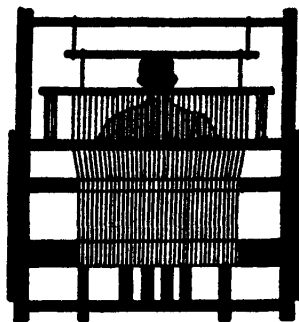


**LOOM**  
**MUSIC**

VOLUME XIX      NUMBER 1

JANUARY, 1962

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIX

January, 1962

## OUR ANNUAL TABLE LINEN ISSUE:

Why Handwoven Place Pieces - or Mats - or table settings  
fail to impress the eye of the beholder.

---

They do fail to impress, you know, and yet they should be in tremendous demand. Let us examine a few causes of shortcomings:

First, Poor Design. In this category we must include: finished permanent size; functional demand of suitability to use; arrangement of design areas; color harmonies; choice of media and attractive draft arrangements.

Second, Finishing Failures. Textiles must be washed and well ironed, in accordance with standards required by the media used. Hemming must be perfectly done, and hems as inconspicuous as possible.

Third, Importance as a Project. Contrary to general belief, place mat settings should be regarded as a major achievement -- with the impression on the buyer, or gift recipient, immediate and admiring. This type of weaving can be very rewarding, once the basic demands are considered, mastered, and streamlined to conserve time and energy.

Fourth, Price. If all of the foregoing demands are met, the article should command a proper price. "One dollar" articles are not for weavers of quality. We think the best of weaving should be on our tables as the perfect background to our best china and silver.

Our January 1962 Settings

It is no coincidence that all our settings are linen, plus one good union fabric. Linen is so rewarding, that once well made it is a faithful servant for untold years.

REP AND TWILL  
or  
REP AND BASKET

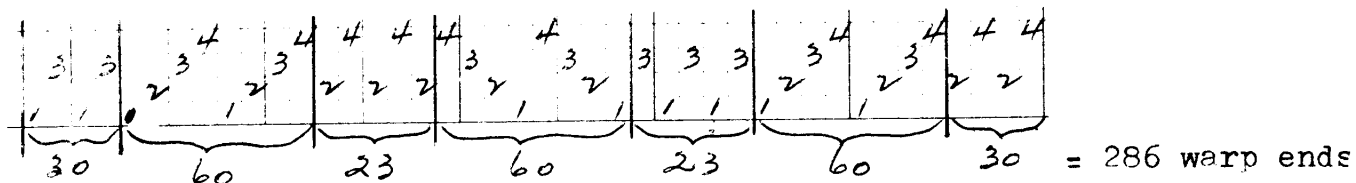
This is a draft for four frames, which weaves a seeming tabby with twill simultaneously, a real pet of ours. The pseudo-tabby is deceiving -- although not a 50-50 meshing, it seems to be.

Warp is a soft pink color, 18/2 Irish linen, 20 ends per inch, 14" wide in the reed, which came in to 12" after take up and shrinkage. We wove each mat 22" long, which, with a 1" hem, gave a finished 18" mat.

NOTE: Cut a strong tape 22" long and pin to beginning of weaving, but do not permit it to roll in as weaving progresses. Measure length of weaving under tension each time, so that final sizes will be exact. (Should your preference be to measure with tension off, be consistent in measurements, and weave less -- probably 21 to 21<sup>1</sup>/<sub>2</sub>" if measured with tension off).

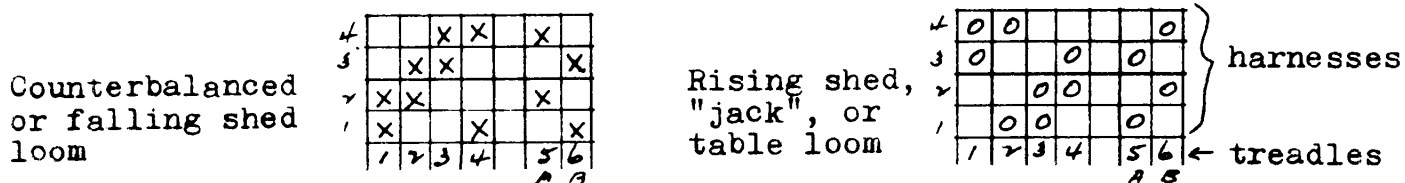
Cut off first mat, hem and wash, and remeasure both length and width. Adjust weaving of subsequent mats accordingly. Precision brings success for hemming and finishing to identical mat sizes.

The Draft is our arrangement from one in Smävaver, p.95, #2:  
begin



The Weft: We used the same 18/2 linen as weft and it is excellent. We also used a close color in 25/2 Knox mercerized, which has a very high sheen. The colors should be close for warp and weft, with the matter of sheen a personal preference only.

The Tie-up is Standard



The Weaving. This is an interesting draft because of the way the treading moves the frames. You will notice that the twill threading bands alternate with bands drafted on  $\begin{matrix} 4 & 4 & 4 \\ 2 & 2 & 2 \end{matrix}$  and  $\begin{matrix} 3 & 3 & 3 \\ 1 & 1 & 1 \end{matrix}$ . Therefore, from the draft,

To weave true tabby on narrow bands and basket weave over wider twill threaded portions: Treadle 1,3,1,3 (frames 1&2, 3&4), using weft linen double on the shuttle and beating to 50-50 over narrow bands.

To weave 50-50 twill on wide bands, use weft single on the shuttle and beat to 20 wefts per inch. This produces twill wide bands, with narrow bands which match exactly the first treading with double weft.

Our photographed mat is treadled:

With fine white linen, weave 1/4", treadled 1,2,3,4, for hem turn-in -- don't pull in edges.

With pink linen, 18/2 double on bobbin, treadle 1,3,1,3, for 2 1/2", for the 1 1/4" hem.

With pink linen, single on bobbin, treadle 1,2,3,4, and repeat, for 17½", then weave second hem with linen double on bobbin as before.

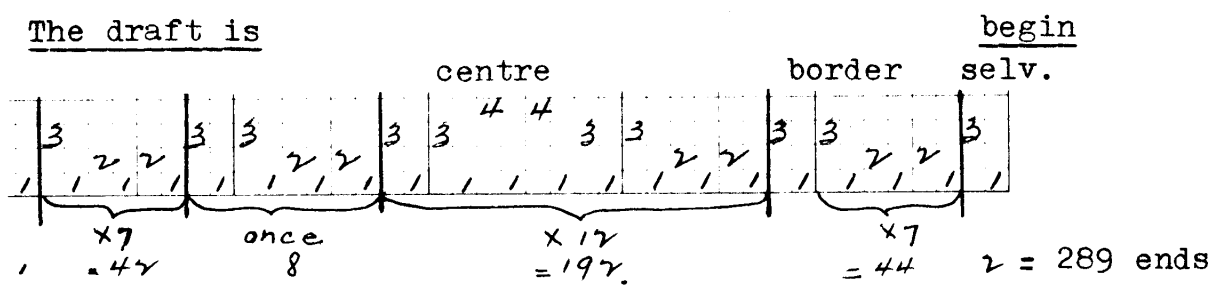
For serviettes: a new warp, threaded for a twill centre with tabby borders; or just all tabby weave if preferred.

BRONSON, ✓  
spot centre,  
lace corners

The photograph shows this charming arrangement, quite a different Bronson, with diaper spot centre, lined borders, and lace corners.

The warp is natural 10/2 linen, set at 20 ends per inch.

The draft is



The tie-up is special

Counterbalanced or falling shed loom

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

Rising shed, "jack", or table loom

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

The treadling: Weave 1/4" tabby with fine linen for turn-in

Weft is white 7½/1 linen (from Contessa). With its irregularities in spin, is exceptionally nice over the natural warp.

Weave 6 shots tabby (A,B, etc.) beating to 50-50 weave, for a narrow hem.

Corner: Treadle 1,B,1,B,A,B, 7 times in all to square the lace area, beating always to a 50-50 beat, then tabby two more shots, A,B

Centre: Treadle 1,B,1,B,A,B, then )  
2,B,2,B,A,B ) continue this alternation for the centre of the mat, at least 14½".  
End centre with 1,B,1,B,A,B, then A,B, to match beginning

Weave second corner: 1,B,1,B,A,B 7 times, then tabby hem.

Serviettes: Plain weave, with one row of corner treadling at each end.

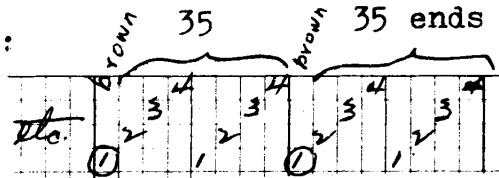
TABBY with inlay

This mat is one of a set, each mat with a different inlay motif -- a prize winner by Mrs. Sandin at the last London annual Handweaving Competition. (Why a prize-winner? -- (1) Impeccable finishing: sewing, washing and pressing;

(2) A lively blended background of creams and browns, with accents of brown in motif; (3) Accompanying serviettes of fine brown linen, tabby weave.

The Warp is cotton of several kinds, producing an overall weight suitable for setting at 24 ends per inch, for a 50-50 tabby (i.e., a little heavier than 24/3, generally, and finer than 8/2). We warped this, in a hit-and-miss fashion: 8/2 beige cotton, 16/2 beige cotton, 30/2 tanny-beige mercerized used double, and a cream colored crochet cotton with a tight twist, about 16/2 weight. At 35-end intervals across the warp, 1 end of 25/2 medium brown mercerized linen was added. Twill threading:

323 warp ends, 13½" in reed



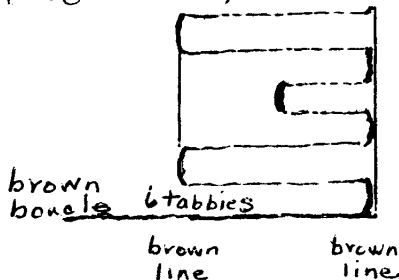
Weft: Background weft is white, 10/1 linen, with medium brown cotton boucle used as the inlay weft. Tabby weave throughout.

Weaving, for the mat photographed on page 8:

With fine white linen, weave 1/4" tabby for turn-in.  
With 10/1 white linen, weave 2½", 50-50 beat, for a 1¼" hem.

Inlay: Take a 6-yd. length of brown cotton boucle, winding 2½ yds. of each end into "butterflies" or on sock knitting bobbins. Lay this brown length into the next tabby shed, after the 2½" of weaving, with the two bobbed ends coming up out of shed just inside of the brown warp end which is 1½" from edge of web. Leave ends lying on top of web, and throw white weft in same shed. Weave five more white tabbies, then lay in next brown.

In next tabby shed, bring brown ends from outside, in through the shed and up at the adjoining brown warp end 1½" from its beginning. Brown boucle passes up over the background in this progression, and is laid into the same tabby shed each time it is used.



6 shots of white tabby, then carry brown bobbins outward to first brown warp  
6 shots of white tabby, then carry brown bobbins inward for 16 warp ends, not quite to centre of stripe, and surface  
6 shots of white tabby, then carry brown bobbins outward to first brown warp

Continue this inlay and tabby for 15½", ending with matching motif at second end, then the final enclosing line. For this, one bobbin is carried across to the farthest brown warp, and the other bobbin is carried into the same shed for 1/2", so that the ends overlap for finishing. Cut brown boucle ends close to web.

Weave second hem to match first. Hem ends up to first brown line of inlay. Sketch, plus photograph, will show inlay areas.

Other motifs will occur to the weaver, and still others may be found adaptable to this warp, in our October 1951 issue.

Serviettes are brown 40/2 linen, set at 32 ends per inch, tabby weave, woven with 20/1 brown linen to a 50-50 weave:

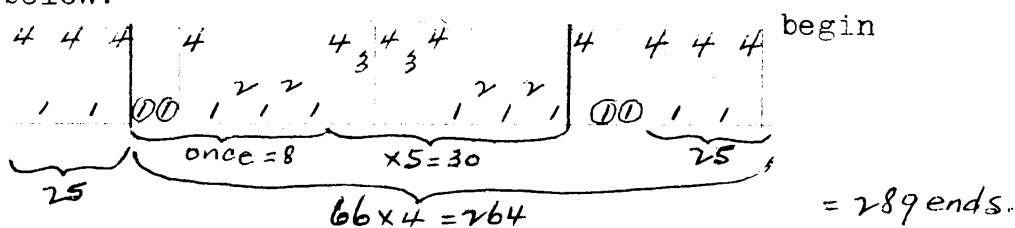
Weave brown linen, for a 1/2" finished hem, then  
 1 row of brown boucle used double  
 2 brown 20/1 tabbies  
 1 row of brown boucle used double  
 centre of 20/1 tabby weave, ending with a final matching end and hem.  
 Our finished size is about 15" square.

### HUCK STRIPES

A stunning huck arrangement -- alternate stripes of tabby and huck, white, separated by double ends of heavy natural linen.  
 (or 12/1)

Warp is white 10/1 linen at 20 ends per inch, 1 per heddle, 2 per dent in a #10 reed. Where heavy linen stripes occur, denting is 3 per dent. This singles linen weaves beautifully, with care, to an excellent finished texture. (from Billard's, 1579 St. Denis St., Montreal). It requires no dressing, and in weaving use a smooth rhythmic motion and be careful not to draw in edges at all. Do not stamp on treadles, but glide from one to the other with an easy motion. (If hesitant about this warp, substitute an 18/2 weight).

The Draft is an alternation of huck and tabby, with stripes set off by double ends of 60/5 natural linen (almost carpet warp size), circled on draft below:



#### Warping order:

25 ends white 10/1 linen (or 18/2)	25 ends
2 ends natural 60/5 linen	2 ends
37 ends white 10/1 linen	37
2 ends natural 60/5 linen	2
	66 ends
Repeat the above, 3 more times,	
3 x 66 =	198 ends
then 25 ends white for second edge	25
	289 ends

289 ends, 14" in reed, which shrinks to just 13" finished width.

The weft is white 5/1 linen, beaten 20 ends per inch. (If 5/1 white is not available to you, substitute the 7 1/2/1 from Contessa or 8/1 bleached from Frederick J. Fawcett, Boston 11).

The warp is capable of many interesting treading arrangements, and we have photographed two good ones on page 8.

Version I: Hem in huck lace treadlings, tabby centre:

with fine white linen, weave 1/4" tabby for turn-under

With white 5/1, tabby B,A Use standard tie-up as given on page 2

- { With white 5/1, tabby B,A
- { With 60/5 natural linen, treadles 1&2 together (frames 123)
- { With white, tabby A,B,
- { With natural, treadles 2&3 together (frames 234)
- Repeat the bracketted treadlings, 4 times in all, 1"
- With white, tabby B,A (extras for hem's edge turn
- Repeat bracketted treadlings, 4 times in all, 1"
- With white, tabby B,A,B, then A using natural double in the shed.
- With white, tabby for length centre desired, ending with tabby B, then the double shot of natural to begin the second end treadlings, in reverse order.

Hem back to the double natural row of tabby.

Version II: Tabby hem, with centre in traditional huck treadlings, using 5/1 linen weft.

Huck Tie-up:

Counterbalanced or falling shed loom

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

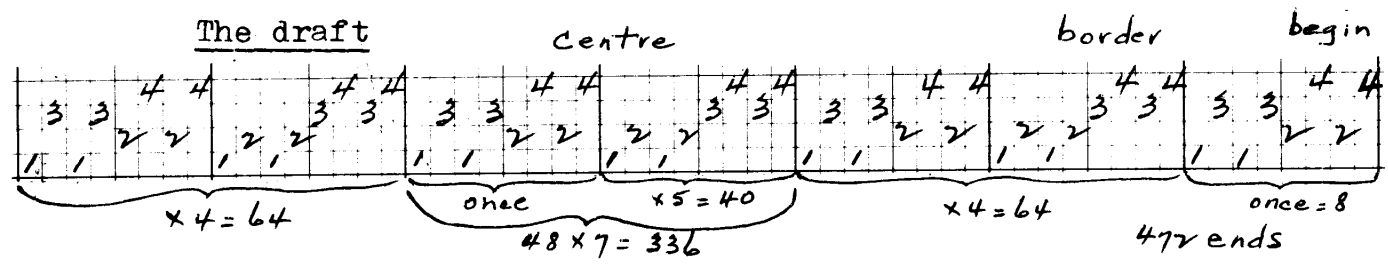
Treading of Version II

- With fine white linen, treadle 1/4" tabby for turn under (treadles 2 and 4 on the above tie up for tabby)
- With 5/1 white linen, weave 2 1/2" tabby, for a 1 1/4" hem, ending with tabby 4 shot; then
- with heavy natural linen, double, tabby treadle 2
- with white 5/1, tabby treadle 4
- Then treadle centre, with 5/1 linen: 2,1,2,1,2  
4, 3,4,3,4
- After weaving desired length centre, end with the 2,1,2,1,2 treading, and reverse treadlings to produce matching second-end hem.

M's and O's Coarse Weft

Again we have white linen warp, #10 singles, in Ms and Os, using white 1 1/2 lea linen weft, for a heavy weight mat. This shipment of 1 1/2 lea linen was most irregular in its spin, and gives an excellent texture and weight.

Warp is set up 20" in the reed, 24 ends per dent, 472 warp ends, which came in to an 18" width after washing.



The Treadling, using standard tie-up as given on page 2.

- Weave 1/4" hem turn-in, using fine white linen, and treadles 2 and 4 alternately, for near-tabby
- Weave 1" for hem's under side, using #10 linen, treadles 2,4.
- With 1 1/2 lea linen on bobbin:
  - treadles 5 and 6 alternately for total of 8 shots
  - {treadles 1 and 3 alt. for 4 shots
  - {treadles 5 and 6 alt. for 4 shots
  - repeat bracketted treadlings for a total of 4 times, or total of 32 shots
- Beaten to 13-14 shots per inch, this weaves 2-3/4" to 3", end border, to balance side borders as threaded.
- Weave 8" centre, treadling 1 and 3 alternately, then reverse to beginning for final border, and hem.

Space demands we close our four harness place mats, but we still have four lovely ones not written up -- all multiple harness ones. Early in the year, then, look for most of a whole issue on multiple harness weaving -- it's the wish of many

GOOD WEAVERS!

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

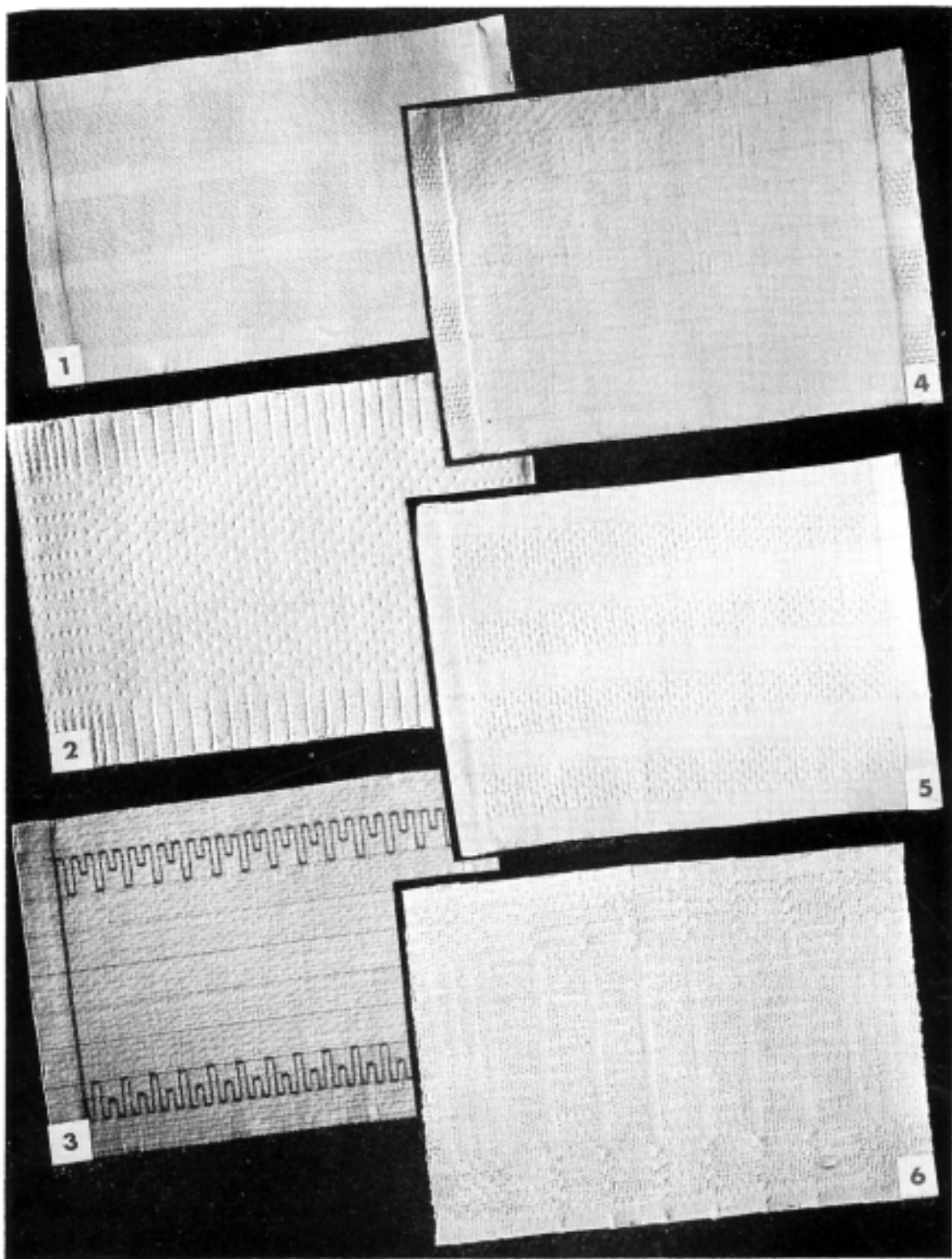
*Mary Sandin*  
 Mrs. R. B. Sandin  
 University of Alberta  
 Edmonton, Alberta

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\$5.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.  
 \$3.50 per year for back issues, 1944 to 1961, with complete sets still available.  
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Six Place Pieces: LOOM MUSIC, January 1962

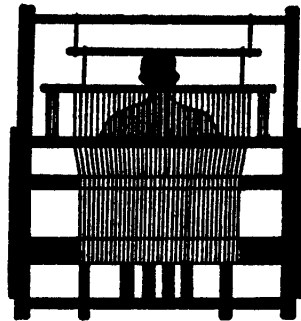
- |  |      |
|--|------|
| 1. Rep and twill stripes .....             | p. 1 |
| 2. Bronson linen, lace corner .....        | p. 3 |
| 3. Tabby with inlays in boucle .....       | p. 3 |
| 4. Huck stripes, lace hem treadlings ..... | p. 5 |
| 5. Huck stripes, conventional .....        | p. 6 |
| 6. M's and O's with coarse weft .....      | p. 6 |

**LOOM**

**MUSIC**

VOLUME XIX      NUMBER 2  
FEBRUARY, 1962

*Mary  
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Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIX, Number 2

February, 1962

The Multiple Harness Draft WorldSample analysis, on  
16-harness upholstery4 Place Mats:  
8-harness bordered Rosepath  
Three examples on the  
16-harness point twill

The four frame loom undoubtedly permits a tremendously varied field of weaving to the craftsman, but is limited to the pattern designs possible on those four frames. Two extra frames mean that one's design horizons widen, and this becomes all the more so when the loom has 8, 10, or 16 frames. With the purchase of such a loom, comes the need for new literature.

REFERENCES

Mary Atwater deals with familiar multiple harness weaves in the SHUTTLE CRAFT BOOK, as does Harriet Tidball in THE HANDLOOM WEAVES, and Berta Frey in DESIGNING AND DRAFTING FOR HANDWEAVERS. but a great many of our references will be European. A few of our favorites are:

Monsterblåd #12, Iinen Weaving for the Home	Swedish
Manual of Swedish Hand Weaving, Cyrus (Eng. Trans.)	Swedish
Vævbogen, Paulli Andersen	Danish
Folkelig Vævning I Danmark, Andersen-Budde Iund	Danish
Foot Power Loom Weaving, Worst	American
How to Weave Linens, Worst	American
Double Weaving, Tidball, Shuttle Craft Guild	American
Designing on the Loom, Kirby	English
Kotien Ja Koulujen Kangaspuihin, Pyysalo and Merisalo	Finnish

MULTIPLE WEAVE  
DRAFTS

A hasty listing of multiple weave drafts will give the following main families:

Twills: diagonal, point, extended point, broken, undulating,  
Dräll, satin, double

NOTE: Usually in 2- and 3-block geometrical patterns, woven on a 4 frame broken twill for each block, or a five frame satin weave for each block, we say it is called damask. Ulla Cyrus does not use this term -- she says only pictorial and floral designs, woven in satin weave, are damask. What we ordinarily call 2-and 3-block damask, she calls Dräll.

