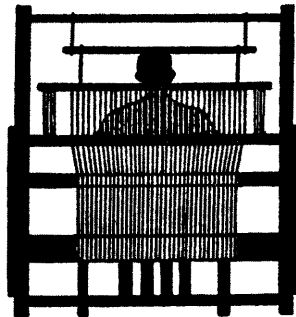


LOOM
MUSIC

VOLUME XVI NUMBER 1
JANUARY, 1959

*Mary
Sandin*
Edmonton



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LOOM MUSIC

Volume XVI, Number 1

January, 1959

The Table Linens of 1959

(Mats begin on page 3, but please, don't miss out other pages!)

Loom Music extends to every reader, and weaver, a wish that 1959 may be a year of growth and accomplishment to fulfill each one's deepest aspirations. We are of the firm conviction that increased interest, industry, and intensive study will repay a hundredfold.

Our
1959
Aim

We intend this year to make our theme Design in Weaving, and will try to make a helpful contribution in this field.

Not so long ago we made a statement to the effect that weavers, generally, are proficient in weaving mechanics, such as beat, edges, warp setting, and neatness, but as weavers we are guilty of many offences against good design.

Shall we try to arrive at an approximate definition of what is meant by Good Design? In our opinion, it is the achievement of the following: an article that in construction is suited to its purpose; an article that speaks to us of good design by color, texture, or woven pattern; and above all, an article that possesses the quality to arouse admiration by reason of a spark of originality, or the sure touch of genius. The means employed are not too complicated a process, because one principle of Good Design is simplicity.

ERRORS of

Design, in
Table
Settings

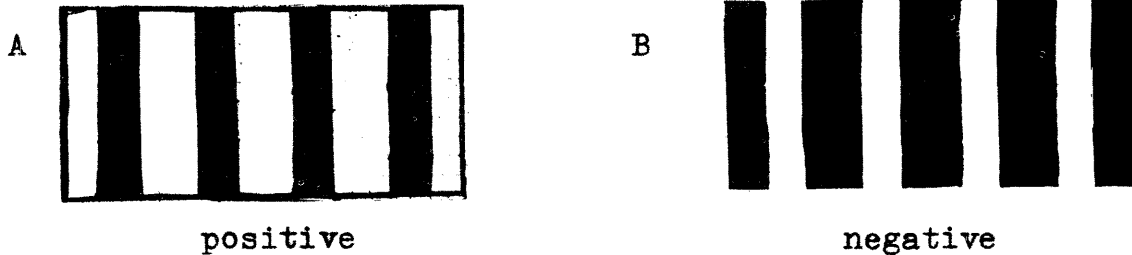
What are the design errors we make in regard to table linen? We think the first is poor proportion. Present day usage decrees table place mats 12" x 18" finished, yet we see example after example of skimping in this regard. Why will weavers slip up on this small point? Warp must be 13" wide in the reed, more if shrinkage is unduly large, or the weaver has not overcome drawing-in.

Mention of shrinkage brings us to a moot question in marketing -- to wash or not to wash. The excuse made by many, that the mat looks better unwashed, cannot stand against the query, "If it is not as good looking after washing as before, why are you offering it for sale as a washable article?" We must know shrinkage color fastness of our medium, and ironing qualities. Linen and cotton and wool are still in a raw state as they come off the loom, and should be so considered.

The second error we observe is a lack of harmony in the working out of the pattern. There should be one main centre of interest in an article, not two or more. Hence, in overshot, one

should not see a border worked out in a 2" variation, the centre woven in an all-over version of a second variation, with the added complication of each using unrelated color. We must strive for a blend of all our elements that breathes Unity.

Simplicity demands that this Unity concentrate on one element, supported by all the others as background. We seldom think negatively, i.e., consider our article as it appears without the pattern design. For example



In A, we see the pattern design;
In B, we see the background spacing.

We now observe these areas are almost equal, and re-design to change proportions. Think negatively, as well as positively!

Table
Setting
Needs

We have been giving the problem of effective table settings a long look, and offer these comments:

1. Few people weave exclusively for themselves. For many, the aim is to market the product of their looms.
2. Do we consider the purchaser's tastes sufficiently, or do we weave what we prefer to weave?
3. Are we half weaving our projects? That is, plenty of mats -- few runners -- and serviettes a rarity?
4. We can change this picture by a simple change in our weaving habits. Let us, for one season, concentrate on "Mix and Match". How? --

A Solution
to
consider

Let us set up a warp as long as we can manage, 13" wide, or 13½" if need be; select our draft; and have a color scheme in mind. We list a few color combinations here:

Combinations of golds: pale yellows and limes, or lime and chartreuse;

The ever safe and effective beige and white;

Darker greens with vibrant pale greens, or with brilliant yellows;

Dark browns with greens or orange tones, the latter full of vitality;

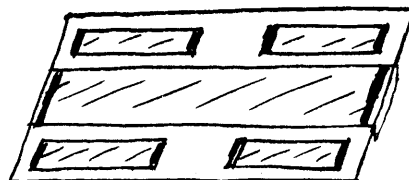
Vivid reds or even cerise tones for special settings.

Avoid color values that are equal, as, peach and pale green, pale green and pale yellow, peach and pale blue -- these are far too commonplace and namby pamby.

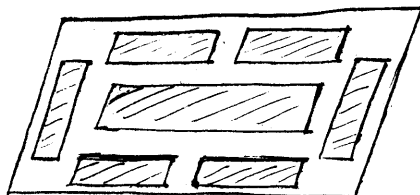
Building
choices
for
purchasers

- (a) Weave place mats in sets of 4, on the 13" warp.
(b) On a 19" warp, weave runners of various lengths, perhaps mostly one color with a narrow border each end to tie in with place mats. (the 4 place mats could also come from the 19" warp).

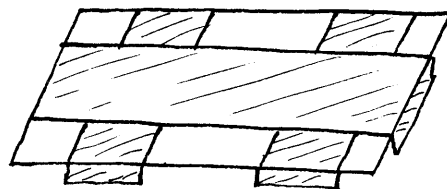
- (c) Weave these runners 54" long, to run entirely down a table and overhang, place mats used at sides:



- (d) Or, 24" long, to centre a table, with 6 place mats:



- (e) Or, 45" long, to run crosswise of the table, with longer runner lengthwise:



Then the serviettes: matching in color, but on a new warp 17" wide to give a 16" finished article. If the mat is heavy in weight, use a fine weight for serviettes. On these, make the relationship to the main pieces subtle and excessively simple. We like a single line or two of the main pattern thread as a tie-in.

Why not make your serviettes in several colors? We have often thought a set of runners and/or mats, could be more useful with several sets of serviettes, each for various occasions and for various types of china. Or, plain mats, with the design accent on serviettes!

Combinations
Offered

Your customer now has a choice of: A set of mats plus matching serviettes, or 2 or 3 extra colors; a set of mats and runners plus serviettes; a set of runners plus serviettes.

Do not worry about selling these. Fine articles will sell nowadays, at your own price.

EXAMPLE I

All-over
design

Both runners and mats may be woven on this same warp, 18-2/3" wide in the reed. We suggest an 8 yd. warp, plenty to weave a bit and wash it, and to provide

- 1, 45" runner
- 4 mats, hemmed top and bottom
- 4 serviettes on the same warp, by dropping 1" each side.

Our warp is 24/3 Egyptian cotton, natural, at 30 ends per inch: 1 per heddle, 2 per dent in a #15 reed, 559 warp ends.

Weft is watermelon pink 8/singles linen; pattern is natural 10/5 Linen (Hughes Fawcett, New York). The pink linen is beaten for a 50/50 weave.

The draft

Tie Up - Sinking Shed				
	X	X	X	4
X		X	X	3
X		X	X	2
X	X		X	1
1	2	3	A B	
Tie Up - Rising Shed				
				4
	o		o	3
		o		2
			o	1
1	2	3	A B	

Selvedge	Balance	22	10	10	Begin	Selvedge	4
							3
							2
							1

Draft arrangement

Right selvedge: 1,4	2 ends
Pattern, 25 repeats (25 x 22 ends)	550 ends
Add 1st 5 ends, to balance	5 ends
Left selvedge: 4,1	2 ends
	<u>559</u>

Treadling

Weave 1/4" for hem turn-in, using fine tabby, treadles A,B,

With pink linen, weave 2" of tabby, ending with treadle A, for a 1" hem.

one repeat of pattern treadling	{	With 10/5 linen, treadle 1	}	Heavy linen is not ended between pattern shots, but carries up edges with a slight loop, see photo. on page 8.
		With pink linen, 5 shots tabby: tr. A,B,A,B,A		
		With 10/5 linen, treadle 1 once		
		With pink linen, treadle 2 once		
		With 10/5 linen, treadle 3 once		
		With pink linen, treadle 2 once		
	With 10/5 linen, treadle 1 once			
		With pink linen, 5 shots tabby: A,B,A,B,A		

Continue repeating the above treadlings for 11" at least, ending with 5 shots tabby, 1 shot 10/5 linen, treadle 1, then 2" pink tabby hem, then turn-under. (The heavy pattern weft causes a little more lengthwise shrinkage than would customarily be expected in a 24/3 warp).

Matching serviettes: Weave with pink linen, perhaps lightening the beat very slightly for less stiffness. Across one end, just above the 1/2" hem, weave 1,2,3,2,1 treadlings above; other end plain. Serviettes could also be natural linen if preferred, to match the pattern weft's color.

EXAMPLE II

formal

This is a set for a formal table, or a bride's best gift, our mat being adapted from a piece of weaving sent us some time ago by Nina Humphries of Ohio.

We suggest: 1, 24" runner, 4 mats, 2 sets of serviettes, one natural and one gold linen.

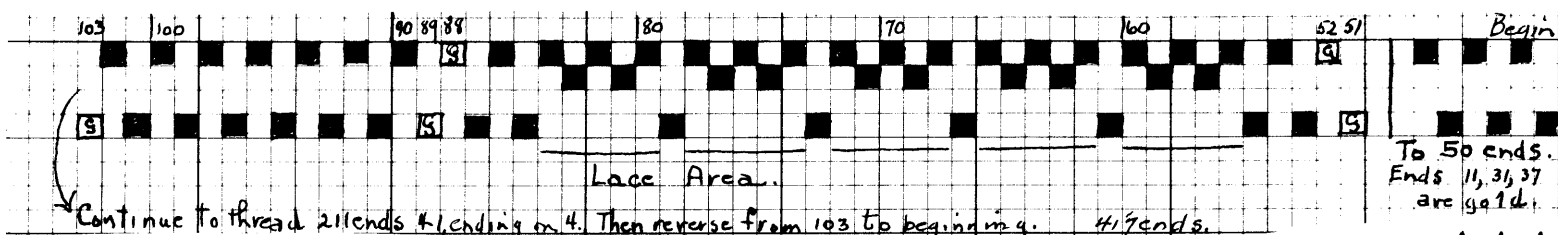
417 warp ends, 8 yds. long = 3336 yds. needed for warp.
With 40/2 running 6,000 yds. per lb., 1 lb. should do warp and weft; one 4 oz. spool of 24/2 gold linen, for lining-off the 8 yd. warp and weft.

Warp is 40/2 natural linen, set at 30 ends per inch, plus 25/2 mercerized linen in a soft gold color. Finished weave should be a bit transparent rather than closely woven.

Warp arrangement:

10 ends 40/2 natural	2 ends gold	
1 end 25/2 gold	13 ends natural	
19 ends 40/2 natural	* 1 end <u>gold</u>	border =
1 end 25/2 gold		103 ends, 3½"
5 ends natural	211 ends natural =	centre
1 end gold		
13 ends natural	103 ends = second border, warped	
2 ends gold	from * to beginning	
35 ends natural		

The draft again is Swedish Lace, but very unobtrusively used, -- used as a motif rather than a dominant factor.



Thread the first 50 ends in the above warp arrangement 4 4 4 1 1 1

making sure the gold ends are threaded on frame 1. Beginning with ends 51 and 52 (2 ends gold), follow the draft above, working right to left, through to end of border (103 ends in all). Continue threading 4 4 4 for centre of warp, then repeat first border, in reverse. 1 1

Treading: This mat is woven exactly 50/50, and the gold lines are squared off so that there is an all-over check, with the lace area occupying an exact 1" square in the largest border square. The balance of the mat is tabby weave throughout. In detail:

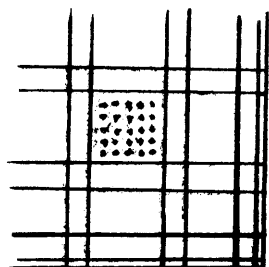
Weave 1-1/4" for hem's turn under and a ½" finished hem; hem back to first row of gold.
 1 shot gold 25/2, tabby weave beaten 28-29 shots per
 19 shots natural " inch on loom under tension,
 1 shot gold 25/2 " to finish in a 50/50 weave.
 and continue this weft order, to match
 warping order listed above, up to include
 throwing the 2 gold weft shots which correspond
 to 2 gold warp ends, 51 and 52. Then comes the lace square:

Throw 3 or 4 tabby shots, natural, ending with B (frames 1&3)

Then, treadle 3, B, 3, B, A, B (tie-up on page 4)
 repeat this 4^{move} times to complete the lace square (5 times in all)

Continue tabby treadlings and colors to square with the warp.

Weave desired length centre, then repeat first border in reverse.



corner

Example III

Barleycorn
lace

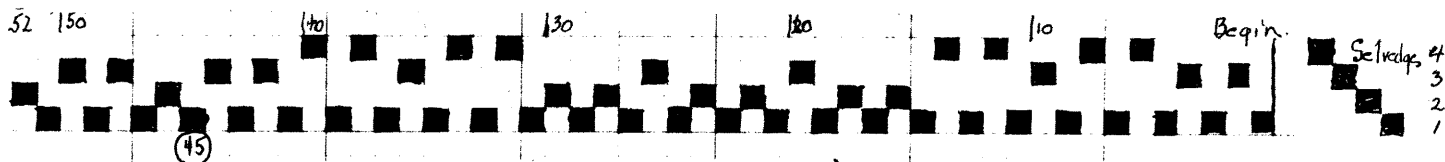
This again is a linen mat, a linen of very moderate price --

18/2 Irish linen (Searle Grain Co., Winnipeg), \$2.20 for

10 oz. and equally good for warp or weft. We like best the yellow, greens, peach and pastel pink, and of course white. It sets well at 20 ends per inch, again cutting down the yardage needed, to lessen cost.

Warp is peach 18/2 linen, 20 ends per inch (1 per heddle, 2 per dent in a #10 reed). Five yards for one 54" runner, 4 mats; making serviettes on a separate warp of 40/2 linen, natural. One half pound of 18/2 will make the warp, so nearly 1 lb. needed in all.

The draft. We have gone back to an old favorite, our Barleycorn lace. Here the all-over pattern thread makes a lace-like design on a background of the peach linen:

Draft arrangement

Right hand selvage, 1,2,3,4, once	4 ends
Pattern, 4 repeats (4 x 52 ends)	208 ends
Balancing group: ends 1 to 45 of draft	45 ends
Left hand selvage, 4,3,2,1	4 ends
	<u>261 ends</u>

Sinking Shed
Tie-up

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

Rising Shed
Tie-up

O	O			O				4
O			O	O				3
	O	O	O	O				2
							O	1
1	2	3	A	B				

The weft: Knox's 25/2 mercerized linen, natural, double on the shuttle, for pattern; tabby is 18/2 peach linen

Beat for a 50/50 finished product.

The treadling

Weave 1/4" fine tabby heading, for turn-in

With 18/2 peach, weave 2" tabby weave, for a 1" hem, end
With B

Pattern treadling -- throw tabby B between each shot

Treadle 1, B, 3, B, 1, B, A, B, then
3, B, 2, B, 3, B, A, B

Repeat this for the length desired -- mats require a centre of 17" on the loom, then second hem. Shrinkage is not great, 1/2" to 1", washes beautifully. BUT, do not crush or crease at any time in washing, to avoid trying to iron out these creases later on.

One may experiment to get various treadling combinations on this same threading.

EXAMPLE IV

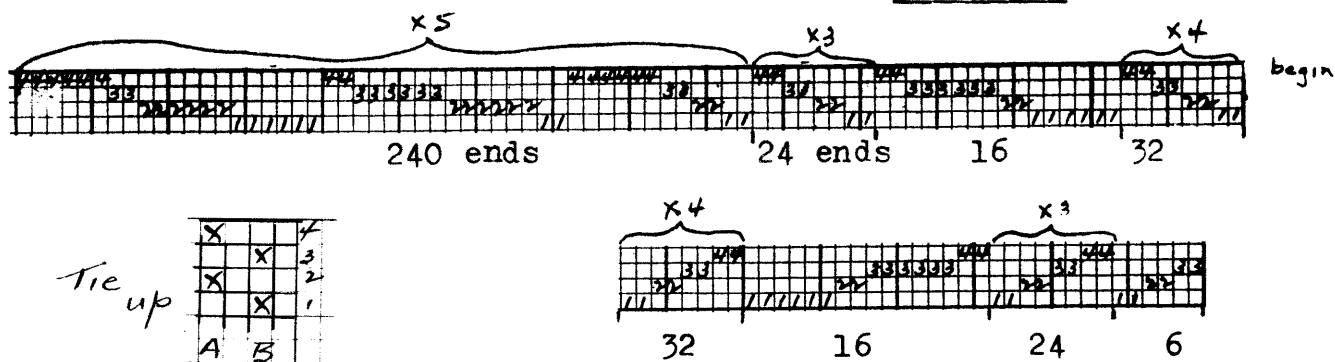
Adaptation
by Mrs. Anderson

We just have room to squeeze in a splendid way to weave the mat we gave last January: Mat #3, a 2-block arrangement

Mrs Anderson, of Malta, Montana writes: "Instead of the linen I used a natural glazed 20/3 cotton for warp, and white novelty thread (a mercerized cotton or rayon boucle), with gold lurex for tabby". (gold is a 2-ply: gold and cotton plied together).

The result is very handsome and rich looking, the weight is excellent and the mat sits well. We want several sets ourselves -- perfect for any gift. Thank you, Mrs. Anderson, we do appreciate sharing your weaving.

In case you don't have January 1958, The Draft is



390 warp ends, 30 ends per inch (2 per dent, 1 per heddle, #15 reed.

Tie-up: tabby weave only is used: treadle A pulls 2&4 frames
treadle B pulls 1&3

Treadle:
B,A,B,A,B,A, etc. for hems

Pattern: B with gold, A with boucle, alt. for 17 shots,
ending with B
A with gold, B with boucle, alt. for 5 shots,
ending with A

Change heavy and fine pattern alternation as wished, to weave blocks as desired, but never change tabby order -- omit 1 fine tabby shot to change the block order.

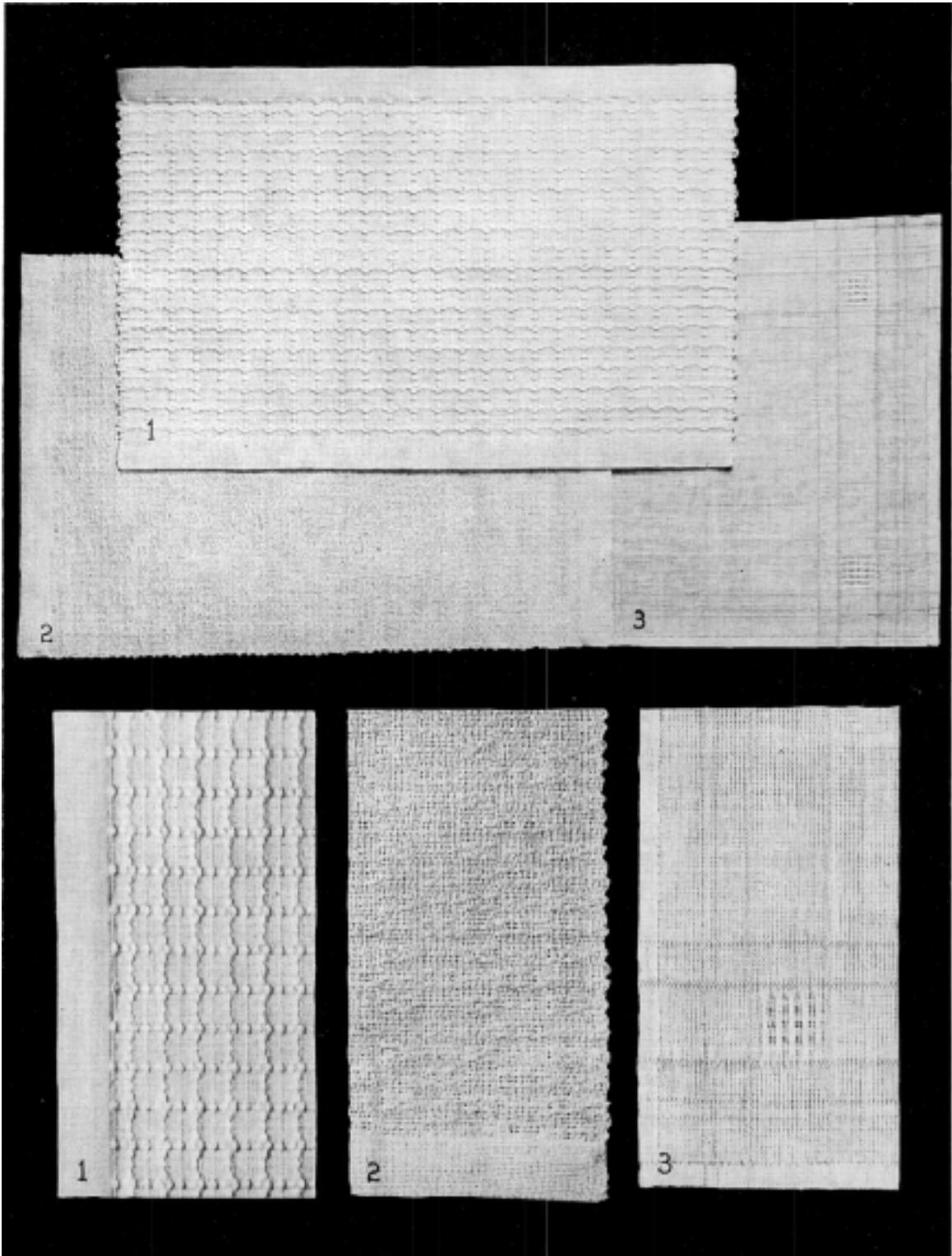
We hope this issue will bring forth comment, and we shall welcome views and suggestions for

GOOD WEAVING!

*Ethel Anderson
and Mary Sander*

\$5.00 per year of 10 issues; subscriptions to Mrs. R. B. Sandin,
University of Alberta, Edmonton, Alberta.

