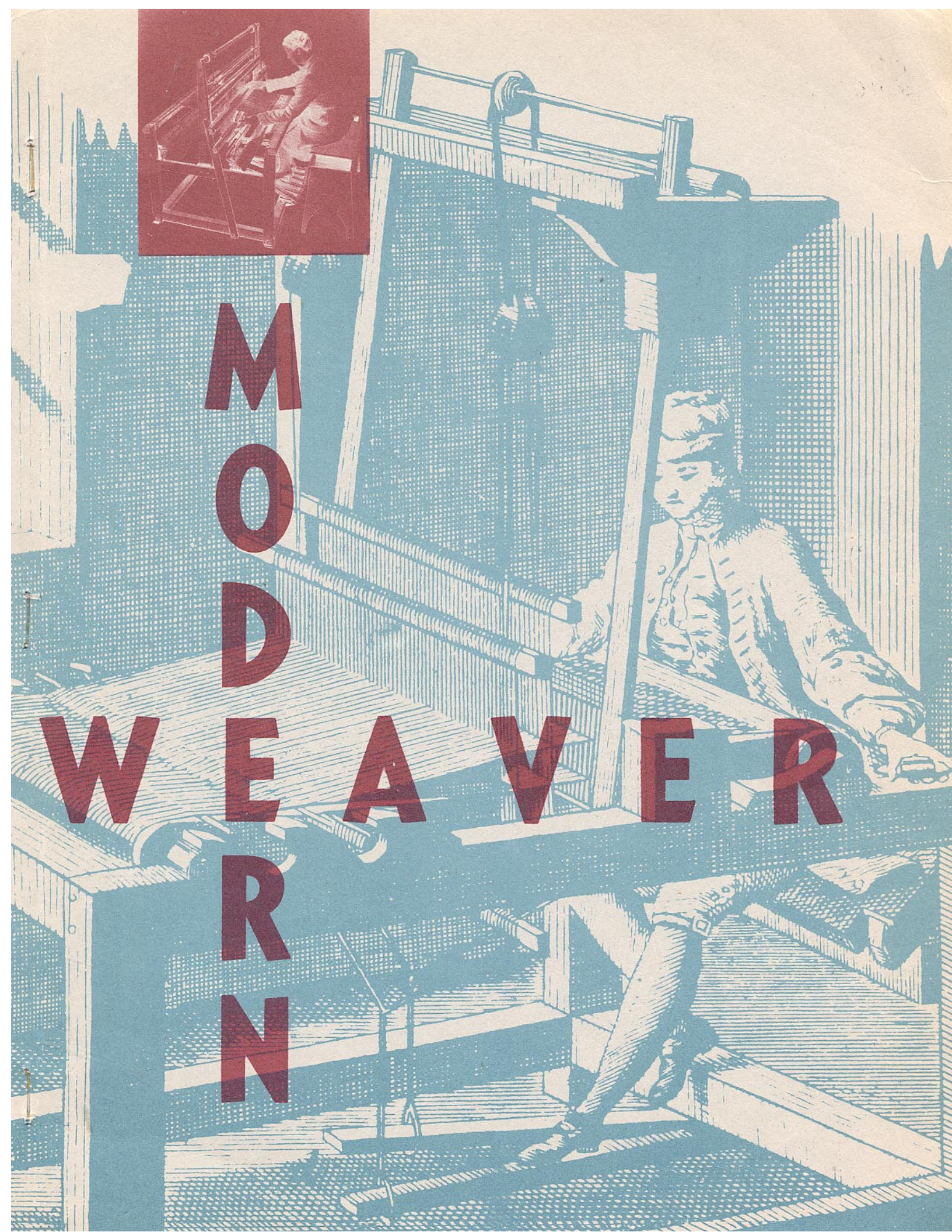
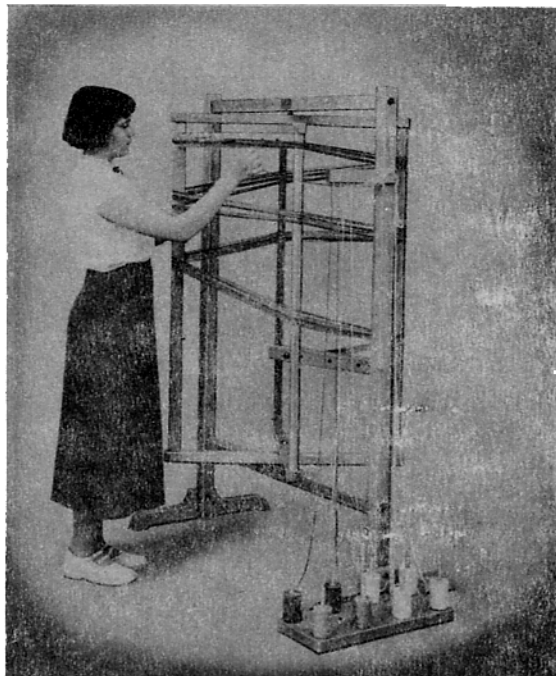


**M  
O  
D  
E  
R  
N  
W  
E  
A  
V  
E  
R  
S**

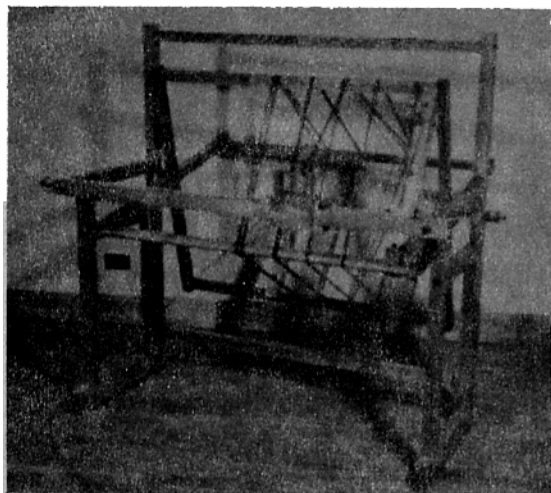


"Warping reel"

This reel is made for making long warps. The cross sections that hold the pegs, may be adjusted up or down, depending on the length required. When the reel is not in use, they may be removed so that the reel will fold together. The thread guide and bobbin holder are not included. (See item C-8).



Warping Reel No.	Quant. of Yards by turn	Height	Width	Weight		Price
				Net	Ship.	
0-25	2½	64"	44"	40 lbs.	60 lbs.	\$26.00
0-30	3	64"	50"	42 lbs.	65 lbs.	26.00
0-40	4	64"	63"	46 lbs.	70 lbs.	29.00



This warping mill takes the thread from the bobbins and places them directly on the mill without any handling. Only the crossing at both ends is done by hand. It has a brake that regulates the tension when the threads are transferred to the loom.

