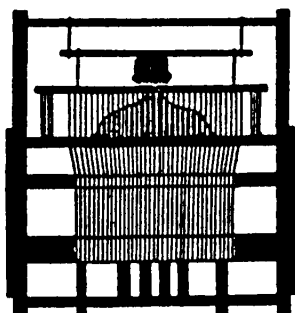


LOOM
MUSIC

VOLUME XXI NUMBER 1

January 1964

Mary Sandin
Edmonton



Ethel Henderson
Calgary

1964 -- A YEAR OF UNCERTAINTY, and HOPE

Since our last issue, Canadians have, with all peoples of the World, participated in the great tragedy of a President of the United States being assassinated, and many sober thoughts have followed in its train. Be our political beliefs what they may, we feel that such violence is the least of the ways of resolving differences. But, let us remember the legend of Pandora and recall that when all seemed lost, Hope was released to lighten the darkness.

We have never met a weaver who did not find, in the weaver's craft, added strength to meet other problems. With each new warp, we begin anew, and as we finish the web we experience a sense of accomplishment -- of having either learned what or what not to do on the next try.

Table Settings

One of the best places to use our weaving is on the table. We can dress the meal table to be utilitarian or festive -- even impressive and luxurious, according to the need. Our January drafts this year will suit them all. We find we are inclined to want our place mats generous in size, as you will find, and they lend an air to any arrangement.

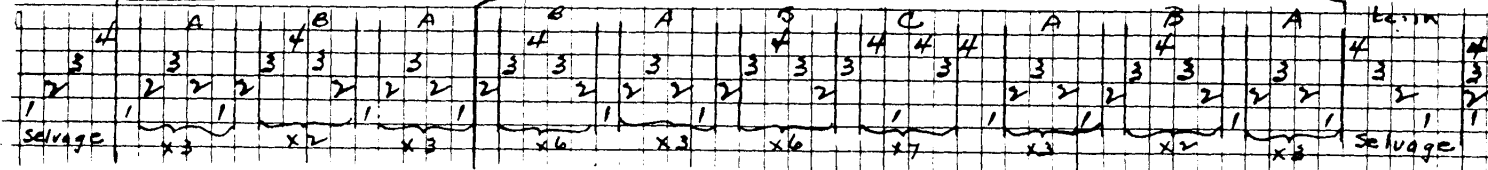
HEAVY LINEN,
Crackle Weave

Our first is a prize winning place setting -- First Prize at the Guild of Canadian Weavers' Exhibition held last June in Winnipeg: designed and woven by Mrs. Sandin. We can't resist quoting a judge's comment on the entry tag: "lovely color and pattern, good workmanship, marvellous character". (photo. #1, p.9.)

This has an unbalanced draft, written on three blocks, as shown by the profile:



Draft: "balance" or border



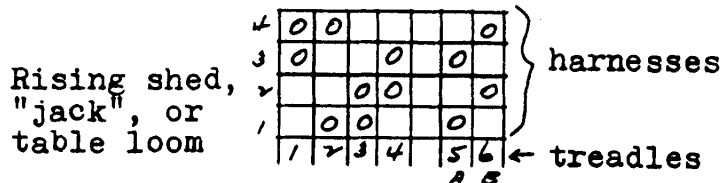
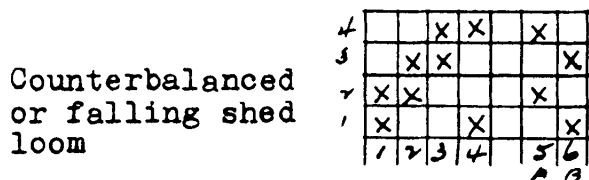
The warp is 30/3 (or 20/2) natural linen, used double -- 299 x 2 = 598 warp ends. Two ends to a heddle and 2 per dent in a #15 reed gives 299 doubled ends, 20" wide in the reed. Four and a half yards of warp will yield 8 mats, each requiring 17" of warp, loom allowance reckoned in, at 27". To figure poundage needed for these: 30/3 and 20/2 run 3,000 yards per lb; 598 ends x 4½ yards = 2691 yards, or nearly 1 lb. for warp.

Threading plan: Referring to the draft, you will see it divided into sections or blocks, with one end (2 in one place) between blocks. Those are added ends, needed in Crackle weave draft to preserve the odd and even tabby alternation when progressing from one group to another (see p.1 draft). The plan follows (read here from left to right as usual, but in reading draft go from right to left):

Thread frames 1,2,3,4, once = selvage		4 double ends
Block A *1,2,3,2, 3 times		12 double ends
1 once (the added end)		1
Block B 2,3,4,3 twice		8
2 once (added end)		1
Block A 1,2,3,2 three times		12
1,4 added ends		2
Block C 3,4,1,4 7 times		28
3 added end		1
Block B 2,3,4,3 6 times		24
2 added end		1
Block A 1,2,3,2 3 times		12
added end		1
Block B 2,3,4,3 6 times		24
2 added end		1
Begin at top * and thread through again		<u>1</u> 128 double ends
Left edge, so-called balance or border:		128 double ends
Block A 1,2,3,2 3 times		12
1 added end		1
Block B 2,3,4,3 2 times		8
2 added end		1
Block A 1,2,3,2 3 times		12
1 added end		1
Selvage 4,3,2,1 once		<u>4</u> 39 double ends
		299 double ends

The weft is an 8-strand linen for pattern weft, and a #12 singles for tabby, both light natural.

The tie-up is standard



Treadling directions: Use tabby between pattern shots.

Weave fine heading for 1/4" turn-under, #12 linen, single on bobbin.

Weave hem, 1" for a 1/2" hem, #12 linen used double, 15 shots to match warp setting, tabby weave, ending with tabby treadle 6 (1&3 (For convenience we used two shuttles so the double shots would lie flat -- throw from one side, beat, throw other shuttle from opposite side in same shed, beat and change sheds, etc. At end of hem, cut off one shuttle and continue with other shuttle as tabby weft.

Weave pattern, border

Treadle 3 (frames 3,4, see tie-up), 14 times, with tabby, making sure that tabby 5 (2&4) is thrown between first pair of pattern shots, for proper pairing.

Treadle 2 4 times

Treadle 3 14 times (our scale: 14 pattern shots with heavy linen, plus 14 tabbies between = one inch)

pattern, centre
Treadle 4 6 times
Treadle 1 5 times
Treadle 2 4 times
Treadle 1 5 times
Treadle 4 4 times

Treadle the bracketted group 6 times in all, but on the last Treadle 4, throw 6 shots to match beginning of centre.

Repeat border, then hem, and turn-in. Put in a color fast weft shot to mark cutting line between mats.

Finishing. Machine stitch 1/8" from each side of colored cutting line, with a short stitch for strength, before washing.

The weight of this linen requires that no squeezing or wringing be done in handling. Let it soak in hot soap suds, laid flat in container, for a half hour or so. Then lift up and down in suds gently about twenty times. Hold up to let dripping almost cease, then rinse in the same manner in cool water. Hang length over clothes line (or padded hanger over tub) to drip well. Then roll in towels and leave for several hours. Press with a hot iron on both sides until dry, then leave flat for a final complete drying out. When completely dry, cut apart, make first turn-in, then hem by hand with fine linen thread. Press hem over damp cloth.

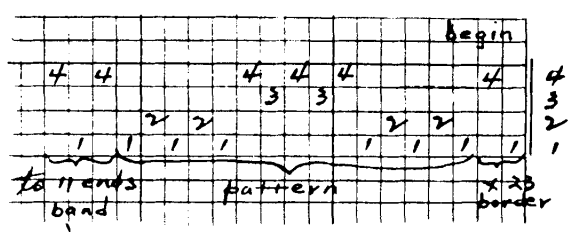
With care, these mats may be used many times between launderings, kept flat or rolled on a cardboard in the linen drawer.

HUCK, for Example II

This is woven in one of our most usable linens, -- a favorite to warp, to weave, and to launder. -- to say not a word about using! Ours is the 18/2 weight, available in lovely pastel dyes, and for it we prefer a warp setting that is neither open or crowded -- 24 ends per inch seems just right. (use 20/2, if no 18/2) The weave is a simple 5-thread huck, with tabby bands, and this arrangement makes a versatile warp, as it may be treadled in several ways.

The Warp is 18/2 turquoise linen, set 24 ends per inch, 1 per heddle, 2 per dent in a #12 reed, 13" wide = 315 warp ends. Warp needed: 22" weaving on loom per mat, x 8 mats, plus loom allowance = 6 yds. approx. length. 6 yds. x 315 ends = 1890 yds, or about 2/3 lb. for warp. (8/2 linen has 2700 yds. per lb, and cost is around \$2.25 per 10 oz. spool).

Draft arrangement

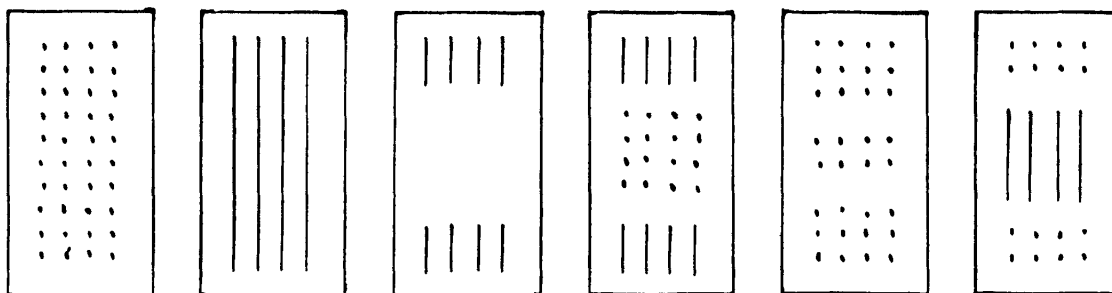


Threading plan

Thread 1,4, for 23 times, right border 46 ends
 1,2,1,2,1, 4,3,4,3,4, 1,2,1,2,1, pattern band 15 ends
 4,1, for spacing band, repeat to 11 ends 11 ends
 Repeat these two bands until total of 8 groups
 is completed (7 more times 182 ends
 then 1,2,1,2,1, 4,3,4,3,4, 1,2,1,2,1 to balance 15 ends
 left border, 4,1,4,1, repeated to 46 ends 46
 315 ends

Treadling plans

This, as we said, was designed to give versatility in pattern treadling and groupings. Here are a few suggestions sketched:



In addition, we may use traditional huck treadling, or a huck lace treadling, for a more open effect. Both are photographed on page 9.

Huck tie-up

Counterbalanced
loom

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

Rising shed
loom

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

Weft used is the same 18/2 turquoise linen, single on the bobbin, beaten about 22 wefts per inch on the loom, for a 50/50 weave after washing and ironing.

Variation #1. For our photographed example #3, page 9, we used traditional huck treadlings:

Weave 1/4" tabby, in fine weft, for turn-in; tabby treadles are 2 and 4 alternately, using the above tie-up.

With turquoise, weave 2 1/2" tabby weave (ending with tabby on treadle 4 (frames 2&4), which allows for a half-inch hem and a 2" beginning border to match side border.

Still with the same shuttle, keeping the same beat throughout, Treadle 2,1,2,1,2, then 4,3,4,3,4, continuing this alternation for stripes, for 15" to 15 1/2" length, ending with 2,1,2,1,2 grouping -- be sure to use the special huck tie-up given above.

Variation #2 is photographed as No. 2 on page 9. It is the lace huck variation, and uses the standard tie up given on page 2

Weave fine turn-under as above, and then 1 1/2" turquoise tabby for a 3/4" finished hem -- end tabby with treadle 6 (frames 1&3).

Treadle 5,1,5,1,5, then 6,3,6,3,6, for a total of 14 individual groups, ending with 5,1,5,1,5 = 3" of weaving for mat's end border. Weave tabby centre for about 12", ending with tabby treadle 6; then repeat end border treadlings, hem, and turn-in.

Variation #3, not photographed, consists of small lace squares for an all-over centre. Using the treadling of Variation 2, standard tie-up: weave turn-in and turquoise tabby for 2½", ending with tr.6. Treadle 5,1,5,1,5; 6,3,6,3,6; 5,1,5,1,5: then

11 shots of tabby: 6,5,6,5,6,5,6,5,6,5,6

Alternate these pattern squares and tabby areas for the length centre desired, then 2½" for final border and hem turn-in. With a 50-50 beat, these should produce perfect squares of lace and tabby.

Finishing: This linen washes like a dream -- soak and rinse without creasing or squeezing or wringing, drip, roll in towel, then iron and hand hem.

Yellow and White
SUMMER AND
WINTER

We had a yellow and white 8/2 cotton warp, and a student Miss Peggy Apgar to thread and weave it. So our notes, in Malin Selander's writing, say, Peggy's Place Mat. Because it is Malin's designing, it has "polish" written on every aspect of it. (Peggy came to weave, but met Romance as well at Banff. She was married at home in New Jersey two weeks after we closed, and we were all extremely happy for her).

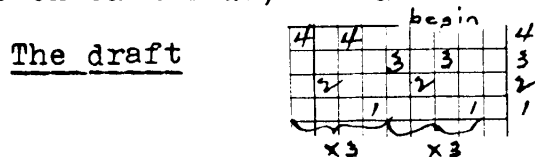
Our shelves held a gunmetal grey 18/2 linen, on which was set the color scheme. Then the treadling utilized the draft in a most interesting manner. (The same idea could be tried out with an Over-shot draft, with short skips, for fun to see how it works). Malin used a simple Summer and Winter alternation. If you are familiar with her books, you will recognize the similarity of form.

The warp, then, is 8/2 cotton in corn yellow and white, plus a gunmetal grey 8/2 cotton (a bluish grey)

The warping plan -- read across, left to right

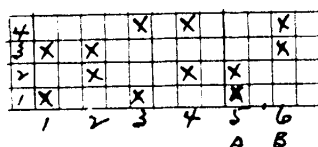
White	89	6				total
Grey		6	12			90 ends white
Yellow				180		18 ends grey
						180 ends yellow

At 24 ends per inch, a 12" warp. If a 13" width is desired, add 12 extra ends on each side, for a total of 312 ends.

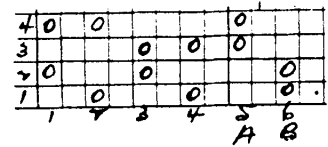


The tie-up is regular 4-harness Summer and Winter:

counterbalanced
or falling shed
loom



rising shed
or jack type
loom



The treadling: Wefts are white, yellow, and gunmetal grey linen, 18/2 weight, all used double on the bobbin.

Weave the usual 1/4" fine linen turn-in.

With yellow linen, doubled, weave 11½" in tabby weave, about 21 weft shots per inch -- this includes allowance for a 1/2" hem.

With grey, doubled, 2 shots tabby (grey need not be cut, but carried along selvage and caught in by white weft shots)

With white, doubled, 3 shots tabby

Pattern band uses grey and white shuttles alternately, no tabby:

Treadle 4 with white	(frames 2&4
Treadle 2 with grey	" 2&3
3 with white	1&4
1 with grey	1&3

Continue these 4 passes for a total of 4 times, i.e., 8 grey and 8 white pattern shots.

With white, doubled, 3 shots tabby

With grey, doubled, 2 shots tabby (cut and end grey this time

With white, weave 6½" tabby, then the fine tabby turn-in.

Yardage count, for 8 mats x 19" on this size: a 5 yard warp; 288 ends x 5 yards = 1440 yards of warp, or about 1,000 yds. yellow, 500 yds. white and a little grey. With 8/2 cotton running 3360 yards per pound -- 1/3 lb. yellow and 1/6 lb. white (or, 1/2 lb. cones to buy)

Linen 18/2 runs 2700 yards per pound; with weft beaten to 20 double shots per inch, about 2,550 total yards weft will be needed, 2/3 of this yellow and 1/3 white.

Finishing: Machine stitch between mats, wash in warm soap suds and rinse without folding or squeezing. Drip, roll in towel and iron while still quite damp. Cut apart and hand hem.

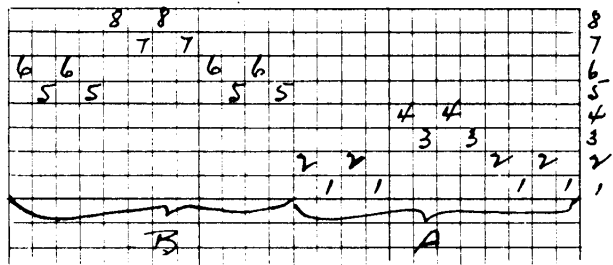
M'S and O'S TEA CLOTH

We have a very old M's and O's cloth, 48" x 72", and have lost the recollection of its acquisition, but the setting and coloring makes a record to keep. It is threadbare in spots and faded, but it is the weft, not the warp, that is gone.

The warp is cotton, so fine the cloth may be machine made, but there is no way to tell. The setting is 48 double ends per inch -- in duplicating it, for that much threading, however, 60/2 linen is our choice at 48 ends per inch. Color scheme is white, yellow, and blue.

The draft. All looked simple until we began to draft. We soon found out the groups of 3's (4 ends in each) just would not conform to the M's and O's system on 4 frames. When we tried the multiple harness M's and O's system, again the groups of 3 would not weave and tabby properly. Finally we decided on

Draft



Rising shed tie-up

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

tabby

Treadles 1 and 2 alternately for 12 times to weave A,
Treadles 3 and 4 alternately for 12 times to weave B.

This, at 48 shots per inch, gives 1/4" tabby squares.

We give 2 threading plans, one "as is", and one our suggested one:

Original Threading, 48 ends/inch

Edge, 11 units, A,B,A, 132 ends white

Border: 12 ends light blue
12 ends white
12 ends light blue
12 ends pale yellow
12 ends light blue
12 ends pale yellow
24 ends light blue

} 96 ends,
(8 units)

Pattern, 30 units:

100 ends white, 8-1/3 units
4 ends light blue 1/3 "
100 ends white, 8-1/3 units
4 ends light blue
4 ends white
4 ends light blue
12 ends yellow
4 ends light blue
4 ends white
4 ends light blue

} 240 ends

Repeat pattern to 6 whole repeats 1440 ends

Balance: 96 ends white 96
4 white, 4 blue, 12 ends
4 white 12 ends
96 ends white 96

Border, as above, reading bottom to top 96 ends

Edge, 132 white 132 ends

175 units, 2100 ends

Our plan for 18/2 linen at 24/ in

Edge, 5 units, 60 ends wh.

Border, 8 units:

12 ends unbleached
12 ends white
12 ends unbleached
12 ends white
12 ends unbleached
12 ends white
24 ends unbleached

} 96 ends

Pattern, 16 units

76 ends white
4 ends unbleached
76 ends white
12 ends unbleached
12 ends white
12 ends unbleached

} 192 ends

Repeat pattern to 3 whole repeats 576 ends

Balance: 76 white
4 unbleached
76 white 156 ends

Border as above, reading from bottom 96 ends

Edge 60

87 units, 1044 ends

Treadling of 48/inch cloth

Weft is white and darker blue,
20/1 or 60/2 linen, whichever
is found to make square units
with 12 weft shots

Treadled in complete units:

Tr. 1 and 2 alt., 12 shots
Tr. 3 and 4 alt., 12 shots

Treadle: 11 units white, plus
extra for hem allowance

Border: 1 unit: 4 white, 4 blue,
4 white
2 units white
1 unit blue
1 unit white
1 unit blue
1 unit white
1 unit 4 bl., 4 wh., 4 bl.
1 unit white
2 units blue

Bands: 8 units white
1 unit: white, blue, white
8 units white
1 unit: blue, white, blue
1 unit white
1 unit: blue, white, blue

Repeat Bands for length desired,
omitting last 3 units on final
repeat. Then weave border,
repeating from bottom up.

Treadling of 24/inch cloth

Weft is white and unbleached --
contrasting tones of undyed linen
20/2 or 18/2 weight

Treadled in units, as at left

Treadle: 5 units white, plus
desired hem width

Border: Treadle 11 units as at left,
using white as noted, with
unbleached instead of blue.

Bands:

Treadle 6 units white
1 unit: 4 wh., 4 unbl., 4 wh.
6 units white
1 unit unbleached
1 unit white
1 unit unbleached

Repeat Bands for length desired,
omitting last 3 units on final
repeat. Then weave border,
reading from bottom up.

The winter days are really upon us, but 1963 is not quite
according to rule -- Today, December 1st, temperature is plus 45°.
Indoor bulbs and cheer keep us content and the days are filled with
small chores and enjoyments, and our share of being interested in all
aspects of

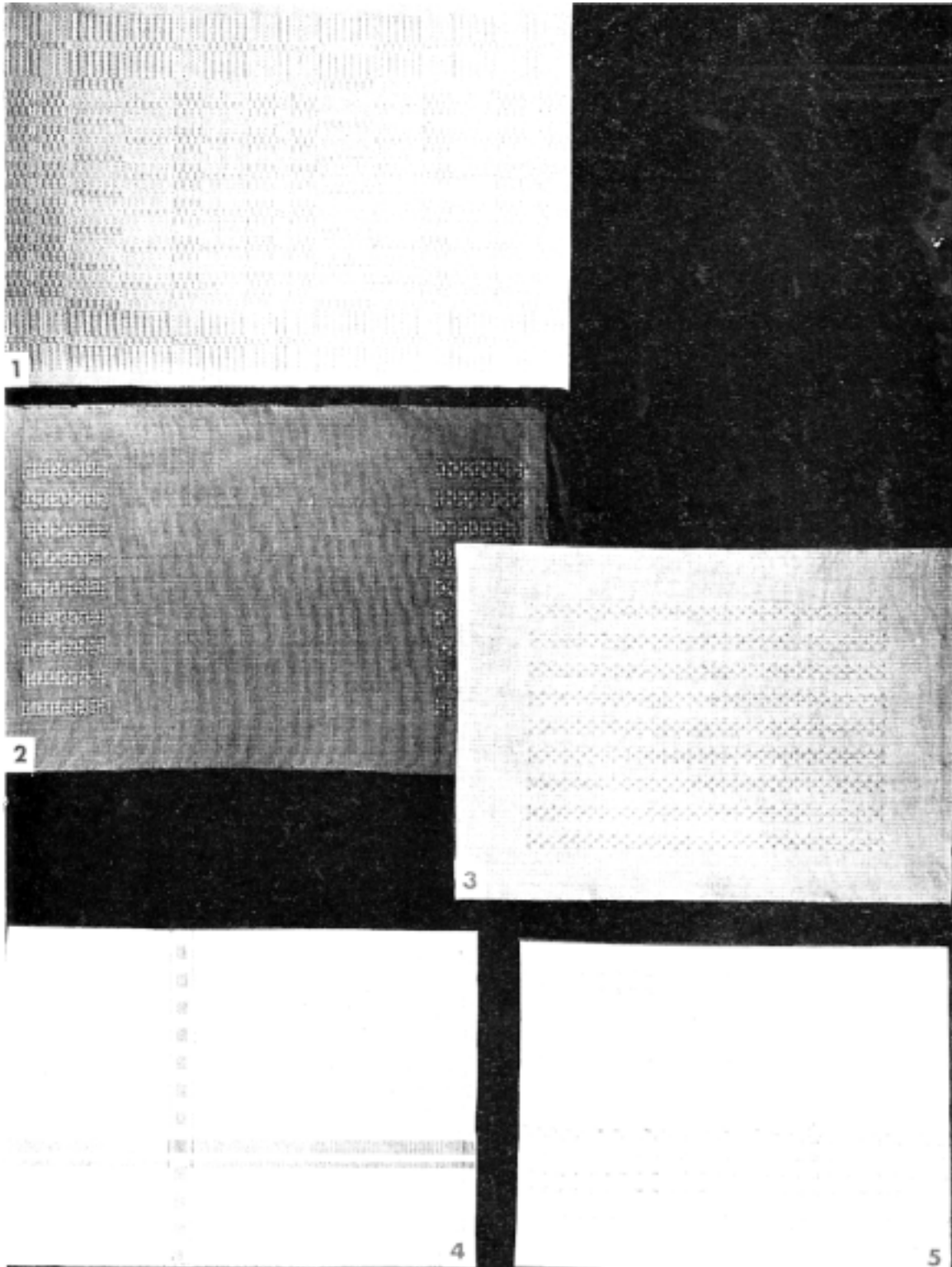
GOOD WEAVING!

Ethel Anderson
Mary Sandin

\$5.00 per year of 10 issues;

\$3.50 per year for back issues, 1944 to 1963, with complete sets
still available. Subscriptions to Mrs. Lillian Anthony,
R.R. 4, Calgary, Alberta

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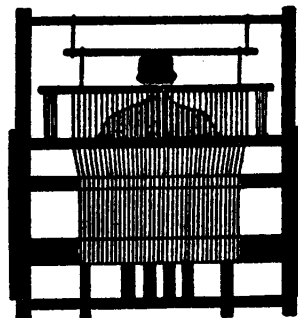
1. Mary Sandin's prize winning place mat: heavy linen in Crackle weave p. 1
- 2, 3. Turquoise linen place mats, huck threading p. 3
4. Summer and Winter place mat, designed by Malin Selander, at Banff 1963 p. 5
5. Corner of an 8-harness M's and O's table cloth p. 7

LOOM
MUSIC

VOLUME XXI NUMBER 2

February 1964

Mary Sandin
Edmonton



Ethel Henderson
Calgary

LOOM MUSIC

Volume XXI, Number 2

February, 1964

DECORATIVE WEAVING: Wall Hangings

Of late years one of the first requests from students has been to learn to weave a wall hanging, or do rug techniques. This comes from students of all levels of skills and experience, and it is always difficult to equate in their minds the relationship between a suitable design and the time at hand, -- for, alas, not all designs lend themselves to being accomplished in a comparatively short time.

