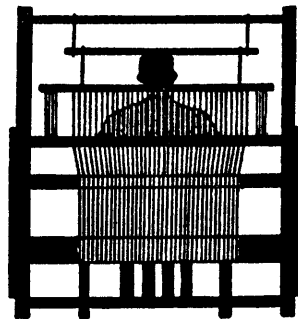


LOOM  
MUSIC

VOLUME IX      NUMBER 1  
JANUARY, 1952

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Edmonton



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## L O O M M U S I C

Volume IX, No. 1

January, 1952

2- 4- 6- 8- 10- Harnesses; and a table  
setting for each

Two, four, six, eight, ten -- Stop!, we hear many of our weavers say. But we could keep on going, if necessary, and not stop even at twenty, and find joy at every grouping.

Our January table setting issue, then, plans to fit in with whichever loom you have empty, 2 to 10 harnesses -- and whichever you try of these, you're bound to be pleased. They stress good taste, simplicity of design, and we know you'll like them.

HAPPY NEW YEAR!

2-Harness: Daffodil yellow warp-face mats (photo. p. 8, #1)

This is a case of a very simple threading, plus a combination of a perfectly matched warp and warp setting, to achieve the desired warp-face effect and a solid color.

Warp: 10/4 cotton (it's the finer carpet warp, 2100 yds. <sup>(Perle)</sup><sub>5</sub> per lb.), daffodil yellow color.

Warp setting: 30 ends per inch, 2 per dent in a 15-dent reed.

Draft:  $1^2$  on a 2-harness loom;  $1_2^3^4$  on a 4-harness.

Weft: Lily's cotton rug yarn, Art.241 in natural (try your dime or department store); and 24/3 Egyptian cotton, natural.

For 9 mats, 12 x 18 finished, warp 364 ends, 6 yds. 6" long.

Weaving: Begin by inserting a cardboard 1" wide, 14" long, into the shed for fringe allowance, and to make a perfectly straight beginning shot. Plain or tabby weave is used throughout (harnesses 1&3 and 2&4 on your 4-harness loom).

Weave 2 shots Egyptian, then 1 shot rug yarn filler.

Thereafter, alternate 1 shot Egyptian and 1 shot filler, turning edges so that the filler makes a neat pleasing turn at selvage. Continue for 21" on the loom, then 2 shots Egyptian.

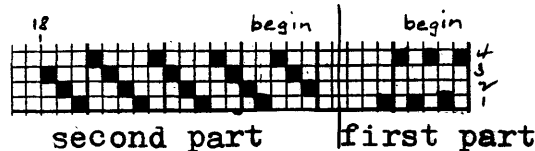
Place a 3" strip of cardboard, 14" long, in the shed for fringes, and repeat the mat.

With fine yellow cotton, overcast fringed ends with tiny stitches, to prevent ravelling.

4-harness, emphasizes color, and a right pleasing combination of bright orangey red, skipper blue, forest green, old gold, and natural and grey, in a 11" x 13½" mat, with horizontal color stripes. (photo. p. 8, #2).

The warp: 10/2 or 8/2 cotton, natural, or 20/2 linen, at 18 ends per inch, in a #18 reed.

The draft:

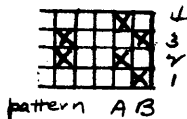


Threading plan

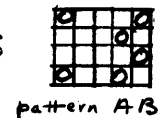
12 ends threaded 4,1,4,1, etc. (first part)	12 ends
18 ends threaded as second part above	18 ends
24 ends " " first " 4,1,4,1 etc	24 ends
repeat last two 4 more times (5 in all)	168
18 ends threaded as second part	18
12 ends, 4,1,4,1 etc.	12
	<hr/> 252 ends

Tie-up

for counter-balanced loom:



for rising shed loom:



You're perfectly right, using the one pattern treadle needed gives brocade-like skips on the back, but they are not impractical, so don't be afraid of them.

The weft is 16/2 cotton weight, used 3 together on a shuttle. The fine color effect is gained by using a mixture of color wound together on the bobbin. Woven texture should be 16 weft shots per inch.

Bobbin mixtures:

1. 2 natural (beige) 1 medium grey = background color

2. 2 red, 1 orange
3. 2 bright green, 1 darker green
4. 2 dark gold, 1 light gold
5. 2 skipper blue, 1 lighter blue
6. 2 dark grey, 1 taupe

Weaving order:

$\frac{1}{4}$ " reds, tabby weave, ending with A tabby (harn. 2&4)  
 $\frac{1}{4}$ " rolled hem is allowed in red

- |   |   |   |
|---|---|---|
| { | 1 | shot red on pattern treadle (harnesses 2&3) |
|   | 1 | shot natural, tabby B                       |
|   | 1 | shot red on pattern                         |
|   | 1 | shot natural, tabby A                       |
|   | 1 | shot red on pattern                         |
|   | 6 | shots natural, tabby B, A, B, A, B, A       |
|   | 1 | shot grey on pattern                        |
|   | 1 | shot natural, tabby B                       |

repeat grey, natural, grey - 5 shots

The above bracketted treadlings = a pattern sequence

- 14 shots ( $\frac{3}{4}$ " green in tabby, ending with A tabby  
 pattern sequence: 5 green and natural alt. (3 gr., 2 nat.)  
 6 natural  
 5 grey and natural (3 grey, 2 nat.)
- 14 shots ( $\frac{3}{4}$ " gold, in tabby, ending with A  
 pattern sequence: 5 gold and natural alt.  
 6 natural  
 5 grey and natural alt.
- 14 shots ( $\frac{3}{4}$ " blue, in tabby, ending with A  
 pattern sequence: 5 blue and natural alt.  
 6 natural  
 5 grey and natural alt.

All this above makes one round of color, the first half of the mat. Repeat from beginning, only now begin with 14 shots of red instead of  $\frac{1}{4}$ " red. Upon reaching end of second round, add  $\frac{1}{4}$ " red.

While given as a place mat, this is also an excellent upholstery and drapery arrangement!

6-Harnesses make possible many variations of a central area set off by a tabby border -- the centre being set up as usual on four harnesses, the tabby border set up on harnesses 5 and 6 (photo. p. 8, #3).

Here is a charming set-up which can be expanded to a large cloth easily -- ours is given at  $12\frac{1}{4}$ " finished width, a 2 and 2 basket weave centre with a tabby border, in heavy weight material.

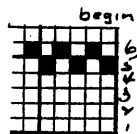
Warp and Weft: Perle 3 cotton (heavy linen would be good)

Setting: 12 ends per inch, 12 dent reed.

