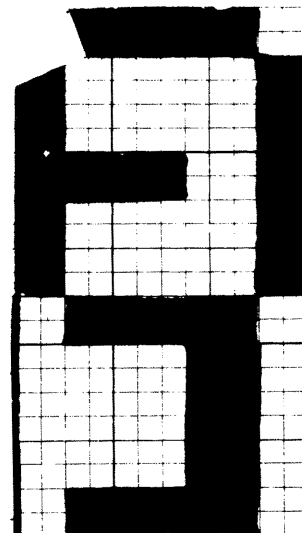
Frames 2&3, 1/2"
 Frames 1&4, 1"
 Frames 3&4, 1/2"
 Frames 1&4, 1", and repeat

The gleam of copper is most elusive and restrained.

Experiment Five

Same weft and tabby. We treadled the first round as shown, and the second groupings the opposite treadlings to give a reversed design: background in first is pattern design in second.

1st round: frames 1&4, 1/2"
 frames 3&4, 1"
 frames 1&4, 1/2"
 2nd round: frames 2&3, 1/2"
 frames 1&2, 1"
 frames 2&3, 1/2"



Good upholstery, all-over designs.

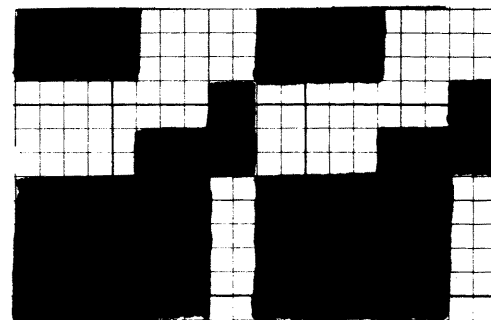
Experiment Six

Pattern is a grey-blue rayon boucle, heavier than 8/4. Tabby as warp.

Color scheme is good.

Treadle frames 1&4, 1/4"
 frames 3&4, 1"
 frames 2&3, 1/4"
 frames 1&2, 1/2"

We liked this last motif so well we used it as ends in a place mat:

PLACE MAT,
resulting from
Experiment VI

Weft is white linen boucle, tabby as warp, 30/3 rust cotton.
 Weave 1/4" tabby for 1st turn in, then 1/2" hem turn-under, using harness frames 2&3. Then:

For place mat:

Treadle design: frames 1&4, 1-1/4"
 frames 3&4, 5/8"
 frames 2&3, 1/4"
 frames 1&2, 1/4"

* 4 inches rust, tabby weave.

{ With pattern weft and alternating tabbies: frames 1&4, once
 frames 2&3, once
 frames 1&4, once
 then 1/4" rust tabby

Repeat bracketted treadlings for 6" for centre of mat.

Beginning at star, reverse treadlings to beginning of mat.

Our next issue will tell you of Banff Weaving, 1958.

Till then.

GOOD WEAVING!

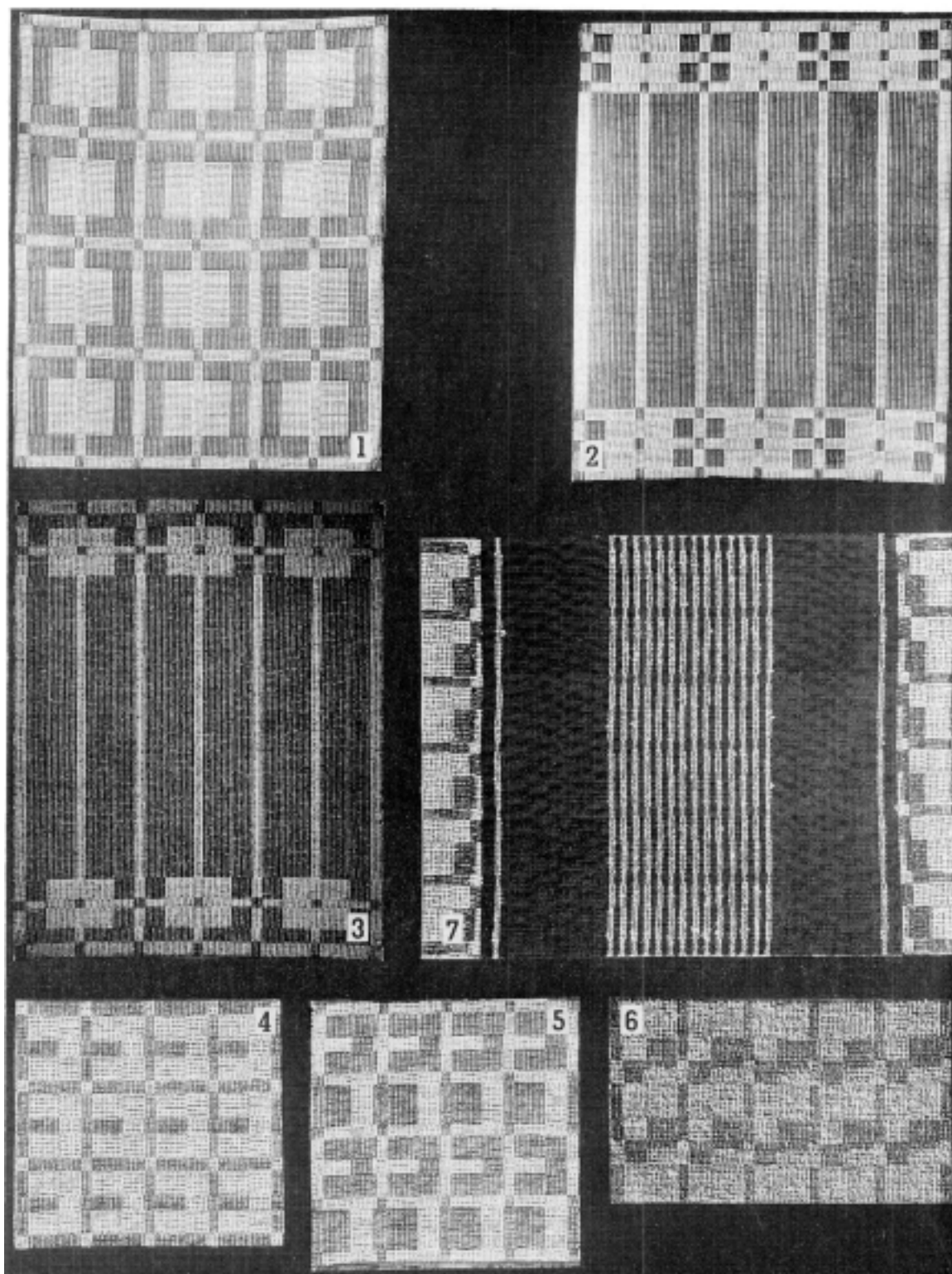


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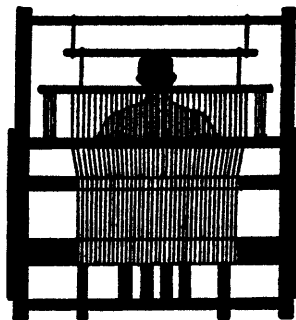
Crackle Weave variations on an original arrangement, LOOM MUSIC 1958:

1. Overall block design, well suited to drapery: cream on rust.
2. Place mat, white strand floss, rust colored warp and tabby.
3. Place mat, black cotton boucle, rust colored warp and tabby.
4. Upholstery: boucle pattern with elusive copper tabby background.
5. Upholstery: same materials as No. 4.
6. Upholstery, drapery: grey-blue rayon boucle, rust warp and tabby.
7. Place mat, linen boucle pattern, rust warp and tabby.

LOOM
MUSIC

VOLUME XV NUMBER 8
OCTOBER, 1958

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

LOOM MUSIC

Volume XV, Number 8

October, 1958

Banff, 1958

(with details of a favorite place mat set-up)

Our annual issue on weaving affairs at Banff is being written at a time when we are at the halfway point: our first Short Course group of students departed two days ago, and the second group arrives in a few days. Keeping steady company with us since the beginning, we have a core group of full time students. All in all, we are working at a rate we find leaves no time for relaxation -- not even an extra breath. However, when the motivation is a desire to learn, plus enthusiasm in the process, one cannot help rising to meet the need.

Since we do not always know the exact registration expected, our plans must be fluid enough to meet any emergency, and the broad outline of the Short Course planning began as far back as Christmas, when your two editors met in Edmonton over a weekend. Normally we live nearly a thousand miles apart, and the "Mail" is our mainstay.