\$3.50 per year for back issues, 1944 to 1958, with complete sets
still available. Copyright 1959

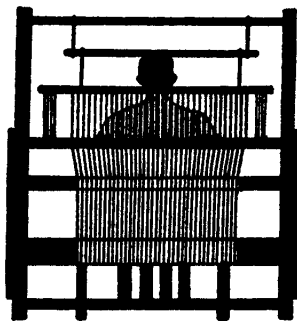


1. All over pattern on a Swedish Lace draft, LOOM MUSIC 1959, p. 3
 2. Barleycorn "lace", in an all-over pattern, LOOM MUSIC 1959, p. 6
 3. Swedish Lace used as a corner motif, LOOM MUSIC 1959, p. 4
- (enlarged sections below, to show detail)

LOOM
MUSIC

VOLUME XVI NUMBER 2
FEBRUARY, 1959

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

LOOM MUSIC

Volume XVI, Number 2

February, 1959

THE WEAVER'S WORLD OF BOOKS

The great satisfactions that a weaver finds in the activities covered by the term weaving, arise from the fact that, in our opinion, no other craft offers such a diversification of interest. Pacing these interests, as the horizons of the beginning weaver widen, are the many books written to aid and inspire still more experiences and desires.

A few weeks ago we received a request from a librarian in a great Canadian library for an up-to-date listing of weaving books, and a reminder that our last list had appeared some time ago. (We have had book reviews constantly, but no extensive listing since February, 1956). We offer this issue as a reply.

In all but one case we are familiar with the books listed, but included this one because of knowledge of the competence of the writer.

This 1959 list will not include many old stand-bys, because where the subject matter is efficiently covered by a recent offering we name the latter. A volume we particularly respect will be starred, and where LOOM MUSIC fits in, we shall include it.

Nowadays it is not sufficient to say, "Are you a weaver?", but it is necessary to add, "Where do your weaving interests lie?". According to the various replies, we will key our 1959 opinions:

FOR THE
BEGINNER

Let us imagine one reply to the above question is: "I'm a real beginner. To me, it is fascinating to watch a fabric grow on my loom. And when I weave patterns -- I'm thrilled beyond words. I do have a little difficulty setting up my loom, as yet."

Setting up the Loom

- * 1. Loom Music 1944; box loom Aug., 1945; sectional, 1947,48; rolling, Jan.'53; linen, Jan.'54. \$5.00 per year,
\$3.50 per year for back copies
- * 2. Shuttlecraft Bulletins, particularly for sectional beaming, Vol. XXX, #6.
- * 3. Handweaver's Workbook, Heather Thorpe \$4.50

- * 4. Handweaver's Instruction Manual, Harriet Douglas
(Tidball) \$3.00
- 5. Home Weaving, Oscar Beriau 6.75
- * 6. Handweaving for Pleasure and Profit, Brown (2-harness 4.95
- * 7. New Key to Weaving, Black 12.00
- 8. Shuttlecraft Book of American Hand Weaving, Atwater 7.50

Draft Pattern Books for Beginners

- 9. A Handweaver's Pattern Book, Davison, 1950 7.50
- 10. Weaver's Word Finder, Tidball (to interpret terms)

FOR THE
BEGINNER-
PLUS

A year later, our beginner has a new urge: "I was happy, at first, to keep to one warp, but now I want lots of variety."

Books to provide more scope

- * 11. Weaving Patterns, Malin Selander 6.95
- * 12. Four Harness Huck, Neher 2.50
- 13. Recipes for Shuttlecraft Styles, Tidball 4.50
- 14. Practical Weaving Suggestions, Lily Mills pamphlets 1.00/yr.
- 15. The Hickman Folios, Elmer Hickman, R.R. 1, Emlenton, Pa.
\$6 to \$12
- 16. Terrace Textures, Terrace Yarn Shop, 4038 S.W.
Garden Home Road, Portland 19, Ore. (back numbers available
- 17. Reddigraphs, Winogene Redding
- * 18. Loom Music, all back issues from 1944, \$3.50/year; current \$5
- * 19. Seven Projects in Rosepath, Frey 1.50
- 20. Mönsterblad, plus translations, #3 \$2.50, #11 \$2.75
- * 21. Vi Väver till Hemmet, Lundbäck, 1954 3.75
- 22. Thread Techniques, Brooks (file folder type) 4.00
- * 23. Småväver, Lundbäck, Rinde-Ramsbäck 3.75
- 24. Jamptlandsdräll (Crackle weave), Moden-Olsson 2.50
- 25. Ylleväver, Tillquist-Wälstedt 3.30
- 26. Så Vever Vi, Haugstoga 1.50
- 27. Miniature Patterns for Handweaving, Estes 2.50

Also: numbers 4, 5, 7, 8, 9 above.

Somewhere along the way, the earlier the better, the beginner begins to feel curiosity as to the "whys" of the relationships between draft patterns and the loom operation. Thus a desire to learn theory is born.

The Introduction of Theory

See numbers 4, 7, 8, 12, above

Loom Music, 1945, 1952, 1955, 1956, 1958

Shuttlecraft Bulletins, 1950-

Once the beginning theory is mastered, our weaver should progress to

28. The Handloom Weaves, Tidball (American approach) 3.00

29. Designing and Drafting for Handweavers, Frey (another American approach) 6.50

30. Color Studies for Handweaving, H. D. Young about 6.00

Loom Music and Shuttlecraft Bulletins

As well, we recommend the design approach as found in

31. Designing on the Loom, Mary Kirby (an English approach) 5.00

When our question is one concerning experiences in weaving linens, we hear, "Are there books dealing exclusively with linen weaving techniques?" Here are some

Linen Helps

* 32. Handdukar och Duktyg, Ingers 3.30

* 33. How to Weave Linens, Worst 5.50

* 34. Mönsterblad #12, Linnevävnader 3.75

35. Heritage Linens Interpreted in Profile, Helen D. Young about 3.00

36. Heritage Linens with Modern Ideas, "

Plus also numbers 4, 7, 9, 11, 12, 13, 19, 21, 23, 15 (folios titled Linens on Parade and Glamorous Table Linens)

Many weavers own all of the above-mentioned books, and have mastered a good bit of their content. Then comes the purchase of a 6-, 8-, 10-, 16-harness loom, and the query pops up, "What are the best books for me to use, to gain understanding of my new loom?"

THE MULTIPLE HARNESS

BOOKS _____ (a) The Theory. Of interest now will be

Numbers 8, 28, 29, 31, plus Loom Music and Shuttlecraft, and

37. Fundamentals of Textile Designing, I.C.S. (the textile trade approach) \$4.25
- * 38. Textile Design and Color, Watson (Scottish textile trade approach; fine for tweeds and color effects of same) 10.00
39. Double Weave and its Variations, Douglas (Tidball) 2.00
- * 40. Manual of Hand Weaving, Ulla Cyrus (Swedish approach) 5.95
41. Damast, Ingers and Becker (Swedish text) 5.00
42. Master Weaver, Zielinski (Fulford, Quebec) per year 3.25
- (b) Draft Books for Multiple Harness Weavers

From those already mentioned, numbers 21, 28, 32, 33, 34, 37 (drafts not given except as pegging plans, or tie-ups), 39, 40, 41

43. Foot Power Loom Weaving, Worst 7.50
- * 44. Finnish-English Weaving Glossary, Ringler .75
- * 45. Pitsia Kangaspuissa, Wahe (lace techniques), plus trans. 3.50
46. Kotien Ja Koulujen Kangaspuihin, Pyysalo and Merisalo (in Finnish) 4.50
- * 47. Kankaiden Sidosket, Pyysalo " 3.25
- * 48. Pellavasta Kudottua, Gustafsson-Saarto 3.75
49. Weaving on a Draw Loom, Arnold (an American system) 3.50
50. Hand Loom Weaving, Luther Hooper. May be out of print, but his system is explained by a pupil in
51. Designers Draw Loom, Hindson (English system) 5.95
- * 52. Folkelig Vaevning I Danmark, Andersen and Budde-Lund 2.00

Damask weavers should study all the above texts: 49, 50, 51, and 40, 41

Now to fill some interests, not specially noted as yet:

TARTAN
WEAVING

(a) For visual representations, no drafts

- * 53. Clans and Tartans of Scotland, Bain 2.50
54. Tartans of the Clans and Families of Scotland, Innes 4.25

(b) Drafts

- * 55. Simple Tartan Weaving, Macdonald 1.25
- * 56. Setts of the Scottish Tartans, Stewart 12.75
- Loom Music, Shuttlecraft

RUG
WEAVING

In many of the books listed, the reader will find some references to rugs and rug making.

(a) Loom controlled, as in rag rugs and Rosepath

- | | | |
|--|------|------|
| * 57. Mönsterblad, I and II | each | 2.50 |
| * 58. Trasmattor och Andra Mattor, Broden and Ingers | | 3.50 |
| 59. Kaunis Matto, Aarnio. (in Finnish | | 4.50 |
| 60. Rug Weaving for Everyone, Gallinger and Del Deo | | 6.50 |

Catalogne (French Canadian rag rugs) Loom Music 1945

(b) Pile Weaves and Rölakan

- | | | |
|---|------------|------|
| 61. Mönsterblad, #6 and #10 | \$3.00 and | 3.65 |
| 62. Your Rug Weaving, Lewes and Hutton | | 2.75 |
| 63. Notes on Carpet Knotting and Weaving, Tattersal | | .75 |

Also No. 7, and Loom Music 1950, 51, 53

TAPESTRY
WEAVING

There is a new and encouraging interest in tapestry weaving, and we have as references

Shuttlecraft Bulletins, 1957 and 1958

- | | | |
|---|-------|------|
| 64. Embroidery and Tapestry Weaving, Christie, 17/6 d | about | 3.50 |
|---|-------|------|

We do not include any books on tapestry designs, as this design should be a creative one peculiar to the circumstances. We do recommend these books as helpful in giving design hints for various purposes:

- | | | |
|--|--|------|
| 65. Art in Everyday Life, Goldstein | | 8.50 |
| 66. Contemporary Handweaving, Overman and Smith | | 7.50 |
| 67. Creative Hands, Cox and Warren | | |
| 68. Interior Decorating, The Handloom Way, Tidball | | 3.50 |

HISTORY OF
WEAVING

One very important aspect of weaving, and a constant source of wonder and inspiration, is the subject of the history of weaving. It is, indeed, a history of man, and many are the places where weaving is mentioned.

Here we may include the many native types, as few are of recent origin, rather they date to antiquity.

REGIONAL
WEAVING

(a) Navajo

- * 69. Navajo Shepherd and Weaver, Reichard 5.00
70. Navajo Weaving, Amsden 6.00

(b) Guatemalan, Mexican, Peruvian

- * 71. Byways in Handweaving, Atwater 8.50
Shuttlecraft Bulletins, 1940-48
72. McDougall Collection of Indian Textiles from Guatemala and Mexico

(c) Canadian

73. Home Weaving, Beriau 6.75
74. Cape Breton Coverlets, Mackley 1.00

(d) United States

75. A Book of Handwoven Coverlets, Hall 27/6d
76. Handicrafts of the Southern Highlands 38/6
77. Homecraft Course in Pennsylvania German Weaving
Patterns, Davison 1.00
78. Homecraft Course in Pennsylvania German Coverlets, " 1.00
79. Heirlooms from Old Looms, Colonial Coverlet Guild
79a. Gifts from the Hills, Lucy Morgan 5.00

(e) of general interest

80. Man is a Weaver, Baity 10/6
81. Romance of Textiles, Lewis 25/
82. Story of Weaving, Lamprey 18/6
83. Home Life in Early Days, Earle (Amer. Colonial, 19th
century -- in libraries
* 84. Ciba Review, Ciba Corp., Switzerland (available to Universities,
etc., less often to individual weavers)
85. Romance of French Textiles, Rodier

INKLE and
CARD
WEAVING

Along with weaving are two ancient small weaving crafts,
Inkle and Card weaving. The most useful texts are:

- * 86. The Inkle Loom, Tidball 2.00
* 87. Card Weaving, Atwater (Lily Mills) about 2.00
Loom Music, 1951, 1955

FIBRE
STUDY

Even after this lengthy list, we have a few further suggestions -- for those who study the various weaving fibres:

- * 84. Ciba Review -- by far most comprehensive
- 88. American Fabrics, for today's man-made fibres.

SPINNING
AND DYEING

To many weavers there is much satisfaction in wearing a fabric they have processed from the raw stage.

- 89. Homecraft Course in Penna. German Spinning and Dyeing, Osburn
- 90. Complete Guide to Hand Spinning, Grasset
- 91. Your Handspinning, Davenport
- * 92. Vegetable Dyes from North American Plants, Leichman
- 93. Guide to Successful Spinning, Weavemaster Staff

MORE

There are a few good publications to add to your library when all those named have been acquired:

- 94. Domestic Manufacturer's Assistant, Bronson
- 95. I Vävstolen, Skeri-Mattsson and Oswald
- * 96. Hemmets Vävbok, Waern-Bugge
- * 97. Firstkafts Vaevning, Halvorsen (good Norwegian texts, four and multiple harness)
- * 98. Håndbok I Vevning " "
- * 99. Einschäftige Heinenbindungen (German, 2-harness tweeds, excellent)
- * 100. Praktisk Vävbok, N. Von Engestrom (good multiple harness)
- 101. Weave your own Tweeds, Millen
- 102. Shuttlecraft Recipe Book, Atwater

OUT-OF-PRINT

Our last suggestions are for those on the watch for out-of-print editions:

- 103. Copies of Shuttlecraft Bulletins, 1938-1948.
- * 104. The Weavers, Bernat, 1936-1942.
- 105. The Gauze Weaves (Peruvian), O'Neale and Clark
- 106. Traditional linen weaves (samples) Colburn
- 107. Woolen, Worsteds, Tweeds " "
- 108. Twills, Tweeds, and All Wool Fabrics, Douglas
- * 109. Notes on Weaving Techniques, House
- 110. Guatemala Visited (with samples), Atwater
- * 111. American and European Handweaving Revised, Allen
- 112. La Métier a Quatre Lames, Beriau (French versions of Home Weaving)
- 113. Tissage Domestique " "
- 114. Weaving is Fun, and Weaving at the Little Loomhouse, Tate

For further help in interpretation of terms and so on, consult

115. A Dictionary of Weaving Terms, Pritchard

116. Encyclopedia of Weaving, Zielinski (Fulford, Quebec)

BOOK
SOURCES

Now, all bibliography lists are useless without the dealers to sell them to us:

Craft & Hobby Book Service, Coast Route, Monterey, California

K. R. Drummond, 30 Hart Grove, London W.5, issue a tremendous catalogue covering every field.

For the purchaser who prefers to order from the publisher, through a local bookstore -- in most cases the publisher's name can be obtained by consulting the CUMULATIVE BOOK INDEX at your library.

GUILD
BULLETINS

Many Weaving Guilds publish their own bulletins, and we have received many interesting ones:

Guild of Canadian Weavers (Mrs. A.W.Mooney, Massey, Ontario -- news, draft, and sample swatch)

Australian Handweaver and Spinner (news, exhibition notes, projects)

Contemporary Handweavers of Texas (news, draft and sample swatch)

The Tie-Up, So.Calif. Handweavers' Guild, Inc. (news, projects)

Treadlin' Times, Creative Weavers, San Diego. (news, swatch)

Spinners and Weavers of Ontario

Quarterly Journal of the Guilds of Weavers, Spinners and Dyers,
1, Whitehead's Grove, Chelsea, London, SW3

INSPIRATIONAL
MAGAZINES

American Fabrics	152 E. 40th St., New York 16
Craft Horizons	29 West 53rd St., New York 19
Handweaver & Craftsman	246 Fifth Avenue, New York 1
Warp & Weft	632 Santa Barbara St., Santa Barbara, Cal.

So ends the world of books -- up to a point. Second thoughts will be sure to turn up some omissions, and we shall thank you for help in checking them, so that we may add a supplementary list.

GOOD WEAVING STUDY!

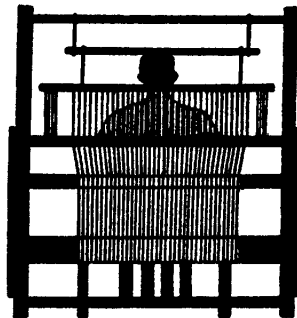
M.S.
Mrs. R. B. Sandin
University of Alberta
Edmonton, Alberta

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

LOOM
MUSIC

VOLUME XVI NUMBER 3
MARCH, 1959

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

LOOM MUSIC

Volume XVI, Number 3

March, 1959

1959 Trends in Clothing Weaves

When this issue reaches you, the shops will have been showing spring apparel for several weeks, and what you will see will no doubt be conditioned by the district in which you live. If we may venture to guess, however, as to what the predominant trend will be, we would say that textured treatments will be featured for sports and general wear. The use of novelty threads is very evident, and we mean knotty tweeds, nubs with or without color, and loops in both wool and mohair. Mohair is really top fashion, and the right side is generally teased up.

The weaves are the usual tweed choices, but some emphasis is placed on coarsely spun threads and bold checks, particularly the hound's tooth variations. Huckes are also used, and waffle weaves, these last being able to produce surface interest giving heights and depths.

Design-wise, smooth, gleaming surfaces such as we see in well finished worsteds, give us surfaces that reflect light; also used are dull, smooth surfaces to absorb the light. We will get shadows from the rise and fall of the pleats and folds of the material, while still remaining conscious of the general outline. Much emphasis is placed on surface differences in the cloth; and threads are added that of themselves provide points of interest by casting shadows, or by contrasting smooth, dull, or pebbly contours.

How to achieve these various ends is easy for the handweaver as long as it is only "weave" we need to give the desired end. It is not so easy for us to obtain the variety in weight, spinning, and color of threads. Sometimes by twisting a man-made very fine thread along with a staid wool or cotton thread, a novelty is achieved. This need creates a good opportunity to review our likely sources of novelty threads.

For our Canadian friends, we are happy to list more variety than, say, a year or so ago. Yesterday we, and no doubt many of our

readers, received a bulletin from Valley Craft Yarns, Renfrew, Ontario. They announce a reduction in price in their 2/16 Loomcraft worsted Botany yarn to \$4.00 a lb. of about 4480 yards. This yarn is not as soft as the well known Weavecraft, but is of a tweedy texture most excellent for suitings. It has been well recommended by Mr. Ellis Roulston of Mount Allison University, New Brunswick, and the September bulletin of the Guild of Canadian Weavers provides a swatch and good tips on weaving this yarn. Briefly, these are: it may be used as warp or weft, but care should be exercised in warping. Warp 2 ends together, is his recommendation, set 30 ends per inch. Shrinkage is normal. The colors on the swatch received yesterday give 2 heathers, 2 greys, white, black, 2 navys, a dark beige, 2 browns. You will like the assortment offered.

A second source sending us samples recently is Sutton Yarns, Sutton, Quebec. This firm offers man-made yarns, -- rayons, viscose, orlon, metals, and cuprama. The latter looks and feels like wool, finishes like wool, is guaranteed washable and fast color. It resembles closely a 2/16 or 2/32 yarn with a tight spin. It seems stronger than cotton, and is worth a trial: \$1.46 to \$1.92 per lb. according to color. They show also beautiful fine orlon nubs, boucles, also a find in cotton boucle on a fine colored core: multi-colored metals -- and everything is \$1.00 per lb. That's right!

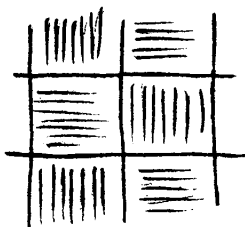
Robin and Russ, 632 Santa Barbara St., Santa Barbara, Calif., send out a gorgeous selection of loop wools, warp or weft, 14 colors, 2200 yards per pound, \$7.50. Worsted wools, to match in color, are available. Also on this sheet are 15 colors in a light weight cotton chenille (12-cut), 1600 yds. per lb., \$4.10 per lb.

From Searle Grain, Grain Exchange Bldg., Winnipeg, we see white cotton boucle, \$2.25 per lb.; smooth dacryl, like an 8/2 cotton, some shrinkage, \$2.40 per lb; nubby tweeds in muted heather tones, weft only, \$3.96 lb.; a curl or loop wool in light or dark blue only, small loop, \$5.70 per lb.

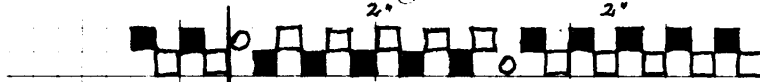
NOW to some of the many ways to use these and other yarns.

Remember, for younger people the weaves are on a large scale and fairly bold, such as

TWEED
SKIRTING,
LOG CABIN



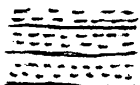
A one-and-one tweed skirting: one end dark, one end light, for two inches. (Tweed yarn about the size of Searle's tweed is good; also that of Hand Weaving Yarn Co., Elkins Park, Pennsylvania). Then 1 end of a white loop wool, \circ . For the next 2 inches change color order of the 1-and-1:



This should be set at 24 ends per inch, but we would suggest a sample to try out your thread -- 20 per inch may be sufficient for this tabby weave.

Weave tabby weave: 1 end dark, 1 end light, 50/50 weave, to square the 2" warp, then 1 shot loop yarn; then 1 end dark and 1 end light, to square, then 1 shot loop yarn -- and so on.

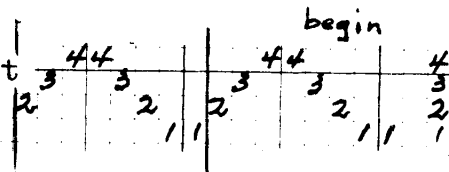
LOOP YARN
and
WORSTED



A favorite way to use the loop yarn is to set up a worsted background, 24 ends per inch for a 2/16 weight warp. Weave over with 2 shots (or 1/16") worsted in same color, then 1 row nubby, loop, or boucle -- all tabby weave. This is a very favorite weave, and can be varied by using alternate rows of boucle and loop in a contrasting tone.

MODIFIED HUCK
for texture

We have found that an excellent draft for an interesting texture is a modified huck draft:



Tie-up is standard:

Counterbalanced
or falling shed
loom

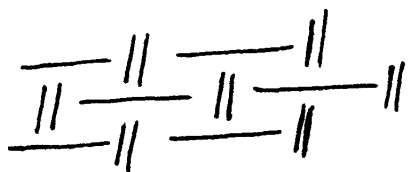
4			X	X		X	
3		X	X				X
2	X	X				X	
1	X			X			X
	1	2	3	4	5	6	

Rising shed,
"jack", or
table loom

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

} harnesses
← treadles

The warp setting should be about 24 per inch in a 2/16 or comparable weight wool. The treading for our illustration, which gives the general effect sketched at the left, is



Tabby, treadle 6
Pattern, treadle 1
Tabby, treadle 6
Tabby, treadle 5
Pattern, treadle 3
Tabby, treadle 5
and repeat, beating to a 50-50 weave.

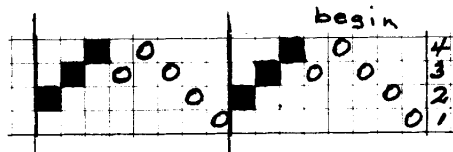
(weft shots are all using the same material, same weight as warp, even though we have them labelled tabby and pattern)

This draft is an excellent one for using loop wool also. It is firmly intersected, while providing an open type weave. The pattern shots should be the loop material.

