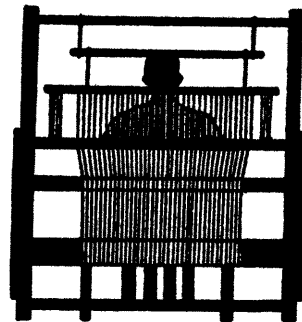


**LOOM**  
**MUSIC**

VOLUME XVIII NUMBER 1

JANUARY, 1961

*Mary Sandin*  
Edmonton



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Winnipeg

## LOOM MUSIC

Volume XVIII, Number 1

January, 1961

1961 - THE TIME OF CREATIVE EXPRESSION

via Handwoven Table Linens

On New Year's Day one reaches back into Time and reviews the past, the year and the decade alike. Our thoughts turn to advances and retreats, and in so doing we perceive salient trends emerging. We quote from January 1950:

"There are countless new guilds and small weaving groups, and there are thrilling exhibitions, month by month, in country wide areas; there is a vastly increased number of publications on weaving; and, most important of all, there is a steady surge upward in quality and taste in the finished product from the loom."

We gave as a maxim - "Not the quantity, but how excellent; not how costly, but how satisfying", will bring the greatest reward to our craft.

In the light of 1961, what has changed?

We can report for guilds and exhibitions a great advance; we have an enlarged number of weaving publications, with emphasis at the moment on Scandinavian translations; and we note a shift in emphasis from traditional weaving, in many areas, to the types of weaving where creative design is the goal.

The 1961 weaver must be a student of color, constantly mixing ingredients to achieve color harmonies and exciting responses.

The 1961 weaver must be a student of design, and be eager to accept the guidance of artists while studies are progressing.

The 1961 weaver must be a student of technique, but not for technique's sake. That is, he should strive to master technique so that it is a tool in his hands to use in creative effort.

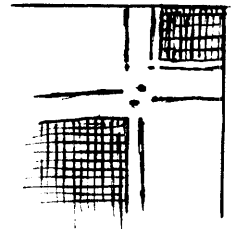
There are those weavers who, like Alexander, sigh for new fields of technique to conquer. At the sight of looms threaded to traditional weaves we have heard, on occasion, "I've woven all those", or, "What would I use it for?", all too often. We must more and more realize that techniques, like weaving books, can go only so far as we ourselves can interpret and extend them.

There is abroad, too, a belief that success in design and color is achieved through elaborate and difficult means. This is not so -- the harmonious and appealing is often stark in its simplicity, but all the elements of good design are present to make it capable of speaking to us of its value.

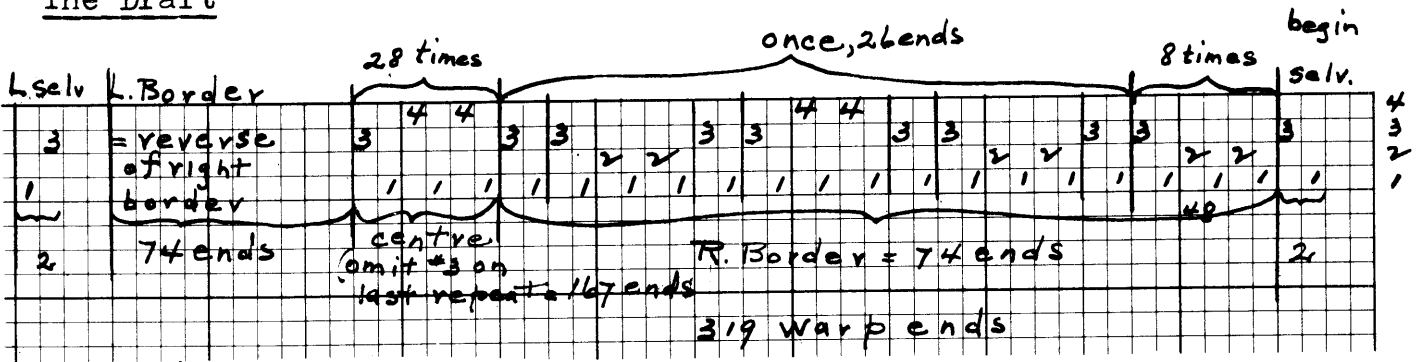
Our choices for your New Year's weaving, then, use familiar techniques with small variations that make them individual -- and three use linen. We can no longer say, "linen is too expensive". Some types are, but excellent linens may be had in bleached, half bleached, or natural, in both warp and weft, for about \$3 per pound. As well, we often use cotton warps with linen wefts.

A NEW BRONSON

We say "new" because of an interesting corner treatment. This is achieved in the drafting, so that at these points the Bronson threading may seem a bit different than usual, changing as it does to a barleycorn for 26 ends -- the 26-end group marked on the draft below.



The Draft



The Tie-up

counterbalanced loom

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

rising shed loom

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

The Warp used is 30/3 natural linen (purchased from Contessa); 20/2 will serve equally well; set at 24 ends per inch, single in the heddle, two per dent in a #12 reed. 319 warp ends, 13-1/3" wide

Weft is 20/2 natural linen. Colors are also effective in this weave, but the preference is usually for the use of a single color. Pastels across natural are good, but strong contrasts are certainly to be avoided.

Treadling

Weave fine linen tabby, 1/4" wide, for hem's first turn-in.

Then, with 20/2 linen, weave 12 shots tabby, for the under side of the hem, ending with B. (Readers will recall that we customarily give hem treadlings to produce a hem turn-up which will match the under-side of the mat. In this case, by experiment, we preferred the more stable effect on the lace corners, obtained by the tabby weave turn-up.)

Lace corner:

Treadle 1, B, 1, B, A, B, beating for a 50/50 product, i.e., about 23 wefts per inch on the loom under tension

Repeat that treadling unit 8 times, 48 shots in all

- A, B, once each \*\*
- 1, B, 1, B, A, B, once; then A, B, once each
- 2, B, 2, B, A, B, once; then A, B, once each
- \* 1, B, 1, B, A, B, once; then A, B, once each

Lace centre:

Treadle 2, B, 2, B, A, B, and repeat throughout desired length of centre (weave total mat 20" on loom) then A, B, once each

Final

Lace corner:

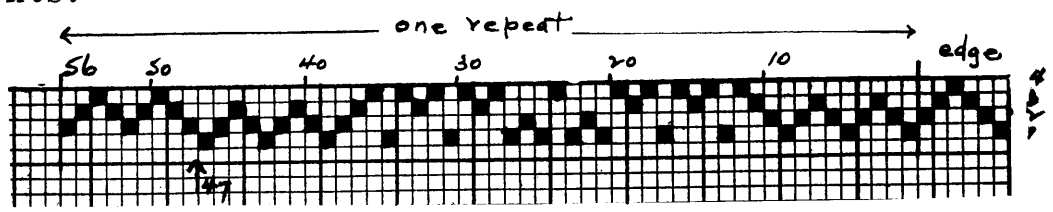
Begin at \* and reverse to beginning. Upon reaching \*\* it will be seen that these should be omitted, for matching ends.

This Bronson lace variation, with tabby areas on borders except for corners, is especially serviceable; and the interesting corner at this 12½ x 18" size, is still to be seen when a dinner plate covers the centre.

CRACKLE WEAVE IN 3 VERSIONS

These mats employ a small crackle repeat, which lends itself to many treatments.

The Draft



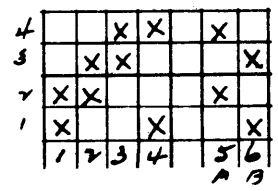
The Warp is 24/3 Egyptian cotton, natural, set at 30 ends per inch, 1 per heddle, 2 per dent in a #15 reed; 395 warp ends; 13" wide.

Threading:

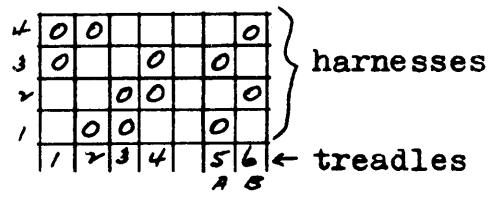
- edge, threaded once 6 ends
  - draft, 56 ends, repeated 6 times = 336 ends
  - balance, draft ends 1 to 47 47
  - left edge, reversed 6
- 395 warp ends

Tie-up is standard:

Counterbalanced or falling shed loom



Rising shed, "jack", or table loom



The Weft Linen is 18/2 (or 20/2) natural for tabby, with a pattern weft of Knox's 10/2 mercerized linen, white.

#1 Crackle  
ALL-OVER

It's an all-over treadling, but not "patterny", woven with white pattern weft on natural warp, natural tabby.

Weave 1/4" tabby, fine linen, for first turn-in of hem.

With 18/2 natural (or 20/2), weave 1 1/2" tabby, for a 3/4" hem, ending with tabby shot B, treadle 6

end band { Treadle 1, 4 shots, white pattern weft, using 20/2 natural tabby between pattern shots: 1  $\frac{A}{5}$  1  $\frac{B}{6}$  1  $\frac{A}{5}$  1  $\frac{B}{6}$

Treadle 4, 8 shots use tabby  
Treadle 1, 4 shots "  
6 shots natural tabby;  
2 shots tabby, using white 10/2 doubled;  
→ 6 shots natural tabby

all over centre { Treadle 1, 4 shots, tabbies between as above  
2, 6 shots  
3, 8 shots  
2, 6 shots  
\* 1, 4 shots  
4, 8 shots

Repeat the above 7 times, then through once to \*

At our beat of 22 pattern shots per inch, this weaves a 14" pattern centre, with an 18" finished mat.

Weave the second end band, in reverse, from the  $\rightarrow$  arrow above.

#2 Crackle,  
Tabby with simple end banding

This is our favorite, for its simplicity, photographed as #2 on page 9.

Weave fine tabby for hem's turn-in, then 1" tabby, using the 18/2 (or 20/2) natural, for a 1/2" hem, ending with tabby B (tr6

With the same 10/2 white linen for pattern, used double on the shuttle this time: Treadle 4, twice (4, A, 4, B, using same tabby of 18/2 or 20/2  
Treadle 1, twice  
Treadle 4, twice

Then 3 shots tabby, using 18/2 or 20/2 natural, B, A, B  
Treadle 4, twice  
5 shots natural tabby  
Treadle 4, twice  
7 shots natural tabby  
Treadle 4, twice  
9 shots natural tabby  
Treadle 4, twice  
11 shots natural tabby  
\* Treadle 4, twice  
12 1/2" tabby centre, ending with B tabby (treadle 6), then reverse from \* for second end

#3 Crackle,  
White boucle  
end bands

Again, a very simple banding, white 20/1 slubby linen for background.  
Fine tabby for 1/4", hem turn-in.  
With fine white linen boucle, treadle 2" tabby, for a 1" hem.

6 shots tabby, with fine white slub linen

With boucle pattern weft, white linen tabbies between pattern shots:

Treadle 1, twice (tabby between  
3 shots white tabby  
Treadle 1, twice " "  
5 shots white tabby  
Treadle 1, 6 times  
Treadle 4, 12 times tabbies between  
Treadle 1, 6 times  
5 shots white tabby  
Treadle 1, twice  
3 shots white tabby  
Treadle 1, twice

Weave desired length centre using white slub linen, tabby weave, then the final end border as above.

Black and  
White,  
MATCHSTICK

An entire change of thought and feeling resulted from a competition direction -- place mat woven to accompany a specific china setting -- in this case a beautiful contemporary charcoal china with white: under and outer surfaces black, inner and upper surfaces white -- emphasis on line and color, so no other detail.

For this the warp was heavy dull natural boucle and shiny white mercerized perle 3, with a restrained use of a copper glint, utilizing spaced denting.

Warping order: 5 ends cotton boucle  
6 ends white perle 3  
2 ends cotton boucle  
2 ends white perle 3  
2 ends copper (any round, medium weight copper)  
4 ends cotton boucle

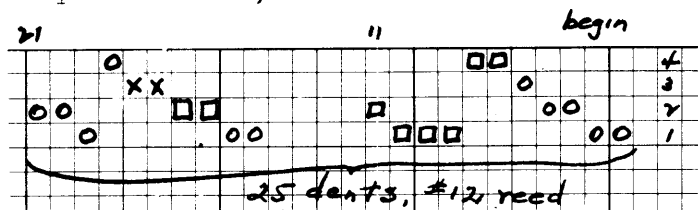
Repeat 4 times in all, for 84 warp ends.

Sleying: in a #12 reed, the 4 warp stripes are sleyed to a width of 11½", thus:

1st 11 warp ends, sley 1 per dent	11 dents	
skip 4 dents	4 dents	25 dents
10 warp ends, sley 1 per dent	10 dents	
skip 12 dents		12
Repeat white stripe as above,		25 dents
skip 15 dents		15 dents
Repeat white stripe as above		25 dents
skip 12 dents		12 dents
Repeat white stripe as above		25
		<u>139</u> dents

Threading: 1 end per heddle, threaded

boucle = o  
perle 3 = □  
copper = x



The Weft:

Tabby weave throughout, alternating black perle 5 cotton and 12" black matchstick bamboo, beaten firmly to 14 shots per inch.

On a very special sale we had bought a few dozen commercial place mats, for the sake of the stained or painted black bamboo. These ready-cut lengths were laid in carefully for even edges, and required no trimming to size.

The finish: The mats were woven 18" long, with warp ends left 2" long at each end, then tied in groups with small knots, after which the ends were clipped to 1".

### GREEK KEY in MEXICAN TWISTS

Our last offering is a 13 x 20" mat, beautifully designed and woven in Mexican Twist technique, by Madame Talbot of Winnipeg -- an old friend and a standby of our Canadian Handicrafts Guild shop.

The warp: is 30/3 Egyptian cotton, white, set at 30 ends per inch.

The Weft: is 50/2 mercerized linen, white, beaten 28 shots per inch, tabby weave.

The Draft: is twill  $\begin{matrix} 4 & 3 & 4 & 3 \\ & 2 & & 2 \\ & 1 & & 1 \end{matrix}$  396 warp ends

#### TECHNIQUES

##### Mexican Twists

For this, a pick-up stick is necessary (e.g. 1/4" wide, 1/8" thick, smooth, tapered to a flat end.) Twists are made, of two warp ends across the two adjacent warp ends. On a twill threading, using the standard tie-up given on page 3, depress treadle 3 slightly. This separates warp ends into 2's, with the last two warp ends at the right, on the "up" shed.

From the right edge, below, on the pick-up stick, pick up first pair of "down" threads (warp ends 3 and 4), pull to right then lift up and turn the point of the pick-up stick over the first raised pair (warp ends 1 and 2), creating the cross. Then dip the stick's point down to pick up next pair of "down" warps, pull to right and

pass stick above next "up" pair -- dip for next lower pair, and so on across the width of the warp.

**Spanish  
Stitch**

Where crosses are not begun at selvages (none of them are in this mat), there should be a tabby build-up to keep the edge

a 50-50 tabby. For this, pass shuttle through tabby shed to first pick-up point, back to edge through next tabby shed, change shed and carry shuttle in again to starting point of twists. Complete left hand side in similar fashion, thus



**Details for  
Madame  
Talbot's  
Mat**

Weave 1/4" fine tabby for hem turn-under.

With 50/2 white mercerized linen, weave 1 1/2" tabby, for a 3/4" hem -- 28 to 29 weft shots per inch. Then first row of twists:

Row 1: With tabby sheds, build up over the right hand 12 ends of warp, as described above, Spanish stitch:

With treadle 3 down slightly to separate pairs, pick up 93 twists on pick-up stick, turn stick on edge (plus an added ruler if necessary for a wider shed), and pass shuttle through the picked up shed. Build up the remaining 12 warp ends at the left, with 3 passes of weft in tabby sheds.

Weave 9 rows tabby, then weave Row 2 of twists, identical with first row. Weave 9 rows tabby, then begin Greek Key border, which begins with Row 3:

Row 3: Build up over 12 edge threads; do 17 twists; 12 ends tabby; 17 twists; 12 ends tabby; 17 twists; 12 ends tabby; 17 twists; 12 ends tabby; 13 twists; 12 tabby edge.

Then one row tabby, left to right, to return shuttle to right hand side.

Rows 4,5,6 are identical:

Build up over 12 edge threads; one twist; 60 ends tabby; one twist; 12 ends tabby; one twist; 60 ends tabby; one twist; 12 ends tabby; one twist; 60; 1; 12; 1; 60; 1; 12; 1; 60 tabby to left hand edge

Then one row of tabby.

With the directions begun above in detail, we go on to summarize the whole border in chart form -- to simplify directions and speed your weaving.



All pick-up rows followed by tabby to return to R.H. Side.

T- twist 2 over 2 ~~X~~ Spanish Stitch  $\cong$  over 3 sheds.

Pattern

Row	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	Begin here each row.
1.																				12 9 12
2.	border.																		9 tabby	12 9 12
3.	Greck Key.																		9 tabby	12 13 12 17 12 17 12 17 12 17 12
4, 5, 6.																			1 tabby	
7.																			1 tabby after each.	
8.																			1 tabby	
9, 10.																			1 tabby after each.	
11.																			1 tabby	
12, 13, 14.																			1 tabby after each	
15																			9 tabby	12 17 12 17 12 17 12 13 12
Repeat Row 2-																			9 tabby	
Repeat Row 1																			9 tabby	

Tabby centre as desired.

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Now back to our introductory remarks on page 1 -- How do we rate -- we hope?

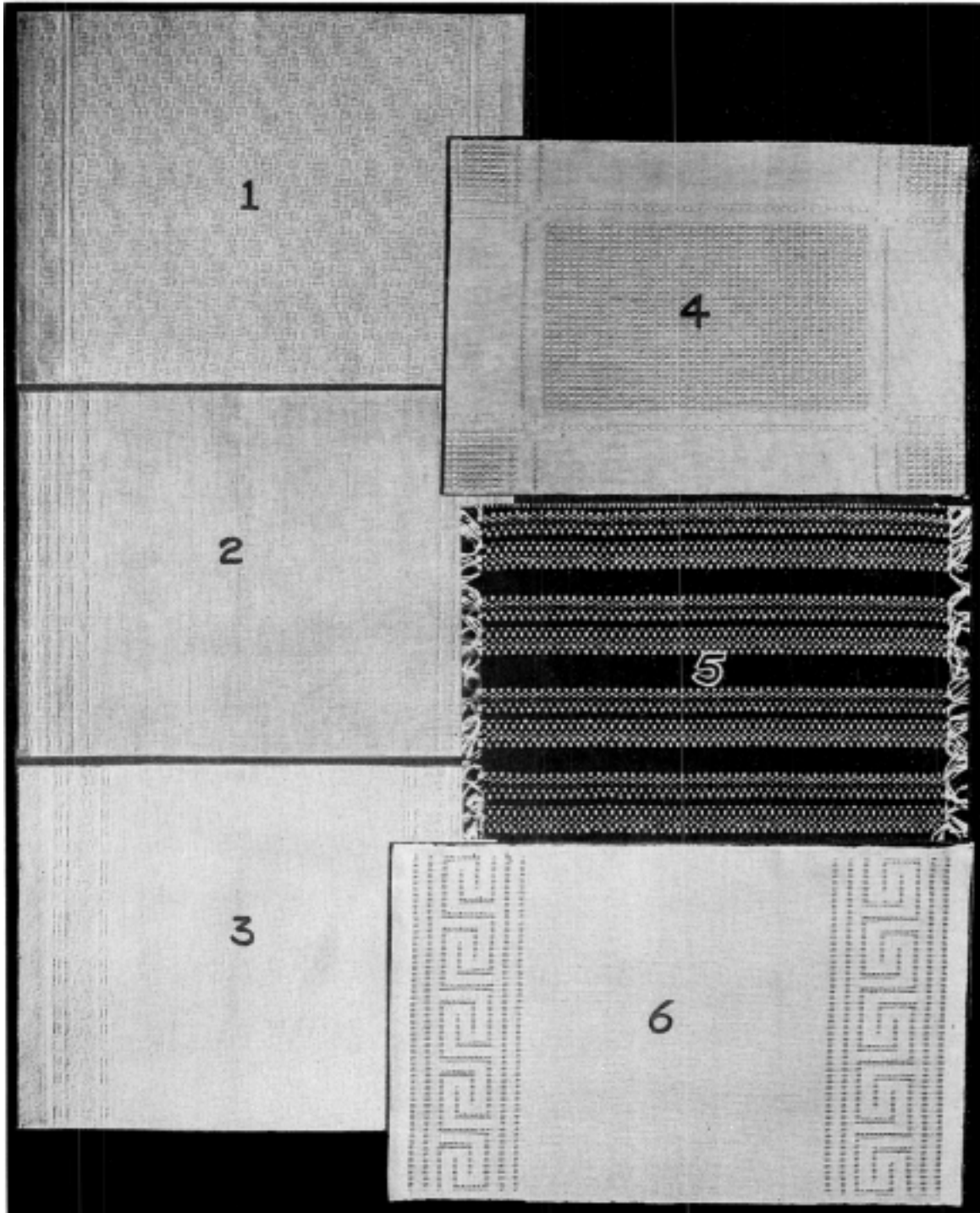
Standard techniques, perfectly woven -- yes -- but with individuality in design -- yes. Variety of media -- yes -- and above all -- good design and proportion -- but a big yes! It's all part of

GOOD WEAVING!

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 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 1960, with complete sets still available. Copyright 1961



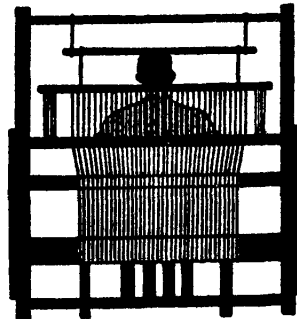
- 1, 2, 3. Linen and cotton place mats, woven on the same  
Crackle threading draft .....pages 4-5
4. All linen mat on an original Bronson lace arrangement.....pages 2-3
5. Black matchstick bamboo on white textured warp.....page 5
6. Greek Key design, Mexican Twists technique, by  
Madame Talbot of Winnipeg.....pages 6-7

LOOM  
MUSIC

VOLUME XVIII NUMBER 2

FEBRUARY, 1961

Mary  
Sandin  
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Ethel  
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LOOM MUSICVolume XVIII, Number 2February, 1961Three Delightful Draperies

It does seem that even though we see illustrations and accompanying drafts in various publications, we pass them by because we are not sure just how they will fill our purpose. Our examples are of that category -- often seen in a picture but not really tried.

Someone, somewhere, at this minute is thinking of hand woven drapery, and it is extremely important, before embarking on a large effort, to know that our product will last for a good while -- and this demands: color fast threads, vat dyed; correct warp setting for hanging qualities; the right amount of transparency or opaqueness; color schemes to give character to a plain room, or form a background for a central room theme.

These problems bring us to the query, is it worth while weaving drapery or glass curtaining? Of course it is, not only because of the feeling of pride and accomplishment in our handiwork, but because our sampling has pre-tested it.

We have for you old favorites of ours, in three weights -- very light, medium weight, and a heavy drape needing no lining.

The first appears in several Scandinavian books, but in none of them is sufficient detail as to warp to be used, to insure the original effect. One of the lessons we have learned, and that Malin Selander has emphasized to us, is the difference in the Swedish and American spinning and types of threads. Their threads, in general, are a softer type, and much, much, finer. We have woven with both of these types, times without number. We have the opinion that, on the whole, while Swedish threads are in general drafted in much less variety than is our wont, the weaving of them requires much more care and

precision in all stages of preparation and weaving.

OPEN Tabby weave, spaced. See photograph on page 16.  
SQUARES

Three different warps are used in this drapery, preferably unmercerized, but Egyptian may be substituted:

- a) a tightly twisted cotton, about 30/3 weight, natural.
- b) two yellows, corn and lemon, in a 16/2 or 24/3 weight.
- c) natural in the 16/2 or 24/3 weight.

The draft is twill; and Tie-up is standard

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

Counterbalanced

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

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

The Warping Order

3 ends 30/3 natural	<u>then</u>	3 ends 30/3 natural
2 ends 16/2 natural		1 end 16/2 corn yellow
1 end 16/2 lemon		1 end 16/2 lemon
2 ends 16/2 natural		2 ends 16/2 corn
1 end 16/2 lemon		1 end 16/2 lemon
2 ends 16/2 natural		2 ends 16/2 corn
1 end 16/2 lemon		1 end 16/2 lemon
2 ends 16/2 natural		2 ends 16/2 corn
1 end 16/2 lemon		1 end 16/2 lemon
3 ends 30/3 natural		1 end 16/2 corn
18 ends Unit A,		3 ends 30/3 natural
tie-off		18 ends Unit B. and tie-off

Alternate the above two warping units, for desired width. If larger squares are desired, increase the 16/2 areas.