Therefore, in directing the working out of the student's design, we try to eliminate all unnecessary frills, curved lines, and small detail, so the concentration may be on the mastering of the technique in its most simple form, especially if this is a first project.

The trend in exhibitions, to decorative weaving, has been a factor in stimulating these desires, and a study of the work of outstanding craftsmen usually shows a fairly simple technique used to carry out their inspiration, -- but as well with the added creative touch of the individual in the use of adaptations and exciting color, together with the design theme.

To learn, then, to study, and to weave, is not enough;
there must be added the individual touch that comes from one's own
thoughts and feelings.

Those of you who have examined the beautiful book of Egyptian tapestries done by the children as they grew from childhood to maturity over a fifteen year period, will see the above underlinings exemplified. In the first attempts the inspiration has been found in the home scene, the familiar every day objects about them. After a visit to an aquarium and a zoo, the tapestries fairly explode with the impressions received, and the series show plainly the growth in skill of execution. (Tapestries from Egypt, woven by the children of Harrania, by W. & B. Forman and Ramses Wissa Wassef, Spring House, Spring Place, London NW 5; our copy from Craft & Hobby Book Service, Big Sur, California).

Apropos of this thought, you may remember in our November issue we gave a Christmas banner using an interlocking inlay which could be decorated as one wished. You can imagine our pleasure when we received a Christmas card from Mrs. M. M. Nichols of Michigan, using an extension of our idea. Of course we are prejudiced, but we are quite in love with it. Mounted on a folded sheet of handsome watermarked paper, it could be worked out in many ways, and would be an excellent article to sell in tourist shops. (photographed on p.17)

Mrs. Nichols used a very fine white rayon boucle, set at about 18 to 20 ends per inch, 4 inches wide; draft and technique as in banner, November, 1963. The two pattern wefts were golden yellow 10/3 Lily cotton, and the same boucle as warp. The woven area was 2", and this was planned to give 3 designs at centre with a $\frac{1}{2}$ " border. It was overcast beginning and end almost invisibly with boucle, and a $\frac{3}{8}$ " fringe was left. Then at the top of the "stems" in this case, tiny daisy-like flower heads, with a bit of stem and leaf of everlasting flowers were tied. A tiny dark green fern-like leafage was held at base with a drop of glue. We immediately thought of our tiny mountain wild flowers and berries in which we have great interest, being used, protected by a covering of pliofilm.

Our point in relating this is not self-congratulatory, but rather to emphasize the extension of an idea received, used to create an original effort. Inspiration for design is to be found all about us, not only in the books and art forms of the past, but in those of nature and its ever changing face about us. If we study the beauty of natural forms, we cannot but gain much ability to accept or reject the designs we encounter and thus form our standards.

HANGINGS, using
natural grasses,
etc.

The incorporation into wall hangings of grasses, weeds and reeds has been very popular. One soon feels the need to be more familiar with them, and a wild flower book becomes necessary. Our favorite for the mountain area has been "Wild Flowers of the Rockies" by Geo. A. and Winifred V. Hardy, with fine color illustrations by Frank Beebe (H.R. Larson Pub. Co., Saskatoon, Sask., now \$9.75.) Last summer we added another magnificent volume covering North America, by Robert S. Lemmon and Charles C. Johnson, with 440 color plates of breath-taking beauty. (Hanover House, Garden City, N.Y., \$11.95).

One collects throughout the season, and after drying, weaves in winter.

Mrs. Frank Graham (Jo) of Calgary did this very thing this past year, and then proceeded to weave "Alberta" wall hangings. Even the warp held special interest. It was hemp, given to Mrs. Graham by an Ukrainian friend at Willingdon, Alberta, who had it from her mother, an early settler. It is home grown, home processed and hand spun (very like an unbleached 10 lea linen singles in color and weight), produced in 1902 before the ban on hemp growing some years ago.

Warp Arrangement: The insertion of natural grasses and so on means a coarse warp setting, often spaced, to allow the character of the particular inlay to have full play. The warp used was 88 ends, any desired length, a twill draft (to weave tabby), in a #10 reed. The finished width is 16" in reed, this width obtained by the following denting:

	ends	dents
1. right hand selvage, 10 ends, 1 per dent	10	10
2. 4 missed dents	0	4
3. 5 ends, sley a dent, miss a dent	5	10
4. 5 missed dents	0	5
5. 5 ends: 1 alone, 2 to a dent, twice, 1 alone	5	4
6. 6 missed dents	0	6
7. 5 ends, 1 to a dent	5	5
8. 3 missed dents	0	3
9. 5 ends, 1 to a dent	5	5
10. 4 missed dents	0	4
11. 5 ends, 1 to a dent	5	5
12. 4 missed dents	0	4
13. 5 ends, sley a dent, miss a dent	5	10
	<u>40</u> ends	<u>75</u> dents
centre, 8 ends, 1 to a dent	8	8
reverse from 13 to 1	40	75
	<u>88</u> ends	<u>158</u> dents

Weft and Treadling: All treadling is in tabby, with varying numbers of shots between inlays, as desired. The weft is the same as the warp, single on the bobbin. (see photograph on page 17).

Some of the inlay wefts used were: Durum wheat, which is bearded like barley, oats, cat tails, cat tail reed, pussy willows, tansy mustard, timothy and hay; and from the high country came branches laden with lime green staghorn lichen (*Letharia Vulpina*). The inlays as gathered were every shade of greens and also browns. For color highlights, some of these were sparingly sprayed with florists' color spray in lime green, and pale orange.

To begin, a tabby heading was woven, then inlays alternated with varying widths of tabby interspaces. Some inlays were within the 16" width, some extended outside the warp edges by amounts varying from 1" to nearly 3". Laying in was done gently in either shed, and tabby sections between were varied in beat. After an inlay, the weft

was carried neatly along selvage. Because of the nature of the inlays there was no rolling on the cloth beam, but a 27" length was managed, cut off, and the warp retied. To finish ends, 18" lengths of mock orange shrub "dowels" were laid against headings, and the warp groups knotted about them, leaving a 3" fringe at top and bottom.

Hanging cord is 3 tightly twisted strands of hemp.

WALKER ART CENTRE

Publication

In 1960 the Walker Art Centre, 1710 Lyndale Ave., So. Minneapolis 3, published an issue of its "Design Quarterly" devoted to contemporary American hand weaving and its outstanding designers. No person interested in creative forms of weaving can afford to be without this issue. It is excellently illustrated, with short notes given on artists and the photographed articles, and there is much to interest the weaver on from 2 to many frames.

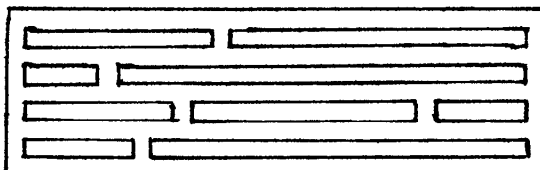
SOUMAK, in wall pieces

A good approach to wall hangings, as a beginning, is to utilize the Soumak technique, generally associated with Oriental rugs and saddle blankets, but used today in a much less time-consuming form. You may see examples in Swedish Hand Weaving, by Selander, in cushion tops. At Banff, Malin used it successfully with beginners on an open mesh foundation for wall pieces.

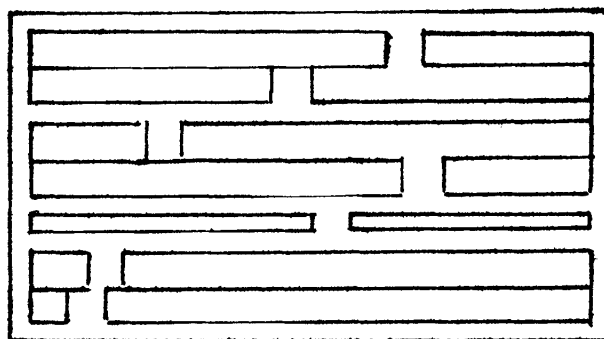
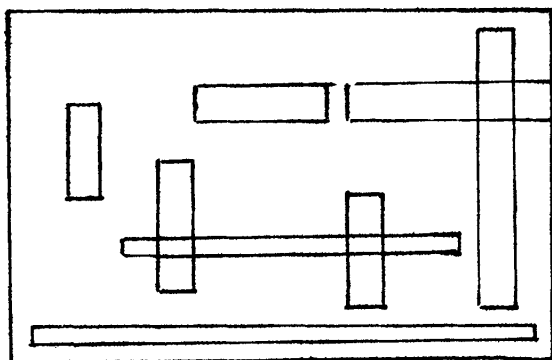
The warp: Unbleached tow linen, about #10 singles, 36" wide in a #12 reed, 1 per dent: 242 warp ends.


The background weft: Various linens, bleached #12 or #14 wound together with a light colored 16/2 rayon or mercerized cotton to give the background tone desired. (We used white linen wound with mercerized 20/2 or 30/3 in gold color.) The student then practised beating to get a 10 x 12, or almost a 50-50 mesh.


The Design: Meanwhile, as homework the student was set to sketching on brown paper the same size as finished piece (20 x 36 or similar), and trying out various ways of using oblongs -- nothing else, such as this, only much better!




A very good exercise to achieve pleasing areas is to cut light weight cardboard into rectangles and squares, of uniform width but varying length, and move them about on a selected background. One could use a 9 x 12 colored paper, cut in strips 1 inch wide, 2", 5", 7", etc., in length, making several of each. Then rule a 3/4" border on background paper, and lay on strips, adjusting with scissors. After some pushing about, one system will appeal more than others, so Scotch tape it down. Then hang it on the wall. Begin again and make three or four layouts, tape and hang these also. Come upon them several times a day, and finally isolate one. Note that in one example below horizontal as well as vertical bars were used -- it's up to you!




Then the color scheme was worked out, using blends of Briggs and Little's heather homespuns, 3 wound together for the most part. As all of these yarns blend well, one can afford to buy several pounds in 4 oz. skeins at small cost (Briggs & Little, York Mills, New Brunswick, or from Tranquillity Studio, West Cornwall, Conn.). One can work out beautiful blues and greens in various combinations, using 1 end of contrast for highlighting. Make various combinations into butterflies:  Beginning end pays out, while other end winds about in a figure of 8, using thumb and little finger for support. Wind final end at centre to hold, fastening with slip knot.

The technique: The Soumak stitch is a series of back-stitches, done in right to left
then left to right direction 

to produce a braided appearance. If one direction only is wished,

begin each row afresh in same direction: 

For our warp setting, we used the stitch over 6 ends, under 2 ends, beginning at left edge: 

Over the first 6 ends, back under 2, count over 6 from here, and back 2, all across. When row is complete, turn end in on tabby shed. In going from right to left, the under ends must coincide with the under ends of the previous row.

The stitching must be just loose enough to beat back into a straight line, and the Soumak row should occupy the space of 1 mesh. In making the stitch, keep the butterflies above row of weaving and work below loop made when doing an over stitch. Drop butterfly to under side of weaving at row's end, and after each row of Soumak, weave 1 row of tabby, checking at selvages to keep mesh beat constant. Then bring butterfly up to surface for next pattern row.

Beginning and Finishing: As this type of design is intended to hang vertically when completed, although woven horizontally, one must weave the side hems at beginning and end of weaving. The design must not be so near the loom selvages that no hem turning is possible, for top and bottom of hanging. We suggest weaving $2\frac{1}{2}$ " for side turn unders, in a bit tighter beat than centre mesh; then the amount of background needed before design begins. Keep selvages very neat while weaving. If desired, 3 or 4 edge ends might be double dented for turn in, but do not pack selvages so they are ridgy.

Before cutting apart, run a line of bondfast glue along cutting line and let dry; and after cutting apart, machine stitch inside the glue line for stability, then cut off glue.

Turn hems on cut edges first. Then turn loom selvaige hems, gauging amount of turn down to suit rods selected -- dowels with a slight staining or waxing. Hang with a braided or twisted cord, having steam pressed the hanging on wrong side with a soft towel as the pressing surface.

Laid-in-the-shed
Wall pieces,

using same plans
as for Soumak

Although the Soumak technique as outlined above is a favorite, interesting color schemes and more diversification of design may be done on the same type mesh by "laying in the shed", using as many wefts wound together on one bobbin as needed to fill the shed adequately.

One row of laid in is put in the same shed as the tabby, for the desired pattern area. For diagonal lines, the butterfly is brought up one warp end to right or left of original lay-in, as the case may be.

Once embarked on these projects of "Art" weaving, there is an enticement to continue, and so we will devote our March issue to it, giving some other types to interest you.

GOOD WEAVING!

Mary Sandin

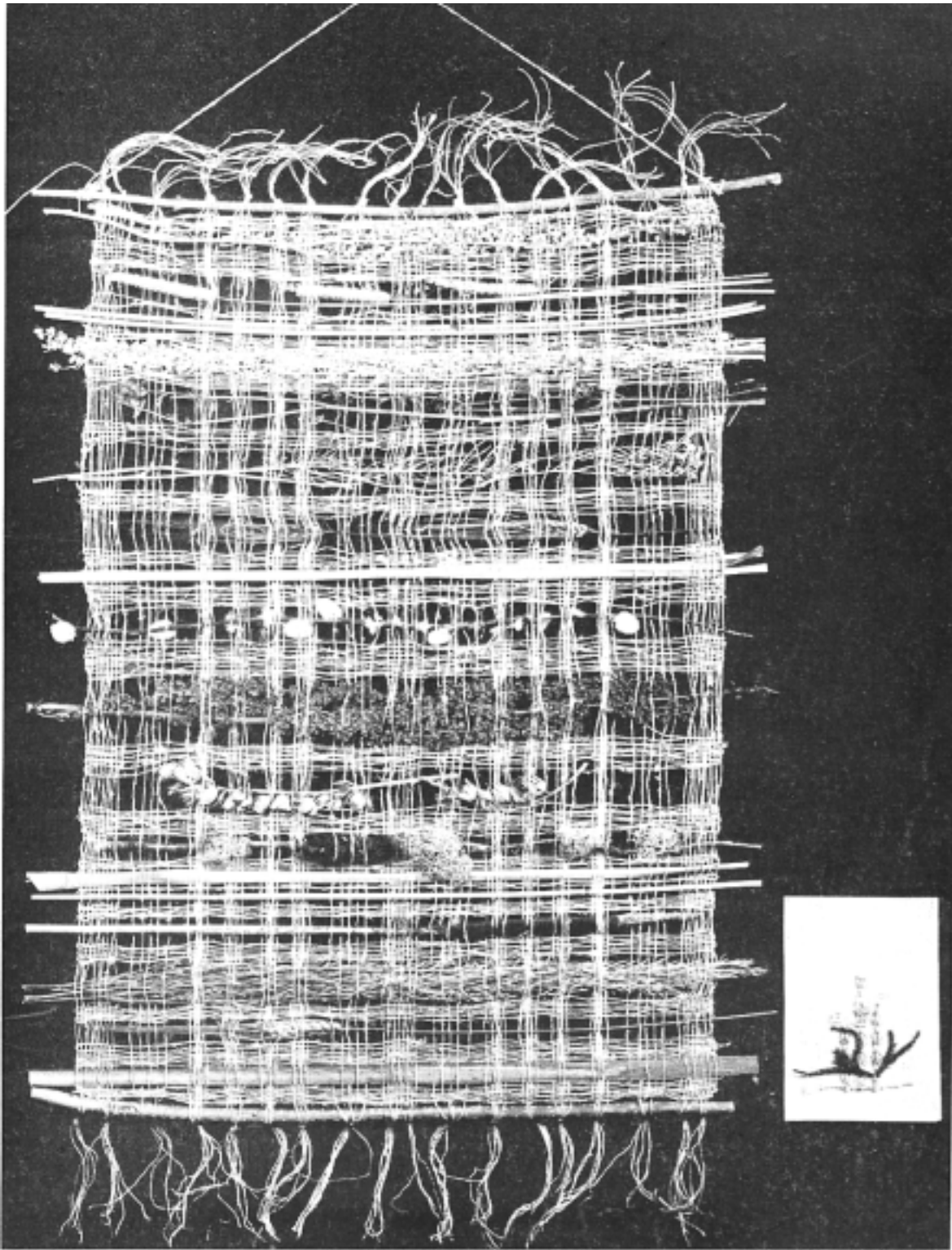
Mrs. R. B. Sandin
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\$3.50 per year for back issues, 1944 to 1963, with complete sets still available. Subscriptions to Mrs. Lillian Anthony, R.R. 4, Calgary, Alberta.

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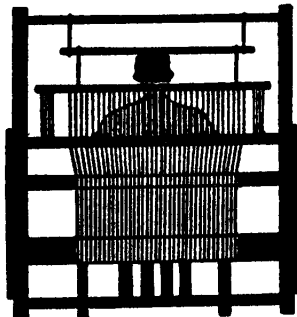
- Wall hanging, from materials native to Alberta, by
 Mrs. Frank Graham, Calgary, Alberta p. 11
 Christmas card by Mrs. M. M. Nichols, of Michigan p. 10

LOOM
MUSIC

VOLUME XXI NUMBER 3

March 1964

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Calgary

LOOM MUSIC

Volume XXI, Number 3

March, 1964

Continuing: The Decorative Weaving of 1964

The weavers of our era sometimes hesitate to plan any project that is slow moving, because of our constant battle with that arbiter of our days, "Time". The average weaver has but one loom, and when it is unused, and serves as a silent reminder of our interest, we blame the neglect on "Time". Thus, that special bit of weaving we are saving to do "some day", is never accomplished. Your editors hope to make that some day now, by these articles, and to introduce our first project we turn the clock backward:

In 1950 we were taken on a special drive in south Sweden, to a spot some miles from Karlskrona. The land was rocky and dotted with small lakes. Here and there were very small cultivated patches, and one felt a kinship with our own North Shore of Lake Superior before the highways were built. On visiting a small home we met an elderly lady, a weaver of tapestry. Here, on a 2- or 4-frame floor loom, she wove off her tapestry by the yard, using "Flamsk", the Flemish technique used by the peasant class of South Sweden and other districts, handed down from the 16th Century when weavers from Flanders were imported by Gustav Vasa. (Our reference, Maria Collin, "Flamskväv och Finnväv", 1927). Collin shows a high warp loom, but our weaver's was the usual floor type. As is usual over the centuries, many changes in design have crept in, but much of the traditional design survived. The weaver we visited was said to be one of the last who was expert, and although her daughter could weave the tapestries, she was too busy with her household. The example we bought on the spot is one of our treasures.

A couple of years ago Ulla Cyrus told us there was a revival in Sweden of the Flamsk technique using more modern designs, and that these designs, together with the needed yarns and a color key, were being sold in kits. Ulla, in "Manual of Swedish Handweaving" calls the technique "Scanian Rölåken". (Ulla's Christmas letter tells of Christmas holidays spent in dyeing yarns for her night school students to use for Flamsk, and also in working out new designs).

We have one of the kits on hand, whose design is of an old paddle wheel steamship, and the colors are bright and gay. The design is laid out on paper with numbers to guide the color use. The warp is not supplied.

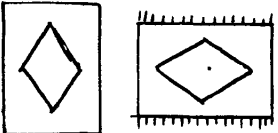
When Malin Selander came to Canada last June, she brought a

small gift from the Malmo Hemslojd -- a tapestry in Flamsk, 3" x 4", mounted on a card. As soon as we saw it, we said -- "the ideal weaving for a beginning tapestry picture" -- and you see it photographed on page 26, and also sketched full size for you.

To simplify the weaving, we first lay out the basic properties and rules of the "Flamsk" technique:

1. The tapestry is not reversible, with interlocking of wefts visible on reverse side, and ends left hanging (this latter also in French tapestries)
2. Non-reversible tapestry is easier to weave than reversible, as the latter must conceal all ends smoothly and be a complete replica of the other side.
3. Some tapestry terms: haut lisse = upright or high warp loom
 basse lisse = low warp loom (as our ordinary looms
 hachure = shading or projection of one color into an adjacent color area. Color striped areas come under this, and as well, laid in threads may outline certain areas following their contour.
4. Flamsk may be done on low warp loom -- our example could be done on an 8" sample loom, a frame, or even on a box loom with a rigid heddle.
5. The upper side of weaving is wrong side, so under side must be closely checked with mirror for errors at interlocking points.
6. Flamsk interlocks color areas on every shed, hence is called a "double interlocking process" and no slits occur.
7. There are two ways of interlocking: 1) on the square, or 2) on the diagonal. In the former, the interlocking will be at the same warp end as the previous row; whereas in the diagonal, bobbins move one warp end to right or left, with regularity, every row.
8. Beating is done with the point of tapestry bobbin, or small comb.
9. Each row is completed all across whole warp, and where colors

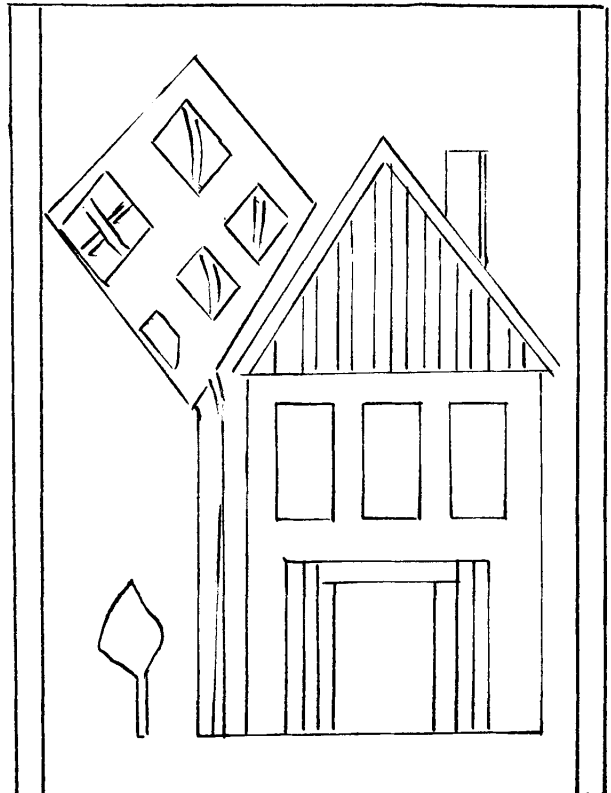
move, may be carried across to new area, eliminating breaking of weft, and turn-ins.

10. Flamsk is always woven on a plied linen warp, and has wool wefts which cover warp completely.
 11. Two working drawings should be made, one with design in outline and one with a color wash. In larger tapestries, outline drawings may be made on thin muslin and fastened under warp. Watch the proportions on small tapestries.
 12. In weaving, the design is sometimes given a quarter-turn, so that on the finished article the warp direction is running left and right, weft direction up and down :

- We suggest drawing the design on a card, to be consulted frequently or, work out your own design at the loom. Keep to straight and diagonal lines for first try.

Working Plan, and Sketch

Warp is 4-ply linen, about the size of Lily 10/3 mercerized, set at 12 ends per inch, #12 reed. 52 ends.

Weft may be single or double on bobbin, according to what is obtainable: 16/2 worsted or similar weight will cover. The weft should beat in easily to 40 shots per inch. Prepare butterflies made around 2 fingers, or use small tapestry bobbins. Our 3" x 4" example uses 4 blues, 4 greens, 4 browns, 1 yellow, 1 orange, black and white.



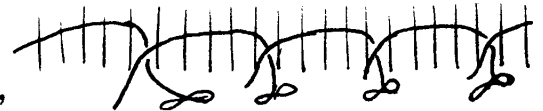
Heading: Weave 1/2" beginning, with tow linen -- to be ravelled out when piece is finished. Throw 1 shot of tabby, right to left, using linen like the warp, leaving a 20" end of linen to the left of the web. Thread this end through a needle, and overcast back over that linen weft shot firmly, both between and around each warp end, to give a solid straight ridge of linen finish -- then begin first wool.

First weft: 1/4" dark green, all across warp: Throw wool across with an arc in shed, push down with thumb and forefinger over 3 ends at selvages, to avoid pulling in. With point of comb or bobbin, make the arc into scallops, beginning at the selvage which was beaten down above. Change shed, beat. Is it smooth and even? if not, try again.

arc: 
 scallops: 

Turn in beginning end, leaving 3/8" hanging. Continue with dark green for 1/4" until design begins.

First design row: Have butterflies or bobbins ready for color changes. Lay left to right in each shed to accord with design, in scallops as before. At end of each color area, come out of shed, and begin new color at same place. No interlocking possible on first row. Lay new color end over previous end's butterfly. Change shed, beat, turn in ends, around previous end. On same shed, beginning at right hand side, return bobbins to required warp end, always having butterfly just laid down on top of butterfly to be picked up. Change shed, beat. Do not pull in at selvage.



This interlocking must be done on every row, and makes a ridge, running in the warp direction on upper side of weaving -- check carefully on under side to see all is neat and correct (see rule 7). Check on this rule also for diagonals. Here wefts will show a bit more at interlockings.

The "hachure" occurs at the top of house where a bright blue

and white alternate, 4 rows of each to give stripes. Hachure may be in blending or contrasting tones of color.

When design is completed, weave the 1/4" dark green band, and throw one heavy linen weft shot, overcasting closely as at beginning. Trim all weft ends to 3/8" length. Cut tapestry from loom, with the tension off, leaving 1" warp ends beyond weaving. Turn warp ends to wrong side, press and fasten ends down in pairs with an invisible cotton thread across wrong side. Frame as desired.