WAFFLE

Some time ago we, and several others, received a fine little swatch of a waffle treading worked out by Edith Tulley, 16 Wavertree Road, Worthing, Sussex. She is a paraplegic post-polio patient, and has found weaving most helpful and inspiring. This is a beautiful little swatch, good in cotton or linen. The good feature is that it is reversible, one side having a dark appearance with light cups, the other light with dark cups. This side is perfect for working out some of the latest versions of woollens, as we shall suggest. We recommend this highly for the new bulky looking (but not) skirtings and coatings.

The Draft



1,2,3,4,3 = light weight wool or 8/2 cotton, light color ○
4,3,2 = dark color of same weight, or nubby tweedy ■
mixture with good colored nubs

Use 16/2 wool or 8/2 cotton weight, 24 ends per inch, beaten a bit more than 50-50, to 30 wefts per inch.

Tie-up is direct

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

Treadling order:

Treadles 2 and B together, light weft
 Treadles 1 and A together, light weft
 Treadle B light weft
 Treadle 2 dark or nub
 Treadle 1 dark or nub
 Treadle 2 dark or nub
 Treadle B light
 Treadles 1 and A together, light

and repeat

SELF-TEXTURE

An effective self-textured weave may be worked out on a

S. & W.

Summer and Winter draft. A good proportion is to draft

2 inches on block I, i.e. 3_2^3 , and $1\frac{1}{2}$ " on block II, 4_2^4 , all across.

A weight such as 16/2 wool or 8/2 cotton is good at 24 per inch.

Using the standard tie-up given on page 19, using treadles

5 and 6 alternately (harnesses 2&4, 1&3,) will give long lines down the warp. This can be varied by squaring off the $1\frac{1}{2}$ " and 2" warp areas: In threading, at each change of block insert a tweedy nub or loop yarn, and in treadling insert a matching novelty yarn in the weft.

TWEED COLOR SAMPLER

Have you ever done a color sampler in tweed? If not, if you have always accepted other folk's findings, this is the time to find out some of the facts about the structures built up by color alternation in tweeds. There is a very fine system in Kirby's "Designing on the Loom", and the drafting for the various effects is superbly set out in Watson's "Textile Design and Colour", which we have not mentioned for a long time.

However, to set both out in simple language: warp as follows:

We suggest a warp of 4 sections, each unit 4" wide for usefulness, of any yarn -- tweed, worsted, cotton, but at this stage no nubs or such. Plan a warp setting so that a 50-50 weave may be produced: for 16/2 or similar grist wool, 30 ends per inch; for carpet warp grist, 15 to 18 ends per inch. (Heavier yarns are in the coating picture, some at 8 or 10 per inch.)

Plan to warp for 4 sections, each a different combination, as for example this plan:

- (a) 1 end light, 1 end dark, using beige and white, for 4"
- (b) 2 ends light, 2 ends dark, using blue and brown
- (c) 3 ends light, 3 ends dark, using blue-green and brown
- (d) 4 ends light, 4 ends dark, using black and white

Between each of these sections arrange a 3/4" band of a vivid contrast in the warp, to isolate each square of design woven.

The draft is

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

The tie-up is standard,

as given on page 19.

The Weaving. The first two or three inches should be devoted to a study of the beat, perfecting it by actual count with a thread counter, to 28-30 ends per inch (for a 30 per inch warp setting). We are often asked how much leeway may be allowed on a 50-50 demand -- "two ends under, and no ends over" is a good rule.

Now begin weaving the first 4" square variation: Treadle 1,2,3,4 and repeat, using 4 black wefts then 4 white wefts, and repeat. A familiar hound's tooth appears over the 4 dark, 4 light area, mixtures on the 2&2 and 3&3, but crosswise stripes, naturally, over the 1&1.

It is a matter for personal discovery to find your hound's tooth will change its appearance slightly when the intersection order of black and white is changed, as: When sinking frames 1&2 first (tr.1) and weaving 4 light or dark, the covering or showing of the warp ends set up a certain rhythm. Now, change the treadling order by beginning on treadle 2 (sinking frames 2&3) and throw 4 light and 4 dark as before. Now the rhythm of covering and showing is slightly changed.

Do likewise, beginning on 3&4 (tr.3), and 1&4 (tr.4) and see the changes. In the mills, these effects are gained by varying the placing of lights and darks in threading the frames, as for example:

1. thread 4,3,2,1 dark, 4,3,2,1 light
2. thread 3,2,1,4 dark, 3,2,1,4 light
3. thread 2,1,4,3 dark, 2,1,4,3 light
4. thread 1,4,3,2 dark, 1,4,3,2 light, keeping treadling

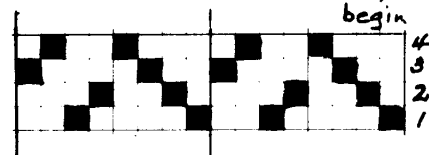
order at 1,2,3,4 throughout.

Back to the sampler, -- after the first 4" section, weave a tabby band of the contrasting color used in the 3/4" warp band. Then treadle 1,2,3,4 and weave a 4" area in 3 light, 3 dark, matching weft

colors to the 3&3 warping. Then an intervening band, followed by a 4" section of the 2&2, again matching warp colors; finally an intervening band followed by a 1&1 weft alternation of matching colors. All the treadling is a steady 1,2,3,4, beating for a 50-50 fabric.

By now we are sure you are agog with ideas and discoveries, and now is the time, on the balance of the warp, to take the jump to textures. Use all the varieties you can gather -- a wonderful way to use up left overs. One hint -- don't be timid!

HERRINGBONE Last year we received a charming sample which we thought especially good for dressmaker type suits, from Mrs. Roger C. Lawrence, Groton Long Point, Conn. She used an 18/2 botany wool (similar to Weavecraft), at 30 ends per inch, threaded to a Dornik draft:



Her treadling, using the standard tie-up given on page 19, is:

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

Mrs. Lawrence wove this draft using 2 colors, and it is especially good, we think, for this use, adding emphasis to the small all-over design. Our sample is in orange and taupe, with the taupe predominating -- orange warp, taupe weft.

Cloth Finisher: We received from Mrs. Lawrence also, through a talk given by Mr. Joseph Acton to the New York Weavers Guild, the name of a recommended cloth finisher for eastern weavers: The Schwarzwaelder Co., 1011 Wood Street, Philadelphia 7, Pennsylvania.

GOOD WEAVING!

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

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

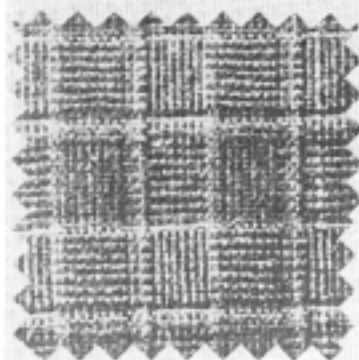
\$5.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.
\$3.50 per year for back issues, 1944 to 1958, with complete sets
still available. Copyright 1959.

The Banff School of Fine Arts Weaving Division: 1959 will be a year of great import in our weaving school. As in life, changes occur, and we adjust. So it is, we announce with great regret the fact that Mary Sandin will not be with us in reality, although her influence will be a real presence. She will devote her summer to family activities. We have been fortunate in having the return of two Banff assistants who were senior students in our school: Mrs. Barbara Whyte, who taught with us in 1957; and Mrs. Winnifred Savauge Mooney, an old friend indeed of the Banff scene, our assistant of several years before her marriage.

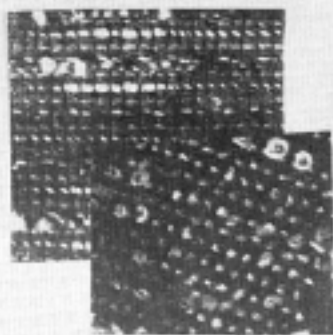
As well, for the first time, the weaving division will be housed on the main campus -- in a studio suited in size to our many needs -- and a view of surpassing beauty!

We will again offer two short refresher courses: July 13th to 24th, and July 27th to August 7th. It is imperative to register early for these courses. We shall have our usual full time course at each of the weaving levels, from July 8th to August 12th. We would request that (1) Any student desirous of working in any area will please contact Mrs. Henderson as soon as possible, so supplies may be on hand; (2) That you write the School direct for specific information re accommodation, etc. (Banff School of Fine Arts, Banff, Alberta). For other advice, please write to Mrs. Henderson; (3) If interested, write to the Director, Banff School of Fine Arts, regarding weaving scholarships. One, especially, is open to B.C. and Alberta residents, designed to cover all expenses for the full course. Another, a tuition scholarship, is available through the London District Weavers. For details of a tuition scholarship, open to Albertans, write to Cultural Activities Branch, Legislative Bldg., Edmonton, Alta.

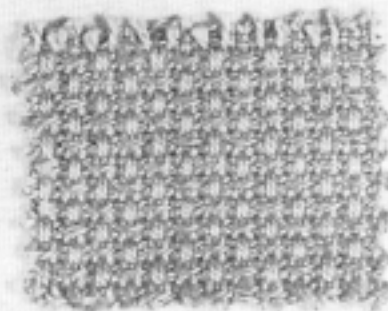
It is hoped to have a class interested in design and its use in tapestry and rug weaves. For this, too, early registry is a "must".



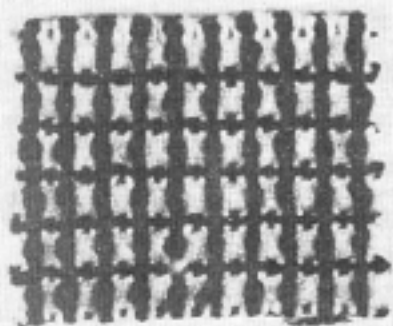
Log Cabin



Loop Striping



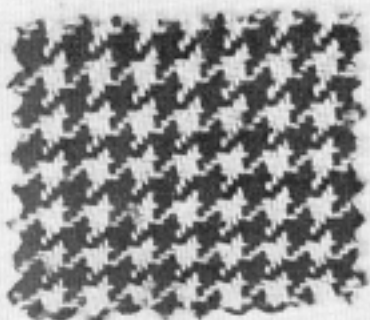
Modified Huck



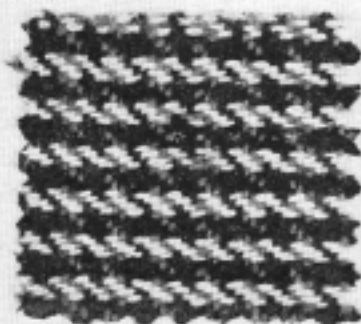
Waffle weave: front and reverse



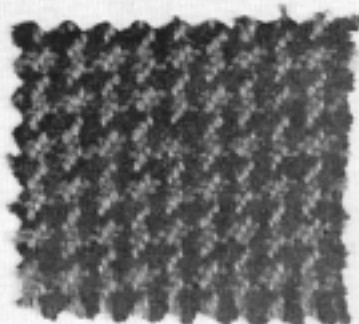
Waffle, nubs on 3 dark shots



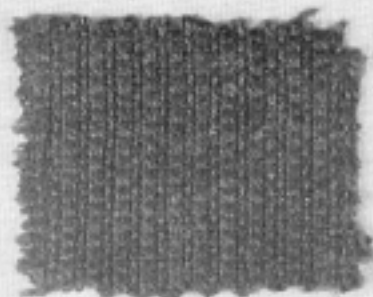
4&4 threading,
treadled 4,1,2,3 dark
4,1,2,3 light



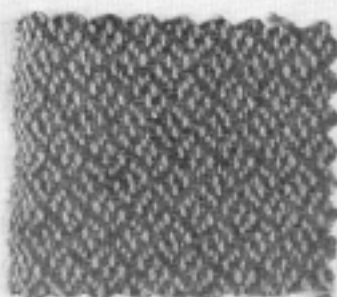
3&3 threading,
treadled as
previous sample



3&3 threading,
treadled 3 dark,
3 light



Summer & Winter texture



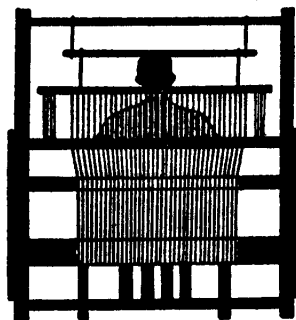
Dornik twill by
Mrs. R. C. Lawrence

LOOM
MUSIC

VOLUME XVI NUMBER 4

APRIL, 1959

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

LOOM MUSIC

Volume XVI, Number 4

April, 1959

THE POINT TWILL AS A DESIGN ELEMENT

Project: towels

We have an ever present need for twills, be it for clothing, or decor as applied to window drapery and curtains, upholstery, and household linens. The type of twill we use is directly conditioned by the use in mind -- and in this mid-century period the twill has held its place among weavers with unquestioned ease. The ever growing number of weavers with multiple harness looms, encourages the weaving of the many drafts written for point and extended twills found mainly in our Scandinavian publications.

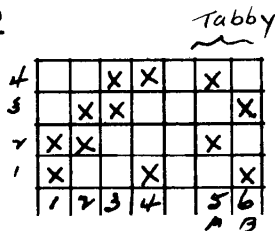
When is it likely that a point and/or extended twill is the best answer? Our current trend in clothing twills, as we noticed last month, is to the more and more elaborate. Twills are indispensable when we wish diamond design effects and purely decorative effects in table linen, towels, cushions, and afghans.

To place a variety of these twills in use, we are featuring a selection of towels, one of our favorite weaving projects, somehow, and so useful.

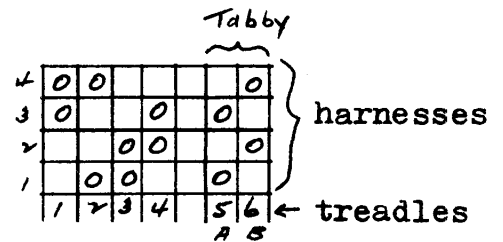
The planned warp of 16 to 21 inches in width proves itself to be versatile when a need arises for gifts -- these widths lend themselves to many uses on a long warp. We offer first the plain twill, threaded $4_3 2_1 4_3 2_1$, using the standard tie-up, to be referred to when following treading directions in all our four harness examples:

Standard Tie-up

Counterbalanced
or falling shed
loom



Rising shed,
"jack", or
table loom



EXAMPLE I

featuring
broken twill
with twill

The useful 30 ends per inch warp of 20/2 or 24/3 or 30/3 natural cotton, provides endless exercises in color and treadlings, textures and use of novelty threads. Our 13" width has provided countless small guest-size towels, in addition to being ideal width when place mat needs arise. A linen warp of 40/2, at 36 to 40 ends per inch, will

extend your power of designing, and provide extra beauty forever, after laundering.

Weaving Plan, and Tips

Hemmed end = roughly 1/9th of total length.

Plan for a 1/4" turn-in, woven in tabby in the finest weft you have, - on cotton use sewing thread in a pinch, to insure a neat hem. Remember that finer weft thread will pull in edges if not watched, so leave an easy but not loopy edge.

With natural weft, same weight as warp, weave tabby for the end area, as shown on the photograph -- 2 1/2" of weaving for our small sized towel, gives 1/9th of the total towel length, with a 1/2" hem. Beat for a 50-50 texture.

Design. Now lay in 1 shot of a heavy weft for emphasis, natural color, - a doubled 6-strand, fine candlewick, heavy boucle, spiral, etc., using treadle 1, and turning ends in neatly on same shed before passing on.

With a dark color value, using weft about twice the weight of the warp, weave 1" of broken twill treadling, treadle 1,3,2,4 and repeat (omit first tr. 1, following the heavy shot on 1)

Line off area with a second shot of heavy natural color, treadle 1, as before.

With middle value of color, same weight as dark, weave in plain twill treadling of 1,2,3,4, for 5/8", thus setting up a 5 to 8 proportion with the preceding color (om. first tr. 1 as above). Line off again with 1 shot heavy.

Throughout centre area, repeat the broken twill treadlings, using a light value of chosen color, for desired length centre, then repeat treadlings of the first end of towel.

Our photographed example uses colors: natural end, dark brown, medium brown, then beige centre. Finer weft is used for tabby ends, since the heavier weight used in the twill treadlings would widen a tabby area, making it wider than the main towel area which uses twill treadlings.

EXAMPLE II This is a simple, much tested routine -- ours white on yellow background. Students often find this difficult to plan, we have found.

Just twill
bands on
tabby

1/4" hem for turn-in, tabby weave, fine weight weft.

1/9th of total length for end area, tabby weave, using yellow linen or cotton weft, of 8/2 cotton or 8/singles linen weight. (our small size towel, weave 2 1/2", to allow for a 1/2" hem).

Design. With 6-strand white mercerized, or white linen of about double the weight of yellow 8/singles linen, weave 5/8" in plain twill treadlings: 1,2,3,4 and repeat.

Then 3 shots yellow background, in tabby.
Again with white, weave 4 shots plain twill: 4,3,2,1.
With yellow background, weave about 2 1/2" tabby.
With white, weave 4,3,2,1, then 3 shots yellow tabby, then 1,2,3,4 with white.
Weave centre yellow tabby for desired length, then reverse.

EXAMPLE III To plan a reversing order twill

Coordination of color and twill striping Many good coloring orders in the warp are enhanced by a turn in the direction of the twill. The same orders in color and treadlings will result in plaids; and where the orders are asymmetrically planned, off-centre plaids occur.

Care must be taken, however, that the turning point of the twill is planned to centre on a color stripe (or a break between stripes.) Therefore, we design the color elements first, basing our planning on warp ends per inch for desired color widths. Let us say we have an 18" width of warp under consideration, and plan our procedure with you:

1st, a symmetrical plan, of colors and stripe widths, for example:

<u>band no.</u>	1	2	3	4	5	6	7	8	9	10	11
<u>width</u>	1/2"	1 3/4"	3/4"	3/4"	3/4"	3 1/2"	3/4"	3 1/4"	3/4"	1 3/4"	1/2"
<u>color</u>	A	B	A	C	A	B	A	C	A	B	A
<u>direction of twill</u>	↘	↘	↙	↗	↗	↘	↙	↗	↗	↘	↘

2nd, with Lily's soft spun 8/2, set 24 ends per inch, plan warp ends, giving us

		<u>color</u>	<u>planned ends</u>	<u>No. of ends, corrected to fit direction, if necessary</u>	<u>twill direction</u>
band 1,	1/2"	A	12 ends	12 ends	↘
band 2,	1-3/4"	B	42 ends	42 ends	↘
band 3,	3/4"	A	18 ends	19 ends, corrected	↙
band 4,	3-1/4"	C	78 ends	76 ends, corrected	↗
band 5	3/4"	A	18 ends	19 ends, corrected	↗
centre 6	3-1/2"	B	84 ends	84 ends	↘

Following the threading directions of the bands indicated above, we can thread right along, $4_3 2_1$ and repeat, through bands 1 and 2 and to the centre of band 3.

Adjustments must now be made so that threading plan will be correct, since we must thread the change in direction of bands 3 and 7 as $4_3 2_1 2_3 4_1$; and of bands 5 and 9 as $2_3 4_3 2_1$. Thus we see that

sections where turns occur must have odd numbers of warp ends, so we increase band #3 to 19 ends and thread it

Band #4 had 78 ends allotted. But 2 ends at beginning and 2 at end must go to complete unfinished twill runs at the end of band 3 and beginning of band 5. Subtracting these leaves 74 ends, not an even repeat of 4 for the twill. Therefore #4 band will be changed to 76 ends, as noted on chart above.

In centre stripe, we find we are needing 4 of the ends for completion of runs in bands 5 and 7: 84 minus 4 = 80, a multiple of 4, so no change is required.

In the same manner, bands beyond the centre will have similar

numbers of warp ends, but the threading order of the bands will follow the legend of the twill directions, as noted on the complete plan of band widths.

Our example is a heavy towel: A henna, B turquoise, C yellow, Lily's 8/2 cotton at 24 ends per inch.

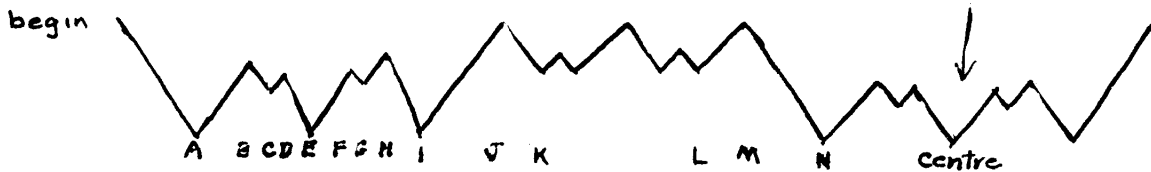
Weft is natural linen boucle (or use cotton boucle if you prefer a softer towel), beaten well to a 50/50 weave. Treading order is simple:

1/4" fine tabby weave, for turn-in
 2-1/2" boucle, treadled 4,3,2,1, for a 1-1/4" hem, ending 4,3,2
 centre of towel, treadled 1,2,3,4, repeated throughout, to beginning of final hem, when treadlings are reversed.
 The 1-1/4" hem is hand-hemmed to the treadling break noted above.

EXAMPLE IV

a many-turn arrangement This many-turn arrangement is perhaps a little more bother to thread than a plain twill. It provides, however, a lively weave with the minimum of changes in treadling orders, and looks very intricate.

The threading is always 1,2,3,4, or 4,3,2,1, and the changes of direction are indicated diagrammatically below:



From the above, then, we write the threading plan and the warping plan: 40/2 natural linen and 18/2 natural linen, sleyed in a 12-dent reed. The 40/2 is 3 per dent, 18/2 is 2 per dent; 20" wide in the reed.

Read right to left on diagram and on threading below:

			<u>dents</u>
Beginning, to A, thread	4 ³ 2 ₁	40/2, 3 per dent, 52 ends	17
A to B	2 ³ 4 ₁ 1 ² 3 ₄ 1 ² 3 ₄ 1 ² 3 ₄ 1 ² 3 ₄ 1 ² 3 ₄	40/2, " 18 ends	6
B to C, to D	4 ³ 2 ₁ 4 ³ 2 ₁ 1 ² 3 ₄	18/2, 2 per dent, 8 ends	4
D to E, to F	4 ³ 2 ₁ 4 ³ 2 ₁ 1 ² 3 ₄ 1 ² 3 ₄	18/2 " 16 ends	8
F to H (as B-C-D, in reverse)	3 ₂ 4 ³ 2 ₁ 1 ² 3 ₄	18/2 " 8 ends	4
H to I	3 ₂ 4 ³ 2 ₁ 4 ³ 2 ₁ 4 ³ 2 ₁ 4 ³ 2 ₁ 4 ³ 2 ₁	40/2, 3 per dent, 18 ends	6
I to J	1 ² 3 ₄ etc	40/2, " 52 ends	17
J to K	3 ₂ 4 ³ 2 ₁ etc.	40/2, " 18 ends	6

K to L	$1^2 3^4 4^3 2^1 2^3 4^4 3^2 1^3 2^1 2^3 4^3 2$	18/2, 2 per dent, 32 ends, 16 d.
L to M	$2^3 4^1 2^3 4$ etc	40/2, 3 per dent 18 ends 6 d.
M to N	$4^3 2^1$ etc	40/2, " 52 ends 17 d.
N to centre,	thread as A to B	40/2 " 18 ends 6 d.
	then as B to E	
	$4^3 4^3 3^4 3^4 4^3$	18/2, 2 per dent 16 ends 8 d.
	$2^1 1^2 2^1 2^1 1$	centre
		half of warp = 326 ends 121 dents
repeat this first half of threading and warping order, <u>in reverse</u>		total = 652 ends 242, 20"
(centre has two ends, threaded #1)		

The Weaving, using standard tie-up given on page 25, and using 25/2 mercerized linen for weft, in a deep rose color:

1/4" fine tabby for turn-in.