Warp 160 ends, length as desired -- we suggest "lots", as they weave up so quickly.

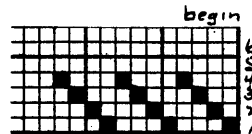
The draft:

2nd border



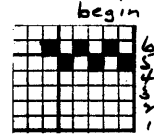
38 ends

centre



84 ends,  $7\frac{1}{4}$ "

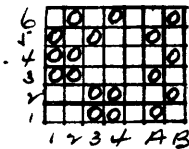
1st border



38 ends,  $2\text{-}3/4$ "

Tie-up

Rising shed:



Explanation of tie-up

pedal 1 =	harn.	3&4 plus border	tabby	5
2 =	"	3&4	"	6
3	"	1&2	"	5
4	"	1&2	"	6
A	"	1, 3, 5	for tabby weave	
B	"	2, 4, 6	for tabby weave	

It will be seen that there are 2 passes on the same shed across the centre area, each with an alternate edge tabby shot, forming the two weaves.

Beat to 11 shots of weft per inch on the loom, under tension.

Treading

$\frac{1}{2}$ " fine tabby for turn-under, 8/2 or 10/2 weight

4" with perle 3, tabby weave (A and B alt.), which allows for a 1" hem, ending with tabby B.

$13\frac{1}{2}$ " centre: treadle 1, 2, 3, 4 and repeat, ending with 4

4" tabby for second end, beginning with A

$\frac{1}{2}$ " fine tabby for turn-under

Sizes: on loom  $13\text{-}1/3$ " x  $21\text{-}1/2$ "  
hemmed, washed  $12\text{-}1/4$ " x 18"

For serviettes: Plan squares on the same threading and width of warp, of finer cotton such as Pearl 10 or Pearl 20, then

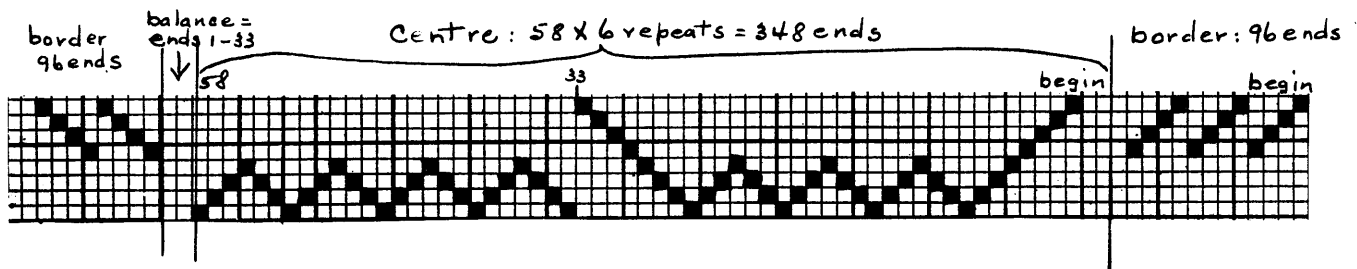
increase the number of ends to compensate for change of cotton weight. Calculate by number of ends desired per inch x size of area, e.g. the Pearl 20 at 30 ends per inch, 2-3/4" border area needs about 82 ends, and so on for the centre area.

Our 8-harness arrangement is an interesting bordered twill, of our original design. Finished size of mats, 12½ x 18", woven on a 19" on the loom warp. This plan, too, could very well be expanded to a wide cloth (photo. p. 8, #4).

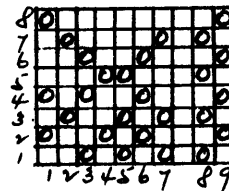
The warp is a 25/2 weight linen, natural color, at 30 ends per inch, 573 warp ends.

The weft is Knox's 25/2 mercerized linen, sea green color. Similar weights, as 10/1 or 12/1 would work equally well.

The draft and arrangement are shown together:



The rising shed loom tie-up is



Treadling details -- This arrangement gives a dark and a light side to the weaving -- the dark side where the weft predominates, is the right side.

Weave 1½" tabby weave for hem allowance, treadles 8 and 9

Border

For ¾", treadle 1,2,3,4 and repeat, beating to a 50-50 weave, with the diagonal of the twill corner at 45°

Add two shots, 3,2, after the last treadling 1,2,3,4

Tabby square

Treadle 1,5,6,5,1,7, 4 times in all, omitting #7 shot on the 4th repeat

Pattern band

Treadle 2,3,4,3,2, once

Alternate the treadling of tabby squares and pattern bands

for the desired length centre (6" for place mats), ending with tabby square treadlings; then treadle 2,3, once each.

Repeat border treadlings, reversed to 4,3,2,1, for  $3\frac{1}{4}$ ", then  $1\frac{1}{2}$ " tabby hem allowance.

10-Harnesses for a 40" table square -- now we can plan a 10 harness draft, or, as we would say, a 2-block satin weave, producing a lovely quality damask (photo. p. 8, #5).

As in all drafts requiring multiple harnesses, the threading and treadling are simple, all the pattern being worked out by the treadle combinations.

The warp: Now delve for your linen singles, but if a #30 warp spun cannot be located, try 70/2 (Frederick Fawcett, Boston) or 50/2. Try your warp at 45 ends per inch for the latter, 50 to 60 per inch for finer weights. Weave must be a 50-50 weave when treadled; weft is the same linen as the warp.

We present a warp setting of 45 ends per inch, 40" wide, although our original photographed piece is 80 ends per inch.

The two-block profile and draft arrangement are given below:



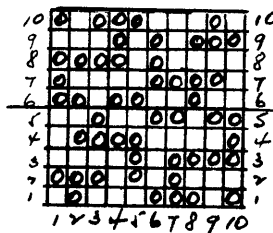
For better balancing of the harnesses, Block A is threaded on harnesses 1,3,5,7,9, and Block B is threaded on 2,4,6,8,10 (rather than the more usual 12345 and 678910), and the tie-up adjusted accordingly.

Threading plan:

Block A (13579) x 2	) 5 times	100 ends
Block B (246810) x 2		
Block A x 14		70 ends
Block B x 99		495 ends
Block A x 7)	) 12 times	420 ends
Block B x 7)		
Block A x 7		35 ends
Block B x 99		495 ends
Block A x 14		70 ends
Block B x 2)	) 5 times	100 ends
Block A x 2)		
		<u>1785 ends</u>

(for the 4-harness weaver, the profile draft above would be excellent for a large cloth in summer and winter weave)

The rising shed tie-up



Treadles 1,2,3,4,5 weave Block A  
Treadles 6,7,8,9,10 weave Block B

The above does not look like a familiar satin weave tie-up, because of our threading change. However, it is the basic satin tie-up, transposed.