Once a small tapestry is completed, we are sure you will plan a larger one! Now for another type of hanging --

LOOM CONTROLLED WEAVING -- CRACKLE WEAVE FOR COLOR EFFECT

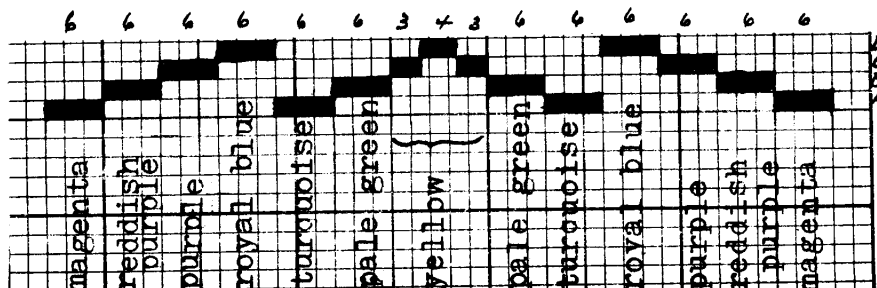
Many of our Art Galleries, Art Magazines and other publications familiarize us with mid-century paintings, and for those who are fond of other schools, the abstracts and oftime weird thinking of the artist today does not appeal. We search for a meaning, or a message, but as when we are confronted with a book in a foreign language, the communication breaks down. However, if we stop searching for the meaning of abstracts, absorb the color which is usually a strong factor in them, some feeling is aroused -- favorable or no.

So, in our weaving of some wall hangings we may have no intended message, but an enjoyment of color.

Over thirty years ago in our very young weaving days in Los Angeles we studied with Muriel Hewson, and admired her feeling for color. We must admit we had not any knowledge of weaving at that time, but were anxious to learn. And we learned, at that stage, by copying! Miss Hewson wove, among other articles. afghans -- perhaps some readers will recall them. One we particularly admired was extremely colorful, and weave it we must, and did, in Crackle weave.

Alas, when it came home to Canada it was a dud -- too flamboyant, and such a strange design! It has hung on a wall ever since, but now -- it is the first weaving visitors notice, and why? Because of the color and design. We hope you will be able to adapt Crackle drafts and utilize them for exciting color hangings.

Profile and warp arrangement -- as you see, the coloring follows the spectrum order:



The warp is a heavy 4-ply yarn, fingering or Germantown,

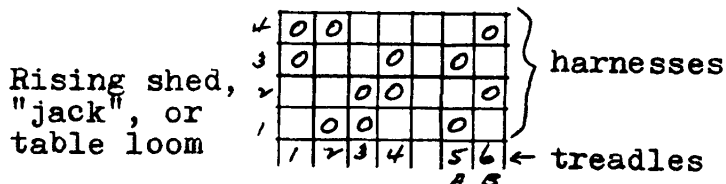
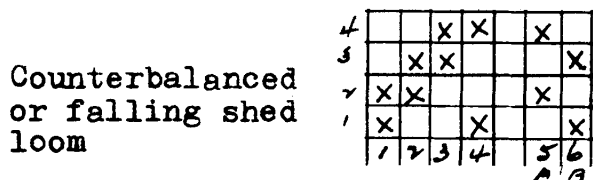
#10 reed, 1 end per dent, 1 per heddle.

The Threading

Selvage, threaded	4,3,2,1		8	ends	magenta (red	
Block A, threaded	1,2,3,2,	6 times	24	ends	violet)	33
added end	1		1	end		
Block B, threaded	2,3,4,3,	6 times	24	ends	reddish purple	25
added end	2		1			
Block C, threaded	3,4,1,4,	6 times	24	ends	purple	25
added end	3		1	end		
Block D, threaded	4,1,2,1	6 times	24		royal blue	25
added end	4		1			
Block A,	1,2,3,2,	6 times	24		turquoise	25
added end	1		1			
Block B,	2,3,4,3,	6 times	24		pale green	25
added end	2		1			
Block C,	3,4,1,4,	3 times	12			
added end	3		1			
centre: Block D,	4,1,2,1,	4 times	16		yellow	43
added end	4		1			
Block C,	3,4,1,4	3 times	12			
added end	3		1			
Block B,	2,3,4,3,	6 times	24		pale green	25
added end	2		1			
Block A	1,2,3,2	6 times	24		turquoise	25
added end	1		1			
Block D	4,1,2,1	6 times	24		royal blue	25
added end	4		1			
Block C	3,4,1,4	6 times	24		purple	25
added end	3		1			
Block B	2,3,4,3,	6 times	24		reddish purple	25
added end	2		1			
Block A	1,2,3,2,	6 times	24			
Selvage	1,2,3,4,1,2,3,4		8		magenta	32

358 ends, -36" wide, 358

The Tie-up is standard



Treading and color scheme

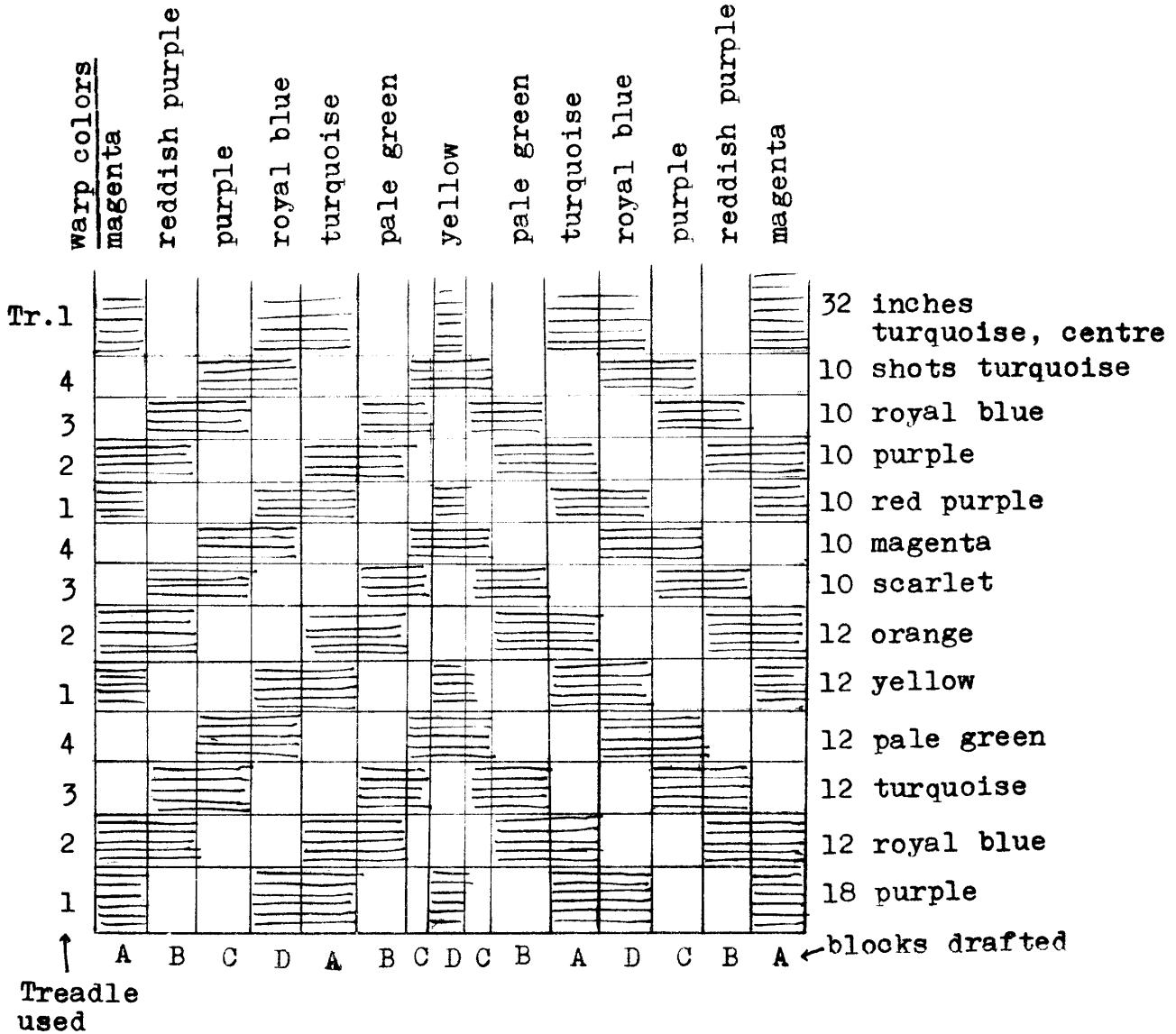
Three rows purple tabby to begin. Then, one tabby shot follows pattern throughout, alternating as usual.

The same colors as the warp are used, but with the addition of scarlet and orange, of the same weight as warp. The overall feeling is based on turquoise plus a harmonious mixture of solid weft

areas, with blends of color on the blocks not being treadled. On these latter, the warp color predominates in vertical lines, while the solid weft areas are weft direction. The tabby color is the same as the pattern in each color group. The number of shots given below refer to pattern -- counting tabbies, the number of weft shots will be doubled. As each color starts and ends, turn weft ends in at edges.

CRACKLE WEA VE

NOTE: Treadle 1 weaves over Blocks A and D
 Treadle 2 weaves over Blocks A and B
 Treadle 3 weaves over Blocks B and C
 Treadle 4 weaves over Blocks C and D



The treadling and color order of the lower end are sketched above -- begin treadling at the bottom and work up. The sketch shows how the balanced profile, treadled in twilling order, 1,2,3,4, with

color, builds up toward the centre; each treadling weaving pattern of over 3 and under 1 warp ends, over two blocks as indicated.

Second end treadlings -- following the turquoise centre

Treadle 2,	royal blue	6	pattern shots,	6	tabbies
Treadle 3,	purple	6	pattern shots,	6	tabbies
Treadle 4,	red purple	6		6	
Treadle 1,	magenta	6		6	
	2, scarlet	6		6	
	3, yellow	6		6	
	4, pale green	6		6	
	1, turquoise	6		6	
	2, royal blue	6		6	
	3, purple	6		6	
	4, red purple	6		6	

Treadle 3 rows tabby in purple

Tie a 4-inch fringe at each end, knotted in 6's. Finished length, not including fringes, is 1-3/4 yards.

BACK ISSUES OF LOOM MUSIC

In previous issues we have given accounts of wall hangings or tapestries, some of our own, some woven at Banff, and some descriptions of those seen at exhibitions. Here are the references:

Automatic laid-in Rolåken technique, Borås	February 1952
Blinds by Anni Albers, exhibition	April 1952
California type screen	December 1948
Hellman, plastic inserts, exhibition	November 1959
Tapestry, Maas-Fjetterstrom	February 1952
Wall hanging, Mrs. Gershkovitch, at Banff, after a Finnish laid-in	November 1959
Wall hanging, Mrs. Raitt, using Indian motifs	December 1962
Wall hanging, Mrs. Woodruff, Dukagang, at Banff	Sept. 1961
Wall hanging, Swedish	February 1952
Wall hanging, 8-harness Summer and Winter trees	June 1947
Wall hanging, M's and O's, Finnish type	October 1947

It's the tremendous challenge and opportunity that keeps us interested

in

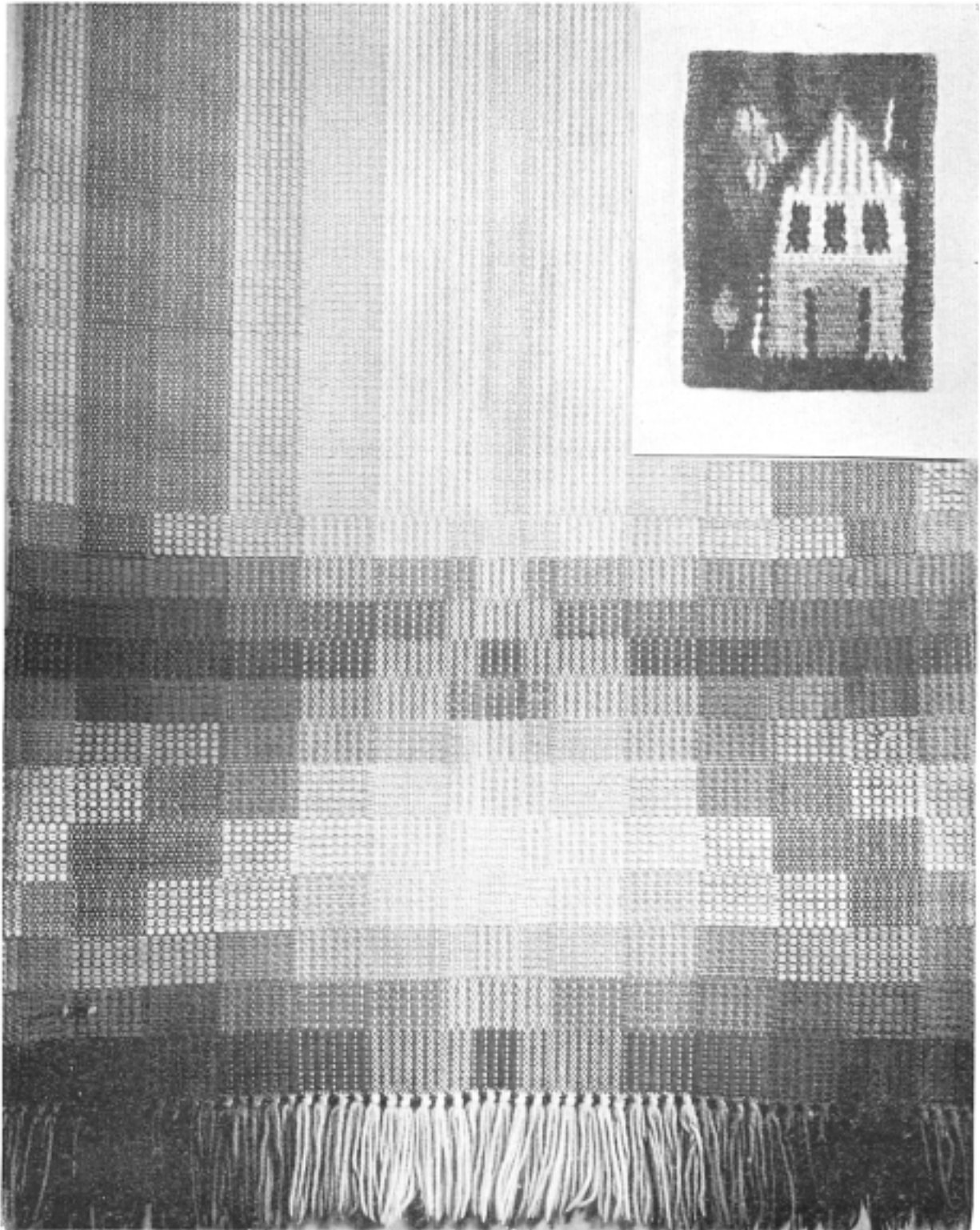
GOOD WEAVING!

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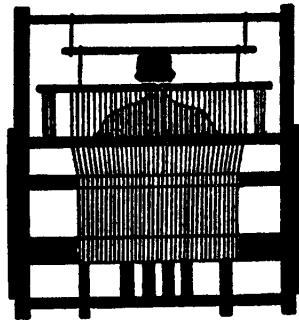
Wall hanging, Crackle weave, in vibrant colors
Swedish tapestry, Flamsk technique (photographed half-size)
LOOM MUSIC 1964

LOOM
MUSIC

VOLUME XXI NUMBER 4

April 1964

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LOOM MUSIC

Volume XXI, Number 4

April, 1964

Double Width Weaving (semi-circular) for TABLE CLOTHS, etc.
 Double Weave -- Polychrome On 4 harnesses

The above two interpretations of 4,3,2,1 twill have very different methods of color, warping, and appearance. Many new weavers are confused as to the terms, and it is many years since we wrote fully about the former, so it may be as well to define what we mean when we say "double width", or, as sometimes named, semi-circular weaving.

Apropos of this type of weaving, we are reminded of one of the favorite gambits of Mrs. Atwater -- to face a student with a problem and watch to see how it was attacked toward a solution. In this instance the setting was a conference, or workshop, and on one loom a narrow twill warp. The student (not ourselves) was set the problem of manipulating the frames to produce (1) double faced twill, face and reverse of different colors; and (2) semi-circular, or double width. The problem was conquered by sheer determination of trial and error, plus the applied deduction of each result. When success was obtained, little was said -- Mrs. Atwater was never lavish with praise -- but her manner toward this person from there on was tinged with respect for intelligence.

Fortunately for most of us, this rigorous training is not required and we do not have to do our own research, stimulating, or frustrating though it may be, according to our temperaments.

CHARACTERISTICS OF THE WEAVES

On four frames, for double width weaving we mean we wish to weave a fabric which consists of two webs, woven one on top of the other, and bound together at one side so that when cut from the loom the whole will open out and be twice the width of the warp as it was sleyed in the reed. In Polychrome double weaving we use several colors and work with the color effects obtained by the treadlings to obtain two separate fabrics -- but, the two layers will be bound together when the treadling order changes from one system to another, and may be either closed or open at the selvages.

DOUBLE
WIDTH

The method lies in the manipulation of the frames, and to insure the warp ends being evenly spaced to produce two layers of tabby, the warp is threaded in a twill: $1_2^3 4_1^2 3^4$. The under layer will be woven with frames 1 and 3 engaged alternately, and the upper layer with 2 and 4 engaged alternately.

When weaving the under layer, either frame 1 or 3 must be lowered, with the other three frames rising: as, frame 1 down and 2,3,4 up; then frame 3 down and 1,2,4 up.

When weaving the upper layer, frames 2 and 4 are raised alternately, with the balance of the frames lowered in each case.

The above two requirements give us the way to tie up the frames:

counterbalanced
loom

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

upper Layer | Lower Layer

rising shed
loom

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

Two weft shots are woven for each layer, so treadling will be: Treadles 1,2 for upper layer, 3,4 for lower, using one shuttle.

This tie up and treadling order ensures a proper turn at fold and a neat turn, provided weft is not left loopy, or pulled too tightly. Watch this carefully, especially when beginning, to get off to a proper start.

One point remains, the warp setting. To calculate this, reckon on the number of warp ends needed as if one layer only was being woven in the tabby weave. As our object is to weave two layers of this same setting, we must double the number of ends per inch. That is, if regular tabby fabric is 20 ends per inch, to weave twice as much in two layers, joined at one side so it will open out twice as wide -- twice as many warp ends are needed = 40 ends per inch. Never disregard this rule.

In this type of weaving, it is essential to have the frames operating at maximum efficiency. It can be done with reasonable care on a counterbalanced loom -- we've done it -- but is easier on a rising shed loom. A clear shed is necessary on all four pedals to avoid errors. If you have a shed balancer, use it here.

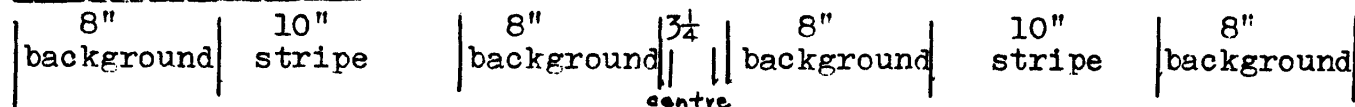
Weaving order: In beginning weaving, use pedal 2 (see tie-¹ and throw from right selvage to left fold, then pedal 3, then 4. Next, treadle 1,2,3,4 and continue to repeat the 1,2,3,4 order throughout (final shot will be treadle 1, when cloth is of desired length). Make all weft joins at right hand selvage, in either upper or lower layer. If you forget which pedal you stopped on, open each shed in turn until last weft is free in shed, and pick up sequence from there. (We have so often been asked this question, "Where am I?"

Our Tablecloth. Sometimes warp histories are interesting. This one began as an intended patio place mat set of striped bright colors, 8/2 cotton, to be set at 30 ends per inch, for 13" wide mats, in a "warp emphasis" weave for fuller color effect: 54 ends dark brown, 50 gold, 50 light brown, 50 scarlet, 50 red, 50 light brown, 50 beige, 54 dark brown.

When our "living room loom" with its length of man's suiting material at 40 ends per inch, needed to have a new project planned -- the thought came to tie on a colorful cotton warp for a wide table cloth, double width. (A few years ago we had woven a checked beige and rust twill wool blanket, double width on 8 harnesses. Since the wool gave such excellent results on the centre seam, we have long wanted to try the technique in cotton or linen for a cloth).

Here was our chance to plan a warp to tie onto the 40 per inch threading -- 8/2 cotton to weave tabby would be just the proper material, and we decided to make use of this colored warp, adding to it a neutral background. The extra ends were warped, after careful calculation of number and placing with original warp. Just tie both sets of lease rods to front beam, and use as needed according to plan, slewing and threading as usual, or tying onto the ends of a previous threading which remains in reed. No fuss or confusion, and the warps go together with a shake when unchaining.

Stripe Arrangement



Sley warp 40 ends per inch (4 per dent in a #10 reed), and thread in twill: $1^2 3^4 1^2 3^4$. In slewing, be sure to begin with the 320 ends background at right hand side of reed, so centre fold will be at left side when weaving.

Warping plan, 8/2 cotton, set at 40 ends per inch, for semi-circular weave.

320 ends	beige and oattwist warped together, tied on or threaded hit-and-miss (oattwist is beige and natural plied together -- or use deep natural)	8" woven	
54 ends	dark brown 8/2 cotton	} 408 ends, colored wide stripe 10" woven	
50 ends	gold "		
50 ends	light brown "		
50 ends	scarlet		
50 ends	red		
50 ends	light brown		
50 ends	beige		
54 ends	dark brown	} 32 ends, narrow stripe 4/5"	
320 ends	beige and oattwist, warped together		8" woven
8 ends	dark brown		
8 ends	scarlet		
8 ends	red	} 7/8"	
8 ends	scarlet		
centre 36 ends	beige and oattwist	7/8"	
1116	warp ends	in reed, $\frac{27-3/4}{}$ " for a 55" cloth	

Amount of warp: For a 2 yard cloth, finished with a 1" hem, we wove $2\frac{1}{4}$ yards on the loom. For 3 cloths (don't stop at one), warp 3 x $2\frac{1}{4}$ yds. plus $\frac{3}{4}$ yd. loom waste, plus several inches to sample = a $7\text{-}\frac{3}{4}$ yard warp -- more if longer cloths are desired.

The Weft and Weaving. We like a cloth with more body and texture than is obtained with cotton weft, so chose a natural tow linen of 6/1 weight, not too stiff a linen. (Too much stiffness in the weft is likely to give too much loop at the fold edge, and too much twist could cause a back-lash in the under layer where it wouldn't be seen until removal from the loom).

From the right selvage, using tie-up on page 28, treadle 2 and throw right to left; treadle 3, treadle 4; then treadle 1,2,3,4 throughout, making new joinings of weft always at right selvage, not on fold side which is at the left.

Finishing: When the cloth was cut from the loom, the ends were stitched to prevent fraying. To help minimize any fold marks, we spread the cloth, grasped it firmly at first stitched end, a hand at each side of centre stripes, and zig-zagged our hands up and down, all the time pulling sidewise. This was continued for the length of the cloth, and seemed to aid the meshing at the fold.

The cloth was hemmed by hand, and washed carefully in mild soap flakes, avoiding creasing, crushing or wringing. It was hung over a rod to drip, then ironed while damp.

HOMESPUN BLANKET, woven double width

Our 8-harness twill was set up at 32 ends per inch, in squares of beige and rust, 80 ends each for $2\frac{1}{2}$ " checks, alternated for desired width, remembering to arrange for the proper width of the centre fold checks. On 4 harnesses, tabby weave checks will be obtained, using the same two colors in the weft.

Use warp spun wool for warp, but order weft spun for the weft. Weft yarn is softer, with less twist, which will help prevent a run-back of weft in the lower layer where it wouldn't be noticed, and the fold turns are easier to keep smooth with weft type of weft. After washing and pressing, the fold in a wool blanket should be impossible to detect.

Double Weave, Polychrome (many colored) method,
on 4 frames

Experimenting

This double weaving has always been one of the techniques that fascinate weavers, especially those new to the craft, and experienced weavers find it a tremendous challenge to explore its many possibilities. We have given it in previous issues as a background for picked up figures, as in our April 1957 issue; and contemporary weavers find it exciting to weave lace techniques on the top tabby surface, while weaving the under surface solid tabby -- plus many other fancies.

Our thoughts today, however, are on a different theme -- that of color. In 1960 we wrote up squares of color on 8-harness double weave, arranged by Malin Selander, and mentioned a color hanging by Ted Hallman. But we had never tried the effect of color on a 4-harness threading. Our loom happened to be set up in the 8-harness double weave, and we tried out the 4-harness technique on it, having re-read C.S. Zielinski in Master Weaver #29, where there appears a few lines on the subject. As color for us is too expensive to photograph, we will try to show you our results by means of a drawing.

Our threading was: Main color on frames 1 and 3 throughout, extra color on frames 2 and 4:

Warp, 20/2 mercerized
set at 60 per inch:

$\underbrace{1^2 3^4 1^2 3^4}_{60 \text{ ends}}$	$\underbrace{1^2 3^4 1^2 3^4}_{60 \text{ ends}} \begin{matrix} \text{begin} \\ \text{begin} \end{matrix}$
apple green threaded in heddles on frames 1 and 3; purple in 2 and 4	apple green threaded in heddles on frames 1 and 3; mauve (orchid) in 2, 4

We had alternate 1" squares of these two combinations, but additional colors and varying widths of color groups would be more interesting for experimentation.

Tie-up. If you have only 6 pedals, tie up as follows, and use both feet for needed combinations:

counterbalanced
or falling shed
loom

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

If you are using a table
or Structo loom, select
combinations from the
treadling groups below.