A 15 yard material with 432 ends can be warped and beamed by one alone within 45 minutes.

Three yards by turn can make up to 50 yards.

0-H-30 Ship. weight: 110 lbs. **Price: \$42.00**

0-H-30-420, with counter to control the number of crossings.

Shipping weight: 110 lbs. **Price: \$48.00**

---

# MODERN WEAVER

---

Bulletin for Handweavers - Published by Handweavers.

---

Publisher:  
"Modern Weaver"  
Nilus Leclerc Inc.,  
L'Isletville, P.Q.

Technical Editor:  
S.A. Zielinski,  
Z - Handicrafts,  
Fulford, P.Q.

Managing Editor:  
Robert Leclerc.

---

Six issues per year

Subscription \$3.00 a year plus exchange.

---

Vol. 1 No. 3

February 1955.

## TEXTURE WEAVING

"Texere" is a Latin word which means "to weave". Texture then is the result of weaving, and every woven piece has texture. This has been pointed out again and again by highest weaving authorities. Nevertheless the word acquired during the past decade an entirely different meaning.

Right now texture has really three meanings: First the obsolete one equal to "weave". Second the more or less modern one used not only in weaving but in all crafts and sciences, and which could be shortly translated as "topography of the surface", or more scientifically as a "three-dimensional description of the surface". We use this second meaning when we speak about the texture of paper or of a wall. Finally the third and so popular with some weavers meaning designates not "texture" but "rough texture". Thus silk woven in tabby has no texture according to this third meaning, but bamboo mixed with wire has.

Why the interest of weavers turned recently to the effects in texture? There are several factors and it is hard to decide which has been the most important.

On one side the reaction against colonial and Victorian richness of design asked for simplicity. But simplicity gets boring. Thus we compromise by using simple techniques with elaborate yarns. In this way we may consider the texture-mania as a double reaction, first against the elaboratedness of patterns, then against simplicity.

On the other side of the problem with have the fact that all possibilities of ornamental weaving have been completely explored in

the 18-th century. With a hand-operated draw-loom there was a complete freedom of design - but unless one is an artist, such freedom is rather a drawback than an advantage. An average weaver reached thus the end of a blind alley, and since there was nothing more for him in this particular direction, he started in an entirely new one, not with any regard for simplicity, but only to experiment with new possibilities.

A third approach to this problem is nearly a metaphysical one. It is a known fact that when an individual is thwarted or frustrated, he will go back to his childhood as far as his emotional life is concerned. A whole group or even race may go back thousands of years to its infancy under particularly difficult circumstances. It would not be an exaggeration to say, that our generation of handweavers is a greatly frustrated one and for valid reasons. First hardly a century or so ago the technical level of handweaving reached its peak and was so high that we must feel like poor relatives of the 18-th century weavers. Then there is the industrial power-weaving which to many of us looks like black magic, and which produces in minutes what we can do only in hours. Under the impact of these two challenging forces we may feel quite justified in returning to the very childhood of weaving, when willow twigs were used both for warp and weft, when rushes were mixed with the first painfully spun flax fibers, when strips of leather were interwoven with bamboo, and when there were no dyes either vegetable, or synthetic.

Whichever of these factors is predominant, we must accept the fact that texture came back into power in its most primitive form. Deploring it will not help us. But on the other hand we can not say lightheartedly "all right, then starting tomorrow we shall weave texture". There are certain difficulties.

As long as we use traditional materials in weaving, we are on the safe ground. We take advantage of the experience collected by generations of weavers, and find without difficulties what yarns to use in each definite case, how close to weave them, and what technique to adopt. We know that 8/2 cotton cannot be set less than 18 ends per inch, or it will slip, and that 28 lea linen should not be set closer than 45, or we won't be able to iron it. We have such information for the asking. But if we try to use silk ribbon for weft, we may spend years on experiments before we discover the proper technique. Or if we try thin copper wire for warp. We just do not know where to start, what size to take, how close to set it, what to use for weft, and so on. Even when we overcome all technical difficulties, there is still the question how the "fabric" will behave when in use. The appearance can be judged when the web is still on the loom. But will the fabric be heavy enough, resistant to tension, torsion, friction, action of heat and cold, moisture, chemicals. Will it be easy to make into whatever we intend it for? Will it be easy to clean?

It would be rather desirable to answer these questions in advance, i.e. before we spoil a piece of weaving. It can be done in two ways. One is theoretical and the other practical. One is of learning as much as possible about the mechanics of weaving, and about the properties of all materials which not only are but could be used for weaving. The other way is of experimenting with these materials, of studying their behaviour during weaving as well as afterwards. The first requi-

res a lot of theoretical knowledge, higher mathematics included as well as physics and chemistry, but it may prove the more efficient in the long run. The second of trial and error, purely practical one, requires a lot of common sense, and a lot of time. There is no third way.

Of course, we can copy what others did, but then where is the point? Where is the creativeness, the satisfaction of overcoming obstacles? Or yet we can produce white elephants by mixing indiscriminately most inappropriate materials in the hope that sooner or later something will come out of it. Unfortunately the chances are against us. At the best we shall weave "daring", "interesting", or just "cute" articles, absolutely useless otherwise.

Perhaps the best approach for most weavers would be to use both theoretical and practical way at the same time. Learn a lot, and experiment a lot. If we know a little about the physical and chemical properties of materials, all the better.

Let us take a practical problem and follow different stages of reasoning and experimenting. Let's suppose that we would like to weave a modern fabric for window blinds. Not too bulky so it could be rolled above the window. Nearly opaque, but not quite. Rather heavy, resistant to wear, and easy to clean.

Thin and wide strips of something or other suggest themselves for weft. It is true that we could just weave a plain fabric, but then it would not be modern. We already feel that the warp will not present any problems, but we must concentrate on the weft.

What about those strips? They can be made of metal. Then they can be as thin as required, heavy enough, and not transparent. But we have two objections: first that most probably their edges will cut the warp when rolling and unrolling the blinds; second that metal is easy to bend but very difficult to straighten up. Then there is a secondary objection that only comparatively expensive metals are resistant to chemical reactions such as rusting. Thus metals are out.

We have then plastics and wood. There is not doubt that among the multitude of plastics there is one which would answer our needs. But how to find it? As far as we know there is not a single book on a popular level about plastics and their chemical and physical properties. Thus for us at least the plastics are tricky and unreliable. Some of them curl in the sunshine, some burn too easily, some are too soft, others too brittle. And they all look very cheap.