Warp Setting: 30 ends per inch (1 per heddle, 2 per dent in a #15 reed)

for each unit, then miss 15 dents between units. (see photograph)

Weaving uses tabbies A and B alternately, with the same weft as warp, plus medium weight cotton boucle in lemon yellow and natural.

Treadle Unit A:

- 2 shots 30/3 natural
- 1 shot natural cotton boucle
- 12 shots 16/2 lemon yellow
- 1 shot natural cotton boucle
- 2 shots 30/3 natural

Square off the 15 missed dents by unwoven warp, regulating the space by a narrow strip of cardboard or wood, or by the eye.

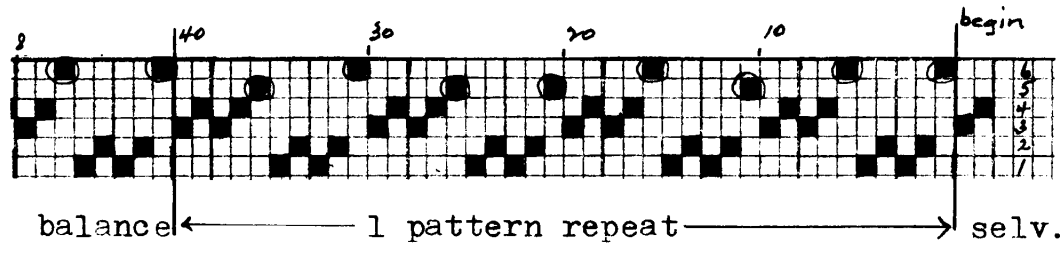
Treadle Unit B Same as for Unit A, except to use lemon yellow boucle instead of natural, and the centre 12 shots using 16/2 corn yellow.

Alternate these two units and spaces throughout.

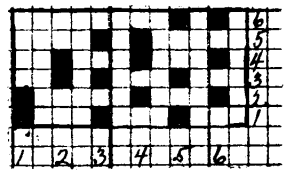
FANTASY

An interesting version of drafts which are sometimes called "Fantasy Binding" -- this draft is found in "Vaevbogen" by Paulli Anderson, Denmark, and requires 6 harnesses:

The draft (encircled ends are doubled ends, i.e., 1 white, 1 lemon)



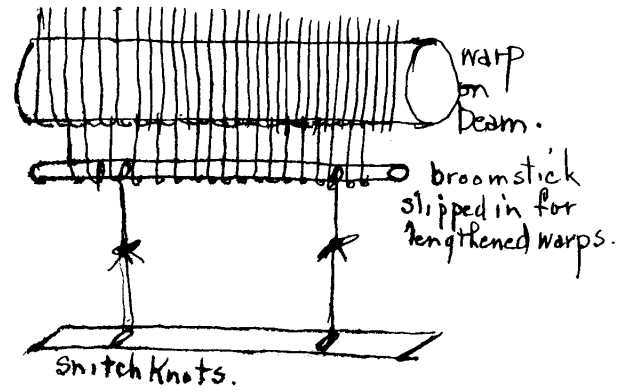
The tie-up



repeat draft for desired width, ending with balancing group on left

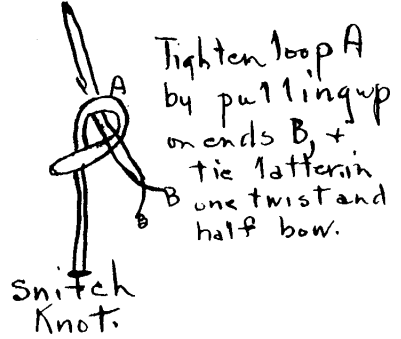
The threading

Every 5th end is a doubled end: 1 white and 1 lemon yellow 16/2 on a background of soft green cotton of 8/2 weight. Warp setting is 20 ends per inch, for background. The colored ends on frames 5 and 6 are drawn into every other dent (10 dent reed) in addition to the background warps which are dented regularly at 20 per inch. These double ends ride along above or below the main web, never weaving into the fabric. For this reason it is necessary to have these ends controlled by a special tension bar, which we have explained previously, and which is sketched at the right:



The Treadling

The main background weft is a green, like the warp, beaten to a 50-50 weave. Every fifth shot is white 16/2 (or 24/3), double on the bobbin, or using a shuttle with two bobbins instead.



With green, treadle 6,5,6,5, then treadle 2 with double white  
 " " 4,3,4,3, then treadle 1 " "  
 " " 6,5,6,5, then treadle 1 " "  
 " " 4,3,4,3 then treadle 2 " "  
 " " 6,5,6,5, then treadle 1 " "  
 " " 4,3,4,3, then treadle 1 " "  
 and repeat from the beginning

### INLAY SQUARES

An easy type of inlay is photographed on page 16 with color overchecks and pattern stripings -- an excellent opportunity to practice color blendings.

The draft is twill  $1^2 3^4 \quad 1^2 3^4$  with the standard tie-up given on p.11.

The warp:

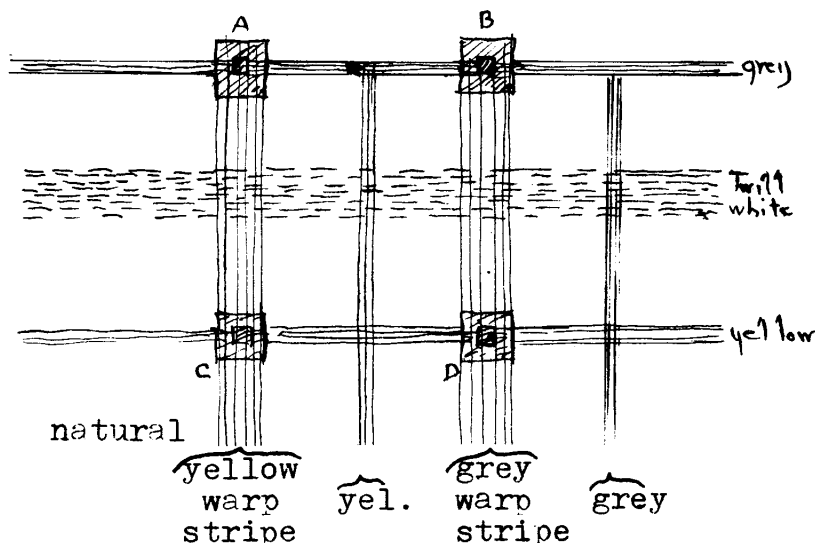
The background is 16/2 unmercerized cotton, natural, 2 per heddle, 12 double ends per inch; with stripes of 8/2 unmercerized cotton at 12 ends per inch, in two colors -- ours grey and deep yellow.

Warping order: 20 double ends 16/2 natural cotton (40 actual ends  
 14 ends 8/2 deep yellow  
 20 double ends 16/2 natural  
 4 ends 8/2 deep yellow  
 20 double ends 16/2 natural  
 14 ends 8/2 light grey  
 20 double ends 16/2 natural  
 4 ends 8/2 light grey  
 116 ends (doubles and singles),  $9\frac{1}{4}$ " repeat

Sley: in a #12 reed, the 8/2 ends at one per dent, the 16/2 doubled per dent.

### The Weaving

A sketch of the placing of the stripes and inlays, plus reference to the photograph on page 16 will be of assistance.



A - Blue square, red centre  
 B - Yellow " green "  
 C - Green " yellow "  
 D - Red " grey "

Background  
 Natural

Weaving Details

Background weft is 16/2 natural unmercerized, single on the bobbin, 20 shots per inch, in tabby weave.

Weave until the 20 double-end section of natural cotton forms a square of about 1-3/4". Then with a 20/2 mercerized cotton, or fine rayon in white, double on bobbin, weave 4 shots in twill:

harnesses 1&2, 2&3, 3&4, 4&1, then

3 shots natural tabby  
 12 shots twill in mercerized white double (as above)  
 3 shots natural tabby  
 4 shots white twill, as above (about 1" in all for twill stripe)

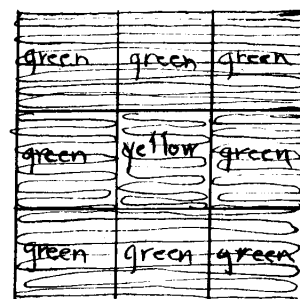
Weave again with 16/2 natural, 20 shots per inch, tabby weave, until square is 1/3" less than formed again.

Inlay now begins across the wide colored warp stripes, using the same 8/2 cotton used in the colored warp stripes. (See sketch and photograph for position of inlay)

Inlay Method:

Cut a 3/4 yard length each of medium green and coral 8/2 cotton. In the last tabby shed of the 16/2 natural, lay in green across the width of the yellow stripe, turning the end around a warp end and back in its own shed as usual; and the coral length in the same shed across the grey stripe, pushing the turned-in ends to the under side of the web. Throw the next natural background shot, then using the same shed, bring the inlay color back across its stripe.

Continue inlay colors with natural background for 1/3" of weaving. Then change main weft to yellow, to match warp stripe. Inlay continues, now using 3 ends of color: green on each side and centre end yellow, 1/3" divisions. At the same time, on the grey stripes, a grey centre is laid in. Weave 3/8" with the yellow background and the 3-color inlays.



Change to natural background weft,

and complete the last third of the inlay, like the first third.



At the finish of the inlays, square off the 16/2 natural background areas, then twill stripe area, then the natural background up to the next inlay area.

The second 1" inlay squares are a dark blue with a coral centre on the yellow stripes, and yellow with a green centre on the grey stripes. The narrow cross striping here over the whole web is grey instead of yellow.

You will enjoy weaving and seeing this lovely drapery hanging. It does not require lining, and the difference in warp settings creates a change in the amount of light filtering through. Of course, inlays may be enlarged, as well as overall square proportions, to suit your room. This is distinctive and entertaining weaving.

TABLE  
CLOTH

If draperies aren't on your list at the moment, this last project could be adapted to lovely table cloths, in cotton or linen -- for breakfast, dinette, or patio table.

*Ethel Anderson*

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

GOOD WEAVING!

*Mary Sandin*

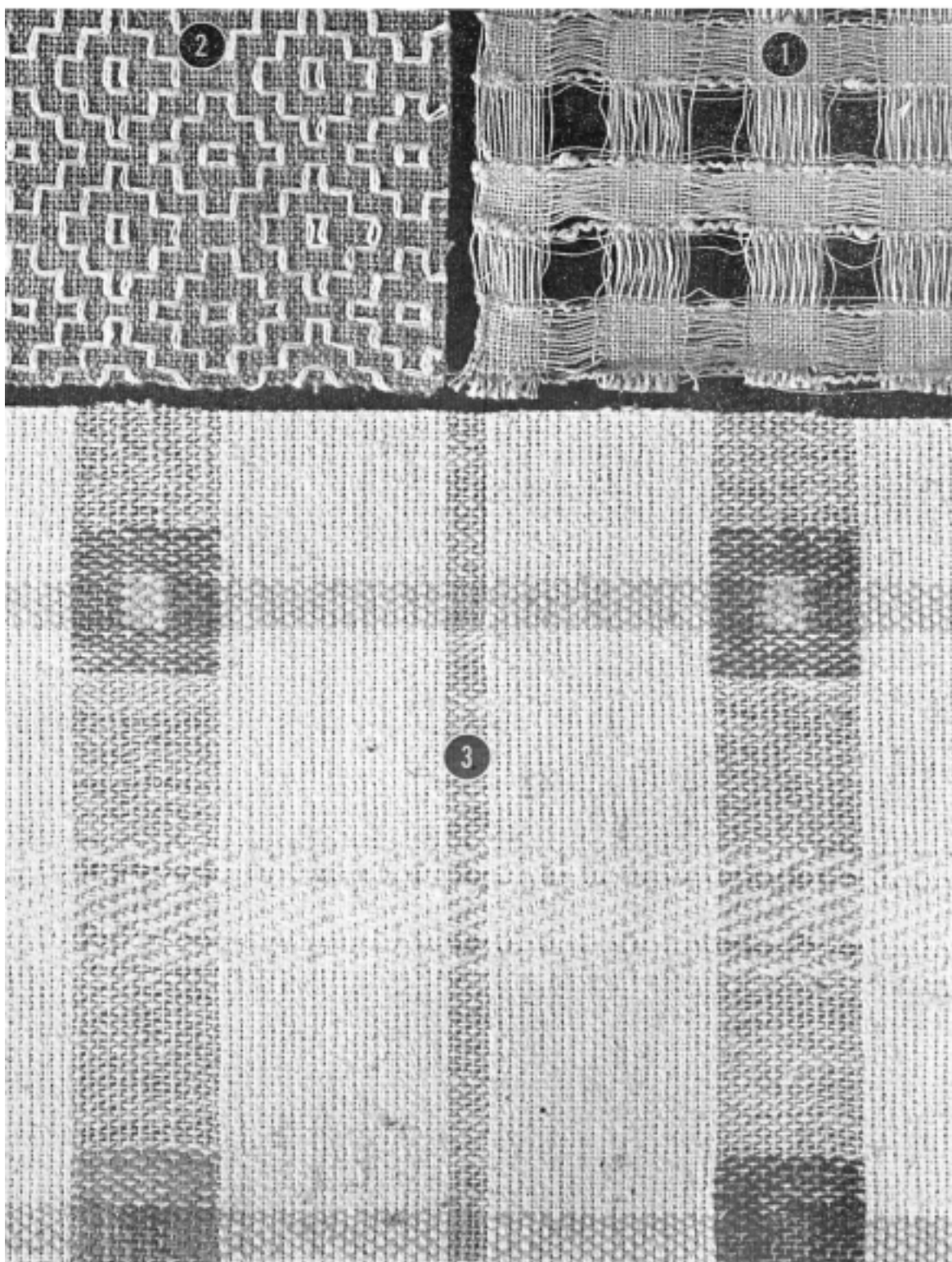
Mrs. B. B. Sandin  
University of Alberta  
Edmonton, Alberta

Our copy of HANDWEAVING PATTERNS FROM FINLAND, by Helvi Pyysalo and Viivi Merisalo, in its English translation, has just arrived (cost \$5 from Chas. T. Branford Co., 75 Union Street, Newton Centre 59, Mass.)

The same drafts and excellent photographs as the original Finnish issue, are now accompanied by details in English. The translators have included useful notes on how to use the drafts, and also included is a yarn table of cotton, linen, and wool sizes and yardages.

LICHENS FOR VEGETABLE DYEING, by Bolton (\$3.50 from the same firm) was also recommended in our December issue. We mention it again, because one of our experienced enthusiasts tells us that it is opening up to her new possibilities in the field of vegetable dyeing.

LOOM MUSIC subscription rate is \$5 per year of ten issues. All subscriptions run for the calendar year, and should be mailed to Mrs. Sandin, please. Back copies are available at \$3.50 per year.



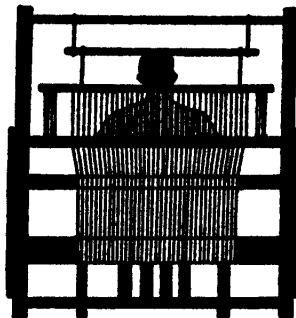
- Three cotton drapery materials Loom Music, 1961
1. Open squares, in yellows ..... p. 11
  2. Fantasy: green background  
with white and pale yellow ..... p. 12
  3. Inlay squares ..... p. 13

Photograph is almost full scale.

**LOOM**  
**MUSIC**

VOLUME XVIII      NUMBER 3  
MARCH, 1961

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## LOOM MUSIC

Volume XVIII, Number 3

March, 1961

UPHOLSTERY FOR THE DESIGNER-WEAVER

In selecting drafts for a school warp, we try to choose those which offer as wide as possible an opportunity for students to use a great variety of wefts and treadlings and color combinations, thereby expanding their knowledge of how to achieve interest by this means. Consequently, a caption in Mary Kirby's DESIGNING ON THE LOOM (a Studio Publication) which reads, and we quote: "These eight samples of furnishing fabrics were woven on the same warp with the same draft on a four shaft hand loom", could not fail to capture us, and we threaded a Banff loom to this draft in 1960.

The ensuing processes should have been routine -- there was the book, the instructions, the loom all dressed, the shelves of wefts -- but routine refused to fall in line. Why?

The reason is, of course, that all of these factors are just the basic requirements of a textile, and real labor in turning out a usable article comes via experimenting.

First, let us say we found the draft a very practical and versatile one, as we knew it would be, our faith and confidence in Mary Kirby being firmly rooted. (No serious weaver should be without this volume.) The draft itself is simple, and consists of two opposing blocks of crackle weave, threaded three times, each group separated by a 3-1 sequence. They are  $2^3 4^3$  and  $4^2 1^2$ , thus

The draft:

42	46		30		20		10		begin
4		4		4		4		4	
	2		2		2		2		2
1	1	1	1	1	1	1	1	1	1

Tie-up is direct:

There is no true tabby, but frames 1&4 alt. with 2&3, give a firm weave.

Sinking Shed

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

Rising Shed

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

Our first approach to this draft was by paper, and we at once proved that certain treadling combinations created 8 and 9 thread skips over the 3-1 groups, as when 2&4 was treadled. We then checked the warp setting to see how long the skip would be, and at the recommended 42 ends per inch it was less than 1/4". As 42 ends per inch is awkward for most weavers, we decided to use 45 ends per inch, in a #15 reed.

The warp recommended is a neutral color in a fine but strong cotton. Here we found neutral not successful for certain color schemes, after the sampling stage was passed. We should say, the general color desired by the weaver should be decided -- e.g. greens, golds, or reds, etc., and a 50/3 cotton warp used that will blend with that color generally; a greyed tone, so as to be unobtrusive, if smooth threads are to be used for a smooth surface. If slubs, chenilles or boucles are used, the warp recedes in ratio as they dominate the surface. (50/3 colors from Lily Mills, Shelby, N.C.)

One side of these samples, too, sometimes shows warp skips of about 1/8 to 3/8" in length, and this side may be the preferred "right side" of the fabric. Then it is necessary that there be a close relation in color between warp and weft.

Our latest warp is a dull gold and a deep beige, warped 2 ends together, threaded alternately one of each. With these we used weft colors of gold, grey, white, copper, brown, black, as you will see by details of the examples.

A word to students regarding the reading of treadling directions in Miss Kirby's book, should you happen to need help:

The general system used in technical books is followed -- the treadling is shown by filled in squares. Each square blacked denotes a warp end up, so those using table looms and looms with rising sheds follow treadling directions by reading the black squares. Read left to right horizontally for each treadling, and read vertically for treadling sequence. Those using counterbalanced looms should read the white spaces, in a similar manner.

A NOTE RE WEFTS: Our wefts will not always be available in your desired colors. As a guide to help you select similar weights, we are attaching weft samples with each set of treadling directions, on our copy for the printer. From the photographed actual size, you can decide whether to use your own material single, double, etc., for a similar effect.

NO. 1, Our first swatch was to get the "feel" of the warp, and we chose a 12-cut white chenille and a 10/3 gold Iily cotton, color #17. (Lily Mills have chenille; also Grant Hand Weaving Supply Co., 295 West First North St., Provo, Utah)

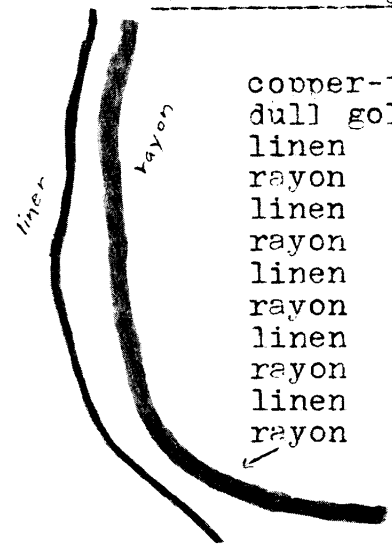
<u>The treadling</u>	<u>sinking shed</u>	<u>rising shed</u>
white chenille	frames 1&4	frames 2&3
gold 10/3	" 2&3	" 1&4
	and repeat	

This resulted in a closely woven, rather velvety textured, flat-surfaced fabric, with upper and under sides of similar appearance. There is a faint vertical stripe which is pleasing -- see photo., p.24. The chenille makes the striping very hazy as to outline, and the general color feeling is of white on a gold foundation. The material is very firm and has a good hand.

NO. 2, We used here for background a heavy gold spun rayon, dull finish, from our collection, nearly the size of 1 1/2 lea linen. (A similar weight is Robin & Russ' spun Viscose, which is copper-tone shiny and would result in more sheen. The same source, in Santa Barbara, Calif., has also a spun 7/2 duppioni silk as a stock item. As a third choice there is also here, a single ply jute. A great variety of threads is also to be found at Yarn Arts Guild, 39-33 29th St., Long Island City, N.Y., or Eureka Yarn Co., 109 W. 24th St., New York 11, N.Y.)

Our second thread was Knox's 25/2 linen, color 578, a rich copper tone, used double on the shuttle.

<u>The treadling</u>	<u>sinking shed</u>	<u>rising shed</u>
copper-tone linen, double,	frames 2&4	frames 1&3
dull gold spun rayon	" 3	" 124
linen	1	234
rayon	2&4	1&3
linen	1	234
rayon	3	124
linen	2&4	1&3
rayon	1	234
linen	3	124
rayon	2&4	1&3
linen	3	124
rayon	1	234

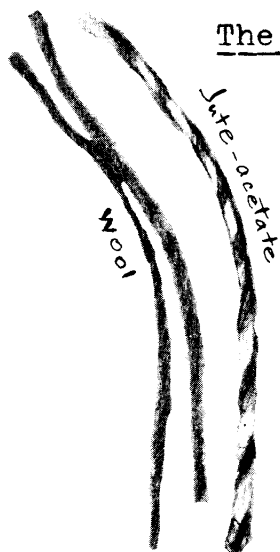


and repeat

This treadling of sample 2 gives a two-sided fabric, one very closely woven, the other giving a lovely diamond pattern of

linen skips enclosing the heavy spun rayon. This is very good indeed where such an effect is suitable, and the skips are entirely practical. The closely woven side is highly practical where no skips are desired and the fine warp covers the wefts closely.

NO. 3 This is best on one side only, and the threads used blur gold wool the design so that diagonal movement both ways is lessened with plied into an overall effect. Weft choices are: A heavy 2-ply jute and acetate jute and white acetate (#275) from Markrafters, Box 4, Simsbury, Conn., and gold Briggs & Little homespun: Briggs & Little, York Mills, N.B., and from Tranquillity Studio, Cornwall Bridge, Conn. Both yarns are used double on the shuttle, and give a rough textured surface effect.

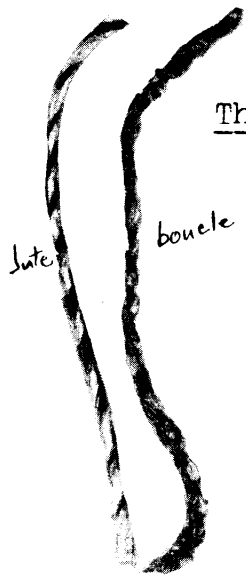


The treading

	<u>sinking shed</u>	<u>rising shed</u>
jute-acetate, doubled,	frames 124	frame 3
gold wool, doubled	" 234	" 1
jute-acetate	1&3	2&4
gold wool	234	1
jute	124	3
gold wool	1&3	2&4
jute	234	1
gold wool	124	3
jute	1&3	2&4
gold wool	124	3
jute	234	1
gold wool	1&3	2&4

and repeat

NO. 4 For a really interesting combination, resulting in an gold boucle extremely hazy vertical stripe and what we think of as with plied "textured" surface, we used the same jute and acetate as jute-acetate above, with a heavy gold rayon boucle, at least as thick as 12-cut chenille or #3 perle cotton. An excellent substitute would be Grant's (address p.19) Cotton Novelty with Rayon, No. 12S2, to be had in 20 colors. Treading follows on page 21.