- A. First group of treadlings:
1. frames 1,2,3 down (step on 2 and 6 of tie-up)
 2. frames 1,3,4 down (tr.4 and 6 tog.)
 3. frame 1 alone (tr.1)
 4. frame 3 alone (tr.3)

- B. Second group of treadlings:
1. frames 1,2,4 down (tr.1 and 5)
 2. frames 2,3,4 down (tr.3 and 5)
 3. frame 2 alone (tr.2)
 4. frame 4 alone (tr.4)

Weft colors. In the usual double weave we would match the colors of the warp, for weft, but in our experiment we kept to the main warp color for one shuttle (green), and a different color for the alternate shuttle (deep rose red). Both wefts were very fine linen. We wove in this order:

A treadlings, for 1":

- Treadling 1, with rose red (please refer above for treadling represented by 1,2,3,4)
 Treadling 2, with green
 Treadling 3, with rose red
 Treadling 4, with green

B treadlings, for 1":

- Treadling 1, with rose red
 Treadling 2, with green
 Treadling 3, with rose red
 Treadling 4, with green

The drawing shows the color combinations with this warp and weft

treadling	upper side		under side	
	purple and green warp	mauve and green warp	purple and green warp	mauve and green warp
A { rose green rose green	pure green	pure green	rose looks deep cerise; purple dots	rose looks cerise; tiny mauve dots
	rose looks red; green warp dots	rose looks red; green warp dots	green purple warp dots	green mauve warp dots
	mostly green purple warp dots	mostly green tiny mauve warp dots	rose looks red; green warp dots	rose looks red; green warp dots
	deep cerise purple dots	cerise mauve warp dots	all green	all green
B { green rose green rose				

As we have said, this type of experimentation is purely seek and find, with as many colors as you choose tried. We liked cotton and gold "Twinklesheen" as it gave a lift to the square. Weftwise stripes occur when one round of A treadlings follow a round of B to form a unit. Turquoise over this particular blend gave a good result.

After experimentation -- you may warp 8 or 10 combinations, 1 inch wide, for many results - choose the successful ones and plan a new warp. This is excellent chair seat quality, may be used for envelope purses, or lovely small cushions. Remember, in designing, you may have a choice of

1. varying widths of color combinations to get away from straight checkerboard effect,
2. many choices of choosing alternate colors,
3. in using wefts, you have a lot of color choice possible, changes in treadlings from A group to B group, as well as changing chosen colors about to opposite pair of treadles,
4. most interesting results come from using black and white only, with good planning of areas.

It is our great wish that if you alone, or your group, experiment with this method, you will share with us your samples, to add to our color and weave file. In that way, we all share in learning about

GOOD WEAVING!

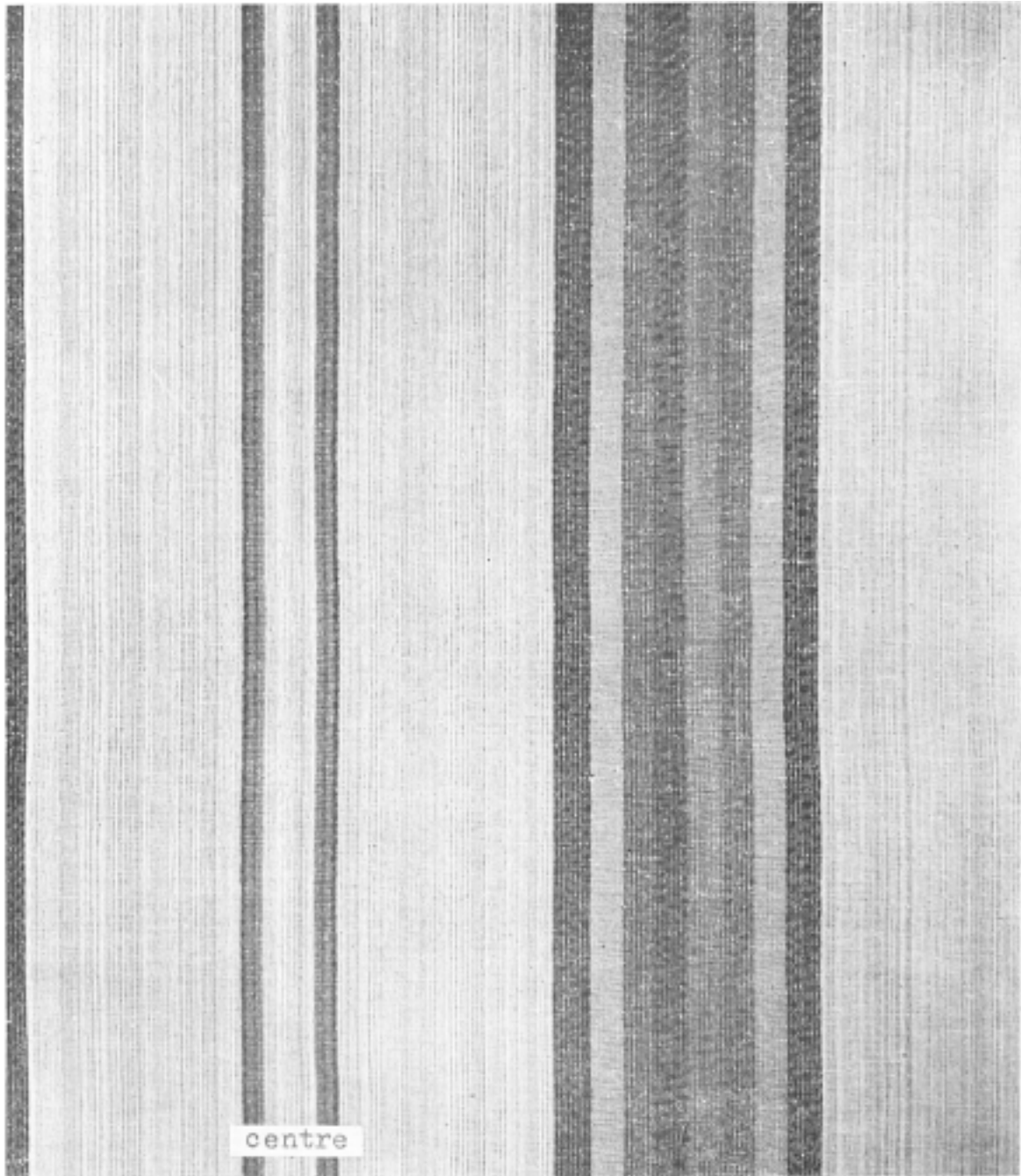
from your editors,

PLEASE INSERT
IN MARCH ISSUE

Omission in directions for Flamsk -- so obvious
we missed it

When completing sketch to be ready for loom, the working drawing must be the reverse of the finished tapestry -- can be traced off in reverse against a window. Sorry!

If you are planning to visit the Maritimes this summer, do not miss the Western Nova Scotia Handcraft Exhibition, Community Hall Centre, Annapolis Royal, on July 15th and 16th, 1964. This exhibition is being sponsored by the Fort Anne and Yarmouth County Weavers jointly, and is sure to hold great interest. It will feature demonstrations of weaving, spinning, vegetable dyeing, as well as 17 other crafts. Bring your pockets well lined, as a great variety of craft articles will be available for purchase. For further information, write to Mrs. J.D.B. McFarlane, Publicity Chairman, Box 56, Annapolis Royal, Nova Scotia.



Cotton and linen table cloth, woven in semi-circular technique.

LOOM MUSIC 1964

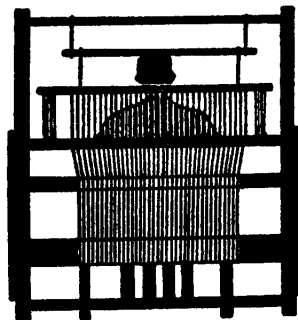
LOOM

MUSIC

VOLUME XXI NUMBER 5

May 1964

Mary Sandin
Edmonton



Ethel Henderson
Calgary

LOOM MUSIC

Volume XXI, Number 5

May, 1964

SPRING -- and Rainbows to Weave, based on "Mattor" type drafts

The colors of Spring are intoxicating: the first wild flowers, the delicate shimmering of spring leaves in the sunshine, the glory of the tulips and daffodils; the whole world of Nature bursts upon us with renewed force. To be in tune we have selected the whole spectrum, used it to capture the feeling of the season, and tied it to the loom.

As we did this, we reflected -- "It often seems to us we editors have a complex about linen. Although we use many other fibres, invariably we find ourselves most satisfied with linen. Now why?" we wonder.

The answer -- it is so easy to weave, and dressing the loom is no task, for gone are the days when linen threads meant difficulties from start to finish. As well, to finish linen when it comes off the loom is simple, a mere following of a few basic rules. "But ironing! Who irons nowadays?", we hear in protest. This is an argument into which we do not care to enter as circumstances alter cases; but to us the ironing is nothing compared to the pleasure of using beautiful articles and the pride we feel in the accomplishment of their being.

These articles we offer (not all linens) -- place mats, a gardening apron, a tea apron or a towel, may be adapted to many uses -- summer upholstery, bags, and even pretty curtains.

EXAMPLE I,

Place Mats, This weaving affords an excellent opportunity to use up
Patio Runners, many remnants of threads, and the draft order may be
light colored adapted to use up more or less of any one combination.
upholstery, etc. Although stripes are arranged throughout the warp, the
overall impression when woven is color, not design.

The Warp: We have used 10 colors, listed in detail. If you are planning your own color scheme, you may trial wind your colors around a small card to arrive at the desired effect, as weft influence is not too apparent in the finished weaving. We used mercerized Knox linen, 25/2 weight (\$1.89 for 900 yds. or 4 oz., from Searle Grain Co., Winnipeg). They also have 4 colors in 18/2 linen at \$2.25 for 1700 yds. (10 oz). This has not the shine of the 25/2. If you care to use rayon, Searle has a good selection of colors in #8. An 8/2 cotton could be used, if that is more available to you in a good color range.

The Draft is basically "Mattor" (Scandinavian rep rug), and we have used draft system #1, which you will find explained at the end of this issue. This system calls for warp ends of many colors, alternated with ends of neutral background color. To emphasize the rainbow coloring, we have doubled all of the ends which are rainbow, and kept the background ends of very light grey, used single. If you

have no grey, a very light natural will serve, of the same weight as the rainbow ends.

To keep threading and warping as simple as possible, we suggest warping the two color ends and the background together, 3 ends, keeping fingers between them to prevent twisting, especially at the cross: #12 reed, 3 ends per dent, i.e., 1 color, doubled
1 grey

Warping and Threading Plan: The bright colored ends are circled, and are threaded 2 per heddle

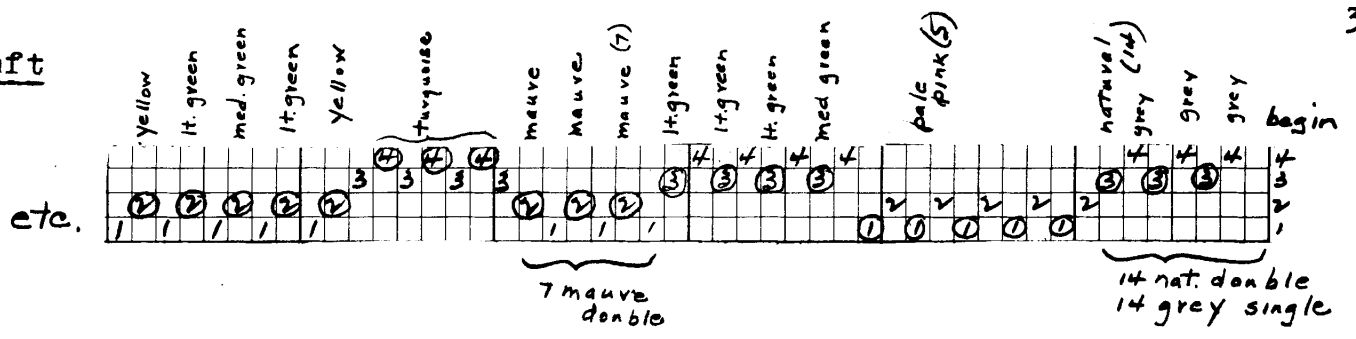
Warp		Thread (read L.to R.)		No. of heddles
28 natural,	14 grey	4 ③ 4 ③	to 28 heddles	28
10 pale pink	5 grey	2 ① 2 ① 2 ① 2 ① 2 ①		10
2 spring green	1 grey	4 ③		2
6 lt. turquoise	3 grey	4 ⑤ 4 ③ 4 ③		6
14 mid mauve and red purple wound together	7 grey	1 ② 1 ② 1 ② 1 ② 1 ② 1 ② 1 ②		14
6 brt. turquoise	4 grey	3 ④ 3 ④ 3 ④ 3		7
2 yellow	1 grey	② 1		2
2 lt. turquoise	1 grey	② 1		2
2 spring green	1 grey	② 1		2
2 lt. turquoise	1 grey	② 1		2
2 yellow	1 grey	② 1		2
4 brt. turquoise	2 grey	④ 3 ④ 3		4
2 pale pink		②		1
2 rose pink	1 grey	4 ③		2
2 cerise	2 grey	2 ① 2		3
2 rose pink	1 grey	③ 4		2
2 pale pink		②		1
10 brt. turquoise	6 grey	3 ④ 3 ④ 3 ④ 3 ④ 3 ④ 3		11
10 yellow	5 grey	② 1 ② 1 ② 1 ② 1 ② 1		10
8 green	3 grey	③ 4 ③ 4 ③ 4 ③		7
6 lt. turquoise	3 grey	2 ① 2 ① 2 ①		6
6 mauve and purple together	3 grey	4 ③ 4 ③ 4 ③		6
6 pale blue	3 grey	1 ② 1 ② 1 ②		6
2 brt. turquoise	1 grey	1 ②		2
4 pale pink	3 grey	3 ④ 3 ④ 3		5
4 rose pink	2 grey	② 4 ③ 2		4
2 cerise	1 grey	① 2		2
4 rose pink	1 grey	③ 4 ②		3
10 pale pink	6 grey	3 ④ 3 ④ 3 ④ 3 ④ 3 ④ 3	centre	11

repeat color order, from 4 rose pink, 1 grey, up to beginning;
repeat threading, up, BUT, read from right to left, so that colors and threading are balanced with first side.

157 double warp ends, 158 grey ends = total ends 315 (or 472 individuals)
= 13" + in the reed, 13" after washing.

Threading draft: The complete threading is as listed above. However, to show the appearance of the draft in its more usual form, we draft the beginning part of it for you:

Draft



Tie-up is standard:

Counterbalanced
or falling shed
loom

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

Rising shed,
"jack", or
table loom

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

harnesses

treadles

Tabby treadles are usual (5 and 6)

Pattern treadlings throughout, one heavy weight neutral color
on bobbin: 2,6,4,6
2,5,4,5, and repeat

The Wefts: We always try out an inch or two of weaving, with various weights and texture and color of weft, on our new warp. A heavy linen weft, light natural color, gives the most pleasing combination of color, plus unobtrusive pattern.

On finally sampling two complete mats, washed and finished with end fringes, one woven with a heavy spaced (slub) linen, the other with an 8-ply soft twist linen, we decided in favor of the latter. (One and a half lea linen is also excellent, if a quite heavy mat is your choice).

Details of our favorite mat: Begin by leaving 1" unwoven for fringe (insert a cardboard or ruler marker), then 1 shot treadle 5 with heavy linen, to be pulled out later when overcasting fringe. Leave 1" at each edge, not turned into shed, for easy pulling. With natural 25/2 linen, treadle 6,5, leaving a free beginning end 1 yard long, and turning in the final end on treadle 5. Overcast the fringe off the loom: pull out heavy linen marker, a half inch at a time, and follow with overcasting into the two tabby rows, using the length of 25/2 linen which was left for that purpose. (Treadling for mat, as given on page 37 above: 2,6,4,6; 2,5,4,5; and repeat). Finish final end with two tabby rows of 25/2 linen, leaving a length for overcasting. Then the row of heavy linen as at beginning, followed by two or three rows of tabby of any odd material, to be pulled out when overcasting is done.

Finishing: These were washed as usual, in mild soap, without creasing or wringing, and rinsed well and allowed to drip out excess water for a few minutes. Then, we placed several layers of sheeting or tea towelling on the laundry counter, and laid mat out flat on this surface, and smoothed it out. This was done by placing the palms of hands at centre of mat and smoothing lengthwise to ends, with pressure. This was repeated three or four times during the drying process, with such a good effect that no ironing was needed.

Striped linen towel. After weaving our eight place mats (we always put on extra warp!), we wove two finger-tip towels, using

natural linen slub of about 18/1 or 14/1 weight, tabby treadlings. The whole immediately changed -- the stripes were more apparent, the texture firm but much lighter, and one thought of a closely beaded surface as the doubled warp ends were separated by the fine weft. In the draft, there are spots where the tabby alternation is not true, but these give a pleasing effect also, in this striped set-up. This lighter weight product is suited for towelling, or a long runner, and most attractive.

EXAMPLE II

Garden apron using carpet warp in garden colors For our second use of a "Mattor" type draft we have chosen the system where there is a much different surface to the one used above, and produced a sturdy colorful fabric that is as gay and colorful as beds of yellow and red tulips, and blues of scyllas and hyacinths. "A gardening apron -- and a cover for a knee pad", it seems to be saying, "and I'll also make a fine hanging bag to hold the gardening forks, and such. "

In the first draft type, the surface woven is uniformly flat, but in this draft the surface is flat, seemingly tabby, with warpwise ridges, according to the threading. This gives variety to the color changes, and interest to the fabric.

The warp is carpet warp: medium blue, red, light blue, dark blue, green and yellow. Reed is #12, 2 ends per dent, single in the heddle, 477 warp ends, 19.8" wide in the reed.

<u>Warping plan</u>	<u>Threading, read L. to R.</u>	<u>ends</u>
12 ends med. blue	3,1,3,1, 4,2,4,2, 3,1,3,1	12
16 ends red	2,4,2,4, 3,1,3,1, 2,4,2,4,3,1,3,1	16
10 ends, light and dark blue alternately	② 4 ③ 1 ④ 2 ① 3 ② 4 circled are light bl.	10
4 ends green	2 4 2 4	4
4 light blue	3 1 3 1	4
4 yellow	4 2 4 2	4
12 green and med. blue alt.	① 3 ① 3 ② 4 ② 4 ① 3 ① 3 green circled	12
4 dark blue	2 4 2 4	4
4 red	1 3 1 3	4
10 light blue and red alt.	② 4 ② 4 ② 4 ③ 1 ④ 2 blue circ.	10
4 red	1 3 2 4	4
4 light blue	3 1 3 1	4
4 green	4 2 4 2	4
2 yellow	3 1	2
4 red	4 2 1 3	4
repeat bracketted section once more		
14 ends med. blue and green alt.	④ 2 ④ 2 ① 3 ① 3 ① 3 ④ 2 ④ 2 green circled	14
4 ends red	3 1 2 4	4
4 ends green	2 4 2 4	4
4 light blue	1 3 1 3	4
4 red	4 2 3 1	4
10 red and lt. blue alt.	② 4 ① 3 ④ 2 ④ 2 ④ 2, red circ.	10
4 red	3 1 3 1	4
4 dark blue	4 2 4 2	4
12 med. blue and green alt.	③ 1 ③ 1 ④ 2 ④ 2 ③ 1 ③ 1 green circled	12

continued --

2 yellow	2 4	2
4 light blue	1 3 1 3	4 66
9 green	4 2 4 2 4 2 4 2 4 once only	9
After centre is reached, reverse from there to beginning,		66
keeping exactly the same color order, but in threading		70
read orders from right to left -- <u>important</u>		70
		28
total		477

The tie-up is standard, as given on page 37.

Weft and Treadling: We used natural 8/2 cotton for weft, beaten firmly, in this treadling order: 1,2,3,4,3,2, and repeat. For a darker effect, medium blue could be used as weft. To begin, weave 1/4" fine tabby for turn-in of hem. Finished width off loom about 17 1/2".

Apron make-up: We wove 28" and did no finishing beyond steam pressing. At the bottom we turned a 2" hem, and overcast it by hand. The bottom was then turned up 9" (hem inside) for pockets. The edge selvages were overcast together for the 9". This formed one big pocket which was divided into three sections, up and down. We machine stitched the two layers together to produce three pockets.

The top edge was stitched across several times for strength, and gathered slightly to a 15" width. This raw edge was bound with green double fold cotton bias tape. For ties, we used 6 strands of dark green carpet warp, "crocheted" into an Idiot's Delight cord, 50" long with tassled ends. The cord was hand stitched onto the right side of the apron top, to cover the bias tape (tape shows on wrong side). This finish we found to make a neat waistline for heavy material, and comfortable to wear.

THE THEORY, for our Drafting Enthusiasts

"Mattor" (rep rugs) in the traditional manner calls for a fine warp, set closely in the reed to completely cover the weft. We have here used the draft systems to the letter, but have modified the warp size, reed setting, weft used, and treadling, to create a very different web. As well, we have made no use of the pattern design such as seen in the Scandinavian draft books.

We began our study with Sigrid Palmgren's Vavbok, First Ed., Part I, 1925, where both basic types of the draft system are shown. For simplification we will call them Type I and Type II.

TYPE I: page 43, Palmgren's Vavbok I

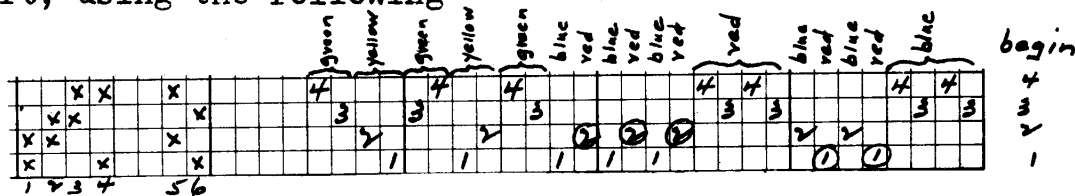
As Mattor drafting is built on the "opposites system", we find Type I uses the first and second frames against the third and fourth, giving warping orders of 1,2,1,2, against 3,4,3,4; or 4,3,4,3 against 2,1,2,1; and again, 1,2 against 3,4; or 4,3 against 1,2.

Changes in drafting order are made according to the design effect desired -- If the design is to be kept unchanged over a certain area, one of the opposites pairs is repeated, as 1,2,1,2, etc., then to 3,4,3,4, etc. when a change is desired. When the order changes to 2,1,2,1, etc. and 4,3,4,3, etc., the design also changes. When

several changes of pairs of end-orders are made, they of themselves form a design in the weaving. It is not necessary to preserve a strict tabby order in setting down the draft, i.e., between blocks.

Further, the color orders may change to carry out the design more effectively. One color only may be used in an area, or two colors in alternate order may be called for.

To realize these more fully, we recommend you set down a short draft, using the following



Treadling: As one obviously cannot use the 1&2, or 3&4

combinations in weaving, the other 4 treadles on the tie-up are utilized. In the traditional treadling the Mattor relies on a heavy weft plus a fine weft used alternately throughout the weaving, e.g. 2&3 followed by 1&4, repeated for block, then 2&4 followed by 1&3 for other block.

Our treadling is 2&3 followed by 1&3, 1&4 followed by 1&3, then 2&3 followed by 2&4, 1&4 followed by 2&4,

or using the treadles of the standard tie up:

2,6,4,6; 2,5,4,5, and repeat.

Applying this treadling order to the draft above, on graph paper, and using colored pencils for the draw down, one can readily see the way the draft and colors work.

When the warp is heavy, as say a 3-ply yarn of many colors, set close in the reed, one weaves the ski scarves and belts that are so attractive. If you have a copy of "The Weaver", p. 25, April 1938, you will find a ski scarf draft. When Mrs. Atwater wove belts (Shuttle Craft Bulletin 1941) she did not use a reed at all because of the close warp setting, but drew in the weft to the desired width and then maintained that width. Often the warp is doubled on certain colors to give them more emphasis.

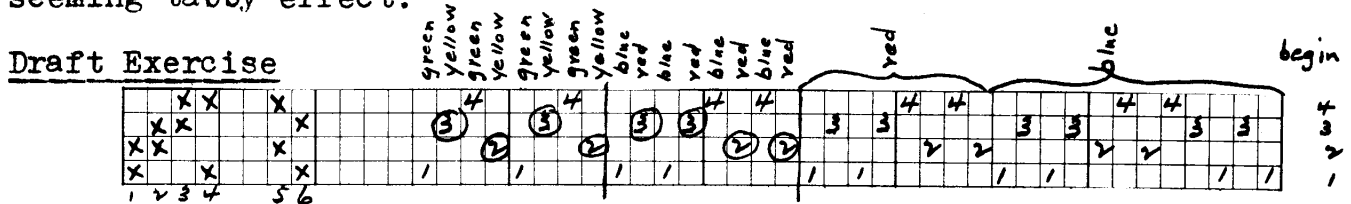
In our linen example in this issue, you will find all the changes mentioned, at one spot or another, and we have used a warp setting that is our own. It does not fully cover the weft, and is woven with a weft to give a medium to heavy weight article which we desired.

TYPE II: page 49, Palmgren's Vavbok I

This second type is based on the opposite frames 1&3 against 2&4, so we have draft orders of 1313 against 2424; 3131 against 4242; 1,3 against 2,4; and 3,1 against 4,2.

Here the treadling must not combine frames 1&3 or 2&4, so we use the other four combinations of frames. In our example, these are used to give a balanced repeat: treadles 1,2,3,4,3,2 and repeat, using the standard tie up -- again not the traditional order.

Here the warps weave a different basic pattern, the ends on frames 2&4 giving a ridgy line, while the ones on 1&3 are a flat, seeming tabby effect.



A draw down of the above, using colored pencils, will show how the draft and colors work.

This type, woven in wool and set close enough to cover the weft, gives the "Ceinture" scarf or ski belt as shown in Beriau's "Home Weaving" p. 250, 1947 Ed. You will notice how the frequent changes of draft order form the warp-wise design as the weaving progresses.