**BEGINNERS'
EXERCISES** We planned to have a warp ready for each of our looms, where there was need for a warp. Usually we reserve a number of looms for the use of beginners doing first exercises, and found this year that we needed nine looms. Two weeks from the beginning, these looms are woven off, and each of our little group has learned to design her own overshot or twill variations, weave "as drawn in", and execute at least four types of hand controlled lace techniques: Spanish, Brooks Bouquet, Danish Medallion, or Leno.

**GLUING-
OFF** When a summer's session is over, any warps left unwoven are kept on the looms. We have glued-off the warps, and although we have described this many times, we always find those to whom it is new: After completing weaving, weave an extra half inch tabby

with a tow linen. (We like to use this at the beginning of a tied-in warp too, to bring the warp groups together ready to weave. Using small groups of warp ends to tie in, ensures that only 1/2" of tow tabby is needed here). A spare metal rod is then inserted into one of the tabby sheds. A light coating of glue, LePage's for example, is dribbled along the 1/2" of tow, and spread to cover thinly. The beater is brought forward against the metal rod, where it remains and thus helps to keep the glued strip at full width. After an hour or so, we cut along the beginning of the glued tow strip. Then, with a stout cord, we tie the inserted metal rod tightly to the cloth beam rod several places across the warp, allowing the glued portion to lie downward between rods. Result -- all set to go again, no loss of time or warp in tieing-in.

PREPARATION FOR STORING LOOMS

Back now to preparing the winter storage of the looms. We wind the glued part back up to the beater at rest, and tie the beater to the uprights. Unless our loom movers are very careless, the looms arrive back next year in "ready to go" condition.

This season we had a carry-over of about ten warps. We reckoned that with a dozen warps made in advance, any eventuality could be met, and so it proved. An hour after opening the first morning, everyone had been placed, from beginner to the 16-harness explorer.

SHORT COURSE

All this was very fine, but within a week our Short Course people were to arrive. We planned that all comers should thread and roll a warp the first day, and weave thereafter. All went as planned, and although the back-stage work was heavy, it paid off with a result of the least possible amount of confusion.

As the new group was assimilated, the trend of this year's class became evident, and it is "attendance at lecture classes". Of course this is very gratifying to us, as we have always been strong advocates of weaving theory. Lectures go along in this fashion:

- 9:00- 9:30 am Color study: the color systems, their rules, and how to apply them to achieve good design -- given to all the class.
- 9:30-10:00 am The class in senior drafting, with emphasis on multiple harness weaves.
- 10:00-10:30 am The Beginners' theory classes: first, orientation of their loom and their first needs, then introduction to draft analysis, and threading systems.
- 11:00-11:30 am. The Intermediate group meets for a detailed study of the common weaves.

These classes, however, are not closed to any student at any time, and so several participate in two or even three groupings, at will.

In the afternoon from 1:30-2:00, there is a talk on general subjects pertinent to weaving, and then weaving proceeds apace.

As our Short Term students departed, it was heartening to have them say, "I got exactly what I came for", in accents of pleasure. With such coin is one repaid full measure for extra effort.

One might briefly recount some of these needs:

A student who has just purchased a 16-harness Macomber loom said, "I feel ready to go home and thread and tie-up my loom, and know what I am doing, with any number of frames. She wove a 16-harness point twill, an 8-harness summer and winter example, as well as the 12-harness set-up.

A teacher in an Indian Reserve school at Norway House, away up north on the shores of Lake Winnipeg, came to learn to weave "skirts with bright colored bands." She and her Indian girls worked last winter selling cakes and sewing products made in the home economics classes, and earned money for a loom. As she went happily on her way, one thought of the worthiness of her ambition, in bringing a new activity to our northern post.

Not all progress was in the way of weaving -- the friendships made and joys experienced in sharing knowledge, linger on forever.

And there was the 90-lb. small person who proudly remarked, "I'm getting a real appetite, I can eat a good meal for the first time in ages." Such is the power of our mountain setting of Banff.

We think nothing could be more interesting to you in this issue than a reprint of the directions given each Short Course student on arrival. The loom set-ups noted were for our new arrivals; in all we have had 37 looms in operation.

copyBANFF SCHOOL OF FINE ARTS, WEAVING WORKSHOP, July 15-25, 1958Workshop Schedule

July 15th:

	9:00- 9:30	Registration and assignments	Mrs.Sandin
<u>First day program</u>	9:30-10:30	At looms, at assignments	Mrs.Sandin
consists of	10:30-11:00	Lecture rooms	Mrs.Henderson
dressing looms	11:00-12:00	At looms	Mrs.Sandin
	1:30-2:15	General lecture	Mrs.Henderson
	2:15-4:00	At looms	Mrs.H.& S.
	4:00-5:00	Appointments for beaming	if ready!
	7:00-9:30	" " "	Mrs.H.& S.

<u>Second Day:</u>	9:00- 9:30	General lecture on color	Mrs.Henderson
	9:30-10:30	Loom assignment	Mrs.Sandin
Weaving all day, except lectures		Copy instructions for that loom from Master sheet posted in hall.	

Subsequent Days:

Supplies to begin first assignment
will be found at that loom.

Same, except for
demonstrations
of other
warping systems,
etc.

At the loom:

tie-in warp onto front rods,
put in heading of linen tow, if
loom is newly tied-in;
or, insert in shed a folded paper
if fringe is desired
(remember to add folded paper
at end of piece, as well)

Check tie-up on loom

10:45-11:00 Coffee break, if desired.

These regular full-term lectures are open for
Workshop students to attend, if desired:

9:30-10:00 Multiple harness drafting

10:00-10:30 Beginners' drafting

11:00-11:30 Intermediate drafting

1:30- 2:15 General lecture for all students

2:15- 4:00 Weaving

PLEASE NOTE:

If in doubt at the loom, please check with Mrs. Sandin before
proceeding.

Please walk around looms carefully, so warps on back beams are not
disturbed.

Please, never cut a piece of weaving from any loom, but mark each
piece with a paper showing name of weaver.

Return supplies, etc., to shelves and drawers, unwind bobbins.

After finishing a project, leave loom in order, mend knots, etc.,
and report to Mrs. Sandin for next loom assignment -- no
unofficial "trading" is permitted, please.

LOOM SET-UPSTo be threaded and rolled on first day, July 15, 1958

	<u>Warp Material</u>	<u>Width</u>	<u>Loom No.</u>
1. Point twill variation, or huck variation, Småväver	8/2 gold colored cotton	13"	7
2. Novelty weave based on a turned huck, 4-harness orig.	Perle 3, white	13"	10
3. Warp pattern towel, 4-harness original arr., L.Music Dec.'57	Cottons	18"	11
4. Summer and Winter square, 4-harness, original arr.	30/3 green cotton	10"	19
5. Crackle weave, original arr, Sept. 1958 Loom Music	30/3 rust cotton	13"	27
6. Leno technique on 4-harness, with doupes, Atwater	16/2 white wool	14"	Hop.
7. Barleycorn Lace, orig. arr.	18/2 peach linen	13"	LeClerc
8. Summer and Winter Square, 8-harness, orig. arr., L.M. coming	20/2 cotton, nat.	10"	34

LOOMS NOW READY FOR WEDNESDAY WEAVING

9. Bronson lace, orig. arr.	18/2 linen, white and green	13"	1
10. M's and O's, 4-harness, orig.	24/3 Egyptian nat.	19"	2
11. Swedish lace arr., 4-harness, Selander and Loom Music	18/2 linen and boucle, yellow	13"	5
12. Swedish lace, wool arr., stoles	16/2 white wool	20"	15
13. Twill weave, 4-harness, for upholstery	20/6 cotton	27"	17
14. Dented arr. Swedish lace, 4-har., Palmgren & Loom Music	16/2 white wool for scarves	14"	20
15. Double weave (Finnweave), Atwater	10/3 cotton	6"	41
16. Barleycorn and huck arr., Jespersen	20/2 gold linen (imported Swedish)	13"	22
17. 12-harness twill, Loom Music	3 cord linen	27"	LeClerc
18. 16-harness point twill, orig. tie-up, Marston	20/2 cotton for upholstery	20"	Macomber
19. 4-harness overshot, Atwater	30/3 green Egyptian	8"	13

Also on looms, 10 days later:

32/2 white Weavecraft wool for stoles

7/2 white silk for men's scarves

16/2 wool, color sampler in "color twills"

16/2 wool, scarves for wool practice

24/3 Egyptian for Colonial coverlet, an individual project

9-ply linen plus 25/2 mercerized Knox linen, in a warp pattern, with a heavy weft.