The treading

	<u>sinking shed</u>	<u>rising shed</u>
heavy gold boucle	frames 234	frame 1
jute, used single	1&3	2&4
gold boucle	124	3
gold boucle	234	1
jute-acetate, single	1&3	2&4
gold boucle	234	1
gold boucle	124	3
jute-acetate, single	1&3	2&4
gold boucle	234	1
jute, doubled	124	3
gold boucle	1&3	2&4
jute, doubled	124	3

and repeat

NO. 5

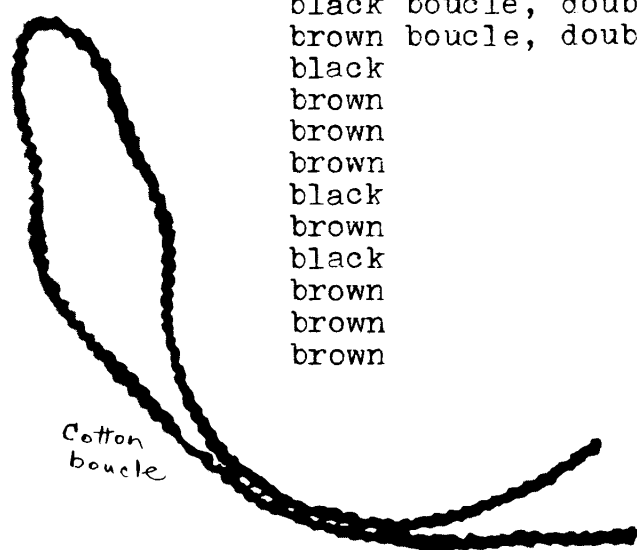
brown with  
black,  
cotton  
boucle

Our sample gave what is difficult to weave successfully with good upholstery qualities -- a staggered spot of good size, with a textured background. This treading has so many possibilities we intend to carry it on with many threads. Our first choice follows:

Medium brown cotton boucle, about 8/2 general size, and black cotton boucle of the same size, both used double on the bobbin. (Lily Mills size 2, Art 105, used single should do, though it is not so crisp as our weft).

This gives black spots on a brown background, almost an inch between spots. The boucle gives a satisfying strength and durability to the upholstery.

The treading



	<u>sinking shed</u>	<u>rising shed</u>
black boucle, doubled	frames 234	frame 1
brown boucle, doubled	" 1&3	2&4
black	234	1
brown	124	3
brown	1&3	2&4
brown	234	1
black	124	3
brown	1&3	2&4
black	124	3
brown	234	1
brown	1&3	2&4
brown	124	3

and repeat



NO. 6

grey rayon  
boucle  
with gold  
cotton

An entire change of surface and design occurred when a grey and gold combination of color was tried -- the warp-skip side here was the one to choose, rather than the weft-skip side as in No. 5. We used grey heavy weight rayon boucle, and would like also a 6 or 8-cut chenille; plus an 8/2 soft spun cotton in dark dull gold color, used double on the shuttle. (Grant's No.12S2 cotton novelty with rayon would be excellent, or their chenille)

The treading

sinking shed

rising shed

gold 8/2 cotton, doubled  
heavy grey boucle  
gold  
grey  
grey  
grey  
gold  
grey  
gold  
grey  
grey  
grey

frame 1		frames 234
2&4		1&3
1		234
3	} 2	124
2&4		1&3
1	} times	234
3		124
2&4		1&3
3		124
1	} 2	234
2&4		1&3
3	} times	124
		124

and repeat

The side we like has small figures, rather honeycomb in effect, which are not too dominant a design element.

NO. 7

Reds

Our last sample shows a cotton boucle nub, riding on a smooth background. We tried the nub yarn single first, then double (as shown on the photograph). On the whole we liked the single better. With two red threads, the gold warp is almost completely covered, showing only as minute glints.

Red cotton nubby, from Eureka Yarn Co., 109 W. 24th St., New York 11.  
Red 8/2 soft spun cotton from Lily Mills, etc.

The treading

sinking shed

rising shed

red boucle  
red boucle  
red 8/2 cotton  
red 8/2 cotton

frames 123		frame 4
134		2
2&3	} 3	1&4
1&4		2&3
	} times	
		or 6 shots

and repeat

So far, we have only skimmed the surface of the versatility of this draft. We should like to add to our collection of samples by receiving some versions from our subscribers. As well as the samples described here, we have also tried Briggs & Little's home-spuns, blending mauve and blue. We are anxious to try more of these, as the heather dyes inevitably come up with a harmonious result.

One of our present samples (not included here) was exactly what we wanted for our version of a new tote bag. The end of a sample warp, we find, usually results in a bag length, after experiments are over. You see, we never skimp on the length of a sample warp of this nature. This bag will appear in our issue on bags, for which we are even now collecting the items.

These are wonderful days for those who can stay at home and weave -- and wonderful, too, for travelling weavers who find the days filled with weaving spots to visit, and opportunities to absorb the many things to be learned in

GOOD WEAVING!

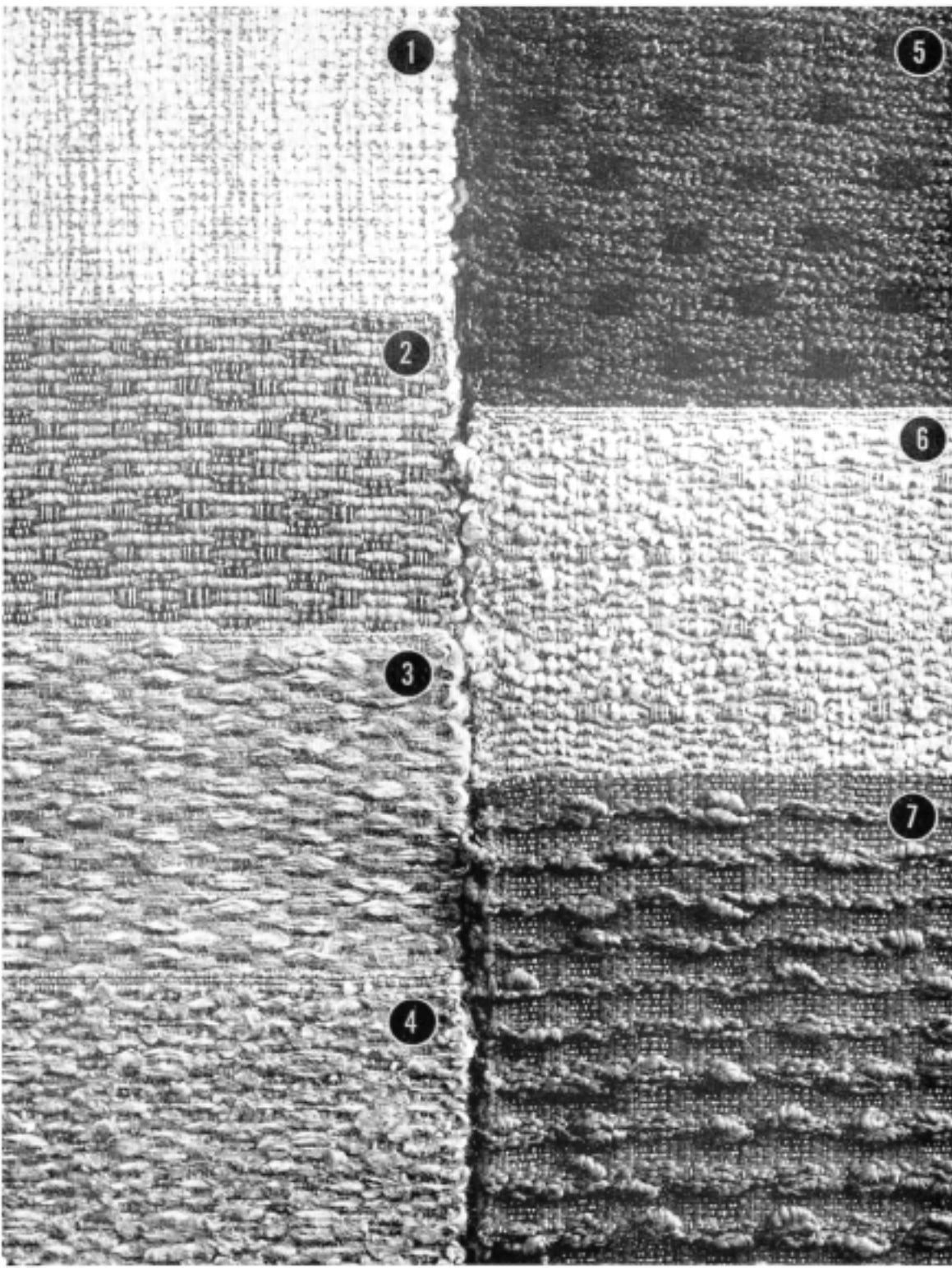
*Mary Sandin*  
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Seven upholstery swatches  
 woven on the same warp and threading

	LOOM MUSIC 1961
1. white chenille and gold 10/3 cotton .....	p. 19
2. heavy spun rayon, gold, and copper-tone linen .....	p. 19
3. gold homespun and plied jute and acetate .....	p. 20
4. heavy gold rayon boucle, with jute and acetate .....	p. 20
5. cotton boucles, in brown with black spots .....	p. 21
6. heavy grey rayon boucle, with gold 8/2 cotton .....	p. 22
7. red boucle nub on soft red 8/2 cotton background .....	p. 22

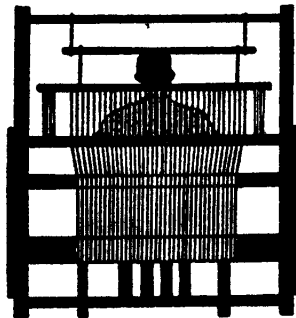
(samples are actual size)

LOOM  
MUSIC

VOLUME XVIII      NUMBER 4

APRIL, 1961

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

LOOM MUSIC

Volume XVIII, Number 4

April, 1961

## TWO CLOTHING WOOLS: Suiting, Coating

## WHICH LOOM SHALL I BUY?

The seemingly simple project of clothing wools is one that involves many decisions on the part of the weaver, and we propose to offer suggestions to help solve the final answers. A subscriber who plans to specialize in yardage, asks advice on the purchase of a loom -- giving us our combined subject for this issue.

In beginning, we consider first the type of cloth we wish, and for this issue we have chosen a man's light weight suiting, and a ladies' homespun coating. The former is designed in a tabby weave, while the second uses a 6-harness twill. The basic twills, plaids and checks, hound's tooth, herringbones, district checks and broken twills are to the forefront of fashion in the English woollen mill trade, whose offerings highlight the world of clothing wools.

Our first problem arises over what yarn to use, where to buy it, and which of many to select. For convenience, we should have on hand color cards from

Searle Grain Co., Winnipeg, Manitoba, for worsteds, tweeds, botanys, mohairs, cheviots, man-mades and silks;

Sutton Yarns, Sutton, Quebec, for a large assortment of silks, fine weight novelty wools, and man-mades;

Briggs & Little, York Mills, New Brunswick, for Canadian homespun in plain and heather (Tranquillity Studio, Cornwall Bridge, Conn., U.S. agent);

Grant Hand Weaving Supply Co., Provo, Utah (and others), for Bernat's Fabri and Afghan;

Fibre Yarn Co., 840 - 6th Avenue, New York 1, for novelty wools;

Shuttlecraft of Rhode Island, P.O. Box 917, Providence 1, R.I., for a great variety of yarns;

Yarn Depot, 545 Sutter St., San Francisco, Calif., for yarns of every description;

Conlin Yarns, P.O. Box 4119, Philadelphia 44, Pa., for the fine weight homespun formerly made by the Hand Weaving Yarn Co., Elkins Park.

Color, weight and type of yarn decided upon, the next step is a sample warp, 8 or 10 inches wide. With this width we can plan for three, 3-inch wide color arrangements, or 4 or 5 2-inch arrangements. This sample warp should be  $1\frac{1}{2}$  yards (or more) long, to permit many weft arrangements, and frequent cutting and resleying if necessary.

We say re-sleying of the sample warp -- our warp setting is of great importance. We set closer for twills than for tabby because of difference in thread intersections -- as, tabby = 1 up and 1 down, whereas twill is usually 2 up and 2 down, or 3 up and 1 down, or vice versa. Only a washed (in pure soap solution) and pressed sample will determine the quality of the finished sample. Do not use detergents.

More and more weavers are, for the final finishing, sending their lengths to professional finishers. The favorite in Winnipeg is the Trenton Dyeing & Finishing Co. Ltd., Trenton, Ontario. Any length will be accepted, but for scouring and finishing their equipment requires 36" material. Also for finishing (but not washing), Hughes & Co., 2050 Bleury St., Montreal.

Speaking of finishing reminds us to speak of "Scotchgard". What is it? -- An oil and water repellent, based on fluorochemicals.

We read in the Ambassador that Scotchgard has been developed by the Minnesota Mining and Mfg. Co. Ltd., and fabrics (particularly upholsteries) treated with it are protected against oil and water. Scotchgard has the power to form a protective film around each fibre. Fluids form globules on the surface of the treated cloth, do not spread, and may be wiped off with tissue. Oil can be cleaned off without leaving a grease ring. Scotchgard is odorless, colorless, and harmless, does not affect the handle of the treated fabric and is fast to dry cleaning. Hooray for weaving white and light colored draperies and upholsteries! (See also "Life", p. 77, Feb. 17, 1961).

A similar protection by Dow Corning Corporation, for clothing fabrics, is called Syl-mer. For it, applied to your handwovens, try Countryside Hand Weavers, Helen and Earle Slason, 5605 W. 61st St., Mission, Kansas.

#### FABRIC ONE -- Suiting material in browns

Our first fabric is a man's suiting material, in browns, of fine yarns: a "heathery" natural brown 28/2 alpaca from Shuttlecraft of Rhode Island, which, with a plain brown 16/2 worsted, is just enough different in color to give a subdued striping with a slight grey cast. For a little more emphasis, an irregular warp striping with henna brown 16/2, and black, was employed. Photographed on page 33.

The warping order is

2 ends henna brown 16/2 or very fine homespun  
 1 end dark brown 16/2  
 3 ends brown alpaca 28/2  
 1 end dark brown 16/2  
 3 ends alpaca  
 1 end dark brown  
 3 ends alpaca  
 1 end dark brown  
 3 ends alpaca  
 1 end dark brown  
 1 end alpaca  
 2 ends black 16/2 or very fine homespun  
 6 ends alpaca  
 2 ends black  
 1 end brown  
 3 ends alpaca  
 1 end brown  
 3 ends alpaca  
 1 end brown  
 2 ends alpaca  
 1 end dark brown  
42 ends per repeat. Repeat warping order for desired width -- at

a warp setting of 30 ends per inch; threaded in a twill  $1^2 3^4 1^2 3^4$   
 and woven in tabby weave. WEFT is the natural brown alpaca, two ends  
 wound together on the bobbin, beaten to 28 double ends per inch.

The alpaca, so fine and almost "hairy" in feel, gives body  
 and crispness to this suiting -- designed to please the most fastidious  
 of conservatively minded gentlemen.

(We might mention brown and black wool from Sutton Yarns' recent color card, called "shantung". Of 100% wool, there is an uneven spinning, so that when used as a weft it will give the somewhat slubby appearance of shantung silks).

#### HOMESPUN COATING MATERIAL, in reds

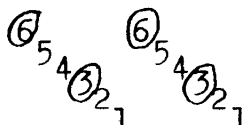
We have a coating length ready for the tailor, from the dark wine-red of Briggs and Little homespun, to which we added a red homespun, in the warp proportion of 3/4 dark, 1/4 light; weft all dark. (our lighter red is not now available, but is of the exact color of Lily Mills W-114 Cardinal, which would substitute very well).

This was warped: 2 ends dark  
 1 dark and 1 light together  
 2 ends dark  
 1 dark and 1 light together -- these four  
 ends repeated throughout, with the dark and light ends treated as  
 1 in the heddle.

The warp setting, done in a 10-dent reed, is 26 threads per inch, since every 3rd double end is treated as one. In sleying, every other dent will have 3 ends, the others 2 ends.

We sampled, of course, before deciding on the exact warp setting and treadling plan which pleased us. This gives a good in-between coat weight, as Canadians often say -- meaning a coat suitable for temperatures of around 20 to 40°, our early spring and late fall days.

#### Our Draft



with the circled ends = 1 dark and 1 light end, together in the heddle  
(circled ends, plus adjoining end = 3 per dent in the reed)

#### Tie-up

We sampled several treadlings, and arrived at this tie-up as our choice.

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

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

using the dark color single on the shuttle, beaten to 18 wefts per inch on the loom, we achieve a diagonal twill which is broken by the color play between dark and light.

#### Finishing

Our particular length was scoured and finished by the Trenton firm (p.26). If done by the weaver, it requires a thorough washing in warm water, using pure soap without detergent action, since these homespuns are sold and woven "in the oil". Care must be taken to avoid crushing or wrinkling. After rinsing well, either spread the material flat (on sheets) for drying; or hang lengthwise on the clothes line, with a peg every 1" or 2", on a quiet day. Then steam press, or send to a finisher for the pressing.

#### WHICH LOOM SHALL I BUY?

We are always interested in the letters from our weavers, and when one such as this arrives, we think sharing it will be of benefit, and wrote asking permission for its use:



Our subscriber, Mrs. Nancy Kline, who lives in Idaho, far from weaving centres, poses questions affecting all weavers who have not too long an experience. For the sake of editorial policy we will present only portions of this letter, but we quote:

"I have saved up three hundred dollars and want very much to start weaving in earnest. I live in the mountains of Idaho where there are no guilds or vendors selling the various makes of looms and yarns which would enable one to compare the merits, one with another, so these are the questions to which I seek answers:

1. Which make, or makes, shall I buy?
2. Should both be jack type or should one be counterbalanced?
3. How many harnesses should be considered for each loom?
4. What widths should be considered practical?

I know that Macomber, Gilmore, LeClerc and others are good looms, but they differ considerably and which is best? Or is there a better make I have never heard of -- perhaps from England or Sweden -- this bothers me.

I know some weavers write they prefer a counterbalanced loom for yardages, because of the ease of operation, but does this outweigh the versatility of the jack type loom?

Is it most practical to have one four harness loom and a second with 8, 10, or 12 harnesses? Are the last used enough to merit owning them?

I wish particularly to weave woollens and silks for wearing apparel, sports jackets, dinner jackets and evening skirts for a particular outlet. This brings up the problem of the width of the looms. I have been told that good tailors need only a 30" fabric for men's coats so that a 36" web on the loom is about right, and any more pure waste. Evening skirts demand a wider fabric so I am wondering if the loom should be 40" or 45".

My last problem is how to enlarge my knowledge of good color and proportion as related to weaving. I'd like to avoid horrible looking materials. If it is possible to send me the names of books dealing with such problems I will buy as many as possible -- titles in a publisher's list rarely give me much inkling as to how useful they will prove. I hope to avoid the odd, the faddish things, that strive so hard and achieve so little."

To such a cry for help we have given very careful consideration, remembering how many sacrifices and determinations are wrapped up in a sum saved for a loom; and we have thought over the many makes and types in our experience. Few looms have lived a more rigorous life than our Banff LeClerc looms -- what with being used by hundreds of weavers, moved by truck and hand twice a year up and down

stairs, stacked one on another in an unheated barn throughout a mountain winter. Yet, year after year, we leave warps on them in the fall, and next year get them ready for use in short order, and never consider any loom damage.

For a first loom, then, we unhesitatingly recommend a LeClerc, counterbalanced, with a shed regulator if unbalanced weaves are contemplated. The shed regulator means all sheds are possible on a counterbalanced loom. In this we are backed up by Mr. C. S. Zielinski, a real authority on this subject. We choose the counterbalanced because of the smooth easy operation, and the wide shed plus good tight tension obtainable for the warp. Therefore, for the first loom, choose a 36" LeClerc, which will give service to the end of its days. Tailors hereabout like 30-32" width for yardages for good cutting, so the 36" loom is excellent for all yardages, and easiest to throw.

(For U.S. tourists, a 48-hour stay in Canada means a good saving on a LeClerc, as it may be bought at Canadian prices and shipped duty free on American quotas -- but do your arranging well in advance. Price for the 36" non-folding model is around \$112, folding model \$124, plus freight). (Nilus Leclerc, L'Isletville, Quebec)

For the second loom, and the question of multiple harnesses, one must consider the amount of use given to the latter. Often one can weave for many years without needing a 6, 8, or 12 harness, except perhaps for some drapery and fancy linens. The weaver of long experience will desire to expand her field of operation for new technical challenges, and buy one. But the commercial designer will use 4 frames mostly, and 6 or 8 next. Many new novelty fabrics do require these just now.

To conserve the initial investment we would buy a Macomber Ad-a-Harness 45" loom, which could be bought in its entirety with 8 frames, or only 6 at first with 2 to be bought later, or even just 4, to add 4 later. This feature is what swings our vote to Macomber, as it enables one to begin modestly -- otherwise a Gilmore, Leclerc, etc or the favorite loom of your neighborhood.

We would buy with sectional warp beams, which are good even if one does chain warping; and the 45" loom with two warp beams.

Sample looms are convenient in planning new yardages, while other looms are not yet cleared from the last project. The Structo Mfg. Co., Freeport, Illinois, has 8" looms, both 4- and 8-frame styles.

Now, as to the color and proportion, etc., to which we add choice of yarn types. For the particular problems of this weaver, we would recommend the following publications:

The Handloom Weaves	by Harriet Tidball,	for a general dictionary of weaves
Designing on the Loom	by Mary Kirby	
Textile Design and Color	by Watson	
Einschäftige Leinenbindungen,	by Mia and Walter Kircher	
Yllevävar	by Tillquist and Wälstedt	
Setts of the Scottish Tartans	by Stewart	
Home Weaving	by Beriau	
Handweaver's Pattern Book	by Davison	
A Course in Textile Design for the Weaver, I,	by Kay Geary	
Color bulletins for weavers: Color as affected by handweaving		
Techniques, Color from a Hand Weaver's Point of View,	by Helen D. Young,	All's Well, North Hanover, Mass.
Sample books, as Elmer Hickman's		

For the "feeling" and enlargement of Design as a general subject:

Craft Horizons  
House Beautiful, House & Garden, etc.  
A Manual of Design, Janet K. Smith (Reinhold, New York) -- Art, but references to crafts, and good bibliography  
American Fabrics, a must for contemporary color and fashion. Buy as many back numbers as possible for color and textures.  
The Ambassador (British) -- buy a sample copy to judge of its value to the individual (49 Park Lane, London, W.I.)

For special help we recommend magazines that cater to sporting people and men's wear, skiing publications, Esquire, and so on, to see what the fashion demands.

Also, one should invest in a stock of color cards (p.25), and if possible in a stock of yarns: 1 lb. of each if need be, in every possible color, of 16/2 and 32/2 yarn, homespuns, tweeds, and silks. Standard types should be used to be sure of being able to re-order, keeping others for custom loomed lengths to be exclusive.

There is much help in surveying the work of many leaders,

but the onus is still on the weaver. What, after all, is Design but the arrangement of elements to form an impression for the eye of the beholder? As civilization forms and reforms, so the eye of the beholder is educated to seek for certain impressions that create satisfaction. The successful designer seeks to satisfy already formed impressions, but as well leads the beholder to appreciate and accept the new and startling. In proof of this, consider our vast palette of color accepted today, as contrasted to the somber tones of the Dutch Masters.

The designer experiments constantly. If, out of twenty tries, one or two prove successful, much has been gained negatively as well as positively.

The only way to find out about color is to use it, and see what happens in the weaving -- devote one yard of every warp for new combinations. Keep two notebooks, and have one for failures -- discard none. Often what one rejects today is the interest of next year!

*Ethel Henderson*

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20 Ritz Apts., 859 Grosvenor  
Winnipeg 9, Manitoba

GOOD WEAVING!