Now the wood. It seems quite simple to make or to order thin strips of wood which would fulfill all the conditions. They will not damage the warp, will stay straight unless broken, and can be made as heavy or light as desired. There is one disadvantage however: the wood often does not remain straight - it warps for various reasons. One of them is humidity. To prevent the wood from warping under the influence of moisture we may impregnate it with oil, paint or varnish, to fill the moisture-absorbing pores in the wood. Another factor which may mean trouble later on is heat. A blind is heated unevenly on both sides: there is sunshine on the outside in summer, and the heating on the inside in winter. This may provoke temporary or permanent warping of wood. And here our theoretical knowledge will not help us any more.

We must either take the risk or experiment. We can make a makeshift blind of several kinds of wood, treated in different way, and of different thickness. Then we shall observe its behaviour when submitted to heat on one side.

The rest will be easy. We shall soon find out that the strips will have to have tapered edges, or it will be impossible to weave them tightly. That the warp must be hard twist cotton, set far apart in pairs. That the best weave will be gauze (leno) because it will prevent the warp from slipping on the weft.

The above example shows how involved are the simplest problems in texture for a seriously minded weaver. And so they should be if they are worth being solved at all. Except for the creators of white elephants of course.

\*\*\*\*\*

## OVERSHOT WITHOUT FLOATS

We know very well that weaves which produce long floats are not suitable for upholstery. At least one side of the fabric must be smooth (without being slippery), uniform, and resistant to wear. From this point of view probably the best weave is tabby, provided that yarn of medium weight is used. If we want to introduce patterns, we can use Swivel weave (see the last issue of Modern Weaver).

But it may happen that we would like to use patterns either modern or traditional but belonging definitely to other weaving techniques such as overshoot for instance. Is it possible to keep the pattern but at the same time change the weave so that the floats will be eliminated? In case of overshoot, summer-and-winter and crackle the answer is yes. One side of the fabric will be woven entirely in tabby with the original patterns reproduced in colours - when the other side will be nearly covered with floats.

X X X X X		o o		o
X X X X X X		o o		o
X X X X X X		o o		o
X X X	X X	o		o o
m m m m m m m m m m m m	m m			
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X

Fig.1

X X X X X				o
X X X X X X				o
X X X X X X				o
X X X	X X	o		
m m m m m m m m m m m m	m m	4	3	2
m m m m m m m m m m m m	m m	X	X	1
m m m m m m m m m m m m	m m	X	X	
m m m m m m m m m m m m	m m	X	X	
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X
m m m m m m m m m m m m	m m	X	X	X

Fig.2

Any overshoot draft can be used for this purpose. The threading remains the same - only the tie-up and the treading change. We can compare ordinary overshoot, and swivel-overshoot on figs. 1 and 2. The first is the usual overshoot. The binder is used but not shown on the draft. The second draft has a different tie-up - only one frame is tied to each treadle. The floats in the first are replaced in the second by areas of tabby woven in rectangles of about the same size as the blocks of pattern in the original overshoot draft.

We use binder in both cases but it is not the same binder. In plain overshoot after each shot of pattern weft we have one shot of fine binder alternately on treadles 1 and 2. In case of swivel-overshoot the binder is of the same count as the pattern weft, and it is woven not on tabby treadles but on a treadle opposite to the one used for pattern. For instance after treadle 1, the binder will be on 3; after 2 on 4; after 3 on 1; and after 4 on 2. The complete treadingling for the draft on fig. 2 will be: 4,(2), 3(1), 4,(2), 3,(1), 4,(2), 3,(1), 2,(4), 3,(1), 2,(4), 3,(1), 2,(4), 3,(1), 2,(4), 1,(3), 2,(4), 1,(3), 2,(4), 1,(3), 4,(2), 1,(3), 4,(2), 1,(3). The binder on treadles between brackets.

The general principle of finding the treadingling is to follow the threading draft for the pattern. If the tie-up is made so that the number of the treadle is the same as the number of the frame tied to this treadle, then the threading draft can be used directly as treadingling draft. The binder follows the pattern weft on opposite treadles.

X X X X X									
X X X X X X									
X X X X X X									
X X X	X X								
		6	5	4	3	2	1		
m m m	m m	x							
m m m	m m	x							
m m m	m m	x							
m m m m m m			x						
m m m m m m			x						
m m m m m m			x						
	m m m m m m			x					
	m m m m m m			x					

Fig. 3

X X X X X									
X X X X X X									
X X X X X X									
X X X	X X								
		6	5	4	3	2	1		
m m m	m m	x							
m m m	m m	x							
m m m	m m	x							
	m m m m m m						x		
	m m m m m m						x		
	m m m m m m						x		
	m m m m m m						x		
	m m m m m m						x		
	m m m m m m						x		
m m m	m m	x							
m m m	m m	x							

Fig. 4

The method described above is not the only one. If we do not want to obtain an exact copy of the original pattern, we can use the following treadinglings:

1. (fig. 3) Each shot of pattern weft is followed by two picks of binder. The binder can be much finer than the pattern weft. A complete treadingling for fig. 3 is: 6,(1,2) - 3 times; 5,(1,2) - 3 times, 4,(1,2) - 3 times; 3,(1,2) - twice. Binder between brackets. Here the pattern is not identical with the original overshoot pattern. Blocks of pattern are nearly twice as long as before, and they overlap one another.

2. (fig.3) One shot of pattern weft is followed by two shots of binder, but one of these two shots is made on the opposite treadle. The pattern will be clearer here, when compared with the former treadling, and there is no danger of two wefts getting tangled in the same shed. The treadling: 6,(4,1) - 3 times; 5(3,2) - 3 times; 4,(6,1) - 3 times; 3,(5,2) - twice.