Treading: Follow the threading arrangement, and treadle all blocks square, to produce a 40" cloth.

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Yes, 2- 4- 6- 8- 10- harnesses! If you are still not satisfied, write and ask us to include some fine drapery and upholstery textiles using harnesses up to 24, and a few draw loom tie-ups.

Good Harnesses -- Good Gracious -- Good Weaving!

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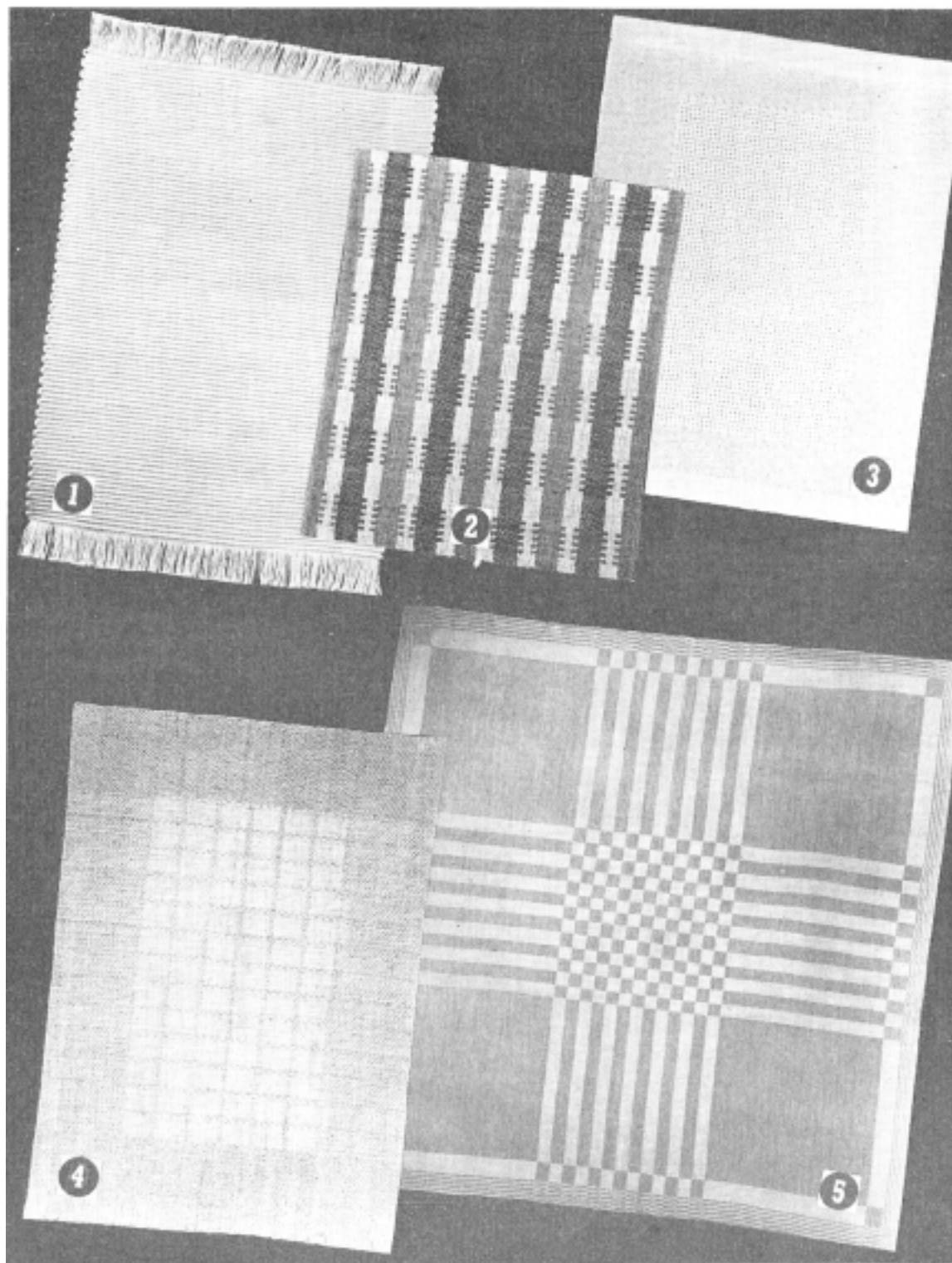
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\$4.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.  
\$3.00 per year for back issues, 1944 to 1951, with complete sets still available. Copyright 1952

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ROLLERS for your heavy loom: A pair of Norwegian "Vipp" furniture rollers, attached to the centre of the low side-piece of a heavy loom, enables you to move the loom for cleaning and beaming. They are disengaged when not in use, so that the loom remains solid for weaving. That is the word from Mr. E. K. Walrath, West Springfield, Mass., who has imported these rollers and will sell them at \$3.50 per pair plus postage (2 lbs.), or \$7.00 for two pair delivered. "These can be used for floor looms that have a clearance from the floor to the underside of the side cross pieces of from 1/2" to 8". Model I for 1/2" to 2-3/4" clearance; Model II for 2-3/4" to 4"; Model III for 4" to 6", Model IV from 6" to 8" at a higher price. For such looms as the Norwood and Sabina, which rest directly on the floor, a small cleat fastened to the ends of the bottom supports will permit the use of the No. 1 rollers." Our own set has not yet arrived in the holiday mail rush, but Mr. Walrath (also a weaver) reports good results on a number of looms: Macomber, 8-harness Gallinger, Leclerc and Hammett. Please write direct to Mr. E. K. Walrath, 36 Wilder Terrace, West Springfield, Mass.