Luncheon mats in black linen with white and silver accents

16/2 black Weavecraft wool, a stole in black and silver

A blue apron length with a broad white stripe in warp, to weave pattern warpwise, most attractive with a paddy green weft.

and so on --

We estimate that our weavers and looms will turn out over 200 woven articles, as well as sampling, employing over 30 methods and techniques, plus Inkle and Card weaving. Even we are amazed at this record.

MONK'S
BELT
PLACE
PIECES

One loom which was set up after the foregoing lists were made, has proved to be the favorite at the moment, and we have chosen it for our this month's weaving feature. It is inspired by one of the Swedish samples in our collection, very simple indeed, utilizing a Monk's Belt threading.

The Warp: 12-end stripes of white 8/2 cotton and grey 60/2 cotton, this fine grey used double, i.e., double in the heddle, 4 percent in a #12 reed, the white used single in heddle, double in #12 reed.

The Draft and Color Arrangement

		4 4 4	4 4 4	4 4 4	begin
		3 3 3	3 3 3	3 3 3	
etc.	2 2 2	2 2 2	2 2 2	2 2 2	2 2
	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1
	grey	white	grey	white	border
	1 pattern repeat,				
	24 warp ends				

<u>Thread</u>	14 ends white border, as drafted	14 ends
	12 pattern repeats (12 x 24)	288 ends
	12 ends grey, to balance	12 ends
	14 ends white for left border, threaded	14
	1,2,1,4,3,4,3,4,3,2,1,2,1,2 (not reversed)	328 ends,
	or 13½" wide, at 24 ends per inch.	

The Weft used is (a) white, and (b) natural grey linen, 10/1 weight, in weft stripes squared off to match the warp, tabby weave.


The whole results in a subtle plaid effect of grey, natural and white.


Against this background, at the 1/2" intervals of color change, as end borders, we placed a series of pattern shots, using the 3-4 harness frames together. Very bright colored mercerized linens are used, double on the shuttle, 3 shots of each. Our photographed example uses yellow, green, blue, bittersweet. These bits of color are so placed they come in the centre of the white stripe and of the grey stripe. The precise treadling for photographed example:

Weave with fine 30 singles linen, 1/4" for turn in. With white 10/singles, weave 1½" for hem, beaten 12 shots per inch to achieve a 50-50 mesh -- tabby weave. With natural grey 10/singles linen, weave 1/2" as before. Color: harnesses 3&4, 3 times, tabby between. Use the color at each natural and white color change, until 4 bands of color are woven. Weave centre length of alternate squares of white and natural tabby, then in reverse to beginning, for second end.

This linen is good with almost any type china or pottery, so it is really

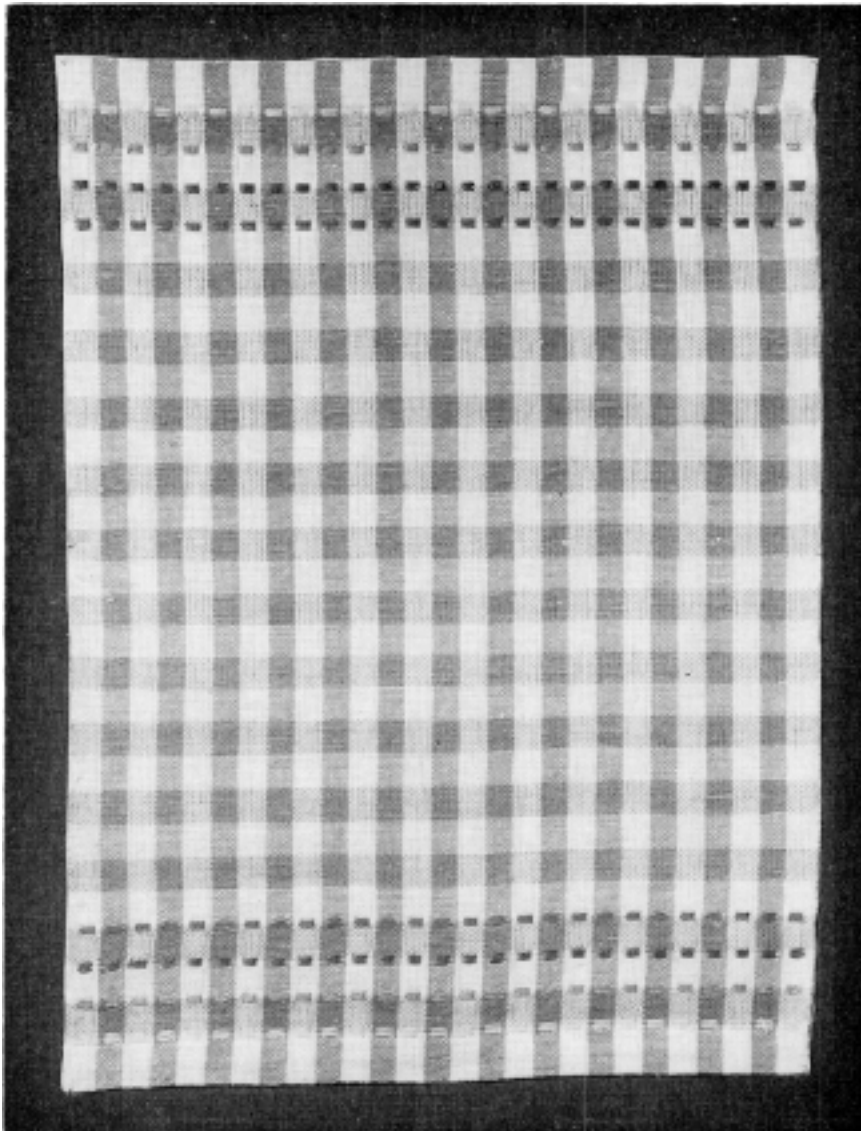
GOOD WEAVING!


Mrs. R. B. Sandin
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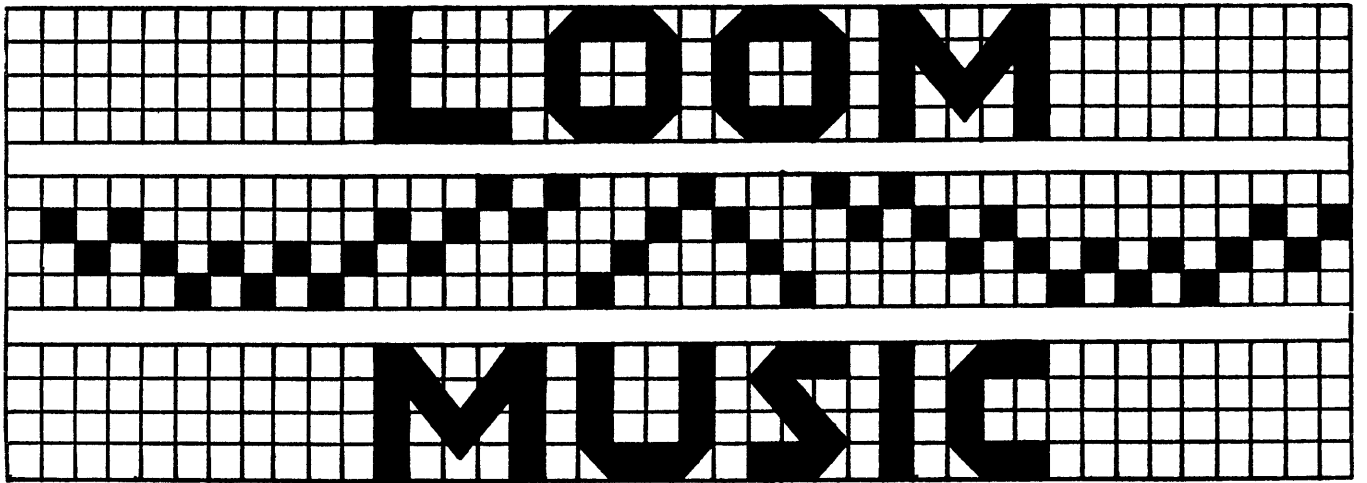
LOOM MUSIC subscription rate is \$5.00 for the current calendar year, 10 issues. Back copies from 1944 are available at \$3.50 per year. Subscriptions to Mrs. Sandin, please, in Edmonton.