1 1/2" treadled 1,2,3,4 and repeat, using the rose 25/2, for under side of hem (omit final 4 treadle)

1 1/2" treadled 4,3,2,1 and repeat, for upper side of hem

Then a border of 5 turns, of 15 ends each, i.e., treadle 1,2,3,4, 4 times, omitting the final 4; treadle 4,3,2,1, 4 times, omitting the final 1; alternate these until 5 turns are woven

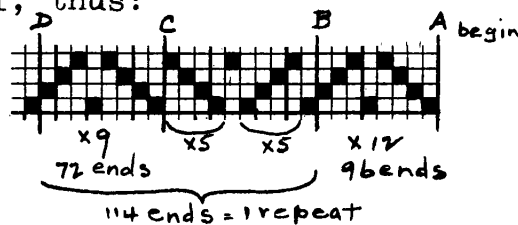
Centre of the towel is woven 4,3,2,1 and repeat.

EXAMPLE V

rosepath and twill

We have 20/2 natural linen, set at 30 ends per inch, woven across with 25/2 mercerized linen in light chocolate brown.

The draft gives approximately 2 1/2" rosepath blocks, alternated with 1 1/2" of twill, thus:



Thread A to B once	96 ends
Thread B to D three times	342 ends
Thread C to D three times	24 ends
plus a final #1	1 end
	<u>463 ends</u>

463 ends, or 15" wide in reed

Treadling is "as drawn in", using standard tie-up given on page 25, and beating 28 to 29 wefts per inch, for a 50-50 finished weave.

i.e., referring to the treadling draft above, we treadle 1,2,3,4,1,4,3,2, and repeat, 12 times, to square the corner rosepath area. Following the threading from B to C, in a similar manner (treadle 1,4,3,2,1,4,3,2,1, etc.) gives the twill square -- and so on across the draft.

See photograph 5 on page 8.

EXAMPLE VI

point twill While our photographed example is an all linen towel, this very interesting treadling and band arrangement is well suited for other purposes -- we especially recommend it for summer skirtings and kitchen curtains.

Our towel is 17" wide, 25/2 mercerized linen, natural, set at 24 ends per inch, threaded etc. $\left| \begin{array}{c} 2^3 4^3 2_1 \\ 2^3 4^3 2_1 \end{array} \right|$ begin

We especially recommend it for your skirting for 1959, it's cool and charming. A good skirt warp would be an 8/2 weight mercerized cotton at 24 ends per inch, in cream or natural. Use the same material as background color, with pale green mercerized pattern weft, same weight or slightly heavier -- or your own more favored color.

Treadling (use standard tie-up given on page 25)

1/4" fine tabby for hem turn-under

1-1/4" tabby weave, using 25/2 natural linen, for a 5/8" hem, beating for a 50-50 weave.

band A 1", no tabby, treadled 1,2,3,4 and repeat, using spring green 25/2 mercerized, and beating about 36 wefts per inch, for good coverage

Band B 1/4" tabby, natural 25/2 linen
with green, treadle 1,2,3,4, once
1/8" tabby, natural
with green, treadle 1,2,3,4, 1,2,3,4
1/2" tabby, natural

Band C with green, treadle 1,2,3,4
3 shots natural tabby
with green, 1,2,3,4
3 shots natural tabby
1 1/2" using treadle 1 with green, with appropriate alternating tabby shots after green shots
3 shots natural tabby
with green, 4,3,2,1
3 shots natural tabby
with green, 4,3,2,1
1/2" tabby natural

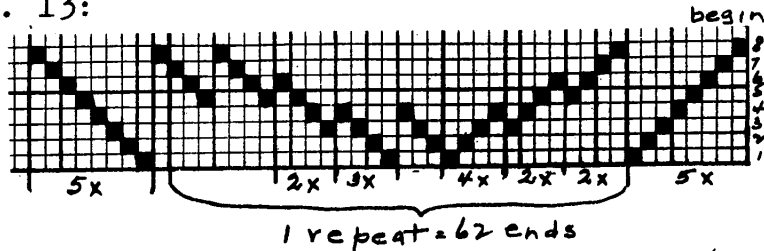
Band D 1/2" green, treadled 1,2,3,4 and repeat, no tabby
6 shots tabby natural
green, 1,2,3,4
3 shots natural tabby
green, 1,2,3,4
3 shots natural tabby
1/2", using treadle 1 with green, tabbies between
6 shots natural tabby
with green, 1,2,3,4, 1,2,3,4
1/2" natural tabby
with green, 1,2,3,4

With natural 25/2 linen, treadle centre of towel in tabby.

For second end of towel, treadle just Band D, in reverse.

EXAMPLE VII8-harness twill

Our last example, for 8-harness weavers, is a towel woven by Mrs. Frank Graham, of Calgary. It is taken from the Finnish book by Pyysalo and Merisalo: Kotien ja koulujen kangaspuihin, p. 13:

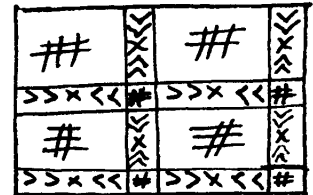


Her warp is 40/2 linen at 32 ends per inch, with 60/2 linen, double on the shuttle as weft, beaten 50/50.

Treading order follows the drawing-in order exactly:

1/4" tabby weave for turn-under
 under side of hem: 1,2,3,4,5,6,7,8, 5 times
 top side of hem and end border: 8,7,6,5,4,3,2,1, 5 times
 then continue, following threading draft order:
 8,7,6,5, 8,7,6,5, 6,5,4,3, 6,5,4,3, 4,3,2,1, etc.

This arrangement gives two sizes of tabby squares, surrounded by oblongs of the point twill, as sketched at right



Mrs. Graham's article is again a linen towel, but this is a good example of the current year's preference for bold, fancy twills, of rather fuzzy wools such as loops and mohair. Do try a clothing sample of this, same color warp and weft.

TWILLBOOKREFERENCE

While we are yet on the subject of twills, it is a good time to mention a major purchase of a German book, published in Leipzig in 1952, by Von Bruno Hauptmann: GEWEBE TECHNIK.

This book, at \$17.85 is for the connoisseur, but in its pages with drawdowns in bright color, are over a thousand twill drafts and its many derivatives. One is entirely lost again in wonder at the magnitude of this twill subject. (from Craft & Hobby, Coast route, Monterey, California).

We hope you will be tempted to thread your loom immediately, to a twill.

GOOD WEAVING *and Craft*

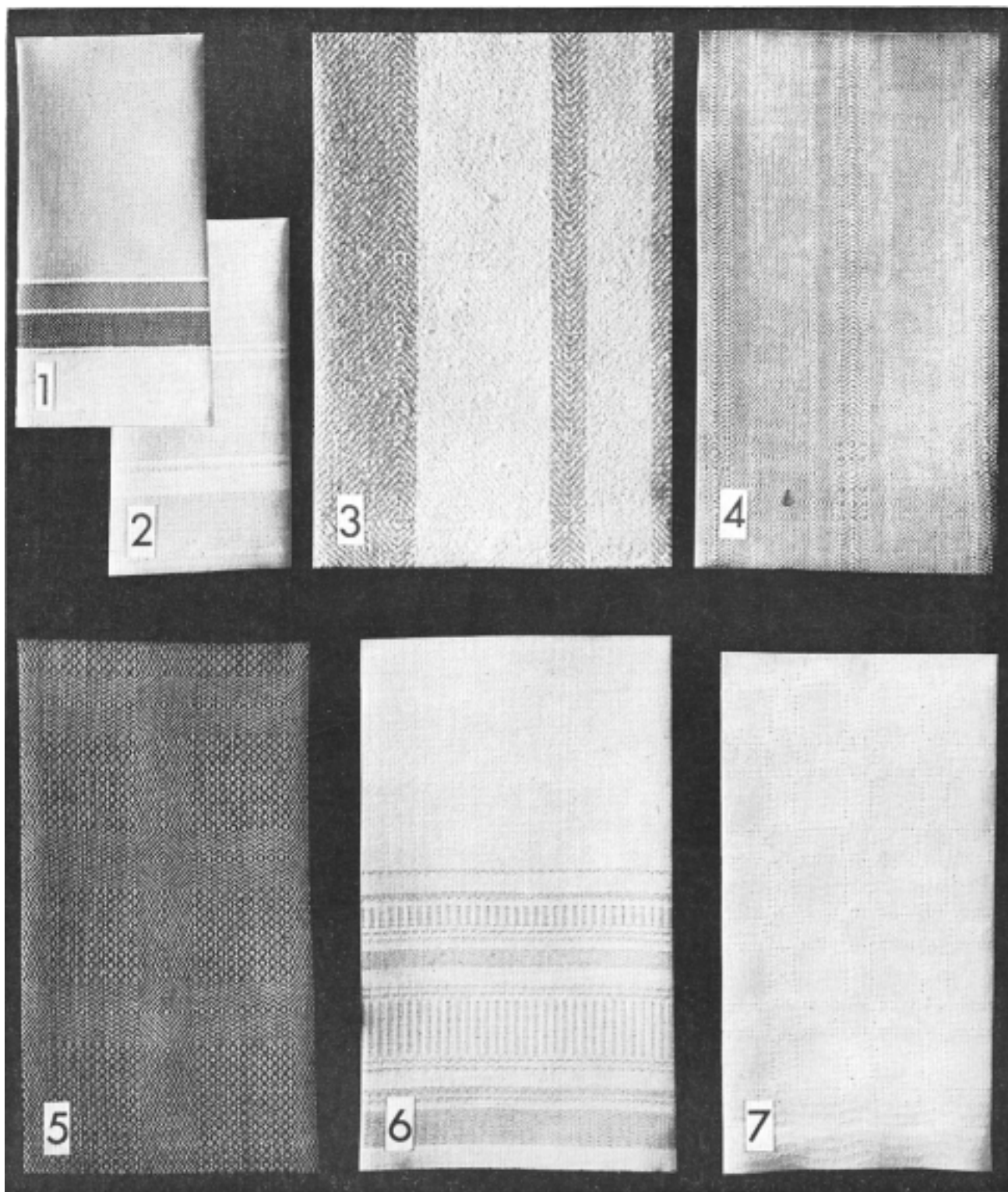
Please add omissions to our February book list, drawn to our attention by Mr. Leslie Cate, of Ashburnham, Mass. These have a spot on our shelves also:

A Handbook of Weaves, Oelsner and Dale (Dover Publications, New York 19). Very technical.

The Modern Textile Dictionary, George Linton (American Fabrics, \$12), highly recommended by Mr. Cate as a reference text.

Thank you, Mr. Cate.

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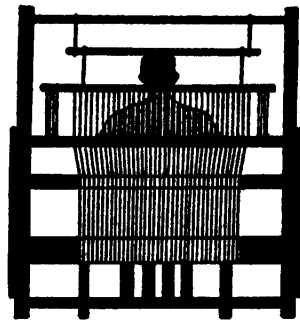


1. Cotton towel broken twill treadling LOOM MUSIC 1959, p. 25
2. Cotton towel, twill bands LOOM MUSIC 1959, p. 26
3. Cor-ordination of warp color and twill striping LOOM MUSIC 1959, p. 27
4. Linen towel, a many turn twill arrangement LOOM MUSIC 1959, p. 28
5. Linen towel, Rosepath and twill LOOM MUSIC 1959, p. 29
6. Linen towel, point twill threading LOOM MUSIC 1959, p. 30
7. Linen towel, 8-harness twill, by Mrs. Grxham, Calgary LOOM MUSIC 1959, p. 31

LOOM
MUSIC

VOLUME XVI NUMBER 5
MAY, 1959

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

LOOM MUSICVolume XVI, Number 5May, 1959THE DESIGN FACTORS OF UPHOLSTERY

When we weave upholstery it is imperative to consider requirements most carefully, as here we must be aware of the functional requirements to a great degree. If you have never upholstered a chair seat, or watched an upholsterer at work, it is difficult to visualize the stresses the material must undergo. The smooth, professional appearance of your furniture is obtained by hard pulling, both warp- and weft-wise. Not for now is the casually planned length which "looks" attractive -- we must plan strength as a basic property.

A small item in a newspaper last week noted that many of today's upholstery fabrics have a very thin coating of glue on the reverse side for added strength. We are sure there must be for us, too, a glue available for such use -- but it will be costly. In the meantime, we must concentrate on the factors of warp and weft media to see that our material is strong and durable, and plan carefully our warp setting and beat.

This brings us to the imperative need of sampling. We suggest that here a 12 or 15 inch sample warp is best, so it may be gathered in one's hands and pulled -- warp direction, weft direction and cornerwise. We should also cut a warp edge and weft edge to test fraying quality. If material is to be used right to edge, allow extra warps, to set warp twice as close there for a firm selvage.

If you are in doubt, after sampling, take your sample to the nearby upholstery shop for criticism. Most skilled upholsterers have a built-in prejudice about handwoven material, because the lack of endurance they sometimes encounter in the web, makes their labor seem defective. You can be sure of success if they admit, "It might

do", but expect no more enthusiasm, as a rule.

Meanwhile, here sits our chair, or bench, or whatever. We must plan:

TYPE OF UPHOLSTERY Formal, with a polished luxury of period suitability; more Informal, as Contemporary, i.e., with texture factors; Casual, for game room or outdoor use.

These types will pretty well dictate the media to use -- the first, linens, rayons, mercerized cottons, some man made fibres; the latter, wools, cottons, jutes, and again, man made fibres.

- REMEMBER
1. Surface interest must be carefully considered. It may catch on clothing, or wear off and scuff before background is worn.
 2. The smoother the surface, the more soil from hands, heads, and sitting.
 3. Consider how your fabric may stand up to cleaning. Will it shampoo, spot clean, etc.? Try this out on your sample work.
 4. Color fastness is so important! Inquire from your thread dealer whether color fastness is known in your choice of yarn. Remember, no dye is absolutely color fast against direct sunlight, so choose a color that will mellow pleasantly if you have much direct sunlight.

MEDIA Our natural fibres, wool, cotton, and linen, are long wearing and reliable. We recall to your mind the linen upholsteries presented in 1955. We consider them perfect wherever used, equally at home on light or dark furniture.

Now that silk is again available, a special project might well consider a silk covering. The wearing qualities are good, as shown by silk upholsteries of other centuries, some still intact.

Wool is a fine choice for textures, but we consider soiling to be its worst fault, and moth appeal in many localities. We can

mothproof in finishing, though.

Cottons are good always, and our great choice of mercerized threads permits a silky appearance if desired.

DECORATIVE
DESIGN

The next point we plan, then, is the surface design, or pattern. Shall it be all-over, stripes, texture, or spot effects? The first three can be based on twills, the spot effects on Bronsons, if the skip does not weaken the fabric. Spots are easily obtained on multiple harness looms. Good upholstery spots may be planned using a simple brocade technique, loom controlled, based on twills or Rosepath, or simple overshots. Many beautiful upholsteries are available to the 6-, 8- and more, frames weaver, but most of today's designs come by way of 4-harness frame looms.

WARP
SETTINGS

In upholstery, the firm quality standard demands a close warp setting, and we may even use warp or weft reps. The size of the thread will condition the number of ends. Do you take your thread and wrap it closely around a ruler for the space of one inch, without overlapping? By counting the turns, an approximation of warp setting can be made to give a starting point for experimentation. Warp setting charts are offered by Zielinski, Fulford, Quebec.

Now, a few examples that will, we hope, give you ideas for your particular need.

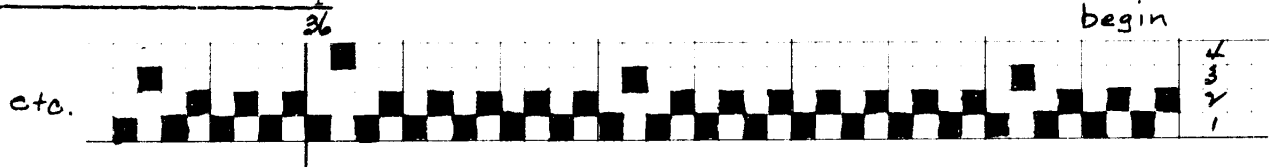
EXAMPLE I

This is a really splendid contemporary type design which we have not seen published, -- closely woven, a flat surface crossed by warpwise lines which appear and disappear! mysteriously against irregularly spaced weftwise lines. It is all one color and subtle in effect.

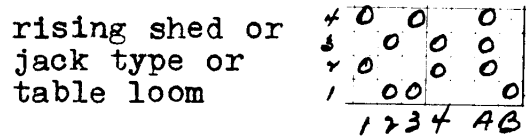
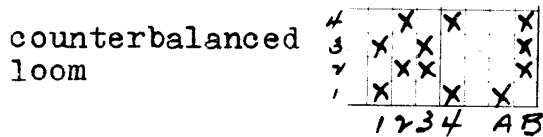
Warp is a mercerized cotton, at least a 5/2 weight, set at 18 or 20 ends per inch. (This example is not set so close, but weft is a bit heavier to compensate and give a firm weave.

Weft is unmercerized cotton, carpet warp weight.

The Draft and Tie-up



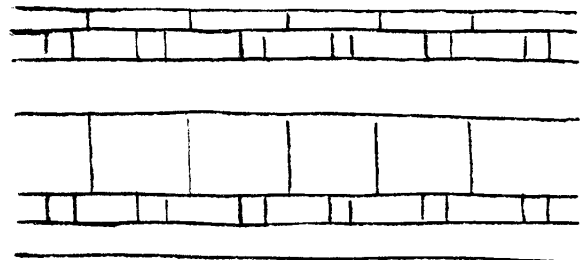
Thread through pattern draft for desired width, omitting the last 7 ends of the final repeat.



Treadling: Tabby, treadle frame 1 alone (treadle A above)
treadle frames 2,3,4 together (treadle B above)

Pattern, treadle frames 1 and 3 together (treadle 1)
followed by its opposite, 2&4 (treadle 2)
treadle frames 1 and 4 together (treadle 4)
followed by its opposite, 2&3 (treadle 3)

The $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix} \begin{smallmatrix} 1 \\ 1 \end{smallmatrix}$ group gives a 3-thread overshoot for one striping; the $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix} \begin{smallmatrix} 1 \\ 1 \end{smallmatrix}$ gives a 3-thread overshoot for the second area striping (warp):



Treadling on sample photographed on p. 40

Weft thread is single on bobbin. Crosswise stripes are obtained by using three shots in the same shed, i.e., throw, pass shuttle around edge thread, return in same shed, for a total of three shots in that same shed.

Weft is beaten to 20 per inch, and there is a $2\frac{1}{2}$ " weft repeat, which is given in detail below. Continue this repeat.

Begin with several rows of tabby, ending with treadle B, then

one weft repeat $2\frac{1}{2}$ "	{	3 shots, treadle A (all in same shed, as described above	
		1 shot each, treadle B A B	
		3 shots, treadle 1	
		1 shot each, treadle 1, then 2, for total of 9 shots, ending tr. 2	
		3 shots, treadle 1	
		1 shot each, treadles 2, 1, 2, 1, 2	
		3 shots, treadle 1	
		1 shot each, treadles 3, 4, 3	
		3 shots, treadle 4	
		1 shot each, treadles 3, 4, 3	
		3 shots, treadle 4	
		1 shot each, treadle 3, then 4, for total of 10 shots	
		1 shot, tabby B treadle	

and continue, with this $1\frac{1}{2}$ " repeat, for entire length.

EXAMPLE 2Just
Tabby

We have a plain upholstery which looks beautiful, and is simplicity itself --

Lily's Perle 3, at 15 ends per inch. Set up in twill, woven in tabby, 50-50 beat.

It is charming, and Lily's Perle colors are so good for contemporary furniture!

EXAMPLE 3TABBY, using
nubby weft

For a more-or-less-evident self pattern, have you tried a boucle or nubby thread, one with an uneven hump system, which results in a self pattern which appears as weaving progresses? It has the advantage of a charming irregularity, though woven in tabby weave.

A wool warp was desired, rust color. Since we had on hand some lovely rust Persian rug wool, which should prove as color fast as any wool available, we decided to try a sample -- but it was a 3-ply wool. However -- Yes, we did! We split it to a single ply, a tedious but rewarding effort, to satisfy a craftsman's ambition. It was set at 16 ends per inch and woven with no difficulty whatever.

Weft was a deep rose red cotton nub from Eureka Yarn Co., 109 West 24th St., New York 11., a sunfast cotton, which blends perfectly with the rust warp.

Weaving: tabby treading on a twill threading. The beat is close, for a 50-50 weave, and the nub shows up well. Well worth trying.

EXAMPLE 48-harness
brocade

This length was a first prize winner for Mrs. Sandin in 1958 at the London, Ontario annual competition and exhibition for Canadian weavers -- the event of our weaving year.

(The 1959 dates are May 15th to June 5th, if you are in that area).

The Warp. Although we used an 8-harness loom, the warp and weft are well suited to any upholstery. The general effect is light beige, with a soft brown crossbar (see photograph on page 40).

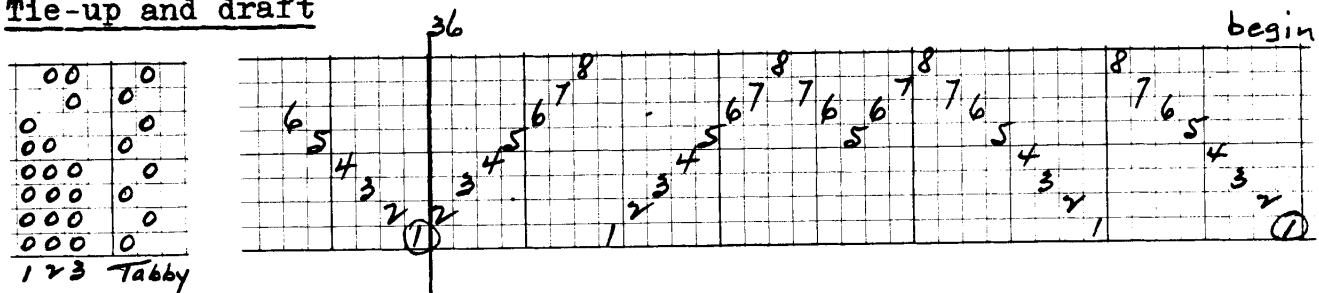
We warped in a favorite method -- hit and miss, with a variety of warp sizes and close colors. Perhaps a bit more time consuming, on a board, but so satisfactory when woven. These were our left-overs and how we arranged to use them most conveniently together: 8/2 beige cotton, 16/2 beige cotton, 30/2 tanny brown mercerized cotton used double, and a cream colored crochet cotton about 16/2 weight, only with a tight twist. After calculating the relative amounts on hand, we warped double in this order:

8/2 and doubled 30/2 together
 8/2 and doubled 30/2 together
 16/2 and crochet cotton together
 8/2 and doubled 30/2 together
 16/2 and crochet cotton together, and repeat, all across
 the width warp desired

At 35-end intervals across, there was warped 1 end of 25/2 mercerized linen, medium brown to rusty color.