6-harness Rosepath  
8-harness Overshots  
Warp pattern systems  
Warp Rep rugs, Scandinavian  
Summer and Winter weaves  
Multiple harness waffle weaves  
Hucks, M's and O's, Atwater lace. Spot Bronson, and crepe weaves  
may be extended to more than 4 frames

Double weaves  
 Brocades, either reversible or one sided  
 Shadow weaves  
 Weaves with varieties of tie-down systems, where background is  
 on two or three frames and pattern carried on extra frames,  
 as in Bergman, Quigley, Bateman, etc.  
 Damask on Draw Looms  
 Unclassified types

## APPROACH

It is our opinion that there are two ways to approach  
 multiple harness weaving:

1. Use the drafts and designs which appeal, as given, and trust to luck and experimentation to gain a knowledge of them.
2. Approach them from the technical point of view, drafting, and doing the study of them on paper as a first step.

Of course, we favor the second approach, but the various technical books are not too well supplied with easy to understand information. Technical book suggestions are

Oelsner & Dale's HANDBOOK OF WEAVES  
 International Correspondence School, WEAVE CONSTRUCTION AND CLOTH ANALYSIS  
 Thomas Nelson's PRACTICAL TEXTILE DESIGNING (Clark Pub. Co., Charlotte, North Carolina, a very good text).

This second approach involves a large amount of analyzing of multiple harness fabrics, and is a fascinating pastime for the serious student, even though he may not own a multiple harness loom.

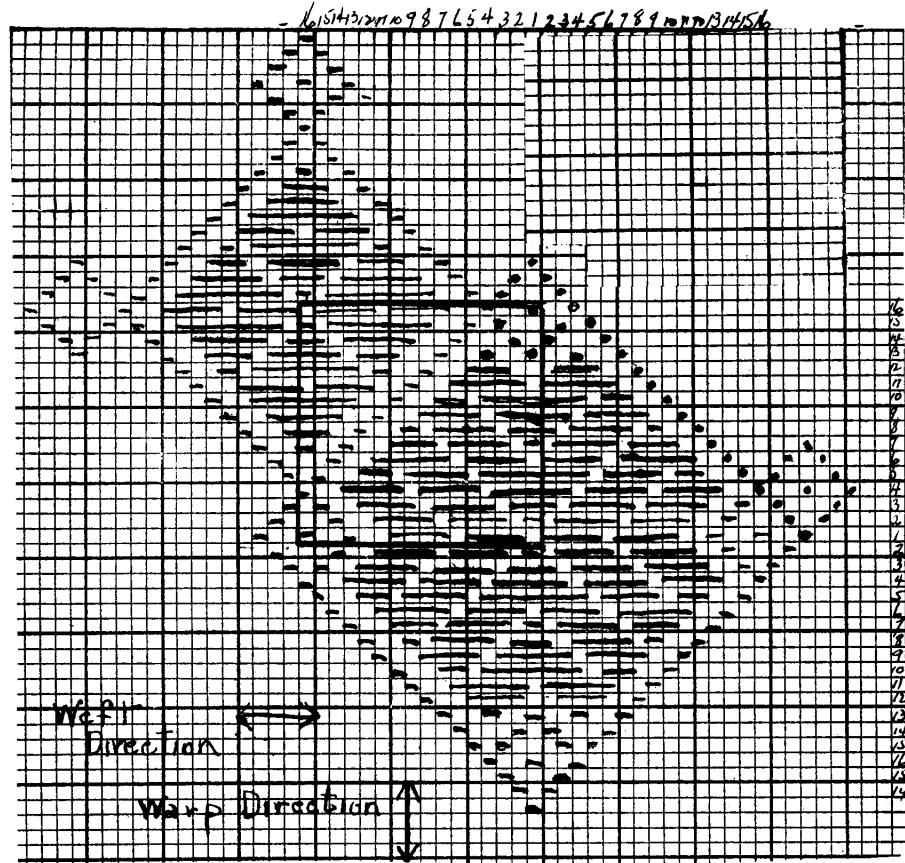
## TWILL ANALYSIS

In embarking on such a study, we suggest beginning with diagonal or point twill weaves, because of their symmetry and strictly mathematical basis. One soon knows if one's work is progressing in the right direction by the 1,3,5,7 rhythm of skips found in the figures, or a breaking down of these into 1, 3, 5 (as 2,1,2) or 7 (as 3,1,3).

Suppose you have analyzed a twill weave -- marking out on the textile sample with pins one repeat of warp and weft design, and extending it on each side of drawing to check accuracy of repeat -- and your drawing looks like ours at the top of page 11 -- showing 1-16 threading and 1-16 treadling of the design, marked out in the square. Our drawing is written 16-1-16 for full symmetry, and the treadling likewise.

THEN NOTE: (1) (a) Warpwise. Does the design have a centre point with a balanced design on each side of centre? Then, draft is a point twill  
 The number of vertical lines, counting the centre as one, to the beginning of next repeat, will give number of frames used to draft design up to point.

Analysis of  
upholstery  
sample  
photographed  
on page 18



- (b) Weftwise. Check on variations of treading combinations found, and if design is symmetrical this should agree with warpwise count of frames, as 16 and 16. Otherwise, set down one repeat of each treading which appears on the graph.
- (2) (a) If there is not a centre point, the number of vertical spaces from repeat to repeat gives frames used, but the draft will run in repeated sequence in one direction.
- (b) Repeat (b) above for treading combinations and treading order.
- (3) Some draft arrangements will show a combination of point and diagonal twill, so a series of lines leading to a symmetrical figure, then a reversal of the lines, is perhaps one of this type.

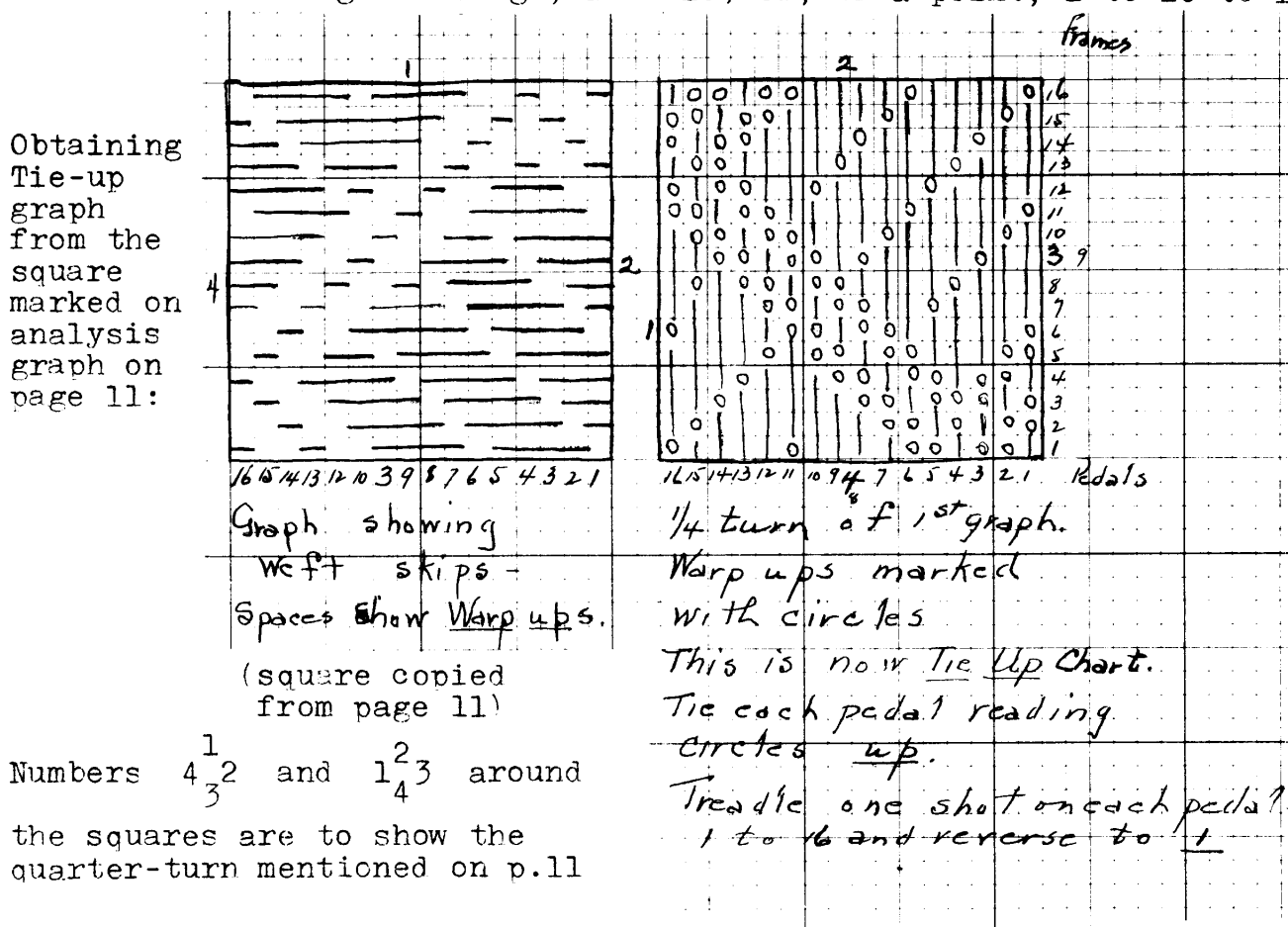
TIE-UP

Symmetrical Designs

Take the ruled square of the graphed design which shows overs and unders of design weft threads, as illustrated

at the top of this page. Give the square one quarter-turn, so that the overs and unders now run vertically. In this position, the vertical rows now show which frames were used for the various treadlings -- and which frames were engaged for any one weft shot. Number across the bottom, 1 to 8, or whatever is needed. (1-16 here)

In analyzing the overs and unders of wefts, with the filled in squares representing the warp ends left down for the weft to pass over, and the empty squares the ones where the weft passed under the warp ends -- in making the tie-up chart for the rising shed loom, then mark out the empty squares with circles (see below). Each vertical row of circles is now written on the chart and is the tie up for each treadle. As our design is symmetrical, each pedal will be treadled according to design, 1 to 16; or, if a point, 1 to 16 to 1.



### OUR WEAVING

On page 10 we mention the two approaches to multiple harness weaving: (1) using directions of others, or copying woven examples; (2) gaining insight through analysis and study, then proceeding to original arrangements and original designing.

Our weaving this month, photographed on page 18, has been chosen to illustrate the above two approaches. With examples 1 and 2 we give credit as to their sources, and the remainder are our own developments.

#1

16-Harness Upholstery,

SCANDINAVIAN

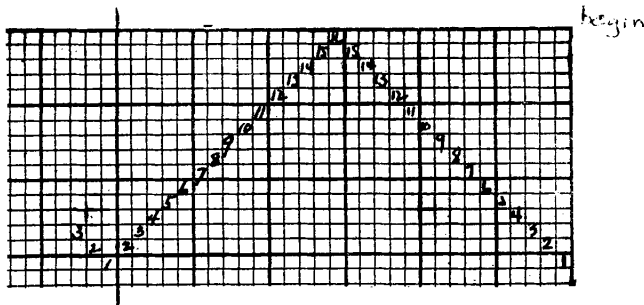
The design graphed in our sample analysis on page 11 is from Scandinavia, and is one of their appealing natural and white linen combinations. The warp is white, weft natural tow.

We should like to note that this design, and many of the 16-harness figures, are at their best in a close, firm weave. This one uses warp and weft of good weight, set at 40 ends per inch and woven with 36 weft shots per inch.

The Warp is white linen, of a slightly smaller grist than 25/2, set at 40 ends per inch.

The Weft is dark natural linen, 10/1 or similar, 36 per inch.

The draft



The tie-up is as given on page 12, and the treading order is seen from the draw-down to be the same as draft drawing-in order.

#2

16-harness  
place mat,  
yellow on  
white

This is a very beautiful 16-harness diamond and basket weave diamond effect with harmonizing border. It is woven in white and yellow, and would enlarge to a handsome banquet cloth.

Several years ago Mr. Fred Pennington of Des Moines gave us one of his exquisite linen place pieces, complete with tie-up, woven with all white 40/2 mercerized linen, set at 40 ends per inch. It was this same weave which we have photographed, ours in a coarse sett.

Our example resulted from a winter class project, when a study group of experienced Edmonton weavers did their first work on a 16-harness loom. They began by sample analysis and drafting their own designs, but when it came time to choose which design to use -- all agreed that Mr. Pennington's was their very favorite. So, Example #2 falls in the category of using another's directions, but a coarser warp and wider setting seemed desirable so that each person could have a turn at weaving.

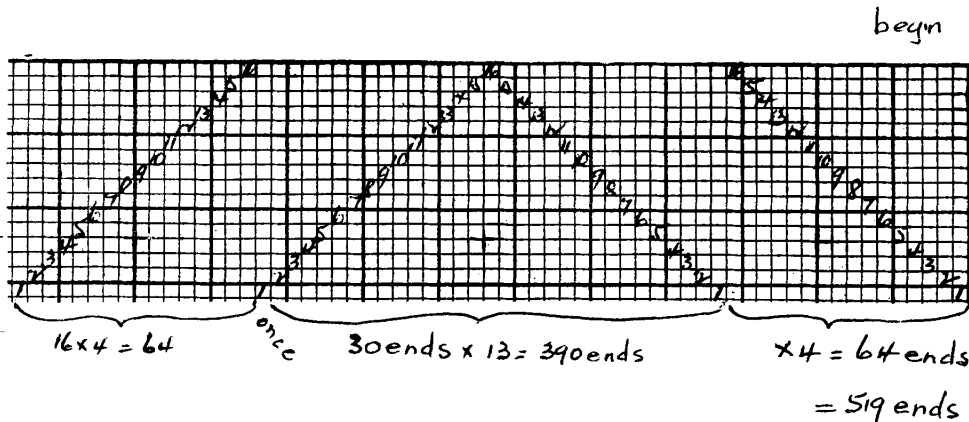
The Warp: 30/3 natural linen, set at 27 ends per inch, 519 warp ends, 19" wide in the reed.

The Weft: 20/2 yellow linen, beaten to 26 ends per inch on the loom, for a 50-50 finished product.

The Draft and arrangement

16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
14	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
13	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

Tie up



Treadling order: with fine white linen, weave hem's turn-in, 1/4", treadled 8,7,6,5,4,3,2,1, and repeat -- or use tabby treadlings if your loom has 18 treadles (ours hadn't

1/2" hem: with yellow, treadle 16,15, etc. through 2, which will be the point of turning for the hem.  
 Border: with yellow, treadle 1 through 15, 4 times  
 Centre: with yellow, treadle 16 through to 1, to 16, etc., for the desired length centre -- 7 repeats in ours, ending with the 16 to 1 portion.  
 Second border: treadle 15 through 1, 4 times, then for hem treadle 2 through 16, then fine turn-under.

We hope that those who do not own a 16-harness loom will know someone in their community with one, who would graciously loan the use of it for a study effort for 6 or 8 weavers, so that they could learn the routine of tying up and see how simple the treadling becomes, once the tie-up is made. (If the number of ties is greater than the number not tied within the tie-up square, we often tie the blank spaces if it is the least number -- the only difference will be that weaving is wrong side up on the loom.)

#3

16-harness  
original

This design, handsomely bordered, has great liveliness with a weft of pale green 25/2 Knox linen on natural warp, giving two toned diamonds alternating over the whole.

weft skip and  
warp skip  
diamonds, on  
tabby ground

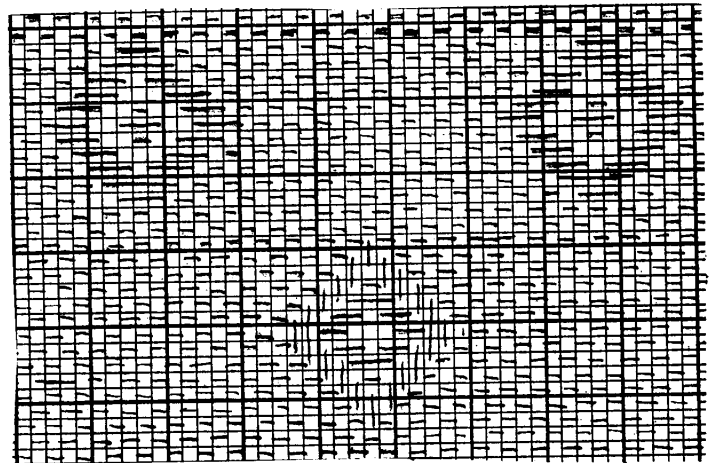
This is the second development of the same 30/3 natural warp used in #2, re-sleyed to 24 ends per inch because of the tabby background in this design. The threading is still that of #2 above, with 20 ends

discarded at each edge to retain the proper finished width.

We decided to design a mat with a tabby border, with a centre design planned to use frames 1 through 16, reserving 8 and 9 for tabby border. Without changing our centre 16-point threading, we designed alternate spots of weft-skip and warp-skip diamonds, each requiring 7 frames: (1-7) and (10-16), thus

the tie-up to  
weave this is

16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
14	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
13	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	





Treadling for #3 mat, green 25/2 on natural 30/3 warp

While our plan was for a tabby border, we couldn't wait to re-thread the edges before trying out our tie-up -- it was excellent with the original border threading, as shown in the photograph.

Weave 1/4" turn under with fine linen, tabby treadles 1,2

Hem: With light green 25/2, weave 2, 1, then 14 through 9, then 9 tabby shots, 2,1,2,1,2,1,2,1,2. The centre of this tabby area is the point of turn up of the hem.

Border: Treadle 9 through 14, 1, 8 through 2. Repeat three times in all to match side border, beating to 23 shots per inch on the loom, for 50-50 product.

Centre: Treadle  $\left\{ \begin{array}{l} 9 \text{ through } 14 \text{ and back to } 9 \\ 2, 1, 2 \\ 3 \text{ through } 8 \text{ and back to } 3 \\ 2, 1, 2 \end{array} \right.$

Repeat the bracketted treadling for centre, 7 times in our example, ending with 9 through 14 and back to 9, to balance.

Border: Repeat above border, reversed, then hem, reversed.

#4

Tabby Border on #3

The side borders were re-threaded, but only the final twill group on each side, threaded 89898989 etc.

When treadled as #3 above, beginning with a 2" tabby beginning and 2 sets of border treadlings, the resulting mat has the alternate diamond centre, surrounded by 2 bands of border pattern as a "frame", then 1" of tabby all the way around this (not photographed, all white)

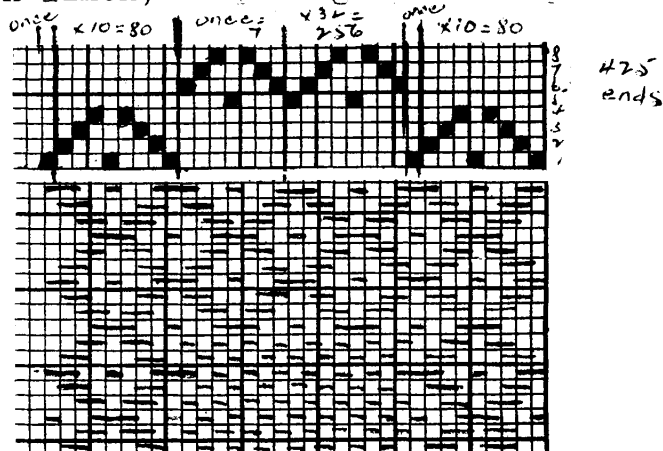
#5

Rosepath Border around tabby centre, 8-harnesses

This design resulted from the desire to try out the possibilities of using 4-harness drafts as a basis for working out bordered effects on 8 harnesses -- again a class project in drafting.

Rosepath was used in the first experiment in drafting, then carried out on the loom in brown linen, as photographed on p.18

The drafting approach was -- to begin with the familiar 4-harness Rosepath for side borders, then the same draft on frames 5 to 8 for the centre area, experimenting on the draw down to get the proper connection of the two, thus:



Once the above was arranged, the tie-up was graphed. An examination of this shows that treadles 1,2,3,4,3,2 and repeat, gives pattern all across the mat, while 5,6,7,8,7,6, and repeat, gives tabby centre with patterned border.

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

tie-up

Warp is dark brown 40/2 linen at 32 ends per inch, 425 warp ends, 13 $\frac{1}{2}$ " wide in the reed.

Weft is Knox's dark brown 25/2 mercerized linen, beaten for a 50-50 weave.

Treadling details: with 40/2 linen, weave 1/4" tabby for hem turn-in

Hem: With Knox 25/2, treadle 4,3,4,1,2,1, and repeat for width hem desired, ending with treadle 3, which will be the line of turn-up for the hem.

Border: Treadle 1,2,3,4,3,2, and repeat for 2-5/8", to match side border of mat, ending with 1,2,3,4

Centre: Being sure to keep the same 50-50 beat, treadle 7,6, once then 5,6,7,8,7,6, and repeat, for a 14 $\frac{1}{2}$ " centre, ending centre treadlings with 5,6,7

Border: Repeat first border in reverse, then hem in reverse, and finally the tabby turn-under.

TABBY BORDER

If you are experimentally inclined, Rosepath centre, tabby

border, can also be woven on the present threading, by changing a part of the tie-up thus:

If Rosepath centre, tabby border, had been the original plan, only 6 frames would be required: centre threaded Rosepath, borders

threaded on 5 and 6, with tie-up planned accordingly.

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

DRAFTING ASSIGNMENT

We have wanted to go on with paper and pencil, trying out

many other 4-harness drafts which appear suitable, for 8-harness bordered arrangements. Perhaps you will find time and pleasure

in doing this, and will let us know your results.

Even if you have not a multiple harness loom, we hope you will enjoy reading about it, and mulling it over, and trying some on paper. It's fun, and

GOOD WEAVING!

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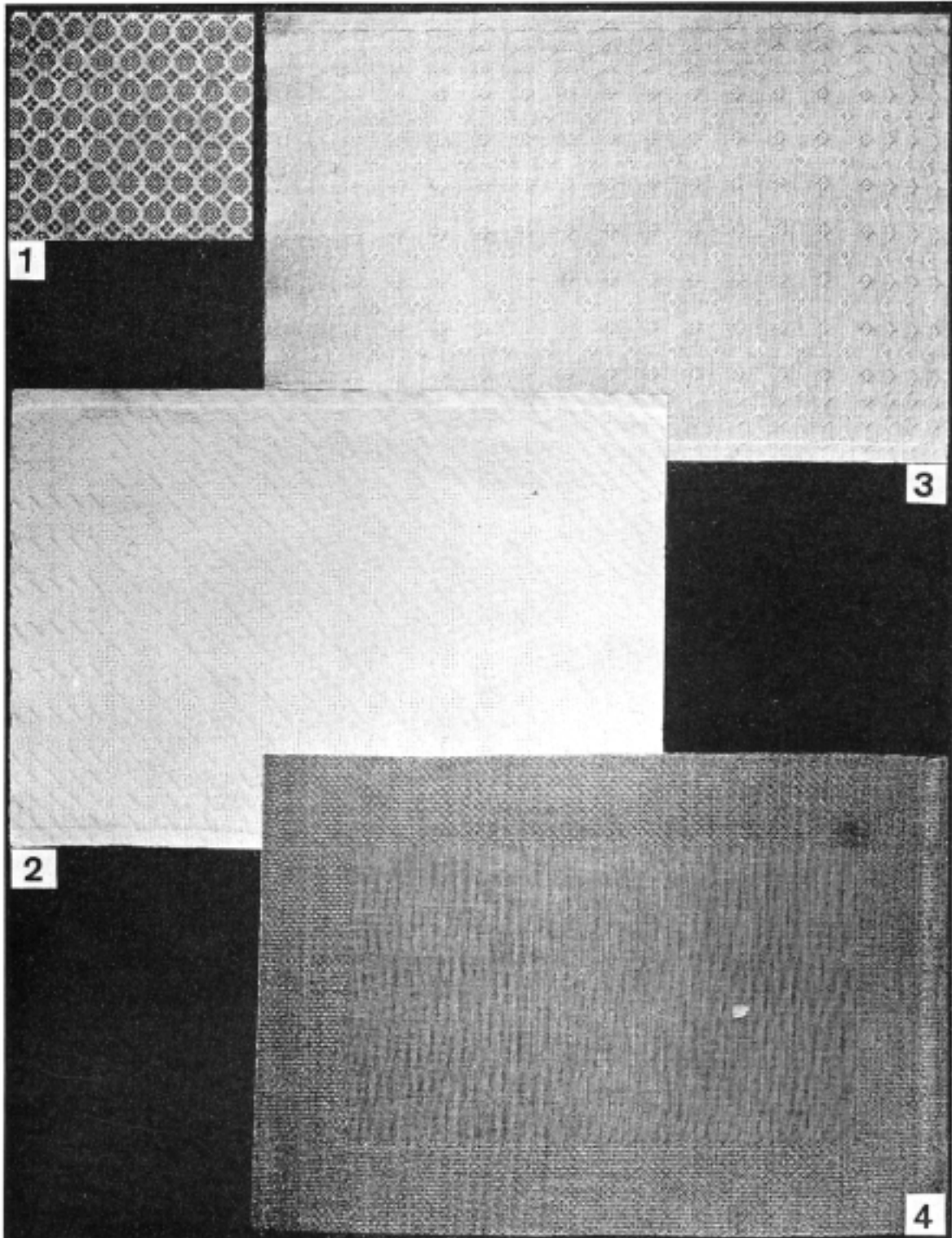
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Your editors have been saddened by the news of the death of two of our highly valued weavers: the first, Miss Mildred White of New York City, who passed away December 7th. Miss White was a student four different summers at Banff, the last time in 1960, and we counted her as a cherished friend.