*Mary Sandin*

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

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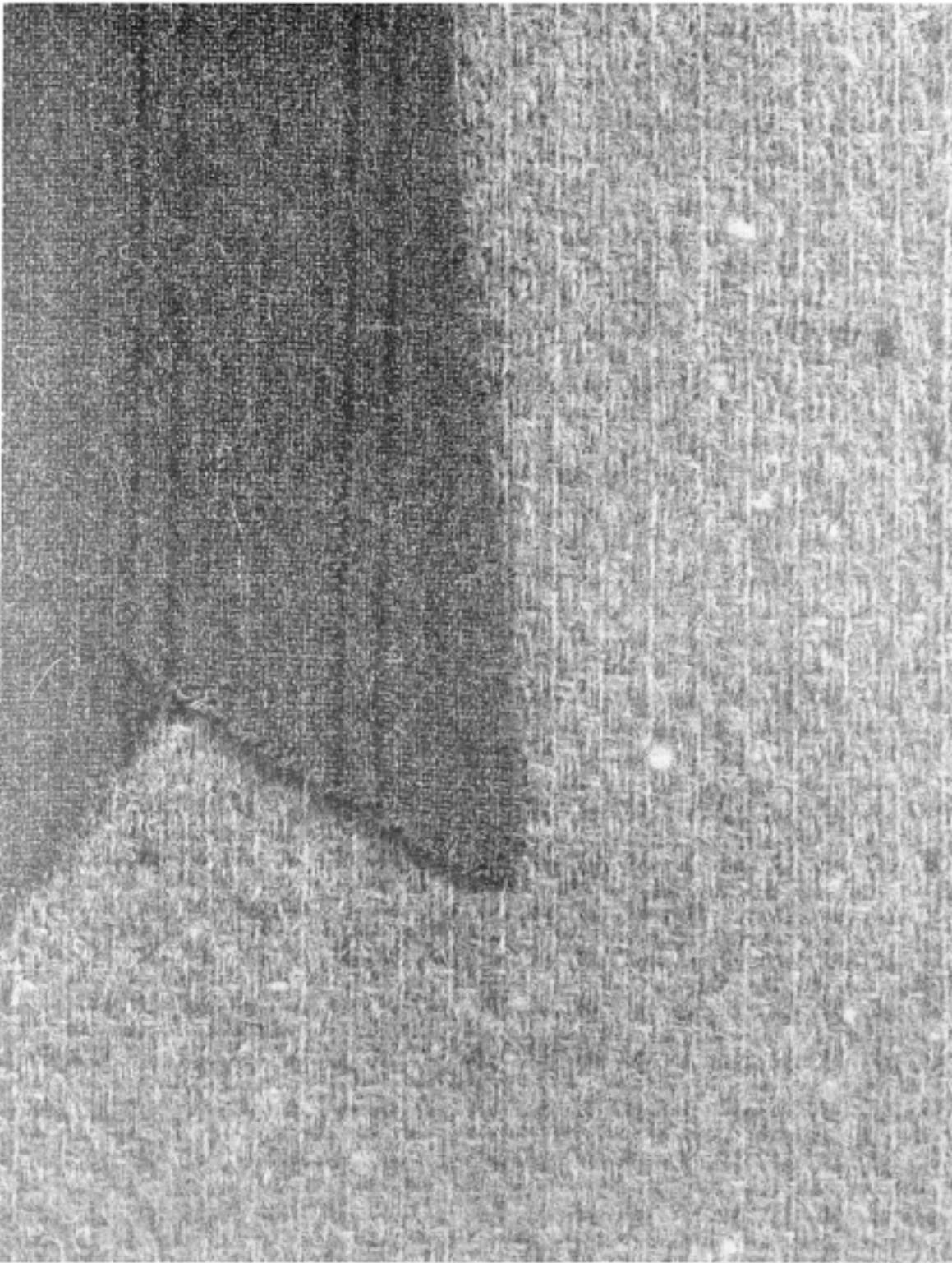
LOOM MUSIC subscription rate is \$5 per year of ten issues. All subscriptions run for the calendar year, and should be mailed to Mrs. Sandin, please. Back copies are available at \$3.50 per year, 1944-1960. Copyright 1961

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BANFF 1961

This April copy is being mailed out to you early, so that the enclosed information sheet on the Banff School of Fine Arts reaches you sooner than it would, with our normal mailing date.

We hope to see many of our subscribers this summer, as students or as visitors. (July 5th to August 10th).



Background swatch is our 6-harness homespun coating, in two reds .....LOOM MUSIC 1961, p. 27

The tailor's left-over cutting is the man's tabby weave suiting, dark brown wool and natural brown alpaca, with black and a touch of henna-brown in stripes ..... p. 26

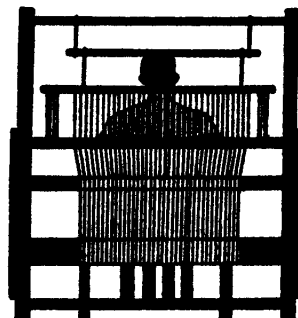
Samples are photographed actual size

**LOOM**  
**MUSIC**

VOLUME XVIII      NUMBER 5

MAY, 1961

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

LOOM MUSIC

Volume XVIII, Number 5

May, 1961

## THE BANFF SCHOOL INKLE LOOM

Summer Camp Number: A Practical Lesson

Our favorite Inkle loom (a braid or belt loom) is one which may be picked up in one hand to transport. Based generally on the model shown in the Lily Mills bulletins by Mary Atwater, and those later by Harriet Tidball, we have added a few changes to suit our purposes. We have taught inkle weaving at Banff ever since Mary Atwater introduced it there in 1941, so it is an old, familiar friend.

THE  
LOOM

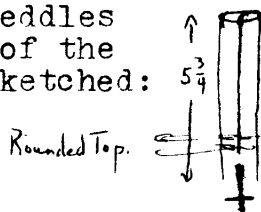
The construction of an Inkle is a fine project for the home craftsman, -- son or husband, and the weaving may be as simple or as involved as the skill of the weaver suggests. Many prefer the table model, but we have always found the upright type, although it is larger, to be very satisfactory and somewhat easier to keep steady. For us, too, it serves as a warping frame when a five or six yard warp is wanted in a hurry. We like this model because it is held by feet and between knees and holds rigid while beating is done. Some ingenious husbands add a pedal to operate the shed openings, as well.

The construction of an Inkle should be a matter of fine craftsmanship, as in all looms. The wood for uprights and dowels should be hardwood (birch or maple) and measurements and fittings exact. Our uprights fit tightly into deep slots. All dowel pegs are sanded to a satin finish, are 3/4" diameter, 5-3/4 inches long, rounded tops, and are fitted with carriage bolts. These are screwed into the peg, with the projecting threaded end fitted with a wing nut. Thus, peg screws are inserted into holes in upright frame at points desired, and there is no danger of a peg giving way under tension. The whole loom may be dis-assembled when necessary and laid flat in a box. The holes for the bolts are drilled snugly to prevent any slippage or wobbling of pegs. Working drawings are shown on page 35.

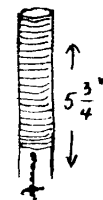
The Inkle loom demands a continuous warp, and the tensioning is a constant factor. This means there should be a device for loosening the tension as the weaving progresses, because of the tightening of warp due to weaving take-up. To do this we have drilled a series of holes for bolts, 1" apart, on the centre upright

upward from the base, so that removal and re-insertion of the tension peg an inch higher, controls tension at all times.

The peg carrying the heddles we slit to within  $1\frac{1}{2}$ " of the bolt, lengthwise, as sketched:

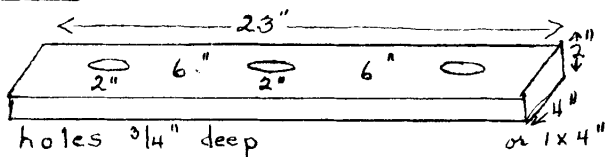


The top peg, over which half the warp passes is finely grooved on the lathe to prevent warp slipping off, as sketched at right:

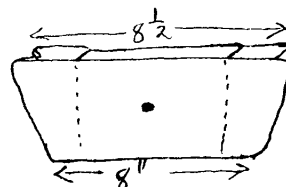


Loom Drawings

Base

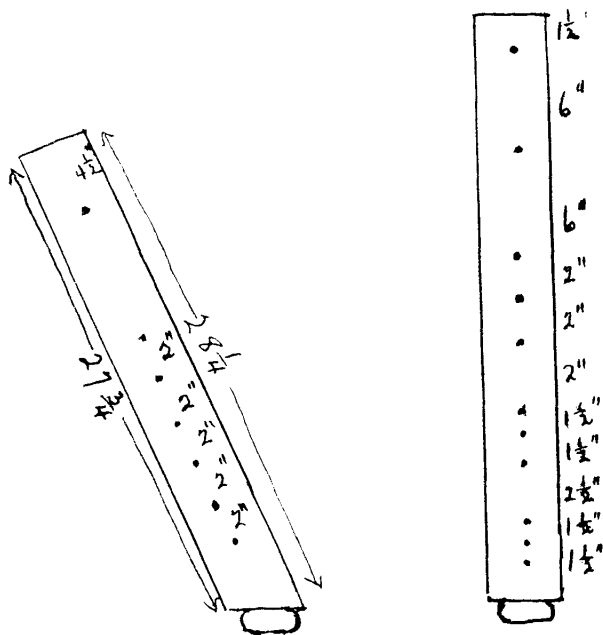


Add this piece to convert Inkle to a small warping board (description on p. 38)



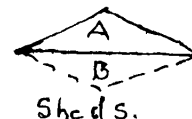
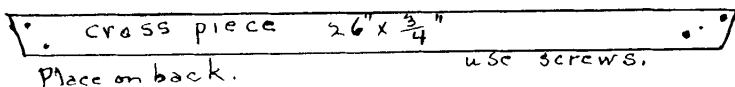
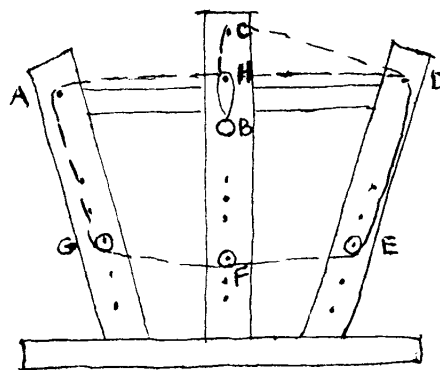
Uprights, 3/4" x 3" stock

Centre -  $30\frac{1}{2}$ " including base.



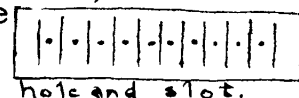
Left upright Right same-but opposite slant.

Assembled Inkle



PRINCIPLE OF LOOM

The Inkle operates on the principle of a 2-shed loom, the manner in which the warp is threaded forming the basis for the opening of the two sheds. Primitive looms employ this principle, having one set of alternate warp ends run free, while the other set is controlled, e.g., as in the rigid heddle box loom with the hole and slot type of heddle:





In this the warp runs free in the slots but is confined in the holes. By raising the rigid heddle, one set of ends is lifted, and by lowering it, the opposite. So in the Inkle, one set of ends uses the heddle peg, the alternate ends run free.

To illustrate: A,C,D,E,G (sketch on p.35) are pegs controlling length of warp,

F is tension peg,  
B is peg carrying string loops or heddles,  
H is hole equidistant from B to C, to hold peg when tying heddles.

#### HEDDLE

##### PEG

The heddle peg carries as many as 75 to 100 string loops (sometimes depending on one's patience in tying them), and it is imperative that they be (1) firmly tied and fastened, to avoid any changing of heddle loop length during use; (2) of a strong linen thread; and (3) all of a uniform length. Method to ensure these:

When loom is ready, insert slotted peg at point B, and an ordinary peg in H. Wind 10/2 linen in a convenient form for handling. Pass linen along slot as far as possible and tie firmly with double knot, leaving long end hanging to right hand side. Tying: Take long end up over top peg, down into slit, up on right and tie slip knot; pass hanging end around base of loop and tie with looping end again, in double knot. Then repeat. Finish off with tight knot. Remove peg H.

#### THREADING

##### ACCORDING

Have warp on bobbin or similar holder, easy in hand. Tie

##### TO SHEDDING

##### PRINCIPLE

end to peg A. Carry end to right and put first end through

heddle nearest to upright to ensure a good weaving edge, then up over grooved peg C, and around D,E,F,G, to A. For second end, carry warp A,D,E,F,G,A. Third end as first. If alternation is broken, pattern will be wrong. First end is Heddle end; second is free end, or open end, and so on. SHEDDING: Place hand under free ends just beyond heddles and raise free warps for shed A; over free ends and depressed for shed B. Shuttle is passed through warp as each operation is carried out, constant width of weaving being maintained by pull on weft thread.

#### THE DRAFT

The Inkle weave is a warp face weave, and the width of the belt or band is determined by the size of the warp and number of ends. We might have 60 or 70 ends per inch with a fine warp as #40 sewing cotton; or 30 or 40 with a perle 5 or 10/3 cotton. Almost any thread is possible, with a perle 5 excellent for belts, etc. Color effects are obtained by the warping order, as once the warping is done, no color changes can occur. Design appears by using a pick-up method. Drafts are therefore shown on two lines, and symbols

assigned to colors, and read from right to left:

This sample draft then would read:

end 1 through heddle, black  
 end 2 free or open black  
 end 3 through heddle black  
 end 4 free or open black  
 end 5 through heddle, white  
 end 6 free or open white, and so on

L	L	X	X	.	.	.	O
L	L	X	X	.	.	.	H
. black							
x white							

#### WARPING AND CHANGING COLORS

Many color changes are possible, and care must be taken to see that the whole warp is a continuous round at all times, unfastened at any point (except temporarily at beginning).

Tension must be kept constant around pegs during warping. We use several devices to attain this and speed warping.

1. Check draft and find number of colors required.
2. Measure length required. For a belt with fringe we reckon 27" plus waist measure. Multiply this length by the number of warp ends required and wind onto a bobbin. We like a bobbin because it rolls off warp in the hand, allowing end to come through fingers.
3. Place pegs so required length is wound, measuring the full round with tape measure. Use heddle-end length for this.
4. Tie end of color #1 around peg A with slip knot and half bow, a tie must hold but undo easily.
5. Proceed with alternation: heddle end, free end, as long as this color is required.
6. Introduction of new color: If color #1 is to be used again, we give it a couple of turns around post G, after going back over the winding and seeing that tension is even on all ends so far, also checking for errors. (We wind with loom on a table and leave bobbin resting at foot of centre post on table). If color is not to be used again, find end tied at Post A at beginning, adjust tension, and tie bobbin end to it outside of post A -- all warps must slip around and outside of pegs.

If warping calls for alternation of color, always wind one that is resting around a bottom peg twice or three times to hold. When it is picked up again, always pull to maintain an even tension. The fact that some warp ends cross over other ends at peg A is immaterial, as warp is finally cut at this end and cross-overs fall out.

Always fasten beginning end of any color around peg A temporarily while winding. When finished with color, hunt out beginning tie, undo, and tie outside of peg in hard knot. Leave ends about 2" long for safety.

#### SHUTTLE

A belt shuttle, such as the Norwegian belt shuttle sold by Lily Mills at \$1, is used as both shuttle and beater. Its narrow edge beats warp back into place. Wind weft around shuttle, using double end of the edge-color warp thread. (In the absence of a belt shuttle, wind weft on bobbin or small ball, and use the thin edge of a wooden ruler for beating).

TO WEAVE Check tension first. Place hand beyond heddles and lift up and down. Tension should be firm, even, and all ends should move as one.

Have ready several bamboo match sticks, for beginning (or ordinary wooden matches if long enough). Hand up, place bamboo stick about 6-8" from peg A ties, if fringe that long is required. Hand down, place bamboo through other shed; then up, down, placing a stick through shed each time, pulling bamboos back against each other.

Check warp for errors on sticks. Alternation should be 

Place shuttle through next shed, leaving end hanging.

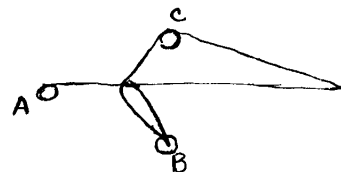
Change shed, and with edge of shuttle, beat weft into place, and tuck in the beginning weft end. Always beat on the next shed.

Note: As the shed changes, the weft at the shuttle side is caught up in the change. Before beating, pull weft taut with fingers, then beat, to ensure a good edge.

At this time the width of article is set up. Warp ends should lie closely side by side, completely covering weft. When width is determined, cut a piece of adhesive tape that size and place along shuttle at centre. Measure all beating against tape for uniform width. Don't depend on the eye.

Routine: open shed, pass shuttle through, change shed, pull weft straight in last shed and beat, beat weft back by sawing up and down with shuttle (not side to side motion), until a firm product results. Push with edge of shuttle, while moving shuttle in an arc against edge of web -- not from side to side, but up and down.

To advance warp. As weaving proceeds, heddles move toward peg A in a diagonal position: With hand, move heddles to upright position and pull woven belt toward peg A. This moves heddles diagonally again. Bring upright, then pull again, and continue until proper weaving position is reached.



TENSIONING. By the time the weaving is about half done, the warp will have tightened. Loosen tension peg and move it upward 1" to the next hole, and continue.

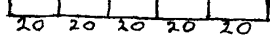
#### AS A WARPING

FRAME We make use of an extra piece, with a peg on it, sketched on page 35, which slips between the first and second uprights and holds firmly because of the slants. It is composed of two pieces

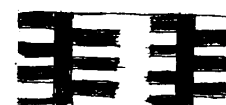
of 1/4" plywood, held together with a 3/8" centre portion to which they are glued. The extended plywood ends fit over the uprights. A hole is drilled in the centre, in line with pegs A and B, and peg inserted. This gives the three pegs in line for a warping frame, and is found convenient for short class-warps, and also for card belt warps.

**DESIGN**

**TECHNIQUES** Belts and bag handles are the obvious choices for children and beginners, requiring only weaving and beating skills once the loom is ready.

Belts may consist of plain stripes:  so many of each color, and these provide splendid exercises in color scheming. Then, too, one setting up, if long enough, will provide exercises for two or more persons.

The familiar "toothed" effects are obtained by warping one color only, 10 ends for example, then alternate colors 1 and 1 for 5 ends, then one color only to 10 ends, etc.



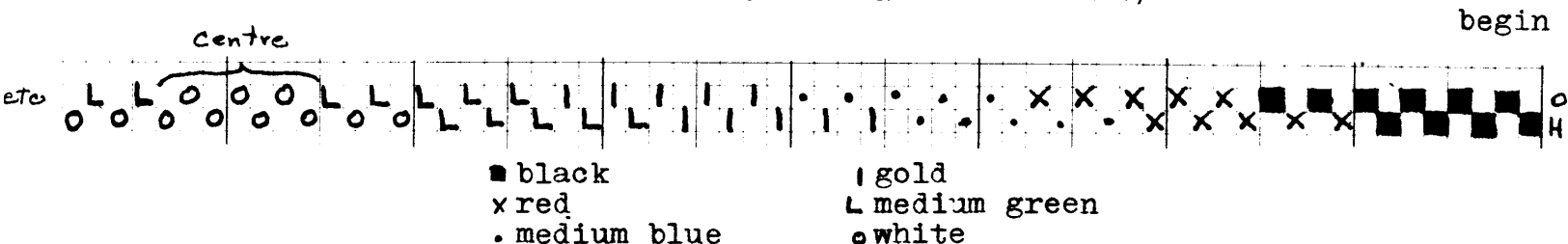
**PICK-UP**

**INKLE** When the plain weave is mastered, it is time to begin simple pick-up techniques. For these we recommend for reference, a copy of BYWAYS IN HANDWEAVING, by Mary Atwater (Macmillan) usually found in the larger public libraries.

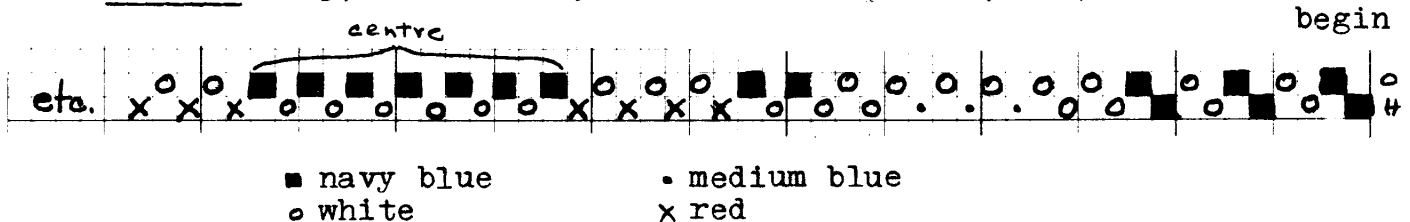
**DRAFTS FOR PHOTOGRAPHED EXAMPLES**

These all depend on color change for the design.

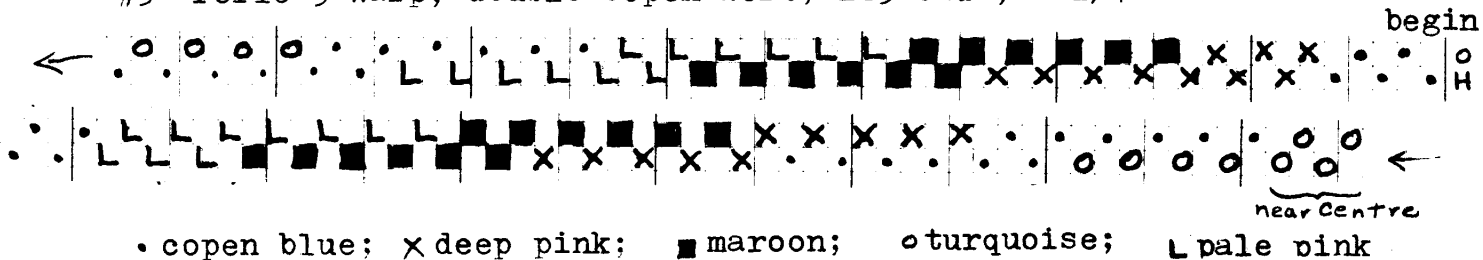
#1 Perle 5 cotton warp, doubled black perle 5 for weft; 111 warp ends for a width of 2 1/8"



#2 Perle 5 warp, double navy weft; 79 warp ends, 1-3/4" wide.



#3 Perle 5 warp, double copen weft; 125 ends, 2-1/4" wide.



#4 About a 20/2 cotton warp, unmercerized; weft about a 16/2 cotton in red, used single, beaten 27 wefts per inch. Warp covers almost completely, drawn in to 90 ends per inch, so 83 heddles are required for this 165-warp-end belt.

Because of the length of the threading draft, color changes only are listed below:

9 ends white and red alternately  
 16 ends olive green (3 out of the 16 ends are Kelly green for color interest)  
 3 ends white  
 12 ends golds and white alternately (the whites are constant, but their alternate golds are, 1st - double light gold  
 2nd - single bright orange gold  
 3rd to 6th - double light gold  
 6 ends dark brown  
 2 ends royal blue  
 8 ends white and royal alternately  
 4 ends royal  
 5 ends brown and royal alternately  
 4 ends royal  
 6 ends gold and royal alternately  
 15 ends red = centre  
 reverse to beginning  
 165 warp ends for total warp, requiring 83 heddles.

#### OTHER POSSIBILITIES

The Inkle loom may be strung with fine warp and supported metal. Also, it is interesting to try textures, by alternating thick and thin ends, and weaving with a thick and then a thin weft on shuttle. We think there are many possibilities in warping a plain warp and then painting or stencilling a design, weaving with a neutral weft.

Many fancy edges and fringes can be made beautifully on the Inkle set-up.

No school, studio or summer camp is complete without one of these splendid little looms.

GOOD WEAVING!