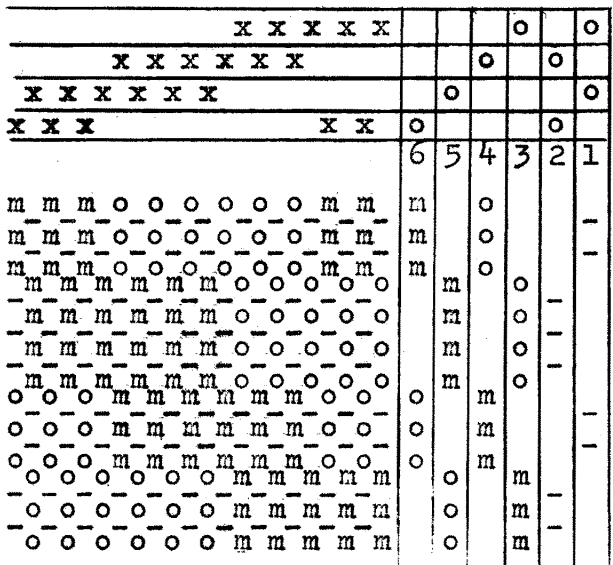


Fig.5

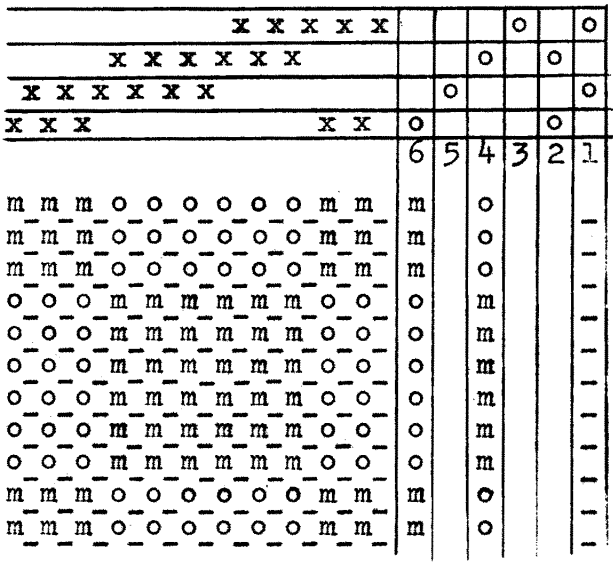


Fig.6

3. (fig.4) We use only two blocks of the patter, instead of four. One colour can be used on treadle 6 and another on treadle 4. The pattern is much simpler and more "modern". Treadling: 6,(1,2) - 3 times; 4,(1,2) - 6 times; 6,(1,2) - twice.

4. (fig.4) As in treadling 2 one of the binder shots is made on the opposite treadle: 6,(4,1) - 3 times; 4,(6,1) - 6 times; 6,(4,1) - twice.

5. (fig.5) We use two colours in a four-block pattern. Treadling as on the draft: "m" - one colour, "o" - another colour, "-" - binder. When changing from one block of the pattern to the next we do not use any binder (or we would have to use two shots of binder). This produces a darker line running across the fabric.

6. (fig.6) We use two colours but only two blocks of pattern. The treadling is given in full on the draft. The same symbols for weft as before. Here the binder is always on the same treadle, and there is no need to change anything in treadling when passing from one block of the pattern to the other.

In the last two treadlings we must avoid colours of about the same intensity. One of them should be dark, another - light. For instance: the warp and the binder - beige, 1-st colour - chartreuse, 2-nd colour - dark brown.

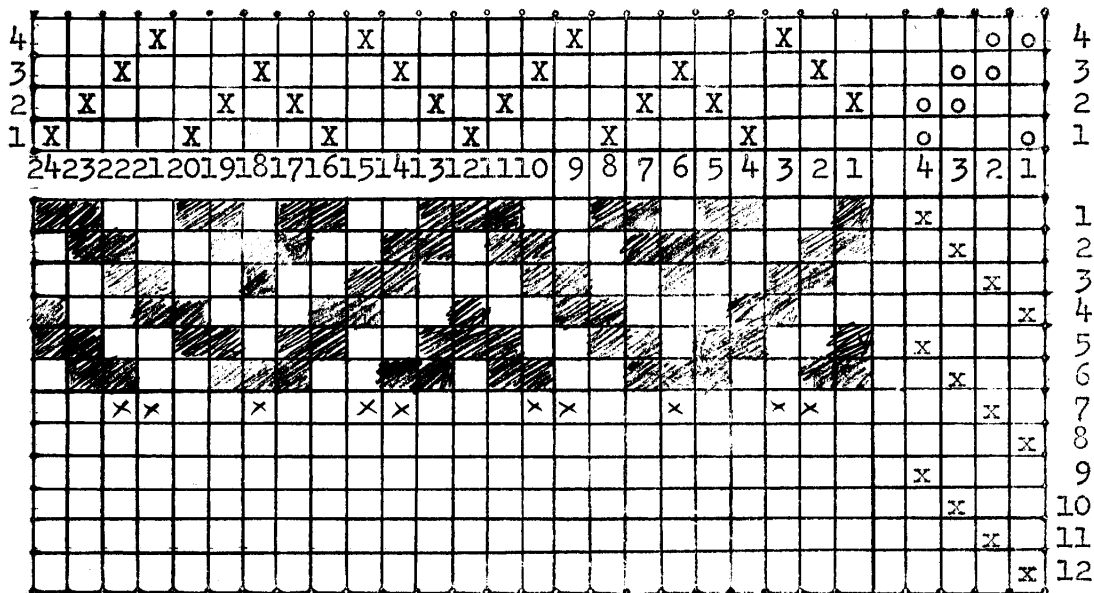
In all the methods described above we should select the yarn for the warp and weft, and the sett of warp in such a way as to have in weaving a 50/50 tabby (the same number of picks and ends per inch.

\*\*\*\*\*



# DRAFTING - 2.

In the first lesson we have examined a complete weaving draft, where all four parts have been given. In practice however this is seldom the case. The draw-down is omitted quite often, and sometimes even the treadling is missing. We shall see in this lesson how to find the draw-down. First of all we must draw on a piece of graph-paper the threading draft, the tie-up draft, and the treadling draft as in fig.1, all these three parts exactly in line with one another.



We have numbered here all the heddles, heddle-frames, treadles, and picks of weft to describe better the operation of drawing down. Usually only treadles and heddle-frames have numbers and even these are not marked on the draft.

The first pick of weft has a treadling mark directly under the treadle No.4. We get this information from the treadling draft by looking up from the mark until we meet the corresponding treadle in the tie-up. The second information is furnished by the tie-up draft. It shows that the treadle No.4 is tied to the frames No.1 and 2. If we press this treadle, and if the loom is of the sinking shed type, the frames No.1 and 2 will go down. Not only frames of course but also all the heddles which are suspended in these frames. Since each heddle has a warp end threaded through its eye, a certain number of warp ends will go down as well, when all the remaining ends will go up - thus forming a shed. Now the question is: which ends go down? This (third) information is supplied by the threading draft. It shows that the following ends are threaded through the heddles on frames 1 and 2: 1, 4, 5, 7, 8, 11, 12, 13, 16, 17, 19, 20, 23, and 24. Consequently all these ends will be covered by the weft. Now, we suppose that the warp is white and the weft - black. Thus the first line of the draw-down being a picture of the first pick of weft, will have the above enumerated warp ends covered with black weft. This line should really look as in fig.2, but

obviously such method of drawing would take too much time. This is why we do not try to represent the cloth as if it were seen through a microscope, but we simplify the picture by marking whole squares either black or white. Instead of fig.2 we have fig.3.