Christmas Day in Vancouver, Mrs. G. Wormald lost her life in a motor accident. Long noted for her fine accomplishments in the field of vegetable dyeing and allied activities, she was an inspiration to countless weavers.

We join with weavers everywhere in expressing our sympathy to the two families.



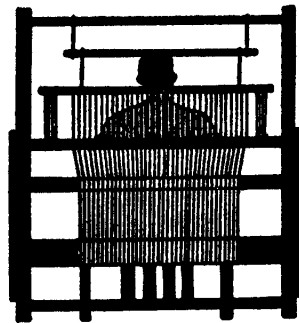
1. Scandinavian upholstery, beige and white linen .....p. 12
2. 16-harness place mat, yellow on natural linen .....p. 13
3. 16-harness place mat, green on natural linen .....p. 14
4. 8-harness place mat, brown linen, Rosepath .....p. 15

LOOM MUSIC, 1962

LOOM  
MUSIC

VOLUME XIX      NUMBER 3  
MARCH, 1962

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIX, Number 3

March, 1962

WOOL WEAVE FOR 1962Spring Suiting  
Spring CoatingLoom Music Experiments  
A Sampling Project

A look at fashion magazines, at the spring clothes, and a survey through a wool-conscious yardage shop, shows us that the designers are absorbed with the surface texture look, yet the fabric must be light weight. The threads, though often as bulky as mohairs and boucles, are feather-weight, and the weave chosen permits the threads sufficient float to show on the surface, yet not be sleazy in any way. The more we have looked at these new wools from the handweavers' point of view, the more we have longed to try a weave we presented in 1946, the Lace Barleycorn, which is drafted similarly to the Spot Bronson (Atwater), the basic 1-2, 1-3, 1-4. In A, page 241, Revised SHUTTLECRAFT BOOK, the draft ends are given repeated twice each. For our purpose we used them repeated once only.

Mrs. Atwater always used to say, "Any weave good for linen is equally good for wool", and this particular arrangement had characteristics that we thought would prove suitable for our experimenting. Although a tabby is imperative in this weave, we considered this no great matter, since the use of two shuttles in regular order soon becomes automatic.

Note 1: As in Bronson, in weaving, the tabby used after each pattern shot is the B tabby (As pattern is carried on frames 2,3,4, the A tabby will not tie down previous pattern shot) See tie-up next page.

Note 2: Due to the above factor, pattern shot followed by B tabby produces a pretty and effective wavy appearance, when viewed with the light coming through. This characteristic we hoped would help us in our designing.

Out came our 8-harness Structo loom, 8" wide, which is the standard sample loom one sees so often. Once one gets used to working on a miniature scale, the loom is most efficient. The combined reed and beater is interchangeable, and we have a 12, 15, and an 18 reed, also a 30! (Certainly we didn't foresee the day of wearing spectacles when we ordered that size years ago.) If one wishes, the Structo people supply ready warped spools, 2" wide, which

slip onto the back roller. However, we usually make a 2 or 3 yard warp, which takes no time at all. (Structo Mfg. Co., Freeport, Ill.)

The Project

Our first warp was a turquoise 16/2 wool (20/2 will do), a light teal tone. As a beginning we warped 120 ends and used 30 to the inch. We were not experimenting at the moment for color, and chose for wefts threads that would show up the weave as much as possible.

The draft

and repeat

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

Tie-up

sinking  
shed

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

rising  
shed

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

We tried out the beat, definitely not aiming for 50/50, but beating for a firm tabby heading, and it worked out to 20 weft shots of 16/2 wool per inch, but was not definitely out. We used emerald green and had a good color blend -- light teal against green. For pattern weft a white wool boucle was used -- a mohair or loop wool is equally suitable.

Sample 1 (photographed as #1, page 26). Our first treadingling was: pedal 1, B, twice; then 2, B, twice; 3, B, twice; 2, B, twice; and repeat -- a diamond treadingling.

Sample 2 treadingling: 1, B, twice; 3, B, twice, and repeat, using for pattern weft a handspun vegetable dyed yarn. Searle's nubby tweed could be substituted.

Worsted

Finishing We cut off the warp, after measuring, then measured again and counted beat off loom. These swatches had a rather firm, harsh feeling, and washing came next. We made a soapy suds, lukewarm (pure soap, no detergents), and dipped the swatches in and out freely.

Then we rolled them in a towel, squeezing gently, and when nearly dry pressed with a hot iron, with a piece of old cotton sheeting between wool and iron. (Never let the iron itself come into contact with the wool).

We are often asked, will steam pressing serve as well? and we say, "No." As the fabric comes off the loom it is raw, the warp and weft having experienced no binding factor. The washing is necessary. We are sorry we can give no washing machine directions, never having used one for this purpose.

#### Home

Finishing If we had say 8 or 9 yards, we would fill the bath tub as necessary, make a soapy bath, and (after measuring) dunk cloth in and out without unnecessary creasing. Fold first in 1-yard lengths and if necessary pin layers along top with small safety pins at each side. Hold here while dunking. Rinse well. Lift out of bath and let drip in hands until surplus has run off. Remove pins, lay length over shower rod and let ends reach into now empty tub. With hands, pull at selvages gently all along length to control width. Let drip until moisture is fairly well out.

Have ready lengths of old sheeting equal in width and length of yardage, and put them together, sheeting underneath. Take layers to either beam of loom, and, stretching widthwise gently, Scotch tape width across beam. Smooth across, and then start rolling weaving and sheet around beam, stretching and smoothing with hands all the way with a light deft touch. Pin second end down and leave until practically dry then press, using sheeting over the wool. Shrinkage on worsteds is small, but your sample swatch on selected weave will tell you what to expect.

#### Mill

Finishers Here most of our weavers use professional mill finishing, as any 5 yard or more length yardage is accepted. The cost varies, and is about 35¢ per yard. Some addresses are:



Hughes & Co., 2050 Bleury St., Montreal  
 or 786 King St. West, Toronto  
 Trenton Dyeing and Finishing Co. Ltd., Trenton, Ontario  
 Countryside Handweavers, 1605 West 61st St., Mission, Kansas  
 Schwarzwald Co., 1011 Wood St., Philadelphia 7, Pa.

Now back to our samples -- finishing completed, we now assess and criticize. We find measurements are:

	<u>before finishing</u>	<u>after finishing</u>
#1, 8 patterns, 8 tabbies, per inch		10 of each per inch
Width	4 $\frac{1}{4}$ "	4"
Weaving	1-7/8"	1-5/8"
#2, same as 1, 8 patterns, 8 tabbies		10 of each per inch
Width	4 $\frac{1}{4}$ "	4"
Weaving	1-5/8"	1 $\frac{1}{2}$ "
Reckoned loss per yard, width:	2 $\frac{1}{2}$ "	
	length:	4 $\frac{1}{2}$ " plus take-up, or about a 6" total loss per yard length.

Professional finishers send material back with very little shrinkage.

Findings, Samples 1 and 2: The fabric is now firm and soft, with a soft, luxurious handle. Both these fabrics are two-sided. The boucle gives a faint diamond pattern, and on the under side the warp shows in 1/4" skips. The handspun is interesting, both sides -- top very good, with the under side having 1/4" warp skips, but these are not impractical. The waviness here creates good interest. It would be a good coating weight, or a "northern" suiting.

Decision. - These are both excellent suit weight, but the really light weight we wished is missing. We resleyed to 24 per inch.

WARP at 24/inch  
no draft change

Sample 3. We now got a better tabby meshing, beating 26 wefts per inch. On the boucle pattern shots we obtain more surface texture, and to cut down the underside warp skips we repeated each

shot once only: treadle 1, B, 2, B, 3, B, 2, B, once each, and repeat: 26 shots of weft per inch.

After washing, the shrinkage was the same as first sample, but both sides of the cloth were very good. The top side diamond is not too obvious; the under side shows a shadowy diamond formed by very small warp skips. However, weight was too heavy for the suiting we were trying for, but it is a beautiful summer coating and we heartily recommend it.

Sample 4 was done as #2 with handspun, and the 24 per inch setting gave a 50-50 product, 24 patterns and tabbies per inch. This could be a most interesting color exercise: warp beige, pattern white and tabby a darker beige; or a similar grouping in any monochromatic scheme, using either side of the fabric.

The samples again washed to a good handle, but we still did not have the real featherweight, firmly constructed material.

Samples 5,6. Now we used a double 16/2 wool for pattern weft, and a single 16/2 for tabby. The first we beat lightly to a 50-50, 24 wefts per inch, using the diamond treading. The second we used a twill sequence: 1, B, 2, B, 3, B, and repeat, same beat.

Shrinkage was normal as before, and the under side of each proved good, #6 being most excellent. This is our choice for a fine suiting. We would recommend two close values of color: light blue and beige, two beiges, 2 reds, to give a splendid result.

WARP #3: resleyed

Sample 7: Back to the loom, we again resleyed the warp, denting 3 ends in one dent, one missed dent, 5 ends in a dent, one missed dent, thus:

$$\begin{array}{ccccccc} & & & 3 & 4 & & 3 \\ & & & \uparrow & \uparrow & & \uparrow \\ 0 & 2 & 0 & & & 0 & 2 \\ \underbrace{1 \ 1} & & \underbrace{1 \ 1} & & \underbrace{1 \ 1} & & \\ & 3 & & 5 & & 3 & \end{array}$$

After finishing the resleying, and weaving with a double 16/2 wool for weft, we treadled this to 12 patterns and 12 tabbies per inch: 1, B, 3, B, once each. The underside showed a lengthwise ribbed fabric of delicate weight, excellent for suiting: 24 per inch.

WARP #5,  
alternate  
colors

For added interest we tied on a new warp -- one end green and one end blue across the warp, so that in weaving one side had all green warp skips, the other blue and green, in Sample 8.

We have always wanted a weave for a ribbon dress, and hunted in the Christmas box for some 1/8" width ribbon. On a foot loom we would wind this carefully without twists onto a flat shuttle, straightening ribbon in shed each shot. Treadling as Sample 7: 1, B, 3, B, pattern shot ribbon, tabby shot 16/2 wool used single, either blue or green like the warp. We were quite pleased with the result -- one gets a good glimpse of the ribbon and it is held down by 6 warp ends. We hope to have a dress of this. It works out to 4 patterns and 4 tabbies per inch. In planning colors in warp, the color wished for the top side of the ribbon fabric should be threaded on frames 2, 3 and 4.

WARP #6

Nagging at our mind were the underside warp skips and how to make good use of them, so we made still another warp. This time we used a change of color as in Warp 5, but made the warp in two divisions, one part, #10: 1 green 16/2 wool alternated with 2 ends of white 32/2 wool used double; the second part, #11: 1 green 16/2 and 1 white wool boucle alternated, still at 24 ends per inch.

Sample 9 was treadled 1, B, 3, B and repeat, using white boucle pattern and 16/2 green wool for tabby. This has good light weight, surface interest in white, and 1/4" warp skips on under side

in green, with an oval shaped design in white.

Samples 10 and 11: From this we evolved our favorite -- the same treadling as above, but 3 tabbies between each pattern. This has all one could wish, two excellent surfaces widely different, beautiful handle and with no dominant warp or weft direction. The all worsted #10 is a good suiting or winter dress fabric, the #11 with boucle is a perfect coating.

OTHER  
MATERIALS

There is no reason why one cannot use cotton to produce a fine summer coating -- using a 10/2 or 8/2 cotton and cotton boucle. Be sure to allow for ample shrinkage and test rayon boucles for color fastness.

Almost any of these samples will also weave well for drapery in cotton and boucle, and for a very soft drapeable fabric a rayon warp could be used -- but we advise sampling for best results as to laundering or cleaning.

It is our hope that, if you weave any of these arrangements you will send each of us a sample -- we know you will like them.

GOOD WEAVING!

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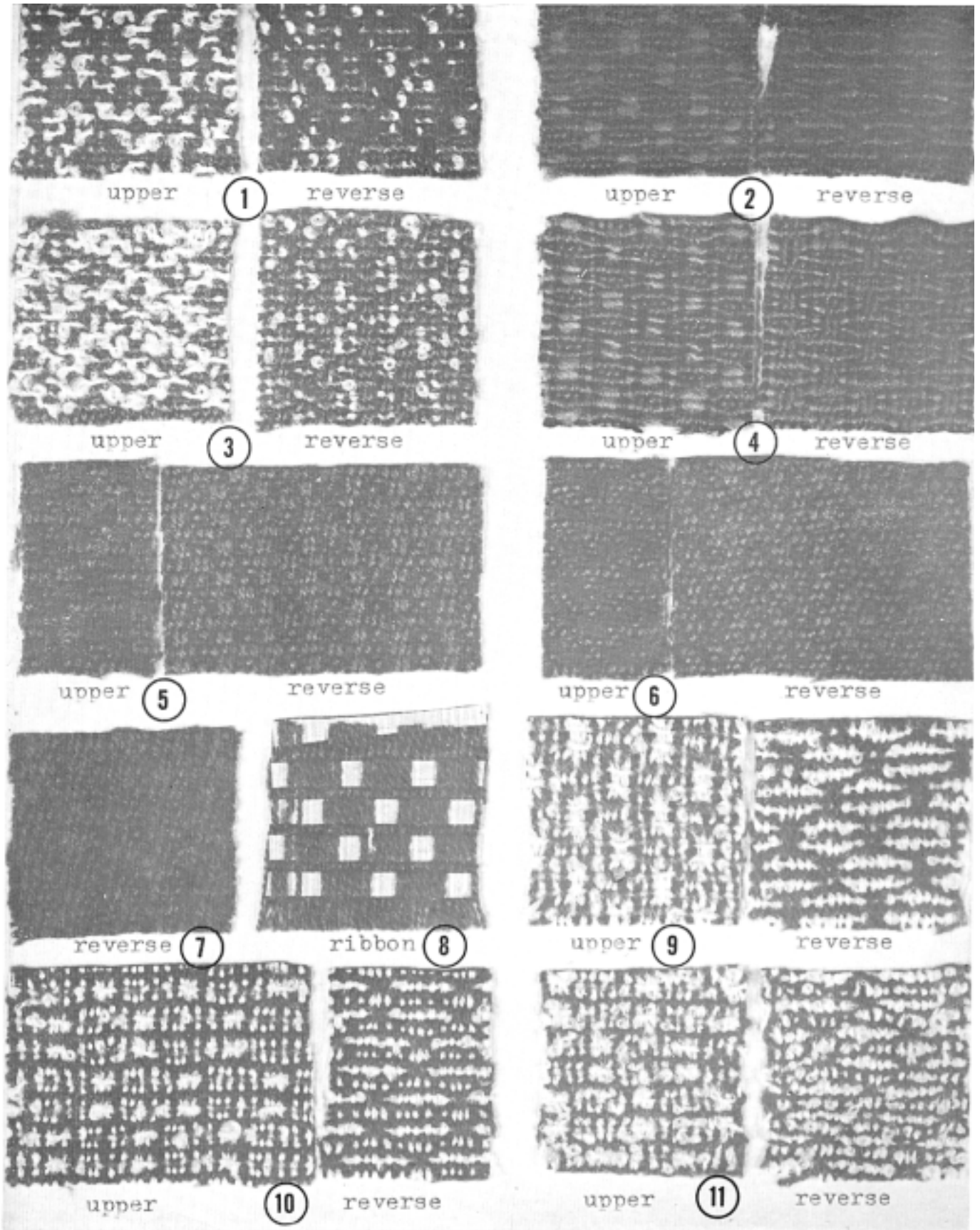
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Actual size photographs of coating and suiting samples,  
Bronson weave.

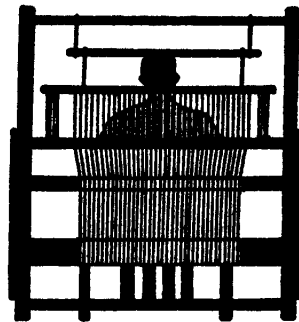
LOOM MUSIC, March, 1962

**LOOM**  
**MUSIC**

VOLUME XIX      NUMBER 4

APRIL, 1962

*Mary  
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Edmonton



*Ethel  
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Winnipeg

## LOOM MUSIC

Volume XIX, Number 4

April, 1962

2-Block Monk's Belt, in general -- and Halkrus in particular

This weave, which is one of the basic Scandinavian weaves, is seldom reviewed in its many forms at one time in any one publication. Instead, we see a version here, and a version there, and consequently view the weave as we see it in these isolated settings. We decided to gather most of them together, study one of the treadlings in detail, and this issue is the result.

Types in Common Use


1. Halkrus, or honeycomb, which may be varied as to surface appearance by treadling orders. (one surface weave)
2. Flat Weave, and the so-called "Poor Man's Damask". These are usually done with a linen weft on a cotton warp. Several good examples appear in Selander, WEAVING PATTERNS, pages 18, 41, 51; in Paulli Andersen, VAEVBOGEN, p. 130.
3. Familiar Monk's Belt arrangements.
4. Half Krabba, which may be based on Monk's Belt as well as twills
5. Unnamed treadling arrangements.

Hints as to Draft Arrangements


The basic Monk's Belt (as in Atwater, SHUTTLE-CRAFT BOOK, p. 186, or Selander, WEAVING PATTERNS, pp. 90-92) consists of the "on opposite" blocks, i.e.

$$\begin{array}{c} \text{begin} \\ 3^4 3^4 3^4 \\ \text{Block A} \end{array} \quad \text{and} \quad \begin{array}{c} \text{begin} \\ 1^2 1^2 1^2 \\ \text{Block B} \end{array}$$


repeated in varying numbers of ends, as for example

and repeat  (2,2,2,6,6,6, etc.)

or

and repeat  (2,2,2,2,8,8, etc.)

or a random arrangement,

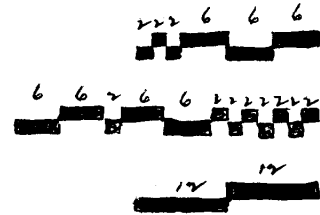
and repeat  (2,2,8,8, etc.)

A short rhythmic repeat, consisting of as few as 12, or to as many as 30 ends, is then repeated for the width of the article. In the repeat there is usually a dominant figure, as blocks A,B,A of a greater number of threads, as against B,A,B with a lesser number, e.g. 2,2,2, 6,6,6. However, in Halkrus and others, there may be equal emphasis across the width, as A.B.A,B, each a 12-thread block.

### Designing

One should visualize the two figures which form the repeat as squares or oblongs, and work out a satisfactory design on squared paper, 2 ends to a square, keeping in mind that alternate blocks are the means used to give the background to the woven design.

examples



According to the warp setting, the weight of warp and the use of the article, so will the size of the design be governed. A 24-end repeat on a 24 per inch setting gives a repeat one inch wide, whereas it will be only 2/3 of an inch on a 36 per inch setting. Because of this, the more ends per inch, the more ends may be used in any one unit of the A,B alternation.

Once a repeat is evolved, it should be drawn down on the squared paper in various depths to decide an effective way to treadle.

### Color Effects

While designing, one may add a great deal of interest to the fabric by using alternate colors to coincide with the pattern design. Thus in some upholsteries, Block A  $3^4 3^4 3^4 3^4 3^4$  may be threaded 12 dark ends, and Block B,  $1^2 1^2 1^2 1^2 1^2$  may be threaded 12 light ends. Color may be placed on certain ends all through the warping, and by similar cross striping in the weft, designs may be surrounded by cross-bar overall design, or rest on a square of the dominant color. (See Selander, WEAVING PATTERNS, p.30: and SWEDISH HAND WEAVING, p.32A).

### The Weaving

As we have previously given many examples of Monk's Belt adapted to aprons, table squares, and so on, we shall merely give you here some LOOM MUSIC references as to where these appear:

February 1960	table square
September 1958	place mat
April 1956	aprons
March 1953	runner
November 1950	pillow
August 1946	squares and bags
April 1947	African shoulder bag

### HALKRUS, or HONEYCOMB

For now, we first wish to give you a series of treadlings for Halkrus, -- literal translation is Crossed Holes -- or Honeycomb, also Spetsväv -- on 4 frames. Also called Gagnefkrus, in Sweden.



Our first warp was 20/2 mercerized cotton, set at 36 ends per inch. The beat established for a 50-50 weave -- always our first aim for overshot -- we chose a 3-cord linen for the tabby shots.

Principles of Honeycomb (Halkrus)

There are two "patterns" of treadling used, one for the holes or cups, and the other for the tabby, which forms the borders for the holes and gives the oval pattern effect. This latter is always woven on the tabby treadles, frames 2&4, and 1&3, using coarse.

The holes or cups are formed by treating each pair of pattern frames (3 and 4, and 1 and 2) as separate tabby units, with the weft skipping on the underside from Block A to the next Block A, not weaving on Block B at all, and vice versa. This necessitates a single tie-up so each frame can be used alone. For rising shed looms, one frame must be left down, and three raised. See tie-up below.

For holes on the 3-4 units, or Block A:

Treadle 3, then 4, alternately for as many shots as make a suitable hole. It is requisite here to use a fine weft, similar to warp size, to make a good tabby in the hole area. (3,4,3,4,3,4, one frame one treadle each shot).

Next, one or two tabby shots, according to plan, coarse thread (1&3, and 2&4 for tabbies)

Then treadle 1 and 2 alternately, same fine weft, same number of shots as for Block A above, or to make suitable hole size. (1,2,1,2,1,2, one frame, one treadle each shot.

Follow with tabby of coarse weft.

It is well to practice this routine, as sometimes one must try several wefts for cups and for regular tabby treadlings, to arrive at desired appearance. But it will come!

Draft used for samples photographed



Tie-up

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

counterbalanced loom

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

rising shed or "jack" loom

SAMPLE 1 We found our 20/2 warp worked well for weft in the "holes", and after some experimenting settled on 6 shots (total) on treadles 3 and 4 alternately, with the same number on treadles 1 and 2 alt., as the rule.

Many directions for honeycomb alternate the tabbies after each set of single treadlings, but we got our best appearance by repeating the same tabby each time. This we recommend on occasion.

Treadle heavy linen tabby, frames 1&3, tabby B  
 With warp-sized cotton, treadles 1 and 2 alt. to 6 shots  
 With heavy linen, tabby B  
 With warp-sized cotton, treadles 3 and 4 alt., to 6 shots  
 and repeat

Useful as given for drapery or bedspread, and for evening bags using metal in cups.

SAMPLE 2 is stiffer and with more body for sturdier articles. With linen warp same size as 20/2 cotton, excellent upholstery.

Treadle with heavy linen tabby, frames 1&3, tabby B  
 With 25/2 linen, treadle 4,3,4  
 With heavy linen tabby, frames 1&3, tabby B  
 With 25/2 linen, treadle 2,1,2

SAMPLE 3 uses a wool boucle for the heavy outliner, and again a 25/2 mercerized linen for the holes. Wishing more emphasis here on the color play, we had

spring green 20/2 warp  
 henna rose 25/2 mercerized linen for holes  
 cream wool boucle for outlining tabby shots

With wool boucle, treadle A B  
 With 25/2 rose linen, treadle 2,1, alt., to 6 shots  
 With wool boucle, treadle A, B  
 With 25/2 rose linen, treadle 3,4, alt. to 6 shots

We found the boucle spreads and flattens and is quite effective -- for drapery.

SAMPLE 4 We wished to try out a very heavy tabby, and found a glass yarn, untwisted, 1/4" diameter but soft, used double on shuttle. This packed well, and we think the very soft thick rayons would also do well.

Treadle B tabby with heavy glass yarn, double on bobbin  
 Treadle 1,2, alt. to 6 shots, with 20/2 cotton  
 Treadle A,B, with glass yarn  
 Treadle 3,4, alt. to 6 shots, with 20/2 cotton

Excellent for bags and purses.

SAMPLE 5

For this a change of color and tabby treadling was used, working out very attractively -- nothing more fascinating than this "try and see" fun.

We used heavy tabby here, 6 strands of light green 20/2 cotton, and in the cups used two values of green, light and dark, double on the shuttle.

Weave a tabby heading, ending with tabby A

With 6 strand light green, tabby B

With dark green 20/2 double, treadle 1,2, alt. to 6 shots

With light green, 6 strands, treadle A

With lighter green 20/2 double, treadle 4,3, alt to 6 shots

With 6 strand green, tabby B

For drapery, bedspreads, cushion tops.

SAMPLE 6

looked very different, since we used a black and gold boucle for heavy shots, and a pale blue 25/2 mercerized linen in the cups, on our spring green warp. The blend of blue and green gave cups a turquoise tone, and the green warp floats over the black and gold weft produce a striking effect.

With black and gold rayon, treadle A,B,A

With pale blue 25/2 linen, treadle 3,4, alt. to 6 shots

With black and gold, B,A,B

With pale blue 25/2 linen, treadle 1,2, alt. to 6 shots.

Exciting drapery when contrasts are vivid, and good for cushions, bags, upholstery.