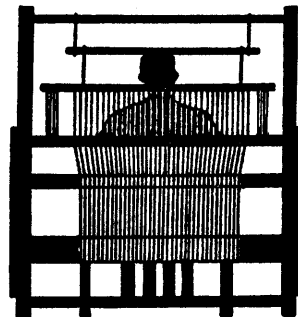


1. Woven by Mrs. W. R. Spencer, Edmonton; LOOM MUSIC, 1952, p. 1
2. 4-harness place piece, purchased in Copenhagen; p. 2
3. 6-harness place piece, white Pearl 3 cotton; p. 3
4. 8-harness place piece, sea green linen; p. 5
5. 10-harness table square, natural linen; p. 6

**LOOM**  
**MUSIC**

VOLUME IX      NUMBER 2  
FEBRUARY, 1952

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Winnipeg

## L O O M M U S I C

Volume IX, No. 2

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FOR FASCINATION -- FINGER FANCIES!  
 and a foundation weave for reeds

(Textures in free design and a tiny wall hanging; plus reed mats)

That our recounting of Swedish experiences did not fall on barren ground is shown by the many letters we wrote last spring, giving information to last summer's travellers. We were also pleased to hear of the group of fine weavers, headed by Mrs. Helen Schobinger of Philadelphia, who spent some weeks at Borås working at the Textilinstitutet. Mrs. Schobinger had been in Borås much earlier and knew Miss Cyrus of old. Another weaving friend, touring Sweden, wrote to our favorite travel bureau clerk in Borås to have her tour arranged. All was done, complete with railway and hotel reservations. Not content merely with completing the arrangements, the young man met the weaver in Göteborg port, 45 miles from Borås, to see that all was well. However, not all traveller-accounts coming to us praise the land as we did -- some were not so lucky -- but for us it was the best! Already we are hearing plans of this summer's Europe-bound weavers and making some suggestions for them. This Easter brings us a meeting somewhere in Minnesota with Ulla Cyrus of Borås, so that we can help her to reverse the process and learn about America. So does weaving shape our life!

Speaking of Borås brings to our mind one of the most satisfying types of weaving we have ever done. It is a sort of Rölakan, or tapestry technique, and we named it "Automatic". This name because of a discussion years ago with an eminent painter of our Banff acquaintance, in which he described his summer paintings "automatics". Our imperfect understanding of it was that one emptied the mind of conscious thought and gave the inner mind full sway. As this is exactly what we were to do in this weaving, hence the name. It was wonderful fun! -- it made each row a real adventure, as we tried to let inspiration be our guide. Let us now set up the warp, and coax you too to try something different.

"Automatic", a free design technique, in weft face weaving

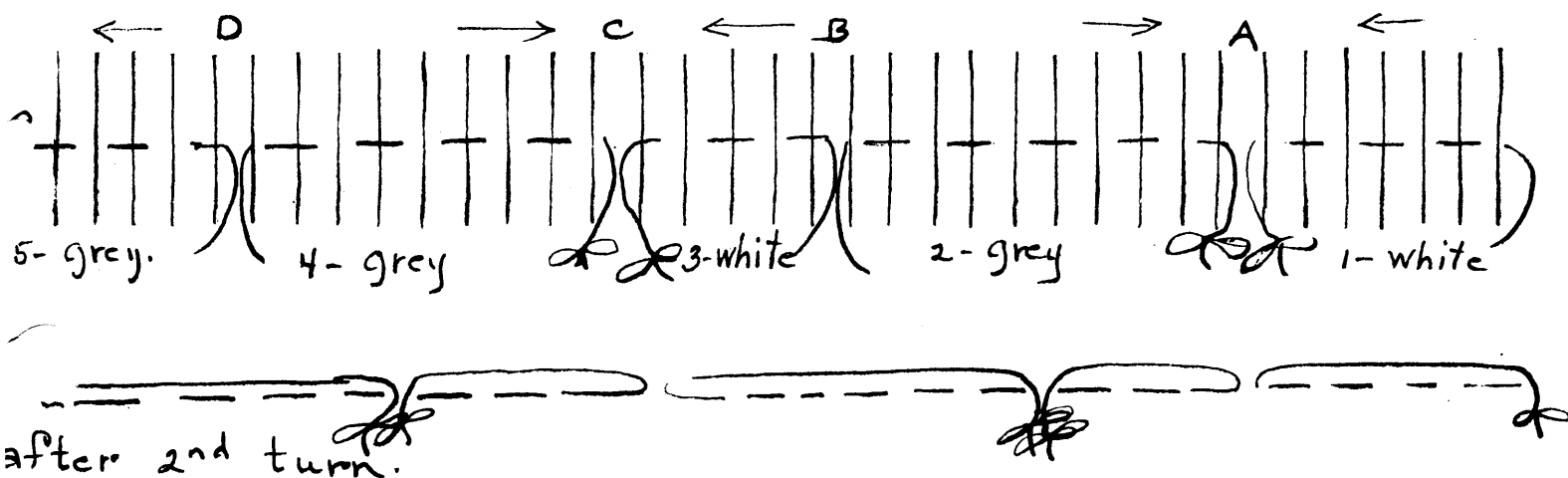
We had a jute warp, 10 ends per inch, 12 inches wide. You could substitute linen, 4- or 6-ply, or heavy carpet warp, 2 per heddle and 2 per dent (as a last resort only, use this). The threading is twill, or any 2-harness set up for giving plain weave.

The weft is fine homespun, two or three strands -- to use one heavy strand is less effective. Two contrasting but close tones are needed: ours is white and grey. Wind a small amount of

white on a shuttle, and lay in a heading to test the warp coverage. Use the loop technique as described fully in December 1950 and April 1951. The warp must settle into little units between each pair of warps, as in Chimayo weaving. No warp may show. End-off heading.

Now prepare 5 bobbins or "butterflies", two or three strands of yarn, using about 2 yards in each one: 3 butterflies are grey, 2 are white.

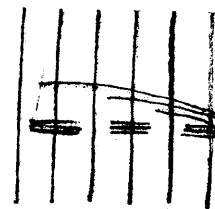
Open the tabby shed looking the last heading shot. Lay in the 5 ends of the butterflies, as shown in the sketch. Do not count warp ends, just say, "Mm- so far for you, and so far for this, and thus for this, and so, and so". Yes, we begin at the right side of the warp, the first end hangs out over the edge, and at the point A, the butterfly comes up between two warp ends and lays back on the warp. The second end goes into the shed between the same two warp ends, tail first, and is carried along through the shed to point B. This leaves the two bobbin ends lying on the warp at point A. Number 3 butterfly goes into the shed head first, so that the tail end is at B. Number 4 goes in tail first, again placing the two butterfly heads at C. Number 5 is placed so that the tail faces the tail of Number 4 at D. See?



Leave weft ends well rounded up in the shed in small waves in each section, so that the warp is completely covered after the

weft is beaten back. No two lay-ins need be of equal length.

Change shed<sup>and beat.</sup> Turn in all weft ends, splitting the two or three strands into separate ends so that no thick lump results, bringing each end up between different pairs of warp ends.



staggered  
turn in.

Now in this new shed, each weft end is to reverse its direction, and if you desire, its length: #1 has to go back to the edge, but all the rest may come out of the shed a different spot, a little to the left or right. As we finish the second row of inlay, butterfly #1 is at the right hand edge, #2 and #3 meet head on between two selected warp ends, as do #4 and #5. Change shed and beat.