Fig.2



Fig.3

In other words we make the draw-down as if we were using instead of yarn - flat and thin ribbon without any space left between the shots of weft or ends of warp.

The second pick of weft is made with treadle 3 (directly above the 2-nd mark in the treadling draft). This treadle is tied to frames 2 and 3. These two frames operate the following warp ends: 1,2,5,6,7, 10,11,13,14,17,18,19,22, and 23. Consequently in the second line of the draw-down the above warp ends will be covered with weft, and represented by black squares.

The third pick of weft is thrown when the treadle No.2 is depressed (please, check on the draft). This treadle is tied to frames 3 and 4, and it sinks heddles and warp ends No: 2,3,6,9,10,14,15,18,21, and 22. All these warp ends will be covered with black weft and marked accordingly in the third line of the draw-down. Finally the fourth pick of weft is made when the treadle No.1 pulls down heddle-frames 1 and 4, so that the black weft covers warp ends: 3,4,8,9,12,15,16,20,21,24.

Now we come to the 5th pick of weft. Looking up from the 5-th mark on the treadling draft we can see that it has been made in exactly the same way as the first pick: with treadle No.4. Thus the 5-th line must be identical with the first line of the draw-down. Provided that we did not make any mistakes, we do not need any more to look at the tie-up and the threading draft, but we can simply copy the first line. The next pick is the same as the second, so that we can draw the 6-th line by copying the 2-nd, and so on. The 7-th and the 11-th line are the same as the third, the 8-th and the 12-th - the same as the fourth. The best way of copying the lines already made in the draw-down is to put a piece of paper across the draft just above the copied line, so as to cover the upper part of the draft.

Once we have understood the relationship between different parts of the draft, we do not need to count picks, treadles, frames, and warp ends. We simply stick to the following rule:

From the line in the draw-down which is being made look horizontally to the treadling draft. Find the corresponding treadling mark. Follow it up (vertically) to the tie-up draft. Find the frames tied to the corresponding treadle, and follow them horizontally again to find the warp ends threaded through these frames. Now from all heddles on these frames - drop down vertical lines (imaginary or made in pencil) until they cross the line in the draw-down from which we started. **ALL SQUARES WHERE THESE LINES CROSS THE DRAW-DOWN LINE SHOULD BE BLACK**, if they are not - there is a mistake.

\*\*\*\*\*

WEAVE T A B B Y

Threading.  
This group 22 times

Draft No: 2	This group 22 times				Tie up
	D 3 times	C 3 times	B 3 times	A 3 times	
	o	o o	x x	x	2 1
	o	x x	o o	x	
	x	o o	x x	o	
	x	x x	o o	o	

x	x				3 times
o	o				This group 22 times or more.
x	o				
x	o				
x	o				
o	x				3 times
o	x				3 times
o	x				
o	x				
x	o				
x	x				3 times

REED NO: 12

ENDS PER DENT: 2

WIDTH: 45"

NUMBER OF THREADS: 1080

WARP: Linen

COUNT: 12 or 25/2

COLOR: x natural  
o bleached

WEFT: Linen

COUNT: 12

COLOR: x natural  
o bleached

PICKS PER INCH: 26

FABRIC: table cloth

Note:

Finishing: Wash in hot water with soap.

Iron very hot when the cloth is still damp.

EXHIBITION OF  
CANADIAN HAND WEAVING

By LONDON DISTRICT WEAVER, London, Ontario.

opened of Friday evening February 4th.

PATRONED BY:

The Honourable L.O. Breithaupt, LL.D., Lieutenant-gouv. of Ontario.  
The Honourable W.J. Dunlop, Minister of Education.  
C.J. Laurin, Esq., Pres., Ontario Prov. Branch, Canadian Handcrafts Guild.  
Rev. J.A. Feeney, Board of Trustees, London Public Libr. and Art Museum.  
His Worship Allan J. Rush, Mayor of London.

JUDGES:

Miss Karen Bulow, Montreal; Mrs. Helen Keeler, Blair, Ontario;  
Mrs. E.J. Day, Watford, Ontario.

The reception hall of the Art Museum was almost full of weavers from all parts of Ontario and other provinces.

Address of Welcome was made by Mrs. Clare Bice and Mrs. W.H. Gemmill. The exhibition have been opened by Mayor Allan J. Rush. Miss Karen Bulow made a very interesting and useful speech for artistic hand weaving. The announcement of awards was made by Mrs. E.J. Day and appreciation by Mrs. W.H. Gemmill.

Two hundred and eighty-eight beautiful articles of all kinds, owned by one hundred and sixty-five persons from all over Canada, were exhibited. The entries were as follow:

Alberta: 9 articles owned by 5 weavers; British Columbia: 17 articles owned by 10 weavers; New Brunswick: 20 articles owned by 8 weavers; Nova Scotia: 38 articles owned by 26 weavers; Ontario: 149 articles owned by 74 weavers; Prince Edward Island: 1 article owned by 1 weaver; Quebec: 53 articles owned by 40 weavers; Northwest Territories, 1 article owned by 1 weaver.

There was a very interesting and instructive assortment of different weaves, textiles and other material, such as: curtains made of finger weave, or with carpet wool, all nice models with beautiful colors; table cloths of original and modern designs; lamp-shades and place mats made from bamboo, cane or birch bark; carpets made of heavy jute but with imagination; a beautiful and perfectly made evening gone. Everything was of a great interest.

LIST OF AWARDS

A) The T. Eaton Co. Limited. For Drapery.....\$25.00  
TWO FIRST AWARDS: Miss Isabelle Ledoux, St-Jean, Québec.  
Mrs. Hans Lundberg, Toronto, Ontario.

HONOURABLE MENTION:Mrs. Adele Ilves, Fredericton, New Brunswick.

B) Upholstery.....\$25.00  
Harold B. Burnham, Jordan, Ontario.

Simpson's London Limited. For Apparel, Fabric Yardage only.....\$25.00  
TWO FIRST AWARDS: Mrs. May D Stronach, Monastery, Nova Scotia.  
Mrs. Rena Brewster, Hebron, Nova Scotia.  
2ND PRICE Aline Chabot, St-Hughes, Quebec.