It was time now, despite the fun, to leave Halkrus for other treadlings.

SAMPLE 7 is simply an interesting band on Monk's Belt ordinary treadling.

Background, black 25/2 linen, 1/2" wide, alt. A and B tabbies

Cerise 25/2 linen, 4 shots using frames 1&2 (treadles 1 and 2 together on your direct tie-up, or treadle 1 if standard tie) with alt. black tabbies between pattern shots.

Pale blue 25/2 linen, 2 tabby shots

Black and gold boucle, 2 tabby shots

Pale blue, 2 tabby shots

Cerise 25/2 linen, 4 shots as above, with black tabbies between

Background, black 25/2 linen, 1/2" wide, alt. A and B tabbies

SAMPLE 8, tufted stripes -- using spun rayon, a 12-strand, or yarn that will fray well when cut, for pattern shots.

Background tabby, double 20/2, or other material to create the background desired, tabby weave.

With heavy, treadle 1 and 2 frames together, then 4 shots tabby  
background  
With heavy, treadle 3 and 4 frames together, then 4 tabbies

After tabby area is woven, take scissors and cut through the long overshots, as shown on photograph. Cutting is done easily, row by row, as soon as the tabby area is woven, following pattern row.

Drapery material.

SAMPLE 9, tabby surface, color appearing in tabby squares, as spots alone on tabby background, or checkerboard.

Treadle background color as desired, tabbies A,B, alt., ending with A (2&4)

Block A, colored spot:	treadle 1 alone, background color	} 3 times in all
	treadle 3 alone, spot color	
	treadle 2 alone, background color	
	treadle 4 alone, spot color	

Block B, colored spot:	treadle 1 alone, spot color	} 3 times in all
	3 alone, background	
	2 alone, spot color	
	4 alone, background	

Repeat Block A colored spot as above.

For drapery, towel ends, skirt bandings, etc.

SAMPLE 10 is an all over arrangement of one treadling, repeated over the length of a fabric. A good drapery or upholstery, according to weights of threads used.

Treadle 3 or more tabby shots of background color: A,B,A

Pattern shot, treadle frames 1 and 2 together, then repeat tabby area.

We are sure you will be anxious to try out similar examples to those we have listed and photographed, and apply them to your weaving.

Additional references, with photographs, will help inspire you to personal projects.

ADDITIONAL  
REFERENCES

Skeri-Mattson	I VÄVSTOLEN, II,	p. 99	upholstery
Montell Glantzberg	VAVBOKEN	p. 46	striped warp upholstery
Paulli Andersen	VAEVBOGEN	p.130	linen flat weave and poor man's damask
Halvorsen	HANDBOK I VEVING	p. 68	checks and Monk's belt
		pp.84,148,	upholstery
		p.127	halkrus
Selander	WEAVING PATTERNS	pp.18,30,43,42,51,80,85,88	
Selander	SWEDISH HAND WEAVING	pp.9,70,79,113	
Lundbäck	VI VAVER TILL HEMMET	#12, #48, #56, #71, #79	
Lundbäck and Rinde-Ramsbäck	SMAVAVER	p. 57	

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AS OTHERS SEE US

Be sure to make an effort to visit the Victoria Handweavers Guild, 1962 "As Others See Us" Exhibition, to be held in the Hudson's Bay Douglas Room, Victoria, May 28th - June 5th. The exhibition will be opened by Mrs. Pearkes, wife of the British Columbia Lieutenant Governor.

HARRIS TWEEDS, and ANGORA

We have received an interesting set of samples of Harris tweeds and angora weaving yarns, available from Yarn International, P.O. Box 123, Islip, Long Island, New York. They look lovely, and there is a good color range. You will like them, we are sure.

---

GOOD WEAVING!

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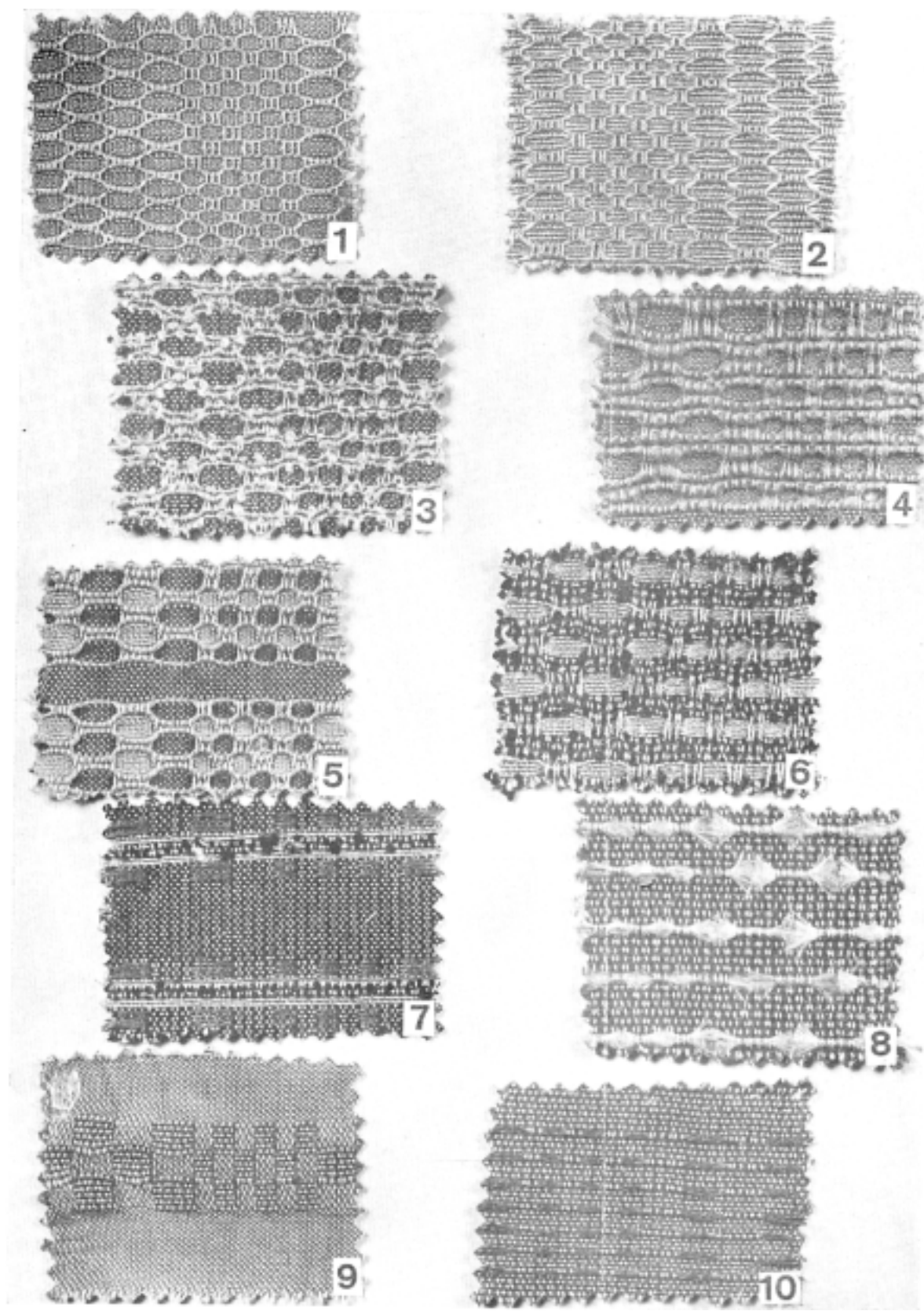
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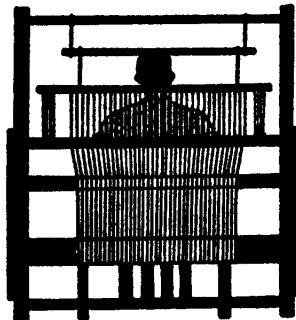
Monk's Belt threading — photographed almost actual size

LOOM MUSIC, APRIL, 1962

**LOOM**  
**MUSIC**

VOLUME XIX      NUMBER 5  
MAY, 1962

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIX, Number 5

May, 1962

A LUXURIOUS LOOKING DESIGN FOR DRAPERY, a BED COVER, or AFGHAN  
with adaption to summer skirting

A Banff project by Mrs. Lucette Barth, of California

We have had the generous sample of this completed project for some time, but the right spot for using it did not appear until this issue. Suddenly, we could not resist the decision to pass the details on to you, that you may adapt the basic details for your own use. We have made a few changes from the original in the way of simplification of presentation.

Mrs. Barth came to Banff to weave both the bed cover and the drapery, to be used in a room with an antique pink and jade Persian rug. This set the color scheme, as no contrasting note was desired. In designing, the following qualities were to be achieved:

The draft must not be such that it drew the eye by any obvious pattern.

The overall effect was to be rich texture.

The fabric was to be reversible in color -- rose pink for one surface, jade green the other.

A subtle gleam of metal was desired to add highlights.

The fabric had to look equally well whether placed on the bed or used as a length of drapery.

Much hard work, and trial and error swatches ensued, to come to the point of beginning the main warp. The original drafting had been changed by changes in warp weights, and by spaced denting, to ensure the wanted texture of a firm yet not stiff handle.

THE CHOICES

To obtain lengthwise changes of texture, two drafts were used, a straight twill (  $4_3 2_1$  ), and a point twill (  $2^3 4_3 2_1$  ). So that a maximum surface skip appeared, a 3-against-1 treadling was used.

THE DESCRIPTION

The upper surface, which has the longer skips, is a warm rich rose, with a quiet underlying warp emphasis of jade. The under side is jade with small dots of rose speaking softly. There is a gleam of copper metal which is always subtle. It is softly drapable and has a velvety look because of the heavy weft, a wool and rayon boucle blend.

THE THREADS

Mrs. Barth brought with her from California three weights



of the light jade color cotton from Lily Mills:

Perle 3, color #1448  
10/2 and 20/2 mercerized cotton, same color #1448

(These mercerized threads help to create the silky appearance. For a less polished look, cotton 16/2 and 8/2, with cotton boucle wefts in blending or contrasting color will be equally effective.)

We added 16/2 Weavecraft wool, greyed rose, color #19028, for texture and color.

DRAFT

point twill	three missed dents, if between sections	63 ends diagonal twill	three missed dents, if between sections	79 ends point twill
		etc. ←		begin
		as warp order, to		13 times
		63 ends		once

Color key for draft

- 2 ends 20/2 jade cotton (Reason for double ends: these put 2 in a heddle and counted as 1, and gave a basket weave effect to the tabby areas, narrow though they are)
- { 1 end pink 16/2 wool, with  
1 end 10/2 jade cotton
- × { 1 end pink 16/2 wool, with  
1 end perle 3 jade cotton
- ✓ 1 end perle 3 jade cotton
- # 2 ends pink wool

Reed is #15, using 1 warp end per dent, with 3 missed dents between the twill and the point twill sections, as noted above. (One end per dent means here that the ends per heddle and ends per dent are identical, sometimes double, treated as one).

Warping order

point twill section	}	2 ends jade 20/2
		1 end pink wool and 1 end 10/2 jade together
		2 ends jade 20/2
		1 end pink wool and 1 end #3 jade together
79 ends		2 ends jade 20/2
		2 ends pink wool
		Repeat 13 times, to 78 ends, then add 2 ends jade 20/2

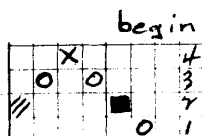
diagonal twill section	}	2 double 20/2 jade (4 ends
		2 ends perle 3 jade
		7 double 20/2 jade (14 ends
		1 end perle 3 jade
		1 double perle 20/2 jade
		3 ends perle 3 jade
		15 double 20/2 jade (30 ends

--continued

1 end perle 3 jade  
 1 double 20/2 jade  
 3 ends perle 3 jade  
 9 double 20/2 jade  
 3 ends perle 3  
 9 double 20/2 jade  
 3 ends perle 3  
 3 double 20/2 jade  
 total of 63 ends, counting doubles as 1 end

NOTE: On a board or reel, a paddle might be used, making a cross each time at one end. For sectional warping, careful planning of bouts would be needed, with some switching of spools after completing the different sections.

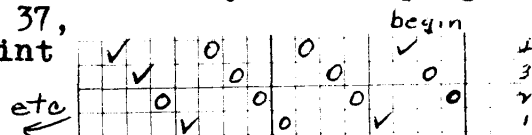
Threading order and denting



point twill	{	2 ends 20/2 jade	1 heddle,	1 dent	o
		pink wool and 10/2 jade	1 heddle,	1 dent	■
		pink wool and perle 3 jade	1 heddle,	1 dent	x
		2 ends pink wool	1 heddle,	1 dent	///

following the order in the draft above, ending with the final 2 ends of 20/2 jade in heddle #1, to balance

Twill section threading order follows exactly the warping order as given on pages 36 and top of page 37, omitting the normal first #1, since the point twill section ends with #1.



ARRANGEMENT

In the original, Mrs. Barth warped 5 point twill, and 4 straight twill sections, nine in all, to give a width of almost 45". While she began with the point twill section, groups are easily interchangeable and one may begin with either at selvage.

QUANTITIES

The original warp, for 5 yards of 45" material for cover, plus 10 yards of 33" material, used

2860 yards 16/2 pink wool, approx. price 1 lb.	\$5.40
715 yards 10/2 jade cotton, three 2-oz. spools	1.50
7220 yards 20/2 jade cotton, 1 lb.	3.20
1675 yards perle 3 jade cotton, 1-1/3 lbs.	4.00
warp's approx. cost	14.10

WEFTS AND THE WEAVING

The experimentation with weights and treadlings was very searching, until a satisfactory solution was decided. As these

are most necessary to be retained if a similar successful textile is to be woven, we advise that any substitutions maintain an equal bulk.

Weft #1      2 ends pink 16/2 Weavecraft    ) together on one  
                 2 ends rose rayon boucle        ) bobbin

Weft #2      3 ends 20/2 jade wound together on one bobbin

Weft #3      1/32 copper Lurex

The above standard sizes, or their close approximation, should be used. To identify the rayon boucle sized used -- its bulk would be about the same as that obtained by twisting together six strands of the 20/2 jade cotton.

### THE TIE-UP

counterbalanced  
loom

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

rising shed  
loom

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

### TREADLING

Weave a heading of tabby A and B alternately, as desired, using 3 strands of jade 20/2 wound together on shuttle, ending with B.

In pattern treading, instead of alternating pattern and tabby shots, three tabby shots follow pattern shot, to allow weft more room to spread: i.e., pattern shot, then A,B,A tabby then pattern shot, B,A,B, tabby, and so on.

As will be seen on the photograph, page 42, the treading consists of two groups of cross stripes, each 2½" deep, each composed of three pattern bands. For more depth in bands, increase the number of treadlings to 13 or 17. The nine shots given weave 5/8".

### FIRST CROSS STRIPE GROUP

A { Treadle 1 (frames 1,2,3), using 2 rose boucle and 2 pink wool wound together  
Tabby A with 3 strands jade 20/2 cotton  
Tabby B with copper  
Tabby A with 3 strands jade 20/2  
Treadle 1 using rose wool and boucle together  
Tabbies B,A,B, using same order of materials as tabby above.  
Treadle 1 using rose wool and boucle

9 shots in all

(continued, p.39)

B {  
 Tabby A with 3 strands jade  
 Tabby B with 3 strands jade  
 Tabby A with copper  
 Tabby B with 3 strands jade  
 Tabby A with 3 strands jade  
 5 shots in all

C {  
 Treadle 2 (frames 2,3,4) using rose boucle and wool together  
 Tabby B with 3 strands jade  
 Tabby A with copper  
 Tabby B with 3 strands jade  
 Treadle 2 with rose wool and boucle  
 Tabbies A,B,A, as above  
 Treadle 2 with rose wool and boucle  
 9 shots in all

Repeat band B as above, changing tabby order where necessary to retain the necessary A B alternation.

Repeat band A as above

D {  
 Tabby A with 3 strands jade  
 Tabby B with copper  
 Tabby A with 3 strands jade  
 Tabby B with 3 strands jade  
 Tabby A with copper  
 Tabby B with 3 strands jade  
 end of first cross stripe

SECOND CROSS STRIPE GROUP

A<sup>2</sup> {  
 Treadle 2 (frames 2,3,4) using rose wool and boucle together  
 Tabby A with 3 strands jade  
 Tabby B with copper  
 Tabby A with 3 strands jade  
 Treadle 2 with rose wool and boucle  
 Tabby B,A,B as above  
 Treadle 2 with rose wool and boucle  
 9 shots in all

B<sup>2</sup> {  
 Tabby A with 3 strands jade  
 Tabby B with 3 strands jade  
 Tabby A with copper  
 Tabby B with 3 strands jade  
 Tabby A with 3 strands jade

C<sup>2</sup> {  
 Treadle 1 (frames 1,2,3) using rose wool and boucle  
 Tabby B with 3 strands jade  
 Tabby A with copper  
 Tabby B with 3 strands jade  
 Treadle 1 with rose wool and boucle  
 Tabby A,B,A, as above  
 Treadle 1 with rose wool and boucle  
 9 shots in all

Repeat band B<sup>2</sup> as above

Repeat band A<sup>2</sup> as above

Repeat band D as above end of second group

Begin at first group and repeat all throughout.

This, used as drapery, will be effective unlined. Lining may be used if light is to be completely shut out.

### OTHER USES

If you have a summer dirndl skirt on your weaving list, warp an 8/2 cotton at 18 or 20 ends per inch, use the two draft alternation without bothering about spacing the denting, keeping to one color throughout.

For the cross banding, which may be a deep 10" band at lower part of skirt, or graduated in a set of bandings, -- use an 8/2 cotton weft, with a rayon 8/2 instead of the copper lurex, for tabby wefts; and two or three ends of cotton boucle on the bobbin for pattern shots.

Excellent color feeling may be obtained by using a graduation of color in the bandings from light through to dark. If you have three values of blue, for example, use

light value alone  
middle and light value mixed  
middle value alone  
dark and middle value mixed  
darkest blue

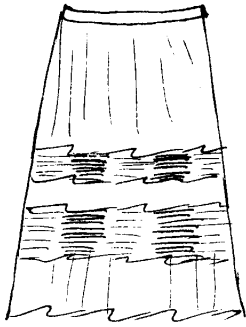
Exotic bands may be woven by having one cross stripe of three bands:

orange	and the next	cerise
cerise		orange
orange		cerise, against a suitable
		background, grey or greyed green.

or	orange		purple
	purple	and	orange
	orange		purple

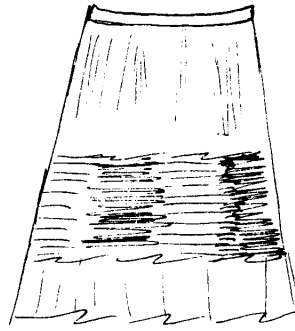
Drafting changes: The ingenious drafter will visualize the wefts turned to be the up-and-down of the skirt after weaving, and having an appearance of cross bands formed by the alternation of the two drafts. Let your imagination go, and the most exclusive garments will be yours. (see sketches, next page)

weft pattern ↔

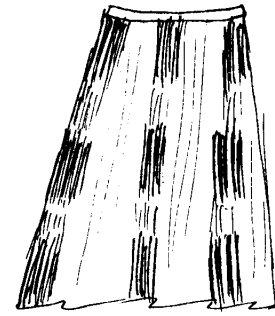


light = 4,3,2,1  
 twill drafting  
 heavy = point twill

weft pattern



light = 4,3,2,1  
 heavy = point  
 solid weft treading  
 all through



pattern and tabby  
 treadlings to  
 make lengthwise  
 stripes

-----

Holidays draw nearer, and Banff 1962 plans are all ready. Once again let us invite you to participate in the joys of the beautiful scenery and sport possibilities, as an accent to the atmosphere of busy weaving. Whether beginner or experienced weaver, here is the opportunity to spend days uninterrupted by the cares of a busy household.

And what of the family? Bring them as well -- there are children's art and ballet classes, and photography for husbands. The school takes away all worries as to meals -- or you may camp at government supervised camp grounds. If the Seattle Fair is your summer goal, what better way to reach it than by way of Banff?

Do come, for

GOOD WEAVING!

*Ethel Henderson*

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

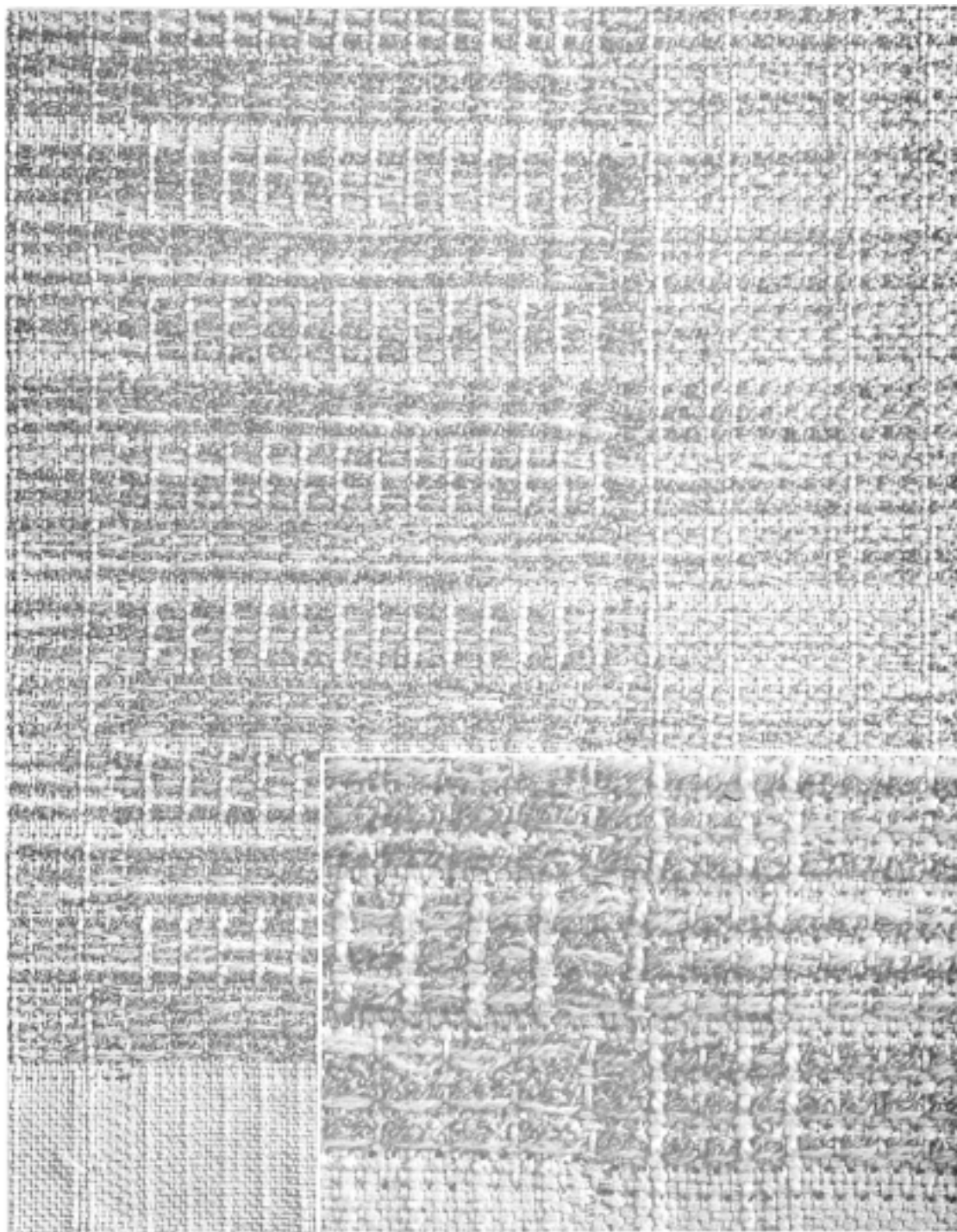
*Mary Sandin*

Mrs. R. B. Sandin  
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Bed cover, by Mrs. Lucette Barth of California.  
Photograph shows overall effect, plus detail in actual size.

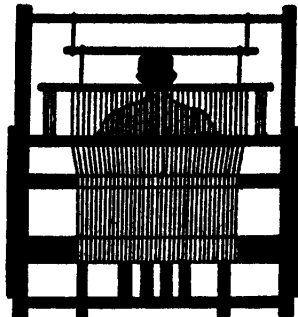
LOOM MUSIC, May 1962.

LOOM  
MUSIC

VOLUME XIX      NUMBER 6

JUNE, 1962

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg



LOOM MUSIC

Volume XIX, Number 6

June, 1962

BELTS, BRAIDS, and BAGS

Who can resist the charm of a well designed, beautifully sewn and finished handwoven bag, which proclaims good taste in every detail? Your editors, for one, cannot, and so we find ourselves ever alert to good ideas for new versions. When the bag is accompanied by a matching belt or hat band, one is well on the way to owning an exclusive, individual costume. Bags and summertime seem particularly allied, and the uses are legion.

We have made a life-long study of handmade bags, and can never recall a time when they have not been popular. With today's mass-produced textiles to the fore, the handweaver has a tremendous advantage in being able to offer articles that are highly desirable.