Warp was sleyed at 24 ends per inch, keeping no exact color order in picking up the above warp at the cross. In the threading draft, the brown end was threaded always to the #1 noted on the draft, (circled, below)

Tie-up and draft



Background weft is white English nubby tweed wool (Searle Grain Co., Winnipeg), which is about the size of 16/2 wool, but has an uneven spin for a homespunny effect. Pattern is dark heather brown of about the same weight, used double on the shuttle. Brown linen, like warp, is used to square off the brown warp stripes.

Treadling:

white wool, tabby weave, to begin
 1 shot brown linen in tabby
 3/4" white wool, tabby weave
 Treadles 1,2,3,2,1, using double brown wool, with white
 wool tabby shots between
 3/4" white wool, tabby weave
 and repeat

The upholstery length was washed carefully and steam pressed.

We did our usual sampling for this project, and mention

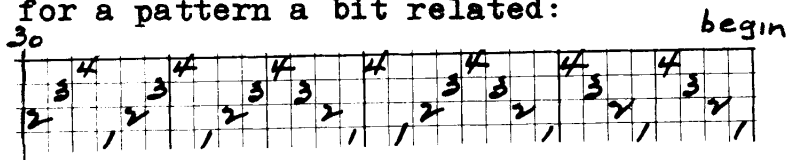
some of the other combinations which pleased us, as well as the one finally chosen. With the same brown background lines and the white wool weft, we got pleasing results with these pattern colors: any one of some 7 golds (not metallics) we had on hand; white in mercerized 6-strand or perle 3, and brown linen (doubled) like the warp lines. This neutral, but lively, warp proved to be a pleasure for experimenting.

In a future issue we intend to use this very versatile 8-harness draft in some of its many possibilities, and expand its use to you.

TWILL and
ROSEPATH

We know 4-frame weavers wonder what they can use here, in this example. Why not set up a twill and Rosepath and

sample it, for a pattern a bit related:




One can get charming brocaded effects from such a set-up


BACK COPIES
OF
LOOM MUSIC

We are often asked for L.M. numbers useful to beginners, those who are at the very start of weaving. Our 1944

bulletins seem to be the answer -- many tell us they cannot do without all of our back copies. Without boasting, we do think our collection of articles has served to achieve its purpose of usefulness, as our countless letters attest. We always welcome comments and suggestions, to accomplish our aim of serving

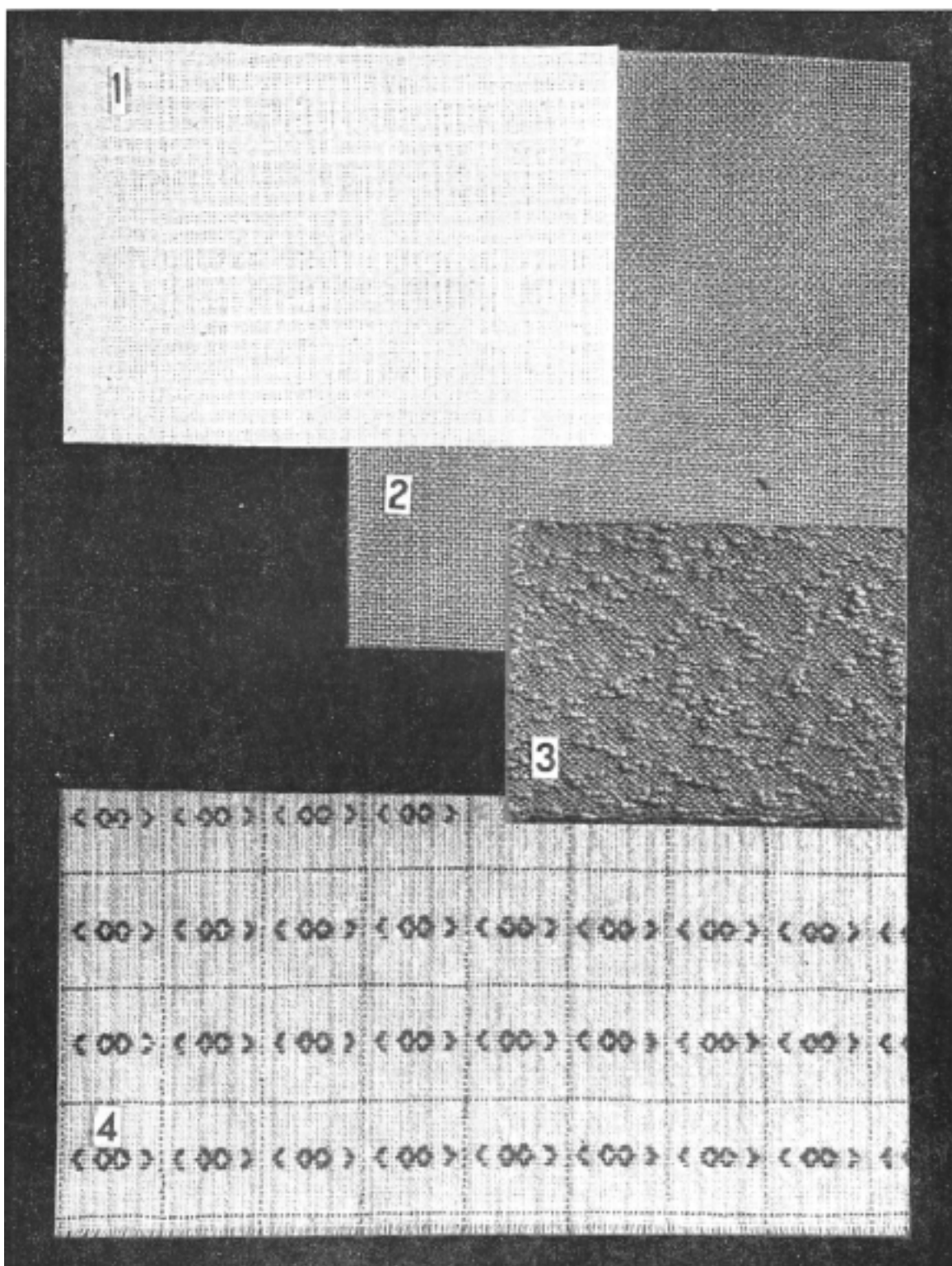
GOOD WEAVING!


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\$5.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.
\$3.50 per year for back issues, 1944 to 1958, with complete sets
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The Victoria Hand Weavers' Guild will celebrate its Silver Jubilee, presenting "Hand Weaving for the Home", an exhibition and sale, June 16th to 20th, at the Hudson's Bay Company, Victoria, B.C.



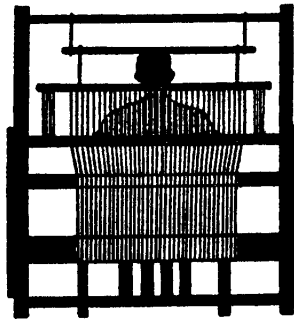
1. One color "texture" upholstery,LOOM MUSIC 1959, page 35
2. Tabby weave upholstery, Perle 3,.....LOOM MUSIC 1959, page 37
3. Tabby weave upholstery, nubby weft.....LOOM MUSIC 1959, page 37
4. Prize winning upholstery, an 8-harness
brocade arrangement.....LOOM MUSIC 1959, page 37

LOOM
MUSIC

VOLUME XVI NUMBER 6

JUNE, 1959

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

LOOM MUSIC

Volume XVI, Number 6

June, 1959

TODAY'S WEAVING TREND - EXPERIMENTATIONSubject: Overshot VariationsGROUP
WEAVING
PROJECTS

One of the most rewarding ways of weaving, in terms of time spent, is a directed, concerted effort by a small group of enthusiastic weavers. In such an experimental effort, weavers of little experience work on an equal basis with those of greater knowledge. Why? One reason is, surely, that in being expected to experiment widely without reference to accepted rulings, the junior craftsman is free from the penalty of being told she is "wrong". In experimentation, nothing is wrong, unless it is deficient in utilitarian qualities. In this way, new designs are brought to attention.

We have noticed, by long observation, that a great many weavers consider themselves unavailable for these experimental sessions for several reasons:

1. "I don't know enough" -- to counter which, see opening paragraph.
2. "I don't want to tie up my loom" -- We say, a small experimental loom becomes almost a "must" for a serious student. They can be homemade with string heddles for a very small sum, and are easily stored.
3. "I haven't the time this coming month". Most people can make time -- it's thinking about it that is the deterrent. Once begun, the fascination grows.

Let us say, then, that it is the duty of each weaver to spare one period per year for non-objective weaving, so far as a finished article is concerned.

PROJECT
REPORT

In an earlier issue (Loom Music, September 1957) we told of Mrs. Sandin's Tuesday afternoon lace sampler sessions, working with her Guild members. The results of a current series of study, planned along a different line, were also most gratifying. From it, we suggest a workable plan for your group study, however small the group.

METHODOF STUDY

At the beginning of the designated period, the Guild is divided into units by geographic location (for ease in working together), and each unit plans to take responsibility for one or two monthly meetings throughout the year. The general meetings will then hear details and results of a smaller group's study. The plan we give covers two Guild meetings, with several preliminary regional group meetings for reporting.

Order of Procedure Followed in Setting up Project:

1. Decision upon topic. In our case, Ways to Weave Four Harness Overshot
2. Outline of scope of project. Available reference material was reviewed and listed, and projects assigned at a reporting group meeting. The outline below was adopted, and each individual was given the responsibility for one or more topics.

WAYS TO WEAWE 4-HARNES OVERSHOTMethodReferences

- | | |
|---|--|
| 1. 8s-Drawn-In)
Rose Fashion) | Atwater, Shuttle-Craft Book
Atwater, Bulletin, July 1948
Douglas, Handweaver's Instruction Book
Black, New Key to Weaving
Allen, American and European Handweaving Revised
Frey, Drafting for Handweavers
Loom Music, April 1945, May 1952, February 1958. |
| 2. Following treadling directions,
other than via #1 above | from books, periodicals, etc. |
| 3. Sampler style, developing
one's own patterns | Atwater, Shuttle-Craft Book
Loom Music, April 1945 |
| 4. Pleasing borders and all-over
patterns should be one result
of #3, by using | |
| (a) one pattern color throughout, or
(b) two or more colors used in warp,
pattern, tabby, or
(c) striped warps, etc. | |

5. Picked-up areas of the threading draft's pattern units:
 - (a) embroidery weave style Atwater, Bulletin, July 1948
 - (b) bordered Loom Music, June 1944, June 1948
New Key to Weaving

6. Shadow Fashion
 - (a) change of usual weight relationships between pattern and tabby New Key to Weaving, p. 248
 - (b) exchange of pattern and tabby wefts at planned areas in design: two colors but same weight Atwater, Bulletin, July 1948

7. On-opposites treadlings Douglas Manual, Bulletin 1948
Florence House, Notes on Weaving Techniques

8. Italian Fashion, for color Atwater Bulletin, 1948;
Loom Music, March 1951;
New Key to Weaving; Florence House.

9. Continued areas using one treadling alone (stripes); or combinations of treadlings, each one used in quantity (checks) Loom Music, June 1945,
January 1948, March 1953.

10. No-tabby treadlings
 - (a) Italian towel type The Weaver, #1, 1941;
Loom Music November 1944;
 - (b) for color (as flame point) or, for figures Florence House;
New Key to Weaving; Bulletin 1948;
Atwater Lily Rug Bulletin;
 - (c) Texture on Overshot Loom Music, March 1953.

11. Bronson lace treadlings Present issue

12. Unbalanced treadlings:
 - (a) Overshot "petit point" L.M., April 1948; March 1957.
 - (b) Honeycomb Bulletin 1948; New Key; L.M., June 1945; Feb. 1951, Mar., 1953; Oct., 1953; Florence House.
 - (c) "Hooser Lace" Hickman Folio #3, Fantasy.
 - (d) Two-faced fabric

The above outline was mimeographed, so that each Guild member had a copy to keep, to which each added the notes taken as each topic was presented by the members of the working group. At the general meeting, each member responsible for a section explained her project,

with her illustrative samples, and had also on display additional examples collected from any source. These made, on a basis of six topics per meeting, a comprehensive exhibit. All results were present at the second meeting to show the whole. We suggest that this whole is then a wonderful item for a travelling exhibit to nearby Guilds.

OUR SECOND
EXPERIMENTAL
REPORT

BRONSON LACE TREADLINGS, on a 4-harness overshot draft --

A new variation on Overshot which you will like for its ease and good result.

These treadlings began last summer at Banff, when Mrs. Sandin suggested them to Mrs. Grace McDowell of Kincardine, Ontario. Her series of treadlings on Sweet Briar Beauty proved very workable, and warranted further tries. As a result of our added experimentation, we suggest these rules:

RULES

Bronson
Lace Type
Treadlings

1. Use on an overshot draft having medium length overshots.
2. Use warp and weft of approximately the same weights.
3. Beat for a 50-50 weave.

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

4	00	0	0
3	0	0	0
2	00	0	0
1	00	0	0
	00	0	0
	00	0	0
	00	0	0
	00	0	0
4. Use standard tie-up.

Sinking	2	X	X		
Shed:	1	X	X	X	
	1	2	3	4	A B

Rising	3	0			
Shed:	4				
	1	2	3	4	A B
5. The treadling order is constant, as in Bronson: 1,B,1,B,A,B, and repeat; but, unlike Bronson, it may also be treadled 1,A,1,A,B,A, and repeat. Either of the above tabby alternations is satisfactory, with the resulting woven effect quite different for each system (see photograph)
6. Any pattern treadle may be used -- treadle 1, 2, 3, or 4. e.g., choosing treadle 2 as pattern, treadling order becomes 2,B,2,B,A,B, and repeat; or 2,A,2,A,B,A and repeat.
7. Treadling soon shows that pattern treadles 1 and 3 produce opposed surface results, as do treadles 2 and 4. Thus, treadling 1,B,1,B,A,B produces the same effect as the under surface of treadling 3,A,3,A,B,A.

This method gives both warp floats and weft floats on a tabby background.

8. One may use one treadling system throughout, or work out designs by alternations of systems. A most interesting all-over texture effect resulted from a treadling such as 2,B,2,B,A,4,A,4,A,B, and repeat
9. Lace bands on a tabby background are also effective uses.

THIRD
EXPERIMENTAL
REPORT

"HOOSER" TREADLINGS, on a 4-harness overshot draft

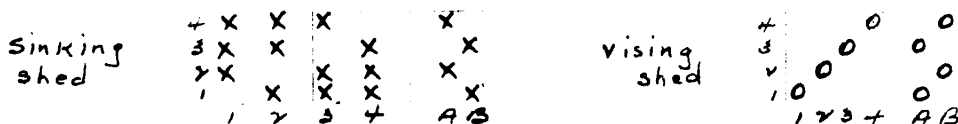
HOOSER-
HICKMAN
LACE on
OVERSHOT

Several years ago, another lace system was published by Elmer Wallace Hickman in his "New Weaves from Old", Folio #3. This was a presentation of Mrs. Honey Hooser, of Cloverdale, B.C., one of Canada's most distinguished weaving craftswomen. We would like to compare this lace with the Bronson method above, and so will name this the "Hooser" method. Our suggested rules for this method are:

RULES,
HOOSER
METHOD

Rules 1,2,3, agree with Bronson Lace type treadlings, given on the previous page.

4. The tie-up is unbalanced, good on a rising shed loom:



This method gives weft floats only, on a tabby background

5. Choose for the key pattern treadling, the pattern treadle giving approximately equal sized skips across the web -- some pattern treadles will be quite unusable for a good fabric, since 3 frames are used together.
6. Once chosen, treadling order is constant, as in Rule 5, Bronson lace on overshot. However, tabby alternation depends on pattern treadle chosen, thus:

Treadle 1 above must have tabby B, thus: 1,B,1,B,A,B
 Treadle 2 above must have tabby A, thus: 2,A,2,A,B,A
 3 will be same as 1
 4 will be same as 2

This is a most interesting technique, capable of many variations and providing experimental pleasure. Mr. Hickman gives it as a lace band effect. Our bottom photograph shows a very fine all-over effect, 8/2 cotton at 24 ends per inch, Butternut draft, treadled 1,B,1,B,A,B,A, 2,A,2,A,B,A,B, and repeat.

We think this would be interesting in an all over design table cloth; and, in a slightly more open warp setting, a fine curtain material.

NOTES ON PHOTOGRAPHED EXAMPLESTHREADS
and
DRAFTS

Sample 1 uses 30/3 Egyptian, turquoise, at 35 ends per inch (15-dent reed, sleyed 2,2,3,2,2,3, etc), "buried" draft threading -- see next page for draft. Treadling is Bronson lace type, using 18/1 turquoise linen weft; treadlings given.

Sample 2 uses 8/2 cotton, natural, each way, 24 ends per inch, Butternut draft (M.M.Atwater, #8, p.150). This all-over design uses the Hooser-Hickman type treadlings, as indicated above.

THE
"BURIED"
DRAFT

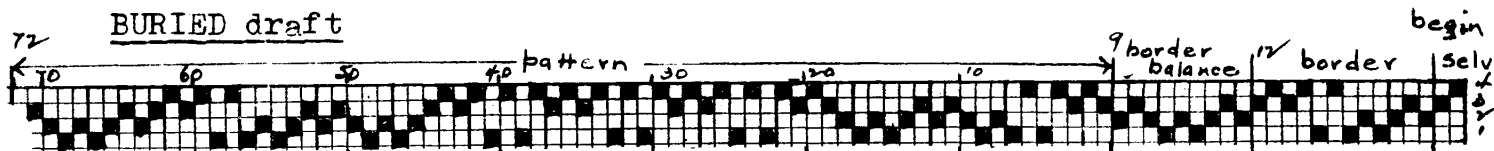
In setting up a loom for the Bronson Lace treadlings experiment, we called to mind a draft which we had long wanted to have on a loom, so here was a good opportunity to use it.

The draft came from a linen tea cloth, which one of our Banff students showed us (she had adapted the draft originally from a Swedish "Dalldrall").

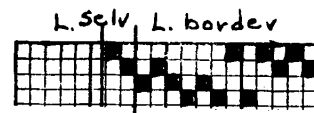
The cloth had a story: This weaver and her sister were among those who had to flee from their homes (German) during World War II. As they went, each carried her family silver, but it soon became impossible to continue with the burden. Selecting a hiding place, the silver was successfully buried -- the larger amount in a large cotton cloth, the smaller amount in a handwoven linen square. After three years, the refugees returned, and by a miracle located the spot and the silver. The cotton cloth had completely disintegrated, but the linen was intact, although it had turned completely black. Now, after many washings, the warp is greyish white and the weft a mauvey grey, not at all unpleasing in color. The warp was originally natural, weft was brown linen of a heavier weight.

We took off the draft, named it the "Buried", and used it on our turquoise warp. We tried on it the treadlings we have already mentioned, with good success.

The original cloth had a simple wide border all around, so we set up our 13" width with a border, for use later on as conventional overshot.

BURIED draft

Thread:	R. selvage,	once	2 ends	} 469 ends, 13-1/3" wide at reed
	R. border	x 4	48 ends	
	Border bal.,	once	9 ends	
	Pattern,	x 5	360 ends	
	L. border	x 4	48 ends	
	L. selvage	once	2 ends	



SUGGESTIONS

It has been a long time since we gave an "assignment", so why not try these:

1. Plan a similar program for one or two of your next year's Guild meetings, and see how much pleasure and value will result -- especially for the ones doing the sampling. And do let us know about other 4-harness overshot variations which you devise.

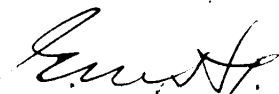
2. Try out these two lacy treadlings right now, if you have an overshot threading on one of your looms. There is no need to change your standard tie-up, since the Bronson Lace type treadlings already use the standard tie-up, and for the Hooser-Hickman type you can use two treadles together to produce the required tie-up, just for sampling.


3. Try out the "Buried" draft, woven as drawn in; or draft some original all-over-treadlings. White floss for pattern on the turquoise warp, is fine looking. For a less distinct pattern feeling, we liked a light grey mercerized 5/2 as pattern, with a turquoise linen tabby.

4. If you tire of overshot treadlings, weave off 13" x 20" guest towels, 18/1 or 20/1 linen weft, same color as warp, treadling the lace bands above a 3/4" tabby hem.

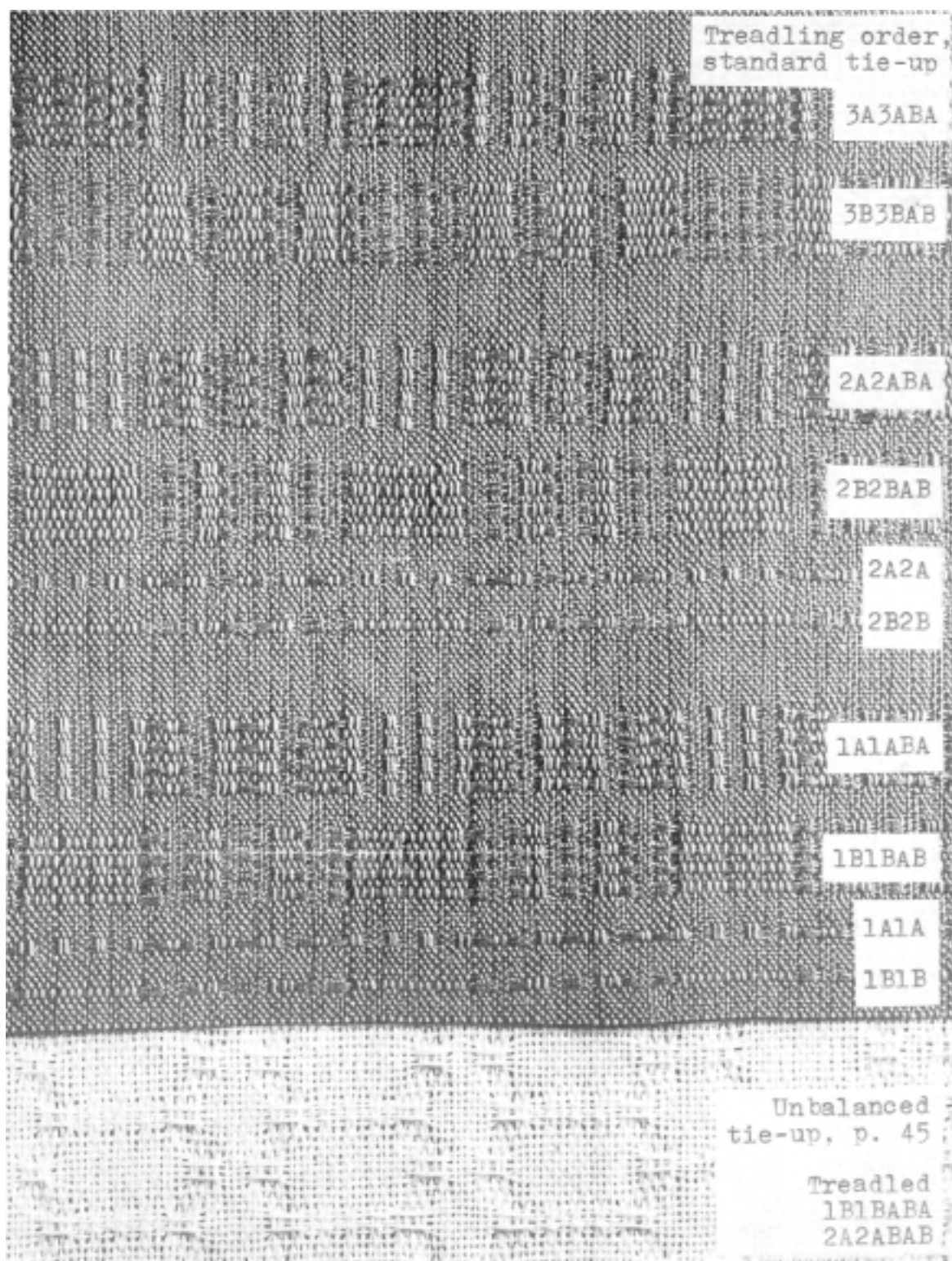
With this June issue, we wish you GOOD HOLIDAYS

and GOOD WEAVING!