---

Nilus Leclerc Inc., L'Isletville, Quebec. For Rug or Wall Hanging.....\$25.00  
TWO FIRST AWARDS: Miss Joyce Chown, Halifax, Nova Scotia, for Wall Hanging.  
Mrs. Bradford Eldridge, South Ohio, Nova Scotia, for Rug.  
2ND PRICE Mrs. Adele Ilves, Fredericton, New Brunswick.  
HONOURABLE MENTION: Mrs. M.L. Ackerman, Toronto, Ontario.

---

University Women's Club, London. For original Contemporary Design.....\$25.00  
Eunice B. Anders, R.R. 1, Leamington, Ontario.  
HONOURABLE MENTION: Mrs. M.S. Dixon, Leamington, Ontario.

---

The Halifax Weaver's Guild. For a sett of 4 place mats.....\$20.00  
TWO PRICES Mrs. H.M. Pike, Toronto, Ontario.  
Mrs. Hans Lundberg, Toronto, Ontario.  
HONOURABLE MENTION: Mrs. H.E. Batkin, Georgetown, Ontario.

---

Wendel Holmes, London. For Tablecloth with or without serviettes.....\$25.00  
Mme Roland Hébert, Iberville, Québec.  
HONOURABLE MENTION: Mme Antonio Paradis, Ancienne-Lorette, Québec.

---

Millard Weil, London, Ontario. For any items woven by a man.....\$25.00  
TWO FIRST AWARDS: Mr. S.J. Harris, Hamilton, Ontario.  
Mr. George Reid, Kingston, Ontario.  
HONOURABLE MENTION: Dr. E.N. Houlston, Sackville, New Brunswick.

---

Searle Grain Co. Ltd., Winnipeg, Manitoba. For best use of colour....\$15.00  
Mrs. Isabelle M. Westwood, Toronto, Ontario.  
HONOURABLE MENTION: Mrs. J.M. Goodall, Westholme, Vancouver Island, B.C.  
Mrs. J.M. Goodall, Westholme, Vancouver Island, B.C.

---

Anderson's Ltd., St. Thomas, Ontario. For attractive evening bag...\$10.00  
Mrs. H.E. Balkin, Georgetown, Ontario.  
HONOURABLE MENTION: Mrs. Cora Reid, Kingston, Ontario.

---

Leamington Weavers' Guild. For stoles, any size, any média.....\$10.00  
Mrs. Meryle Wilmer, Galt, Ontario.  
HONOURABLE MENTION: George Reid, Kingston, Ontario.

---

- Willow Hall Gift Shop, London. For Teacloth 36 inches.....\$10.00  
Mrs. Marion Parker, Windsor, Ontario.
- HONOURABLE MENTION: Mrs. Frances E. Clark, Victoria, Vancouver Island, B.C.
- 
- A) London District Weavers, London, Ontario.....\$25.00  
SPECIAL AWARD: Mrs. R.B. Sandin, Edmonton, Alberta.
- B) Texture, Weavers choice of articles .....\$25.00  
FIRST PRIZE: W.S. Tad Johnson, Stanger Alberta, (11 years old)  
2ND PRIZE: Mrs. Cora Carson, Leamington, Ontario.
- C) General Category any item not otherwise classified...\$20.00  
FIRST PRIZE: Mrs. J.R. Longard and Mrs. John Hill, Halifax, N.S.  
2ND PRIZE: Mrs. Antonio Paradis, Ancienne Lorette, Quebec.  
HONOURABLE MENTION: Mrs. O.L. Stanton, Yellowknife, Northwest Territories.
- D) Woollen article, Throws, blankets, etc.....\$15.00  
Miss Mabel Peters, R.R. 4, Peterborough, Ontario.  
HONOURABLE MENTION: Mrs. R.B. Sandin, Edmonton, Alberta.
- E) Item woven of Canadian materials.....\$15.00  
Mrs. Grace Raitt, Edmonton, Alberta.
- F) Beginners' class.....\$15.00  
Miss Joyce Mohri, Delta High School, Hamilton.  
HONOURABLE MENTION: Mrs. Murdena Eldrige, Darmouth, Nova Scotia.  
Mrs. E. Mary Gill, Halifax, Nova Scotia.
- G) Class of New Canadians.....\$15.00  
Mrs. Asta Onno, Fredericton, New Brunswick.  
HONOURABLE MENTION: Mrs. W.J. Wrazes, Ottawa, Ontario.
- 
- The Guild House Purchase Award, London, Ontario.....\$15.00  
Mrs. Meryle Wilmer, Galt, Ontario.
- 

The UNIVERSITY of ALBERTA announces the 23rd ANNUAL  
SUMMER SESSION

of the BANFF SCHOOL OF FINE ARTS,

to be held at BANFF, Alberta, from June 20th to SEPTEMBER 10th, 1955.

batten, and on a vertical loom with a sliding batten. In high-warp tapestry weaving a special comb or fork are used.

On the proper manner of beating depends the quality of a fabric, and this operation requires a lot of skill. Several factors influence the spacing of the picks of weft in a fabric. They are: the tension of warp, the angle of the shed, the distance from the cloth to the reed, the weight of the batten, the speed and the strength of beating, and the timing of beating & treadling. Even when all other factors remain constant, the distance from the reed to the cloth changes during weaving, and the force of beating must be changed accordingly to preserve the same spacing of weft.

As a rule the weft is beaten after every pick. If this is done only once, the beating must come at the same time as the changing of the shed; if twice - the first beat comes before and the second after the shed is changed; if three times - one before, and two after.

The beating should be done entirely by the weight of the batten, not by the pressure of the hand. Then the force of beating depends only on the speed with which the batten is pulled forwards.

In fly-shuttle weaving, when the loom has a good take-up motion, the beating does not influence the quality of the fabric.

**BEAT-UP-POINT** - The last pick of weft, the same as Fell.

**BEAVER CLOTH** - Woolen cloth woven in twill with long nap, or even pile.

**BEER** - (probably a jocular corruption of the word Porter) Nineteen dents of a reed. The number of warp ends passing through 19 dents.

**BEETLING** - (fr. AS bitan = to bite) Flattening of the fibers in a finished fabric by beating it with wooden mallets. It differs from fulling inasmuch as it is done in different temperature and humidity, so that no shrinkage results. The same process can be performed with rollers.

**BENGAL** - Striped muslin originally made in Bengal, India.

**BENGALINE** - A corded fabric (v) with silk warp, which covers the woolen weft.

**BIASED TWILL** - Any twill which shows a distinct diagonal.

**BIBLIOGRAPHY** of Handweaving. Because of a very large number of books about handweaving, we give here only the most important ones:

American:

"The Weaver's Complete Guide" - J. France, Rhode Island, 1814.