Copyright 1958



Place Piece, Monk's Belt threading

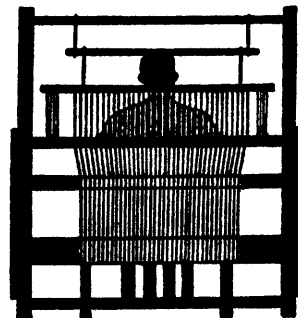
LOOM MUSIC, 1958



VOLUME XV NUMBER 9

NOVEMBER, 1958

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

LOOM MUSIC

Dear Subscriber:

November 1, 1958

Happy Birthday! With our coming January issue we write Volume 16, and look back on fifteen years of splendid support from our many subscribers. Our files bulge with words of appreciation and praise for our efforts, and honesty compels us to admit to receipt of .001% of critical letters. We take these in good earnest, and try to remedy the cause for criticism.

Each year our friends increase, and our sale of back copies is really gratifying. We hope 1959 will be no exception to its fore-runners.

We renew for 1959 our annual pledge, to give the best service in our power, and to keep our standards "satellite high". Each subscription we accept as evidence of your need and your regard for us, and this stimulates our effort.

Best of all, we have decided not to cost any more than in 1958, as a reward for your continued support, even though expenses continue to climb.

In friendship, then, we ask for your signature on the order form below.

Ethel Henderson and Mary Sandin
E.H. *M.S.*

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LOOM MUSIC

Volume XV, Number 9

November, 1958

The Embroidery Techniques

Design
in
Weaving

One cannot consider embroidery techniques without a great consideration of design. "Design" is a word with many

interpretations, and the weaver brings his own specialized language



From New Orleans Iron Lace



Designs from drawdowns.



to his textile to describe its design. We might, in this craft, define design as "the integral arrangement of either threads, colors, or imposed factors in a whole, forming an image in the eye of the beholder."

Thus, we weavers will understand that basic arrangements of threads fall into families of weaves such as twill, huck or satin weave; and we further isolate

arrangements within the terms of these weaves into individual draft arrangements. We give names to

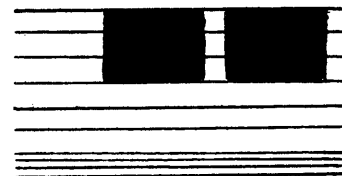
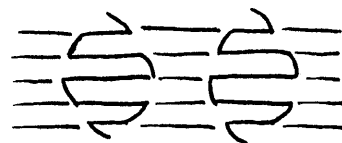
constant arrangements of colors and weave, as in

tartans, or plaids; or give the designation of lace weaves to regular placements of the threads into certain groups. Still other classifications come into the scope of our subject, embroidery techniques.

The last thirty years has been, and still is, for weavers, a path of learning, following some or all of the various ways mentioned. Loom controlled techniques have been met and mastered, and early enthusiasm of speed and productivity have yielded to good craftsmanship and study of the weaving theory.

As well, a good many accompanying difficulties have been met and a solution worked out. The manufacturing and retailing of well designed looms is being satisfactorily carried on, and a weaver may choose from many types of equipment. Auxiliary needs are well met, as are also the availability for purchase of threads and instruction books, and so on.

This 1958 at its close makes clear the story of these thirty years, of the emergence of weaving as one of the major 20th century crafts. Each weaver has experienced the excitement, the



happy thrill of finally achieving mastery over the mechanics of hand loom operation, and so the development of the average weaver parallels the development of the craft of the present. First, the phase of learning and acquiring skill; second, the production of textiles as interpreted by the past; and third, the time of the well trained technician but not necessarily the selective weaver-designer.

THE The future of weaving urges us to concentrate on the field
Future of contemporary design, and puts emphasis on using our good
knowledge to produce textiles that well reflect the spirit of our time.

The Brussels' Fair has created interest, and spirited reactions to exhibits in the field of art, and at home, on every hand, we observe the demand for contemporary housing, plus furniture and textiles of fine design and much appeal.

The Where shall we find our help? We must go back to our
Path drawing and painting, however inadequate we feel -- study in
a group and learn the basic techniques of creating design. If we
create the need for instruction, there are many ways of fulfilling it.

Let us start scrap books of designs, study the pages of Handweaver and Craftsman, Craft Horizons, and the School Arts magazine. Even if we think we can never achieve top skill in designing, at least let us try to learn to discriminate between good and bad!

EMBROIDERY
WEAVES Much satisfaction and great opportunity in achieving this
goal awaits the user of the so-called "Embroidery Weaves", and we are
fortunate in having excellent published material as references. Some
of these are, alas, out of print:

The Shuttlecraft Bulletins of the 30's, by Mary Atwater
The Weavers' Quarterly by Kate Van Cleve (some back copies might
be available by writing her at 14 Marshal St., Brookline, Mass.)
The Weaver, 1936-42, by Bernat's.
American and European Handweaving Revised, by Helen Louise Allen

Available now, we suggest these:

New Key to Weaving by Mary Black (Bruce Pub. Co., Milwaukee, Wis.)
Notes on Weaving Techniques by Florence House
Hand Weaving for Pleasure and Profit by Harriet Brown (Harper & Bros.
Weaving is Fun by Lou Tate (Little Loomhouse, Louisville, Ky.)
Loom Music issues for 1944, 45, 47, 48, 49, 51, 53, which include
laid in techniques, Italian, etc
Dukagang and Russian
French Embroidery and Calabrian
Brocades

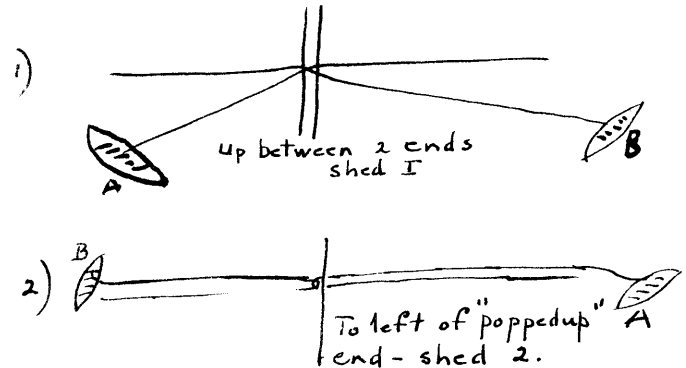
CLASPED
WEFTS For a laid-in design such as the towel end pictured on p. 70,
TECHNIQUE there are two ways to weave a change of color on one line of

weft: 1 simple clasping in alternate sheds; and
2. clasping wefts in one shed, described by Zielinski.

First, Alternate Sheds, tabby weave

Have 2 shuttles, each with its color; open tabby shed.

From right hand side, bring in shuttle A to point of color change, and out of shed to top of weaving, and on to left hand side of web. (1)



From left hand side, bring in shuttle B to same point, coming out of shed as before, placing shuttle to right hand side of web. (1)

Change to alternate tabby shed. With shuttle B, go back into shed to return to left hand side, seeing that thread is around the warp end now popped up at point of change -- go in to left of this warp end. (2)

With shuttle A, go back into shed to return, also to left of warp end, without going around popped-up end, as weft ends are already looped around each other.

Put a pull on each color, so looping lies evenly in shed, without distortion of warp or bump in wefts.

Repeat throughout, as required by design.

Clasped Wefts - Zielinski, tabby weave

Weave required hem or allowance with shuttle A, 1st color, ending at right hand side of web.

With second color, shuttle B, come into shed at right hand side and fasten loose end. Shuttles now at opposite sides.

Bring shuttle A to left hand side, under weft attached to shuttle B, and go back into same shed, so that A pulls B's weft to point of color change. Pull wefts evenly, change shed, and beat.

For using this lay-in method swiftly when lay-ins are frequent, see MASTER WEAVER by Z-Handicrafts, #4 (Fulford, Quebec)

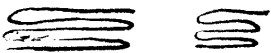
LAID-IN-THE-SHED

Technique

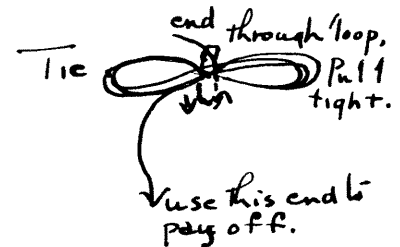
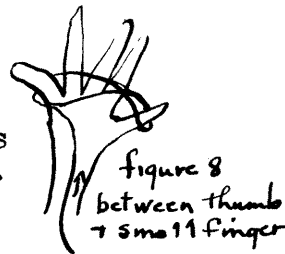
Sequence Background is a tabby fabric, usually cotton or linen, which may be of close or open texture.

Design is planned on graph paper, with each horizontal square representing a stated number of warp ends; vertical squares a corresponding number of weft passes.