Beginning again at the right hand edge, #1 may come in a little or almost to the head of #2, #2 then comes in to meet it, #3 turns and goes as far as it is directed, and #4 comes to it, #5 goes out to the left edge.

Try to keep away from vertical lines by varying turnings each row, and as soon as any pronounced pattern seems to be rearing its head, suppress it. If at any time an extra color spot is needed, introduce a new butterfly. There is no limit to the number used. Limit weaving to the two tones, however.

By the time this exercise is finished and you are completely amazed and charmed at the outcome, it is time to plan a more ambitious effort. You will have enjoyed the speed at which the lay-in goes with no plan to follow, and discovered that the under side is as neat as the top. You may now begin a real article and change the wefts: fine yarns, boucles, metallics, especially the bronzes and those darker beady-looking ones will create fine lengths for cushions, panels for radio and television sets (there's a wonderful field here for that individual touch), and you'll be

thrilled to try it out for coverings on library waste paper baskets and lamp shades.

A tapestry with this abstract feeling is shown by Anni Albers in *HANDWEAVER AND CRAFTSMAN*, Fall, 1951, page 61. Although a work much differently executed, the design feeling is somewhat the same. We had the pleasure of seeing this exhibition piece while it was on display at the University of Minnesota gallery last August.

That Conversation Piece: a tiny wall hanging

Speaking of little gems, we have saved for this issue a description of one of our prize possessions, a square from the Märta Måås Fjetterström Studio in Båstad, Sweden. One of the most revered of Swedish designers, Märta Måås Fjetterström's work was considered so valuable that when she died, a decision was made to have her designs carried on. Her rugs and tapestries are well known the country over, and the rugs command high prices. Any weaving done in the studio from Märta Måås Fjetterström designs bears her initials, as you see in the photograph (page 16).

Her designs are always close to nature, some breathtaking in their simplicity. The color blending is especially fine, and the finishing of the articles is a work of art in itself.

Our small piece is 8-3/4" wide by 9-3/8". It was woven sideways, so that lines which are vertical in the design are easily executed in the weaving. The color scheme is a background of white, with abstract lines of thin black, greys, and mixtures, very unobtrusive and indefinite, and spaced from 1/2" to 1" apart. The medium is a fine homespun. The signature is laid-in.

The warp is white homespun, at 10 ends per inch, 9 1/2" wide, threaded to produce plain weaving. On each selvage a single end

of brown is overcast, wrapped around two warp selvage ends as the weaving progresses. When the shuttle is at the right, wrap left side, and vice versa.

For heading, using the same packed weft-face technique as our first example:

1 shot white homespun	
2 shots bronzey luggage tan	
1 shot white, 1 shot brown	) repeat for 1/4"
1 shot white, 1 shot black	
2 shots tan	
all beaten firmly, makes 1/2"	

The background is begun with natural white homespun, continuing for 5/8" plain, then two little blocks appear, one dark green, the other natural brown yarn, 1 1/2" x 3/8" in size. Where the background yarn and the yarn of the block design meet, the turn is:



A slit results as in Kelim, sewn up invisibly afterwards.

The background continues for 3/4", then the right hand leaf is begun: a deep blue green to begin, later blended with a streak of lighter blue green, the leaf designs all outlined by the thinnest strand of natural brown.

The next leaf section is a blend of dark greens. It is separated from adjoining leaf sections by two rows of cream and green wound together. The first stalk goes up between leaves one and two, natural dark brown centre with yellow head. The third leaf is the same color as the first. The fourth leaf form is a blend of yellow-greens, with a black and white vein down the centre. The next leaf form is again blue green, and the last leaf shades from a lighter green blend to yellow-greens, with black and white veining. There is then 3/4" background, the two blocks as at the beginning, background, then the same heading as at the start.

To weave this piece for yourself, make a full-size sketch (water color if possible, otherwise crayon) and work directly from your sketch onto the loom -- work for effect and not exact counting

of warp ends. Background blending, mentioned in our earlier rug bulletins, adds greatly to the final beauty of the piece.

The end finish is important. When cutting from the loom be sure that 2" of warp is left beyond the weaving. Then, one by one, thread these ends through a needle and run them back into the heading parallel to the nearest warp end for 1", then snip the end close to the surface. This gives a smooth end finish that is hard to figure out, even under a magnifying glass. The texture of the piece is firm, but not stiff, so adjust your beat accordingly.

Last miracle of all -- the wrong side is as perfect as the right.

A Loom-Controlled "Quickie" is Fun, Too -- i.e. boucle and reed mats

We are often asked about the use of boucle, other than in draperies, lamp shades, and so forth. Here is a use for it in table runners, mats, and window shades. Our directions are given for mats:

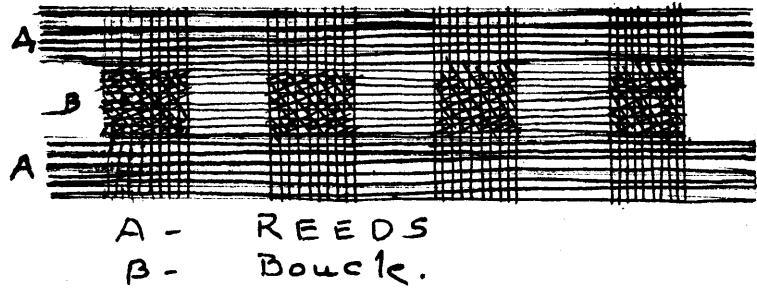
Our warp is 10" wide, of a 20/3 or 16/2 size (or a very fine weight boucle), set at 30 ends per inch, in 4 bands of 44 ends each (about 1-1/2" wide) with 1-1/2" space between = 176 ends. Sley 44 ends, 2 per dent in a 15-dent reed, leave 22 empty dents, sley 44 ends, and so on = 10" in the reed. Use a twill draft - plain weave used throughout the weaving. If a coarser warp is used, step down the warp setting to 24, or 20, or 15 - judge by size.

The weft is a fine boucle: "Krinkle" from Searle Grain Co., Winnipeg; linen boucle from Contessa, 3-5 Bailey Ave., Ridgefield, Conn., style No. 166 from Home Yarns Corp., 42 Lexington Ave., New York 10, etc. The first two are not colored, but we are told they dye well. The weaving is done with the boucle, and the fine boucle gives a firm texture to the tabby areas between the reeds. Weave with boucle until a square results on each band,



tabby weave, for  $1\frac{1}{2}$ ".