"Arts of Weaving and Dyeing" J. and R. Bronson, Utica, N.Y. 1817.

"A book of Handwoven Coverlets" Eliza Calvert Hall.

"Handbook of Weaves" G.H. Oelsner, New York, 1915.

"Foot Power Loom Weaving" Edward F. Worst, Milwaukee 1918.

"How to Weave Linens" Edward F. Worst, 1926.

"The Shuttle-Craft Book" Mary M. Atwater, New York, 1945.

British Isles:

"An Essey... of the Hempen and Flaxen..." Louis Crommelin, Dublin, 1705.

"Weaver, and Warper's Assistant", A. Peddie, Glasgow, 1822.

"Art of Weaving" John Murphy, Glasgow, 1833.

"Art of Weaving" Clinton G. Gilroy, London 1847.  
 "Theory and Practice of the Art of Weaving", John Wayson, Glasgow, 1873.

"Hand-Loom Weaving" Luther Hooper, London, 1910.  
 "The Handicraft Art of Weaving" T. Woodhouse, London, 1921.  
 "Advanced Textile Design", W. Watson, London, 1925.  
 "Handloom Weaving" P. Orman, London, 1936.  
 "Elementary Textile Design" John Read, London, 1931.  
 "Handweaving to-day" Ethel Mairet, London, 1939.  
 "The Weaving Craft" L. E. Simpson, M. Weir, Leicester, 1946.

Canadian:

"Home Weaving" O. A. Beriau, Quebec 1939.  
 "Key to Weaving" Mary M. Black, 1945.

French:

"The Romance of French Weaving" Paul Rodier, New York, 1931.

**BIGHT** - (fr. AS bûgan = to bend) One group or strand of warp ends tied to the apron.

**BINDER** - Shots of weft usually made with fine but strong yarn with the purpose of strengthening the fabric. In such weaves as overshot, summer-and-winter, crackle etc, the binder separates the pattern shots and keeps the warp evenly spread. In all these weaves it is made on tabby sheds. In warp-pile fabrics the purpose of the binder is to hold in place the loops of yarn which form the pile. The same applies to the weft-pile fabrics. For coarse fabrics we use tabby, for finer ones - twills. In more elaborate pattern weaves binder occurs not only in weft but in warp as well. Binder is also used in tapestry and carpet weaving. It is optional in flat tapestry but necessary in knotted rugs.

**BINDING PLAN** - Short draft for complicated tie-ups such as used in turned twills, double weaves etc. See Short Draft.

**BIRD'S EYE** - A pattern in Diamond Twill (v), with all diamonds of about the same size. Occasionally used to describe diamond patterns in other weaves than twill.

**BIRD'S NEST** - Colonial five-block pattern suitable for Summer-and-Winter, lace, turned twills etc. Short draft:

$$\begin{array}{cccccccccccc}
 & & 4 & & & 12 & & 1 & & 4 & & 1 & & 124 \\
 3 & 2 & 2 & 3 & 2 & 2 & 3 & 1 & 1 & 1 & 1 & 1 & 1 & 1 \\
 & & 3 & 3 & 1 & 3 & 3 & 2 & 3 & 1 & 1 & 1 & 1 & 1
 \end{array}$$

**BLANKET TWILL** - The same as 1:2 twill (v).

**BLAZING STAR** - Colonial pattern, the same as Walls of Jericho (v).

**BLEACHING** - A chemical or physical process which removes or destroys pigments in a yarn or fabric. Raw or reclaimed yarn must be bleached before being dyed, particularly in light shades.

The most important physical bleaching agent is sunlight.

It is still used for bleaching homespun linen. Chemical methods are numerous but they can all be divided into the following groups:

1. Oxidizing agents (e.g. hydrogen peroxide, potassium permanganate).

2. Acids (here belongs burned sulfur which forms with the



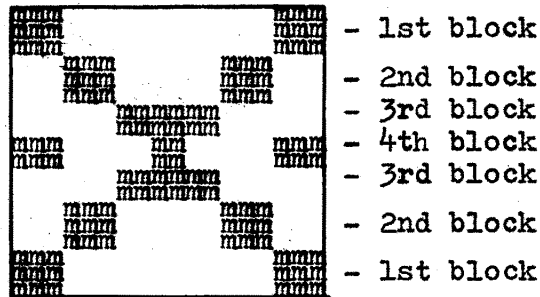
moisture in the air - sulfurous acid).

3. Alkalis (ammonia, potassium carbonate).

4. Chlorine and its compounds.

When more than one pigment is present in the yarn, it is sometimes necessary to use several bleaching agents belonging to different groups.

**BLOCK - (Am)** An element of a pattern, running all across the fabric in the direction of the weft. It may contain one or more components as long as these components are all woven at the same time i.e. on the same treadle or combination of treadles. For instance in the pattern below the first block has 2 components (two rectangles), the second - the same number, the third - only one, and the fourth - three components.

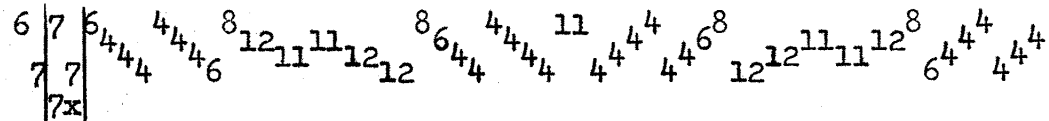


When the number of blocks in a pattern is known, then it is easy to find out how-many heddle-frames are needed to weave this pattern. In the formulas below "N" is the number of blocks, and "L" - number of frames.

twill, overshot, crackle .....	L = N
all-over-spot, barley corn .....	L = N + 1
summer-and-winter, lace .....	L = N + 2
overshot on opposites .....	L = 2 x N
dropped tabby, huckaback .....	L = 2 x N + 2
turned 1:2 twill (dimity) .....	L = 3 x N
double weave, dornick (turned 1:3 twill)	L = 4 x N
damask (on 1:4 satin) .....	L = 5 x N

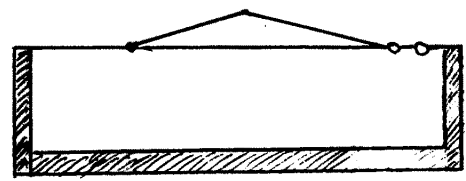
**BLOCKOUT -** The same as Draw-down (v). Sometimes distinction is made between these two terms to the effect that Blockout is made directly from a short draft, and Draw-Down from a full draft.