In weaving, first tabby shed is opened and design thread is laid in the shed at the place where design appears first in the web,

with the end of the thread taken around a warp end and turned back into the same shed, for a neat finish. Then tabby is thrown across in the same shed. Change to next shed, lay in design thread where needed, then throw tabby -- and continue. Areas are counted off according to design graph, using ordinary pins, placed point down into the web, to mark off first counting. If there is any break between design areas, as  a separate design end must be used for each area. We like to work right side up on embroidery techniques, others prefer to work wrong side up and check the work on the under side with the aid of a mirror.

The design thread for a short length may be just used hanging loose, or threaded into a long-eyed needle for convenience. For longer needs, wrap pattern thread in a "butterfly", thus: Thread end stays at wrist, wind in figure-of-eight around thumb and little finger, say 3 or 4 yards. When the "8" is complete, carry final end under at centre point and around. Slip end through this turn, in a simple loop and tighten. Snip off end left at wrist and pay off needed thread from that end.



Where design area ends, bring pattern weft up to surface, throw tabby shot, then open second shed and return design thread across its area. (Or, if preferred, take design thread to under side, throw tabby, then open second shed and return design thread across its area, which gives no pattern thread turning on top side of the web).

Where inlay changes of color meet, tapestry interlocking may be employed as in previous inlay.

Watch for these:

1. Careful turning in of ends at beginning and end of a design weft. Turn it around first or last end on wrong side of design, and back into its same shed for 4 or 5 ends, and pull to under side. Clip this close on removing from loom.

2. See that there is a harmonious relationship of weights between design thread and tabby background, so that there is no distortion of beat, i.e., no humping in design area. If background beat is too close, design thread will lack space and there will result a "humped up" design.

3. See that there is no change of beat between the beginning of the article and the area where the design is laid in.

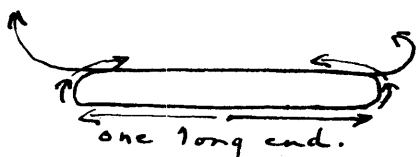
4. As the design thread is more or less covered by the warp ends, according to warp setting used, colors will be proportionately muted. In closer warp settings, use intensified colors to gain desired effect.

Advantages of "laid in": A shadowy effect is obtained, and there are no limits to intricacy of design. Try some simple abstract motifs, or simple geometric designs.

ITALIAN
LAID-IN

A variant on the simple "laid in" method is the Italian, as given by Helen Louise Allen:

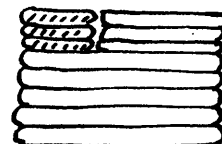
Method: Tabby background. A length of colored weft is laid in one tabby shed in the design area, with both ends hanging out on top of web, in even lengths. One, or several odd-numbered rows of tabby are woven with background shuttle. Then design threads are picked up, carried over the just-woven tabby, through the shed in the design area, in opposite directions.



This makes one end of pattern in the shed for the beginning row, but two ends in shed for all subsequent ends. The overall design is outlined by the edge looping of the design threads. This technique is in one color against the background color.

CALABRIAN
Technique

When, for the foregoing, the shed for the lay-in is 3 warp ends down and one up (instead of a tabby shed), obtained by using twill, Rosepath, or summer and winter, the method is called "Calabrian". The design weft is heavier and soft. See "Notes on Weaving Techniques", House, p.26.



FRENCH
EMBROIDERY
Technique

Background is a tabby fabric, not too firm a beat, since here 2 pattern wefts must have accommodation between tabbies.

Pattern foundation: 2 opposite sheds of the simple twill draft, as 1&2 against 3&4.

Method: Plan design on graph paper, on a scale of 1 square of design to 4 warp ends. Weave tabby as desired, to beginning of design area. Open the 1&2 shed and lay in areas, which have been marked off with pins, as described on page 66. Bring design thread to

top of shed. Change to 3&4 shed, turn in beginning ends of pattern weft, then return pattern to starting place and bring weft out of shed. As in most laid in techniques, weaving must not create "humps" in the tabby background, or change beat in the design area. The above two rows constitute one unit of a pattern row, and the unit is repeated until the individual pattern blocks are squared, as in pattern graph.

Open next tabby shed and weave one or two rows of tabby, depending upon whether design is to be spread a bit, or solid. Design may move on to additional area, or be repeated, or dropped, according to need with reference to design graph.

Advantages of this technique: a. The design is clearcut and stands out on the background surface. b. With meticulous attention paid to neat turn-ins and clever hemming, a reversible textile is created -- one side as perfect as the other. Photograph on page 70 shows a square, with an all-around border in this technique.

DUKAGANG

Technique is so universally known we will merely mention that the same shed as the Calabrian (3 down and 1 up) is used, and the lay-in is alternated with the tabby ground. Where many color changes are used, turn-ins are handled easier by weaving the design wrong side up, using a small mirror for checking under side.

Designs of abstract or geometrical origin are effective where design is shown by color changes within the designated shape.

An interesting way to achieve variety in design is to weave the background in Dukagang and have the design itself plain tabby.

RUSSIAN INLAY

technique is the same method as Dukagang, except that 2 opposing sheds are used for pattern, as 1,2,3 down, 4 up in a twill, against 3,4,1 down, 2 up.

Open 1st shed and lay in pattern, then throw tabby.

Open 2nd shed and lay in pattern, then throw next tabby.

In BROCADE there is a reverse pattern on the under side, as the pattern thread goes over the web for the design and under where not required, then on to next design area. This is a fine field to work out many repeat patterns, and employs a fairly simple pick-up sequence.

1. Lay out pattern as usual on graph paper, trying for over and under skips that are not too long, unless the article is definitely for one-sided use.
2. Set up tabby background.
3. With pick up stick, pick up threads shown in first pattern row, and follow with design thread in this picked up shed.
4. Weave one or two shots of tabby as desired.
5. Continue with second row of design, then tabby, and so on.

There is a whole winter's study in these techniques. Local contests in creative design should lead to exciting results. May we share the results when they appear?

Let us make an impact on

GOOD WEAVING!

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

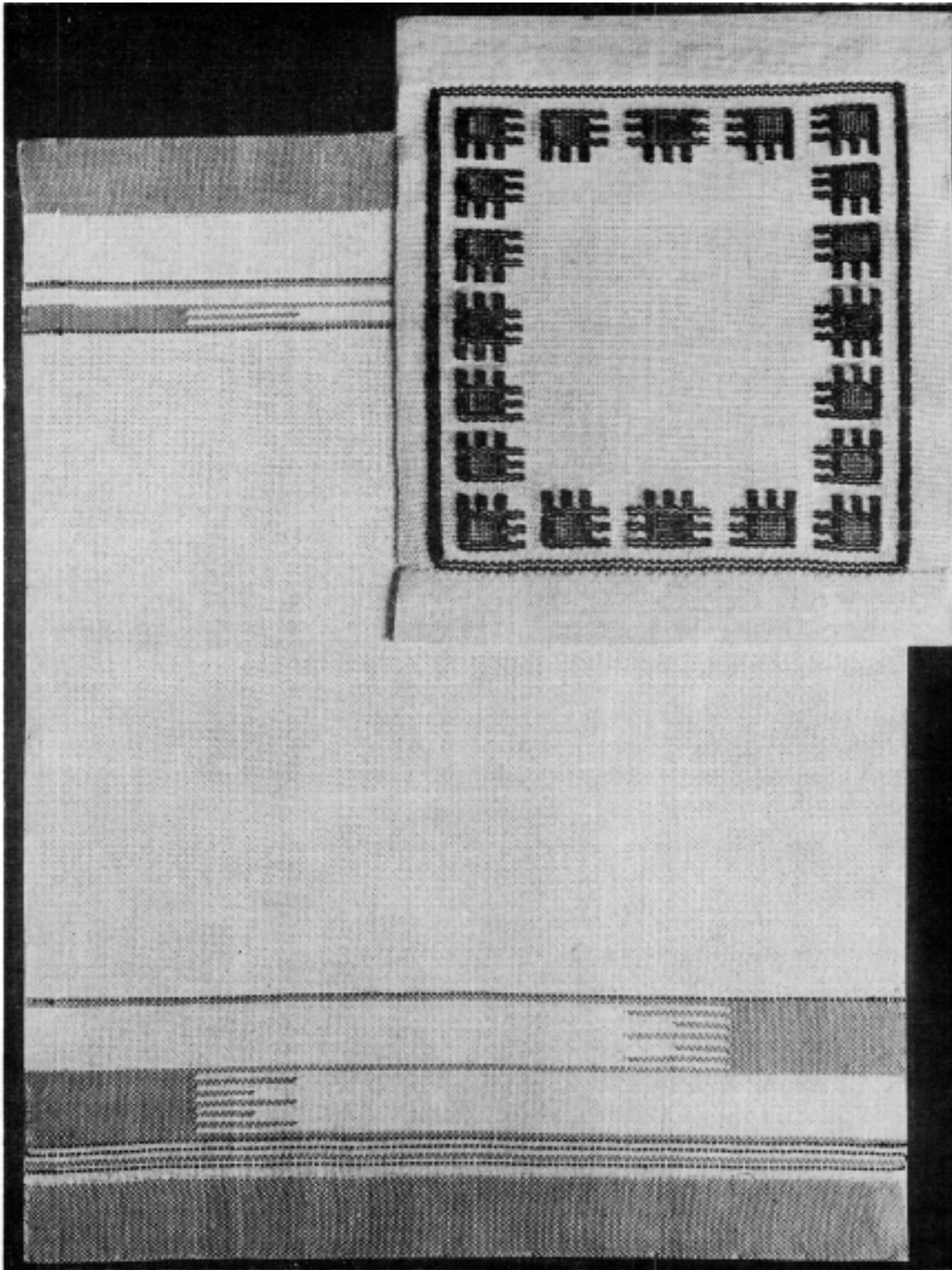
R. B. Sandin
Mrs. R. B. Sandin
University of Alberta
Edmonton, Alberta