Then, continuing  
in tabby, lay in the shed  
 $1/16$ " size reeds, 12" long.  
Fourteen of these, held in



position by the change of shed only, as no tabby thread is used here, make the next square area. Then  $1\frac{1}{2}$ " tabby weave with boucle, then 14-reed band, and so forth for the desired length. Hem back or tie a fringe in the warp ends, back to the first band of reeds. That's all, but the result is excellent. (We omit the reed mat photograph, to give greater detail in the other two photographs).

For reeds, we suggest in Canada the Blind Institutes. In the U.S.: Universal School of Handicrafts, New York; Mrs. Frances Cohn, 2235 Jefferson Ave., Berkeley 3, Calif.; etc. Instead of reeds, one could substitute weed stems, straw, raffia, or other native materials. Did you ever try colored cellophane straws? They make a bright narrow runner, such as are much used in shop windows. Smart shops are always on the look-out for interesting props -- it's a marvelous opportunity for us to alert them and through them sell the public more handweaving ideas.

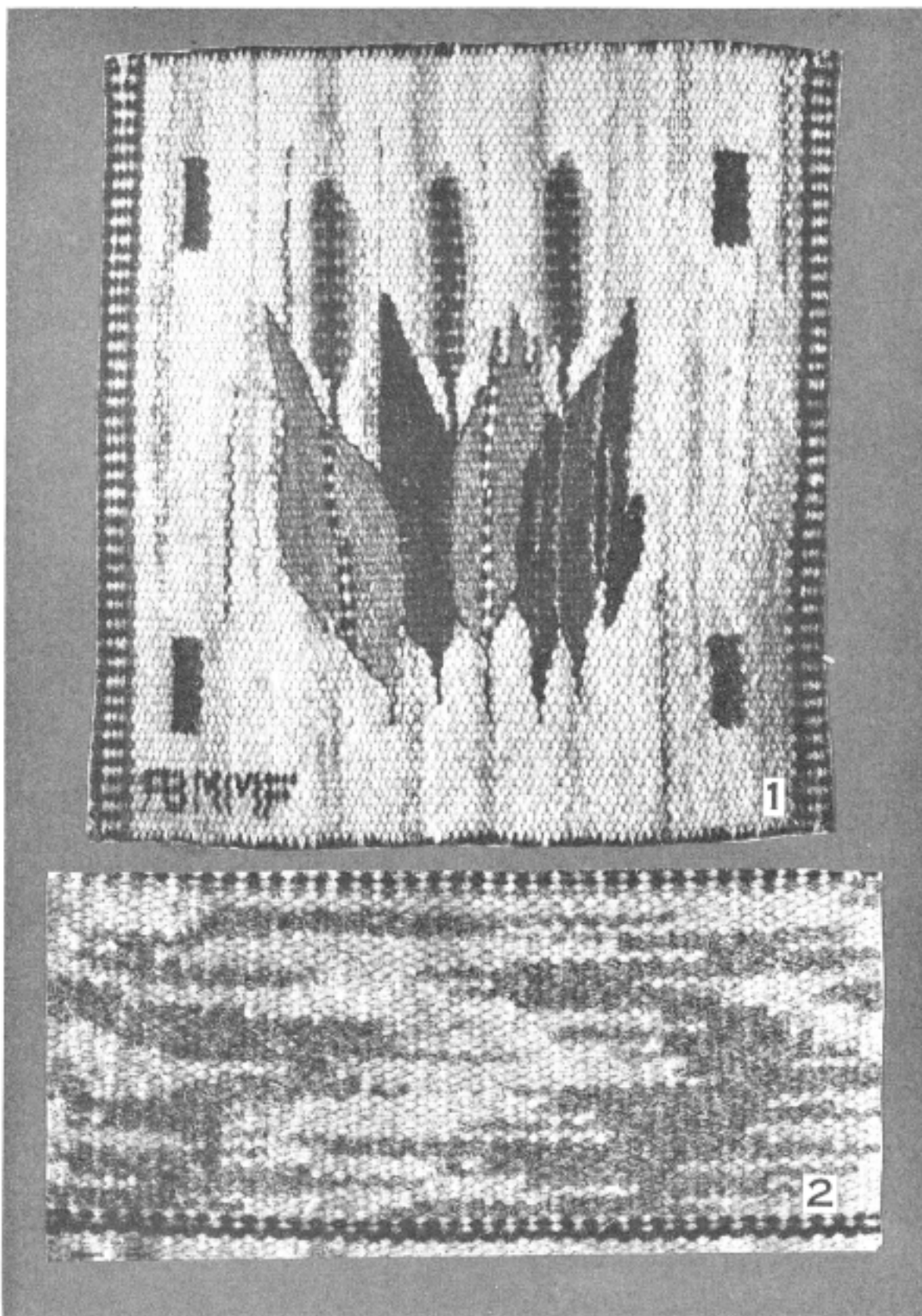
Good weaving!

*M. S.*  
Mrs. B. Sandin  
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Edmonton, Alberta

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20 Ritz Apartments  
Winnipeg, Manitoba

\$4.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.  
\$3.00 per year for back issues, 1944 to 1951, with complete sets  
still available. Copyright 1952

**SUMMER CLASSES:** For weavers who plan to attend a summer weaving session, this is the time to consider the various possible schools, and to register for a course as early as possible. For your convenience we enclose a preliminary announcement from the Banff School of Fine Arts. Come up and see us this summer?  
July 7th - August 16th.



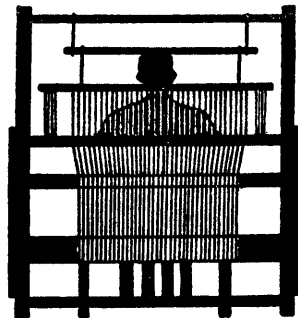
1. Wall hanging from the Marta Maas-Fjetterstrom Studio, Bastad, Sweden.

2. Detail of "Automatic", a free design technique.

**LOOM**  
**MUSIC**

VOLUME IX      NUMBER 3  
MARCH, 1952

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## L O O M M U S I C

Volume IX, Number 3

March, 1952

THE WAY OF A BEGINNER

We, of LOOM MUSIC and the Banff School of Fine Arts, have always been a champion of the beginner. We are seriously concerned with his needs, and have strong feelings about his approach to weaving. These needs cannot be covered adequately unless standards are set up, and these standards have been our aim for some years. Because many students use the Summer School as a source of education credits, we have instituted tests leading to certificates issued by the University of Alberta. (Students not wishing credit are not required to write the tests).