In our apron, drafted as Type II, we again have not aimed at full warp coverage, thus avoiding too thick a texture for our purpose.

These are two more draft types to add to your opportunities to enjoy

GOOD WEAVING!

Ethel Anderson
Mary Sandin

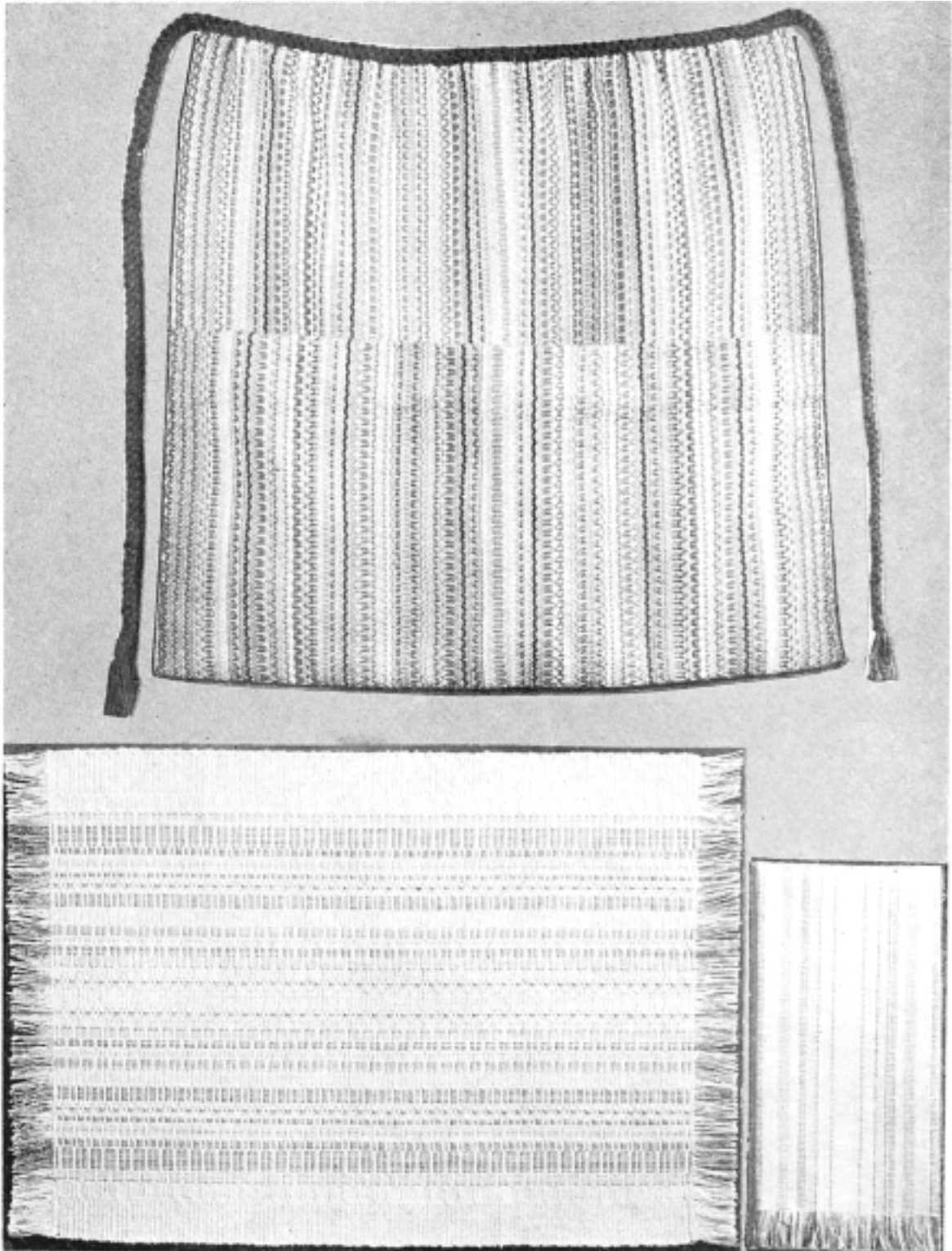
WEST COAST WEAVING NEWS

Victoria, British Columbia, offers the following interests to weavers, June 9th to 13th. It is the thirtieth anniversary of the Victoria Handweavers Guild. On the above dates they will have an exhibition of weaving with the theme "Symphony in Colour", in the Douglas Room of the Hudson's Bay Company, Victoria, during store hours. Some articles will be for sale.

July 11th to 13th inclusive, there will be a Craft and Hobby show sponsored by the Victoria Lapidary Society, at the Victoria Curling Club.

Vancouver, British Columbia. June 1st to 13th is the date for the Twelfth Annual Exhibition of Handweaving, to be held in the Vancouver Public Library, 750 Burrard St., Vancouver.

Since the above dates coincide, it is hoped that many visitors will have the opportunity to visit both exhibitions.



Garden apron: carpet warp in garden colors, warp pattern weave.

Linen place mat and towel: warp pattern weave in rainbow colors.

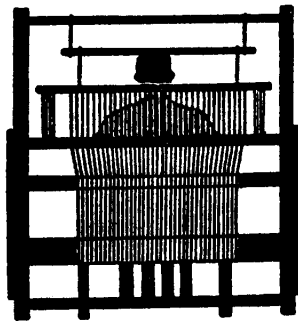
LOOM MUSIC 1964

LOOM
MUSIC

VOLUME XXI NUMBER 6

June 1964

Mary Sandin
Edmonton



Ethel Henderson
Calgary

LOOM MUSIC

Volume XXI, Number 6

June, 1964

CASUAL-USE WEAVING: MATS, A RUNNER, AND TWO BAGS
EXCITING TIE-UPS WITH 8-HARNESS DOUBLE WEAVE

July means travel and travel plans, when the whole family goes on a motor trip, plus a tent, trailer, or camper. Other families separate and the children go to summer camps, or if city-tied, to a day camp. Whether your trailer is large or small, it can always use a new floor mat, or a cheery table runner. At the camp, weaving as a children's activity must consider cost of materials, with the maximum satisfaction from resulting articles for the least amount of teaching time.

When your editors put up a warp, they try to weave it with the idea of exploiting it fully -- either for articles possible on the warp by making use of changes of warp settings, or for exploring possible treadlings and tie-ups. So, with our warps we generally end up with a main article or experiment, plus the extras. These latter go into a box for "someday" issues, and this June issue is to be one of those varied collections.

By July, too, news of summer weaving conferences abound, and in every section of our land, both Canada and the U.S., there will be found exhibitions and interests to attract weavers. Mexico, too, offers summer courses, and we read a fine tour of Scandinavian countries has been arranged. Ulla Cyrus writes us she is giving a summer course to a group of English weavers in tapestry weaving, at the Textilinstitutet, Borås. She also stated she could accommodate a very few extra students -- a wonderful opportunity if you are Sweden bound.

STRIPED WARP
OF 8/2 COTTON

Some time ago we had a warp, an 8/2 cotton arranged in about 1" stripes, planned primarily for patio place mats, and bright towels.

Warp color order: 34 ends medium brown
 34 ends light turquoise
 34 ends dark turquoise
 30 ends henna
 30 ends deep beige
 30 ends dark turquoise
 30 ends light turquoise. centre -- reverse
 from dark turquoise, up
 414 warp ends

This was threaded in twill ($1_2^3 4_1^2 3^4$), 30 ends per inch, 2 per dent in a #15 reed, nearly 14" wide in the reed.

Here are four of the weavings from this warp:

1. PATIO MAT, in twill: With the same medium brown 8/2 as weft, beaten to 30 shots per inch, we wove in twill (frames 1&2, 2&3, 3&4, 4&1, and repeat), with an overcast 1" end fringe. This gave a good firm light-weight mat.

2. PATIO MAT, in tabby: We had a medium heavy jute, light cocoa brown, which we wove in tabby, beating to 14 ends per inch. This gave a firm fabric, excellent weight for hard wear cushions too -- chair covering, use anywhere where sturdiness and long wear is a factor. Our runner was 18" long with a knotted 1" fringe. It is more warp face than not at this setting. (photographed on page 50)

3. FLOOR MAT, in tabby: The third use of this warp was a 50" long floor mat, firm, and just the colors needed in our new "camper". The whole warp was re-sleyed in the same #15 reed, to one end per dent, giving 27½" in the reed. No fringe was wished, so a heading of 1½" was woven for a 1" hem, using carpet warp in rust, tabby weave. The main body of the rug was woven in tabby, using heavy candlewick or 12/4 rug cotton, in henna, beaten to 10 ends per inch, with selvage turns kept uniform, need we say? At this wider warp setting the henna weft produces beautifully moted warp stripe colors. This stripe effect is shown in the photograph -- the place mat stripes at 30 ends per inch are quite distinct; the bag stripes (#4 below) show the more subtle stripe obtained by the 15 per inch setting.

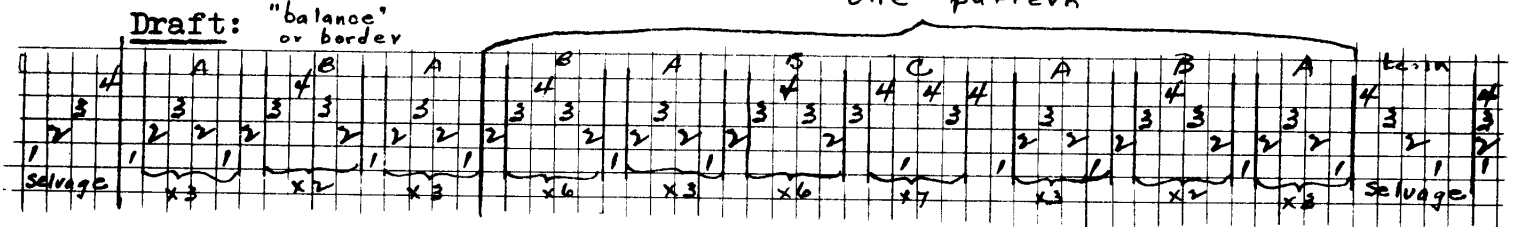
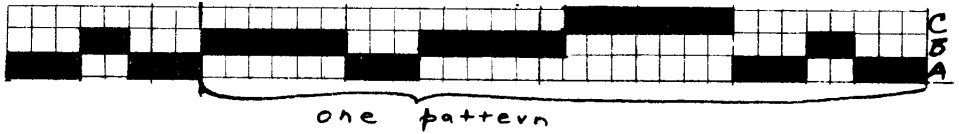
4. BAG: Enough of the 27" warp was left to make one bag, photographed on page 50. We again wove with the cocoa brown jute, in tabby, at 14 wefts per inch. Texture was firm, but not as thick as the first sley, and as the colors were spread, they were much less prominent. Here we wove 26½ inches, leaving at the beginning a 2" fringe. For a bag, we first knotted the fringe, then seamed the one side after folding at the centre to bring selvages together, then across the plain bottom. The fringed top was folded over 2", after the flat overcasting of the selvages. Two "Idiot's Delight" cords were made, each 18" long, fastened to the folded top (as shown in the photograph) and firmly sewn -- using 12/4 rug cotton in henna. This jute weft makes the bag firm enough not to buckle when carried.

We recommend this as an excellent easy project -- sewing is minimal and bag is useful and saleable.

CRACKLE WEAWE, Linen Warp

Our second group of "saved" projects was done on the Crackle weave warp we used last January for place mats. Here again we ended up with a bag, a flat envelope purse, and a bedroom mat. You subscribers who know us will have noted our many bag issues, and why? When our yearly Handicraft sales come along, our bags sell first, as they are always functional, and we concentrate on the factors of good design.

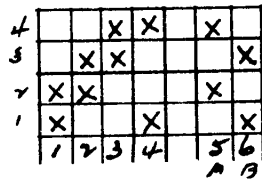
This has an unbalanced draft, written on three blocks, as shown by the profile:



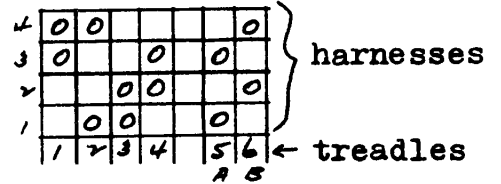
The warp is 30/3 (or 20/2) natural linen, used double --
 299 x 2 = 598 warp ends. Two ends to a heddle and 2 per dent in a #15 reed gives 299 doubled ends, 20" wide in the reed.

The tie-up is standard

Counterbalanced or falling shed loom



Rising shed, "jack", or table loom



1. DRESSY ENVELOPE PURSE, photographed on page 50. For seaming, we wove 1/2" natural #12 linen in tabby weave, ending with treadle 6.

Pattern weft is 8-strand natural linen, with the #12 linen used as tabby between pattern shots, beaten to 14 pattern shots per in.

Treadle 3, 14 times, being sure to have #5 tabby shot (2&4) between the first pair of pattern shots, for proper pairing of shots.

- centre
- Treadle 2, 4 times
 - Treadle 3, 14 times
 - Treadle 4, 6 times; Tr.1, 4 times; Tr.2, 4 x; Tr. 1, 4 x
 - Treadle 4, 4 times; Tr.1, 4 times; Tr.2, 4 x; Tr. 1, 4 x
 - Treadle 4, 4 times; Tr.1, 4 times; Tr.2, 4 x; Tr. 1, 4 x
 - Treadle 4, 6 times
 - Treadle 3, 14 times; Tr.2, 4 times; Tr.3, 14 times
 - Tabby 1/2" as at beginning.

To make up, using one 8" zipper, natural

Stitch tabby edges to prevent fraying. Machine stitch 1/4" twill tape just to cover the cut edge, stitching along inner edge of tape. This leaves 1/4" of tabby edge uncovered, adjoining the pattern. Spread material out flat and hand hem tape to wrong side edges, with hem turning just at line of first pattern shot.

Sew 8" zipper to the two selvages, with hand stitching. Turn bag right side out, folding for a 4" double over-fold or "flap",

and a $5\frac{1}{2}$ " holder-portion. Overcast edges of purse and flap with linen thread, then hand stitch at top edge of zipper for the double over-fold. No lining required, and bag is completely washable.

2. WHITE AND NATURAL BEDROOM RUG, which won first prize for Mrs. Sandin at the Eleventh Annual Exhibition of Canadian Hand Weaving, 1963. For this venture we re-sleyed the warp to a #12 reed, for a 25" width, and decided on a bedroom runner. We used 12/4 Canadian rug cotton in natural, with #10 unbleached linen tabby. As before, pairing of shots with a #5 tabby between pairs was observed. A 3" linen fringe was knotted at each end.

Treadling: 1/4" tabby weave, using #10 unbleached linen, double shots in each shed to match the doubled warp.

1. Treadle 1, 12 times; Tr. 4, 4 times; Tr. 1, 12 times
 # 2. Treadle 4, 8 times; Tr. 3, 10 times; Tr. 2, 4 times;
 Tr. 3, 10 times; Tr. 4, 8 times

Alternate these sets of #1 and #2 treadlings for length desired, ending with #1 treadlings for matching final end.

End with 1/4" tabby and fringe allowance.

3. UTILITY BAG, BEIGE AND NATURAL COLOR (photographed on p.50)

On our last bit of warp, with the same weft materials as above, we wove 14" for a utility bag:

1" tabby, using double #10 linen, for French seams at bag sides.

1. Treadle 4, 8 times; Tr. 3, 12 times; Tr. 2, 4 times;
 Tr. 3, 12 times; Tr. 4, 8 times
 # 2. Treadle 1, 10 times; Tr. 4, 4 times; Tr. 1, 10 times

Repeat #1 to finish, then 1" tabby for seams.

Making-up: Fold in half with selvages to top. French seam side tabby weaving, and mitre bottom corners: >

Turn right side out, and place oblong of heavy cardboard in bottom, to weight. A good covering for this is white or colored tissue, then a layer of pliofilm neatly folded and Scotch taped.

Make an "Idiot's Delight" cord, using 12/4 cotton double, 2 1/4 yards long finished. Pin one end of cord to outside bottom of bag, 4 1/4" from side; carry to top of bag and pin; leave 13" for handle, pin; come down to 4 1/4" from other side; up; leave handle as on first side; and down to first end. Fasten the two ends together so join is not apparent. Stitch cord to bag at top edge and bottom fold. (See photograph, p. 50)

8-HARNESS POLYCHROME WEAVING, M.W. #29

We are completely fascinated with this weaving, given by Mr. S. A. Zielinski in the Master Weaver #29. Had it not been for the fact that a loom was set up in 8-harness double weave, we might have missed this exciting experience, and others, too, on a double weave.

Placing the warp sample on one card, non-woven except for a heading, and the woven length of Polychrome beside it, one just begins to envisage the tremendous possibilities of working thus with color, -- we are planning to use our results on a larger scale, and re-arranged threading.

In October 1961 we gave the 8-harness double weave squares as set up at Banff by Malin Selander. This same idea was then used on our 8-harness Macomber, with the following color set up -- at 60 ends per inch, 4 per dent in a #15 reed, 20/2 mercerized cotton:

threading 8765 120 ends bright spring green
 4321 56 ends bright spring green and mauve alternately
 8765 56 ends bright spring green and orchid alt.
 4321 56 ends bright spring green and purple alt.
 8765 56 ends bright spring green and mauve alt.
 4321 56 ends bright spring green and orchid alt.
 8765 56 ends bright spring green and purple alt.
 4321 56 ends bright spring green and mauve alt.
 8765 120 ends bright spring green
 632 ends, 10½" wide in the reed.

Malin used the regular 8-harness double weave tie-up for alternate colored squares:

Swedish tie-up

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

Tidball "W" tie-up

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

in both tie-ups, the upper left hand and lower right hand are duplicates; upper R.H. and lower L.H. also; so that on 1,2,3,4 or 5,6,7,8 treadlings, tie-ups bring up the reverse coloring.

For squares: Treadle 1 green, 2 color, 3 green, 4 color, on
 1,2,3,4 threading blocks
 Treadle 5 green, 6 color, 7 green, 8 color, on
 5,6,7,8 threading blocks.

We come now to Mr. Zielinski's tie-up

Polychrome

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

Treadle 1,3,2,4 on 1234 threading
Treadle 5,7,6,8 on 5678 threading

The same tie-up, rearranged to
Treadle 1,2,3,4 on the 1234 threading
Treadle 5,6,7,8 on the 5678 threading

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

Before beginning the Polychrome, we think it wise and expedient to tie up the regular double weave for alternate squares, and practice on this to begin. We did, for another purpose, and used a yellow throughout, alternated with the green. As a result, the blocks threaded with mauve and orchid came out rather pinkish, and the purple a 50-50 mixture, very acceptable, of purple and yellow. The green was a real yellow green, of course.

Polychrome. When the tie up was altered to the Polychrome, we had a whole group of left over bobbins, some cotton, some linen, in a variety of colors, -- red, magenta, violet, dark rose pink, yellow with gold metal, turquoise, and apricot.

These we began to weave in with eagerness, fascinated to see colors emerge with hardly a hint of the original warp. Equally interesting was the way the true reds remained red against the greens, dominating them, but blended into the magenta tones on the mauve warp ends, crimson on the purple as in pigments. If a different red was used, as scarlet, alternated with the yellow and gold mix, a whole new set of mixed values appeared.

We next began with many changes of treadlings, creating bordered squares, and many varieties of striped squares.

The edges require a great deal of care, as some threads turned differently to others, and we were not satisfied with the result here -- but kept on concentrating on it.

When the piece was off the loom and the reverse side came to

view, we hardly knew which was best, as they are not absolute duplicates. Which is why we say -- Hurry and put a warp up, and see how rewarding it will be!

Of course, for a particular article, individual planning must be done, or you will hear the inevitable, "Oh, how pretty, or how striking! ----- What is it for?"

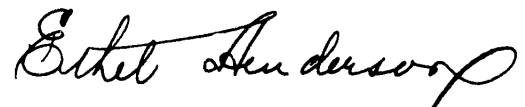
Our second effort hangs on the wall behind our desk, and gives a lift every time we see it. Thus, it more than justifies its existence for us.

May your summer be a happy one, and we hope you will send us news of the notable weaving you see -- particularly to Mrs. Henderson who is not able to get about the world, but remains mightily interested withal. Her greatest pleasure is her many friends by way of

GOOD WEAVING!



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University of Alberta
Edmonton, Alberta



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

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\$5.00 per year of 10 issues;

\$3.50 per year for back issues, 1944 to 1963, with complete sets still available. Subscriptions to Mrs. Lillian Anthony, R.R. 4, Calgary, Alberta.

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Striped patio mat, and
Striped bag on the same warp, re-sleyed to wider setting, both in tabby weave, using
jute weft.

Bedroom rug and two bags on the same Crackle weave threading.

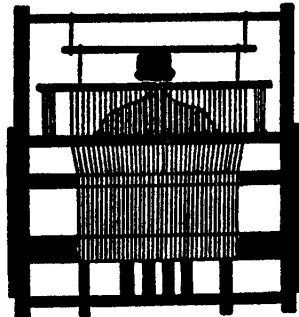
LOOM MUSIC, June 1964

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VOLUME XXI NUMBER 7

September 1964

Mary Sandin
Edmonton



Ethel Henderson
Calgary

LOOM MUSIC

Volume XXI, Number 7

September, 1964

GERMANY, GUATEMALA, AND CANADA provide the weaving

September is the month when most of our groups and Guilds re-convene after the vacation period, and we, the editors of LOOM MUSIC, write these opening paragraphs with the hope of giving all of us a goal to work toward in the coming years. If "years" seems too pretentious, let us say "months" -- but keep the years in mind!

We quote from an article by Tadek Beutlich, a Polish designer and teacher in England, writing in *Crafts Review*, #4, 1959, on the subject of weavers: (Mr. Tadek specializes in tapestries).

"As I see it, there are two courses for us at present, either to weave and design for the power loom or to weave something which the power loom cannot weave economically at all. Weavers hitherto have been weaving either utility fabrics or those for luxury and decoration. Today the first group is unnecessary. The power loom does the utility weaving -- if not better (and this is an arguable point) at least quicker and cheaper. For us today remains the latter group of weavers, for luxury, originality and beauty. Nothing can be more rewarding than the knowledge that one's work is desired, not only out of the sake of need, but for its meritorious craftsmanship and aesthetic value. There is a growing demand for better design and colour which the craftsman must supply with products that are better than (or, at least, different from) those of the power loom."

Do we agree? Yes -- wholeheartedly -- for here we have outlined our aforementioned goal in a very few words -- weaving of luxury, originality, and beauty, meritorious craftsmanship and aesthetic value. If our general public can be led to appreciate these qualities, the status of our craft will be vastly improved, and our efforts become more greatly valued.

In a recent issue of "Ambassador", the English textile trade magazine, a group of specially designed upholsteries and draperies were shown, to commemorate the Shakesperian Year, and what did we note? -- The yarns and color schemes were 1964 -- but the weaves? Mostly tabby or simple basic weave arrangements. We tell you this so our two- and four-frame loom weavers will not be discouraged. It does not matter greatly how many frames we use -- the value of the textile is not dependent on this -- more frames bring only more freedom of action in treadling, and these too, we will find have their limitations, -- the quality itself only the craftsman can supply.

Never was it easier for us to obtain knowledge of

techniques, together with a wide selection of materials, looms, and pertinent literature, -- therefore once again the onus is on the individual weaver.

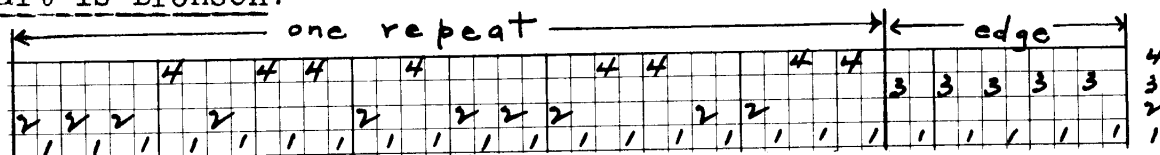
We of LOOM MUSIC endeavor to supply you with inspiration, detailed knowledge and suggestions for experiment and study. Our examples this month cover a wide field and we hope you will find them useful, leading on to greater interest. Our examples are chosen for the qualities outlined, are functional, and may be adapted for other purposes.

CANADA, from
Loom Music Looms

I. A superb fine linen hand towel for those bathrooms with exclusive-ness.

Simple of weave, luxurious in appearance, and that fine craftsmanship we uphold.

The draft is Bronson:



Thread:	right edge	$3_1 3_1$	to 10 ends	10 ends
	pattern,	repeated 16 times	(36 x 16)	576 ends
	thread first	12 ends of pattern,	once	12 ends
	left edge	$3_1 3_1$	to 10 ends	10 ends
				<u>608 ends</u>

The warp: 60/2 white linen, 608 warp ends set at 40 ends per in.

The weft: Same as warp, treadled for a 50-50 weave.

The skills that one must achieve to be successful in this weaving:

1. Linens nowadays pose no problems in warping or weaving -- there is no breakage if the loom is properly dressed, then operated with a smooth even motion, particularly in changing sheds.

2. The 50-50 weave does not come of itself, or maintained so, as well. The weaver must count threads and check constantly -- first to achieve the proper number of weft shots per inch, then to see that this is maintained throughout the weaving.

3. Hems are woven so that when hemmed to the thread (triple weft laid in to set off pattern band) one can scarcely see which side is which.

4. It seems superfluous to mention selvages, but we must. They are as straight as possible, and edge warp ends are not doubled. (In case you are having great difficulty, you might try a very fine nylon thread in with the edge warp end, then remove before finishing).

5. These fine linens wash easily, but are not for careless handling in a machine. Treat them as your best lingerie and avoid all creasing. They iron quickly because of their fineness. This present towel gleams like silk and feels just crisp enough for good absorption of water.