Mrs. E. M. Henderson
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Mrs. R. B. Sandin
University of Alberta
Edmonton, Alberta

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"Buried" draft, with Bronson lace type treadlings, as noted at the right above. LOOM MUSIC, 1959, page 44

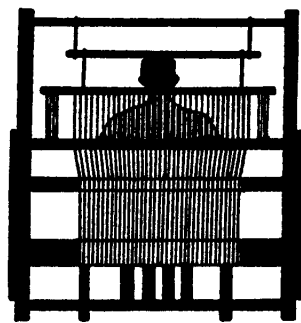
Butternut draft, with "Hooser lace" type treadings, sample woven by Mrs. J. N. Whidden, Edmonton. LOOM MUSIC, 1959, page 45

(actual size photograph)

LOOM
MUSIC

VOLUME XVI NUMBER 7
SEPTEMBER, 1959

*Mary
Sandin*
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*Ethel
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LOOM MUSIC

Volume XVI, Number 7

September, 1959

BAGS: (a) Basic Design
(b) Four Examples

Although generally considered a minor article of weaving, bags offer a fine challenge to the designer. This challenge is more and more important, as variety of choice in commercial bags lessens because mass production governs the industry. It is well nigh impossible to wear a commercial bag that is "different" or unique, but the product of a clever craft worker is a joy to use.

All the principles of design must be considered in the planning of bags. Harmonious color, good proportion, eye pleasing appearance, and a strict observance of functional needs must be considered. Not the least requisite is finishing with a high quality of tailoring and sewing, and a choosing of suitable and harmonizing lining material. The alert designer contrives needed pockets and holders in this well lined, woven bag, and ensures an interior aspect as neat as the proverbial pin.

In cataloguing the great family of purses, bags, and hold-alls, we arranged a chart of the different types, and have suggested a few general ways in which to weave the bag lengths. The variety of warps and wefts will point up an observation -- "Every warp we make has a potential bag length to offer." In carefree mood, we can use left over threads, weave with a fine disregard for treading traditions, try out daring color schemes, create textures with several threads used at once, practice rug stitches such as Navajo and Soumak, try out variations in that clipping we have marked, resley to experiment with warp-rip and tapestry effects, and kindle more imagination as ideas are made concrete. One success in ten tries is a fine average, and once the routine of experimentation is learned, one may reduce this ratio sharply.

Here, then, is our chart, and wouldn't it be a good project for group activity? How we shall look forward to hearing of your efforts!

READ DOWNMASTER CHART

	Evening Bags	Afternoon tea: and cocktail	Utility and Summer	
S I Z E S	from 4" x 7" to 6" x 8"	7" x 10" 9" x 9" finished drawstring 6" x 9" spring top	6" x 10" and larger	
S H A P E S	drawstring envelope pouch with frame spring top weave tabby lining	drawstring spring top fancy frames envelope, zipper top clutch type weave tabby lining	envelope boxed corners, self handles drawstring handle and slot bone, tortoise shell, wood tops	
T H R E A D S	warps: 24/3, 30/3, 50/3, set at from 30 to 45 per inch wefts: metals, rayons mercerized threads, color emphasis	mercerized cottons boucles and fancies fine yarns rayons	yarns: tweed and homespun, with leather trims jute; candlewicking 12/4 cottons boucles, frills, novelties	
D R A F T S	miniature overshot M's and O's Summer and Winter Point twills and diamond designs Halcrus Barleycorn	tabby Rosepath twills warp patterns	tabby twills tweed drafts as fancy twills wide herringbones	
T R E A D L E	traditional all over on opposites as honeycomb	textures bound fashion twill variations & broken treadlings	color appeal, textures warp face settings no-tabby techniques 3&1 and 1&3 stripes traditional, for costume accents black & white, brown & beige, etc.	
I O M M S P I L E S	December 1952 material, Oct. 1957 May 1955	June 1946 February 1947 Rosepath, bound fashion	December 1944 June & Dec., 1949 October 1955 Oct. & Dec. 1954 June 1946 February 1957	

FOR HANDLES: Card Weaving: May 1951, Nov. 1955, Dec. 1958
 Idiot's Delight: January 1949, February 1957
 4-strand Braid: December 1951
 Spool Knitting: April 1956

FOR PLANNING BAGS

	Carry-alls; Totes	Book and Beach	Sewing and Knitting	
	8" x 10", 10" x 10" 12" x 15", etc.	12" x 16, 10" x 15" 12" x 18", etc.	10" x 10", 12" x 16" or 18", etc.	S I Z E S
	boxed corners, with stiffened bottom woven handles: card, Inkle, cord, with grommet holes for handles or drawstring	circular on twill strap or drawstring or zipper top no lining, sturdy material alone	box type, some fittings in lining drawstring	S H A P E S
	carpet warps jutes, heavy linens mercerized linens nature dyed homespuns tweeds raffia	heavy yarns linens 8/2 cottons carpet warps jutes, sarans, etc.	fancy yarns, various weights	T H R E A D S
	twills	twills, in wide settings as 10 to 12 per inch Rosepath	twills overshots tabby hucks	D R A F T S
	3&1 treadlings tabbies and twills double weaves Dukagang	weft face patterns tapestry techniques well beaten tabbies 3&1 treadlings bound weaving	pattern bands color stripes weft faced loops	T R E A D L E
	August, Nov., 1946 Italian brocade, Nov. 1947 December 1948 June 1953 May 1955	September 1945 April 1947 December 1948	December 1944 November 1946 October 1951	E X A M P L E S

DETAILS OF THIS ISSUE'S BAGS, photographed on page 56

We have collected four interesting bags, each having one main interest focus. They are all highly individual, and most pleasant to see.

BAG No. 1

handspun,
nature dyed
stripes

The first, woven by Mrs. Grace Raitt of Edmonton, is a simple squarish shape, with in-turned mitred corners. The lining is denim in a khaki-gold tone, which harmonizes perfectly. The handle is a card woven wool band, 1" wide, sturdy and flat, using dark grey homespun wool.

Mrs. Raitt is a skillful dyer, using handspun yarns and nature dyes. She assures us it is simple and always (mostly always) successful. The charm of her colors lies in the beautiful blends and jewel tones. In this bag, her colors are

1. a lively orange bronze from madder
2. a warm grey undyed natural grey wool
3. a blueberry blue indigo
4. a chartreuse green lichen (same color) off Ponderosa
5. a soft greyish green Lily of the Valley [pine
6. a pale peach or rose tan birch bark

REFERENCES

Vegetable Dyes, Ethel Mairret, Faber & Faber Ltd., 24
Russel Square, London;
Vegetable Dyes, Douglas Leechman, U.S., the Webb Pub. Co.,
St. Paul; Canada, The Oxford University Press, Toronto;
The Dye Pot, Mary Frances Davidson, Middlesboro, Ky.

For the non-dyer, we suggest the heather tone homespun yarns from Briggs & Little, York Mills, New Brunswick; their yarns also via Tranquillity Studios, Cornwall Bridge, Conn.

The warp used was black 16/2 wool (or use 8/2 dull finish cotton), set at 15 ends per inch, 23" wide on the loom. A 12" length (finished measurement), plus seams, made the bag.

The draft is twill, woven throughout in tabby, about 15 wefts per inch of her fairly heavy homespun, for a firm but not stiff material. Warp is unobtrusive, weft is dominant.

The lining has a 6" x 6" pocket, inserted between outer and inner surfaces, closed with a very flat sewn zipper -- so neat!

The Color Order of the weft bands and widths:

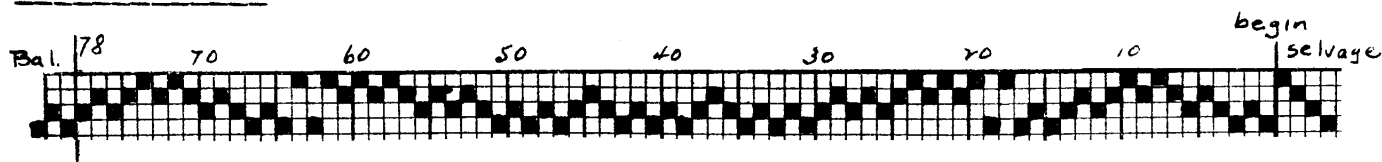
band width	5	3/4"	1/4"	3/4"	3/4"	3/4"	1/4"	1/4"	3/4"	3/4"	3/4"	1/4"	1/4"	3/4"	5
color No.		1	5	6	4	3	2	1	6	4	3	5	6	4	
	S-SEAMING COLOR.							CENTRE							

BAG NO. 2

This small dressy purse was woven on an overshot warp, 13" wide -- almost any overshot draft, other than miniatures. The warp is 24/3 Egyptian, natural, set at 30 ends per inch.

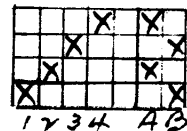
honeycomb
treadling

Our photographed example uses draft #96, Maltese Cross, from the Shuttle-Craft Book, 4 repeats of the pattern draft, with a twill border at each edge, 1 1/2" wide.

Maltese Cross

Thread: twill, 10 times 1,2,3,4 = 40 ends; pattern, 4 x 78 = 312; then 1,2,1 to balance = 3 ends; L selv.= 40 = 395 warp ends.

The treadles were tied to permit use of single treadles for honeycomb treadling, i.e., a direct tie-up:



For pattern weft, 16/2 worsted yarn was used, in scarlet, royal blue, and emerald green. The heavy filler for the tabby shots was a white 1½ lea linen. Loops were left of uniform size each side on every 5th or 6th row of the 1½ lea (photo.)

Treadling order (begin with 1" tabby for seam allowance)

1. with red 16/2, treadle 1 and 2 alternately for 8 shots, beating firmly to 1/8" in all
Tabby A, tabby B, with heavy linen
2. with green 16/2, treadle 2 and 3 alternately for 8 shots, beating firmly
Tabby A, tabby B, with heavy linen
3. with blue 16/2, treadle 3 and 4 alt., for 8 shots
Tabby A, tabby B, with heavy linen, leaving a loop at turning side, for top decoration
4. with red 16/2, treadle 4 and 1 alt. for 8 shots
Tabby A, tabby B, heavy linen, loop at opposite side.

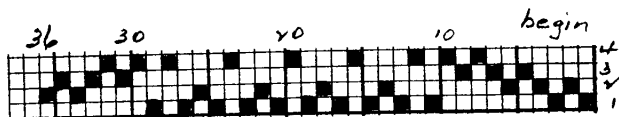
Continue the 4-part treadling order, and the red, green, blue color order, throughout the length. This gives variety to the pattern, as three complete treadling groups must be woven before a red color falls again on the same treadling as the beginning. For a small bag, 6½" x 9" finished, a 10-inch length of weaving is sufficient; plus 10" of tabby weave for lining, using weft like warp.

The top closing could be a zipper. Ours uses a "Facile" spring fastener which is very serviceable. It is obtainable at notion counters, or from 250 East 43rd St., New York 17.

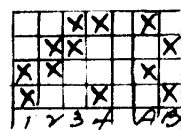
BAG No. 3red

This example uses a stunning bright red for background, with the pattern band in black and white and red, woven by Mrs. Marie Irwin, of Edmonton.

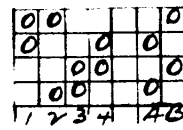
The warp is carpet warp at 15 ends per inch, red, 15" wide, threaded in the Butternut draft, #8, Shuttle-Craft Book, using the standard tie-up. Pattern weft is 8/8 cotton, or use carpet warp double on the shuttle for similar weight.



draft



Counter balanced



rising shed

Eighteen inches of weaving gave the finished bag 7" x 13", with a flat bottom, as photographed on page 56.

With red carpet warp, weave 1" for hem, tabby weave

- * With red 8/8 weight, treadle 1,2,3,4, for 1 1/2" (use no tabby)
 - With white 8/8 treadle 1,2,3,4 "
 - Using alternate black and red, treadle 6 shots: 1,2,1,2,1,2
 - With white treadle 4,3,2,1
 - With red treadle 4,3,2,1, for 1-1/8", ending 4,3,
 - with white treadle 1,2,3,4 [2
 - With black and red alt., treadle 7 shots: 1,2,1,2,1,2,1
 - With black and red alt., treadle 7 shots: 2,3,2,3,2,3,2
 - With black and red alt., treadle 7 shots: 1,2,1,2,1,2,1
 - With white and black alt. 5 shots: 4,3,4,3,4
 - With white and black alt., 7 shots: 2,1,2,1,2,1,2
 - With red and black alt. 4 shots: 1,4,1,4
 - ** With white 1 shot: 1
 - With black and red alt., 4 shots: 4,1,4,1
- White ** marks centre of this pattern band, so complete wide pattern band and balance of this side of bag by reading upward to first *

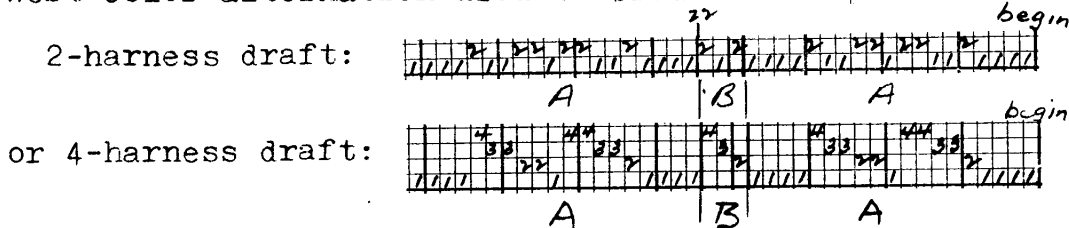
Then begin at beginning* and duplicate a second side. Note that at centre of bottom, treadling order reverses when beginning the second side of bag.

The lining is black cotton, with an applied deep pocket. Handles are braided, 4-strand technique (or Idiot's delight), using 4 ends of black carpet warp for each weaver. Handle slots are large brass grommets.

BAG No. 4

wooden top A bag with a well designed, hand made wooden top is always attractive, and this one is particularly so -- photographed on page 56. Its shape is well designed and it is very good looking, woven by Mrs. Ruth Anstey of Victoria, B.C., using handspun and dyed wool. Mr. Anstey is the designer (at least co-designer), and executor of the pleasing tops.

The weave is plain weave throughout, on a simple draft, with weft color alternation used to produce the pattern.



Thread for desired width, ending with A for balancing -- for her handle size, a warp 14" wide in the reed.

Warp is a light weight carpet warp at 15 ends per inch, natural.

Weft is a fairly coarse homespun, white and soft rose color. A substitute would be Briggs & Little's single ply homespun, used double on the shuttle.

Treadling Details (begin with $1/2$ " tabby for turn-under

$1\frac{1}{4}$ " { Tabby A rose, Tabby B white, and continue for 16 complete shots. Beat = 16 wefts per inch
 Tabby A rose, Tabby B rose

$1\frac{1}{4}$ " pattern band { White and rose, alternately on A and B for 6 complete shots
 Rose on Tabby A
 White and rose, alternately on B and A for 4 complete shots
 Rose on Tabby B
 White and rose, alternately on A and B for 6 complete shots
 Rose on Tabby A

White then rose, alternately on B and A, for $10\frac{1}{2}$ " of weaving, which completes the lower part of side 1 and continues up side 2 to the pattern band -- omit last Rose A

Repeat pattern band and top of first side, beginning at the bottom of the band's treadling order, reading up and reversing treadling order.

Bag Top, of light colored wood, is shown so clearly in the photograph on page 56, that we will sketch only the end cross-section view and give the overall measurements:



Width of top: $1\frac{1}{2}$ " showing, $\frac{1}{2}$ " extends below the weaving and carries holes $\frac{1}{2}$ " apart, for sewing on the material
 Length of top: top edge, $8\text{-}3/4$ "
 bottom edge, 9"
 Handle slots: $5/8$ " long, $1\text{-}3/4$ " from end of handle

Wood appears to be shellacked and rubbed, and waxed to a dull shine.

To make up bag: 1. Turn in top tabby allowance and press; 2. overcast side seams together; 3. Insert cotton lining of the same size, which has had its top hem allowance pressed down; 4. overcast tops of bag and lining together, beginning $2\frac{1}{2}$ " from side seam, continuing across seam and $2\frac{1}{2}$ " beyond seam -- at each side. This leaves 9" unsewn, into which insert the bottom narrowed section of the wooden handle; 5. Hand stitch bag and lining to the wooden top.

You will notice from the photograph that the top $2\frac{1}{2}$ " overcast seam ends are pressed to fold inside the bag, gusset fashion, and achieve the slanting line of the sides -- following down the slanting line of the bag top.

The handle is a continuous $5/8$ " band, about 34" long, with the ends tied together and fringed. It is threaded white and rose warp, in an irregular fashion: o x o o o x o o , woven across with white. plain weave. o o x x o o x o

We wish all of you much success in planning your fall weaving projects, for

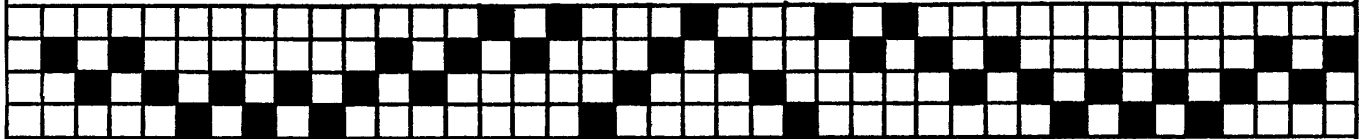
M.S.
 Mrs. R. B. Sandin
 University of Alberta
 Edmonton, Alberta

GOOD WEAVING!

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

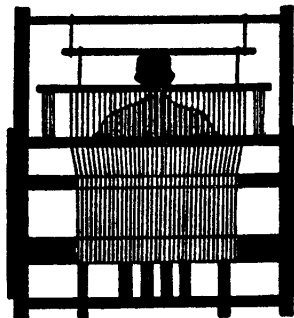


1. Striped weft of handspun wool, nature dyed;
Mrs. Grace Raitt of Edmonton.....LOOM MUSIC 1959, p. 52
2. Honeycomb treadling, overshot draft.....LOOM MUSIC 1959, p. 52
3. Red background, pattern in black and white and red;
Mrs. Marie Irwin of Edmonton.....LOOM MUSIC 1959, p. 53
4. Handspun and home dyed wool, handmade bag top of original design;
Mrs. Ruth Anstey of Victoria, B.C.....LOOM MUSIC 1959, p. 54

LOOM

MUSIC

VOLUME XVI NUMBER 8
OCTOBER, 1959

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

LOOM MUSIC

Volume XVI, Number 8

October, 1959

Report on a Busy Banff Summer

(with details of ladies' wool suit and topcoat length woven at the summer session by Mrs. Snider of Kansas)

A kaleidoscope of events crowding one on the other without ceasing, forms our major impression of the swift march of days at the 1959 summer school. In a few short paragraphs, we shall try to recreate for you some of these exciting scenes.

At Banff itself, the early spring had been very cool, and the season of Nature was backward when we arrived at our familiar and pleasant small cabin (20 years now!). All the flowers, tame and wild, were just forming buds, and the air was really cool, -- so cool that one staff family, camping out for the summer, made long woollen underwear their first big purchase! Events proved this situation to be a false prophet of the future, as three days later we were enjoying marvellous summer warmth, and we then proceeded to be thrilled by a long spell of the finest weather ever enjoyed. Soon the hillsides were carpeted with a splendid show of wild flowers, and in the local gardens one beheld spring and summer growth all in one brilliant show of beauty.

Moments to admire these fine sights were snatched from the rush of the blossoming of the summer school. It was an impressive sight to view some 600-700 students finding a niche, forming groups and being busy at work inside of a few days. We viewed this happening for the first time as a whole, because this year we moved to a grand new studio located on the campus.

Thus, our first task was to settle into our beautiful new 36' x 60' studio, with incomparable mountain views from its huge

picture windows. There were a few makeshifts of course, -- an improvised storage space and a lecture area, but all worked out usable, to be improved next year, we plan.

By July 6th, all throughout the school was an air of expectancy, for we had only two days to be ready for the Royal Tour Visit. The school choir planned a choral welcome, and the planned route included a viewing of each activity of the school. How we scurried preparing, and at last the moment arrived. Her Majesty the Queen, and Prince Philip entered our studio door, and all three of the instructors were presented. The Queen was most gracious and questioned us about the students, their purpose in coming to Banff, and Her Majesty inspected a small display of weaving which we had contrived.

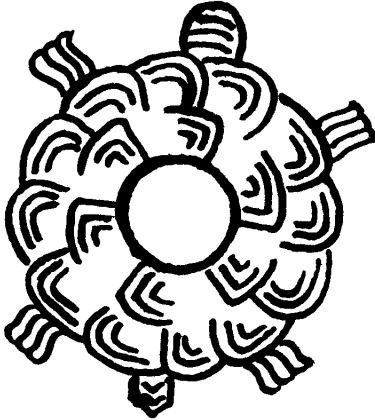
At the same time Prince Philip toured the opposite side of the room, merrily quipping with the students. The Queen chatted with Mrs. Joan Armstrong, of Durban, South Africa, one of our students, and also with Mrs. Gertrude Griffin of Vancouver. A chosen few photographers were busy all the while, and we managed to secure a few of the results. One photo was of the Queen, Prince Philip, the Director, Senator Donald Cameron, and ourselves. One wag exclaimed on seeing this photo, "Look, here's the five of them and the Director". It was a most happy visit, unhurried, uncrowded, and we all felt it to be an impressive occasion, indeed.