This issue will give, and answer, the test set for Beginners in a recent summer session, and we know all weavers will find it of interest:

Question 1: On the basis of a one-pound cone of 24/3 Egyptian

cotton, state the answers to the following:

- a: What is the yardage on the cone?
- b: What is the usual 50/50 warp setting of this cotton?
- c: What is the usual width for small towels, place pieces, etc?
- d: What length of warp would be a good allowance for a 9-piece luncheon set of 4 mats, centre, and 4 napkins? Give shrinkage and waste allowance and total length to be warped.
- e: Using the formula, width x warp setting x length, give the total number of yards of 24/3 required for the warp.
- f: Suggest suitable weft materials.
- g: Why wash at least a sample of your product?
- h: Name several other articles that may be woven of cotton.

Answers to Question 1:

a: Yardage on cone. Counts of cotton have been taught in lectures, and the student's reply should include: Cotton yardage is based on a single strand of cotton, 840 yards long, weighing one pound, designated as Count No. 1. All other weights of cotton are calculated on the basis of this Count. The length of the strand may be stretched out, or doubled, or tripled, but the weight remains constant. Thus, 10/3 cotton means that the strand is drawn out to ten times its original length and then tripled back to make it a

3-strand thread. Its length or yardage per pound will then be  $\frac{10 \times 840}{3} = 2800$  yards. Similarly,  $24/3$  will be  $\frac{24 \times 840}{3} = 6720$  yds.

Answer 1b: Constant use has shown that when  $24/3$  cotton is set at 30 ends per inch, 28 to 30 weft passes make a balanced weave, making it 50/50.

Answer 1c: For place pieces and small towels we generally aim for a 12" finished width, and set up the warp as near to 13" as possible. Factors to be considered are the amount of drawing in (more with beginners than with "older" weavers) and shrinkage. In the case of some fine weft materials, it may be better to use  $13\frac{1}{2}$ " or even 14" in width on the loom (a washed sample will provide a future guide).

Answer 1d: Figures for warp length must be based on these factors: (1) loom waste allowance, i.e., tieing-in, take-up in weaving, thrums, etc.; (2) shrinkage; (3) hems or fringes; (4) size of mats and serviettes.

We will aim for finished mats 12" x 18" and serviettes 12" x 12". (NOTE: We like serviettes on a separate warp or an augmented original warp to make them 16 x 16", but for the sake of calculation here will consider 12 x 12" serviettes).

Mat 18" finished +  $1\frac{1}{4}$ " each end for hems and  $1\frac{1}{2}$ " for take-up and shrinkage means 22" of warp for each mat. Serviette, 12" +  $\frac{3}{4}$ " each end for hem and 1" take-up and shrinkage =  $14\frac{1}{2}$ " each. Centre, a square, with hems to match mats: 12" + 3" for hems and 1" shrinkage = 16" of warp.

So -Mats: 4 x 22"	= 88"	of warp
Serviettes: 4 x $14\frac{1}{2}$ "	= 58"	"
Centre: 1 x 16"	= 16"	"
Loom waste allowance	= 27"	"
	189"	of warp

We set up  $5\frac{1}{4}$  yds. of warp.

Answer 1e: Width of warp 13"  
Warp setting 30 ends per inch  
Each warp end is  $5\frac{1}{4}$  yards long

So,  $13 \times 30 \times 5\frac{1}{4} = 2047\frac{1}{2}$  yds. of warp, or roughly  $1/3$  lb. at 6720 yds. per lb.

Answer lf: Wefts. If the draft is a twill and a light weight mat is desired, a weft of equal weight may be used, - cotton, rayon or linen, beaten lightly enough for a 45° diagonal. For a heavier mat, use a thread of about double the weight of 24/3 Egyptian. No binding thread need be considered in twills.

If draft is overshot, two wefts are needed: one about twice as heavy as the warp for pattern, one the same weight as warp for binder or tabby thread. Six-strand cottons are excellent, and if pattern is not to be considered, boucles give texture. Cottons of 10/3 or 8/2 weight are good. If pattern is desired and the yarn weaves up too ineffectively, pattern weft may be doubled.

Answer lg: Washing. The greatest reason for washing at least a sample is to know the value of your own work. These articles are useful only if washable and generally satisfactory. If the weaver does not know to a certainty all the points of shrinkage, take-up, etc., outlined above, plus color fastness and reaction to water, he cannot qualify as an all-round craftsman and his products may be detrimental to handweavers in general.

Answer lh: Other cotton weaving includes towels, curtains and draperies, dress and apron materials, table cloths, bags, coverlets.

Question 2: On considering the loom dressing process, name five places where one must exercise particular care. (NOTE: The chain warp is taught first to our beginners, threaded from front to back through reed and heddles before rolling).

Answer 2: The first place to check is the cross, to see that ends are always in order; Second place, adequate ties for removing warp from the warping device; Third place, preserving warping order in slewing and threading; Fourth place, correct draft arrangement and correct threading; Fifth place, close attention to

even tension during rolling and tieing-in. (It will be observed that this question is really a review of the beginner's first project -- that of dressing the loom).

Question 3: Name a common wool weave, a linen weave, and the weave of your first project.

Answer 3: Wool: a twill of some variety; linen: usually answered, M's and O's, Bronson, huck, etc.; first project: a twill or overshot.

Question 4: What are the pattern blocks and the treadling order "as drawn in" in the following draft:



Is the draft balanced or unbalanced?

Answer 4: First, an explanatory note: From the beginning day, weaving analysis and theory is begun, as well as practical work at the looms. Overshot is used for the first threading, as it gives the most variety for the beginner's first weaving. He learns the following facts:

His loom has 4 harnesses to carry warp threads. He can combine the harnesses in six common ways when weaving: 1&2, 2&3, 3&4, 4&1, 1&3, 2&4. For the overshot weaves, pattern is based on combinations of 1&2, 2&3, 3&4, 4&1; plain weave background is 1&3, 2&4.

In the above pairs of combinations, one harness is used twice, as for example 1&2, 2&3. 2 being a common harness. This affects the pattern obtained as weaving progresses: when harnesses 1&2 are used to make pattern areas, other ends utilized for pattern in the 2&3 combination will also be affected.

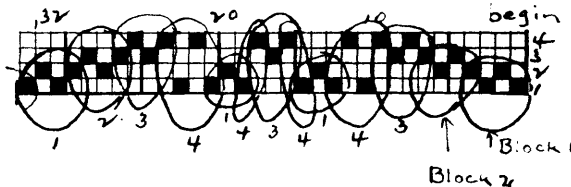
The student is told that overshot pattern blocks normally progress in consecutive order, clockwise or anti-clockwise, as for example combination, or as we say, Block 1 (from harnesses 1&2), then Block 2 (harn. 2&3), Block 3 (harn. 3&4), Block 4 (1&4), which

is progressing 1,2,3,4. We may repeat, or reverse, sequences, but do not skip from harness 1 to 3, or 2 to 4. Why?