The weaver-bagmaker must learn a few small crafts to add prestige to her wares. Card weaving, Inkle loom weaving, and various braids are adjuncts to a bag. One must learn to sew well, for fine finishing, and be able to insert zippers and other fasteners expertly. Handles and linings will require a study, until one becomes familiar with the "tricks of the trade". Fortunately it is easy to obtain instruction in machine techniques, as we believe these are necessary to a serviceable article, but we like hand over-sewing to give the custom look.

BAGTYPES

Where does a bag begin? Surely with the type of bag required. Drawstring, envelope, clutch, overarm handle, evening, book, shoe, or beach type? This sets the warp and weft, and to some degree, the draft. These may be of such variety that no rules can be given, but every warp set-up should be scrutinized for its bag possibilities, and a couple of yards of warp added to weave a bag length or two. The main qualities desired are a firm weave and a good handle (feel). If the bag is the washable type, shrinkage must be considered when planning size of weaving.

THREE SMALL  
CLUTCH BAGS#1, requires a minimum of finishing

Warp is a 14" wide twill, 20/2 or 20/3 linen, or #10 warp linen, at 24 ends per inch.

Draft, TWILL, Woven, SEMI-CIRCULAR

Weft, is 10/5 natural linen background, with a contrasting color for striping (or use a #5 tow linen doubled on bobbin, or other similar weight).

Tie-upcounterbalanced  
loom

4	x	x	x			x	
3		x					x
2	x	x		x		x	
1	x						x
	1	2	3	4		A	B

rising shed  
loom

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

Treadle 1,2,3,4, and repeat, watching turnings on each side: on the semi-circular edge, work for special neatness, not too loose or too tight, since this is the finished flap of the bag. Make color changes at open edge, rather than semi-circular edge, for this bag.

Weave 1/2" tabby, using fine linen, and special care not to draw in edges (treadles A and B alternately)

Weave 2" semi-circular, with 10/5 natural background linen.

Weave striping as desired: Ours has 1-3/4" band, showing  
 2 ends deep beige linen  
 3 ends natural linen  
 2 ends deep beige linen  
 3 ends natural, repeated for a total of 9 bands of the deep natural.

Treading throughout the striping is the semi-circular 1,2,3,4, with color order changing to produce the above color order:  
 e.g. 1,2,3,4 with deep beige = 1st stripe  
 1,2,3,4,1,2, with natural  
 3,4,1,2,with deep beige = 2nd stripe  
 3,4,1,2,3,4 with natural  
 1,2,3,4 with deep beige = 3rd stripe, and so on

Weave 2" semi-circular with natural, then 1/2" fine tabby for final matching end.

If making several bags, insert a dark cutting line between bags.

Making up #1

Machine stitch several times across the fine tabby at beginning and ending of weaving. Turn inside out and press well, now having a finished edge on sides and one end, other end open. Fold the open end up 4", and the closed end down 3 1/2" over it, to see the method of making the bag. Then machine stitch one side of a 6" zipper flat over the open ends, forming the pouch part, and the other side of the zipper across, stitching through the double thickness of cloth. Finally, overcast pouch sides together invisibly, and presto -- bag and lining is complete, pouch part having a double double thickness, flap a double thickness only. Give a final pressing with a damp cloth.

#2 Bag, an ingenious, and to some, a mystifying weave.

Draft was Rosepath, 13" wide, #15 reed, 2 per heddle, 2 per dent, using 24/3 Egyptian natural as warp:

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

This was woven SEMI-CIRCULAR, using the same tie-up and treading as given for Bag #1.

The Weft here was a fine candlewicking, red background, black striping.

Weave 1/2" tabby, treadles A and B, using 24/3 Egyptian, and making sure not to draw in the edges.

With candlewicking, weave semi-circular (treadles 1,2,3,4 and repeat) for 2½".

Stripe arrangement here is

2 black, 2 red, 2 black, 2 red, 2 black, 8 red  
 2 black, 2 red, 2 black, 2 red, 2 black, 8 red  
 2 black, 2 red, 2 black, 2 red, 2 black

Stripe treading, as in #1 bag: treadle 1,2,3,4 black, will produce the "2 black" above, and so on through.

Begin black stripe at fold edge, but do not cut red background weft. Tuck black beginning end into shed when treading #3 shot of black. After treading 1,2,3,4 black, pick up red shuttle, allowing the weft to pass over on the outside of the work, which will be inside of bag when made up. Treadle 1,2,3,4, red, then pick up black, and continue for stripe width, 4". End last black in #3 shed.

Repeat red 2½", then fine tabby 1/2" in tabby as at beginning.

### Making up #2

Machine stitch tabby edges two or three times for strength, then make a first turn-under, covering up this stitching. Overcast this 1/4" of tabby down onto the red background, producing a flat felled seam with the fine tabby.

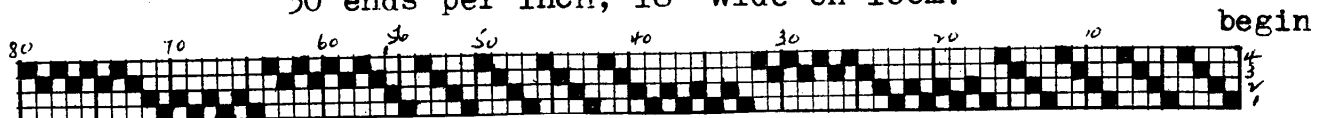
Turn bag with seams inside and steam press. That's all -- fold top half over to bottom edge, using the bottom half of bag as the container. The dept of the open end turnover makes a fastening unnecessary.

(Rosepath, woven semi-circular, differs slightly from the effect of twill woven semi-circular, though the treading and tie-up are identical. In this case one surface is tabby at 15 warps per inch, the other surface is tabby at 7½ warps per inch, since the warps fall in pairs.)

### Envelope #3

This bag is especially worthy because it looks so well -- The reason: a good draft and appealing warp and weft.

The Draft is Monk's Belt, using 20/2 red mercerized cotton, at 30 ends per inch, 18" wide on loom.



Thread draft through 6 times, 6 x 80 = 480 ends

Thread ends 1 through 56, once = 56 ends

536 ends, 18" in reed

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	

Wefts used were 20/2 red linen, and a red jute about the size of 1 1/2 lea linen. (Lily Mills, or Robin & Russ).

Treadling:

With 20/2 red linen, weave 7" for lining.

With red jute, treadle 1 once (harnesses 1&2)  
3 shots 20/2 red linen tabby

With red jute, treadle 3 once (harnesses 3&4)  
3 shots 20/2 red linen tabby

Continue for 6 1/2" of weaving, ending with red jute on treadle 1, then 1/2" red linen tabby for final end.

Making up #3

Leave lining and bag length attached, fold right sides together, and seam lining to edge of bag, being sure that end pattern wefts are equi-distant from each edge when stitched. Turn right side out and press carefully for even edge turnings.

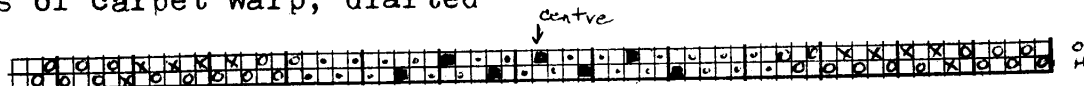
Fold top flap down 4", and bottom edge up 4 1/2" to form pouch. Machine stitch a 6" red zipper, between the two selvages, with selvages on the top side of the zipper tapes. Lay bag edges together and overcast neatly, down the sides of the flap and on down the sides of the pouch. Press again, and fold top flap down to within 1" of the bottom edge of pouch.

THE COSTUME BAG

This bag is simple of construction, is professional in appearance, and is easy to get into -- one of its best features in use -- but above all, its appeal is irresistible.

This bag requires a good length of tabby weaving, and we used a red carpet warp at 15 ends per inch, 18 1/2" wide, woven across with red 1 1/2 lea linen, beaten 13 to 14 shots per inch. Begin weaving with 1/2" finer red tabby for turn-in (keep full width), then 11 1/2" tabby with heavy red linen, then 1/2" finer red. Weave a similar length for lining, using a 20/2 red linen, or 8/2 cotton weft, for lighter weight; plus an additional 2" to use for casing inside the bag, for the spring fastener.

Handle and trim require a 45" finished length of woven tape, 1 1/2" wide, woven on the Inkle loom or other tabby set-up. We used 67 ends of carpet warp, drafted



o = navy carpet warp  
 . = red carpet warp

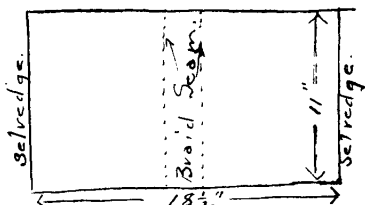
x = natural carpet warp  
 ■ = copen blue carpet warp

If you have not an Inkle loom, set this band up on your large loom, or Structo, warping these 67 ends and threading them according to the color legend on the draft, -- on two or four frames, to weave tabby. Thread through heddles, but not the reed. The secret of an Inkle loom is that it permits warp ends to lie closely together at a higher number per inch than normal usage. This braid is woven to be  $1\frac{1}{2}$ " wide, making it about 45 ends per inch -- very close for carpet warp. As you weave, with a double weft on a small flat or wedge-shaped shuttle, beat with edge of shuttle, and have a measure handy to be sure you keep a constant width. Beat to 9 wefts per inch for a firm product.

### Making up #4 Bag

Machine stitch edges of Inkle length and of bag length, for strength.

Seam braid ends together and press -- seam to go at bottom corner of bag.



Lay braid across exact centre of tabby piece, with seam  $1/4$ " from beginning of heavy linen weft edge. Machine stitch across at each edge, using navy thread (does not show). This length of braid forms the base of the bag.

Turn braid to follow up the end edges of the tabby piece, braid edges on top of the tabby, as at base of the bag. Baste carefully at both ends of bag, and machine stitch braid onto bag.

The bag now has base and box-like sides, and is ready for lining.

We used a 9" Fa-cile Spring Fastener, and so pleated the bag top with 4 pleats as seen in the photograph, to give a 9" length from braid edge to braid edge.

The lining was made up, according to directions given with the fastener, and the bag and lining then overcast together at the top edge, using the selvage finish with no seam .

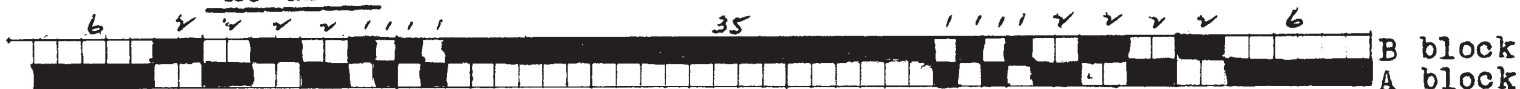
The braid handle edges are overcast together over a soft stuffing. For this use a soft rope, or upholsterer's edging rope, or use six strands of rug cotton twisted together as we did. Push stuffing ends down 1" below the bag top at each side, and overcast braid together over the stuffing. Finally, tack edges of braid together with loose stitches, for the top 1" of the bag.

### THE DRAW-STRING BAG

This perennial favorite is always a summer specialty, and we have two here --

#5, to match your 1962 natural silk suit, of half bleach linen

The draft is Summer and Winter



Thread Block A  $3_2^3$   
and Block B  $4_2^4$

1, according to the above profile arrangement, 284 warp ends of 8/2 natural cotton, at 20 ends per inch; 1 per heddle, 2 per dent in a #10 reed, 14" wide.

Wefts are 10/1 natural linen for tabby, and  
7/1 white slub linen for pattern

Tie-up

counterbalanced loom	4		x	x			x
	3	x	x				x
	2		x	x		x	
	1	x		x		x	
		1	2	3	4	A	B

rising shed loom	4	0	0			0
	3		0	0		0
	2	0	0			0
	1	0	0			0
		1	2	3	4	A

The Weaving: top hem and loops for draw string.

With fine linen, weave  $\frac{1}{4}$ " for turn under, then  $\frac{1}{2}$ " tabby using 10/1 linen. For loops, throw a double shot of heavy #8 linen, or a string nylon package cord. With tabby shed open, every 2" cross the width, pull up a loop of the heavy weft, gauging size by placing a 1" ruler through the loops and leaving ruler in place until 3 more tabby shots are woven. Continue weaving tabby with 10/1 linen, for 2 $\frac{1}{2}$ ".

Bag surface -- use white slub linen pattern and 10/1 tabby

Treadle Block A: treadle 1 with pattern;	Block B: 3
tabby A with 10/1	A
treadle 2 with pattern	4
tabby B with 10/1	B
treadle 2 with pattern	4
tabby A with 10/1	A
treadle 1 with pattern	3

The treadling order, always using the above set of four pattern treadlings, is as drawn in:

Block A, treadled 6 times	} 3 $\frac{1}{2}$ " top border
Block B, treadled 2 times	
A, treadled 2 times	
B, treadled 2 times	
A, treadled 2 times	
B,A,B,A, once each	

then Block B treadled for 15",  
then the 3 $\frac{1}{2}$ " top border treadlings, in reverse, and  
finally the 2 $\frac{1}{2}$ " tabby turn under, the loops,  $\frac{1}{2}$ " tabby,  
and the fine turn under as at beginning.

Making up #5 -- no lining for quicker drying.

Stitch across ends for strength, then stitch across the weft shot forming the loops, so that loops never pull to uneven lengths.

Lay right sides of bag together, matching stripes, and machine stitch  $1/8$ " from good selvages.

Turn the top  $2-3/4$ " tabby down, fold in fine heading and hand hem to bag. Turn right side out and press, then insert a double drawstring of heavy linen.

Draw-string Cord: A twisted linen cord gives smooth operation, with the linen loops used in this bag. Use a heavy 8- or 12-strand linen, or  $1\frac{1}{2}$  lea, enough strands so that final cord is about pencil size -- ours uses 4 strands of 12-strand, doubled back for a final 8 strands when twisted.

Stretch out a length of 4 strands, 4 times final length desired, and anchor one end on door handle, etc. Twist loose end by hand until strands are tightly twisted (or attach to hand bobbin winder and let it do the twisting). Bring both ends together, with a helper holding the middle if possible, and allow cords to twist around each other. Tie knot at each end. Pull cord through the bag loops and bind ends together with strong cord binding. Make a second cord, pull through loops in opposite direction, and bind ends.

#6 ROSEPATH  
DRAW-STRING

Warp:  $8/2$  cotton white, at 20 ends per inch, with stripes of pale grey  $8/2$  cotton (or  $16/2$  weight doubled):

$1 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$2 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$3 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$4 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$5 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$6 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$7 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$8 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$9 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$10 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$11 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$12 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$13 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$14 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$15 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$16 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$17 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$18 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$19 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$20 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$21 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$22 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$23 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$24 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$25 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$26 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$27 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$28 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$29 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$30 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$31 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$32 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$33 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$34 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$35 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$36 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$37 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$38 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$39 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$40 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$41 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$42 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$43 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$44 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$45 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$46 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$47 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$48 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$49 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$50 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$51 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$52 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$53 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$54 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$55 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$56 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$57 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$58 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$59 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$60 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$61 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$62 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$63 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$64 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$65 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$66 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$67 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$68 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$69 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$70 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$71 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$72 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$73 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$74 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$75 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$76 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$77 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$78 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$79 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$80 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$81 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$82 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$83 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$84 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$85 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$86 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$87 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$88 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$89 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$90 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$91 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$92 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$93 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$94 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$95 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$96 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$97 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$98 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$	$99 \begin{matrix} 2^3 4^4 \\ 1 \end{matrix}$	$100 \begin{matrix} 3^4 4^3 \\ 1 \end{matrix}$
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once to 47 white 9 grey 7 white 9 grey 48 ends white  
 repeat 3 times in all, 216 ends  
 total 265 ends,  $13\frac{1}{4}$ " in reed

Tie-up is standard, as given on page 46.

Wefts are  $8/2$  white, like the warp, with colors of Lily's 4-strand filler, Searle's  $8/8$ , or light weight candlewicking from the department stores.

Treadling: Bag's top and cord-keepers

With white  $8/2$  cotton, weave 6" tabby weave; do not end off. With #8 cord linen or nylon cord, weave 1 shot tabby,  $2\frac{1}{2}$  yd. length, fastening beginning end as usual. Pull up a loop, with same shed open, every 2", placing loop on a  $3/4$ " wooden needle or  $3/4$ " wooden strip, leaving end hanging. Weave  $1/2$ " white  $8/2$  tabby and pull out measurer from loops. Open next tabby shed, pick up hanging linen weft, and as it is taken through the shed, at a point directly above loop, take weft through loop and back into shed to next loop, pick it up, and so on across. At final side, turn in heavy end. (Same effect as Danish stitch). Weave  $1/2$ " white  $8/2$  tabby, then begin pattern stripings, described in detail below.

Treadlings refer to standard tie-up, no tabby between shots, unless so noted.

Treadle 1,2,3,4, black candlewick size Lily color 836  
 4 shots white 8/2 tabby  
 Treadle 1,2,3,4, green, candlewick size Lily color 1329  
 4 shots white 8/2 tabby  
 Treadle 1,2,3,4, white candlewick size 1332  
 Treadle 4 orange " 1324  
 4 shots white 8/2 tabby  
 Treadle 1,2,3,4 black  
 4 shots white 8/2 tabby  
 Treadle 1,2,3 copen blue 1325  
 Treadle 4, 4 times, copen blue, blue tabby between  
 Treadle 3,2,1 copen blue  
 4 shots white 8/2 tabby  
 Treadle 1,2,3,4 yellow 841  
 4 shots white 8/2 tabby  
 Treadle 2,1,4,1,2 green 1329  
 4 shots white 8/2 tabby  
 Treadle 1,2,3,4,3,2,1 wine, treadle 1 orange  
 4 shots white 8/2 tabby  
 Treadle 1 twice, 2 twice, 1 twice, white tabby between black  
 pattern shots  
 3 shots white 8/2 tabby  
 1 shot red 8/2 tabby  
 1 shot white; 1 red; 1 white, tabbies  
 Treadle, with red tabbies between pattern shots:  
 1, twice, with copen blue  
 1, twice, with yellow  
 4,3,2,1, with yellow, still with red tabbies  
 4 shots white 8/2 tabby  
 Treadle 2 twice, with copen white tabbies between  
 1 twice, with copen  
 2 twice, with copen  
 4 shots white 8/2 tabby  
 Treadle 1,2,3,4, with black, no tabby  
 8 shots white 8/2 tabby -- bottom of bag, which gave a  
 total pattern width of 8".

For second side of bag, reverse treadlings upward, being careful that stripes will match when finished.

Making up #6 is exactly as for previous drawstring bag, this time with the cord-keepers and drawstring on outside of bag.

*Mary Sandin*

GOOD WEAVING!

*Ethel Henderson*

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 Edmonton, Alberta

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 Winnipeg 9, Manitoba

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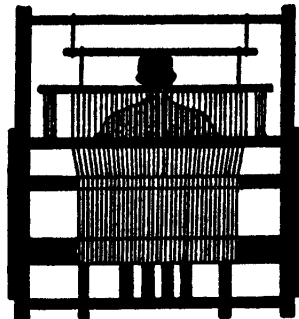


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|-------|--|-------|
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LOOM  
MUSIC

VOLUME XIX      NUMBER 7  
SEPTEMBER, 1962

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

Please see new mailing address on page 58 -- for subscriptions only

LOOM MUSIC

Volume XIX, Number 7

September 1962

A Noteworthy Project by Magdelene Horn  
of Flensburg, Germany, and Winnipeg  
(Vegetable Dyeing, Spinning, Weaving)

We begin this issue, the first of the Autumn season, by bringing to you the story of a project which has occupied Mrs. Horn, a Winnipeg weaver, for all of last winter, beginning just a year ago.

We first met Mrs. Horn about three years ago, when she came to a meeting of our Guild of Canadian Weavers, to become acquainted with handicraft people. She was introduced by her daughter, and we were told Mrs. Horn was newly come from Germany, near the Danish border. In that place she had done a small amount of weaving, but had no one in the vicinity who also wove. Mrs. Horn had attended three semesters at the Government "Kunstgewebe" (craft school), but she was not interested in training to be a crafts person in a commercial capacity.

Her English was meagre, but she seldom missed a meeting of our weaving group, usually with some interesting project to show. In the autumn competition of the Weavers' Group, Winnipeg branch of the Canadian Handicrafts Guild, she won prizes in each class she entered. Shortly after she asked us for some books on vegetable dyeing. From our shelves we loaned her "Vegetable Dyes" by Douglas Leechman (Oxford University Press, Toronto, 1943), and "The Use of Vegetable Dyes for Beginners" by Violette Thurstan (Dryad Press, Leicester, England, 1939). Thus ended our contribution to her work.

We have learned since that Mrs. Horn had bought a fleece, and wanted a spinning wheel. Wheels are not easily found in our

area, the old ones usually being cherished as "family heirlooms" and only for sale when an old family breaks up. One source which is sometimes fruitful, is in the old Icelandic settlements of Gimli and Husavik on Lake Winnipeg, where the wheels were brought from Iceland in the 1880's and 90's. These are not easy to come by, either, as most are all in steady use to spin the yarn for the almost waterproof socks and mittens, relied upon by the fishermen of the district for comfort in our severe winters.

In connection with spinning wheels, we are reminded of a chance visit made about ten years ago to a very small country hotel in northern North Dakota, in the heart of a Norwegian-American farming community. In every nook and corner was a beautiful old spinning wheel -- we counted about fourteen. We found that the lady proprietor, a 75 year old pioneer herself, bought them up at auction sales where the passing of pioneers occasioned the event. We hope to visit there again to hear more of this collection, and its fortunes.

For present day spinners, of whom there are many, there is a mid-century type manufactured by the Sifton Woolen Mills, located at Sifton, Manitoba. The price is modest and the firm also sells rolls of carded wool. Mr. Robert LeClerc, the loom manufacturer, may also have sources of spinning wheels (L'Isletville, Quebec)

The fleece washed, Mrs. Horn began her dyeing, in a corner of the basement she called her "Witches' Kitchen". Her brews were sometimes witch-like in odor, but her family were solidly sympathetic with her efforts. She placed uncarded washed wool, usually one pound or less, in her dye baths. After drying, she teased it apart (carding with her fingers) as a pass-time when she watched television. The Autumn is reflected in the first colors of her collection, and she experimented with the dye book recipes, to evolving her own recipes as she progressed.

In vegetable dyeing it is necessary to use a mordant to set the color. We are told no dye is ever completely fast, but the vegetable dyes, in fading over a period, are charming even in their decay.

Here, in detail are standard mordanting recipes:

(1) 3-4 ounces alum  
 1 ounce cream of tartar  
 with 1 pound (dry weight) wool  
 alum 4 gallons water

Dissolve the solids, enter the wool, simmer for thirty (30) minutes.

(2) 1/4 to 1/2 ounce bichromate of potash  
 with 1 pound (dry weight) wool  
 bichromate 4 gallons water  
 of potash

Dissolve the solids, enter the wool, simmer for thirty (30) minutes. With this recipe the wool should be rinsed until water is clear, after mordanting.

### Standard Dyeing Recipe

Crush dye plant and soak overnight in water to cover. Then boil same liquid and dye plant one (1) hour, strain, enter goods and simmer thirty (30) minutes. After dyeing, wash wool in soapy water (no detergents), rinse and dry.

### Color Range

It is sad that we cannot show the beautiful range of colors shown by Mrs. Horn's display cards, but we will try to describe them as closely as we can. Not the least pleasure of these charts is the beautiful arrangement of the projects. In our photograph you will notice the unspun samples, and the lovely spinning into a 2-ply yarn.

The first dye material used was acorns. The three acorn colors shown are a deep beige of a warm brown hue; 2) a paler almost pure camel hair beige tone; and 3) a delicious palest beige color. All of these were dyed without a mordant, by the standard dye bath recipe. The deep color was obtained by the first use of the dye bath, the mid-tone by simmering the next lot of washed fleece in the already used dye bath, the very pale beige by a third use of the original dye bath.

The second effort charted was with beet roots. Again the standard recipe was used, and the alum mordant added, with the wool simmered one (1) hour. The result, a rich dark orangey brown of a gorgeous copper tone. A second batch of wool using the original dye bath once again gave a less vibrant glow, still warmly copper but

of a lesser value. A completely different color, with a more yellow cast, a golden brown, came from the standard dye recipe with the alum mordant, using one ounce only.

Blueberries provided a fascinating, subtly toned range of greys, gold, greens, through to beige: 1) Standard recipe, alum mordant, resulted in a greyish raisin color, an indescribable color but warm and appealing. 2) Standard dye recipe with alum mordant as in #1. The dyed yarn of #1 was redyed with 1 tbsp. each of salt and vinegar added to the dyebath and boiled 15 minutes. The result was a dark greyish brown. 3) Standard recipe, alum mordant, redyed with 1/2 oz. bluestone added and boiled 15 minutes. A deeper brown than #2, with no red tones whatsoever. 4) Standard recipe, alum mordant, redyed with ammonia added to dye bath, boiled 15 minutes -- a dark greeny-gold hue. 5) Standard recipe, alum mordant, redyed with large quantities of bluestone and ammonia added to dye bath. This gave a glorious hunters green.