Correction

Please substitute the enclosed page 49 for your original page 49 of the September issue.

We are sorry for our slip-up in the draft -- the profile draft was written correctly, but the last Block III in the threading draft was not written to correspond.

The page 54 photograph of Experiment 6 was also pasted onto the cut upside down!



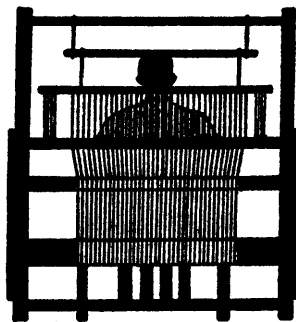
Bordered square, using French Embroidery technique, LOOM MUSIC 1958
Linen towel, end borders in Clasped Wefts technique.

LOOM
MUSIC

VOLUME XV NUMBER 10

DECEMBER, 1958

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

LOOM MUSIC

Volume XV, Number 10

December, 1958

A VARIETY OF INTERESTS: 4-harness, 8-harness, card weaving, and Christmas Book Marks

WARP
PATTERN

We have spoken in a previous issue of our pleasure in having the small Swedish draft book by Maja Lundbäck and Märta Rinde-Ramsbäck, titled Smävåvar. The disadvantage to most weavers in its use is the fact that the text is Swedish. However, a Swedish dictionary does help, and the drafts themselves are fairly easy to interpret. The treadling, alas, is not given -- a great pity. In case you have one of these books but are puzzled over the arrangement, the clue is, for example Solvnota 7, Sid. 96. This translates to draft 7 on page 96, and the first hurdle is negotiated.

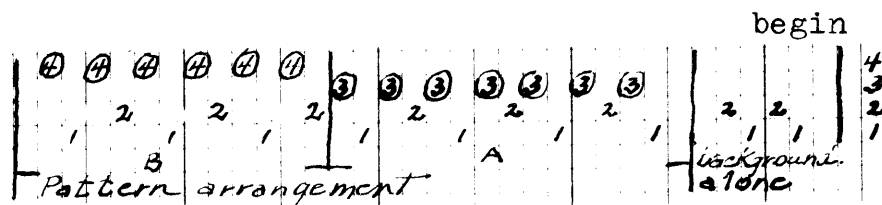
Varp is easily recognized as Warp, Inslag is weft, Mönster is pattern. Sked is warp setting, 90/10 being 90 ends to 10 centimetres. Our rulers give 10 centimetres to 4" or 2½ cm. per inch. If we divide 90 by 4 we get 22½ -- 20 to 24 ends per inch for us. Skedbredd, length and width.

We were interested in warp patterns, and set up one similar to #42, page 52. This type of draft is our old friend, used in belt weaving, and warp pattern skirts (Loom Music, May 1951 and May 1954). We have the feeling weavers do not employ them enough -- as an ideal way to get a reversible pattern on skirting, or a lengthwise striping on upholstery and drapery.

Here we use it in a wide band, and we recommend it for skirts, aprons, banded draperies, and bag lengths. It is equally good in cotton or wool, the latter in homespuns as well as worsteds.

The Draft

p. 100,
#28, Smävåvar

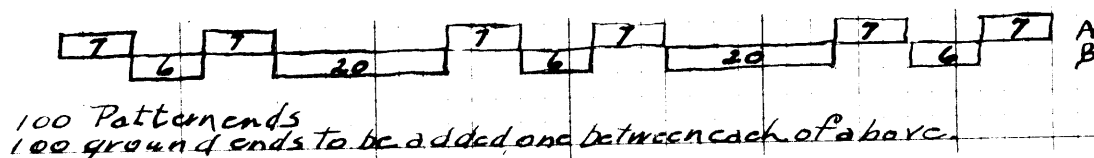


(pattern ends are circled)

(always keep proper alternation of background ends)

An examination of the draft shows it is divided into two sections: the ground warp is alternately on frame 1 or 2, with the pattern ends carried on the 3rd frame for A, and on the 4th frame for B. It does not matter whether a group starts with 1st frame or 2nd, so long as the alternation is constant.

Our complete band arrangement, 5" wide at our setting: we will indicate number of pattern ends, you add the alternate 1's and 2's:



Warp setting: We used 8/2 cotton for background at 20 ends per inch, but afterward wished we had used a 16/2 or 24/3 weight at 24 per inch. The reason -- the fabric, intended to be a 50-50 weave, did not so weave with an 8/2 weft. We therefore used a 20/2 cotton or a 40/2 linen weft to get near the texture we liked, with the linen giving a desirable "handle", not too limp when washed.

Warping: Reckon complete background warp at 24 ends per inch and sley as usual, whatever your method. Make a second warp for pattern ends, and sley them at the desired position of the band, two pattern ends per dent in that area (total of 4 ends per dent: 2 background and 2 pattern). If using more than one band, it is probably easier to make each separately and place where required before beaming begins.

Warp setting now emerges: 2 ends per dent, main warp (#12 reed)
4 ends per dent over pattern areas

We decided to use mercerized white 6-strand floss for our pattern ends for two reasons: (1) it is soft and glossy and blends into main warp; (2) its handsome appearance centres attention on the band. Of course, two colors could be used effectively, as well. Our main warp was copen blue 8/2.

The Treading theory: The pattern ends always ride either on the top of the web or float below it. We will wish to use, with each weft shot, one of the frames carrying background warp, plus either one of the pattern frames, or both. This means, using a direct tie-up:

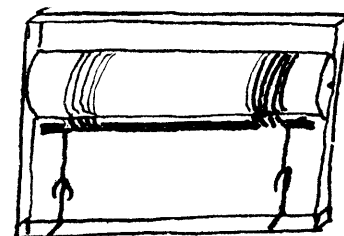
1 down, with 2,3,4 raised, to float all pattern on top = 1st tabby	
2 down, with 1,3,4 raised, to float all pattern on top = 2nd tabby	
1 & 4 down, with 2 & 3 raised, for 3's to float, 1st tabby	
2 & 4 down, with 1 & 3 raised, for 3's to float, 2nd tabby	
1 & 3 down, with 2 & 4 raised, for 4's to float, 1st tabby	
2 & 3 down, with 1 & 4 raised, for 4's to float, 2nd tabby	
1,3,4, down, 2 alone up, all pattern below surface, 1st tabby	
2,3,4 down, 1 alone up, all pattern below surface, 2nd tabby	

It is not possible to dispose of pattern ends entirely, except by allowing them to float either above or below, and cutting them away later, for example if one wished to weave plain apron ties.

A one shuttle weave throughout, using blue 16/2 weight weft.

It is advisable to work out number of treading repeats per group on the first experimental section of warp. Photograph on page 78 shows a close-up of our pattern band, which can be followed, if desired, after the treading system is mastered.