There was no time to reminisce, however, as it was time for our first short course students to enter. Then we experienced two weeks of all the activities of a weaving school proceeding at hectic speed. No day was long enough, and each moment was crammed with the spirit of learning. We had about 38 looms, either in use or getting ready, and a corresponding number of techniques. Theory lectures, as always, occupied a major space in time, and none of the students or instructors stopped for anything except an occasional short coffee break.

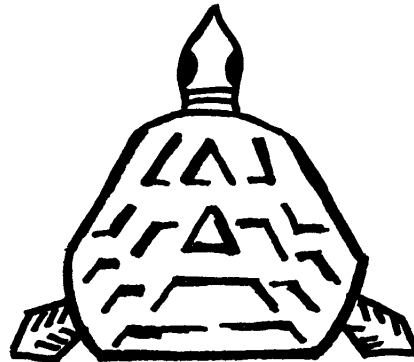
Mrs. Mooney (Winnifred Savauge to former students) carried on

a most interesting series of practical design classes, and the laboratory periods were always merry. Imagination ran free and created much laughter as well as resulting in a splendid approach to design. Here are two examples, -- we don't know who did them as they are unsigned, using the local turtle as the design source:

arranged in circular form



arranged in triangular form



We are not going to outline our projects in detail, with the exception of one, in this issue, but you shall hear of some others as the year progresses. However, you must know what was woven, and we shall comment briefly on certain items.

The now well-known beginners course was carried on with a good few students, both long and short term. Two students were fine 15 and 16 year olds, and they made almost perfect progress. At the end of the school they could weave with understanding on practically any of the 4-harness looms. Here, for example, is the accomplishment of Kathy Stringam, aged 15, of Lethbridge, Alberta. Kathy wrote the theory examination for beginners at the end of the term and received 82 marks. She wove the following articles:

1. On beginner's warp, including warping and loom preparation:
 - plain tabby mat with colored bands
 - mat with pattern borders
 - original sampler arrangement
 - example of "as drawn in"
 - lace techniques: Mexican twist, Spanish, Danish, Brooks Bouquet
 - two small bag lengths, patterned, with coarse weft
 - pencil case length
2. Wool scarf: tabby with twill boucle trim, in 4 pastel colors
3. Table runner, linen, Bronson lace.
4. Bag length, bright colors on grey point twill variation

5. White stole, spaced denting, rayon and 32/2 wool arrangement
6. Set of four place mats, arranged on Crackle weave
7. Table runner, Log Cabin arrangement, green and white 10/3 Lily
8. Royal blue stole, 16/2 Weavecraft, spaced denting, with weft of royal blue mohair loop
9. Apron length on overshot, for evening wear, using metallics.

All of these were woven to a quality to earn Kathy 85 marks on practical weaving.

Rug Knot Techniques were so popular that 3 warps of hemp were used. Another favorite loom was the double weave, with a few new ideas to appear in a future issue. As well, we had:

16-Harness point twill, for upholstery and later damask. The latter was difficult to weave, -- the dry summer affected our Swedish imported linen so greatly, -- but we used such a charming draft, which also will be given later.

12-Harness: an interesting arrangement after Martha Pollock, using a tabby tie-up on one set of 4 frames and broken twill on the others.

8-Harness: a novelty draft (Swedish) for drapery, warped on two warp beams. This will be featured soon.

4-Harness: Crackle, Bronson, M's and O's, twills in wool and linens, Barleycorn lace, 3-harness linen weave (in January), Monk's Belt, Leno, Guatemalan Pick-Up, and still others, but we lack space to tell of them.

A notable accomplishment will be in a whole issue soon, -- the wall hangings of Mrs. L. Gershcovitch, of Portland, Oregon.

Our second short course students arrived just as we said farewell to the first group, and off we dashed on another round of planned activities to occupy all. Two ladies from California stayed for this and did little or no weaving, -- enjoyed gathering ideas, assuring us they found many. They were most happy just absorbing the summer school atmosphere and the Banff attractions, and we enjoyed the return of ideas from them.

WOOL SUIT AND TOPCOAT LENGTH

Lastly we come, with much to relate omitted, to a much admired (and handled) length of weaving displayed at the August exhibition, designed and woven by Mrs. Jennie Snider of Linwood, Kansas.

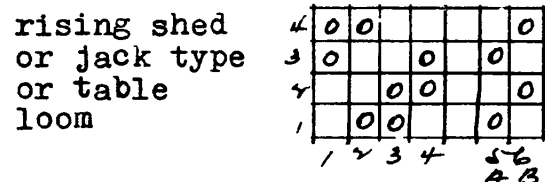
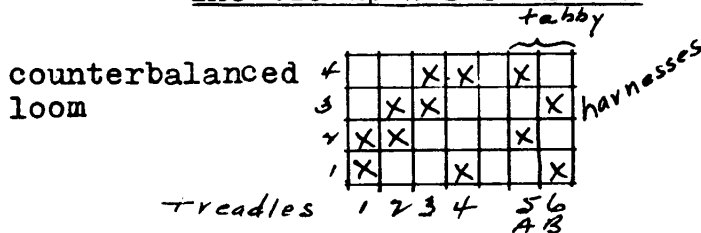
Mrs. Snider wished a suit and topcoat length, in an all over twill weave of an interesting color, with a harmony but not duplication, between suit and coat, -- both lengths to be woven on one warp. The main color was a bright medium blue wool.

Experimenting as to color combinations in the warp came first. The final choice, arrived at by stringing threads around a cardboard square and weaving in the weft by hand, gave the following warp plan:

1 end royal blue 16/2 weight wool
 1 end dark green (pine tree green) 16/2 weight wool
 1 end copen blue 16/2 weight wool
 1 end royal blue 16/2 weight wool
 1 end copen blue 16/2 weight wool
 1 end dark green 16/2 weight wool
 1 end royal blue 16/2 weight wool
 1 end pale mauve 16/2 weight wool

Thirteen yards were warped (7 yards for suiting, 6 yards for coating, 1 yard for loom and shrinkage take-up). It was set at 30 ends per inch, -- 2 per dent in a #15 reed, single in the heddles, and threaded in a twill $1^2 3^4 1^2 3^4$

The tie-up was standard:



Treadling for suiting: weft was 1 shot royal blue 16/2 wool
 1 shot copen blue " " " " " "
 alternated throughout

Treadling order, (using the above tie-up) was

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

It was beaten for a

50-50 finished product.

Our photograph on page 63 shows the detail of the weave, but fails to portray the lively, subtle, blending of tones, which equals any exclusive import.

Treadling for coating; weft was 1 shot royal blue 16/2 wool
1 shot royal blue mohair loop
alternated throughout

and here the treadling order was: treadle 1,2,3,4, and repeat, using alternate colors as noted.


Both these fabrics have an excellent handle and we consider them a highly successful project. (Cost of material per yard, 30" width, was \$2.65).


We would like to go on, as we have barely skimmed the whole, so varied is the tale.

There were many visitors, and the three instructors: Barbara Whyte, Winnifred Savauge Mooney and Ethel Henderson. At every turn, however, was Mary Sandin's influence, though she was holidaying far away from the scene. We missed her, and felt at times a great loneliness, -- her touch will not soon be forgotten. All of us hope her absence is only temporary, to be sure.

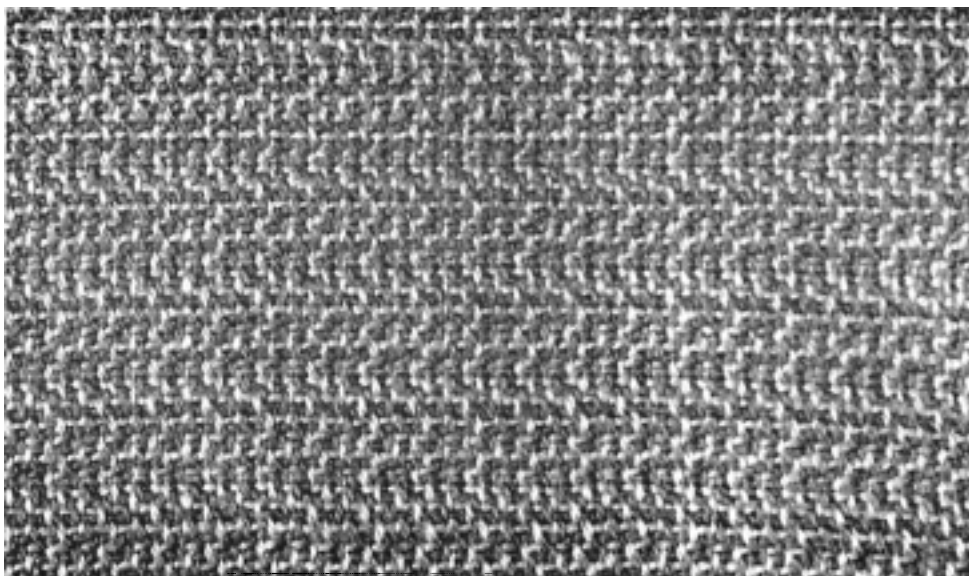
The summer session adds up to an exciting entity, and goes to prove the rewards of being a part of

GOOD WEAVING!

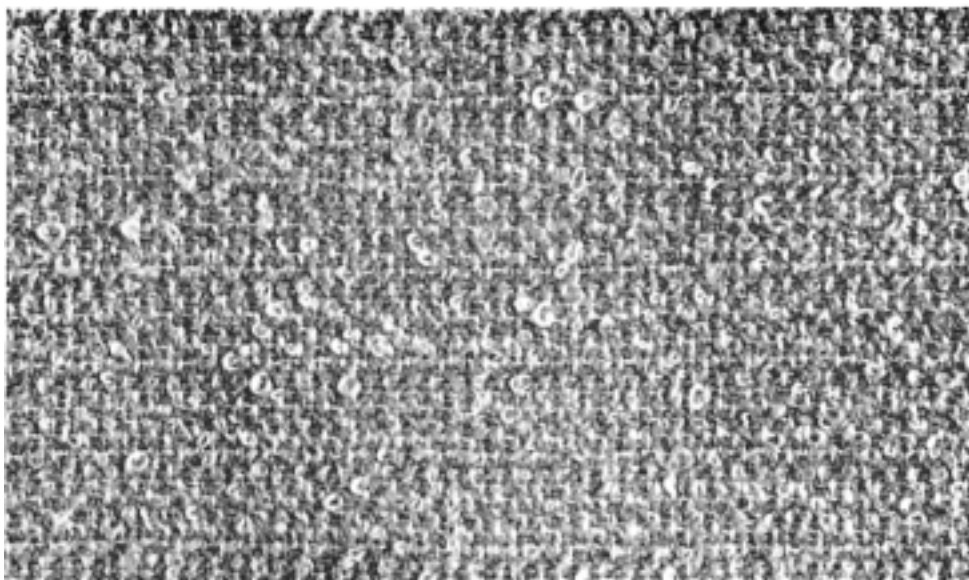

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\$3.50 per year for back issues, 1944 to 1958, with complete sets
still available. Copyright 1959



Suiting, from 16/2 weight wools



Coating, same 16/2 wool warp, with wool
and mohair loop as weft

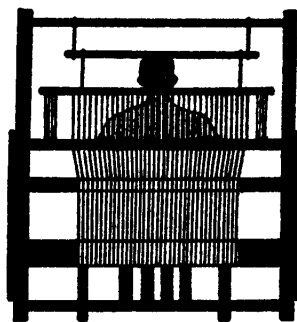
Designed and woven by Mrs. Jennie Snider of
Linwood, Kansas

LOOM MUSIC, 1959

LOOM
MUSIC

VOLUME XVI NUMBER 9
NOVEMBER, 1959

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

LOOM MUSIC

Volume XVI, Number 9

November, 1959

DESIGN AND INTERPRETATION IN WALL HANGINGS AND RUGS

The many photographs of wall hangings, room dividers, rugs and conversation pieces seen in such periodicals as "Handweaver and Craftsman", "Craft Horizons", "Canadian Art", together with advertisements of interiors which show them in use, point up the interest shown in them today, in all sections of our continent.

TECHNIQUES
OF
SUBJECT

One cannot consider weaving any of these articles, even briefly, without encountering first the problems of the technique to be selected, and secondly the design. For the former, there is a wide choice: In the interlocked weaves, as Ulla Cyrus calls them, the classification may be kilim, röläkan or tapestry types. For the loom controlled weaves we have the many varieties of Summer and Winter, Finn Weave (by either the Finnish or Mexican method), or Double Faced Twills. Then there are the "laid in the shed" techniques, and even such methods as Spanish Open Work, on occasion. In the rugs we may choose the pile effects of Rya and Flossa, or the flat surface of Soumak. Rosepath, too, has many possibilities.

A reference chart covering techniques will be found on page 65, for your convenience. Many other references will occur in your own reading, which you will wish to add to those given here.

So much for techniques -- Design is a wide open field.

ORIGINAL
DESIGN

At this point we have discovered there is a question to be considered, relating to Design, and we have not as yet resolved our thoughts into an answer. It involves "original" design. We take it that the common interpretation is a design pondered over,

Reference Chart of Techniques

Article	Technique	Source
Rugs	Flossa Kilim Rosepath Rölakan Rya	Cyrus, Manual of Swedish Hand Weaving Loom Music, April 1951 Cyrus Cyrus Cyrus; Loom Music, Feb., 1952 Cyrus; " Apr., 1953
Wall Hangings	Tapestry, Gobelin Swedish Knot	{Cyrus Black, New Key to Weaving Shuttlecraft Bulletins 1958
Room Dividers Conversation Pieces Wall Hangings	Free Techniques, as Laid Ins Spanish Open Work Brooks Bouquet Mexican Lace With Loom Sheds, as Dukagang French Embroidery Russian Embroidery Summer and Winter Double Weave Double Face Twill Native American Native Grasses	{Loom Music, September 1958 Atwater, Shuttle Craft Book Black, New Key to Weaving Tate, Weaving is Fun, Weaving at the Little Loomhouse, etc. {Atwater Bulletins Atwater, Shuttle Craft Book Tie-Up, Southern California Guild Bulletins Loom Music: March 1945 (double May 1953 (Dukagang April 1957 (double Nov. 1958 (various laid-ins Atwater, Byways in Handweaving Loom Music, June 1953
General References for all the above, including both design and technique:	"The Weaver", Bernat, 1936-42 (out of print) "Handweaver & Craftsman", from its beginning, 1949-	

and evolved, through the personal effort of the weaver. This presupposes that the weaver has (a) a sound technical and art training and marshals it toward working out the design; or (b) the artist learns only the suitable technique so his design may be brought to life; or (c) the weaver, deficient in both, goes forward as best he may.

In our experience with hundreds of students, we have in our memory less than a dozen who were gifted with the "flair" for design, which dominated over the technical side of weaving. These learned what was required to interpret their feelings and went gloriously on. There have been those who knew many techniques and could design in any of them, also "rare birds". We have also met many students who were excellent craftsmen, but who seldom wished to leave the beaten path of "book" weavers. And alas, many were in the company who had a desire to achieve but were frustrated by the inability to master one or other of the skills adequately.

Now as to the first and second groups, we need never worry. They will experiment, find an answer to satisfy, and be successful. The majority of weavers belong to the third class: good weavers but not designers. These are the backbone of the craft, the ones who keep our loom manufacturers and thread suppliers in business. These are the ones who send well-woven articles to our exhibitions, and break the hearts of the judges who admire the fine weaving but must consider design and color as an important factor, and reject the entry. How can these excellent craftsmen be helped?

The thought crosses our mind -- must these weavers be doomed to receive no recognition because they lack the ability for achieving "original" design? If we weavers, as co-workers in a major craft, wish to raise the standard of design generally, must we be barred from receiving help from artists who have design ability and training? Why not bridge the gap between Art and Applied Design, and have a

special and recognized classification of co-operative effort? This type of effort is partly done in Europe, but there the "designer" hires the actual work to be done and supervises it. The executor at the loom is the forgotten person who was not there, in exhibiting, which seems unfair, too. We will welcome your comments pro and con.

At Banff this summer there was a lively interest, perhaps greater than usual, in the skills we have mentioned. We recall one talented student who was impatient over perfection of method. She finally discarded the routine and went straight to her objective -- and arrived at a sparkling little scene, but it was very poorly woven. We are compelled to admit it spoke much more loudly to the beholder at first sight, than many a one faultlessly done! But, weavingwise, it spoke of a creative flair badly disciplined, and was unacceptable.

A FINNISH
HANGING

Last year, 1958, we had at one of our short classes, Miss Winifred Colson of St. Charles, Illinois. She brought along for us to see a wall hanging, bought by her brother while in Finland, designer or weaver unknown. This summer Miss Colson graciously consented to let us borrow it, and Fate must have had Mrs. Gershkovitch, of Portland, Oregon, in mind. On being shown this weaving, after having told us she was interested only in such articles, Mrs. Gershkovitch said, "I must try to reproduce it." It has everything I want -- texture, method, and I like the design." It was a case of determination at first sight, and there on our shelves was the very warp needed. (We know, -- but we all copy at one time or another, and so learn.)

Ulla Cyrus, on page 201, Manual of Swedish Hand Weaving, speaks of a variation of Rölakan used by Märta Måås-Fjetterström: "the background is woven as an open tabby weave in linen, with inlays in wool. One inlay and one shuttled background weft alternates."

The Finnish piece has the open weave linen background, with the inlays and tabby done in the same shed. The design inlays are of linen too.

OUR
WARP

The warp we selected was an unbleached singles, #10 or #12 weight, set at 20 ends per inch. Two and a half yards long.

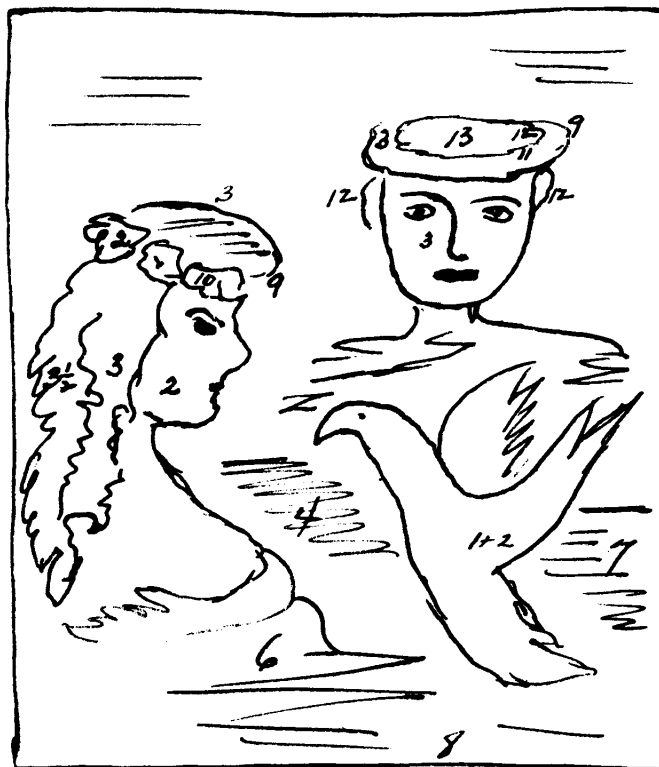
(This linen was purchased from LaFileuse Enr., 351 route de l'Eglise, Sainte-Foy, Quebec 10, Que., where it was listed for warp or weft.) It was an excellent warp for this purpose.

OUR
WEFTS

The shuttled background weft (tabby weave) was the same linen as the warp, with inlays done in the beautiful colors of Knox's 25/2 linens, used double. Lovely pastels contrasted with skin tones and darker hair. (See photograph on page 72). The lines surrounding the main figures were in blended tones of pink, mauve, turquoise, many beiges, cream and ivory, as shown on chart.

Key to colors -

- 1- white or ivory
- 2- creamy yellow
3. Drowny beige.
4. pink and mauve mixed.
5. light blue
6. mauve and pink or green
7. turquoise mix
8. yellows and greens.
9. green.
- 10- pink.
- 3 1/2 deeper brown.
- 11- 25-3
- 12- dull brown hair.



*Left face - outlined
in brown.*

Right face - outlined in 12.

Inlay - double 25/2 linen.

Warp and tabby - singles tow linen.

(Quick notes taken at an exhibition at a quiet time)

THE
INLAY
TECHNIQUE

Before beginning, design was sketchily graphed at the scale of the 50-50 weave to be employed.

Experimentation on the beat for the open tabby weave was the first procedure, and once this was arrived at (50-50 beat with the same number of warps and wefts per inch), the weight of the inlay was experimented with, so that no distortion of the tabby weft should occur. This was soon mastered, as the double weight of 25/2 linen was good, and the weaving proceeded. To hold the inlay threads, we used the small plastic holders used in knitting Argyle hose. A usual shuttle was used for the linen weft.

To inlay 1. Open tabby shed A, and throw linen background weft.

2. Use one inlay shuttle for each small area involved, so that there are no skips liable to pop up on reverse side. It doesn't really matter about direction of inlay thread (L to R, or R to L), but it seems easier to keep in one direction. Lay inlay threads in shed where required, leaving end to be turned back in next shed. At limit of its area, take holder to under surface, to be brought up after shed is changed. This keeps inlay end fastened, by interchange of warps as shed is changed. Do not carry ends across warp for even $\frac{1}{4}$ " below to change area -- better to end off or use new bobbin.

3. Beat inlays back, change to shed B, throw background linen thread -- then place inlay threads as above -- and continue.

For outlining the figures (see photograph), an auxiliary small shuttle, holding a darker thread, travelled warp-wise along the weaving. This presented difficulties to do neatly, as the turning was a matter of nicety. There was a turn involved so that the outlining remained subtle. This can be solved only at the loom -- one tries, and considers, and re-tries --

At some places in the inlay areas, the change of color was interlocked for a smooth join. If you will notice the male figure's nose, you will see a sort of zig-zag entered in.



zig zag.

This hanging bristled with many difficulties, in smooth laying in and thinking of turns, to say nothing of the necessity for working to the sketch of the design and keeping the feeling of the original. To the conscientious student, this is truly a learning effort. As can be seen in the photograph, the upper end is hemmed and the lower is left fringed.