Space does not permit us to give the remaining group using chrome mordant, but we will be glad to answer any requests for them.

Winter came, no more fresh blueberries -- but the supermarket had frozen blueberries! With the standard recipe and alum mordant, an almost pure beige of middle value. The same standard recipe and 2 oz. only of alum mordant, vinegar added, gave a pale pale green, slightly on the avocado tone.

Cranberry time -- Pale pinks, pinky beiges, golds, and still more beiges, with pale slightly greenish tones obtained with the chrome mordant.

Christmas, and the discarded Christmas tree, usually spruce in Manitoba. The branches were cut into small pieces and boiled with the cones and needles, then strained, using standard recipe with alum mordant. A delicate yellow-gold resulted.

The Autumn dye source materials also include golden rod for

yellows; oak bark for lovely deep browns; rose hips for palest yellow beige; dried poplar leaves for golds, greens, bronzey brown. Tea gives a lovely bronzey beige with standard and alum, and a light brown in a strong dye bath, no mordant; lighter brown in a weak bath.

Not all Mrs. Horn's time was spent brewing and spinning -- weaving followed. She used her spun yarn for cushions and purses, in weft-faced technique with the pattern inlaid, some in overshot, some in Dukagang.

At last she was ready for her long-planned enterprise, a wall hanging, 3 ft. x 5 ft., using Dukagang and weft faced background. She chose an illustration from an old German book: conventionalized elk in the traditional manner of the period.

Finally, her whole winter's work was assembled and entered in the London, Ontario, Tenth Annual Exhibition of Canadian Hand Weaving, in the "Two Harness Weaving Division". Mrs. Horn sent 100 mounted samples of her spun and unspun wool, in a wide range of color, two cushions, and her wall hanging. To our great pleasure, the coveted red ribbon First Prize award went to her entry. The accompanying prize -- a scholarship to the Banff School of Fine Arts, donated annually by the School.

Now, in the mountains, more dye bath material is being collected -- notably lichens and materials used in ancient times by the Indians of the Canadian northwest, to be used when the school is over.

From many parts of our continent we hear of dyers and spinners. Have you a favorite recipe to add to this collection, perhaps using widely different ingredients? Do send them to us, if you wish to aid and inform other dyers of your experiences, and we will have another issue next year on this same subject.

#### WINTER BAG OF THE YARNS ALREADY DESCRIBED

The weft faced technique is one commonly used to show the most beauty of the handspuns, and to give you a concrete idea of the method of obtaining this weft faced effect, we will describe a bag that will fill one of your Christmas needs -- and which may be done in cottons in warmer climes.

A fine warp, strong, of a weight comparable to a 24/3 natural Egyptian, was set at 12 ends per inch, 17 inches wide, in any threading to produce tabby weaving. Thirteen inches of weaving were done for

the bag, and finished sizes are: depth from top to bottom, 7-3/4 inches; width, 12 inches.

### Weaving plan

Begin with 1/2" tabby weave, firm beat, using about an 8/2 size cotton for the side seams.

The background color is a medium beige (corresponding to the second bath acorn dye on Mrs. Horn's chart), a 2-ply tightly twisted handspun about the size of a 3-ply knitting wool. This was beaten to completely cover the warp.

After 1 1/2 inches of background, a small pattern was woven in, using the rich bronze of the first bath beetroots -- pattern was picked up over and under in brocade fashion -- see photograph page 59. Then 1/4" of the green gold from dried poplar leaves, and beige, a one-and-one alternation in tabby. A third small stripe picked up the pattern in one-and-one alternate colored shots of gold and bronze, then the whole reversed, -- 1 inch of weaving in all.

Then 3 inches of beige background, 1/4" solid bronze, 3/16" beige and gold alternated one-and-one, then a brocade chevron of gold on tabby bronze. With 3/16" beige and gold alternately again, and 1/4" bronze, the centre was reached. The second half duplicated the first half, in reverse.

The lining was hand woven cotton in 16/2 weight, 50-50 tabby. The make-up was simple: Lay selvages together and seam up sides and press. Turn selvages under 1/2" at top, attaching a zipper fastener at its closing, then hand-stitch into the bag a lining made to match in size.

Another similar length was made, and padded inside with washed teased fleece, basted occasionally to hold fleece in place. This was lined in the same fashion as the bag, but without the zipper closing. With a pleating each side of the centre on bottom fold, a small warm teacozy was fashioned. Canada is a great tea-drinking



country, you know -- black tea, and often Chinese teas.

These weft face bags may also be woven with Briggs & Little's homespun heather mixture yarns. (Briggs & Little, York Mills, York Co., New Brunswick: and from Tranquillity Studio, West Cornwall, Connecticut).

We hope you agree that Mrs. Horn's is a fine story of one type of activity in connection with

GOOD WEAVING!

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*Mary Sandin*

Mrs. R.B. Sandin  
University of Alberta  
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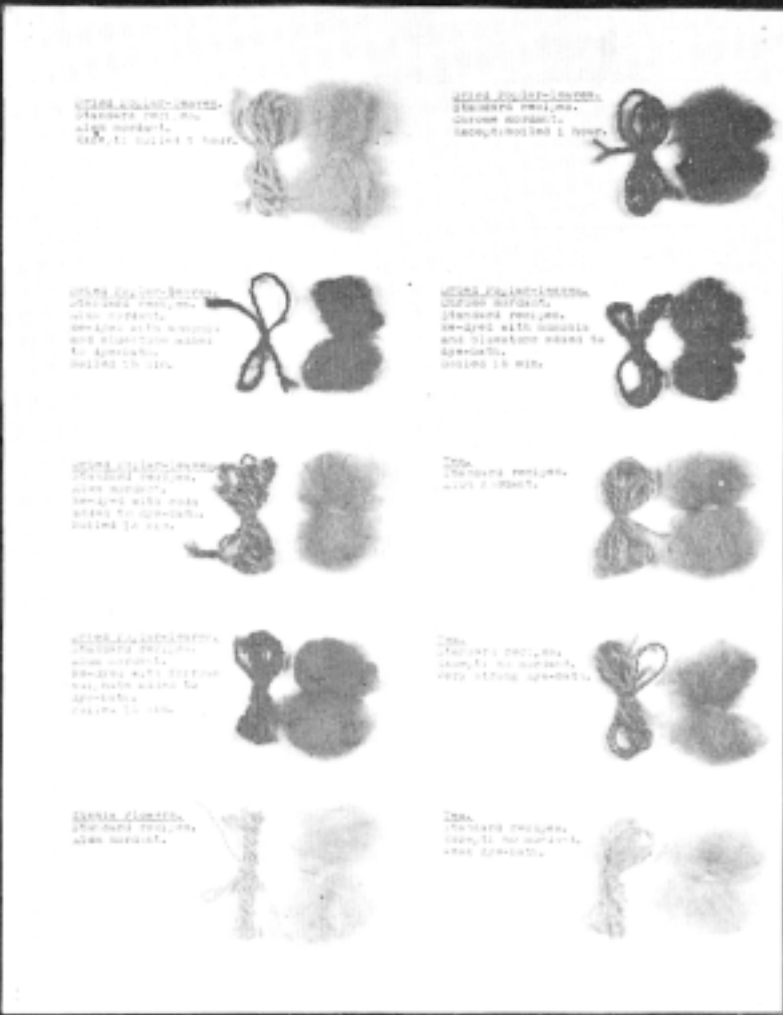
\$5 per year of 10 issues; \$3.50 per year for back issues, 1944 to 1961, with complete sets still available. Copyright 1962.

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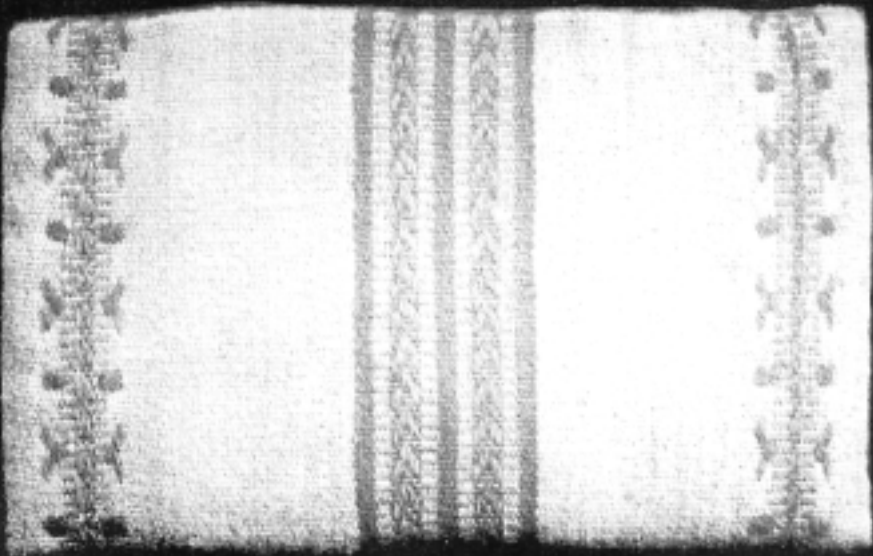
We announce a change in our secretarial staff, and all subscriptions from this issue should be mailed to

Mrs. Lillian Anthony,  
R.R. 4, Silver Springs,  
Calgary, Alberta

Your editors remain ready for correspondence as usual,  
and in close communication with Mrs. Anthony, so we anticipate no real change.



One of Mrs. Horn's charts: unspun and spun wool showing colors from various dye materials and methods of dyeing.



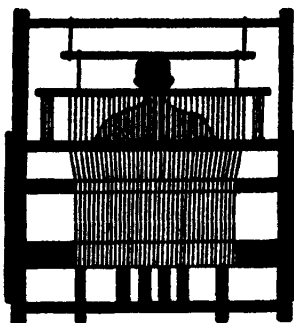
Zipper purse from hand-dyed and handspun wools.

**LOOM**

**MUSIC**

VOLUME XIX      NUMBER 8  
OCTOBER, 1962

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIX, Number 8

October, 1962

BANFF, 1962An off-beat overshoot draftBronson lace, 8-harness

As we write, July 29th, 1962, we are past the mid-term point of the current season, and this July has been a disappointing month weatherwise. Cool and rainy on the whole, it corresponds to tales from many places, of similar conditions. This particular morning, here, shows an official temperature of 36° F! In our small cabin -- the same one that has been ours since 1938, we have a small converted-to-natural-gas stove (formerly wood-burning), and it has burned all night after a thunderstormy, rainy evening. Knowing these regions, we were also equipped with an electric blanket, so solid comfort reigned. From our windows, one facing each of the cardinal directions, we see at 8 a.m. nothing but low clouds, the mountains completely hidden. Then, for a moment the clouds part to the west, and in a solid frame of white shines the sunlit tip of stately Mt. Bourgeau -- a fascinating sight. When the clouds do lift, a scene of beauty will unfold, since all the peaks will show a fall of fresh snow.

Our studio story has been an unusual one, as well. The ever-growing-in-numbers ballet, drama, art, and music classes have required extra room; and as our numbers do not grow appreciably, we were moved to smaller, less attractive quarters. Good company and work-filled days have, however, made us too busy to fuss, and if we could only compress our looms a bit, we should move from A to B more easily. No escaping the fact, we are crowded.

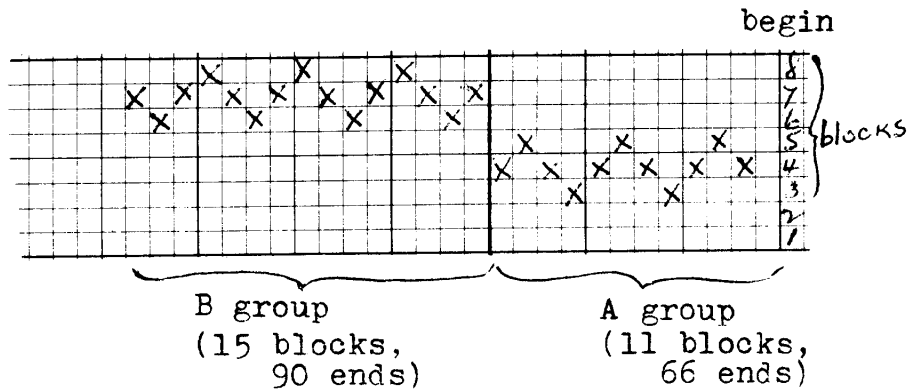
Our class has shown wide differences in weaving knowledge levels. As we try to be flexible in meeting all needs, our usual lecture programme has been somewhat changed, so that more individual theory lessons have been given, and many personal-planned projects have been the order of the day. Here are some of the details:

8-HARNESS  
BRONSON

Mrs. G. E. Forstner of Burlington, Ontario, and Mrs. Carl H. Troeger of Denver, Colorado, wove off the last of our 8-harness double weave from 1961, and then set up "Forget-me-nots", an 8-harness Bronson arrangement given to us some time ago by Neva Vance, of Texas. (We notice this draft also in "Lace and Lacey Weaves" by Mary Snyder).

Worked out first on paper, and the tie-up studied, the warp was natural 25/2 mercerized linen, set at 20 ends per inch, 23½" wide, as we wished a lacey appearance. This draft weaves clusters of small flowers & in tabby, against a Bronson lace background. (The very round outline of the "flowers" is more pronounced when cotton is used instead of linen). This is one of the prettiest Bronsons we have seen, and is excellent for tie-up study.

The Draft, and our arrangement, produces a tabby border around the Bronson-and-clusters centre:



The above draft is given in short form, with each "x" representing a threading unit of 6 warp ends: Thus an x on the 4th line is threaded  $2_1^4 1 1 1$ , on the 5th line is threaded  $2_1^5 5_5^{begin} 1 1 1$  and so on. At a closer warp setting, these units may be increased to eight ends -- our photographed example shows a 24/3 cotton warp, threaded in units of eight ends, with the pattern treadlings increased from two to three, to correspond.

### Our Threading Plan

Right hand tabby border  $2_1^2 1^{begin}$  = 50 ends

A group, drafted as shown above, e.g.  $2_1^4 1 1 1$ , but to be read consecutively as listed below, in threading

Block 4:	1,4,1,4,1,2	} 11 blocks of 6 ends each =	66 ends
Block 5:	1,5,1,5,1,2		
Block 4:	1,4,1,4,1,2		
Block 3:	1,3,1,3,1,2		
Block 4:	1,4,1,4,1,2		
Block 5:	1,5,1,5,1,2		
Block 4:	1,4,1,4,1,2		
Block 3:	1,3,1,3,1,2		
Block 4:	1,4,1,4,1,2		
Block 5:	1,5,1,5,1,2		
Block 4:	1,4,1,4,1,2		

<u>B group</u> :	Block 7:	1,7,1,7,1,2	} 15 blocks of 6 ends each =	90 ends
	Block 6:	1,6,1,6,1,2		
	Block 7:	1,7,1,7,1,2		
	Block 8:	1,8,1,8,1,2		
	7:	1,7,1,7,1,2		
	6:	1,6,1,6,1,2		
	7:	1,7,1,7,1,2		
	8:	1,8,1,8,1,2		
	7:	1,7,1,7,1,2		
	6:	1,6,1,6,1,2		
	7:	1,7,1,7,1,2		
	8:	1,8,1,8,1,2		
	7:	1,7,1,7,1,2		
	6:	1,6,1,6,1,2		
	7:	1,7,1,7,1,2		

Repeat, as above:	A (66 ends), B (90), A (66)	=	222 ends
Left hand tabby border, thread 1,2,1,2 etc, for			50 ends
			<u>478 ends</u>

(If more lace between the tabby border and the A group is desired, thread in two or three repeats on frame 3:  $2_1 \begin{matrix} 3 & 3 \\ 1 & 1 \end{matrix}$ )

The Tie-Up

Normally, on a sinking shed tie-up we would tie the blocks desired to weave lace to one pedal, plus the ground tie; and as the blocks which are not weaving lace, weave tabby because of the draft construction, we leave them untied.

Supposing we used a loom with a sinking shed for 8 frames (very rare), the tie up would then be:

sinking shed

x	x	x	x	x	x			x	8
x	x	x	x	x		x		x	7
x	x	x	x		x	x		x	6
x	x	x		x	x	x		x	5
x	x		x	x	x	x		x	4
x		x	x	x	x			x	3
								x	2
x	x	x	x	x	x	x	x		1
1	2	3	4	5	6	7	A	B	

*frames*

Transposing this to a rising shed tie-up, we arrive at the one used:

							c	c	5
							c		7
						c			6
								c	5
								c	4
								c	3
								c	2
									1
1	2	3	4	5	6	7	A	B	

*frames*

*treadles*

Background lace,  
Forget-me-nots to weave tabby

The Treadling

Weft used was the same 25/2 linen mercerized in natural, beaten to a 50-50 tabby mesh. A beige-apricot color also proved attractive over the natural warp.

Weave 4" of tabby, treadles A and B alternately, for hem allowance, and for sufficient more to match side tabby border.

Lace all across: Treadle 1,B,1,B,A,B, once -- or more if desired.

Corner cluster:

Treadle	4,B,4,B,A,B	}	once
Treadle	3,B,3,B,A,B		
	4,B,4,B,A,B		
	2,B,2,B,A,B		
	3,B,3,B,A,B		
	2,B,2,B,A,B		
	4,B,4,B,A,B		
	3,B,3,B,A,B		
	4,B,4,B,A,B		

Centre cluster: (p.63)

Centre cluster: Treadle 7, B, 7, B, A, B  
 Treadle 6, B, 6, B, A, B  
 Treadle 7, B, 7, B, A, B  
 Treadle 5, B, 5, B, A, B  
 Treadle 6, B, 6, B, A, B  
 Treadle 5, B, 5, B, A, B  
 Treadle 7, B, 7, B, A, B  
 6  
 7 (as above)  
 5  
 6  
 5  
 7  
 6  
 7

} once

Repeat Corner Cluster sequence, then pedal 1 for lace all across as beginning, then hem and tabby border as at beginning.

To weave clusters as-drawn-in, change the treadle sequence to

Cluster A: 3, 4, 3, 2, 3, 4, 3, 2, 3, 4, 3 (i.e. tr. 3, B, 3, B, A, B  
 tr. 4, B, 4, B, A, B, etc.)  
 Cluster B: 6, 5, 6, 7, 6, 5, 6, 7, 6, 5, 6, 7, 6, 5, 6

NOTE, on tie-up, Block 3 is on pedal 2, block 4 on pedal 3, etc.

-----

Mrs. Ruth McKenzie, of Burlington, Ontario, wished to learn to make a McKenzie tartan. We used the blue black red white arrangement in Stewart's SETTS OF THE SCOTTISH TARTANS. This was threaded in a  $1^2 3^4 1^2 3^4$  twill, and the color order was:

(a) 24 black 24 blue 2 black 4 red 2 black 24 blue 24 black	(b) 24 green 2 black 4 white 2 black 24 green	(c) 24 black 4 blue 4 black 4 blue 4 black 24 blue 4 black 4 blue 4 black 4 blue 24 black
---	---	---

We used a 16/2 weight Weavecraft wool at 30 ends per inch, beaten for a 50-50 finished product. A 32/2 Weavecraft is a much finer weight wool when processed, but we prefer that our newer weavers use the 16/2 until proficient, then the 32/2 weight later. In weaving off this tartan, the same order of colors is used as the threading, again with a 50-50 beat, a 1, 2, 3, 4, treading throughout, using the standard tie-up <sup>pls</sup> (i.e. frames 1&2, 2&3, 3&4, 1&4, and repeat).

Mrs. Leonida Leatherdale, of Winnipeg, made an excellent set of sample squares using rug techniques, -- Flossa, Rya, Rolaken, and Soumak. For pile we used Swedish Rya yarn, and for background, instead of the Swedish Nötharsgärn (cow hair), used three or four strands of Briggs and Little homespun in heather colors.

Mrs. Mitchem of Nassau, the Bahamas, has had an interesting summer designing various open meshed fabrics. One was a mixture of rayons, silks, linen and ramie, in various textures from smooth to rough and fine to coarse; shiny and duller were there as well -- for lamp shades specifically. Also occupying her interest were the arrangements of open settings for laid-in designs and some laid-in grasses; as well as huck and other standard linen weaves.

Experimenting also has been the interest of Mr. and Mrs. Chester M. Scott, of Carney's Point, New Jersey. Mrs. Scott has been studying clothing weaves, and Mr. Scott draperies of various types. Our procedure is this: Samples of every kind are examined, perhaps a few dozen; with the pattern, weight, media, and intersections considered. Then there is a selection of "like" and "don't like" made. There follows a discussion or a selective analysis made of the best liked, and then the colors, media, draft, and warp settings of the experimental draft are composed, for a warp two to three yards long.

Once ready to weave, the wefts to be tried are selected, and a start is made. About  $1\frac{1}{2}$ " is woven, and then this is examined critically. Changes may be suggested for any of the two components named above -- color and media -- plus a criticism or approval perhaps, of weft shots per inch. So, on we go until a number of samples are woven. Finally, the ones with possibilities are woven again, 4 or 5 inches in length, so that the new set may be processed, measured for shrinkage and take-up, while the original remains intact. Then a further discussion ensues to arrive at a final conclusion, and "what not to do" is almost more important than what turned out favorably.



## Weaving Library

We cannot leave this Banff issue without mentioning the new weaving library additions acquired last year through an unknown-to-us generous donor's gift. We were asked to supply a list of weaving books, with some emphasis on expensive reference books -- imagine our pleasure in complying! As a result, we have all the standard reference books, and as well, among others we mention

Vaevboken	Paulli Andersen	\$11.75
Dubbeltvev I Norge	Helen Englested	24.00
Romance of French Weaving	Paul Rodier	10.00
Encyclopedia of Textiles	Ernst Fleming	22.50
Setts of the Scottish Tartans	Donald Stewart	12.75
Two Thousand Years of Textiles	Adele Weibel	20.00
The Textile Arts	Verla Birrell	12.50
Scottish Woollens	Scottish Woollen Mfrs.	5.00
Ancient and Medieval Dyes	Leggett	2.25
A Study of Peruvian Textiles	Philip Means	6.45
A Short History of Ancient Decorative Textiles	Violetta Thurstan	3.65

These were ordered from Craft & Hobby Book Service, Big Sur, California, and K. E. Drummond, 21 Little Russell St., London W.C.1

### A NEW DRAFT

It is a dull summer when no errors are made, and one misunderstanding by a very new weaver resulted in an interesting off-beat overshot draft -- which has been named 1962 BANFF.

It turns out to be a fine little threading for textured wefts, and for small articles. It would also serve well as an upholstery threading.

Warp of Lily's 10/3, or Canadian 8/2, at 20 ends per inch, in any color suitable for the purpose -- or a random neutral warp.

Draft<sup>16</sup> | 3 4 4 3<sup>4</sup> 2  
 Sta. 1 | 2 1 1 2 2 1 1 2 3<sup>4</sup> 2  
 begin

Standard  
tie-up

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

This was very interesting to us treadled 1,2,3,4,3,2 and repeat, without tabby.

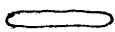
It is photographed as No.1, woven as drawn in. *f68*

Also, for a firm weave, treadle 3, with tabby like warp, for the desired length (an inch or so perhaps), then without tabby treadle 1,3,1,3,1 for a solid cross-bar. Then back to a length using treadle 3 with tabby. Use a firm nub for pattern and a 10/3 weight for tabby, in the warp color. Photographed as No. 2. *f68*

For small metallic evening bags, use metal pattern weft and a 20/2 weight tabby, on a 20/2 warp set at 30 ends per inch.

SMALL  
CRAFTS

Finally, a young man who has been teaching in an Indian School, and who will teach the coming year in another, at Fort Vermilion, Alberta, came to ask if we could teach him some weaving in two weeks of morning sessions. We could, and have.

Our first direction was to have him make a rigid heddle out of two pieces of thin plywood, 1" x 10", 10 disposable "paper cup" spoons,  $\frac{1}{2}$ " x 4" long , and some thumb tacks. With this he made a warp faced belt from coarse yarn, using the heddle without support. Then, transferring the warp and heddle to a box frame, he learned several pick up techniques.

Following this he made an Inkle Loom belt, and a card belt, learning to design his own drafts. He plans to have his boys make the heddles, box frame, and Inkle this fall at school.

This week he will work on the 4-harness foot looms, and transfer his knowledge to them. His happy remark, -- "No more behavior problems!" Craft is, indeed, a joy to these clever, color-conscious, Indian children.

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A summer session contains many stories, and these are but a few culled from the interest found in

GOOD WEAVING!