**BLOOMING LEAF -** Colonial pattern. Short draft:



**BLOTCH -** (dialectic corruption of Blot) A spot in the fabric where the weft misses on or more warp threads. Syn.: Scobb.

**BOARD LOOM -** In principle the same as Frame loom, but instead of a frame a board with raised edges is used. The warp is wound around the loom, and its length is more than twice the length of the loom. It may be equipped with heddle-sticks, or even



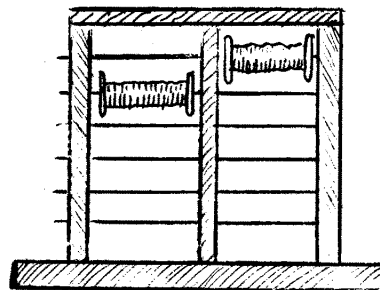
with a rigid-heddle (v) provided that the front and the back of the loom are high enough.

**BOBBIN** - (fr.Fr. bobine) A wooden or plastic spool about 3 to 6 inches long fitting inside of a shuttle. Also large spool used for warping and holding as much as one pound of yarn.

**BOBBIN CARRIER** - The same as Bobbin Rack.

**BOBBIN FRAME** - The same as Bobbin Rack.

**BOBBIN RACK** - A vertical frame made of wood, with horizontal steel rods on which are placed warping bobbins. The rods can be removed. When in place they can be secured with a catch. The racks can hold any number of bobbins from 12 up. When working with a warping mill as well as in sectional warping a large quantity of bobbins is required. They are placed on the rack in the same order in which they come in the warp, so that the threads do not cross each other.

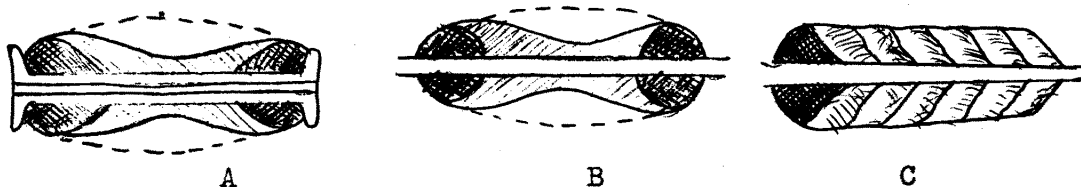


Very large racks were built in sections which were disposed in a semicircle, so that each section faces the warping mill.

Syn.: Creel, Heck Box, Spool Rack, Bobbin frame, B. carrier.

**BOBBIN WINDER** - A simple machine for winding the yarn on bobbins, spools, quills, or cops. It consists of a large wheel turned by hand, and connected by gears, belt or cord to a much smaller one which consequently turns much faster. The axle of the small wheel has a projecting end which fits tightly inside a spool. The yarn comes from a swift if it is in skeins, or from a tube or cone.

The warping bobbins should be filled with yarn in uniform layers, but the winding of weft is more complicated.



In case of a bobbin the winding should start at one end, form a cone pointing inwards (fig. A), then go to the other end to make a similar cone. Then the space between the cones is filled up, but always with a depression in the middle, until the winding is nearly finished. Quills are wound in a similar way, except that at the start two balls are formed instead of two cones (fig. B). Plugs for the flying shuttle are wound to the full size on one end, and then the winding proceeds in conical layers (fig. C) until the other end is reached.

**BOLT** - (fr.G. bolte = piece of linen) The full length of finished fabric as taken from the loom. Syn.: Cut, Piece.

INDIVIDUAL WEAVING LESSONS  
at

Z-HANDICRAFTS  
Fulford, Quebec, Canada.  
Phone: Waterloo 192-j-1.

A unique way of learning weaving  
You can spend your vacations in the country near a summer resort and study weaving at the same time. You can bring your family (except children). You can buy a loom (duty free), and you can take it with you or have it sent later on.

Teaching adapted to the requirements of every weaver.

**LESSONS:** 2 hrs. of theory, 6 hrs. of weaving a day, 5½ days a week.

Beginners: plain weaving, basket, twills, overshot, free weaves, etc.

Advanced: crackle, summer-and-winter, spot weaves, lace bronson, etc.

Seniors: turned twills, satins, double weaves, pile weaves, cross weaves; gauze, leno, pickets, pattern harness; draw loom, analysis of fabrics, composition of patterns.

**TERMS:** Room and board (2 persons to a room, 3 meals a day), instruction and weaving \$35.00 per week per person.

**LOCATION:** Eastern Townships, Quebec. Picturesque tourist district of wide renown.

**RESERVATIONS:** Only a very limited number of weavers may be accommodated. Make your reservations (from Sunday to Sunday) early. Write or phone.

Z-HANDICRAFTS, FULFORD, QUE. CANADA.

### SOMETHING NEW!

Each Leaflet has SIX or more HANDWOVEN. SWATCHES. You get SIX or more HANDWOVEN. SAMPLES, for only 50¢. Each Leaflet costs only 50¢.

LEAFLET No. 1. Sports jackets.

2. Fine suits, dresses, stoles.
3. DRAPES - seven samples; each different
4. Hand & Guest towels, scarves, aprons.
5. UPHOLSTERY - seven samples. Different.
6. Men's Suits, Mens ties samples.
7. Waffle, Semi and Circular Weaves.
8. Linen weaves. Cloths & place mats.
9. Evening Bags, Beautiful stoles.
10. HOW to make Handwoven Men's Ties, with sturdy linen pattern.
11. Wool, cotton Peasant, Patio skirts.
12. Bridge cloths, place mats.
13. HOW to "finish" stoles, mats, scarves.
14. Ladies Coat's, light, medium, heavy.
15. Baby Blankets, coverlets.
16. Ladies Bags and afternoon purses.
17. Beach Togs, clothes, towels, bags.
18. Rugs & Mats. Wool, cotton, rag.

GUM CLOTH. PICK-UP shuttles. IMPROVED one-snap treadle cords. Lapel-pins: a tiny miniature shuttle. WRITE FOR PRICES.

"WEAVES FROM WINNIPEG"  
Box 43 WINNIPEG, CANADA.

## WEAVING SERVICE

SCOTH Weaving wools, Botany.

ENGLISH "nubby" tweed, wool.

IRISH Linens for warp & weft.

FRENCH Fast-colored linens.

Cottons, boucles, metallics yarns.

## NILUS LECLERC Looms

Send 35¢ in COIN, please, for set of FIVE price lists with ACTUAL THREADS attached.

## SEARLE FARM HOME WEAVING SERVICE

DOROTHEE RANKINE, Consultant.

318 Grain Exchange, WINNIPEG, Can.