Detailed treading directions, using this tie-up

counterbalanced:

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

rising shed:

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

Weave 1/4" tabby for turn-in (treadles A,B, ending with B)

Treadle 2,B,2,B, then 1,B,1,B

Repeat until 4 pairs of treadlings are woven, 32 shots, or about 7/8" of pattern, for underside of hem.

Treadle 5/8" in tabby, again ending with B -- gives a hem end to match towel's side edges.

Treadle 1,B,1,B, then 2,B,2,B, for 4 pairs (32 shots)

Tabby A,B, then throw 3 weft shots in Tabby A, as a finish for hem pattern band. In hemming, hem just to this thick weft.

Weave tabby for 3-1/4", then a narrow band of

{ 3 wefts in Tabby B, Tabby A,B, with single weft
Treadle 1,B,1,B,A, then
3 wefts in Tabby B

Repeat this narrow band at 3-1/4" intervals, for the length of towel desired, then end with hem to duplicate first hem.

II, from LOOM MUSIC looms, an apron

On the same warp (60/2 linen), after re-sleying it to 32 ends per inch, 19" wide in the reed, we made an apron -- equally suitable for translucent curtaining, a patio table runner, or adapting to skirting by using 16/2 cotton at 24 ends per inch and a fine wool weft -- requires a minimum amount of finishing.

Weft stripes are used up and down in the make-up, and weft is 25/2 (or 20/2) mercerized linen innatural, pale green, jade, chartreuse, turquoise, pink, rose, gold.

Treading details (using tie-up above)

Tabby 1/4" with fine linen, for turn-in, then
Pale green 25/2 linen tabby, 1-1/4" (allows for 1/4" hem
{ Natural 25/2 linen tabby, 1", ending with B tabby
Treadle 1 with chartreuse 25/2, tabby B with natural
Treadle 1 with chartreuse 25/2, tabby B nat.(cut off nat.)
Treadle tabby with chartreuse, to bring total colored band
to 1-1/4"

Continue apron length in alternate natural and colored bands, treadled as above, in this order: pale green, chartreuse, turquoise,

pink, rose, gold, pale green, jade, gold, rose, pink, turquoise, chartreuse, pale green -- about 30" in all.

Noteworthy details re apron:

No hemming is required top and bottom, selvages being even and firm.

After hemming ends of weaving by hand, wash and iron, then fold pleats at top only: pleats lie in one direction across, with the colored and pattern stripe left for surface, natural areas under pleat -- to about a 16" top measurement.

A braid is made for the top finish, 48" long -- our old friend Idiot's Delight -- using enough strands of heavy natural linen to give a pencil-size braid. Our braid was flattened somewhat, by steam pressing.

Place braid on the right side of apron, with braid's top edge and apron's top edge together, and overcast these two edges together. Then overcast bottom edge of the braid down onto the apron. (Braids are excellent spare time work at the beach or summer camp).

Eye appeal is high on this article -- braid top and pleats are flattering to waist lines.

Last but not least, each laundering improves the appearance of this weaving.

from
GUATEMALA, a
collector's piece photographed on page 58.

This belongs to the collection of Miss Aileen Harmon of Banff -- collected by her parents about 1930, and probably from Chichicastenango. All of the colored threads except the purple are color-fast; this has faded on the right side to a greyish mauve.

The inlay figures are as exact as if they had been stamped on, and the design is worked out with mathematical precision in each. The background is warp-face, warp ends double or more than weft shots.

The warp and weft: one-ply handspun cotton a bit heavier than a 16/2 in bulk, 60 to 70 ends per inch, giving the warp face surface so familiar in these weavings. Some of the colored ends are very fine, about a #60 thread size, set in double at as much as 80 ends per inch. The inlays vary from 2 to 8 in a strand, depending on the spun size, and have a single knot on the wrong side to hold the unturned-in ends.

Warping order: 12" wide, beautiful selvages, 2" color bands each side

Edge band	}	12 ends white, edge	
		4 double ends black	
		7 double ends red	
		6 double ends dark green	
		6 double ends mustard yellow	
		4 double ends dark green	-- edge band, continued p.55

18 single khaki (heavier spin
 4 double ends mustard
 4 double ends dark green
 4 double ends mustard
 6 double ends purple
 4 ends single white centre of side band
79 ends
63 ends, reverse to beginning, omitting white edge band
 142 ends for 2" band, or about 70 ends per inch

Centre 465 warp ends of white singles, at 60 per inch, 7-3/4" wide
 142 ends colored band as before, for final edge

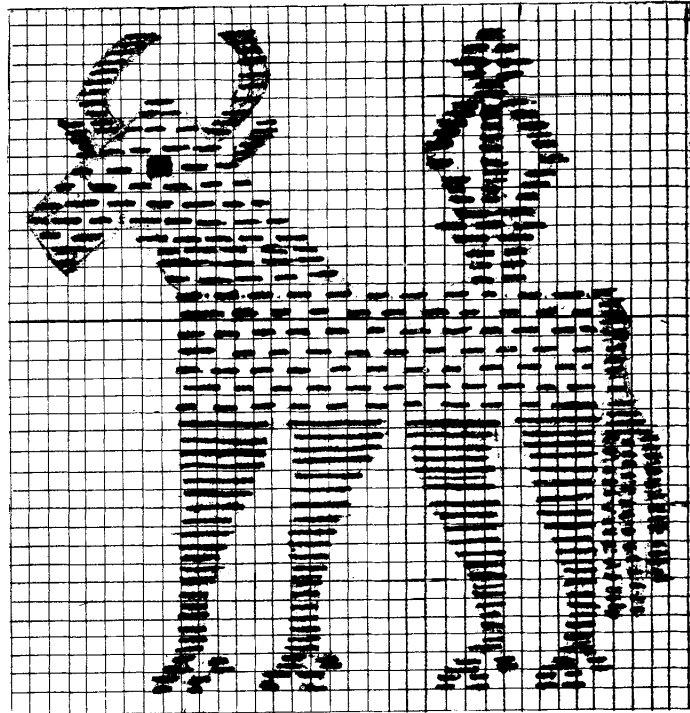
The Inlays: As shown in the photograph, this might be a whole company of Spanish horsemen, with all the colors of the border used for the figures. One inlay end is used for each pair of legs and one for the tail. All the horses but two are a single color, tails are orange or dark green. All of the men use 2 colors: dark green and orange, red and dark green, orange and purple, purple and red.

sketch is exact size
 of figure

1 square = 4 warp ends

body: over 7, under 3
 legs: long overshots on
 surface for legs;
 under surface,
 between pairs of
 legs

1 tabby shot between
 all lay-ins



The photograph shows finished edge at bottom, fringe at top. This warp has been laid out on the ground, and the wefts at one end come right against the turn of the warp -- it is 1/16" close. The second end (top) is fringed, unfinished. Beating at the beginning is 5 wefts in the first quarter inch, then about 30 per inch throughout the balance of the piece.

GERMAN

From "Gewebe Technik" -- a study in color and weave by Mrs. Nell Steedsman, Leamington, Ontario

We are all familiar with the many versions of the color and weave effects such as Log Cabin and Shadow Weave drafts, where the warp is arranged in 2 alternate colors, or light and dark, etc., of one color. In Gewebe Technik by Hauptmann (Publisher, Fachbuchverlag G.M.B.H. Leipzig, 1952, \$17.50) beginning on page 135 we find many examples on frames from 2 to many. Mrs. Steedsman has taken a few of these and developed them, and some of the results, with her kind consent, we pass on to you. (She used some in the design course by Mrs. Mooney and herself, but the ones we have chosen are not these).

Uses: Both in weight, construction and design, these are excellent for upholsteries and draperies, and we think would be interesting with which to experiment using fine boucle threads in one direction to give a textured feeling.

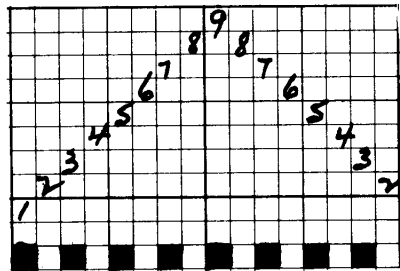
We well remember the first time we wove "shadow weave", and left the loom with the completed yardage, saying, never again -- because of the difficult time trying to figure out where we were in the treading. For that reason the examples we have chosen are easy to count, and the green and white we liked somewhat better than the blue and white. We think rust brown and cream would be good, or a navy and a bright turquoise. This is a fertile field for experiment indeed, and a fine winter project for group study.

Details of 4 of Mrs. Steedsman's samples, photographed on page 58.

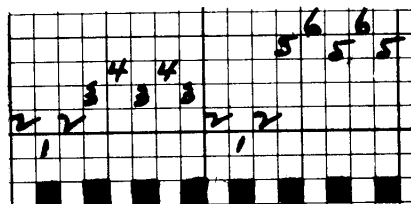
Warp is 8/2 cotton, set at 24 ends per inch.
Weft is the same as warp, beaten for a 50-50 weave

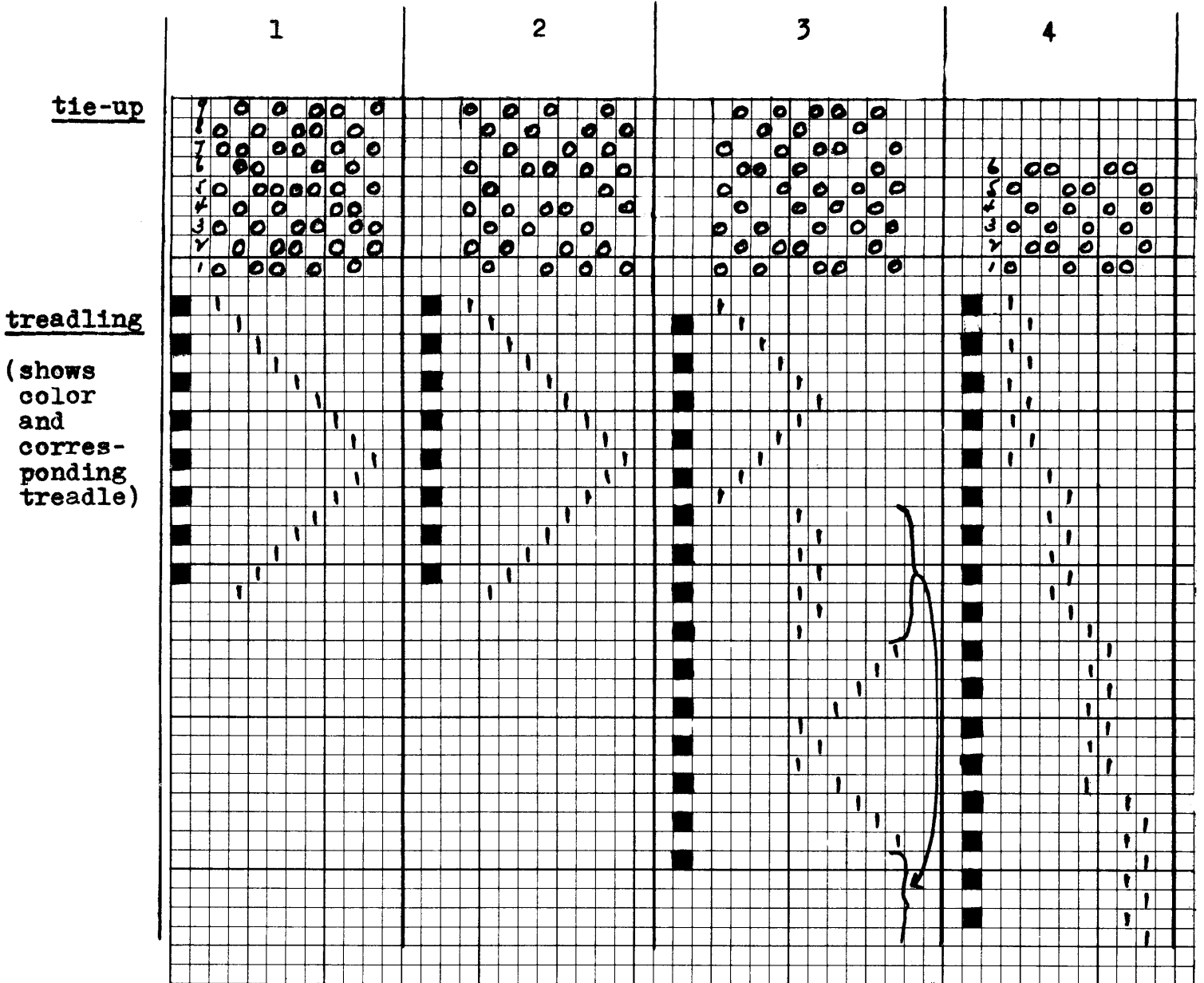
Nos. 1,2,3 are mid blue and white alternately
No. 4 is gress green and white alternately

Draft and color order for Nos. 1,2,3



Draft and color order for No. 4





All weaving groups, to our mind, should send away to the thread vendors advertised in Handweaver and Craftsman, for a complete selection of samples to have to study what is being offered in type and color in the current season. The variety is amazing, you will find.

Exciting threads make us eager to get at

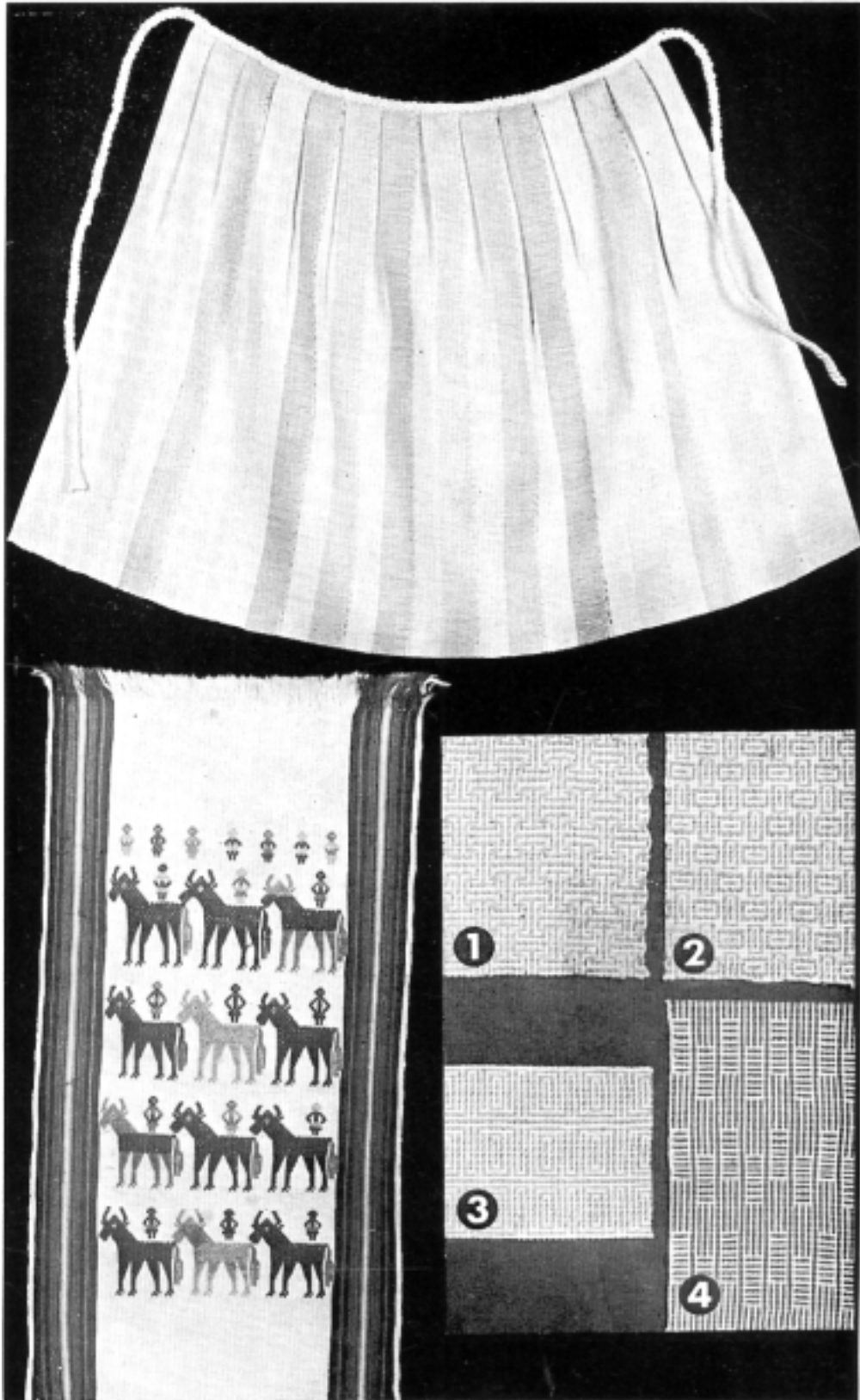
GOOD WEAVING!

Ethel Henderson

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

Mary Sandin

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



- Linen apron with colored bands, on a Bronson threading p. 53
 Guatemalan piece from the collection of Miss Aileen Harmon, Banff Alberta p. 54
 Four samples from a study in color and weave by Mrs. Nell Steedsman,
 Leamington, Ontario p. 56

(Scale of samples has been increased to show up the patterns)

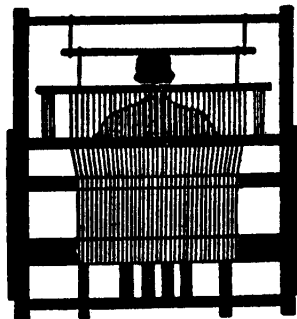
LOOM

MUSIC

VOLUME XXI NUMBER 8

October 1964

Mary Sandin
Edmonton



Ethel Henderson
Calgary

LOOM MUSIC

Volume XXI, Number 8

October, 1964

Christmas Thoughts

It is strange to have no message to give you from Banff in 1964, the first break in our yearly series. To say we have missed the stimulations and pleasures of the summer school is an understatement, of course. Letters and visits from weavers bringing news of travels and samples to show have kept us interested in weaving happenings, however, and our thoughts busy.

Perhaps the most thought-provoking stimulus came from the "Crafts Review" issue of CRAFT HORIZONS, and we wonder how those of you who have seen this number have received its reporting concerning weaving. Our reaction to some of it was at first that of shock, but, as in other ways of present day thinking and actions, we shocked ones must strive to achieve some understanding; therefore the first perusal was not the last. The question that came most to us was, "What are these craftsmen trying to tell us, and what impelled them to so weave?"

Here the answer was elusive, and it still is. The only conclusion we have come to up to the time of writing about them, is that some examples are repellent, some speak to us of beauty of line or contrast of textures, some express color compositions, -- but most are capable of making much of our customary weaving seem dull and pedestrian.

Therefore, those of us who weave our technically correct and well finished articles must try to achieve the added quality of satisfying excitement, -- that, to us, is the keynote of the "sixties" and not an easy accomplishment.

How to begin? We discovered that Christmas card inserts gave opportunities to experiment and at the same time make use of some intriguing thread samples we had on hand, the usual sample size. These came a few months ago in a package from Troy Yarns (603 Mineral Spring Ave., Pawtucket, R.I.), and show the variety of today's yarns available for the weaver is tremendous. We keep thinking of ways they can be utilized.

As well, we had kept a set of Christmas cards, originals from Denmark, with the designs worked out in cross stitch. With these stimuli all meeting at one moment of time, a warp was set up -- natural 20/2 or 30/3 Egyptian at 24 ends per inch, to give a gauzy background.

It so happens that we do not consider cross stitch designs suitable for weaving, except to use as a guide for general proportion and outline, and we outlined the designs on our work sheet to emphasize this, as our guide. Our first attempt was to depict an angel, and we considered it quite a success as no onlookers seemed to guess it was one! The Christmas tree, on the contrary, was simple to guess. (Both photographed on page 65)

To recapitulate,
needed are

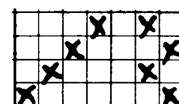
One 7" or 8" warp, 20/2 or 30/3 natural
24 ends per inch, threaded twill
using direct tie up for treadling. 1234

Tabby weft, 25/2 mercerized linen, natural,
or similar size linen or jute, beaten
for a 50-50 background

One set of 1964 sample threads

Motif selected from sketched designs

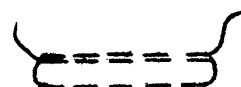
direct tie-up



1 2 3 4 A B

1. THE ANGEL

There are many embroidery techniques familiar to us all, and for this one we used a combination of Dukagang and Italian laid-in, i.e., we used harness frame 1 up (treadles 3 and A together above) for all pattern sheds, as in Dukagang -- over 3 and under 1 warp end -- combined with the Italian method of laying in and turnings: As, Treadle 3 and A together (1 alone on rising shed loom) and place design thread centred on the design space, leaving an end hanging at each side of design area, on top of web. Then weave 2, 3 or 4 tabbies with tabby weft, according to the proportion suggested in the sketched design. Treadle pattern shed and pick up design threads, crossing one end in shed from left to right, the other in the same shed from right to left. The turnings of these lay-ins on the surface of the web, give the outline of the sketch being followed.



For the skirt we used a length 12" long, in an ombre mohair in pale green to peach. The Italian turning technique outlines the skirt effectively, and when an area is completed, the lay-in thread may be clipped with no turn-ins to think about.

For Christmas Design inspiration, from Danish cards

1) [Pattern 1: A large square grid filled with 'X's and 'O's, forming a decorative border and internal patterns.]

2) [Pattern 2: A smaller square grid filled with 'X's, forming a decorative border.]

3) [Pattern 3: A large square grid filled with 'X's and 'O's, forming a decorative border and internal patterns.]

4) [Pattern 4: A large square grid filled with 'X's and 'O's, forming a decorative border and internal patterns.]

5) [Pattern 5: A small square grid filled with 'X's, forming a decorative border.]

6) [Pattern 6: A large square grid filled with 'X's and 'O's, forming a decorative border and internal patterns.]

7) [Pattern 7: A large square grid filled with 'X's and 'O's, forming a decorative border and internal patterns.]

SCALE AT 24 ends per inch
 1 square = 3 ends down + 1 up as in Jukagang.

outline method

Jukagang

Tie-up is standard:

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

Counterbalanced
or falling shed
loom

Rising shed,
"jack", or
table loom

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

harnesses

treadles

Warp is a 24/3 weight cotton, or similar weight rayon, in any chosen color, at 30 ends per inch. The draft is repeated to make a 12" width, or about 5½ times.

Wefts. On this we found a 20/6 mercerized cotton (floss) very attractive, white pattern on a white or golden yellow warp; or a red warp with gold pattern. Tabby is same as warp.

Treadling: Two crosses are obtained on this threading draft: one with its upright on the 1^2_1 group, the other on the 3^2_3 group. Either cross may be treadled with a narrow upright, as photographed in our long example, or with a heavier upright, as photographed in the small "framed" marker. Two treadlings are given:

One Cross

preliminary weaving	{	Treadle 4, white floss, 12 shots	(use alternate tabbies between pattern, beat for 50-50 mesh)
		Treadle 3, white floss, 6 shots	
the cross	{	Treadle 2, white floss, 4 times	(4 times for heavier upright)
		Treadle 1, " 2 times	
		Treadle 2, " 4 times	
		Treadle 3, white floss, 6 times	
		Treadle 4, white floss, 12 times	

mark cutting line or do 1/4" tabby between

Other cross

the cross	{	Treadle 3, white floss, 12 shots	(4 for heavier upright)
		Treadle 4, " 6 shots	
		Treadle 1, " 4 shots	
		Treadle 2, " 2 shots	
		Treadle 1, " 4 shots	
		Treadle 4, " 6 shots	
		Treadle 3, " 12 shots	

After treadling one set of each of the above, the numbers of treadlings on pedals 3 and 4 may be adjusted to give marker the desired finished width. One sent us last year showed a good edge -- cutting lines machine hemstitched and cut to give a picot edge, which was unobtrusive and neat, as well as being speedy.

COTTON TOWEL

Our closing idea is not necessarily a Christmas one in theme, but intended to be an inspirational note to the handicapped and to those who teach and help them in their weaving.

A very good friend who herself has long had less than 10% vision, Miss Katharine Jones of Calgary, is a social worker with the blind in that city and rural districts in Alberta. She came to the Banff School as long ago as 1944, and is a very good weaver. With the aid of Calgary and district friends who were also weavers, and Katharine, several blind persons learned to weave and to benefit thereby.

There came to the Rehabilitation Hospital centre in Calgary a year or so ago, a young Indian girl of fourteen, Marjorie, who, as well as being blind, was almost completely crippled with arthritis. At the centre she learned to weave, and on leaving the hospital to return to the Reserve, came under Katharine's care. A table loom was found for her, interested weavers in Calgary made and threaded a warp, and Marjorie wove a half dozen scarves in the Alberta tartan design; with considerable skill, having one hand only available to use.

There were many difficulties involved, however, in supervision and giving help at the Indian Reserve, and finally Marjorie was admitted to the Institute for the Blind, Calgary, as a permanent resident. Anxious to weave, she learned to use the pedals on a LeClerc floor loom, and a colorful warp of 8/2 cotton for small towels was set up for her, in a simple overshot. The tabby weaving she managed very well, but the pattern was too complicated as to shuttling for her physical ability, so this Miss Jones did for her. The selvage edges are well managed, and an excellent beat maintained. The finishing (hemming, washing, etc.) was done by a Calgary weaver.

The Warp Plan: 8/2 cotton at 24 ends per inch, threaded in any small overshot:

30 ends maroon, 16 ends turkey red, 16 ends rose, 3 ends white,
16 ends turquoise, 3 ends white, 16 ends maroon, 14 ends
dark blue, 8 ends copen blue, 6 ends turquoise, 3 ends black,
16 ends rose, 16 ends peach, 6 ends red, 32 ends maroon --
centre

then reverse back: 370 ends, 15½ inches wide.