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Mrs. R. B. Sandir  
University of Alberta  
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*Ethel Henderson*

Mrs. E. M. Henderson  
R.R. 4, Silver Springs  
Calgary, Alberta

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\$5 per year; back copies \$3.50; subscriptions to be mailed to  
Mrs. Lillian Anthony, R.R. 4, Silver Springs, Calgary, Alberta

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(don't overlook page 67's announcement)

DESIGN IN WEAIVING

A correspondence course in practical design, keyed to the needs  
of every weaver, by

Winnifred Mooney  
Massey, Ontario

and

Nell Steedsman  
Leamington, Ontario

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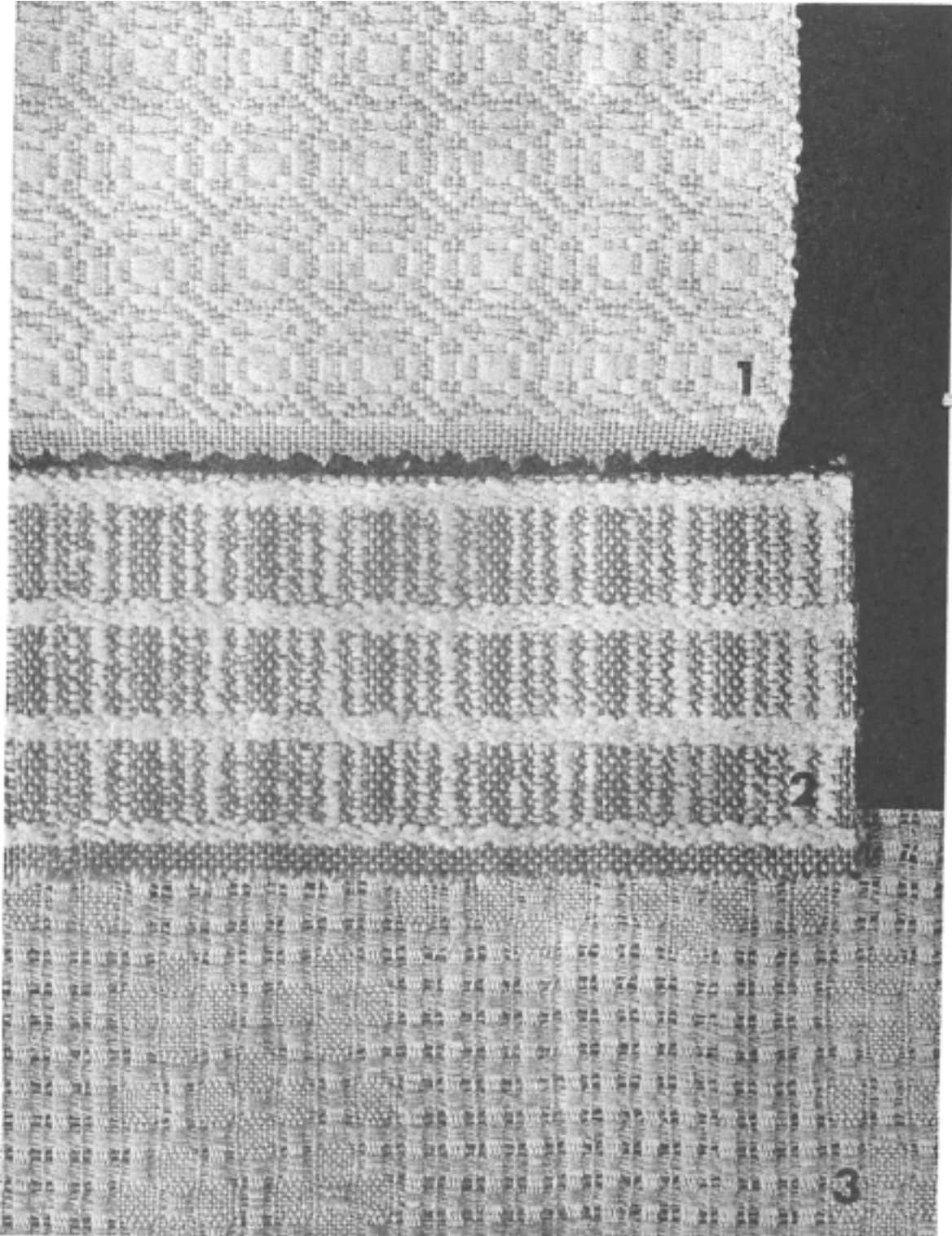
You will study, paint, and follow the lessons with keen interest; and, best of all, the course includes having your efforts assessed and constructively criticized.

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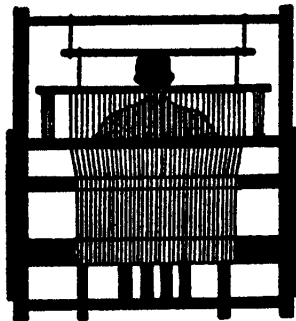


- |   |       |
|---|-------|
| 1. The draft, 1962 Banff, woven as drawn in   | p. 65 |
| 2. The same draft, with a “tailored” treadling  | p. 65 |
| 3. Forget-me-nots in tabby on lace background,<br>(8-harness Bronson, using an 8-thread unit) | p. 60 |

**LOOM**  
**MUSIC**

VOLUME XIX      NUMBER 9  
NOVEMBER, 1962

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIX, Number 9

November, 1962

## THE "LITTLE" WORLD OF WEAVING

with our thoughts toward Christmas gifts

Handwoven small articles are in constant demand for several reasons: for the low cost of production and selling price, for souvenir gifts, for Christmas remembrances, and for everyday living.

Several types of warps prove most useful and versatile -- the 6- or 8-inch, the 13-inch, the 20- or 24-inch, and even the 27- or 36-inch. Such warps, carefully planned, will yield lengths of materials that will serve for multiple production. Too, the braids and belt weaves must not be neglected, for it is use of them that provides the custom made look to a wardrobe.

6-INCH  
WARP

A useful draft for a 6-inch warp is one with no emphasis on pattern, but a simple repetition of lines or dots, based on twills or Rosepath. Black, red, brown or gold will be most useful as a warp color, and the same in weft, plus metal or contrast for design.

And what shall we make from our woven length?

PURSE KLEENEX CASES\*

NEEDLE AND PIN CASES

SEWING KITS FOR TRAVELLERS

SPECTACLE CASES\*

COMPACT CASES

PENCIL CASES

\*Photographed on p. 76

PURSE  
KLEENEX  
CASES

Handwoven material, not too heavy, all-over design, perhaps some glitter:  $5\frac{1}{2}$ " x  $7\frac{1}{2}$ " finished material  
 $5\frac{1}{2}$ " x 7" pellen lining plus purse size  
Kleenex tissues

1. Lay lining on right side of material, stitch together the  $5\frac{1}{2}$ " edges, then turn inside out and press flat.
2. Lay case flat on table, lining side up, and fold finished edges over to meet in centre (or overlap edges  $\frac{1}{4}$ " if desired), and pin or baste in place. Stitch across ends firmly (machine).
3. Turn right side out and insert Kleenex tissues.

NEEDLE AND  
PIN CASES

Here we suggest a twill draft  $123^4$ <sup>begin</sup>, or  $23^432_1$ <sup>begin</sup>, a light neutral warp of 20/2 or 24/3, 30 ends per inch, using left over scraps for weft -- e.g. 10/3, 5/2. floss or metals, or fine wool:

Small stripes, or all-over treadling: 3" x 6"  
Continue to weave lining, weft like warp: 3" x 6"  
Interlining to stiffen if necessary.

1. Press, fold lining over right side of cover, pin interlining above lining, and machine stitch two end seams.


2. Turn inside out, turn in raw edges of 4th side and overcast edges together; press flat, then fold in half and press.
3. With pinking shears, cut 2 pieces of flannel or flannelette,  $\frac{1}{2}$ " smaller all around than case; fold in half.
4. Place flannel fold over case's fold, and chain stitch together down this fold. Stock with assortment of pins and needles.

PENCIL CASES

Darker warps for these, bright colors in weft. Have finished size just to fit 6 pencils. Stiffen with interlining, with a top flap for closing, tucked in.

SPECTACLE CASES

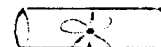
Woven cover should be stiff, not bulky:  $3\frac{1}{2}$ " x  $6\frac{1}{2}$ ", 2 pieces. Warp may be 8/2 or perle 5 weight, about 15 ends per inch, plain or striped, little or no pattern. Weft, rayon straw (dime stores) in two colors. Work out interesting stripes using colors in pleasing proportions. (photographed example alternates black, white)

1. Cut oblong paper pattern to size of case desired:  Lay this on material and mark outlines, marking one piece to be  $\frac{1}{4}$ " longer.
2. Pin pella lining onto wrong side, then stitch through surface and lining, where marked. Cut out pieces,  $\frac{1}{8}$ " beyond stitching.
3. Bind edges of case, separately, using narrow bias binding or fine handwoven braid.
4. Overcast edges together, up to the top oval, which is left open to receive the spectacles.

SEWING KITS FOR TRAVELLERS

Woven cover should be firm but pliable, not bulky, 6" x  $7\frac{1}{2}$ "  
 Woven lining, not cut apart, tabby weave 6" x  $7\frac{1}{2}$ "  
 This is a good place to use a miniature overshot, easy to locate inside luggage.

1. Fold with right sides together and stitch across cut edges.
2. Turn right side out and overcast selvages together; press.
3. Turn one end to inside and overcast it down, to make a spool pocket, its size measured by whatever spools you provide (a woodworker can make small ones!)
4. Cut 4 pieces of flannel with pinking shears and place as desired, for pins and needles:
5. Roll up from spool end, after sewing narrow braid at centre of end for tying.



AN 8- or 10-INCH WARP permits greater variety in drafts.

An overshot with a small motif will give great pleasure in designing borders and all-over designs, -- and here is how:

There are 4 pattern treadlings: frames 1&2, 2&3, 3&4, 4&1 (or pedals 1,2,3,4 on a standard tie-up), with tabby on 1&3, 2&4.

Write down a sequence of numbers, based on 1,2,3,4, as:

(1)	1	(2)	1	(3)	1	(4)	3	
	3		2		4		4	
	2		4		1		2	
	4		3		2		1	etc., etc.
					3			
					2			

Then, beside them, write multiples to treadle, keeping to even numbers:


(1)	treadle 1, x 2 shots	(2)	treadle 1, x 4 shots	
	treadle 3 x 4 shots		treadle 2 x 2 shots	
	2 x 2		4 x 8	
	4 x 6		3 x 2	and so on.

The longer the sequence, the wider the band.

In weaving, use any one of these as a guide, throwing an alternate tabby in between each pass of pattern weft. When last of sequence is woven, reverse to beginning, weaving the centre treadling direction just once.

Use  
 Our miniature on page 65 last month, either as given there or in its balanced form which would read:

Maybaeth, #6, p.120,  
 Marguerite Davison:



USE THIS 8- or 10 INCH WARP FOR

ENVELOPE  
 CHANGE  
 PURSES

A 3 x 4", or 4 x 4" finished size is convenient, with a 4" zipper across the top for security. May be lined or not, depending on material used.

BOOK  
 MARKS

Use one band of planned pattern to make desired width. Overcast all around on the loom. Leave 3/8" fringe, by placing a 3/4" width of cardboard in shed between book marks, for easy measuring.

COCKTAIL  
 NAPKINS

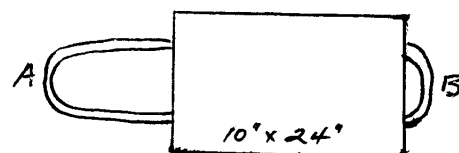
Use linen weft, with bands of bright colors and metallics, again overcasting edges at the loom. Weave squares or rectangles, as desired. Fringed edges are suitable, or hem if desired.

13-INCH WARPS HAVE AS MANY USES AS ONE CAN INVENT. According to local usage and needs, we suggest:

Antimacassars (chair arms and backs, etc.)

Tweeds for dog accessories -- plaids or twills for blankets and coats, bound in narrow leather from trimming counters in department stores. (Don't overlook card woven, or braided leashes, for the dog's gift!)

Book carriers, wrap-around style, sketched at right. Narrow woven handles -- slip A through B, making A long enough for comfortable carrying.

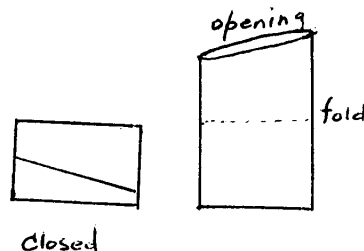




Coffee Cosies, for patio use -- padded cover for coffee pot, to prevent cooling.  
 Cosmetic cases -- see details of one below, photo. on p.76  
 Guest towels  
 Hot dish mats  
 Hot water bottle covers  
 Kitchen electrical covers in sets: Mixmaster, toaster, etc.  
 Kleenex Box covers, for bathroom  
 Patio sets  
 Pot holders -- use double weave and pad  
 Shoe and utility bags  
 Ski bonnets  
 T.V. tray cloths  
 Purses

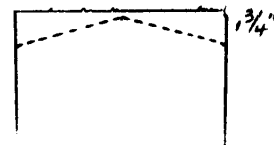
### COSMETIC CASE

A deep bag with open top edge, which folds over to close -- see sketch at right



Firm, not bulky, handwoven piece, 8" x 13", with lining material, tabby weave, using warp weight for weft: 8" x 13"

1. Press well, then fold lining and patterned piece, right sides together, with fold exactly at juncture of pattern and lining.
2. With the weaving lying flat on table, measure down each selvage 1-3/4" from the cut edge, and draw straight lines from these two points to the centre of the cut edge, 1/4" below edge. Machine stitch a 1/4" seam on this line. Turn right side out and press.
3. Fold lengthwise, lining side out, and overcast bottom edges together, for bottom seam.
4. Turn right side out, fold lengthwise and overcast the lining selvages together; then overcast surface weaving's selvages together neatly and invisibly.
5. Fold the slanted opening over the bag, with a 1/2" fold-over at the narrowest side, and press well.



Our photographed example is on a 24/3 warp, weft of boucle wound with gold, and would do well for a small evening clutch-purse.

### USE YOUR 18- to 20-INCH WARPS FOR THESE

Aprons, all the way from small cocktail to utility aprons  
 Bags of all types  
 Children's skirts  
 Children's coveralls  
 Hand towels  
 Lingerie cases  
 Tea towels

### USE YOUR 24"- to 36-inch WARPS FOR THESE

Afghans or knee rugs, small  
 Bed jackets  
 Beach bags and towels  
 Housecoat material -- e.g. 16/2 wool at 24 ends per inch, beaten lightly  
 Screens, using grasses, dowels, slats, plus yarns

Stoles -- remember that wool plaids are good this year  
 Utility bags -- one of our favorite examples is given in  
 detail below, and photographed on page 76  
 Window blinds -- cotton warp, linen weft, with bamboo or straw.

UTILITY  
 OR  
SHOE BAG

This bag was designed especially to hold party shoes, on those winter occasions when snow boots are required for street wear. However, the same construction will serve many uses in warmer climates.

Ours is designed so that a rigid, plastic-covered liner slips into a flat unlined bag, providing an excellent all purpose bag.

The box is corrugated paper, 4" x 7" x 10" deep. (It came as a book container from a publishing company). A sheet of light weight black plastic, 24" x 24", was folded in half and machine stitched together on side and one end, with a  $\frac{1}{2}$ " seam. It was then turned right side out. The open end of the box was inserted into the plastic bag for 12", then the top 12" of the plastic was pushed down into the box as a lining, with the corners folded under inside the box for a neat finish. The bottom 2" of the plastic was folded neatly across bottom of the box outside, and Scotch taped securely in place.

THE WOVEN COVER: Black background, bright stripes:

Our bag is weft faced, using a piece 24" wide, finished;  $12\frac{1}{2}$ " deep, plus 2" more for top hem, giving a seam up one side of bag. A 12" width would do as well, double length, provided band widths match exactly for perfect side seaming.

The photographed example is woven on a weft face setting, 20 ends per inch, using 1 end of 20/2 cotton per heddle, 2 per dent in a #10 reed. A fine wool or a soft cotton is used, of a weight to cover the warp completely without too strong beating.

The bands on our bag, of Ukrainian origin, were done by a painstaking weaver who thought nothing of intricate laying-in of a design, with 24 to 28 different laying-ends weaving at one time! We suggest achieving bands by using bright stripes of color of the same weight as the background weft -- all tabby treadlings, e.g.

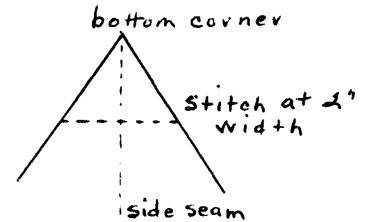
A	{	2 shots white	}	3 times	Repeat A
		2 shots black			
		2 shots red			
		2 shots green			
		2 shots red			
			{	3 times	Repeat A etc. for desired width bands
		1 shot white	}		

Many more simple alternations of strong colors will work up quickly, and no two bands need be alike. For guidance, our background and band areas are

3" black background (2" forms top hem)	
1-1/8" band	1-1/2" black background
1-1/2" black background	3/4" band
3/4" band	1-1/2" black
1-1/2" black background	1-1/8" band
1-1/8" band	1-1/2" black background, which allows for bottom seam also.

**MAKING UP THE BAG.** Fold in half from side to side, right surface inside, matching stripes exactly, and machine stitch side and bottom. Check first to see that it fits around box, and make any adjustments in width of side seam.

Fold bottom corners to a point, and stitch across a 2" width to give boxed corners, to fit the cardboard liner. Tack corner to bottom hem of bag.



Slip in the plastic-lined box.

Make handles from one continuous length, 80" long -- ours of tightly twisted heavy 4-ply wool, doubled back on itself to give the desired size. A four strand braid, or Idiot's Delight cord would be sturdy and appropriate.

As seen in the photograph, cords go under bottom of bag and around outside of bag. Ends are joined firmly at the bottom of bag, where the join is seldom seen.

### BELTS AND BRAIDS

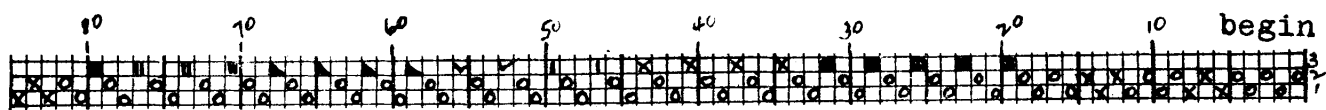
Belts and braids, drafted for the Inkle looms, may be set up on your 2- or 4-harness looms. Thread frames 1 and 2 only, if you wish. Then use standard tie up, so frame 3, though empty, will work with frame 1; and 4 with 2.

Count and warp number of ends needed in proper color order, using lease rods as usual, but do not use reed at all. In weaving, flat poke shuttle or belt shuttle will hold weft, and width is regulated by amount you pull in, so measure frequently.

Using 8/2 rayon, or Perle 5 weight cotton, 80 warp ends will cover weft well for a 2" width.

Don't forget the warp stripe technique of our little belt in LOOM MUSIC, May 1951:

The warp is Lily's 10/3 cotton, Art.714, or an 8/2 weight. The draft shows the color arrangement and threading plan. The ends are threaded one per heddle, and in a 15-dent reed the background ends are sleyed 2 per dent, with 3 per dent in the pattern areas.



↑  
centre of belt,  
reverse for  
second half.  
(167 ends)

#### Color key

o = white	✓ = soft rose
x = medium blue	▲ = bright green
■ = red	= pale blue
∴ = yellow	

With white 8/2 or 10/3 cotton weft, treadle frames 2&3 against 1&3 for tabby (rising shed), with colors floating on top. Weave 4 shots. Treadle frame 2 against 1, for tabby with color riding below surface. Alternate 4 shots first combination, 4 shots second combination, with a good firm beat.

TO REMIND YOU OF THE USES OF BELTS AND BRAIDS

Bag handles, 1" to 2"  
 Belts  
 Book marks  
 Book straps  
 Furniture braids  
 Hair braids  
 Lampshade braids  
 Luggage straps -- good for quick identification -- SMART looking  
 Sweater braids  
 Skirt and costume trimmings  
 Watch straps

A FEW LOOM MUSIC REFERENCES, for 10 years back

Aprons	1954, 55, 56, 57, 1960, 61
Bags	1952, 53, 54, 55, 57, 59, 1960, 61
Bands	1955
Book mark	1958
Card weaving	1958
Christmas gifts	1952, 55, 56, 58, 1960, 61
Cocktail napkins	1960, 61
Cords	1958
Guest towels	1961
Inkle	1961
Overshot variations	1953, 57, 58, 59
Place mats	in every year's issues
Stoles	1952, 54, 55, 58, 1960
8-inch warp uses	1954

We have made no mention of Christmas cards, but the ingenuity of the individual weaver needs few guides, and these do demand originality -- which we see in the remembrances we receive each Christmas.

Whatever our choice, we spread the message that there is untold pleasure in

GOOD WEAVING:

*Ethel Henderson*

Mrs. E. M. Henderson  
 R.R. 4, Silver Springs  
 Calgary, Alberta

*Mary Sandin*

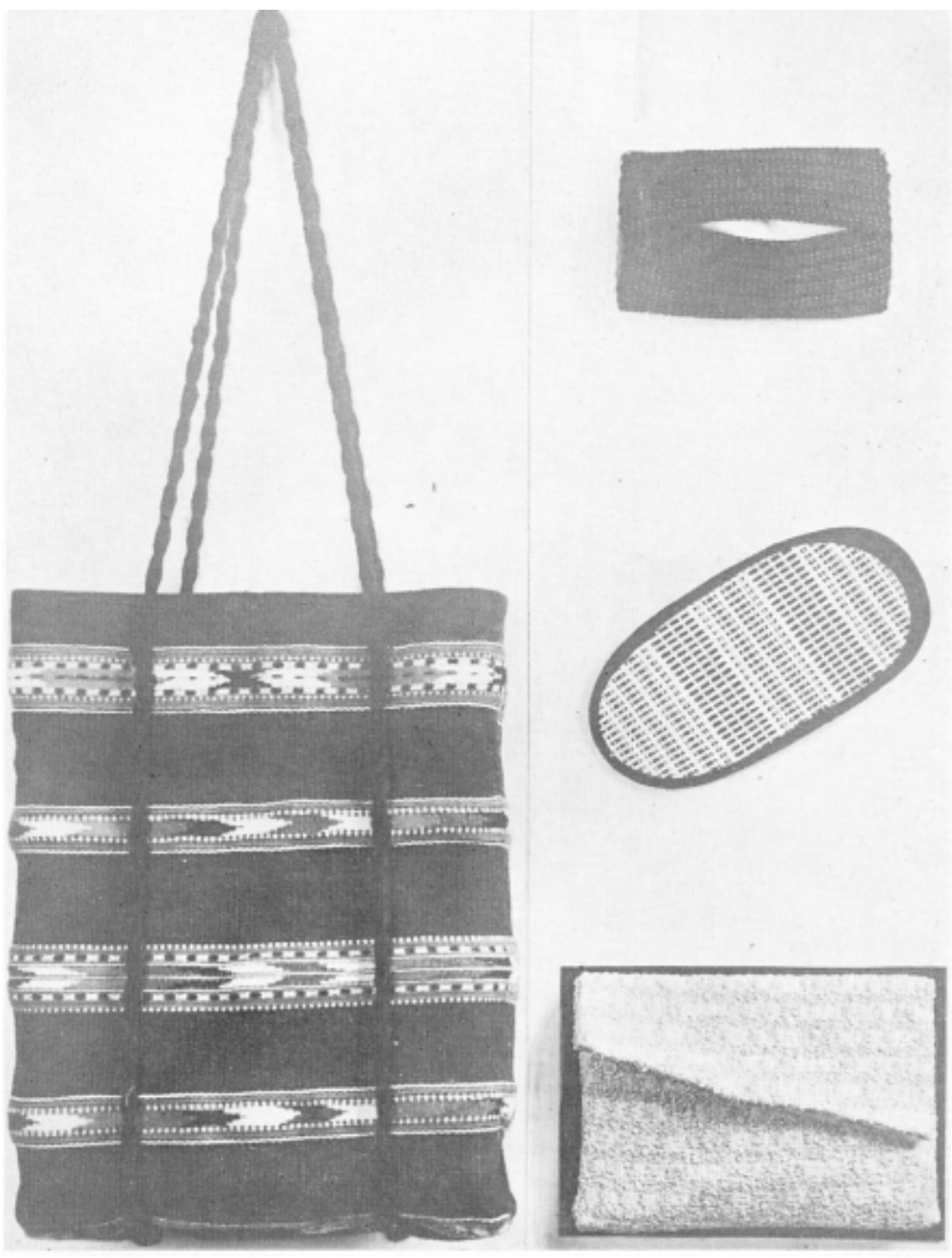
Mrs. R. B. Sandin  
 University of Alberta  
 Edmonton, Alberta

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LOOM MUSIC subscriptions are arranged to expire with the December issue. For convenience, we look forward to receiving your 1963 renewals in early December. Your continued support, and telling others about us, insure our ability to cover costs plus a small margin of profit.

An order form is enclosed for your convenience.