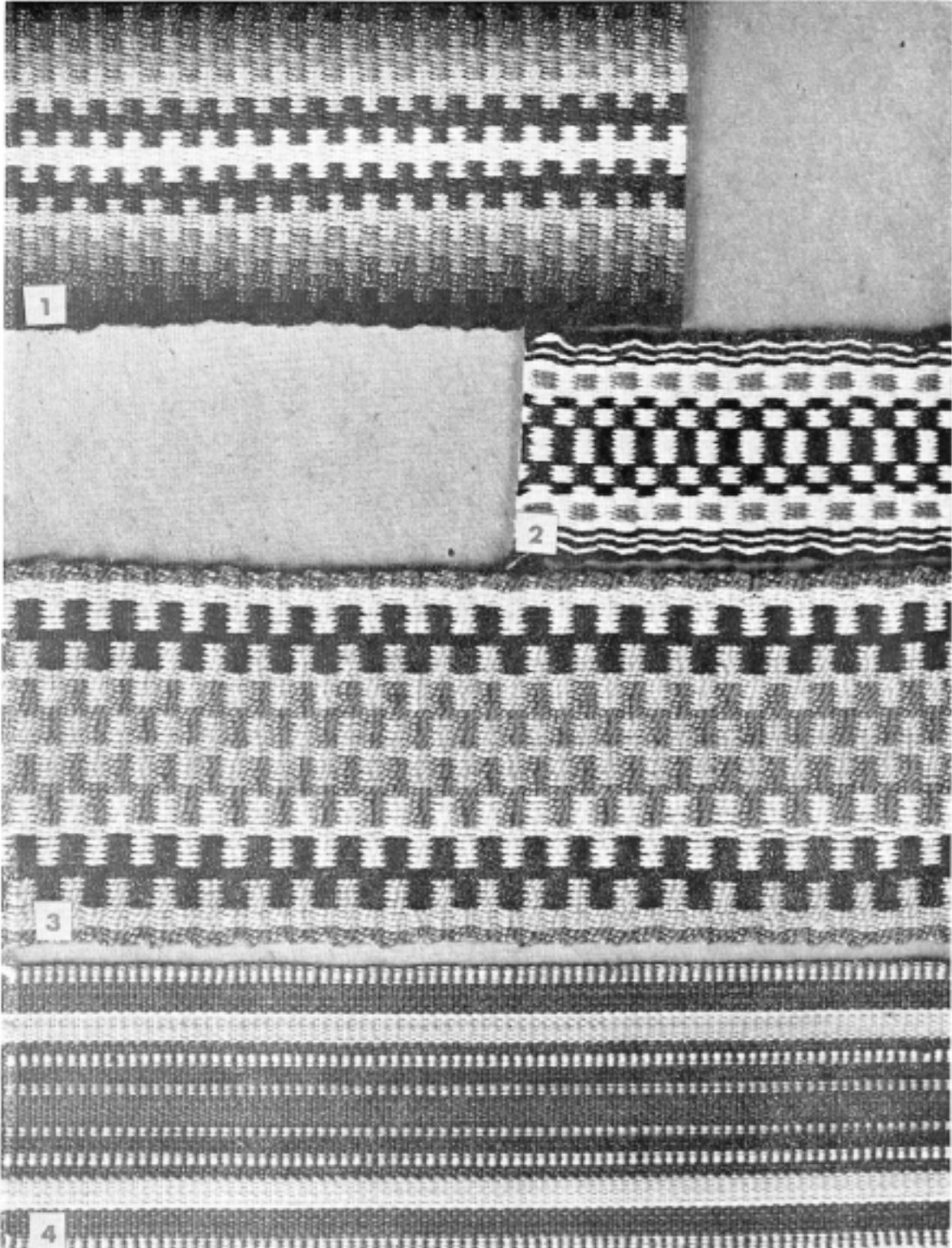
*Mary Sandin*  
 Mrs. R. B. Sandin  
 University of Alberta  
 Edmonton, Alberta

*Ethel Henderson*  
 Mrs. E. M. Henderson  
 20 Ritz, 859 Grosvenor  
 Winnipeg 9, Manitoba

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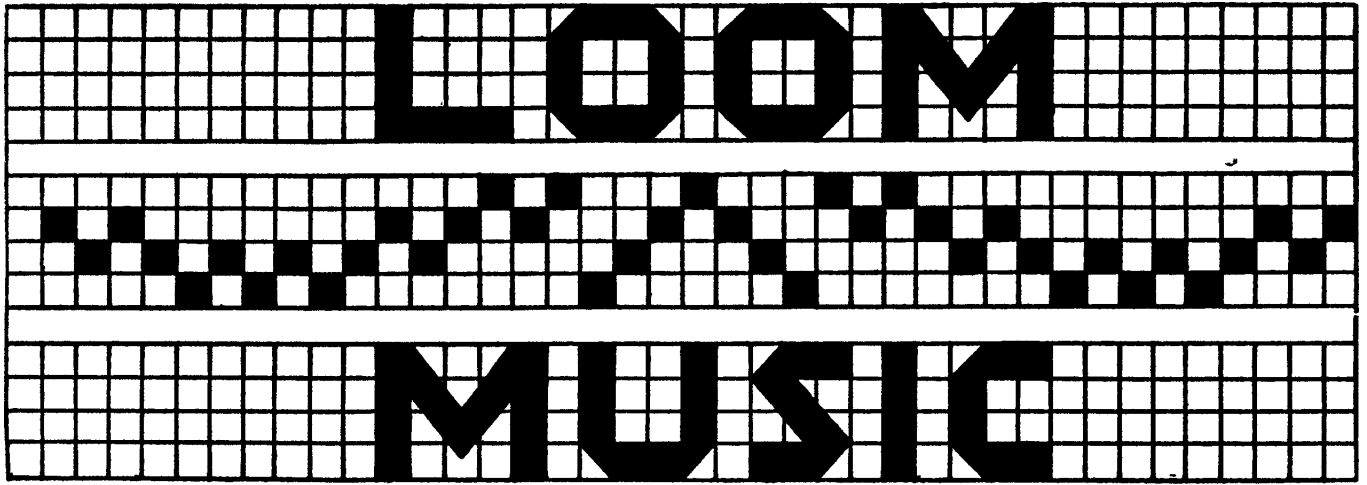
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### INKLE LOOM BELTS

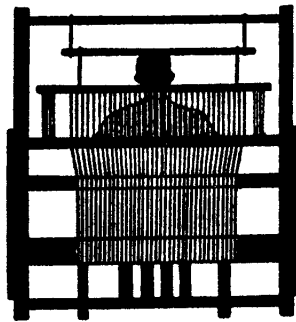
1, 2, 3 are warped with Perle 5 cotton in colors  
 4 is warped with 20/2 cotton in colors.....LOOM MUSIC, 1961



VOLUME XVIII      NUMBER 6

JUNE, 1961

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## LOOM MUSIC

Volume XVIII, Number 6

June, 1961

NEVER TOO MANY BAGS --  
SO HERE WE HAVE FIVE

One of the greatest opportunities for the handweaver to be creative is in the area of designing bag lengths, and one that serves several useful purposes. In weaving a bag length or two, one also utilizes the unneeded end of a warp; may use up remnants on bobbins; and experiment with treadling possibilities on a given draft. Few are the warps that do not provide an exercise in doing what comes into one's mind, just for fun.

Our bag examples all belong to the "end of warp" category, and most are very simple to make up -- we find these are invariably the most useful.

DRAWSTRING  
STRIPES

First, we have a combination that would complement today's high fashion raw Indian silk costumes, in beige and cream (#1 on p.49)

Warp is 30/3 linen at 12 ends per inch, 27" wide, which shrinks to 24½" wide after washing and pressing; threaded on twill <sub>1</sub><sup>2</sup><sub>3</sub><sup>4</sup>. (Acceptable warp substitutes would be carpet warp at 12 per inch, or unmercerized 18/2 or 20/2 linen at the same setting).

To weave at this warp setting, which is a fairly fine warp widely set, maximum opportunity is given to the weft to be dominant, as it is not a 50/50 setting. We chose a heavy 6-strand linen, a little finer than a 1½ lea linen, natural color, and a deep beige linen-jute mixture of the same size -- a good substitute here would be Lily's Art 107-A, size 8/5, color 862, or Markrafter's #229 jute. (Box 4, Simsbury, Conn.).

Heavy natural and dark tow linens could be used double if necessary, for size. To obtain the particular charm of this bag, we recommend linens, because of their sheen.

Weave 1/2" with lighter weight linen, for side seaming.

Weave 14" on the loom, alternating natural and beige stripes: Treadle four shots of basic twill: 1&2, 2&3, 3&4, 4&1, with natural, then 3/4" tabby with natural. Treadle the same four twill shots, then



1/2" tabby, with beige weft. Alternate the same stripe widths throughout, ending with 1/2" lighter weight for side seam. Machine stitch edges.

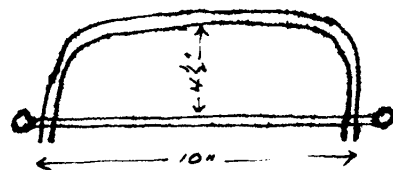
MAKING. Wash and press. Place selvages together, and machine side seams several times for strength; then trim and cover seam with cotton bias binding or tape, overcasting by hand. Turn top of bag (selvages) down for a 2" hem, and overcast hem to bag. Then, beginning with the warp end immediately below the hem, cut with sharp scissors 3/4" of warp ends, close to seams, and pull ends out, thus leaving a 3/4" unwoven space for insertion of draw strings.

DRAW STRING is twisted linen. Find two door knobs (or such) 5 yards apart, and between them stretch 4 strands of the heavy natural linen (use more strands if this seems too skimpy for 1/2 the size of cord). Loosen one end and twist and twist the strands up toward the stationary end. When well twisted, carry the held end up to the stationary end, doubling the two lengths at their 2 1/2 yd. centre. When brought together they will twist around each other to make a cord. Cut to desired lengths, knotting or binding ends to preserve twist. Thread through opening, under beige groups and over natural groups, with cords running opposite each other for drawing. Knot or bind ends together (see photograph #1).

STRIPES ON  
BAMBOO  
HANDLES

Bag conscious weavers are always on the alert for interesting handles. These bamboo ones were purchased in Holland by our good weaving friend, Mrs. Arends. We believe they might be copied by wood workers, -- native woods could be soaked and bent into shape, holes drilled in ends, to accomodate a metal bar with a screw-on ball at one end, stationary ball at other end, thus:

This type of handle makes laundering of light colored bags simple.



TO WEAVE. We used the same 27" linen warp as the one just described, same treadling, but this time alternated 3/4" natural stripes with 1-1/8" beige stripes, weaving 18" on the loom plus end seam allowances as before. If a wider bag is desired, weave more.

MAKING. We line this bag, since it is larger and roomier and likely to be more heavily burdened by articles. Stitch out ends, then wash and press. Weave a sturdy lining (on another warp) or use beige sateen or other purchased lining. Cut this the same width as the bag material, but 2" shorter than the bag's length.

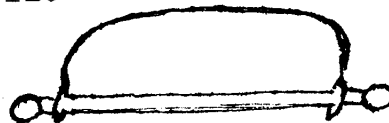
Place ends of lining and bag together, right sides facing, and stitch across ends. Lay the length flat, lining side up, with the striped material folded over evenly at the ends. Beginning 1/2" from the top edge, stitch lining and material together for 3" -- the

1/2" space left is for inserting rod, so tie machine ends off to prevent ravelling. Repeat same 3" for all four corners.

Keep wrong side out and machine stitch side seams of the bag together, from the bottom up to the point where lining and bag were sewn together.

Turn right side out and overcast lining seams together by hand. Hand stitch across the bag's top, at 1/2" point, to form a casing for the rods. Insert rods through casing and through handles.

Perhaps, if no woodworker volunteers to shave wooden handles, a substitute might be a wooden dowel with balls at each end, with a twisted linen handle:



SUEDE and  
HANDWEAVING  
combined

If the reader will refer to our March bulletin on the Mary Kirby upholstery, the draft and warp material will be found for our bag length. Wefts are:

white cotton boucle  
black cotton boucle, doubled because it  
is finer than our white  
brown 7/2 linen

Weave 1/2" fine tabby for seams, then 20" of pattern treadled as below (finished strip is 6 1/2" wide, 19" long):

	<u>sinking shed</u>	<u>rising shed frames</u>
black boucle	2&3&4	1 alone
brown 7/2 linen	1&3	2&4
black boucle	1&2&4	3 alone
black	2&3&4	1
brown	1&3	2&4
black	2&3&4	1
black	1&2&4	3
brown	1&3	2&4
black	2&3&4	1
white boucle	1&2&4	3
black	1&3	2&4
white boucle	1&2&4	3

and repeat

We then combined this weaving with black suede to make the beautiful bag photographed at #4 on page 49.

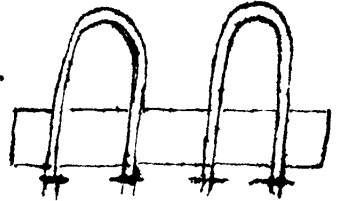
Materials needed:

1. length of weaving, 6 1/2" x 19", ends machine stitched
2. black suede, 19" long and 9 1/2" wide
3. black suede, 2 pieces 1" wide by 20" long, for handles
4. black lining, 19" x 7"

STEPS IN MAKING BAG

1. Fold handle strips lengthwise, suede side out, and stitch edges together with a close seam, to within 1 1/2" of each handle end.

Insert cotton rope into tube with bodkin, for padding. Stitch ends of strips to bottom of suede top piece, using several rows of stitching, spacing handles properly in final position on each side of bag, thus:



2. Paste selvage of weaving onto suede top, with 1/2" overlap covering handle bases. Machine across (boucle makes stitching invisible).

3. Machine stitch lining material to the opposite edge of suede top band, with the suede overlapping lining this time.

4. Fold bag, wrong side out, and machine stitch side seam, through the woven piece, the suede top, and on down the lining, being careful with matchings.

5. Turn bag so that seams are inside, folding top edge so that 4" of suede shows on right side (outside of bag).

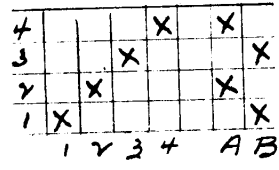
6. Machine stitch bottom edges of lining, then last of all overcast the two weaving selvages together.

(If desired, the top might be fitted with a zipper or a FaCile fastener at the proper stage of making up: FaCile Spring Fastener Corp., 250 E. 43rd St., New York 17, or your department store).

DOUBLE-WIDTH  
SHOE or  
BOOK BAG

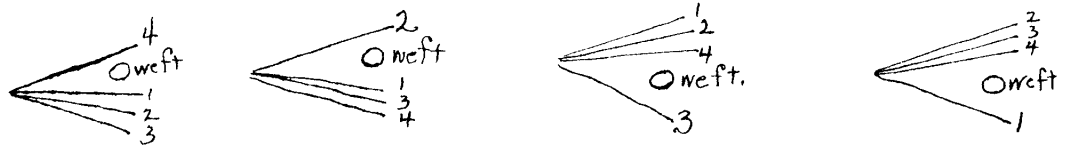
Warp is 30/3 linen at 20 ends per inch, 14" wide in the reed, 280 warp ends (gives 10 per inch for weaving), threaded in twill  $1_2^3^4$ . (carpet warp or 10/3 cotton would serve also)

Tie-up is direct  
(for falling or rising shed looms)



Double width or semi-circular technique treats the warp as two warps, hence warp setting of 20 ends per inch permits two warps weaving, each 10 ends per inch, so weft will completely cover. The treading order lifts the frames in such a way that the weft binds around one side of warp and not on the other. At both sides weft must not be drawn tight, but particularly is this true on binding side.

Frames 4 and 2 form the top set of warp ends, frames 3 and 1 form the bottom set, diagrammed thus:



Semi-circular  
treadling order is

direct tie-up  
rising shed loom

direct tie-up  
falling shed, p.45

1st shot: frame 4 up  
2nd shot: frame 2 up  
3rd shot: frames 124 up  
4th shot: frames 234 up

treadle 4  
treadle 2  
treadle 1&A together  
treadle 3&A together

treadle 2&B together  
treadle 4&B together  
treadle 3  
treadle 1

Weft: We used homespun, hand dyed, and hand spun, but a coarse homespun such as Briggs and Little's used double, would be similar. For a cotton bag, use 8/8 candlewick on carpet warp. Weft should cover warp completely. Begin with 1/2" fine weft for seaming.

Our design -- use treadling above, always in units of 4 passes

3/4" black

\* 4 shots white, 2 black, 2 white, 2 black, 2 white \*  
will show on top surface as 2 white, 1 black, 1 white, 1 bl, 1 wh.

1" black

repeat black and white stripe, between stars above

1/4" black; 1/4" skipper blue, 1/8" black

3/8" red, 3/8" black, 3/8" red

1/2" black \*

4 shots gold, 8 shots black, repeated 5 times in all, ending  
with 4 shots of gold (centre stripe)

reverse from last star (1/2" black) to beginning

Our finished length for bag is 10". The width desired should be checked by the time the black and gold centre area is reached, and any width adjustment made at that time.

### MAKING

Stitch ends of weaving several times for strength, then steam press, then French seam sides: fold wrong sides together and stitch edges, trimming to a 3/16" seam. Turn with right sides together, and stitch a 3/8" seam. Make handles using many strands of wool, in the twisted technique described on page 43. Ours are blue and black twisted together and knotted at the ends, leaving a tassel, then attached as shown in the photograph, 5" down the outside of bag.


### LOOP TECHNIQUE

This bag of Mrs. Eleanor Melville, Winnipeg, was an award winner for her at the London District Weavers' 8th Exhibition, 1960.

Warp is white 8/2 cotton, at 24 ends per inch, 12" wide, threaded in twill  $1\ 2\ 3\ 4$  using tabby treadlings throughout.

Wefts: Brown and white Lily's Rug Weave Yarn, Art.814 (or substitute a light weight candlewick. A firm beat is used to give a stiff, sturdy texture, needing no lining.

WEAVING: A heading of 1/4" using fine weft, for neat turn-in, then 2 1/2" of weaving, using white rug yarn (tabby weave).

Drawstring slits: At this point  the heavy white weft is carried in 1' from the edge, then back to selvage on next shed, using a uniform beat to match heading. Nine rows are so woven. The weft is then carried back to the next 2" section, leaving a crossing section end not so snug as to pull. Then weave 9 rows across this 2" section, using small ruler to beat. Continue until five, 2" sections are woven, leaving 1" in the left selvage group. This achieves six slits for draw strings.

Then weave 3/4" white, below the slits.

From here on, white and brown wefts alternate, with loops picked up in brown, following a planned pattern, with loops picked up on a small steel knitting needle.

Loop technique: Open tabby shed and place brown weft across shed. Beginning at selvage, with shed still open, point knitting needle into shed at a point 4 upper warp threads from selvage, and pick up brown on needle. Move needle along over 4 more top ends and pick up loop. Continue until 6 loops are on needle. Duplicate this pick-up at left side of web, beginning 24 ends from selvage, with another needle, or same needle if it is long enough. Leaving needle in place, change shed and weave a row of white candlewick.

Repeat these two rows: brown pick-up and white plain, for 6 repeats.

On next brown row continue to pick up 12 loops each side, and repeat this for a total of 6 rows of loops.

On the following brown, pick up loops all across, repeating for 5 rows of loops. End off white, and weave 2" all brown tabby, for bottom of bag. Repeat first side in reverse, to beginning of bag.

MAKING. For a ridge at each side of bottom, stitch across with very fine stitches, taking up the second and third rows of brown at each side of bottom. Seam sides with very fine machine stitch, being very careful to match weaving exactly at side seams. Turn in

top hem allowance and stitch by hand to the point where draw string slits begin. Mitre bottom corners on inside, and stitch across to make square bottom.

Draw string is a 3-strand braid, each braider using one strand brown and 1 strand white, kept flat in braiding. Thread through slits in usual fashion, beginning at one side and returning to it, with one cord; same with the second cord, from the opposite side. Knot ends together.

-----

We wish all of our subscribers a fine summer, combining both holidays and weaving -- and we shall hope to greet many of you at our Banff studios. Visitors are always welcome, although if a class is in session we may not be able to be free to greet you just at that moment. Our studio is very busy, but happily large enough to accommodate visitors when they come to see us. You'll find much effort in the cause of

GOOD WEAVING!

*Ethel Henderson*

Mrs. E. M. Henderson  
20 Ritz, 859 Grosvenor  
Winnipeg 9, Manitoba

*Mary Sandin*

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

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\$5 per year of ten issues; subscriptions to Mrs. Sandin, please.  
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Annual Exhibition of the Victoria Hand Weavers Guild

Douglas Room, Hudson's Bay Company, Douglas Street, Victoria, B.C.

July 4th to July 8th, 1961: 9:30 to 5:30

The Guild's Publicity Committee asks us to send this message along to our subscribers: "We will be ready to welcome weavers and other visitors coming this way in July. Be sure and make yourself known, if a weaver, to the ones who will be in attendance at the Exhibition. Certain articles will be for sale."



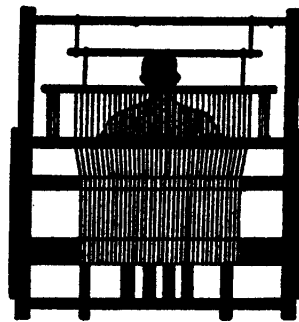
1. Drawstring bag, beige and white linen, .....LOOM MUSIC 1961, p. 42
2. Brown and white cotton bag, loop technique, by  
Eleanor Melville of Winnipeg, Manitoba ..... p. 46
3. Double width or semicircular bag, in wools on black ..... p. 45
4. Black suede combined with handweaving ..... p. 44
5. Beige and white linen stripes, bamboo handle ..... p. 43

**LOOM**

**MUSIC**

VOLUME XVIII      NUMBER 7  
SEPTEMBER, 1961

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg



## LOOM MUSIC

Volume XVIII, Number 7

September, 1961

EXHIBITION NEWS: The Portland Handweavers Guild  
Mrs. Marion Woodruff, St. Mary's, Ontario

---

Portland,  
Oregon

London,  
Ontario

Two very special treats came our way in July: the first, the travelling exhibition of the Portland Guild, and the second, a view of the prize winning wall hanging by Mrs. Woodruff at the London exhibition. Last summer, Mrs. Woodruff was the winner of the 1960 Banff School Scholarship which is donated yearly at the London District Weavers Annual Exhibition of Canadian Handweaving. Mrs. Woodruff has continued her good weaving prizes, with the winning of two in 1961.

We cannot pass over the mention of articles for exhibition without making a comment on the designing and finishing of entries. The London exhibition is one of the showcases of Canadian hand weaving, and the efforts of most entrants are praiseworthy, though too many articles are still on the rejected list for some very common faults. It cannot be repeated too often that handweavers owe to their craft the duty of elevating it to a high regard in the eye of the beholder. A few entries still come in with machine stitching where it is not needed for strength. There are seldom errors in the weaving itself, but the majority of our efforts show too little imagination, and too little study of color and design. We are remiss in not creating a demand for the services and guidance of our local qualified art teachers and artists. If a small group of art students (homemakers and adults who desire to learn painting techniques) are able to have the weekly criticism and help of one of the staff of the school or university art staff, why cannot the weavers do likewise? We hope we may hear from dozens of groups this winter who are so studying. The cost should compare with music lessons from a good teacher, and perhaps less to a group.

Now to our subjects. Travelling exhibits are not a new idea, but their popularity has increased mightily the last two or three years, and it is so stimulating to see what weavers in other places are producing.

#### The Beholder's Point of View

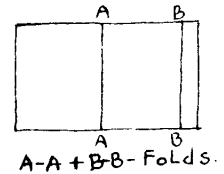
We have appreciated to the full the exhibit sent by the Portland group, and wish we had space for a detailed description for those who are not on the itinerary. However, we will say that it was the best collection yet to come our way, consisting of 50 plates of sample cards together with complete details -- 85 individual items, covering many weaves and media.

Knowing that groups all over the continent are already participators in a like venture, or thinking of preparing an exhibit, we were struck by the mechanics of presentation and travelling, which have been so well conquered by these people. The details we pass on to you, with the gracious permission of the Portland Handweavers Guild, which has about 150 members.

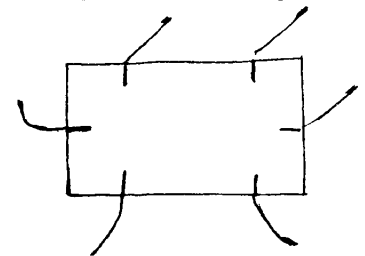
The Carrying Case The box is the well-known "laundry" travelling box of sturdy metal, procurable, we are told, at University bookstores. Its overall size is 12" wide, 19½" long, 5-¾" deep, with a lid depth of 3". The lid fits over the box and is not attached. Fastened onto the bottom of the box are black tapes, which come up over the lid and buckle together. The lid surface bears an address-tag slot.

The Mounts The mounts begin with a light but sturdy 12-ply white cardboard, mostly 11" x 17-7/8" in size, with a few smaller size included. The swatches are sometimes matted, using oblong or square shapes, whichever fits the plate arrangement best. Larger items are placed on a contrasting colored paper and mounted as a whole. The Guild insignia is fastened on the lower right hand corner, with the number of the plate. The reverse side is covered with a white sheet of paper fastened with clear masking tape, and then the information concerning the swatches is pasted onto this sheet, typed for clear recording. The details include all pertinent information: draft source, draft, sett, warp and weft details, tie-up and treadling orders.

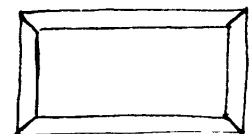
Each plate is then covered with a smoothly fitting covering of clear, heavy weight plastic. The plastic is cut 5/8" wider than twice the width of the mount (22½"), but the same length (17-7/8"), and a fold is made lengthwise on the 1/2" line of one edge. A second fold is made at the 11" line and the cover is folded around the mount, the half inch fold outside. Then the cover is stapled on, right through the mount and the plastic at the top and bottom of the 1/2" fold. A pin hole is made at top corners to permit fastening mounts to walls.



The Binder or Cover A binder or holder for the mounts is also included. This is the contribution of one member, and for it a length of textured cloth, upholstery weight, is woven, finished size 22" x 32½". Its general effect is of stripes melting one into the other, using rayon and cotton threads, smooth and textured, in soft colorings from cream through pale yellow, green, to browns and dark reds. The hard covers of the binder are two pieces of very strong cardboard stock, 11½" x 18". Three short brown shoe laces are stapled flat to each card, with end of stapling 1" in from edges:



The outside cover spreads out flat, the stiffeners placed at each end and a 2" margin folded to the inside all around, with a 5" space down the centre which is left unstiffened. At this point the shoe laces are pushed through woven cover to the outer surface, holding cover and stiffening in place. The folded-in edges are mitred at corners. A lining of brown cotton, with edges turned in, is cemented over the whole area, leaving a 1-1/4" margin all around this inner surface of the binder.

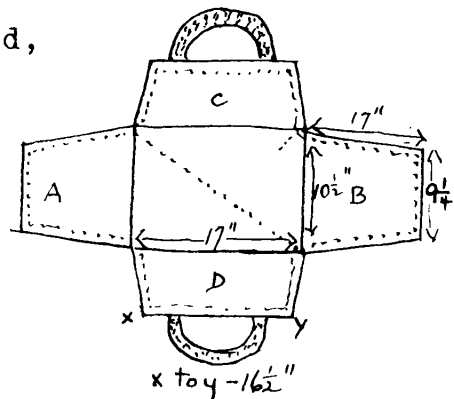


The mounts are stacked into this binder, the laces tied, and all is very secure, slipping into the metal box with just enough clearance.