Weft:

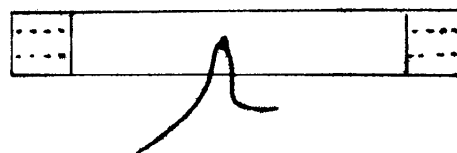
- 1) Maroon 8/2 for 3½", tabby (for 1½" hem and turn in)
- 2) white cotton boucle, 2 shots tabby
- 3) maroon, 10 shots tabby
- 4) overshot band, white cotton boucle, maroon tabby, 1-1/8"
- 5) maroon, 10 shots tabby
- 6) white cotton boucle, 2 shots tabby
- 7) maroon, 10 shots tabby
- 8) white cotton boucle, 18½", tabby weave; then
repeat 7 to 1, for second end.

A tremendous salute is due to all weavers and helping friends who make possible these achievements for the handicapped. Surely they are gaining "stars in their crowns" as we had said to us in our childhood days, after lending a helping hand.

COSMETIC "CASE"

Another article which could be made on this same warp, same plan except that the centre portion after borders and hems, is woven about 45" long, is a handy toilet case for travellers.

When weaving is completed, mark lengthwise into three equal 5"-wide lengths, machine hemstitch and cut apart leaving picot edges. (Some workers could better master a 6" width, making one at a time). Finish ends with $1\frac{1}{2}$ " hems, and turn up each end 6", overcasting edges to form a pocket, with stitched divisions as desired. Slip into pockets small toilet articles such as toothbrush and paste, matching wash cloth, razor, soap in small box, etc. Fasten an 18" cord at middle of long centre portion. Fold in half at cord and roll centre around pockets, tying securely with cord.



To use -- hang length around neck as a scarf.

We would selcome any new ideas you would care to pass on for either Christmas giving, or articles simple yet saleable for our handicapped weavers, always needful for

GOOD WEAVING!

Mary Sandin

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

Ethel Henderson

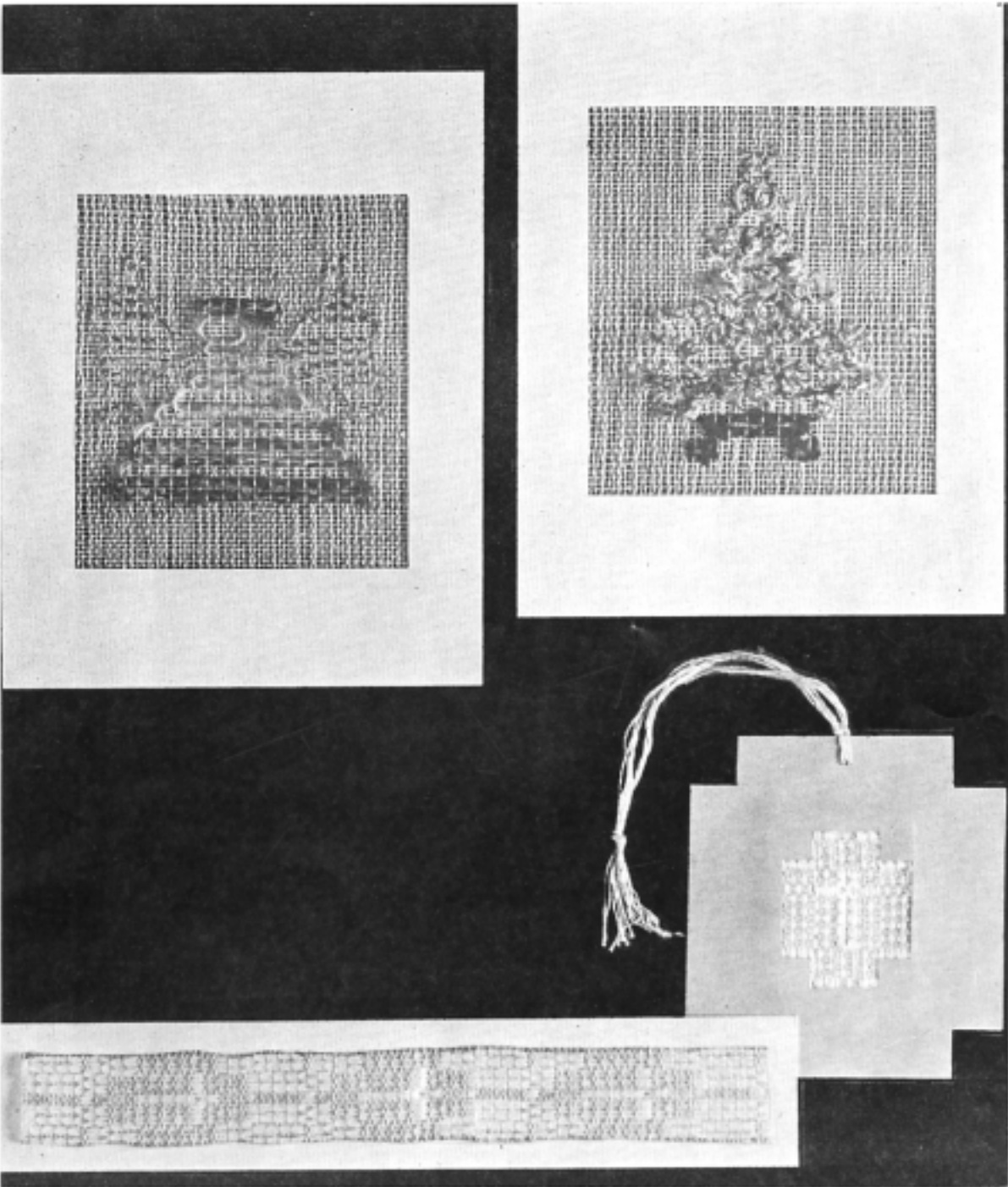
Mrs. E. M. Henderson
R.R. 4
Calgary, Alberta

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\$5.00 per year of 10 issues;

3.50 per year for back issues, 1944 to 1963, with complete sets still available. Subscriptions to Mrs. Lillian Anthony, R.R. 4, Calgary, Alberta.

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Two Christmas cards, with insets woven in inlay technique (an angel and a Christmas tree) p. 58
 Two book marks women on a Crackle weave draft p. 60

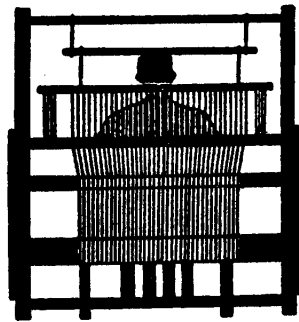
LOOM

MUSIC

VOLUME XXI NUMBER 9

November 1964

Mary Sandin
Edmonton



Ethel Henderson
Calgary

LOOM MUSIC

1944-1965

Dear Subscriber:

November 1, 1964

We think, "it can't be November!". But it is that time again, as 1964 draws to an end, to plan for 1965. The past year has provided much time for study. The summer seemed lacking because of not being at Banff, but one does need to walk to be there, says Mrs. Henderson.

However, weaving being the marvellous craft it is, with its many facets, forced retirement is well served by the interest it provides in a weapon against adversity.

We have begun to plan for 1965, and request your support as we have in the past twenty years. Your 1965 subscription will be received as a friendly message of encouragement, and don't forget all the earlier years' copies which we find in continual demand. (The 1965 issues, \$5.00; back years in sets, \$3.50 per year.)

You will notice that despite rise in postage rates, paper, envelopes, fasteners and printing, we are keeping our price the same as in 1964. We have decided we can do this by omitting the September yellow cover, thus saving on all the above items. Your 10 copies per year will then go into one yellow cover. (We can also supply hard covers, front and back, with screws, at \$2.00).

With greetings, from your editors

Ethel Anderson
Mary Sandin

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LOOM MUSIC

Volume XXI, Number 9

November, 1964

AFGHANS 1964

We have been musing on the changing world, and studying especially the trends in the weaving world -- the great swing to narrow the division between the "art forms" and the utilitarian uses which we have associated with the loom, ancient and modern. As well, in contrast, we have schools of thought which discard the latter completely, indeed they scorn it strongly, and expound the visual reaction.

However, though changes in interpretation have occurred, one constant remains -- the human body with its frailties and search for comfort, be it mental or physical. It has one definite goal -- the search for an equable temperature. It is a major factor that influences our architecture, our decor, our clothing and our accessories, and gives great scope to weavers.

In another field, the handweaver of useful articles has a great weapon against mass production, a development of our time which is no doubt adequate in its purpose, but stifling to individuality unless one lives adjacent to great centres of choice.

All of which brings us to comfort again, and a project we have had in mind for some time, sparked anew by a letter from California, the subject, afghans.

There is a world of images brought to mind by the word: in Victorian Days when they were a drawing room accessory (lots of Victorians still about in that connotation), the beautiful shawls of India as typified in the India Pine Design, copied and woven in Scotland as the Paisley Shawl; the crocheted type so popular thirty to forty years ago; as well as the embroidered on crochet example in the stage play "The Barretts of Wimpole Street."

There are many woven afghans, plaids and stripes, homespuns and brushed wool, but the years of the sixties are emphasizing mohair, and mohair loop.

Mrs. Shattuck's
Afghans

Our very good friend, Mrs. Doris Shattuck, wrote and gave us an account of her recent weaving of afghans, and about the Art Festival at Laguna Beach. It was so interesting to us we wrote back promptly asking for more details, and so very graciously Mrs. Shattuck has passed them on for our subscribers. Let us say that the chief item that interested us was the popularity of her afghans, which sold like the proverbial hotcakes. They went, one to the Orient, one on an "around the world" voyage, and some to the eastern U.S. We were fortunate there was one left for us -- our photographed one.

The Yarns. We will start with the mohair yarn, and advise you to check your local knitting supply shops, the large supply houses advertised in Handweaver and Craftsman, and the clearance sales in department stores. There is no doubt about it, these yarns are expensive, but bargains are to be found.

Other yarns may be used. We have had some interesting ones with marvellous color range, in linen and rayon mixes resembling wool, all wool suitings and boucles, from Troy Yarn and Textile Co., Pawtucket, Rhode Island. The average price for these ranged from \$1.60 to \$1.90 per pound, and yardages are given with the samples. Probably many other advertisers would have suitable yarns as well. We found that Canadians importing these may expect to pay about 33-1/3% duties (on a \$23.00 purchase we paid \$8.09).

While we are speaking of yarns and prices, we must mention the loss of our Canadian supply enterprise, the Searle Grain Co. of Winnipeg, for sound economic reasons -- not enough weavers buying to warrant the heavy overhead in a firm whose real business is grain. We know Mrs. Rankine's good service will be sadly missed, and as soon as we have reports on other sources (none west of Toronto, alas) shall pass on the information.

But to our mohair -- we have figured out from Mrs. Shattuck's notes that the average mohair commercial ball runs 80 to 90 yards per ounce. She used a loop of this grist

and also Bernat's Mohairlaine, lightly brushed after weaving, which took about 16 oz. each afghan for the Mohairlaine, and about 16 to 24 oz. each for the mohair, depending upon the beat. One was gently laundered, with satisfactory results, to ensure against shrinkage loss.

The warp warp was set 44-45 inches wide, every other dent in a #15 reed, requiring 330 warp ends. The purchase of a large quantity in 6 or more colors gave ample opportunity for variety in design. The most popular among purchasers proved to be the plaids or color striped wefts. They were woven an average of 2 yards long, plus a 4 inch knotted fringe.

To sum up then -- bargains in mohair may be found if hunted out. We saw a sale (department store) lately at 60¢ per oz.; and to cut down on mohair cost, it may be alternated with fine yarns. This would make the cost of material per afghan from \$10 to \$12, depending on media.

The beat used was as near 50-50 as possible, and at this warp setting, were not too heavy to fold lengthwise and use as stoles.

Some
Examples

We have a sampling here of the colors used: a sage green, Wedgewood blue, deep wild rose, medium rose, peach blossom, parchment, light beige, turquoise, white, light and dark brown, and lime.

To quote Mrs. Shattuck on the designs: "I had the most fun with the Mohairlaine combining the peach blossom with wild rose. It was warped: 26 rose, 70 peach blossom, 1 rose, 70 peach blossom, 1 rose, 70 peach blossom, 1 rose, 70 peach blossom, 26 rose: 335 ends. The weft was 3" rose, then squared off in warp order, making 10 to 11" squares, with the single shot of rose weft separating them. Everyone who liked pink or red loved it."

"Also I made one of large blocks of sage green and Wedgewood blue: 15" blue, 15" green, 15" blue, etc., The blocks were made 14" long in weaving: blue, green, blue, green, etc."

Our photographed example is light beige, striped with lime and dark brown at each end.

Selling price: Last, we have the selling price at the Laguna Beach Festival of the Arts, which ran 5 weeks, and has been held for the last five years. The loop wool afghans sold for \$22.50 which included a 20% commission, and the mohairlaine for \$32.50, also with commission included. During the Festival Mrs. Shattuck sold 14.

We quote Mrs. Shattuck's words: "I feel that it is my activity and interest in weaving that keeps me well. I am thankful every day I have such an interesting hobby."

Afghans from earlier LOOM MUSIC issues. We have had so many subscribers tell us they own a complete set of Loom Music. We are, not unnaturally, pleased at the telling and we have been gratified at the splendid sale of back copies, particularly our first years which contain so much for new weavers.

In thinking in terms of afghan design, we thought of squares and oblongs we have given through the years that would adapt well to

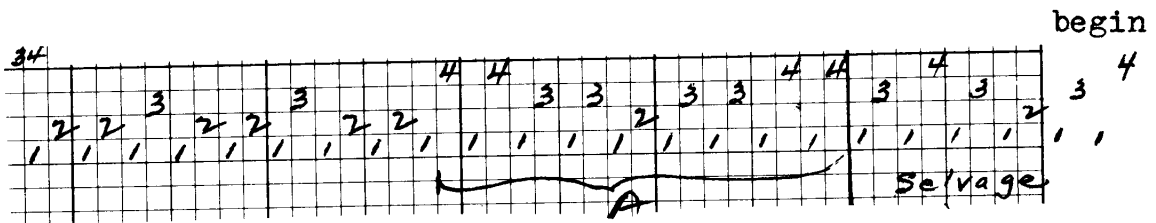
afghan use. We also have made use of the yarn samples we had in devising color schemes, and here are some we would use for this purpose:

BARLEYCORN LACE

First, for the person who likes soft pinks, we have thought of a favorite Barleycorn Lace -- all over pattern with short skips, and an attractive smooth underside, together with a hint of metal of a deep rose kind. (See April 1946 for full notes on Barleycorn.)

The warp and setting: Pink viscose (about the size of a 3-ply fingering), 10 ends per inch, 449 ends: every 10th end, combine with the viscose 1 end tinsel novelty in deep rose. (Viscose comes at 1050 yards per lb., \$1.60 U.S. price; 2 lbs. will warp one. \$1.60 per lb. also for tinsel, good yardage as it is fine grist. Troy Yarn & Textile Co., Pawtucket, R.I.)

DRAFT



Arrangement:

R. selvage	12 ends
whole draft, 12 times 34 ends	408 ends
balancing group, 17 ends (A)	17 ends
left selvage (reversed)	12 ends
	<u>449 ends</u>

TIE-UP

sinking shed;
counterbalanced

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

rising shed;
jack type

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

Wefts: (Again, Troy) Pattern weft is viscose slub, 1/1 at 850 yards per lb., 1 lb. per afghan. Tabby is tinsel novelty, as in warp.

Treadling: 4 shots heavy viscose for beginning, beaten up quite closely: a,b,a,b

then Treadle 1 viscose, tabby b tinsel (use only b tabby throughout, after pattern shot
Treadle 3 viscose, tabby b tinsel Do not beat
Treadle 1 viscose, tabby b tinsel firmly, but aim
Treadle 3 viscose, tabby b tinsel for a lacy
Treadle 1 viscose, tabby b tinsel texture

next Treadle 1 viscose, tabby b tinsel
 Treadle 2 viscose, tabby b tinsel
 Treadle 1 viscose, tabby b tinsel
 Treadle 2 viscose, tabby b tinsel
 Treadle 1 viscose, tabby b tinsel

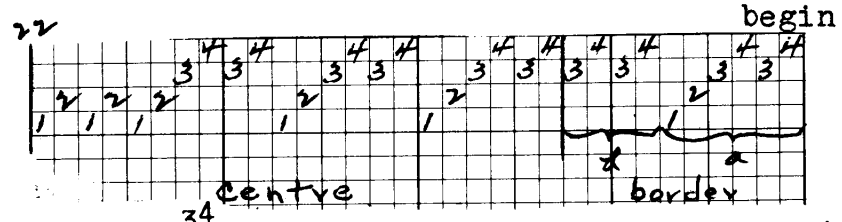
Alternate these two treadling groups, for length desired, ending with the first group, then the 4 viscose tabby shots beaten firmly.

MONK'S BELT

One of our specially liked squares is the Monk's Belt given in March, 1960, and we have used 5 colors to work it out in a colorful combination.

The Warp: All wool suitings, photographed actual size, in dark mauve, magenta, red wine (Troy), to be threaded in random choosing: 12 ends per inch (\$1.90 per lb, 4 lbs. \$7.60 U.S.), 45" wide, 542 ends.

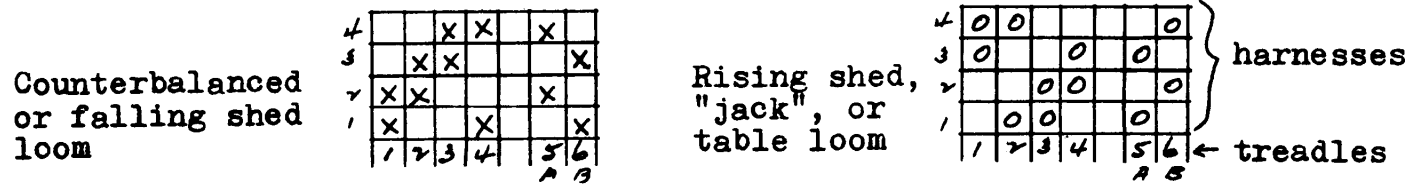
THE DRAFT



Arrangement:

Selvage	1 ² 3 ⁴	4 ends
R.border:	15 times a, plus b once	94 ends
Centre:	16 times draft, omitting final 6 ends of the 16th repeat	346 ends
L.border:	b once, then 15 times a	94
Selvage	1 ² 3 ⁴	4
		<u>542 ends</u>

TIE-UP is standard



Weft: Pattern of wool boucle, dark purplish blue or purple. Tabby of lime green suiting wool.

Beat very lightly for soft texture, using shuttles alternately all through, one for pattern: blue or purple
 one for tabby: lime green

Treadle 1, tabby a, Tr.1, tabby b, etc., for border, until corner is square.

Centre: 3/4" tabby, in any one of warp colors
 6 shots treadle 1 in boucle weft (tabbies between

Repeat for centre length, then border to match beginning.
See photograph on page 24, 1960 LOOM MUSIC.

TABBY, color squares

We have worked out a simple arrangement with checked corners and colored border, around a pale yellow centre.

Warps: wool suitings, about 3 ply weight in dark and light coral (\$1.90 per lb., Troy):

2 run singles, 50% linen, 50% rayon, in pale yellow, medium greens and a purple (\$1.60 per lb. of 3200 yds.)

Warp setting: 8 to 10 per inch, all ends double in heddles (#10 reed, or every other dent in a #15 reed, if no #8 available).

Warp order:

32 ends dark coral and purple together,	
1 of each to each heddle	= 16 dents
32 ends green, 2 per heddle	16 dents
32 ends light coral and yellow together	16 dents
32 ends green, 2 per heddle	16 dents
32 ends dark coral and purple together	16 dents
580 ends yellow, 2 per heddle	290 dents
repeat border	<u>80 dents</u>

45" wide @ 10 per inch 450 dents

(if sleying $7\frac{1}{2}$ or 8 ends per inch, cut down above widths to correspond with number of warp ends needed)

Treadling: Use same weft as warp, all tabby weave, beating for a 50-50 finished product.

Weave each warp color in turn, to square at corner as a checkerboard: i.e., coral and purple wound together, woven to square;
then green, double on shuttle " "
coral and yellow together " "
green
coral and purple
centre all yellow for length desired
finally second border, as at beginning end.

OTHER REFERENCES

We close by giving you some other references to look up, which will adapt, with reed settings to suit yarn size used -- as we have done above, if you will compare with original. Select warp and setting first, multiply by width of warp section to be filled, border, centre, etc., to get number of ends needed.

June 1944	Overshot border with tabby centre
Aug. 1946	Monk's Belt head squares
May 1949	Bronson square arrangement
March 1950	Crackle, square rings
Oct. 1950	Crackle baby blanket
Oct. 1950	8-harness feather twill
Mar. 1954	Huck, #3 turned huck

Also, many of our place piece arrangements may be used as the basis for interesting results.

While we used our Troy Yarn samples for the color schemes suggested, we know similar yarns to these are available at many other places as well. It's marvellous how they stimulate your color awareness.

For wool boucles and mohairs, we mention three Canadian sources:

Boucles in a nice color range, \$3.75 per lb., Sutton Mills,
Sutton, Quebec
Mohair, from Parkspin Limited, 49 Metcalf St., St. Thomas, Ont.
from Curl Bros., 334 Lauder Ave., Toronto 10, Ont.

BOOK NOTICE

Every Canadian weaver will be interested in a new, well-bound pamphlet, by Miss Audrey Spencer, of Upper Canada Village (Ryerson Press, Toronto, Ont., 75¢) on "Spinning and Weaving at Upper Canada Village. It is well illustrated and adds to our knowledge of pioneer life in Ontario. We heartily recommend its purchase.

Brrrr -- With 8 inches of snow reported at the Lake of the Woods, Ontario-Manitoba border country, in September -- it's full time to ensure that light covers are handy -- and we weavers can supply them, with

GOOD WEAVING!

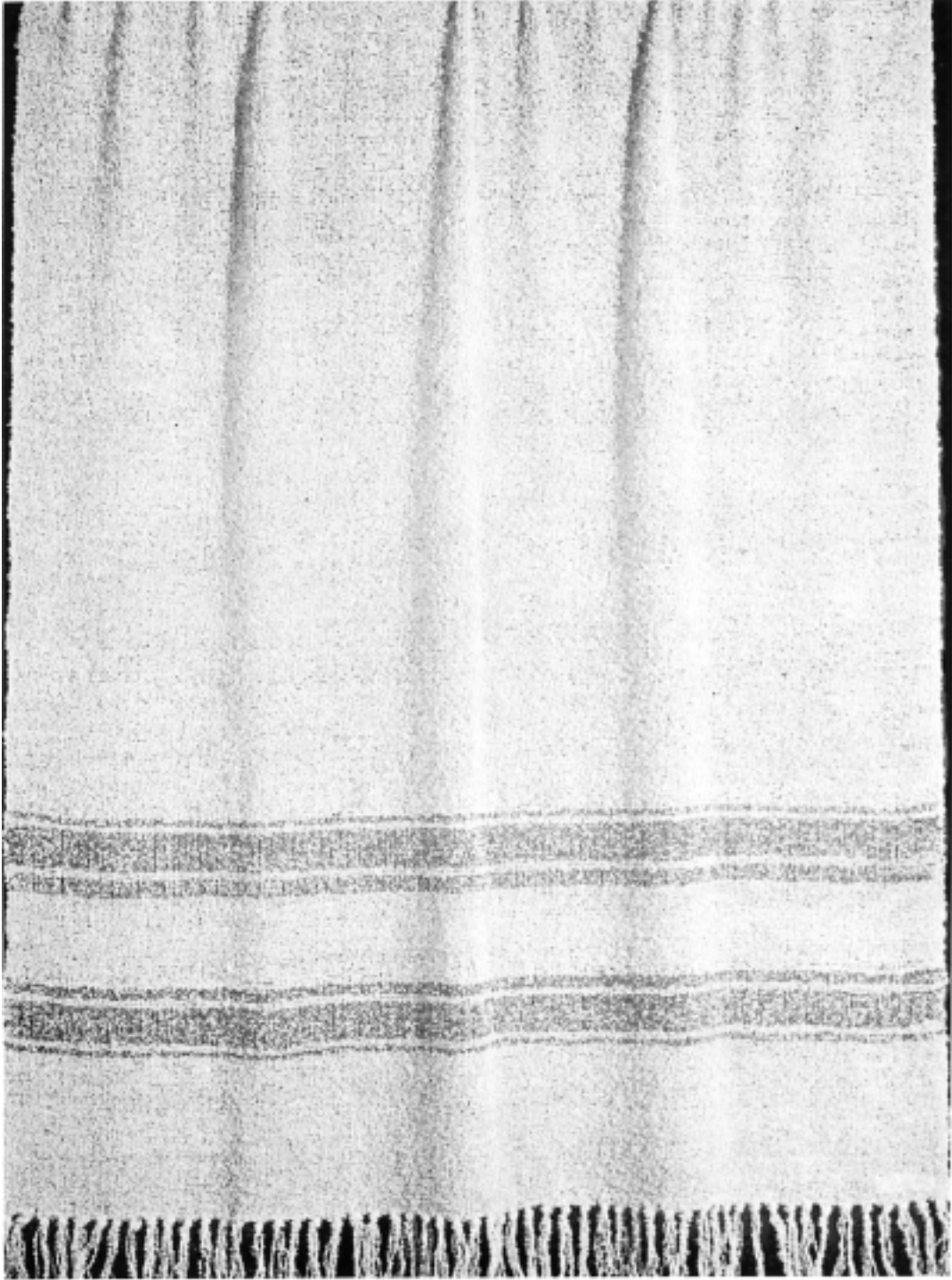
Ethel Anderson
Mrs. E. M. Henderson
R.R. 4
Calgary, Alberta

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

LOOM MUSIC rates:

\$5.00 per current year, 10 issues;
3.50 per year for back issues, 1944-1963, with complete sets still available. Subscriptions to Mrs. Lillian Anthony, R.R. 4,
Calgary, Alberta

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Mohair afghan, woven by Mrs. Shattuck, Laguna Beach, California

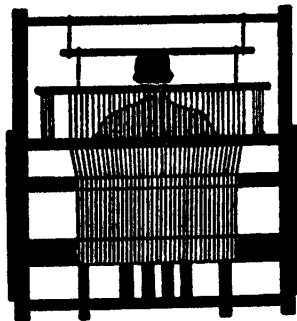
LOOM MUSIC, 1964

LOOM
MUSIC

VOLUME XXI NUMBER 10

December 1964

Mary Sandin
Edmonton



Ethel Henderson
Calgary

LOOM MUSIC

Volume XXI, Number 10

December, 1964

ECCLESIASTICAL WEAVING

With the advent of the Christmas season, one's thoughts turn to the Bible, and on to the church of our Faith, the custodian of our religious belief. We think afresh of the birth of the Christ Child, and inspired by the wish to share anew in the joy of giving in honor of the Child, weavers may plan a gift of woven articles to the Church.