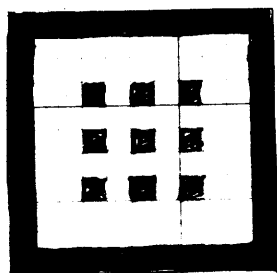
A weaving tip: As weaving progresses, because pattern ends are unwoven for short periods, either above or below web, it will be noticed that they become looser than main warp. Ignore this as long as possible, then use a dowel as wide as whole warp in this fashion: Raise frames 3 and 4 and slip dowel between pattern ends and main warp, and down under warp beam. Make a tie from dowel to bottom cross beam, each side. Adjust ties as weaving progresses. Never put stuffing, etc. under loose ends, it merely aggravates the difficulty.



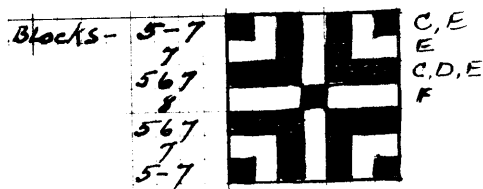
Because threads may differ and calculations should be based on the thread you decide to use, we advise a sample warp to determine a satisfactory warp setting, using our 24 as a basis. Then your enjoyment of this type of one-shuttle weaving will be complete.

**8-HARNESS
BORDERED
SQUARE**

This is a splendid study group project. Many of our 8-harness people will remember Mr. Fred Pennington's 8-harness snowflake (Ester Perheentupa draft), and several weavers have written us telling of their pleasure in weaving it. As we gave this in January 1958, the file may be consulted easily. We wished a bordered square, with central motifs. We experimented by drawing 7-sided squares on graph paper and filling in areas, then proceeded to draft writing when we had settled on one design (7-sided because we have 4 blocks to use: 1,2,3,4 and the reverse 3,2,1. We planned: outer border, inner background, then motifs.



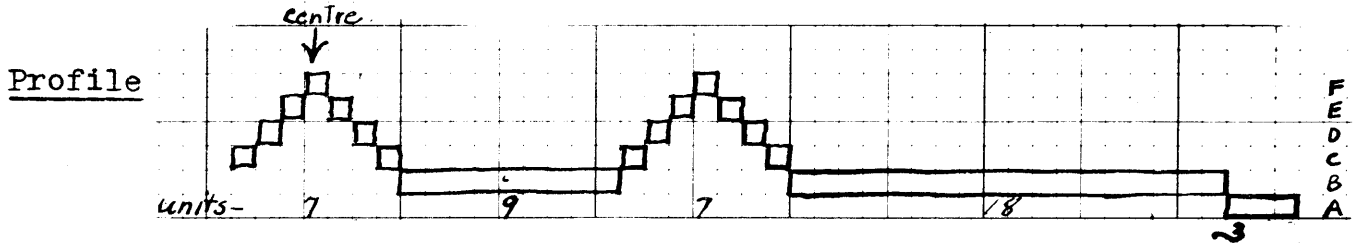
bordered square,
contracted
profile draw-down



profile draw-down
of the figure

				00	8			
		000	0	0	7			
		0	0	0	6			
		0	0	0	5			
				0	4			
		000000	0	0	3			
0	0			0	2			
				0	1			
X	Y	1	2	3	4	5	A	B

tie-up
to produce effects
sketched at left



Threading:

A	1,3,2,3
B	1,4,2,4
C	1,5,2,5
D	1,6,2,6
E	1,7,2,7
F	1,8,2,8
Right selvage	1,4,2,3
Left selvage	1,3,2,4

Our arrangement:

Block A, 3 x, after selvage	12 ends
B, 18 x	72
C,D,E,F,E,D,C, once each	28
B, 9 x	36
C,D,E,F,E,D,C, once each	28
B, 9 x	36
C,D,E,F,E,D,C, once each	28
B, 18 x	72
A, 3 x, then selvage	12
	<u>4</u>
	332 ends

Our square: Warp 20/2 mercerized cotton, 30 ends per inch, 10" wide -- easily widened to 12 or 13" if desired. (nat. 20/2)

Weft was Knox's 25/2 mercerized linen, with a 60/2 mercerized tabby (ours was gold pattern, natural tabby).

The treadling:

1/4" tabby for hem turn-in, using 60/2 linen (tr. A,B)

Next, so appearance of square will be uniform on each surface, we treadle the hem turn-up, in opposites of main hem treadling. This we do by weaving no pattern shots at all, to produce all background effect: treadle x, tabby A, treadle y, tabby B, and continue for 30 shots, or 1/2" hem turn under.

Then we weave the end border band itself, to match side borders, as shown in photograph. This we do by weaving all pattern blocks, plus our x and y. Now the whole sum of the pattern groups is the same as the A tabby, so our weaving will be: x plus A, then A tabby, y plus A, then B tabby, and on for 1/2" hem. Beat for a finished 50-50 weaving, 30 pattern wefts and 30 tabby wefts per inch, to match warp. It can be done, and needs to be done to produce symmetry. (29 and 29 on the loom under tension, for a finished 30 and 30 per inch).

Our first motif is placed 2 1/4" from side border, so we now weave 72 pattern ends, between 2 1/2 and 2-3/4 under tension, to form an exact background area. As we go, we weave as well the border along the sides, and treadling order is: x plus treadle 1, then tabby A
y plus treadle 1, then tabby B, etc.

Treadling for motif, and side border (tabbies follow as above)

	x plus tr. 2, then y plus tr. 2,	for 4 pattern shots
	x plus tr. 3, then y plus 3,	" "
	x plus 4, then y plus 4,	" "
centre	x plus 5, then y plus 5,	" "

reverse treadlings = total of 28 pattern shots, nearly one inch of weaving

Motifs are 1-1/5" apart, so weave background and side border again, for 36 pattern shots (about 1 1/2"

This is half way for the square, so you are now all set to follow directions in order from here back to beginning. This is a good test of exactness in execution.

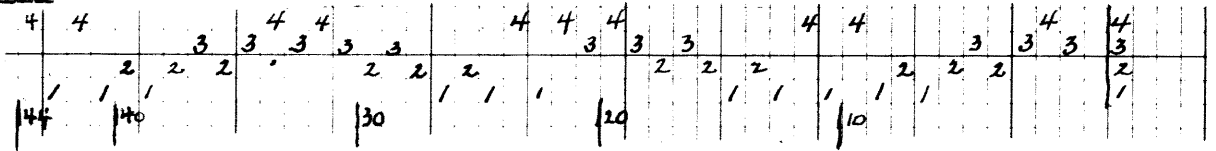
CHRISTMAS BOOK MARKS

Overshot

No more attractive Christmas card enclosure is made than that of a religious book mark. We have two to offer, quite different in effect. The first was worked out by Mrs. Inga McGougan, Winnipeg, to match an altar set of book markers and a Fair Linen all white Communion cloth. Marker is 1" wide and 9 1/4" long.

Periwinkle, an old draft

begin

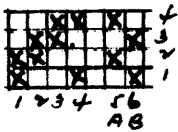


Thread draft through once, then ends 1 to 21 = 65 ends

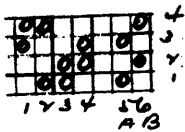
Warp is #60 sewing thread, 64 ends to one inch, sleyed 2 per dent in a #32 reed, or 3 in a #20, or as a last resort, 4 in a #15.

Pattern weft: gold and copper 1/64" lurex, on shuttle together; tabby, #60 sewing thread.

Standard Tie-Up



counterbalanced



rising shed

Treadling: 4 rows alt. tabby thread and lurex, tabby treadling

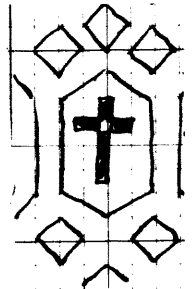
2 shots each treadle, tabby between, using 3,4,1,2,3,4,3,2,1,4 40 passes in all

Cross: Tr. 3 16 times, 2,3,2, once each 46 passes in all
3 4 times

2 shots each 4,1,2,3,4,3,2,1,4 36 passes

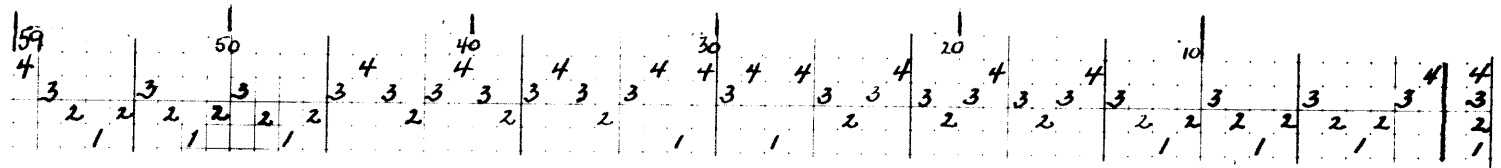
This ends one repeat, but 5 crosses in all were woven. The beat is about 72 passes per inch.