Outer  
Cover

The placing into and removing of the exhibit from the box, with the snug fitting, is made simple and effective by an outer cover, woven of fine 16/2 or 20/2 yellow unmercerized cotton. Enough is woven to permit the whole to be double thickness for strength.

A length of some 3 yards is required, 1 yard wide. Then a pattern is prepared, shaped as the drawing, with an allowance of 1/2" for turn ins all around. Measurements are for finished cover. After basting two layers together all around, a zig zag machine stitch is used to insure permanence. The cornerwise stitching, shown by the dotted line, keeps layers together. Before final stitching, flat handles 1" wide and 9" long are placed on sides as shown, with the handles zig zagged 5 times along length for sturdiness.



When this outer cover is placed in box, then the filled binder inserted, ends A and B fold over the top, then C and D. Grasping the handles lifts out the whole efficiently.

Shipping  
Expeditioners  
(mail or  
express)

A large brown envelope, approx. 6" x 10", is taped to the inside of the metal lid with surgical tape. It holds two business envelopes. One envelope contains the shipping tags, prepared in advance for all stops on the itinerary. These are commercial gummed address labels, pasted to each side of a card. On one side is typed the address of sender A and new recipient B. The second side holds address of B, and new recipient C. These tags are to be slipped into slot on lid, and slot's opening closed with surgical tape.

The second business envelope holds stamped post cards, pre-addressed to the Portland secretary, confirming receipt of exhibit and with space for notification of any needed replacement of tapes, etc.

Information  
Booklet

Enclosed with the mounts is a folder (8 1/2" x 11" insert size) containing the story of the Guild, an account of its activities and organization, together with an index of mounts and member donors and instructions for hanging the mounts. It ends with a list of stops on the tour, with dates, covering fourteen stops across the U.S. and Canada.

In preparing for this exhibit, sufficient weaving for four exhibits was received, and each has been sent on a large circuit, to be completed in 1966.

Address all queries about this exhibition to

Mrs. R. E. Harris  
1973 S. W. 11th Avenue  
Portland 1, Oregon

The Reverse View - On the Preparation Battlefront

This information is condensed from a very fine report sent us by Mrs. Harris:

Planning  
Operations

1. Vote by membership to prepare exhibition. This was done in September, 1960, one year in advance of completion date.
2. Chairman with supreme power on exhibit decisions appointed, who chose co-chairman. Together they requested and received samples from members.
3. Instructions obtained from Mrs. Steedsman, Leamington, Ontario, for expediting Canadian and U.S. border crossings -- a permanent label saying: HANDWEAVING SAMPLES ONLY, NO FINISHED ARTICLES, NO COMMERCIAL VALUE, FOR EDUCATIONAL EXCHANGE ONLY. Boxes may be mailed parcel post prepaid up to 14 lbs.
4. Continent-wide Guilds contacted to request exhibit, involving letter writing for two months at the rate of 100 letters and answers per week.
5. December 1960 saw plan taking shape -- sufficient samples were received to encourage committee to continue. Announcement of exhibit placed in Handweaver and Craftsman, Spring 1961. More requests, and letters poured in -- more answers, and a travel committee planned routes.
6. Two exhibits planned to cover requests, and file set up of Guilds. Enough requests for three exhibits came in.
7. Five committees with group leaders now appointed to work on 5 categories: (1) Weaving by women; (2) Weaving by men; (3) Place mats, linens, towels, pot-holders; (4) Rugs, upholstery, draperies, casements, afghans and baby blankets; (5) Christmas ideas. Size of card now decided. Note: small cards should be exactly half, less 1/8", of large, to fit well in binder as one card.
8. Plastic covers had been voted down 3 times, but exhibit from "25 Weavers" of Los Angeles, California, "Fashion Cards", changed the vote -- plastic was ordered! (L.M. says -- a good decision).
9. Exhibit from "Tabby and Twill" weavers of Dallas, Texas, with fine portfolio cases inspired the wish to have similar cases.
10. All work completed by May 1961, and a local show was held at Lloyd Center's Meier and Frank store. The store's designers set up exhibit and built special stands for cards. Many completed articles were also displayed and more requests to be included on visiting list were filed and included on master list.

Meanwhile the samples had grown to be four exhibits.

The Costs

4 laundry mailers at \$5.98 each	\$23.92
Cardboard, tape, paper for backing	18.00
200 plastic covers, .07 weight	92.50
These were cut, folded and prepared by machine by plastic merchant. Also, Mrs. Harris notes, if plastic had been planned at beginning, no need for backing and tape on card would have occurred. Also 4-ply card could have been used.	
Material for woven portfolios	8.00
Miscellaneous expenses	18.00
	<u>\$ 160.00</u>

Average cost of each card was about 80¢

Recommendations, gained through experience, to participating Guilds, whether receivers or senders:

1. Length of exhibit time, 2 weeks, with 4 week maximum to one Guild. (From Mrs. B. Needham of Safety Harbor, Florida)
2. 2000 letters have been written to date arranging routes. Requests should carry in first letter, not only date of meeting, but also the day, as, first Thursday of each month, of the particular Guild. Best time and routing is then easier for routing chairman.
3. In the best interest of friendship between weavers charges for exhibit other than mailing costs should be carefully considered, and if possible abolished. The small Guild may be shut out from help and inspiration.
4. There should be a central place for all travelling exhibitions to be listed, together with dates where exhibits are located during a year. This is a difficult undertaking, but Portland believes the first step is for Guilds to appoint a permanent corresponding secretary on exhibits, to keep all details up to date and facilitate question and answers on this subject.

We, too, think this would be a good policy, and secretaries could report to a central clearing point. Various guilds might volunteer to shoulder the role of co-ordinator for a yearly term, as we in Canada do with our Guild of Canadian Weavers' bulletin.

Wall Hanging, by Mrs. Marion Woodruff

When Mrs. Woodruff came to Banff in 1960 she was an accomplished weaver, but studied further during the summer with Mrs. Mooney and Malin Selander on inlay techniques, color, and design. This hanging reflects her follow-up thoughts during this past winter (photographed on page 57, with sketch and color legend on page 56).

The Warp is Knox's 25/2 mercerized white linen, at 24 ends per inch, threaded in a twill  $1_23^4$ . Weft is light turquoise 25/2 giving a soft greyed turquoise toned background, beaten 19 weft shots per inch. Inlay weft is Briggs and Little's homespuns, two colors wound together for each inlay. (Briggs & Little, York Mills, New Brunswick; U.S. source, Tranquillity Studios, Cornwall Bridge, Conn.)

The inlay technique is Dukagang, i.e. lay-in shed gives pattern over 3 and under one warp end, the same lay-in shed used throughout, with one tabby shot between pattern inlay shots. Lay-in shed comes by using treadles 1 and 6 together (or tie frames 1,2,3 to pedal 1, on sinking shed loom.

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

Tie up!

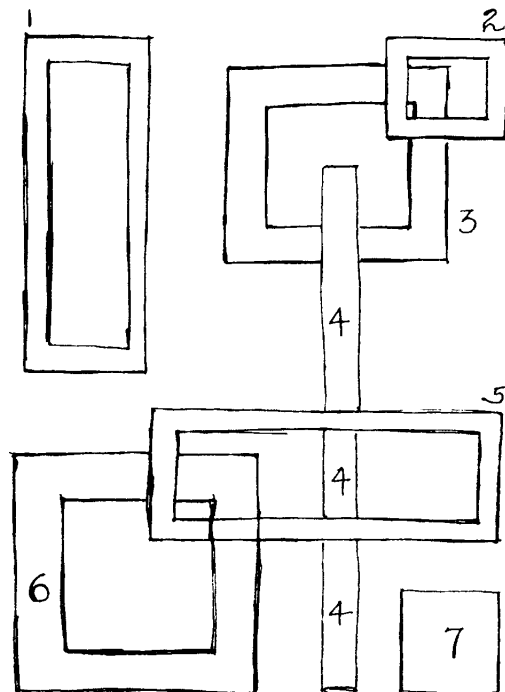
56

The Briggs and Little homespuns give beautiful color blends, and 2 ends in the lay-in on this linen sett give excellent design areas with no distortion. Inlay turnings are made on under side, or on top if one works wrong side up at the loom. Each area has a separate bobbin, so the reverse side is as shapely as front, except for tiny indications of turn-ins at beginnings and ends of areas.

The hanging measures 18' x 25" finished. A 1" hem is turned top and bottom, hemmed by hand, with flat sticks inserted.

Dukagang technique is described in most weaving references, including LOOM MUSIC for December 1944, May 1946, May 1953, November 1958.

Sketch and color legend of Mrs. Woodruff's hanging



- |                                  |                         |
|----------------------------------|-------------------------|
| 1. darkest red and black,        | giving very dark red    |
| 2. light rose and pale mauve.    | giving pretty orchid    |
| 3. soft blue and a darker mauve, | giving dark blue violet |
| 4. blue and dark green,          | giving dark blue green  |
| 5. light and dark rose,          | giving a warm rose      |
| 6. wine and blue purple,         | giving red violet       |
| 7. as No. 1                      |                         |

GOOD WEAVING!

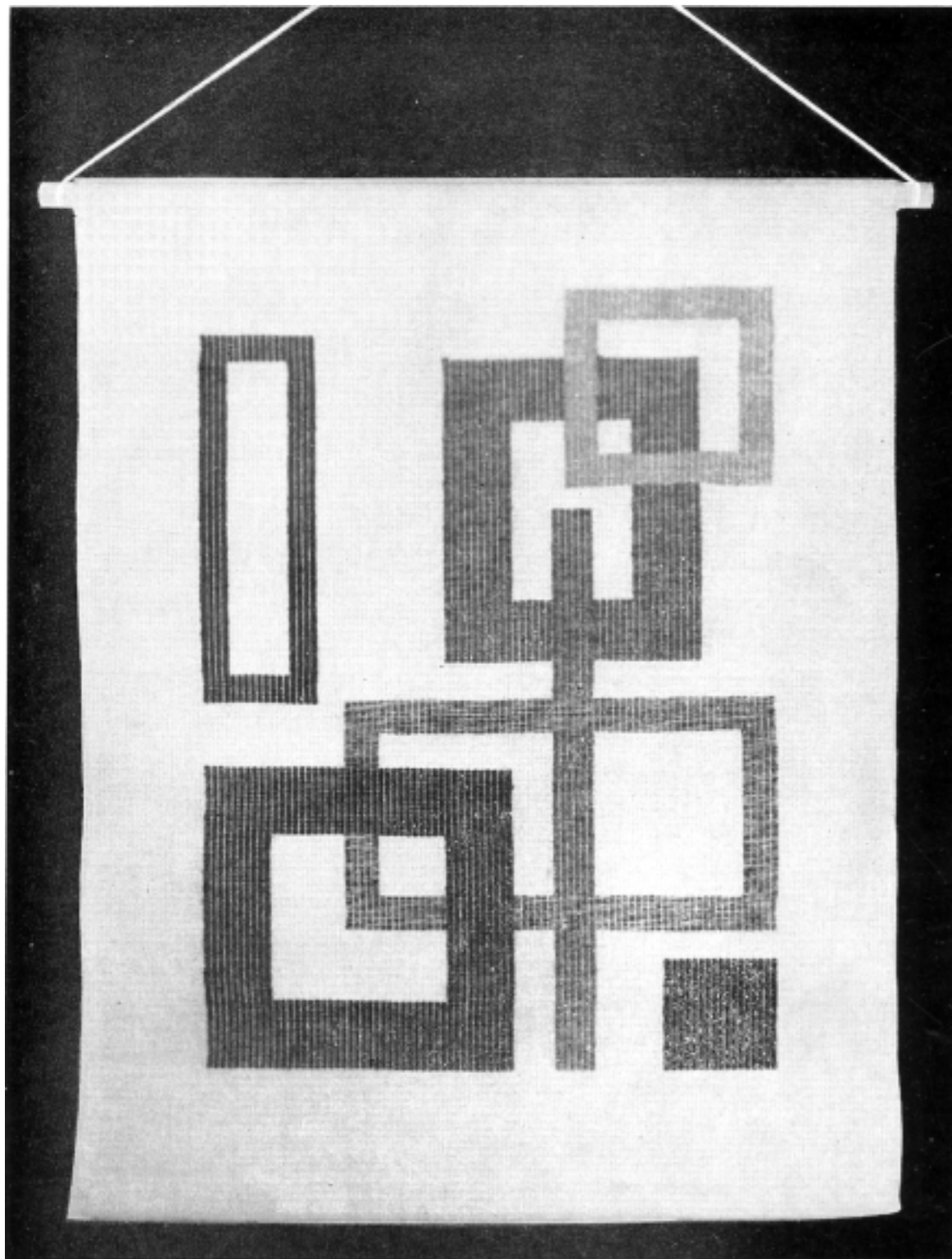
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Wall hanging by Mrs. Marion Woodruff, St. Mary's Ontario  
LOOM MUSIC, 1961

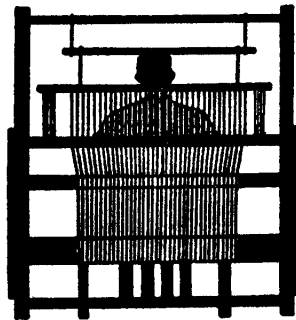


**LOOM**  
**MUSIC**

VOLUME XVIII      NUMBER 8

OCTOBER, 1961

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## LOOM MUSIC

Volume XVIII, Number 8

October, 1961

Banff 1961. Weaving 1961 trend -- Course efficienciesEight Harness  
Double WeaveSkirting, in  
Warp Pattern

It is midway point as we write, at Banff, and we have said farewell to our first two-week group and await another group tomorrow, keeping a core group of full time students. Never are any two groups alike in interests of learning. One year a trend shows to rug techniques, the next perhaps the weaving of linen or yardages. If our two week short course had a leaning in any one direction, it was for our library, and collection of woven articles. Our students came mostly from places where books and sample folios are not common, and many had no access to groups where ideas and weaving experiences are shared. Others, however, came from areas where interest is keen, sparked by government sponsored classes for a two, three, or four week period; and these were anxious to learn methods of working with groups, and watch the organization of classes as we practice it.

The most popular books were those that are most expensive, as the small group, the new weaver, or the lone craftsman hesitates to purchase volumes sight unseen. Many were the inquiries about how to translate the Swedish and Finnish publications which we like, and which are not yet available in English. Of course, no one book can serve every purpose, so that a collection is valuable to use to compare and contrast for value to the individual or group.

We were asked some questions by weavers who are endeavoring to be of help in their local areas in solving problems common across the land. In every community there are the "givers" and the "takers", and all is well until the point is reached when the kindly doer finds herself with a full time schedule of aiding those in need. Apropos of this, we have been watching a nest of birds the past week, and the young are almost ready to be out of the nest, and learning independence. We must learn from nature, and teach accordingly. In weaving groups the new fledgling needs help in learning to weave, but the span of helping time must be limited, and willingly paid for. Perhaps beginners should receive two or three weeks at a reduced rate, but after this the teacher should be adequately compensated for his or her time.

Many groups like community effort in putting up a common warp and having each member weave a certain length. This again throws a burden of arranging the schedule on one person. One group solved this by setting up a list, assigning a day or several hours to each member. If any change was desired, the member had the onus of making an exchange.

Other students were interested in seeing how our short course is made ready. We ourselves are not physically capable of having some 30 or more looms set up for school opening, when we arrive

only two days before the students, -- two days spent in unpacking supplies and setting up the studio. Therefore we try to leave a certain number of looms warped and ready to go each previous summer. This usually works well, but last winter a squirrel chewed right across several cotton warps, leaving linen and wool alone. These had to be cut and re-tied. Fortunately the chewing was near the warp beams, and only two had to be partly re-threaded.

Beginners always make their own first warps, and we make our first workshop day a setting up loom project, having previously made our plans for the looms involved. The evening before a new group arrives, we put out warping equipment, warp material, and sleying and threading plans were they are to be used. Of course, students who come with a specific project in mind begin on that warp, having planned it previously by mail to insure warp thread being on hand.

As students come in at 9 am, they register with us, are told the plan for the day, and usually by 9:30 am, everyone is hard at work. If the warping project is not completed in the day, it is left to be completed as needed, and everyone is settled at a loom for weaving, the second day. This year when our first group arrived, 20 looms were ready. Some have run out and are being replaced, but 28 are ready at the moment. Our new group will warp for looms becoming empty, and reserves for next year. As well, we ourselves make warps during the winter. Our usual length is 10 yards, beginners 5 yards, and on very popular type warps, 15 yards or more. This insures variety in draft and color on the looms.

8-HARNESS  
DOUBLE  
WEAVE

One of our legacies from last summer is the warp on our eight harness loom, set up last summer by Malin Selander, -- her 8 harness double weave, similar in technique to the 8 harness prize winning wall hanging of Ted Hallman. Being desirous of trying out two color schemes, Malin made two 13" warps, and set them side by side on our 36" Gilmore loom. She then wove with 4 shuttles, 2 for each warp. This summer, we have had two weavers working together. Malin also set up a warp on our 8 harness Macomber in Winnipeg. We will give all three color schemes.

Warp Setting is 48 ends per inch: 4 per dent in a #12 reed.

Draft and color arrangement

border	Band G	F	E	D	C	B	A	begin border
5 <sup>6</sup> 7 <sup>8</sup>		5 <sup>6</sup> 7 <sup>8</sup>		5 <sup>6</sup> 7 <sup>8</sup>		5 <sup>6</sup> 7 <sup>8</sup>		5 <sup>6</sup> 7 <sup>8</sup>
	1 <sup>2</sup> 3 <sup>4</sup>		1 <sup>2</sup> 3 <sup>4</sup>		1 <sup>2</sup> 3 <sup>4</sup>		1 <sup>2</sup> 3 <sup>4</sup>	
112 ends black	56 ends 1,3 are color; 2,4 black	56 ends 5,7 color; 6,8 black	56 ends 1,3 color	56 ends 5,7 color	56 ends 1,3 color	56 ends 5,7 color	56 ends 1,3 color	112 ends black

The border color (black) is on borders, and every alternate heddle across warp. In color areas, the alternating (with black) color may change according to fancy, from group to group.

Our three color schemes -- border color always alternates with other colors, as in the foregoing color table.

Warp 1.

25/2 mercerized Knox linen  
Borders: black  
Bands A,F: peacock blue  
B: mauve  
C,G: pale blue  
D: green  
E: turquoise

Warp 2.

25/2 mercerized Knox linen  
creamy beige  
A,D,G: lime  
B,E: yellow  
C,F: tawny gold

Warp 3.

Swedish linen  
mid green  
A,D,G: violet  
B,E: lavender  
C,F: helio

Weft: brown or black, plus warp colors

Weft: white, with colors

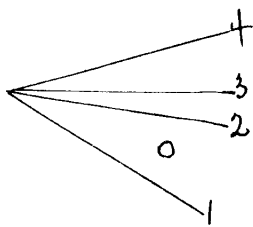
Weft: green, with colors

Rising Shed Tie-up

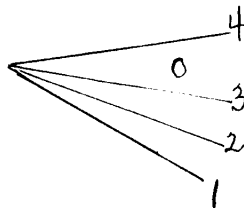
		0			0	0	0		0	8		
0		0	0					0	0	7		
0				0	0			0		6		
0	0	0			0			0		5		
		0	0	0			0			4		
			0	0		0	0	0		3		
0	0		0	0					0	2		
	0			0	0	0	0	0		1		
			1	2	3	4	5	6	7	8	9	10

The Theory

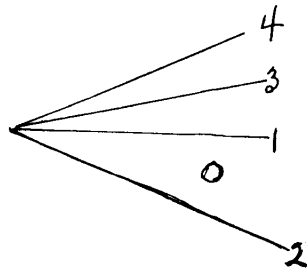
4-harness double weave When one weaves double layers on a 4-frame, 4,3,2,1 twill draft, the shed operation is planned so that frames 1 and 2 weave one layer, and frames 3 and 4 the second layer. The frames not concerned in the particular lower layer or upper layer of cloth are either lowered or raised out of the way. The shuttle passes either under three frames of ends, or over 3 sets, to weave.



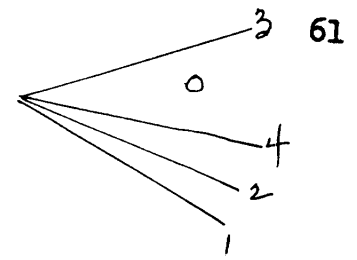
weaving between layer formed by frames 1 and 2



weaving between layer formed by frames 3 and 4



weaving alternate tabby shot on layer formed by frames 1 and 2



weaving alternate tabby shot on layer formed by frames 3 and 4

The threading for 4 harness double weave is: light on frames 2 and 4, dark on frames 1&3, so that by manipulation of frames in treading, either light or dark may be the uppermost layer.

8-harness double weave

The 4-harness theory is extended to 8 harness double weave, not to produce more than an upper and a lower surface, but

to be able to have one or more sections of the warp, threaded on 4 frames, do exactly as described above; and another set of areas on a second set of 4 frames working the same, but in reverse coloring to the first set, both occurring with one pass of the shuttle.

This forms a geometrical design which may be planned out and the alternate sections labelled A or B, thus:

A	B	A	B	A	B	A	B	A	

Both sections may be varied as to color: 2 dark, 2 light; or all one color; or a combination of both. The A section is threaded on the  $5_6 7^8$  frames, and the B section threaded on frames  $1_2 3^4$ . The lifting of the frames is controlled by the tie-up -- the  $5_6 7^8$  group will have raised or lowered three frames as needed, at the same time the opposite is happening on the  $1_2 3^4$  set. For the first alternation of color, the 1,2,3,4 pedals are used; to weave under what has been on top, use the 5,6,7,8 pedals. Remember, alternate colors will be woven by the tie-up and threading arrangement using only four pedals. Colors change places from on top to underneath by the tie-up arrangement on pedals 5,6,7,8.

The tie-up analysis

		<u>1,2,3,4 group of ends;</u>	<u>5,6,7,8 group</u>
Pedal 1,	weave border color	2 up	5,6,7 up
Pedal 2,	weave with color	1,2,4 up	5 up
Pedal 3,	weave border color	4 up	5,7,8 up
Pedal 4,	weave with color	2,3,4 up	7 up

What one should see after these 4 passes are repeated for 1 inch:

Using treadles 1 2 3 4

black	colour	black	colour	black	colour	black	peacock	black
-------	--------	-------	--------	-------	--------	-------	---------	-------

When this color arrangement is woven to satisfy, the colors change places when treadles 5,6,7,8 are used, thus:

Pedal 5,	weave border color	1,2,3 up	6 up
Pedal 6,	weave color	1 up	5,6,8 up
Pedal 7,	weave border color	1,3,4 up	8 up
Pedal 8,	weave color	3 up	6,7,8 up

colour	black	colour	black	colour	black	colour	black	colour
--------	-------	--------	-------	--------	-------	--------	-------	--------

Using treadles 5 6 7 8.

Once the loom is set up and the weaver can see these changes occur as the treadling is followed, another 8-harness technique is added to the weaver's repertoire.

Warp Pattern Skirting

A second successful warp for this year is a warp stripe skirting, in cotton, woven with one shuttle. The main warp is 8/2 navy cotton, wound alternately with navy Cronita (any 8/2 or 10/3 weight will weave well, or a 16/2 weight Weavecraft wool). For color we used 8/2 also, used double in heddles.

Warp setting is 20 ends per inch

Warping and threading plan

120 ends blue (bottom edge) 1 per heddle, 2/dent

Stripe 1:  
 x2 { 2 ends deep red 8/2      redds are double per heddle  
       1 end navy              blue, 1 per heddle  
 x2 { 2 ends bright red 8/2  
       1 end navy              3 ends per dent,  
 x2 { 2 ends rose 8/2        counting double redds  
       1 end navy              as one, in denting  
       2 ends pink 8/2  
       1 end navy  
       2 ends pink 8/2

begin  
 1 2 3 2 (end on 1  
 ———)

begin  
 ④ ④ ④ ④ ④ ④ ④ ④  
 2 3 2 1 2 3 2  
 ———) ———) ———)  
 circled ends are  
 color, doubled

Stripe 2:

15 ends navy  
 1 end white  
 2 ends blue  
 1 end white  
 15 ends navy

etc.  $3_2 1_2 3_2 \textcircled{2} 1_1 \textcircled{2} 3_2 1_2 3_2 1_2 3_2 1_2 3_2 1$   
 1 per heddle,  
 2 per dent

begin

circled 2's are white warp ends

Then continue warping stripes 1 and 2 alternately, until seven color stripes in all are warped, i.e., 7 color stripes with six intervening #2 stripes -- dented and threaded as given above.