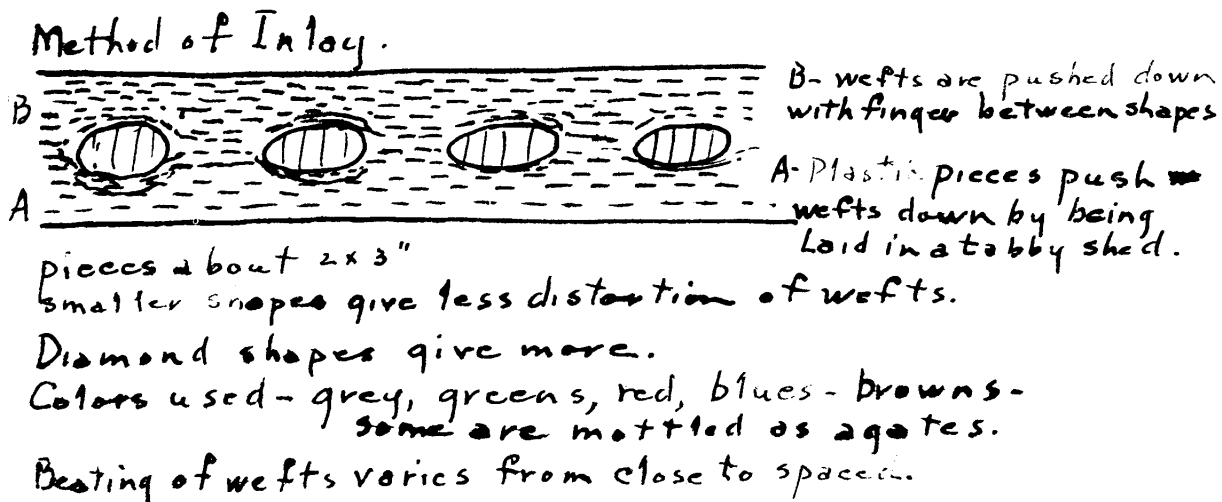
Mrs. Gershkovitch's use of Ted Hallman's technique

Mrs. Gershkovitch had also seen, in an exhibition, as we had, the interesting plastic screens of Ted Hallman (see Craft Horizons, Nov.-Dec., 1958; Handweaver and Craftsman, Fall 1958, p.46).

Now, on the length of warp left on the loom she wished to experiment with Mr. Hallman's techniques. We had the warp, suitable weft, but what about colored plastic? Hen's teeth were plentiful as compared to any substitute in a summer resort in the mountains, and we tried for plastics in vain. However -- It must not be forgotten that driving in Canada in winter requires special preparations, and one is the fitting of one's car windows with clear thin plastic shields, to prevent the frosting of the glass. These shields should be removed in spring, but like some storm windows on houses, are sometimes neglected, -- witness our little English car. Fate again stepped in by having one of these shields become unstuck just at this moment. It was plastic, but not thick, not colored, -- just stiff and cuttable. Shapes soon appeared (with the sacrifice of another shield, which was small price for the need), and water colors supplied the hues.

Mrs. Gershkovich then proceeded to weave these into the warp, and we found that the plastic we had served very well to solve the problems of weft adjustments to the shed inserts. The wefts here were boucles and wools in darker colors to emphasize the color values of the painted plastic.

Cross-bandings were planned, and the sketch below gives an example of the method of inlay of the plastic pieces:



OUR RUG KNOT WARP AT BANFF


We have not mentioned our rug knot warps, rya in particular. We were again happy to welcome Mrs. Charlotte Gist, of the School of the Ozarks, after an absence of several years. Mrs. Gist spent hours on the Swedish way of Rya, which has its own specialties, as we outlined in April 1953 of LOOM MUSIC, from personal experience at the Textilinstitut, Borås. The firmness of the background weft is the most difficult area to master. However, our students designed their own projects, and laboriously discovered the relationships of design and technique. In Rya, the overlapping layers require that the amount of color must be carefully considered in the design graphing prior to weaving.


We use a narrow warp for rug knots, as the student does not have time to do a whole rug. "Provas" or sample squares, roughly 12" x 12", give good opportunity for study. They are very effective, according to selected design, as wall squares or chair seats, if a bit larger. We teach the Oriental fringe finish, which is decorative in itself (I.M., April 1953).

We would be very happy to hear of your weaving in this field. The letters our subscribers write are very heartening, and we wish costs would permit some of them to be passed on for all to enjoy.

November days bring the winter plans of weaving to an actuality, and we send wishes for happy hours at the loom.

GOOD WEAVING!


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EARLY RENEWALS ARE WELCOMED

Since Loom Music subscriptions expire at the end of each year, we enclose our renewal form with the November issue -- then your renewal chore is out of the way before your Christmas rush. It helps us, too, to get renewals under way before that rush.

We do thank you for your continued interest in LOOM MUSIC!



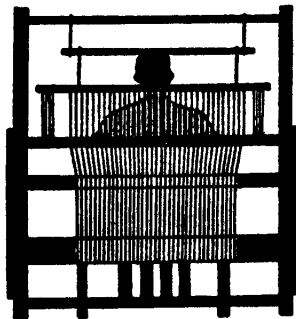
Wall Hanging: open weave linen background with linen design inlays.

Woven by Mrs. Gershkovitch of Portland, Oregon.

LOOM
MUSIC

VOLUME XVI NUMBER 10
DECEMBER, 1959

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

LOOM MUSIC

Volume XVI, Number 10

December, 1959

Two linen towelsTwo waffle weaves

A SURVEY OF A FAMILIAR DRAFT, and
A NOTE ON TIEING-ON WARPS

The Draft is Bird's Eye 2³4³2₁ | 2³4³2₁
 or
 Single Huck 3⁴3³2₁2 | 3⁴3³2₁2 as you will!

TIEING-ON Just a while ago we received several inquiries concerning the practice of "Tieing-on" a new warp, to the ends of one already threaded on the loom. We were asked, "Do you favor such a procedure, and what are its advantages and disadvantages?"

This query was given fresh emphasis when we were working with the above draft, as the tieing-on of a new warp was most valuable. Yes, we do tie-on, and this is how we prefer to go about the job.

In the first instance, of course, threading and beaming are as usual. Where we plan on re-using the threading, we try to use a warp setting and width that will be adaptable to subsequent warps. Twenty inches is a fair choice, as it may be narrowed by a closer warp setting, or widened with a spread-out setting. A first choice setting, too, of about 20 to 24 ends per inch will permit using settings of 12 to 15 per inch, or 30 to 36 per inch later. Wool may be tied to linen or cotton, -- no reservations, except that rayons might have a tendency to slip at the knots.

For the actual process of tieing-on: When first warp is completed, bring warp beam apron rods or warp tieing rods close to heddles and tie them to the back harness frame. Then cut warp evenly about 8" in front of reed, tieing each scissor cutting securely as completed. The lease rods are then tied through the cross of the new warp (same number of warp ends), and fastened to breast beam. Begin at either right or left edge and tie new warp ends onto old ones, but do not begin at centre. What knot to use? If warps are not too thick, we place ends together and tie an ordinary half hitch. It will hold. Tie the knot near ends of the pair -- perhaps a quarter to a half inch from the ends, and keep lengths uniform. If the "tail" is left too long, knotted ends will interfere with shed as end of warp is approached. For very coarse threads, a weaver's knot or some flatter knot may be employed.

Pulling through: When all ends are tied, pull knots through the reed toward heddles, by grasping a small group and sawing up and down a bit, keeping that section of the warp under tension -- one hand on the group in front of reed, other hand behind reed on same group, doing the pulling. Then, when all knots are through, allow reed to fall against breast beam.

Next, pick up small groups as before, and ease through the heddles. Don't forget the sawing up and down motion, and the tension, to speed operation.

When all knots are through heddles, roll warp on beam until one round is almost complete. Anchor beam with ratchet. Now unchain warp as far as possible, shake, pull slight slack back to hand with thumb and forefingers. Place sticks or paper to roll in with the warp, and roll warp as usual onto warp beam.

This process may be repeated again on the same threading, by cutting off just behind the knots each time.

OUR DRAFT
SURVEY

We find this versatile draft in almost every reference book, in one or more of its several interpretations. A few examples:

Davison, and Bird's Eye: As Bird's Eye, page 13 of Marguerite Davison's "Handweaver's Pattern Book" shows a splendid set of variations suitable for clothing. Not the least quality of these variations is their ability to employ two blending or contrasting colors successfully. This is a fine page for group study.

Neher, and Huck: Evelyn Neher's book on "Four Harness Huck" will suggest many versions of this draft, beginning with A-1 on page 5. We may get longer skips by extending the draft on the 1st and 4th frames, as $2_{11}2 \quad 3^4_43$, and using packed or spaced denting as an added factor.

Malin Selander's "Vävmönster" or "Weaving Patterns", shows a variety of interesting uses:

on page 37, interesting treadling on regular 5 and 5 huck

on page 40, a variation, for waffle weave

on page 57, a Swedish type of lace weave on our draft, with tabby areas drafted on 2^2_2 .

on pages 59, 61, the same draft with denting, for really open lace areas

on page 64, for all-over huck -- a tabby border may be drafted on 2^3_3 .

Lundbäck and Rinde-Ramsbäck's "Småvävar", #17 on page 28 shows an entirely different treatment, using the 3-thread skips.

Lundbäck's "Vi Väver till Hemmet" shows an upholstery treatment opposite page 49, #63, and a charming striped arrangement opposite page 80, #95, and lace curtain #97 on the same page.

Beriau, in any of his volumes: "Home Weaving", "Le Metier a Quatre Lames", or "Tissage Domestique", shows numerous examples:

Here we have quite a different approach, in employing various weights of threads as warp against weft. He uses $11|2^3_43_211$

as well as several good waffle weave drafts and treadlings. In "Home Weaving", 1947 edition, examples are found on pages 138, 139, 140, 141.

These utilize a light weight thread on frames 2 and 3, heavier on the doubled 1's and 4's. They are treadled in tabby, using (a) fine weight, (b) 3 shots fine, 1 heavy, or (c) 7 of light and 1 of heavy. In the latter, two colors may emphasize contrasts.

On page 118, versions are shown with contrasting colors and a twill sequence. Page 119 is an excellent drapery and a tricky sequence of threads.

Pages 159, 160, 162, 163, 165, 166 and 167 show great versatility in drafting on the basic weave, plus variations of treadlings.

Every weaver, by the way, or every group, should own a copy of Home Weaving (Searle Grain Co., Winnipeg, Manitoba, \$6.00).

Pollock: We also bring to your attention an upholstery suggestion on the simple point twill, by Martha Pollock, in "The Tie-up", by the Southern California Handweavers' Guild, October, 1957.

NOW, FOR THE DETAILS of four of our examples, photographed on page using the basic draft as given on page 73.

LINEN
SAMPLER
(towel)

We put up a linen warp as the first sampler: natural 25/2 mercerized, at 24 ends per inch, 20 inches wide, 480 warp ends.

It is always desirable to make a sampler attractive, even if this makes it more difficult to retain as one's own! Therefore our lace sampler is a linen towel.

The Draft and repeat $2^3 4^3 3^2 1$ begin

The tie-up is standard

Counterbalanced
or falling shed
loom

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

Rising shed,
"jack", or
table loom

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

harnesses
← treadles

Lace Sampler (towel), with 3 lace border treadlings

Weft same as warp, 50-50 beat.

Treadle A and B alternately, for 2" tabby hem, after a 1/4" finer weft for turn-in.

Band I With white mercerized 10/2 linen, 1 shot treadle 1
1 shot treadle 3

With 25/2 natural, 1/4" tabby, A and B alt., ending with B (6)

With 25/2 natural, #1 lace: treadle 5, 3, 5, then 6, 1, 6,
and repeat to 18 shots in all.

With 25/2 natural, 1/4" tabby

Band II With white 10/2, 1 shot treadle 1, 1 shot treadle 3

With 25/2, 1/4" tabby, A and B alt., ending with B or tr. 6

With 25/2, #2 lace: treadles 2 and 3 together (frames 2,3,4
 treadle 6
 treadles 2 and 3 together "
 treadle 6
 treadle 5
 treadle 6

and repeat to 18 shots in all

With 25/2, 1/4" tabby

Band III As band I

Centre With white 10/2, Treadle 1, then treadle 3

With 25/2, 1/4" tabby

With white 10/2, Treadle 1, then treadle 3

With 25/2, 1/4" tabby

Band IV As Band I

Band V With white 10/2, Treadle 1, then Treadle 3

1/4" tabby, with 25/2, ending with tabby B, or treadle 6

With 25/2, #3 lace: Treadles 2 and 3 together (frames 2,3,4
 Treadle 6
 (a) Treadles 2 and 3 together (frames 2,3,4
 Treadle 6
 Treadle 5

Now drop the tie on treadle 4, to harness 4,
 leaving it tied to harness 1 only

Treadle 4 (frame 1 alone

Treadle 5

Treadle 4 "

Treadle 5

Treadle 6 (re-tie treadle 4 to frame 4

Repeat (a) portion of #3 lace above

1/4" tabby, with 25/2

Band VI as Band I

Complete, to match centre, with White; treadle 1, treadle 3
 1/4" tabby with 25/2

White, treadle 1, treadle 3

1/4" tabby with 25/2

White, treadle 1, treadle 3

Weave centre of towel the desired length, 25/2 in tabby.

Second end: 3 bands with white, as above, 1/4" 25/2 tabby between
 lace band #1

1 band with white, treadle 1, treadle 3
 hem to match beginning end.

TOWEL NO.2BLUE AND
GREEN BANDS

We have spoken before of the charming color effects seen in "Småvävar", by Maja Lundbäck and Märta Rinde-Ramsbäck. We especially liked one facing page 44. Although this was drafted on a 6-harness draft, we decided to use 4 frames in the same manner, using our draft's 3 and 3 skips. You may see our photograph on page 80, but alas, black and white cannot show the lovely color -- the mid-blue and bright green alternate stripes.

Lest you should think the skips poor for linen -- such is not the case -- they are good. Apropos of skips, a most charming fine cotton dress material we saw this summer was a 2-color dot formed by colored warp and weft threads, carried, when not in use, across the reverse side. The skips were at least an inch long and were not visible through the cloth. Perhaps we have a complex about skips?

THE WAFFLE WEAVE

When we wish to emphasize the weft skips, we may lengthen the draft by doubling ends at the turning points, as in Double Thread Huck. This is possible in all of the interpretations, whether it be twill, huck, or waffle.

Yes, of course, we must realize that waffle weaves are built on this same sequence, and we worked out a pair of waffle weaves, using an 8/2 mercerized cotton, which could be tied-on to our linen warp. A light wool would be an equally happy choice. In cotton it is a very old favorite for bedspreads, pillow covers, and in color it is very attractive: our warp a hit-and-miss of soft greyed blues in two tones, which helped to give life to the fabric.

The Draft: as given on page 75

The Warp: mercerized 8/2 greyed blues, 24 ends per inch.

Tie-up is direct:

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

Note: as 3-frame treadling combinations are needed, as well as single frame, this is the best tie-up. For three's, use tabby treadle plus one other, to obtain combinations needed.

WAFFLE NO.1 has deep cups, skips on all 4 sides of cups

Treading sequence, using weft of 10/3 copen blue:

	frames 1,2,3	(treadles 2 and B together
	frames 1,2,4	(treadles 1 and A together
	frames 1,3	(treadle B
	frame 2 alone	(treadle 2
centre *	frame 1 alone	(treadle 1

reverse to beginning, after centre shot once

WAFFLE NO.2 has a flatter surface, weft ridges setting off warp skips.

Treading sequence, using weft of 10/3 copen blue:

	frame 1 alone	(treadle 1
	frame 2 alone	(treadle 2
	frames 1,3	(treadle B
	frames 2,4	(treadle A
	frames 1,3,4	(treadles 4 and B together
centre *	frames 2,3,4	(treadles 3 and A together

reverse to beginning, after centre shot once

Encyclopedia of Hand Weaving, by S. A. Zielinski

During the past summer we received a copy of Mr. S. A. Zielinski's "Encyclopedia of Hand Weaving", published simultaneously by The Ryerson Press, Toronto, and Funk and Wagnalls, New York.

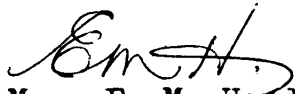
Quite apart from content, we are proud of this offering as a Canadian publication, equal in every quality to any volume in our collection. The Ryerson Press is an old friend, often met in various school texts, and we hope they will continue to publish weaving texts and material. The Funk and Wagnalls copy is the same superior publishing.

Of course, Mr. Zielinski's text is an old friend as well, but the new volume makes his information so much more accessible. His European background is reflected in his international approach, and his selection of drafts is wide and comprehensive.

For the weaver who desires a ready reference with a wide scope, this book is heartily recommended, and all groups should possess a copy.

With these pages, we bid farewell to 1959, and 1960 does not promise tranquility -- for a growing, explosive world is difficult to assess. Let us then, find in our leisure time a sense of promise and success in

GOOD WEAVING!



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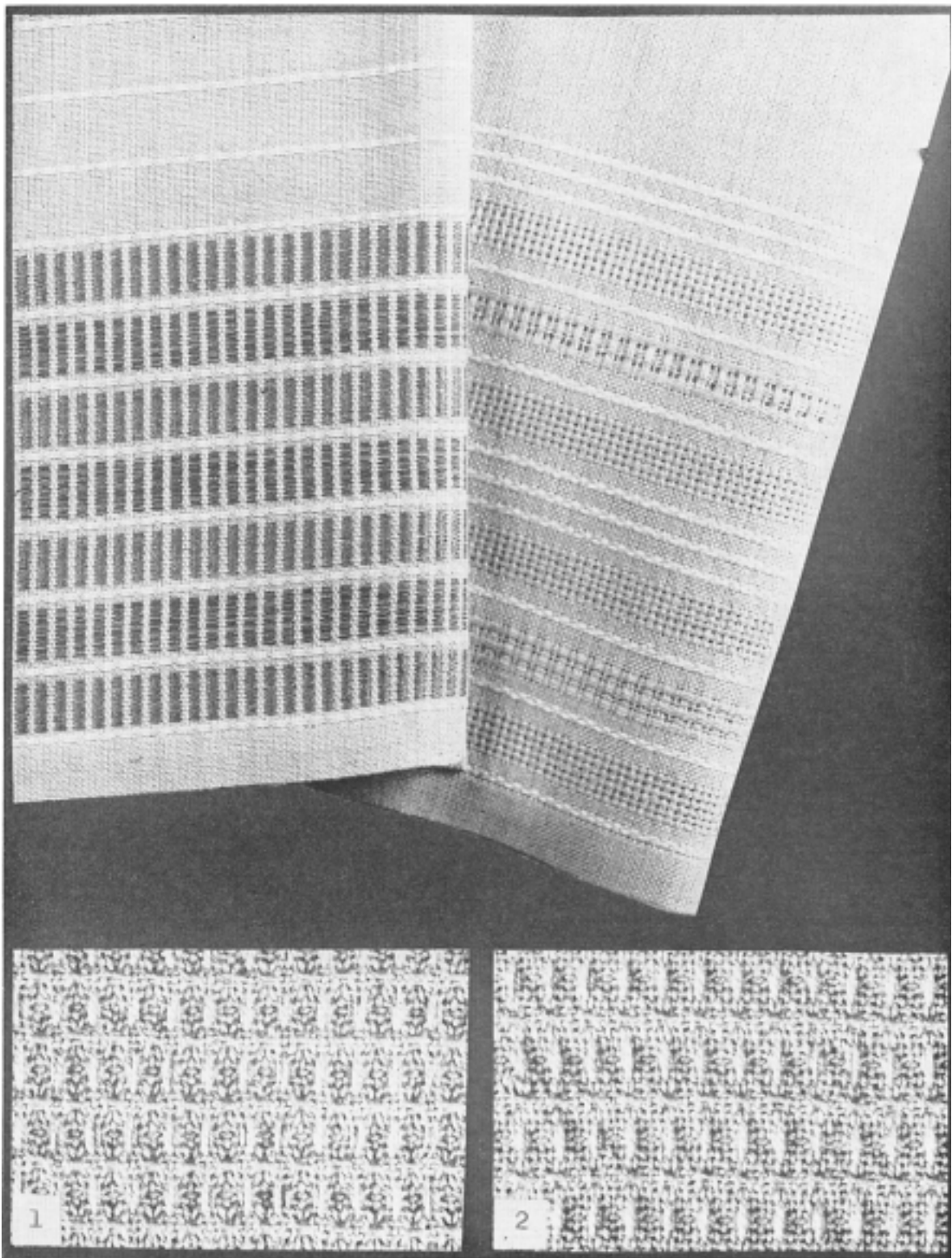


Mrs. R. B. Sandin
University of Alberta
Edmonton, Alberta

An Ontario weaver asks us if we can help her locate a second hand loom: a LeClerc, Type L contra-marche. If anyone in eastern Canada has such a loom for sale, and will send us particulars about number of harnesses, width, price, etc., we will forward the information to her.

1960 LOOM MUSIC looks forward to your early subscription -- may we have it promptly? Unless we are otherwise notified, to give continuity, January will be mailed to all 1959 subscribers -- anticipating that all subscribers will wish to continue. Mail to Mrs. Sandin, please.

LOOM MUSIC is \$5 per year of 10 issues; back copies \$3.50 per year, subscriptions to Edmonton, please Copyright 1959



- Linen towel, with mid-blue and bright green alternate bands.....p. 77
 Linen towel, same draft, with three different lace bands.....p. 75
 Waffle weave samples 1 and 2, on the same draft (actual size).....p. 77

Loom Music, December 1959

1959 LOOM MUSIC Index

	<u>Volume</u>	<u>Number</u>	<u>Page</u>
Bags: chart for planning	XVI	7	50-51
handspun, nature dyed, by Grace Raitt	XVI	7	52
honeycomb treadlings on overshot draft	XVI	7	53
red cotton, on overshot, by Marie Irwin	XVI	7	53
2-harness arrangement by Mrs. Anstey, with handmade wooden handle by Mr. Anstey	XVI	7	54
Banff School of Fine Arts: information	XVI	3	23
: report on 1959 session		8	57
Books: 116 books and periodicals listed and assessed		2	9-16
Cloth finisher: The Schwarzwaelder Co.	XVI	3	22
Clothing weaves	XVI	3	17-22
" " Suit and topcoat length by Mrs. Snider		8	61-63
" " Suggestions for use of point twill draft		10	74-75
" " Herringbone suiting by Mrs. Lawrence		3	22
" " Waffle weave by Mrs. Tulley		3	19
Lace treadlings on 4-harness overshot		6	44-45
Log Cabin skirting		3	18
Overshot variations: list of ways to weave 4-harness		6	42-43
Place mats:			
All over design, 2 weights of linen, Swedish lace draft		1	3
Tabby, with Swedish lace corner motif		1	5
Barleycorn lace		1	6
Two-harness arrangement, adapted by Mrs. Anderson		1	7
Point Twill as a design element		4	25-32
Table settings: design suggestions		1	1- 3
Tieing-on a new warp		10	73-74
Towels:			
Twills, simple		4	26
Point twill, colored warp stripes		4	27
Point twill, a many turn arrangement		4	28
Point twill, treadled as a lace sampler		10	75-76
Point twill, treadled with weft pattern bands		10	77
Point twill, colored weft band arrangement		4	29
Rosepath and twill		4	29
8-harness Finnish towel, by Mrs. Graham		4	31
Tweed color sampler		3	20-22
Upholstery: design notes		5	33-35
one color "texture"		5	35-36
tabby, using Perle 3 cotton		5	37
tabby, using nubby cotton weft		5	37
8-harness brocade		5	37-38
Waffle weave, for clothing		3	19
Waffle weave: two examples on point twill draft		10	77
Wall hanging: Finnish adaptation by Mrs. Gershcovitch		9	64-72