Ends are fringed, knotted or overcast finish.



Crackle BOOK MARK
a heavier weight

Our second example was sent to us by Mrs. Arthur Sharp of Niagara Falls, Ontario. Mr. and Mrs. Sharp are senior citizens and find weaving an inspiration in several directions. Mrs. Sharp uses various warps, 8/2 rayon, 10/3 Lily, etc. The one she sent us is white 8/2 rayon set at 40 ends per inch, 1 1/2" wide (58 warp ends). The draft is a crackle weave, Series 7, #9 of Mrs. Atwater's Recipe Book:



Our photographed sample has a silver pattern weft, and tabby like the warp. The silver is the round variety, similar to Lamnette.

The treadling, using standard tie-up as given on page 75

Treadle	2,	14 times	(use tabby
"	3	15 times	
"	4	24 times	
"	3	4 times	
"	4	6 times	
"	1	11 times	
"	2	5 times	
"	3	5 times	
"	4	4 times	

Mrs. Sharpe turned a mitred point at one end, completed it with a silver tassel, and has an overcast fringe at the top end, as seen in the photograph on page 78.

CARD
WOVEN
TIE

This is a really fine sports tie, in yellow wool -- using a medium weight 4-ply knitting yarn. Ours uses 18 cards and works out to 28 ends per inch, so you may plan your width accordingly. We planned for 2-3/4" at wide end, 1-3/8" at narrow end. Here's How:

Our warp is all one color, 72 ends, 2½ yards long. All cards up to and including #9 are threaded from top down, #10 to #18 from bottom up. The weft is of the same yellow wool, and the turns of the cards are all in one direction. If the warp becomes too twisted in the unwoven end, it helps if while weaving, every inch or so, twists are worked to end of warp by moving them along toward far knot with finger. This is not a big task with only 18 cards. However, if it becomes too difficult, untie far end and straighten. (For full directions for warping and weaving methods, see LOOM MUSIC 1951, #7, or 1955, #9, or any standard card weaving instruction book).

Begin weaving, with a 2-3/4" width, using a single weft on the shuttle, and weave for 3/4" by turning cards toward one. Then reverse and turn cards away (just an end finish for tie). Weave for 16",

Gradually decreasing width by pulling the weft tighter, to $1\frac{1}{2}$ " width. At this point, discard cards #3 and 16 -- just drop them through to underside of tie and cut warp ends off 1" from last weft. Continue weaving and narrowing for $1\frac{1}{4}$ " and drop cards 6 and 13; weave 1" and drop 4th card from each outside edge. Continue weaving and gradually narrow by pulling in weft, to $3\frac{3}{4}$ ". Weave at $3\frac{3}{4}$ " for 15", then very gradually widen to $1\frac{1}{2}$ ", taking about 15" to do so, for final end of tie. Cut ends straight across and leave $1\frac{1}{4}$ " fringe. Snip dropped warp ends close to the web, and steam press very flat. It's a good tie for any man, even the most conservative.

Thus, we leave you for 1958, with good ambition for 1959's

GOOD WEAVING!

E. M. Henderson
Mrs. E. M. Henderson
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Winnipeg, Manitoba

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

LOOM MUSIC SALUTES THE GUILD OF CANADIAN WEAVERS

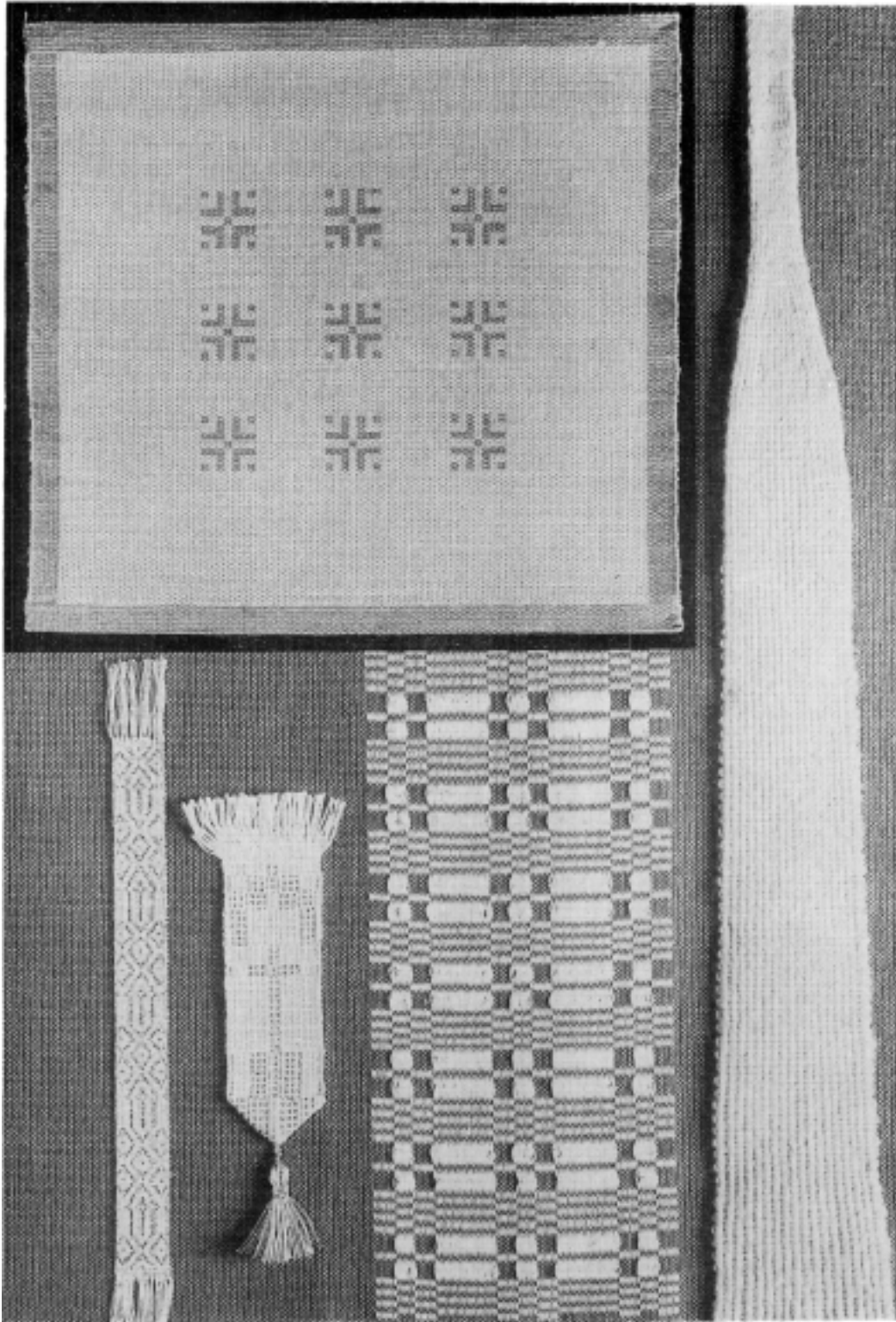
On several occasions we have referred to the Guild of Canadian Weavers, and recommended it to our readers. This relatively young organization has established a series of test requirements, at four levels of accomplishment, by which members may work through Basic, Intermediate, Senior, and Master divisions. Our issue of March 1957 gave details about this phase of the Guild's work, and an earlier issue, May 1952, dealt in detail with the Basic requirements.

Now, a little weaving bulletin is the Guild's 1958 accomplishment, with four issues to date.

Not all weavers are interested in fulfilling the test requirements, but all weavers are sure to be interested in reading the bulletin's News Letter, in making use of the bulletin's list of supply sources, and in the weaving projects which are given in detail, plus a sample woven swatch. This bulletin is mailed to members in good standing.

Membership is open to residents of Canada, \$2.50 per year, payable to the Secretary-Treasurer, Mrs. A. W. Mooney, Massey, Ontario. Do write to her if you wish Guild information, or if you would like to have a sample copy of the Guild's bulletin.

Please, has your 1959 renewal subscription been mailed to Mrs. Sandin?



- Bordered square, 8-harness Summer & Winter, LOOM MUSIC 1958,.....p. 73
- Book marks: on left, overshot, by Inga McGougan.....p. 75
 on right, Crackle, by Mollie Sharp.....p. 76
- Card woven tie in yellow wool.....p. 76
- Background is an apron length, blue cotton, with warp pattern stripe in white (stripe will form band across bottom of apron, when made up).....p. 71

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