End with 320 ends blue, threaded exactly as the first 120 ends of blue, giving a width of about 36" in the reed.

The tie-up is

4	0	0	
3		0	
2			0
1		0	
		A B	

for rising shed loom:

Tabby treadles are used throughout, plus treadle 1, when pattern stripe is desired to come to the surface of the web. When treadle 1 is not used, color rides below the surface.

Our photographed example was treadled:

3/4" treadles A and B alternately -- color under surface  
 3/8" treadles A and 1 together, then  
           B and 1 together -- color rides on surface  
 (7 shots)  
 (we preferred to use an uneven number of weft shots when color was brought to the surface, thus beginning and ending each color area with the same tabby treadling)  
 2 shots tabby, B,A -- color under  
 (3/16") 3 shots, treadles B and 1 together -- color on surface  
           A and 1  
           B and 1  
 2 shots tabby, A,B color under  
 7 shots (3/8"), treadles A and 1 together  
                           B and 1 together  
           ending A and 1 together

repeat bracketted order once more, then

3/4" treadles B and A alternately

3 shots tabby, pattern underneath

Continue throughout, thus:

There is less take-up on the color ends in weaving, than on the blue background warp ends. This is easily controlled by using the usual rod through the color ends, and snitch knots to attach rod ends to the under frame of the loom at the back -- the snitch knots tightened to adjust tension of the red ends, as weaving progresses.

The navy blue was very handsome when woven with (1) a fine dark green cotton weft, (2) a medium green wool weft, and (3) a bright blue wool weft.

We have a brown warp all made, still using the same reds for pattern stripes, ready to tie on for the remainder of the season.

-----

Thus, our students are indoctrinated into

GOOD WEAVING!



Mrs. E. M. Henderson  
20 Ritz, 859 Grosvenor  
Winnipeg 9, Manitoba



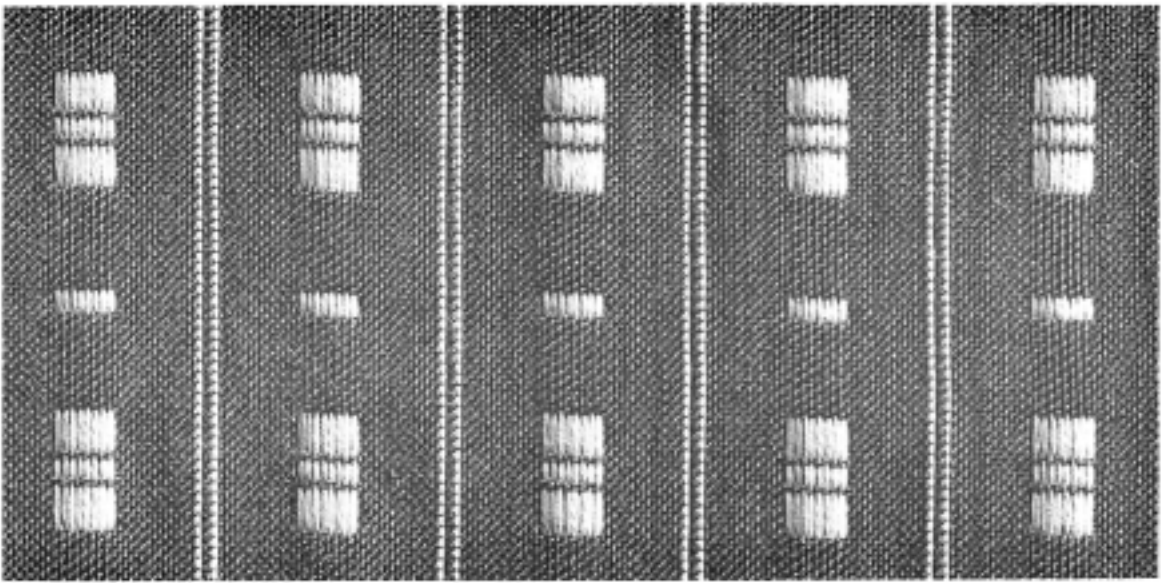
Mrs. R. B. Sandin  
University of Alberta  
Edmonton, Alberta

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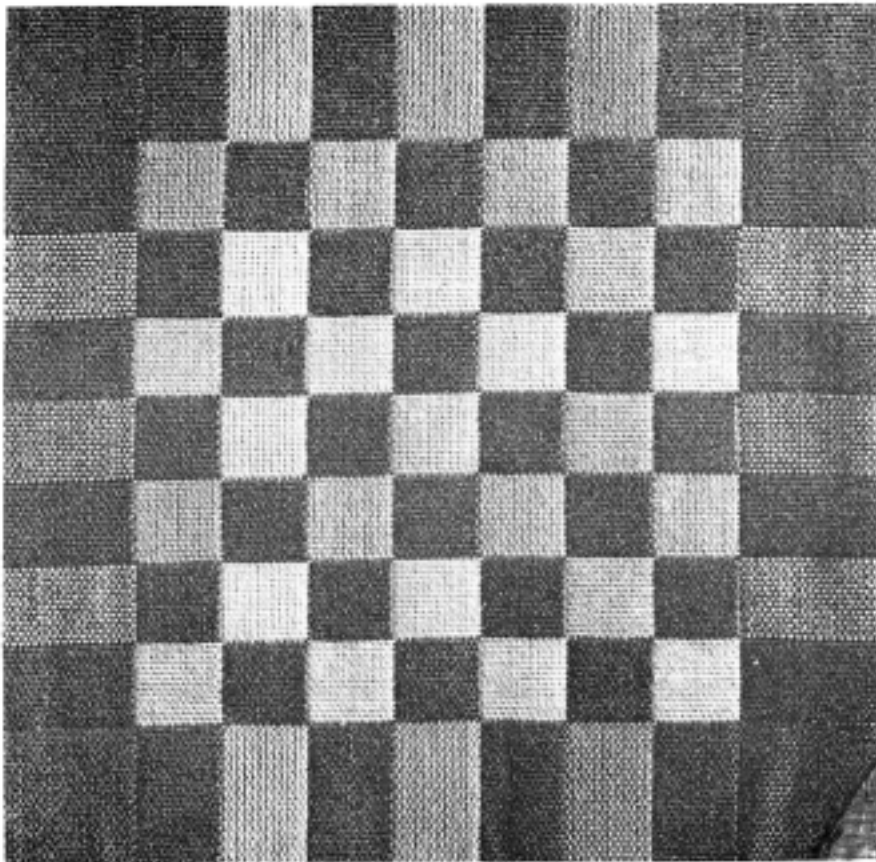
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Cotton skirt material with warp-pattern stripes, photographed to show details of stripe.

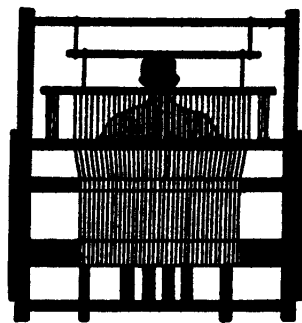


Eight harness double weave, producing color square areas.

LOOM  
MUSIC

VOLUME XVIII      NUMBER 9  
NOVEMBER, 1961

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

November 1, 1961

Dear Subscriber:

With the close of the tragic year of 1961, full of political unrest and losses, each of us in our small moments of leisure needs to turn to the restorative, - creative activity. To so many of us it is our weaving, in one of its many forms.

We hope to go forward into 1962 with your continued support. and solicit your interest in urging others to subscribe and help us spread our teaching to many more weavers.

LOOM MUSIC editors try to make each issue helpful to a degree, and constantly preach good color and design. Because of our constant contact with weavers, through teaching at Banff, and friends far and near, we have found out weavers' needs and how best to explain techniques they wish to master in detail.

Many compliment us on our good format -- clear type and pages not too crowded; and still others say, "Stay the same as you are."

Your editors have a large experience with multiple harness weaves and would welcome comments, and, if you so desire, requests for more space devoted to them on your return subscriptions.

Looking forward to your 1962 renewal, we are

Your LOOM MUSIC editors

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## LOOM MUSIC

Volume XVIII, Number 9

November, 1961

NOVEMBER WEAVERS THINK OF CHRISTMAS NEEDS

There is always a demand for articles which do not consume too many labor hours on the weaver's part, and are saleable at a small price. It is most difficult to fulfill these two requirements and produce something which is not trash. In case some reader wonders what we consider trash, we will give our definition -- an article of sleazy, inartistic appearance, and of limited use.

On the positive side, we wish to see pleasing color and good finishing, with the wearing qualities necessary for continued use. To reconcile these demands is a problem for us all.

Let us name over some of the small articles that prove to be appreciated by recipients and purchasers alike:

Small

Articles Purse size cosmetic bags, larger cosmetic bags for traveling; cases for lingerie, spectacle cases; cocktail napkins which are washable after using; telephone book covers; bags of all sorts from shoes to handkerchiefs to gloves, both draw string and envelope types; antimacassars (for snatching off when company comes); recipe book covers and card table covers. The list is legion.

Now, people with determination to weave are generally the busiest of mortals, whether weaving for a relaxation or a realization, so modern methods must be adapted to be on the credit side of production.

We advise: Select only one or two related articles to weave, and plan a ~~warp~~ that will enhance the utility of the article with a cloak of attractiveness. One warp of 10 or 15 yards, carefully planned, will give several different color schemes. A 20/2 or 8/2 weight cotton is excellent.

Use a blended warp: Use at least two tones that blend, such as grays and greens or blues; hennas, browns and oranges, etc. If you have a number of left-over-ends on spools, select a bright advertisement from a magazine that uses colors suitable for your article. Study the proportions of color used, how much of the brightest to the least dominant, and use your warp ends accordingly. To get an all-over blended harmony, do not plan too much of any one -- two threads or three at most of any one at a time, and be sure to use a lot of ends 1-and-1 to have smooth shading. Use boucles, frills, metals, etc., singly or double for interest, here and there. Wefts then can be of widely different colors and types, and you will be amazed at the variety of results you can obtain.

Draft: Where emphasis on texture and color is desired, the draft should be twill, or perhaps Summer and Winter in large blocks, and similar drafts. Most of the weaving will be tabby.

All of the foregoing is pure enjoyment, but now that making up is imminent, streamlined methods are desirable. --

1. Wherever possible, do cutting out all at one time.

2. Machine stitch wherever possible -- seams, etc., where they are invisible. Investigate the use of Bondfast glue on an article that is not washed. A thin film will turn down a hem or heading where needed on linings, etc., in seconds, after ironing down.

3. Visit your local variety store and purchase ready made cosmetic bags of good quality, usually about 50¢. They are all ready zippered, plastic lined, and useful but uninspiring. Your own weaving, with a glued top turn-in, can be machined up the sides and turned, then glued to the bag. An invisible reinforcement with needle and thread takes minutes only.

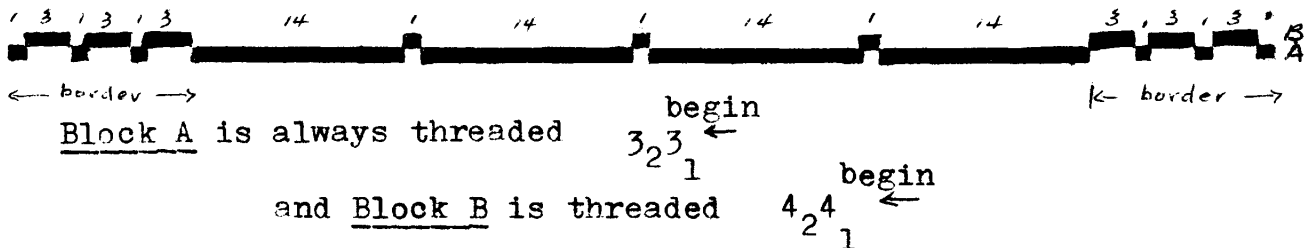
## CHRISTMAS

### Table Mat

Many people have special cloths, used only at Christmas, and we have one of excellent good taste (#1, page 73). It is adaptable to patio runners, larger cloths, and place mats for general use.

The warp: 8/2 cottons -- bright forest green and gray blue, wound together. These beautiful greyed and bright cottons may be obtained from Curl Bros., 334 Lander St., Toronto 10. They are the soft, dull finish so much desired, and the colors are excellent. (Or, use Lily's soft 8/2 cottons). We warped one end of each together and drew then in in random order: 337 warp ends, 24 per inch, 1 per heddle, 2 per dent in a #12 reed.

The draft is Summer and Winter, shown in profile form thus:



The threading plan, in detail, for the above profile, is:

Selvage	threaded	4 <sub>2</sub>	begin	2 ends
Border	{	Block A.	once	4 ends
		Block B,	three times	12 "
		Block A,	once	4
		B,	three times	12
		A,	once	4
		B,	three times	12
Centre	{	Block A,	fourteen times	56
		B	once	4
		A	fourteen	56
		B	once	4
		A	fourteen	56
		B	once	4
		A	fourteen	56

(continued)

Second Border	}	B	three times	12 ends
		A	once	4
		B	three times	12
		A	once	4
		B	three times	12
		A	once	4
Selvage, threaded			begin	
		4	←	3 ends
		2		<del>3</del> ends
		1		

For wider mats or table cloth, increase the number of times the blocks are threaded, in pleasing proportions for the article.

Mrs. Mooney designed and wove the Christmas mat photographed on page 73, inspired by the availability of jade Knox 25/2 linen (Searle Grain Co., Grain Exchange Bldg., Winnipeg), and an ombre dyed (variegated) lurex, 1/64 size, emerald and ruby: Sutton Yarns, Sutton, Quebec, or most any U.S. supplier. One of each color, e.g., emerald and ruby, could be used on the shuttle together equally well, if the variegated is not available.

The tie-up

		X	X			X
for falling shed	3	X	X			X
or counterbalanced	2		X	X		X
loom	1	X	X		X	X
		1	2	3	4	5 6
					A	B

		0	0			0
for rising shed	3		0	0		0
or jack type	2	0	0			0
loom	1	0	0			0
		1	2	3	4	5 6
					A	B

### The Weft order

Pattern: 25/2 linen, jade, used single

Tabby: Variegated lurex, emerald and ruby

		<u>OR</u>	<u>pattern</u>	<u>tabby</u>
<u>Block A is treadled:</u>	Treadle 1, linen		1	
	Treadle 5, lurex			5
	2 linen		2	
	6 lurex			6
	2 linen		2	
	5 lurex			5
	1 linen		1	
	6 tabby lurex			6
<u>Block B is treadled:</u>	Treadle 3, linen		3	
	Treadle 5, lurex			5
	4 linen		4	
	6 lurex			6
	4 linen		4	
	5 lurex			5
	3 linen		3	
	6 lurex			6

In our example, the blocks are treadled as drawn in, i.e., in the order of the profile draft on page 67: A treadlings, as listed above, once; B treadlings 3 times; A once; B three times; A once; B three times, which will treadle an end border the same width as the side border.

Centre is treadled: A 14 times; B once; repeated until 7 squares are woven. Second border reversed the first border.

Hem turn-under, 3/4", is treadled so that it matches the

under side of the article. This is done

With fine green cotton, treadle 1/4" of tabby, for the hem's first turn-in, which is not seen after hemming. (end with treadle 5)

With green linen pattern and metal tabby,

	Treadle	1, linen	}	repeat this 3 times in all		
	(A)	6 lurex				
		2 linen				
		5 lurex				
		2 linen				
		6 lurex				
		1 linen				
		5 lurex				
then	Treadle	3 linen				
	(B)	6 lurex				
		4 linen				
		5 lurex				
		4 linen				
		6 lurex				
		3 linen				
		5 lurex				
		6 lurex				

then begin the border treadlings -- following the details given on page 68.

#### PATIO MATS

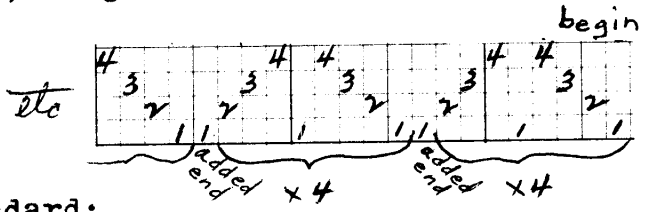
on the same threading This Summer and Winter warp just described proved to be so popular for place pieces, we repeated it by tieing on a medium brown 8/2 warp. Margaret Groff, a student from Winnipeg, wove an interesting set of mats to blend with pottery. For weft she used bright red jute, 1½ lea size for pattern and 8/2 size for tabby. The red and brown blended perfectly, and the mats were shellacked for easy cleaning. The fine jute was from Robin & Russ, 632 Santa Barbara St., Santa Barbara, calif., and the red 1½ lea linen is usually carried by Frederic J. Fawcett, Inc., 129 South St., Boston 11. (we do not know of a present source of the very heavy red jute, but rug linen would be suitable, and more lasting probably).

#### GUEST TOWELS and COCKTAIL NAPKINS

These are two very popular items, and the first towel described is one of Mrs. Sandin's favorite Rosepath versions. (Woven in cotton, this same towel won her first prize in the cotton towel category in London last spring). The border colors and treadlings are planned to suggest figures, so ours is "Rosepath, Western Style", with imagined cowboys. Perhaps you'd prefer to label yours "Parade of the Wooden Soldiers". (Photographed as #2, page 73).

The Warp is a mixture of 24/3 natural Egyptian and 20/2 natural -- ends of several cones of different dye lots, warped 1-and-1 and threaded in random order to give an interesting blend: 30 ends per inch, 1 per heddle, 2 per dent in a #15 reed, 13½" wide.

The draft is Rosepath, with an extra heddle #1 threaded at the end of 4 pattern repeats, to give a double thread at 1" intervals across the warp:



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	

Rising shed, "jack", or table loom

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

← treadles

Background Weft is natural tow linen, about 18 or 20 singles, with pattern border using a 6-strand cotton in colors -- embroidery cotton will do.

Treadle 1/4" with fine linen weft, for first turn-in

With natural tow linen, treadle 1¼" tabby, for a 5/8" finished hem, ending with tabby B.

Pattern border: the same 18/1 linen follows each pattern shot, on a tabby treadle -- alternate A and B as usual between shots.

Cowboys  
or  
Wooden  
Soldiers  
15/16"  
band

- Treadle 2, twice, using black pattern (i.e., treadle 2 with black, tabby A, treadle 2 black, tabby B)
- Treadle 3, 6 times, using copen blue pattern
- Treadle 4, 4 times, using dark green
- Treadle 3, once " " "
- Treadle 2, once " " "
- Treadle 4 twice using red
- Treadle 3 twice using navy
- Treadle 4 three times "

Treadle 15" centre in tabby weave, using 18/1 linen

Second end: all tabby treadlings:

- 1 shot navy blue, 2 shots natural linen
- 1 shot red, 2 shots natural
- 1 shot green, 2 natural
- 1 shot blue, 2 natural
- 1 shot black, then 1¼" natural linen for hem.

OTHER USES With the same warp material and setting, these same bands could be used on aprons, on curtains for the kitchen or nursery or bath, etc.

COCKTAIL NAPKINS Why weave cocktail napkins when the paper type are so much easier to obtain? Two reasons -- one is for prestige, and the second, paper is costly. As a conservation conscious person, our lavish and wasteful use of our forest products is appalling -- and paper is a one-time-use purchase.



On a somewhat narrower warp, the foregoing bands would do well on cocktail napkins -- as would the bright border which follows:

**RAINBOW**

**ROSEPATH  
towel**

A second version of bright borders, on the same cotton warp as described on page 70 -- same warp, same natural linen for background and for tabby between pattern shots. Pattern colors are Lily's Frost Tone or 10/3, or similar weight.

Treadling for the colored pattern band below is in the simple order of treadle 3,2,1, 4,3,2,1,2,3,4, 3,2,1, with color changes and numbers of pattern shots providing the interest. Tabby shots are used between pattern shots throughout. The details follow:

treadle 1/4" fine linen, for turn-in

underside of hem:

Treadle	3,	twice,	using natural 10/3
Treadle	4	twice	"
	1	twice	using yellow 10/3
	2	twice	using natural 10/3
	3	twice	using orange
	4	twice	using natural
	1	twice	using natural

} this hems up to  
the first row of  
red in pattern  
band, 5/8" hem

surface treadlings

Treadle	3,	twice,	using natural 10/3
	2	twice	"
	1	"	using orange
	4	"	using natural
	3	"	yellow
	2	"	natural
	1	"	natural
	1	four times,	using red
	1	twice	orange
	2	twice	"
	2	three times	yellow
	2	once	bright green
	3	threetimes	"
	3	four times	medium blue
	4	five times	violet
	4	twice	natural
	3	twice	natural
	2	twice	blue
	1	twice	natural
	4	twice	violet
	3	twice	natural
	2	twice	natural

The body of the towel was woven in tabby, using 18/1 linen. At 2" intervals, two pattern shots were woven: treadle 2, twice, using natural 10/3 cotton. (Photographed as #3 on page 73)

The second end was woven to match the first end.

**SAMPLE**

**EXCHANGE**

Last, but not least, is an idea that we would like to see standardized, and used as a medium of exchange between weavers -- a follow-on from the idea of travelling exhibits, and not nearly as much labor to prepare. Here are some possibilities for consideration:

1. A swatch enclosure with a Christmas card or letter;
2. A group exchange, for keeps, between widely separated groups, -- Say, any Canadian group with any California, Florida, Australia, South Africa, or Indian group (through Canadian and U.S. personnel engaged in the Columbo or other Aid plans). Or it could be a record of current projects or study items.

Filing swatches for easy reference would be essential. A filing drawer -- not a great purchase for a group, or a good way to spend Christmas or birthday money to advantage for an individual. These should accommodate at least the standard 4" x 6" card, or the next standard size. (If a shoe box, etc., is used for filing, then light cardboard of pleasing color can be cut the desired size).

Cut sample swatch almost as large as the card, and fringe on two adjacent edges to show warp and weft. Fasten to card with Bondfast glue on all four sides. The reverse side of card should carry information of draft, warp and weft details, setting, supply sources, cost, origin of sample, etc. In addition, if available, paste on a 1" x 4" sample, attached with glue at one end, and perhaps half way down to hold in place when filed, for "feeling".

We will be interested to hear about weaving groups who may adopt some of these suggestions, and to hear how they work out.

LOOM MUSIC subscriptions are arranged to expire with the December issue. For convenience, we look forward to your 1962 renewals coming in early in November. Your continued support, and telling others about <sup>us,</sup> <sub>^</sub> insure our ability to cover costs plus a very small margin of profit.

Let's make 1962 a banner year of

GOOD WEAVING!