In the Church, too, the Spirit is made manifest in the ritual and services. The story of the emergence of the present day observances is a fascinating one, but we are to dwell on one aspect only of the occasion, the traditional use of the textiles which are of importance when we contemplate reproducing articles which will fit within the frames of reference.

We have been asked many times for advice, or requested to write a full issue on Ecclesiastical Textiles, but generally felt we were too ignorant of the subject to do so. However, for the past several years we have tried to learn enough to pass on to you. The proper study of any new subject must begin with a working glossary of its language, and we have drawn from several sources for our version.

We have also consulted a friend who for many years has supervised a group of embroiderers, making Ecclesiastical articles to order. The symbolism of tradition is exact, and only in the very recent years do we see evidence of new interpretations. Some clergymen are adverse to change, others welcome present day designing, and here the weaver must consult the wishes of those to whom the decision belongs.

In many cases the ground cloth may be woven, and loom embroidery techniques used as the weaving progresses; or the embroidery may be done afterward, where the symbols are difficult to execute.

References for Ecclesiastical Weaving

Alb: A long white linen vestment with straight sleeves.

Altar Linens: All of fine, preshrunk, white plain weave Irish linen; crosses are Greek or Maltese, solid or outlined.

Fair Linen Cloth covers the altar top, and hangs over each end at least 18" or more. Five crosses, woven or otherwise, are placed in white on the portion of the cloth that covers the altar top, one at each corner and one in the centre. These are representative of the five wounds in our Lord's Body. Usually has 3" hems at the ends and 1" hems on the sides.

The Credence Cloth covers the table top and hangs over each end like

a small Fair Linen. A cross, Greek or Maltese, is embroidered at the centre of front edge, $\frac{1}{2}$ " hems on all four sides, and an 8" fall at each end.

The Corporal, on which the Chalice and Paten are placed on the Altar, has a standard size 2" square with $\frac{1}{2}$ " hems all around (inclusive), with a Greek or Maltese Cross placed at centre of front third.

The Pall, used to cover the Chalice, is a 7" square of clear plastic covered with linen, same cross in centre of one side, envelope cover.

The Purificator, used to cleanse the rim of the Chalice, is a 12" square with $\frac{1}{4}$ " hems on all sides, small cross at centre.

The Post Communion Veil, used to cover the Chalice and Paten after the Administration, has a standard size of 20" square with $\frac{1}{4}$ " hems, 3" cross on facing side.

Altar Superfrontals and Frontals: The frontal is used to cover the full width and height of the altar, and may or may not be attached to the superfrontal. They are often divided into three sections by orphries (bands) of woven galloon braids. They are usually lined with pella and taffeta or specially woven lining. Both articles should be woven in a color to coincide with the Church's seasonal color -- See Church Year, below.

The Superfrontal should be the same color and design of the frontal, where one is used. The table top is measured and an off-white linen cut to size, and the superfrontal is attached, lined as frontal. Newer uses of superfrontals make use of the "box type" about a free standing table. Here the superfrontal is attached to the front and two sides of a linen table cover. They have a hang of from 6" to 10", including a 2" fringe. The symbols generally appear only on the front, using gold silk thread (that of Japanese manufacture is most used).

Antependia,

Antependium -- the hanging or screen in front of an altar, the frontal. Sometimes used in reference to the pulpit cloth. When used as the latter, should be full width of pulpit or lectern and must have a straight fall. Antependium should be made with a 1" sleeve or casing at top for brass curtain rod, no gathers permitted, and a fringe at bottom.

Bookmarkers, which may be fine corded silk ribbons, or a patterned cloth. Two sizes are recommended in ribbons, $1\frac{1}{2}$ " for the Altar Service Books, and Prayer Books; and $2\frac{1}{2}$ " for use in Lectern and Pulpit Bibles. If a pattern is used, avoid thickness of fabric to prevent damaging books. Recommended sizes are 40" or 60" long. If the shorter, one symbol is placed at one end only; if 60" long, the symbol should be on opposite sides of the ends so both may show when marker is doubled over pages. Fringes are used as finishes of ends.

Burse and Veil. Patterned burses and veils are used to cover the Chalice and Paten before the Administration of the Sacrament.

The Burse also holds the linen purificators. The same symbol is used on each, and both pieces are usually edged with silk cord: gold, red and gold, or white, purple, or green. A $\frac{1}{2}$ " braid may also be used. Standard measurements are, Veil 24" square, Burse 9" square.

Church Year. This begins with the Season of Advent, late November, and extends through Christmas, Epiphany, Lent and Easter, ending with the Trinity Season which lasts for 22 to 27 weeks until the Advent Season begins again.

Liturgical Colors. The most widespread in use are

White, the color of purity, joy, and perfect glory, used December 25th to January 6th, at weddings and baptisms, Easter, Ascension Day, and Trinity Sunday.

Purple, the color of Penitence and Mourning. From Sunday nearest 70th day before Easter to 6th Sunday in Lent.

Green, the color of Life and Nature. Used during Epiphany (from January 6th white, 1-6 weeks) and Trinity (from the 8th Sunday after Easter, white, 22-27 weeks.) January 6th and 8th Sunday after Easter are white, but following days are green.

Red, the color of Christian Sacrifice. Tradition says if only one set of hangings is used the whole year, the color should be red. Used specially on Pentecost.

In Lutheran churches, color of the season is always used whatever other event is celebrated during that time.

Blue is used in some Cathedrals for Advent and the Pre-Lenten season; Unbleached linen also in some Cathedrals during Lent.

These uses are not absolute -- varying enough to make a check with designated Church Dignitaries essential. There is even a wide amount of choice in the various colors used. Again, it is better to consult the authority as to preferences.

(We have samples of the colors used in most Anglican (Church of England) churches. While it is difficult to describe colors, and much latitude occurs, here is a try -- these are all pure silk damasks:

White has an ivory tone, Pearsall embroidery silks 225 A
Purple, a rich pure color with no hint of blue or red,
Pearsall 121 A

Green, a pure color again, full value, not a tint or a shade, no leaning to yellow or blue, Pearsall #51

Red, a strong red, no leaning to crimson or scarlet, #38
Gold, Pearsall's #101, #100.

Communion Table Runners. Average width 16", length enough to hang over end of table 15" at each end plus fringes. Symbols are placed on hanging ends. Should match antependium if such is in use. Lined with gold color and gold fringe. Keep ends straight cut for best appearance.

Copes. These are generally custom designed, and originally were another form of a Chasuble.

Chasuble -- see Eucharistic Vestments

Dossal or Dorsal Curtains, serve as a background for Altar or Communion table. If unfigured, allow twice width for fullness; if figured, once and a half.

Eucharistic Vestments. Three or five pieces -- may be Chasuble, Maniple and Stole, plus Burse and Veil.

Chasubles: Standard measurement, 40" down front from centre of neck to bottom; 45" down back from neck centre to bottom. May vary. Lined.

Maniples: A lined scarf which hangs over the left arm over the Alb. Use same symbol as on stole on one end, knotted fringe.

Stoles: Eucharistic stoles are longer than preaching stoles, otherwise same. A preaching stole is about 96" long from centre of neck. They are generally figured and vary in symbols. These may be quite elaborate, and are also lined.

Paraments. A term generally used to designate the frontal of the Altar and other hangings of pulpit and lectern.

Presbyterian Symbols or Designs

Ionic Cross



Burning Bush



St. Andrews Cross



IHS



Celtic Cross



Symbols, in general use

Latin cross, most commonly used



Maltese Cross



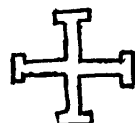
Russian Orthodox



Greek Cross (all arms equal length)



Crusaders or Jerusalem Cross



Chi Rho



On the subject of Vestments, a press clipping dated London, England, 1964, is of interest describing a bill, unanimously approved by the Church Assembly of the Church of England, which was introduced this year to legalize the variety of vestments in use for over 50 years. At the time of the Reformation, the Chasuble, Cope and Alb were shed, and in 1877 the Privy Council judiciary committee ruled that the only legal vestures for Anglican parsons in church are the surplice, cassock, and plain black scarf. Since then,

however, the Chasuble (main article of contention) and the Stole and others have come into use here and there, according to high or low degree of the church. After much debate, the House of Lords passed the bill 86 to 15, and it was sent to the House of Commons for further debate.

Handwoven Examples

As we have said in other issues, the handweaver with 4 frames is nearest to a damask effect by using 4-harness overshot; the 8-harness weaver may use 8-harness designs -- we suggest Worst's type, or other extended twills.



Mr. Pennington (Des Moines, Iowa), always so willing to share his weaving experiences, sent us samples and photographs of his Church Weaving, in which he used silk for warp and weft, and a 16-frame extended twill. We give a somewhat similar arrangement on 12.

Prize Winner

When planning her prize winning Antependium (1st prize, Vancouver 1964, at Guild of Canadian Weavers' Exhibition) Mrs. Mooney, who is pleased to loan us her weaving for our photograph, saw the possibilities of a picked up Cross in the draft Caroline's Pattern, 1st edition of Marguerite Davison, p. 100, #168, in the joining design between the main figures.

To enlarge the figure to a suitable size, she used 8/2 creamy rayon at 20 ends per inch, and wove as drawn in. The weft is white mercerized floss, with a silver supported lurex tabby.

When 3 repeats were woven (scale, 1 repeat $2\frac{1}{2}$ ") the lay-in was made in a gold lurex and a fine gold cord used together -- see photograph, p. 82. If the outlining overshot was over too many ends, as at the wide blocks of Treadle 3, the pick up was narrowed to be uniform to the ones already woven. Continue lurex tabby after each pick up row as usual.

The pick up continued through two treading repeats for the base stem, extended through the intervening treading to form the arms, and then for one repeat for the top of cross. (See photo.)

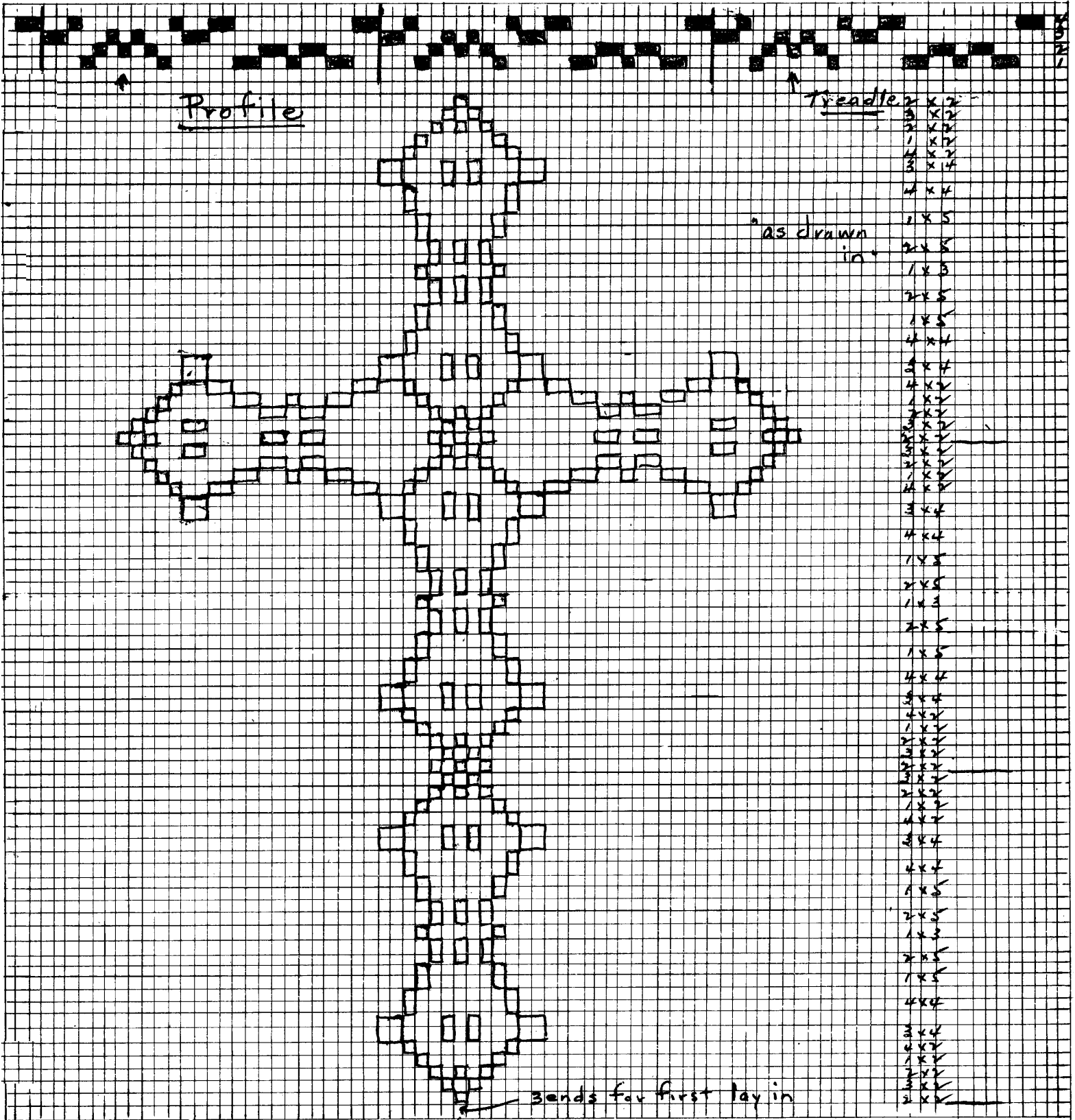
The main pattern weft was brought to the pick-up point and then skipped under the warps while the gold inlay took its place to show on the surface. All turns of gold pattern were made on the under side. This draft resulted in a very beautiful cross, thanks to Mrs. Mooney's sharp eyes in seeing its possibilities. Some other overshots will show similar advantages.

<u>The Draft</u>	50																				begin
	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Caroline's Pattern	1	2	3	2	1	2	3	2	1	2	3	2	1	2	3	2	1	2	3	2	1
	first pick up										main figure										1

Thread 7 repeats of draft, then
ends 1 through 29 = $7 \times 50 - 29 = 379$ ends, 19" wide.

Weave as drawn in, 3 treading repeats, about 6-3/4", then begin lay-ins as shown on draw-down p.79, cross about 7" high, with about 7" above cross.

Tie-up is Standard.



Tie-up is standard:

Counterbalanced
or falling shed
loom

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

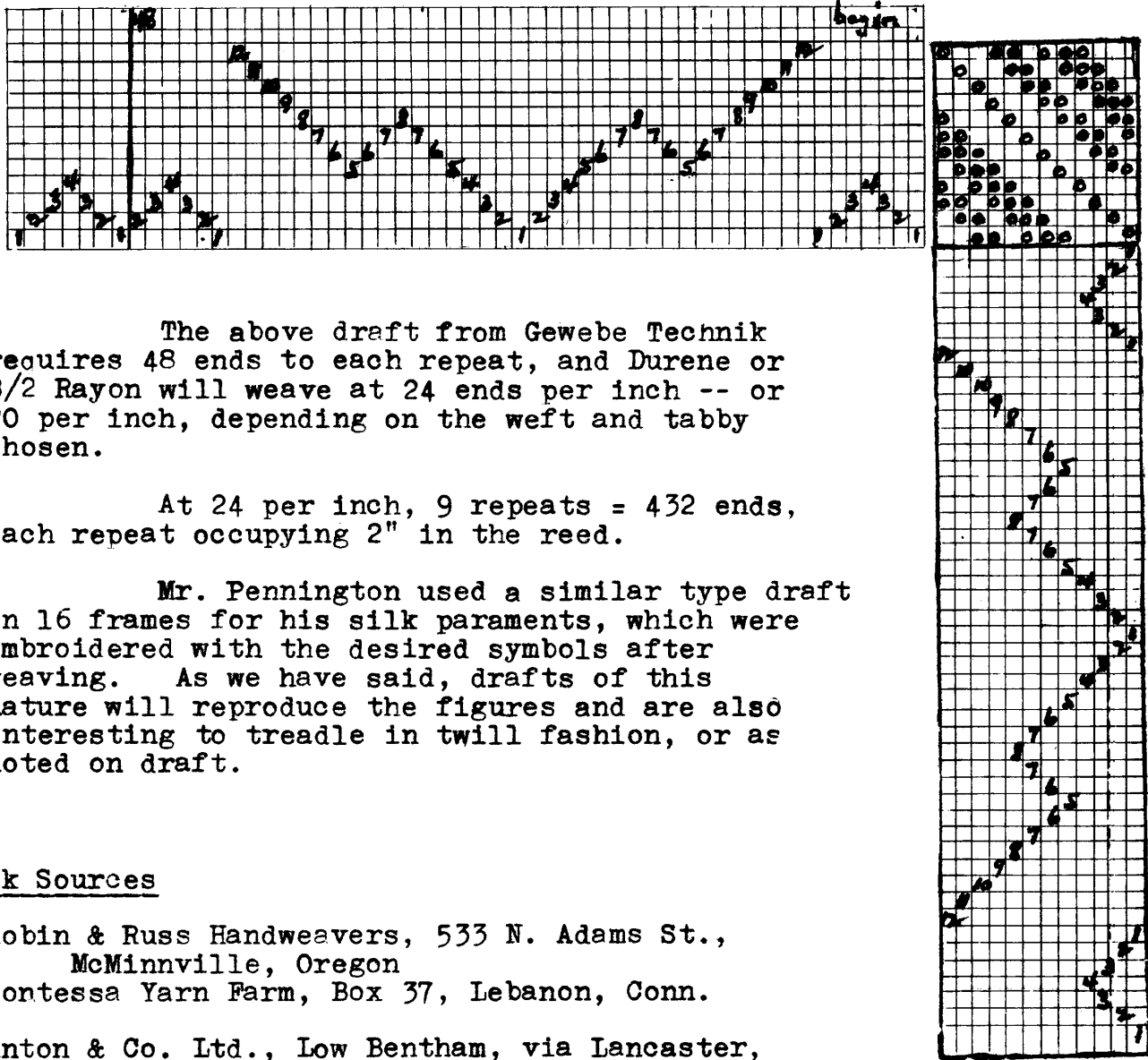
Rising shed,
"jack", or
table loom

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

} harnesses
← treadles

Finishing: A supplementary fringe was woven, hand knotted Flossa technique over a heavy cardboard $3\frac{1}{2}$ " wide, using Carioca (a gold and white boucle) and lurex and gold fine cord, one of each to each knot. Above fringe were 2 rows Soumak in Carioca, to form heading for fringe. This was sewn to bottom edge, and the whole was lined with white silk with pellon.

12-Frame Draft, from Gewebe Technik, p.64: #273



The above draft from Gewebe Technik requires 48 ends to each repeat, and Durene or 8/2 Rayon will weave at 24 ends per inch -- or 20 per inch, depending on the weft and tabby chosen.

At 24 per inch, 9 repeats = 432 ends, each repeat occupying 2" in the reed.

Mr. Pennington used a similar type draft on 16 frames for his silk paraments, which were embroidered with the desired symbols after weaving. As we have said, drafts of this nature will reproduce the figures and are also interesting to treadle in twill fashion, or as noted on draft.

Silk Sources

Robin & Russ Handweavers, 533 N. Adams St.,
McMinnville, Oregon
Contessa Yarn Farm, Box 37, Lebanon, Conn.

Anton & Co. Ltd., Low Bentham, via Lancaster,
England, is an English address given us by
Mrs. Honey Hooser.

On her recent trip to Europe, Mrs. Hooser was also very impressed with Miss Lylle, who teaches at Nottingham. Her embroidery books (2) are highly recommended, and there is a trend to weave plain silk and linen fabrics, to be embroidered. A fine piece of even tabby weaving is a credit and proclaims the habit of GOOD WEAVING!

Books

An excellent article on Ecclesiastical Embroidery by Beryl Dean, with directions for patterns of Chasuble and Copes, together with fine photographs of very modern embroidered articles (with inspirations for weavers) is to be found in "Handbook of Crafts", Chas. T. Branford Publishers, Newton, Mass., 1960. It is edited by Griselda Lewis and your library will likely have a copy. It is well worth examination.

Miss Dean is a well known English authority and has published "Ecclesiastical Embroidery", Batsford, Publishers. Another reference given by Miss Dean is by Graham Jenkins, "The Making of Church Vestments, Challoner, Publishers.

Never has the world of the handweaver offered so much variety and opportunity for individual expression. 1964 has hummed all year, and 1965 bids fair to create a still busier hum.

May 1965 bring you much joy in being a small part of the great world of textile excitement.

Be with us in 1965 --

Your grateful editors,

Mary Sandin

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

Ethel Henderson

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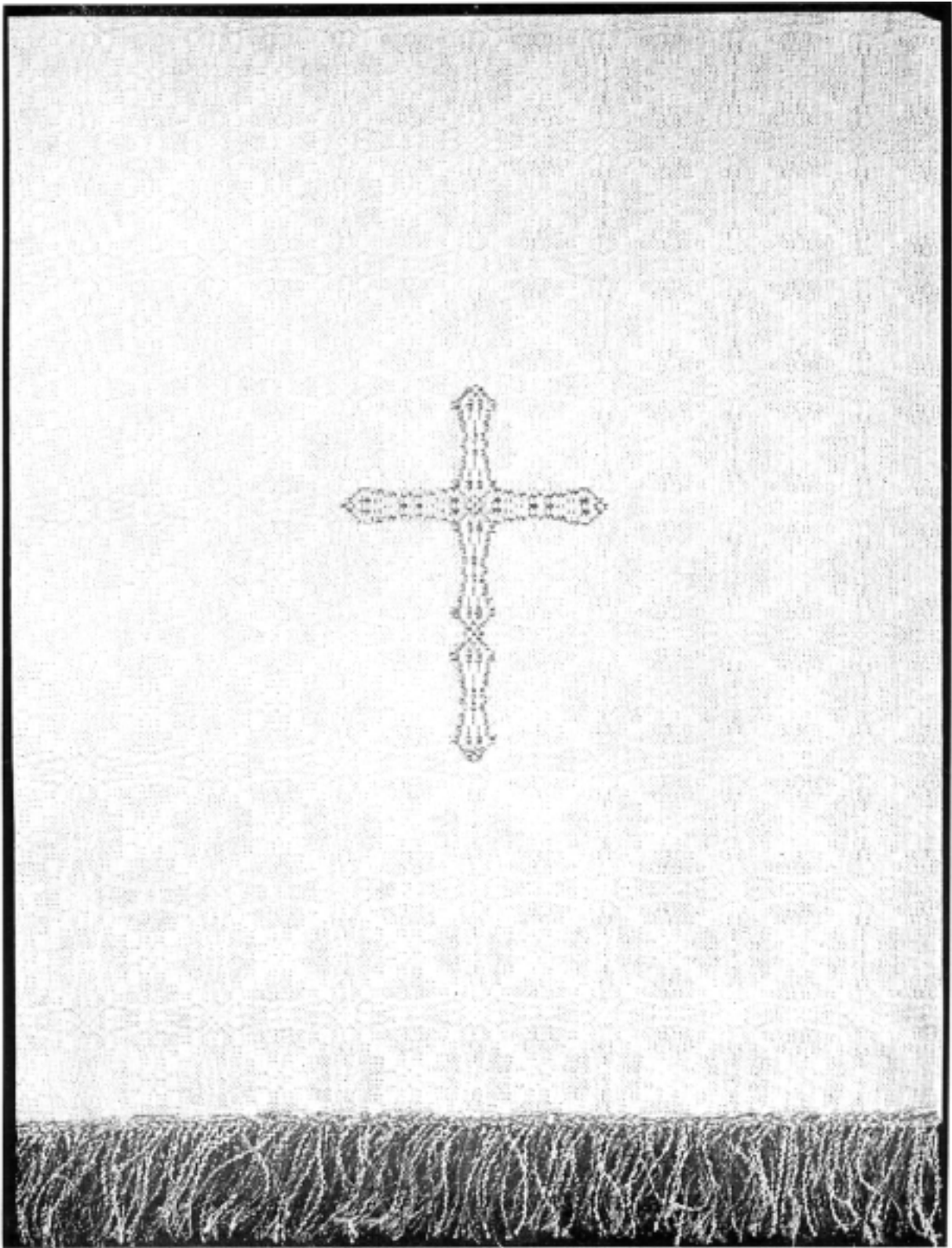
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HAS YOUR 1965 RENEWAL BEEN MAILED?



Prize winning Antependium, woven by Mrs. W. Mooney, Massey, Ontario.

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