---



Shoe or utility bag with rigid, plastic covered lining, black background with brightly colored stripes

p. 73

Reading down,

- Kleenex tissue case, woven by Nell Steedsman, Ontario
- Spectacle case, woven with rayon straw
- Cosmetic case, with pattern weft of boucle and metal

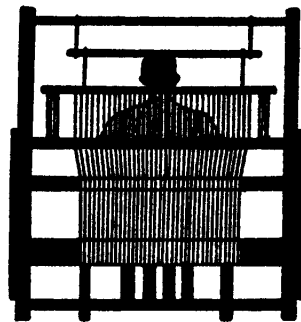
p. 69  
p. 70  
p. 72

**LOOM**  
**MUSIC**

VOLUME XIX      NUMBER 10

DECEMBER, 1962

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIX, Number 10

December, 1962

Applied Design -- Wall hanging and Bags

Design Inspiration by Grace Raitt, Edmonton

The ever-growing demand for interesting design in our weaving finds most of us sadly lacking in knowing exactly where to find authentic sources for aid in interpreting, in a 1962 fashion, the native arts of the Indians of our own section of North America. Our museums are a fertile source of such information, provided we are able to describe just what we want to know -- but it takes time and effort.

A weaver who is keenly interested in our heritage of native design is Mrs. Grace Raitt, of Edmonton. Her interest in symbolism applied to native crafts began many years ago. She remembers a Persian rug from her childhood home, which she admired above all others, and when she became a rug hooking enthusiast some years ago, because of it, copied an Oriental. Being also now design conscious, she found the designs in Oriental rugs are symbolical, and, her eyes opened to symbols, noted many Canadian-made articles used familiar world symbols -- Dutch (i.e. windmills and wooden shoes), Chinese, and so on. Said Mrs. Raitt, "My next rug will use Canadian inspiration."

In Alberta and Montana, the early settlers knew the Blackfoot tribes of Plains Indians. The largest and most dominant group were the Piegans, then the Blood, and another group known only as Blackfoot. Affiliated with the whole were the Sarci and the Prairie Gros Ventre, who in turn were closely related to the Arapaho.

So began her search for symbolical Blackfoot Indian designs, and in her quest her correspondence grew. The National Museum of Canada recommended and supplied much Indian data; but not until she obtained, from the American Museum of Natural History, New York, a leaflet by Clarke Wissler, "Indian Beadwork", sub-titled "A help for students of design", Guide leaflet series No. 50, did she find the information she wished. Here were the Arapaho elements of beaded design. These are, it is said, fairly representative of the Plains Indians as a whole, therefore representative of Alberta.

Having by now become also an accomplished hand weaver, Mrs. Raitt, in her desire for suitable media, became a spinner and vegetable dyer of wools (one of her great pleasures recently was a gift of musk ox "wool" for spinning, which combined beautifully with her hand dyed wools). Competing at the Annual London (Ontario) Exhibition sponsored by the London and District Weavers, she has won prizes for her entries, using her own spun and dyed yarns. Her interests have been centred on weaving individually designed arm bags, wall hangings, and knee rugs.

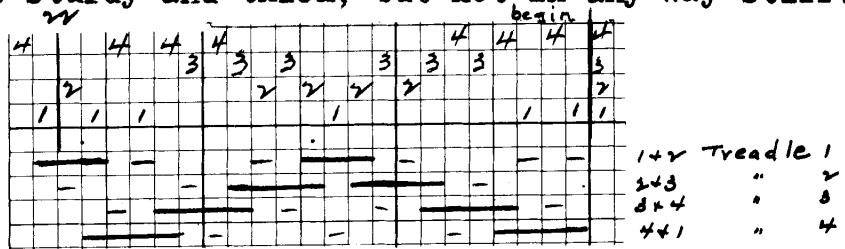
It is to describe to you a few of these, that we present this December issue.

TECHNIQUE  
USED

Along with the need for design is the need for a suitable foundation draft. Mrs. Raitt decided to use an expanded

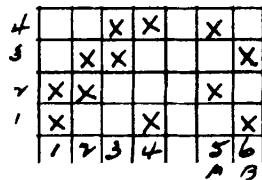
Rosepath, and treat it as Bound Rosepath to work out her graphed designs. To obtain a texture and appearance to her liking, the warp was set far enough apart to give a weft faced rep, with similar upper and lower surfaces. The design, however, differs on the under side, there showing what appears on the background squares of the graph. The resultant fabric is sturdy and thick, but not in any way stiff.

### The Draft

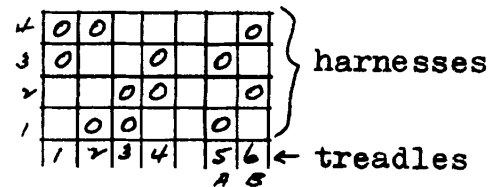


Tie-up is standard:

Counterbalanced  
or falling shed  
loom



Rising shed,  
"jack", or  
table loom



As the draft shows, it is basically a Rosepath, with the weft passing over three or four ends when the four pattern treadlings are used, as sketched above.

The Treadling is constant throughout: treadle 1,2,3,4, and repeat (frames 1&2, 2&3, 3&4, 4&1), the designs being produced by the weft color order. Being a weft-faced weave, four passes of weft appear as a single line. Thus, for color at the  $1_2^1$  and  $2_1^2$  areas, treadle 1 with spot color, treadle 2,3,4 with background color, and so on, to produce designs such as pictured in Mrs. Raitt's articles, photographed on page 84.

The Warp is a light weight carpet warp, natural, at 12 ends per inch, 21" wide in the reed, and the weft is coarse homespun weight.

The colorings are striking and warmly appealing. The first article we have chosen, a bag, has a deep apricot golden beige background, dyed with lichen. The designs are worked out in natural brown handspun sheep's wool, a lemon yellow dyed with lichen, a gorgeous reddish orange handspun dyed with madder, and a taupe mauve grey handspun, dyed with elderberries.

Making up bags. There is no lining required in these bags, and the making up is confined to the simplest of shapes, since their color and design require no enhancing. Bottom corners are mitred. A one inch hem is turned at the top, and below that are inserted large grommets. The ends of card woven handles, 3/4" wide, woven from background color wool, were stitched across several times for strength, then covered with matching tape. These handle ends were taken through the grommets to the inside of the bag, and fastened there just below the grommet.

BAG #1

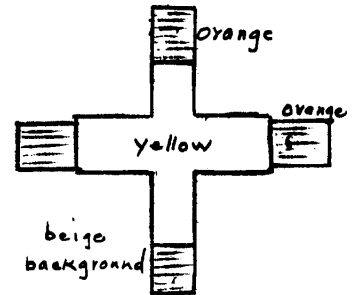
Designs are:  $1\frac{1}{2}$ " morning star (top band, see photo p.84)  
 $1-3\frac{3}{4}$ " horse tracks  
 $3\frac{1}{2}$ " rocks, all on a background of apricot-beige wool.



Treadling details: with apricot beige wool, weave  $1\frac{1}{4}$ " tabby for a 1" top hem.

Treadle 1,2,3,4, and repeat, with beige wool, for  $1\frac{1}{2}$ "

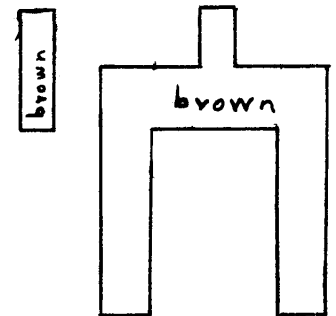
- star
- (1) Treadle 1 with light orangey madder, 2,3,4 with beige, and repeat until the spot of orange is squared,  $5/16$ "
  - (2) Treadle 1 with lemon yellow, 2,3,4 with beige, for  $5/16$ "
  - (3) Treadle 1,2 with yellow, 3,4 with beige, once only  
Treadle 1,2 with yellow, 3 with madder, 4 with beige, for  $1/4$ "  
Treadle 1,2 with yellow, 3,4 with beige, once only. Total (3) is  $5/16$ "
- Repeat (2) and (1)



Treadle 1,2,3,4, beige, for  $5/8$ " background

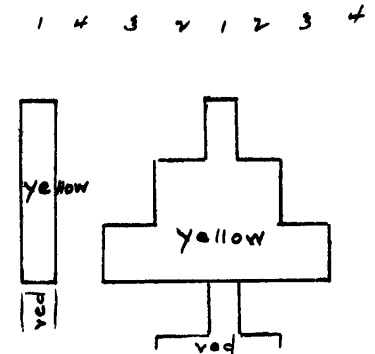
Treadle 1 with natural brown, 2,3,4 with beige, for  $5/16$ "

- horse tracks
- Treadle 1,2,3 with brown, 4 with beige, for  $5/16$ "
- Treadle 1,2 with beige, 3 with brown, 4 with beige, for 1"



Treadle 1,2,3,4, beige, for  $5/8$ " background

- rocks
- \* { Treadle 1 with yellow, 2,3,4 beige, for  $5/16$ "
  - \* { Treadle 1,2 with yellow, 3,4 beige, for  $5/16$ "
  - \* { Treadle 1,2,3 with yellow, 4 beige, for  $5/16$ "
- Repeat \*, using orangey-red madder color, instead of yellow, against beige background
- Repeat \*, using mauvey-grey instead of yel.
- Repeat \*, using natural brown



Weave 2", treadle 1,2,3,4, with beige, then 1" tabby weave, with beige, for the bottom seam of bag.

Figures are actual size.

BAG #2 Designs are:  $3/4$ " road or path  
 $2-1/4$ " horse tracks

A heavier and larger bag uses a heather type grey yarn, with flecks of green and rose. This is bought in the carded roll ready for hand spinning, from Custom Woolen Mills, Sifton, Manitoba. Otherwise, the same yarns as the first example were used, but in such a way as to provide strong color contrasts: burnt orange from madder, apricot beige from lichen, and the natural brown wool.

Warp and draft are as for bag #1, 24" wide this time.

Treadling details:

With flecked grey, weave  $1\frac{1}{2}$ " tabby, for a  $1\frac{1}{4}$ " top hem.

Treadle 1,2,3,4 and repeat, using flecked grey, for 3-3/4"  
 Treadle 1,2,3,4 and repeat, using apricot, for 1/4"  
 Treadle 1,2 natural brown, 3,4 with burnt orange, and repeat  
 for 3/4" (road or path)  
 Treadle 1,2,3,4 and repeat, with apricot, for 3/4"  
 horse tracks { Treadle 1 brown, 2,3,4 apricot, and repeat for 1/2"  
 Treadle 1,2,3 brown, 4 apricot, for 5/16"  
 Treadle 1,2, apricot, 3 brown, 4 apricot, and repeat, for 1 1/2"  
 Treadle 1,2,3,4, apricot, for 3/4"  
 Repeat road or path, burnt orange and brown, above, for 3/4"  
 Repeat 1,2,3,4, apricot, for 1/4"  
 With grey flecked, treadle 1,2,3,4 and repeat for 3", then 1"  
 tabby with grey flecked, for bottom seam of bag.

The make up is the same as for Bag #1, with card woven handles of dark brown wool.

### Applied

#### Design #3

Bag #3 is on the same warp as #2, made up in the same shape and manner. The designs are: road or path  
 medicine bag  
 medicine man's lodge

The weft yarns are spun to a 3-ply weight, single, sheep's wool, in colors: natural brown sheep  
 onion skin to a warm tan  
 4 colors from lichens in pale gold to light brown

#### Treading details:

Weave 1 1/2" tabby with warm tan wool, for 1" hem.

Treadle 1,2,3,4 and repeat, with warm tan, for 1", then  
 1,2,3,4 and repeat, with darker tan, for 1 1/2"

path Treadle 1,2 with natural brown, 3,4 with warm tan, and repeat  
 for 3/4"

Treadle 1,2,3,4 and repeat, with light tan, for 1/2"

path Treadle 1,2,3 with brown, 4 with light tan, and repeat for 1/2"

Treadle 1,2,3,4 and repeat, with light tan, for 1/2"

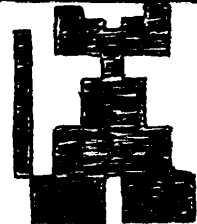
#### medicine bag



Treadle 1,2 light tan, 3 brown, 4 light tan, for 5/16"  
 Treadle 1 light tan, 2,3 brown, 4 light tan, for 5/16"  
 Treadle 1,2,3 brown, 4 light tan, for 5/16"  
 Treadle 1,2 brown, 3,4 light tan, for 5/8"

Treadle 1,2,3,4 with light tan, and repeat for 3/4"

#### medicine man's lodge



Treadle 1,2 light tan, 3 brown, 4 light tan, and repeat  
 once more  
 Treadle 1 light tan, 2,3 brown, 4 light tan, "  
 Treadle 1,2,3 brown, 4 light tan, and repeat for 5/16"  
 Treadle 1 brown, 2,3,4 light tan, " "  
 Treadle 1,2 brown, 3/4 light tan, and repeat for 5/8"  
 (continued p.81)

Treadle 1,2,3 brown, 4 light tan, and repeat for  $5/8$ "  
 Treadle 1 light tan, 2,3,4 brown, and repeat for  $5/8$ "

Treadle 1,2,3,4 with light tan, and repeat for  $1/2$ "

path Treadle 1,2 dark brown, 3,4 warm tan, and repeat for  $3/4$ "

Treadle 1,2,3,4 with light tan, and repeat for  $2\frac{1}{2}$ ", then  
 weave 1" tabby for bag's bottom seam.

This bag is made up as before, with card woven handles of the warm tan color.

## WALL HANGING

Applied

Design #4 Wall hanging, photographed on page 84, is on the same draft as the bags, light weight carpet warp at 12 ends per inch, 16" wide, woven with medium weight, single ply handspun yarns

This hanging has a green gold background, with borders at each end, of lime yellow. Many of the dyes are from lichens, and it is of interest to know that some of them were collected in Nova Scotia, Alberta, and Oregon.

It is difficult to describe colors as we all see them so differently, but if you have access to a Munsell chart we can try to give you the chart numbers corresponding with her colors.

(It is a wonderful exercise to buy a Munsell Color Chart kit, about \$5 from almost any art dealer, assemble it by placing the color chips in order.)

You will notice that the vegetable dyes tend to be soft and pleasing to the eye, presenting vivid color only when strong dye material is used.

### Mrs. Raitt's colors

#### Yellows

	<u>Munsell Chart 5.0 Y</u>
Lichen from marble at Annapolis Royal, N.S.	Value 8, Chroma 4
Stag horn lichen from Oregon pine trees	Value 8, Chroma 10
Lichen from barn, Whale Cove, N.S.	Value 8, Chroma 2
Sumac, Laval Sur Le Lac, Quebec	Value 5, Chroma 6
Background colors: lime yellow	Value 8, Chroma 6
green gold	Value 6, Chroma 6

#### Turquoise

	<u>Munsell Chart 5.0 BG</u>
Indigo from India	Value 5, Chroma 4
"	Value 7, Chroma 4
"	Value 7, Chroma 2

#### Orange

Madder from Holland -- rich burnt orange

#### Golds and browns

Lichens from rocks, barns, etc., Nova Scotia:	beiges and golds
Lichens from maple trees, N.S., walnut hulls:	browns

#### Browns

Munsell Chart 5.0 YR

Browns

very light brown  
 light brown  
 dark brown, cocoa  
 dark brown

Munsell Chart 5.0 YR

Value 7, Chroma 4  
 Value 5, Chroma 6  
 Value 4, Chroma 6  
 Value 3, Chroma 4

Also used are pink (no source), Hue 5.0 R: Value 8, Chroma 4  
 peach " YR: Value 8, Chroma 4

(The higher the value number, the lighter the hue, as, tints;  
 The lower the chroma number, the farther away from full intensity).

Treadling details, reading from the bottom of the hanging, up --

Treadle 1,2,3,4 (frames 1&2, 2&3, 3&4, 4&1) and repeat, using lime yellow wool, for 3", which includes a 1/2" hem.

road Treadle 1 white, 2 peach, 3 dark grey, 4 cocoa brown, to 1/2" width.

Treadle 1,2,3,4, and repeat for 5/8", using green gold background.

rocks

Treadle 1,2,3 cocoa brown, 4 green gold, repeat to 3/8"

Treadle 1,2 cocoa, 3,4 green gold, and repeat to 3/8"

Treadle 1 cocoa, 2,3,4 green gold, and repeat to 3/8"



Treadle 3/4" background: 1,2,3,4 green gold, and repeat

beartracks

Treadle 1 white, 2,3,4 green gold, and repeat, to 5/8"

Treadle 1,2,3 white, 4 green gold, and repeat, to 1/4"

Treadle 1 white, 2 green gold, 3 white, 4, green gold, to 5/16"

Treadle 1 dark brown, 2 green gold, 3 brown, 4 gold, to 1/4"



Treadle 1/2" background

rocks,3" band

Repeat rocks as above, using a warm tan brown for the cocoa

Repeat rocks, using turquoise instead of cocoa

Repeat rocks, using dark brown

Repeat rocks, using a pale sand beige

Treadle 3/4" background

Maymoon

Treadle 1 white, 2,3,4 green gold, and repeat to 5/16"

Treadle 1,2 white, 3,4 green gold, and repeat to 5/16"

Treadle 1,2,3 white, 4 green gold, and repeat to 1/16"

Treadle 1,2 green gold, 3 white, 4 green gold, to 5/16"

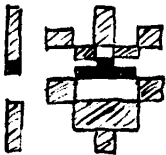
Treadle 1,2 warm tan brown, 3,4 green gold, to 1/8"

Treadle 1 warm tan brown, 2,3,4 green gold, to 1/8"

Treadle 1 green gold, 2 white, 3,4 green gold, to 1/8"

Treadle 1 white, 2 green gold, 3 white, 4 green gold, to 5/16"

Treadle 1 white, 2,3,4 green gold, and repeat to 5/16"



Treadle 5/8" background

crossingpaths

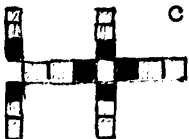
a. Treadle 1 turquoise, 2,3,4 green gold, and repeat to 5/16"

b. Treadle 1 warm tan brown, 2,3,4 green gold, to 5/16"

c. Treadle 1 dark brown, 2,3,4 green gold, to 5/16"

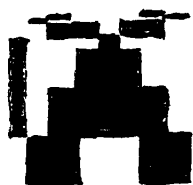
Treadle 1 green gold, 2 dark brown, 3 warm tan, 4 turquoise, to 5/16"

Repeat c, b, a, above, to balance figure



Treadle 5/8" background

Sketches are one-half actual size.

open door tipi

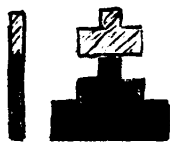
Treadle 1,2 green gold, 3,4 ash pink, and repeat to  $3/8$ "  
 Treadle 1,2,3 ash pink, 4 green gold, to  $5/16$ "  
 Treadle 1,2 ash pink, 3,4 green gold, to  $5/8$ "  
 Treadle 1 ash pink, 2,3,4 green gold, to  $1/8$ "  
 Treadle 1 green gold, 2 ash pink, 3,4 green gold, to  $1/8$ "  
 Treadle 1,2 green gold, 3,4 ash pink, to  $1/16$ " (once  
 Treadle 1,2 green gold, 3 ash pink, 4 green gold, to  $1/16$ "

tree

Treadle  $5/8$ " background

Treadle 1 dark brown, 2,3,4 green gold, and repeat to  $5/8$ "  
 Treadle 1,2 dark brown, 3,4 green gold, to  $1/4$ "

Treadle  $5/8$ " background

woman

Treadle 1,2,3 light orangey brown (light madder), 4 green gold,  
 and repeat to  $3/8$ "

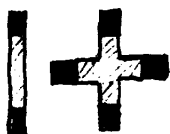
Treadle 1,2 orangey brown, 3,4 green gold, to  $5/16$ "

Treadle 1 orangey brown, 2,3,4 green gold, to  $5/16$ "

Treadle 1,2 turquoise, 3,4 green gold, to  $5/16$ "

Treadle 1 turquoise, 2,3,4 green gold, to  $1/4$ "

Treadle  $5/8$ " background

morning star

a. Treadle 1 orangey brown, 2,3,4 green gold, to  $5/16$ "

b. Treadle 1 white, 2,3,4 green gold, to  $5/16$ "

Treadle 1,2 white, 3 orangey brown, 4 green gold, to  $1/4$ "

Repeat b and a, to balance figure

Treadle  $5/8$ " background

road

Repeat first band treadlings, given on page 83:



Treadle  $3\frac{1}{2}$ " with lime yellow wool, treadling 1,2,3,4 and repeat,  
 again for a  $1/2$ " hem at top of hanging.

RUGS

As there are no weft skips longer than  $1/2$ ", and the weft is  
 so well packed, this technique may well be adapted to rugs.

A heavier warp, say heavy weight carpet warp at 8 per inch, and cotton  
 or wool weft of a heavier weight than used here, will give enough bulk  
 to lie well on the floor. Any design that may be graphed on 8  
 squares will work out, as you see by the photographs and graphs.

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With this issue, we say farewell to another year -- not  
 all sunshine, but one with many good happenings and a hopeful future.  
 We wish you success in your loom plans, and hope you will write to  
 us often, so that we may know of your activities.

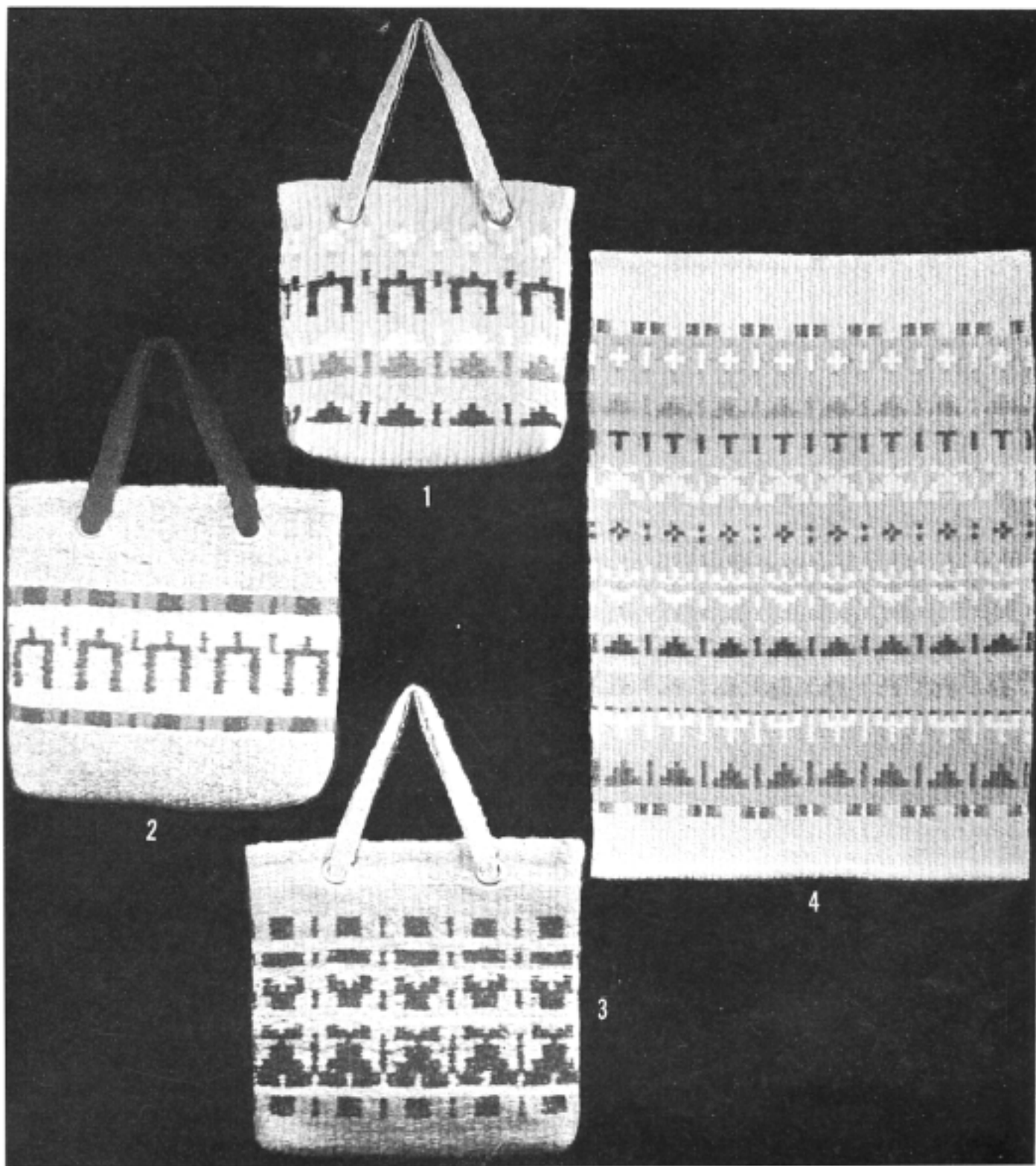
May 1963 be a year of satisfaction to us all, in our  
 chosen goal of

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

GOOD WEAVING!

*Ethel Henderson*  
 Mrs. E. M. Henderson  
 R.R. 4, Silver Springs  
 Calgary, Alberta

HAS YOUR 1963 RENEWAL BEEN MAILED?



Bags and wall hanging, by Mrs. Grace Raitt, Edmonton.

Design motifs are symbolical, from the Plains Indians of North America, woven from nature dyed handspun wool.

LOOM MUSIC, 1962

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