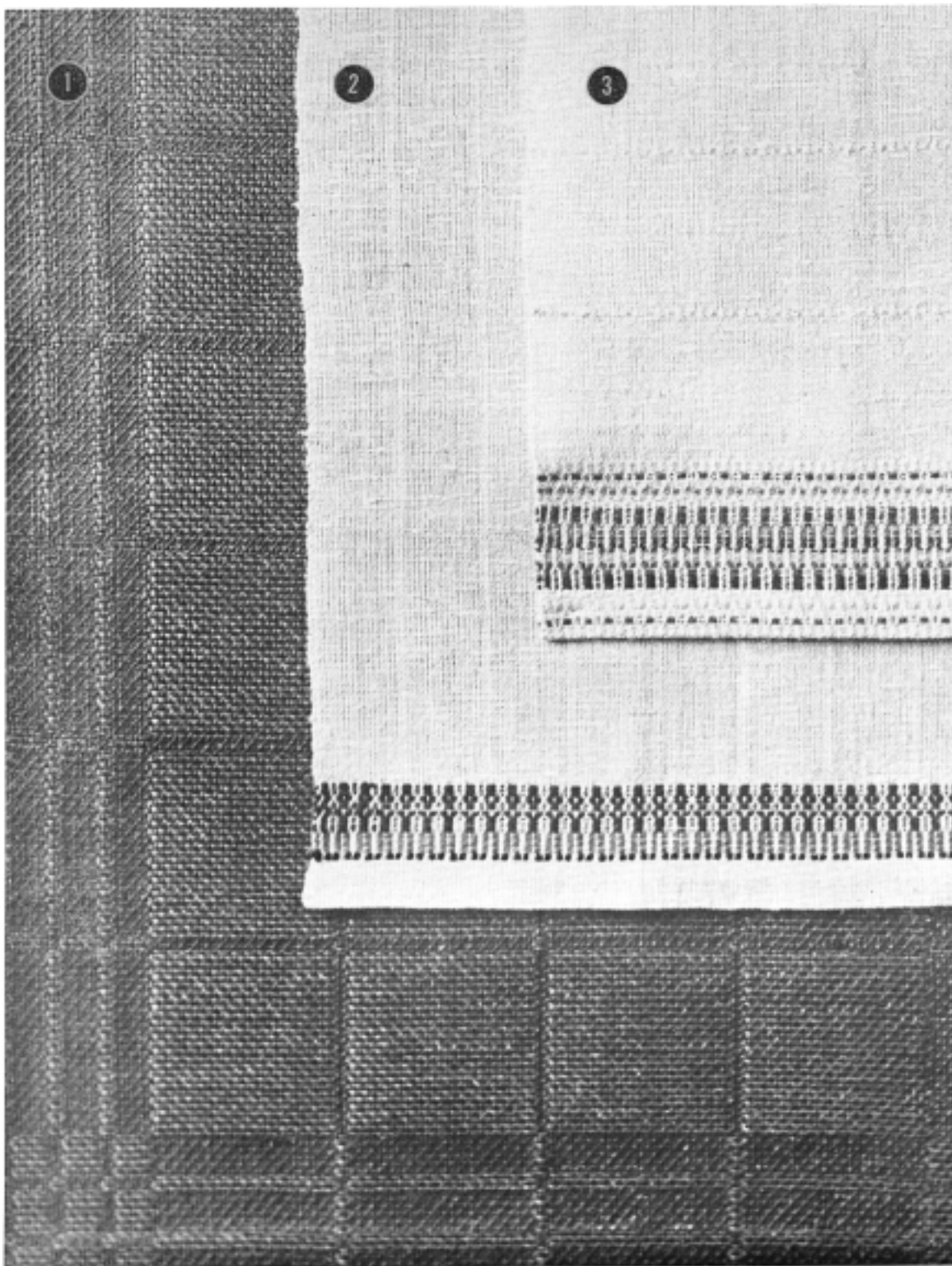
*Mary Sandin*  
 Mrs. R. B. Sandin  
 University of Alberta  
 Edmonton, Alberta

*Ethel Henderson*  
 Mrs. E. M. Henderson  
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 Winnipeg 9, Manitoba

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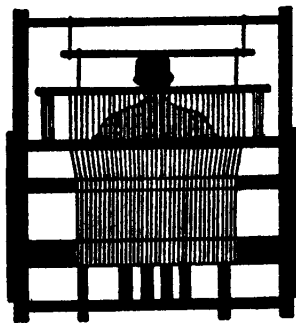
1. Summer and Winter mat, Christmas colors, woven by  
Mrs. A. W. Mooney, Massey, Ontario .....p. 67
2. Towel: Rosepath, "Western Style" .....p. 69
3. Towel: Rosepath, "Rainbow" .....p. 71

LOOM  
MUSIC

VOLUME XVIII NUMBER 10

DECEMBER, 1961

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

LOOM MUSIC

Volume XVIII, Number 10

December, 1961

PRE-PLANNED STRIPES AND COLORWARPSWISE



or  
WEFTWISE? Pattern stripes on a four harness loom may use the warp pattern stripe, i.e., the color stripe running the length- or warpswise of the fabric, riding over or under the web according to treadling, on a tabby background -- the stripe and tabby background woven simultaneously. OR, the pattern stripes may be weftwise, woven all across the web with the tabby areas spaced between, as for example in pattern bands in Overshot, etc.

The weaver, however, may utilize the advantages of the one-shuttle warp pattern type by weaving the stripe lengthwise and turning it to a horizontal stripe in use; conversely, by drafting and treadling, the Overshot type stripe may be used vertically. Of the two, the second is much more versatile, as in the first method the stripe cannot be dispensed with since it is part of the warp, and in the second the stripe appears only when treadled.

DESIGNING STRIPES

Step I. To plan stripes, either way: Cut a brown paper background at least 10" deep by the width of the warp. Then cut strips of white paper, width of warp, into various sizes, 1/4", 1/2", 3/4", etc., up to the largest size required for stripe. Place these on the brown paper until a pleasing arrangement is formed. They may be at one side, repeated in rhythmic bands, or over-all. Mark position on brown paper, using ruler and pencil.

Step II. Using the long white strips corresponding to the lines on the brown paper plan, cut these into small units: 1/4", 1/2", 1", 1 1/2", 2", etc., and with them build up a rhythmic pattern repeat along the ruled stripes. This rhythmic repeat may be 4", 6" or even 8", as desired.

In designing this step, remember that if you are drafting a warp pattern one shuttle fabric, you must turn your  paper  to get finished effect, unless stripe is desired to run vertically.

In the weft pattern system, the paper is not turned, the vertical stripes appearing as an optical illusion, overbalancing the weaving from selvage to selvage.

The first system you have seen in our skirt in the September issue, and also in #10 of 1960, #10 1958, #10 1957, and others.

The second is illustrated in Malin Selander's "Poor Man's Damask", Swedish Handweaving, page 82.

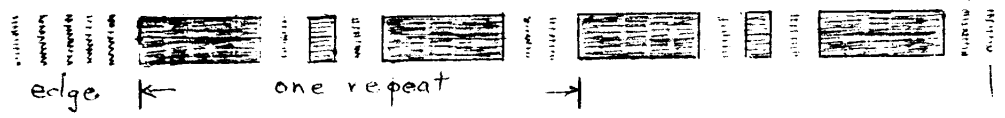
OUR STRIPES

We decided to use this second draft system in a warp for aprons, cushion tops, or bags. As a challenge to ingenuity we used cotton 16/2 in a miserable rose color for warp -- after having packed

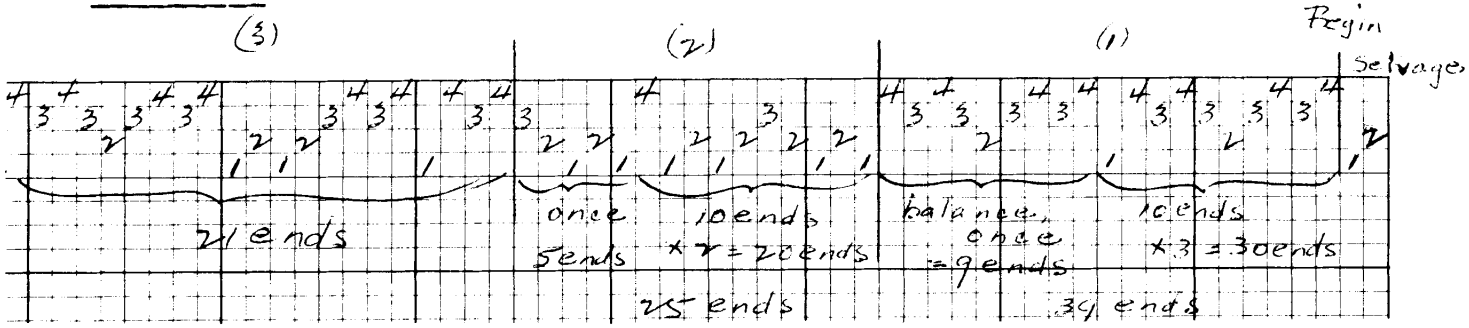
it year after year unused, and desiring to make it useful. Students shuddered at its sickly hue. To be safe, as it was a very soft spin, we put it 2 per heddle and 4 per dent (40 ends per inch) in a #10 reed, 20" wide (405 double warp ends).

Loom Music Arrangement of units, based on drafting of Poor Man's Damask

Our paper arrangement for one repeat of basic unit across the warp, planned as described in Step II, page 74:

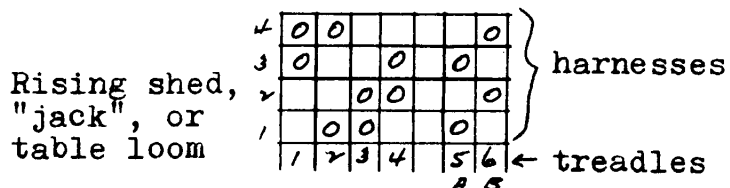
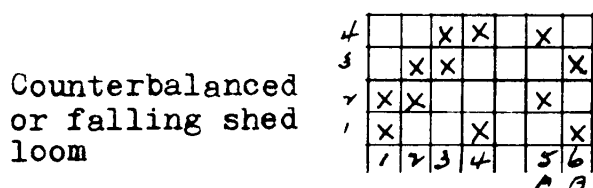


The Draft



Order of Threading, referring to draft above for details

- |  |                            |
|--|----------------------------|
| 1) thread right selvage                  | 2 ends                     |
| 2) thread section (1) of draft, 39 ends; | (2) 25 ends;               |
|  | (3) 21 ends = 85 ends      |
| 3) thread section (2) of draft           | 25 ends                    |
| 4) thread section (4)                    | 13 ends                    |
| 5) thread (2) above                      | 25 ends                    |
| 6) thread (3) above                      | 21 ends                    |
| 7) thread (2)                            | 25                         |
| 8) thread (4)                            | 13                         |
| 9) thread (2)                            | 25                         |
| 10) thread (3)                           | 21                         |
| 11) thread (2)                           | 25                         |
| 12) thread (4)                           | 13                         |
| 13) thread (2)                           | 25                         |
| 14) thread (3)                           | 21                         |
| 15) thread (2)                           | 25                         |
| 16) thread (1)                           | 39                         |
| 17) thread selvage, reversed             | 2                          |
|  | <hr/> 405 double warp ends |

The tie-up is standardThe Treadlings for stripes are:

- 1) Treadle 1 with pattern weft, tabby A, 1 with pattern, tabby B, and repeat for desired width stripe;
- 2) Opposite stripe: use Treadle 3 throughout, with tabbies as above;
- 3) Treadle 1 then 2 in pattern (no tabby), 2 tabbies, then Treadle 3 then 4 in pattern " 2 tabbies, and repeat

Weft planning

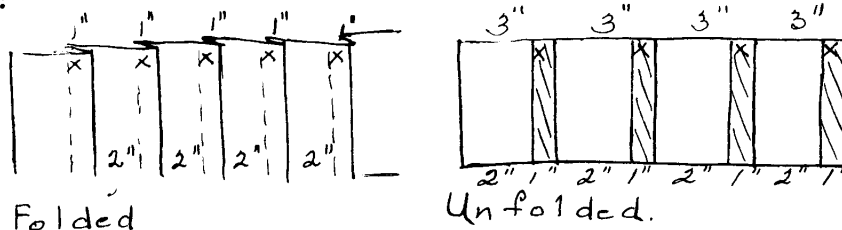
When the loom was dressed, we turned our attention to weft threads, and used half a yard of warp experimenting with color backgrounds and pattern weft threads. We tried the usual gambits -- shiny, dull, thick, thin, and ranged in color from pinks through oranges and reds to blues. The pinks were too light -- too much contrast; also the wine, blue and a brown. The orange, a 60/2 weight in acetate, blended well and gave life to the blend; but our final choices were a bright cerise red mercerized Knox's 25/2 linen, #558; and also Lily's 10/1 Pimento, L-773.

For pattern wefts on our color background, our final choice was any one of three wefts: natural cotton boucle, natural spiral (a soft spun cotton wrapped with a fine binding thread, Curl Bros., Toronto), or Lily's 6-strand white floss.

APRONSTRIPES

All the above factors decided upon, we began to plan our treadlings to suit our article. We wished an apron, using the 20" width as top and bottom of apron, pleated, with a woven stripe at the edge of each pleat.

Again, we took a large sheet of paper the width of the warp and about 36" long. We pleated the paper to get the exact size of the overlay of the pleats. The side edges of the pleats were marked with x's (where the stripe would lie), and the paper unfolded. It looked like this:



From the paper plan above, we wove

- 2½" tabby, to begin
- 1" pattern stripe with white floss for pattern
- 2" tabby )
- 1" pattern) repeated 10 times, 30", since all pleats are to run in same direction.

then  $2\frac{1}{2}$ " tabby, to end -- a total of 36" for apron's width.

The apron was made up, pleated as planned, with plain tabby band and ties, woven to match the apron's background weave.

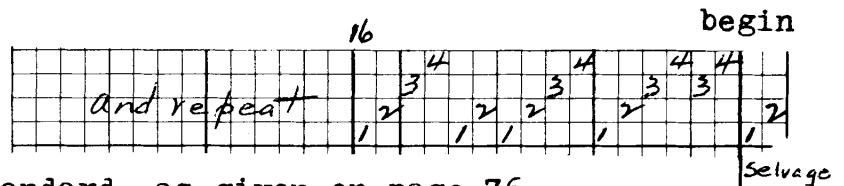
## MONK'S BELT

### SKIRT STRIPES

While we were in the midst of this weaving, we saw an unknown visitor with a most attractive skirt, treated in the same way as our pleated apron. She was slim and the pleats overlapped and were patterned, but there was, as well, a line interest under the pleat.

We had been given a Swedish sample from near Goteborg, which was perfect in color and design for this purpose. The draft here is a very pretty Monk's Belt. Our photographed sample is linen, but we would recommend an 8/2 cotton warp, natural, at 20 ends per inch, with a linen weft, 18/2 or 10/1 weight. Set it up 36" wide, or skirt length plus hem and shrinkage allowance.

### The draft



The tie-up is standard, as given on page 76.

Treadling order: This is arranged to give a  $1/2$ " fold, with  $1-1/8$ " between edges of pleats at band.

Tabby weft is white singles linen, 10/1 Canadian bleached, or similar weight. (Do use this linen, it's beautiful when washed. Charles E. Billard Ltd., 1579 St. Denis St., Montreal, \$1.75-\$2.30/lb.)

Colored linen weft is in soft pale blue, pale yellow, salmon peach, and greyed turquoise, with a light brown for narrow tabby striping, about the same 10/1 weight, used double on the shuttle. White tabby between each pattern shot.

### Wide band before edge of pleat (see photograph

Treadle 1,	4 times	tabbies between	} 5/8" wide
Treadle 3,	4 times	"	
Treadle 1,	4 times	"	

### In-between band

4 shots white tabby	} 1-7/8" wide
2 shots light brown tabby	
2 shots white tabby	
2 shots brown tabby	
8 shots white tabby	
2 shots yellow, treadle 1, with tabby	
2 shots white tabby	
1 shot brown tabby = centre of band, reverse	
up to complete	

Color order of 5/8" bands is blue, turquoise, peach, and repeat.



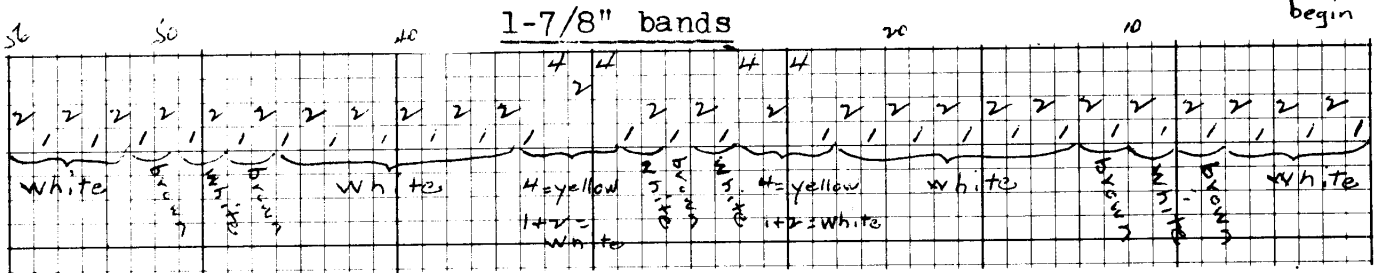
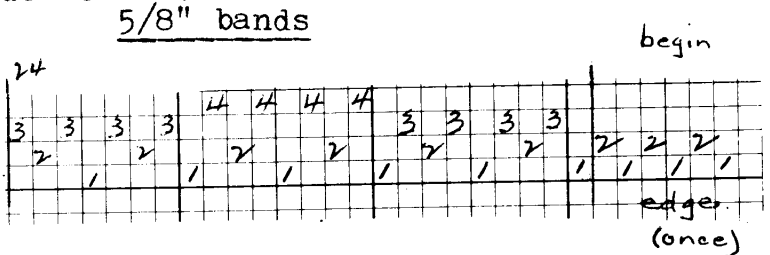
SIMILAR PLAN  
IN WARP STRIPE

For those who like a one shuttle weave, with lengthwise stripes, we can transpose this last Monk's Belt skirting, thus:

Warp and setting: 20/2 white cotton at 32 ends per inch, with 20/2 cotton for color bands, used double (32 ends per inch all across, counting doubled color ends as one.

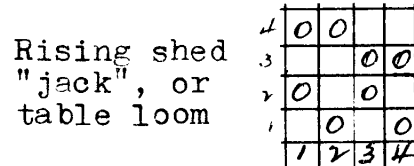
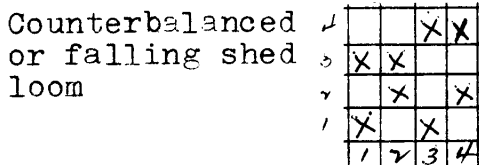
The Draft

1&2 = 20/2 background warp  
3&4 = colored 20/2 used double in heddle



Arrangement: Alternate the above two bands across the width of the warp desired, with the 5/8" bands in this order: blue, turquoise, peach, and repeat. 1-7/8" band colors remain constant.

The tie-up is special



Treadling order, using white 10/1 linen weft throughout:

- Treadle 1,2,1,2
- Treadle 3,4
- Treadle 1,2
- Treadle 3,4,3,4
- Treadle 1,2
- Treadle 3,4

repeat this 6-unit treadling throughout.

A LETTER FROM INDIA

Last year, 1960, we were happy to have as a student, Mrs. Mona Newman, a former Winnipeg resident, but then of Chicago, who travelled with her husband to India in September 1960. Mr. Newman is with the Canadian High Commissioner in New Delhi. We thought Mrs. Newman's letter of interest to all, and we are taking the liberty of passing on certain bits of observation and information. We quote

"At the village level, where spinning as well as weaving is done by hand, the looms are set into a concrete floor, with a small pit in front of each where the weaver puts his legs and works the two pedals for tabby. No patterns are attempted, the material used is white cotton only, and when sold is called khadi cloth, which means any cloth spun and woven by these boys. Weaving here is a man's job exclusively. There are usually 8-20 looms in one room, and the master weaver walks between the looms whose reeds are level with the floor, so he can watch all the looms at once.

"There are two types of weaving mills, one completely automatic, the other called 'handloom' mills where the worker pulls a rope activating a fly shuttle.

"The only place I have visited where I saw hand looms was in Kashmir when I visited a Muslim family who have for generations made the famous 'Pashmena' and 'Shartoosh' shawls. These are the much sought after 'ring shawls'. These shawls are 27" x 78" and pull easily through a wedding ring. I tried it with mine, and it does. The wool for these shawls comes from the chin hairs of the Tibetan wild goat and is a soft brown color. In each batch of wool which is bought, they find a small amount of lighter almost white hairs. These are carefully hoarded and after six or seven years there is enough to make one Shartoosh shawl. One of the women in the house I visited, was one of seven women left in Kashmir who could spin the fine wool. With changing Tibet, the supply of wool for these shawls is slowly shrinking." end quote.

Imagine how thrilled we are to have a small sample of this marvellous wool, through Mrs. Newman's generosity. It is already spun, and seems the same size as a hair. The softness is indescribable, and the weight is not measurable by us. No wonder a shawl could go through a ring!

Another sample enclosed was of mulberry silk, natural, 2/100, a lovely thread which should set 40 or 48 or more ends per inch.

The cottons were harsher than our own, not as strong or free from flaws, and we have no way of knowing whether color fast or not.

A beautiful square of handwoven silk and metal also was our good fortune to receive. It is a lovely apricot color, the silk is spider-web fine and set about 100 ends per inch. The hair-fine gold thread is rolled, while the silver is flat. One can read print through the whole, and it is fairly stiff, owing partly to the metal.

-----

This week also brought a welcome letter from Mr. and Mrs. Fred Pennington of Des Moines, Iowa. Mr. Pennington still manages

to weave a bit on his 16-harness loom each day, and as you know, has been a man to remember in linen weaving. Mrs. Pennington also weaves on her multiple harness loom, and to our mind is memorable not only for this, but for the beautiful hand sewing which finishes their woven articles.

-----

1961 bows out, 1962 steps in, but always with us is

GOOD WEAVING!

*Ethel Henderson*

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20 Ritz, 859 Grosvenor Ave.  
Winnipeg 9, Manitoba

*Mary Sandin*

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

CRAFT & HOBBY BOOK SERVICE

Mr. Boris Veren asks, through us, that all weavers who have not yet received his latest catalogue, BOOKS FOR THE WEAVER, send for their free copy to: Craft & Hobby Book Service, Big Sur, California.

He tells us it is difficult to keep an up-to-date mailing list, since this third class mail is not usually forwarded when a weaver changes residence.

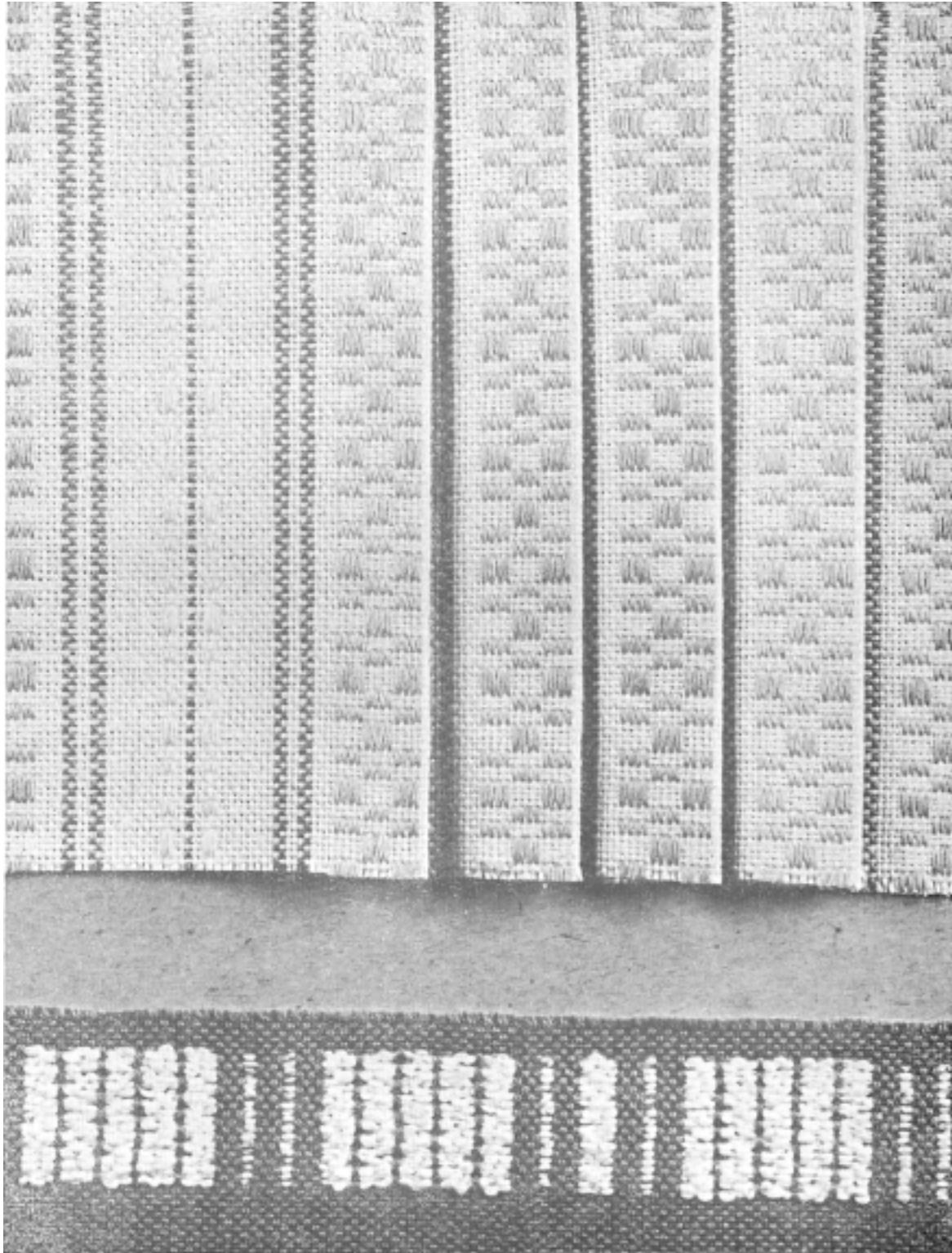
(We, of course, heartily recommend this weaving book source)

HAS YOUR 1962 LOOM MUSIC RENEWAL BEEN MAILED YET?

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Detail of striped skirting, pleated, Monk's Belt draft.  
Detail of weft stripe, adapted from "Poor Man's Damask" draft.

LOOM MUSIC, 1961

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