The student is shown how the background of plain weave is built up -- on examining the draft every other end is odd, or even, all the way through: odd ends are either on harness 1 or 3, even ends are either on harness 2 or 4.

If blocks skipped their sequences, 2 odds or evens might come together (unless specially treated), causing threading errors.

The answer, then, to Question 4, as to what are the pattern blocks in the draft, is shown in the break-down of the draft below:



Block order is: 1 2 3 4 1 4 3 4 1 4 3 2 1 ← begin

In repeating the above draft in a threading arrangement, the last end of the last block (Block 1) is omitted, as otherwise two 1's would appear.

The student learns at the loom that one repeat of a pattern shot or treadling is not effective, and that the true effect of the weave is obtained by weaving each combination, in the order it appears in the draft, enough times to form a square spot of color. (See draw-down, April 1944, April 1945).

Therefore the block order shown above is the treadling order to use for "as drawn in", answering the last half of Question 4. The number of repeats of each treadling is determined at the loom, by using the number which will produce an exact diagonal in the woven piece. However, if the pattern weft is about twice as heavy as the warp, we can calculate roughly on using about as many passes of weft as ends in each combination, plus tabby binders. The treadling order, and the tentative number of repeats of each treadling is:



Harnesses	1&2	4	times	(the no. of ends circled in
	2&3	4	"	Block 1)
	3&4	4	"	
	1&4	4	"	
	1&2	3	"	
	1&4	2	"	
centre	3&4	4	"	(we always weave an even number of
	1&4	2	"	shots for the centre treading)
	1&2	3	"	and so on in reverse to the beginning

From the foregoing study of the draft, it will readily be seen that the draft has a central point, and we say it is a balanced draft.

Question 5 a: Name two well known makes of looms, Canadian and American;  
 b: Name two reference books for beginners;  
 c: Name accessories needed with a loom, for comfortable weaving;  
 d: Name two sources of supplies.

Answer 5a: From many many sources, the question might be answered: American, Reed-Macomber; Canadian, Leclerc.

5b: Again from many possibilities, the answers might be: THE SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING, Atwater; THE WEAVER'S CRAFT, Simpson and weir.

5c: Hook, warping frame or other device, winder, bench, extra bobbins, several varieties of shuttle, loom light, skein holder, wood strips or tag manila sheets for rolling warp, cop stand.

Our simple recipe for the latter: two 10" spikes driven up through a smoothed log slab -- it's good -- or through a square of heavy hardwood plank.



5d: From many sources, the answer might be: Searle Grain Co., Winnipeg; Lily Mills, Shelby, N.C.

Question 6a: Tell why different mediums require different beating techniques.  
 b: How would you beat: woollen dress or scarf material; a closely woven cotton; a sturdy linen.

Answer 6a: The various tensile qualities of our weaving threads require different types of beating. In wool, the elasticity must be considered, -- in linen, the lack of elasticity. In cottons the beat will differ with the purpose of the article,

its construction and desired end product.

6b: A very light beat for woollen dress or scarf material, in some cases not a beat but merely a straightening of the weft.

For a closely woven cotton: beat with a sharp beat, change shed and beat two sharp beats again, or 1 and 1 -- depends on desired end product.

For a sturdy linen: beat two sharp beats, change shed being extra careful that the beater is against the web, beat twice.

-----

At the Banff School we list the following as the practical weaving required to obtain the Beginner's Certificate, in addition to passing an examination similar to the above:

- 1 runner with planned end pattern borders
- 1 runner with original variations of treading
- 1 runner woven "as drawn in"
- 1 runner using a lace or embroidery technique
- 1 article (usually a scarf) in wool weaving
- 1 article in a linen weave
- 1 article using twills
- 1 main project, chosen at will by the student.

The April or May issue will be devoted to threading drafts and specific instructions, with photographs, for a typical selection of the above beginner's pieces.

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A NEW WEAVING PERIODICAL had its first issue in December 1951. It is titled MASTER WEAVER, a bi-monthly bulletin, published by Z-Handicrafts, Fulford, Quebec, \$2.40 per year. It is devoted to advanced weaving only, and we quote Mr. Zielinski as follows: "The purpose of the MASTER WEAVER is to answer the needs of those weavers who are not satisfied with 'ready to weave' recipes, who have a creative imagination, and lack the necessary technical knowledge to put their ideas into execution, and who are not afraid of experimenting with new techniques, weaves, and yarns. If you have the urge to create rather than to copy, if you feel that your interest in weaving is more than a fashionable pastime, you will find our publication a great help in your work." With those aims, we have no hesitation in recommending that you try a year's issues of MASTER WEAVER.

BAMBOO in strip and matchstick types are available at Bedford Fine Leathers, Ltd., 578 Seymour St., Vancouver, B.C.

MISS ULLA CYRUS, our weaving instructor in Sweden, will be in California in March, and we hope many of our California friends will be able to meet her and make her welcome.

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LOOM MUSIC, \$4 per year, subscriptions to Mrs. R.B. Sandin, University of Alberta, Edmonton, Alberta.

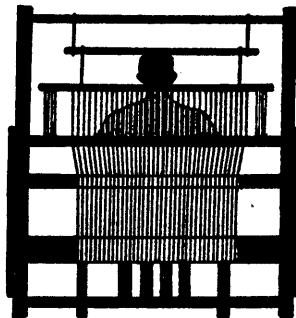
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**LOOM**  
**MUSIC**

VOLUME IX      NUMBER 4

APRIL, 1952

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## L O O M M U S I C

Volume IX, No. 4

April, 1952

draperiesLOOM MUSIC VIEWS AN EXHIBITION, and -  
A Few Notes on Stolesblinds

Living as we do, away from easily accessible cultural centres (our nearest, Minneapolis, 500 miles away), we are usually compelled to depend upon magazine articles for news and views of contemporary exhibitions. The photograph gives a general picture, but too often none of the detail the handweaver craves. The photograph's accompanying script also is delightfully vague -- "so and so's drapery textile of raw silk and cotton" for example, and we find ourselves gnashing our teeth because we do not get the complete picture of "how".

We considered it our good fortune, then, when an exhibit was brought to our city by the Architecture "Interior Decoration" division of our University. The exhibit came from the Museum of Modern Art, New York, and was entirely by Mrs. Anni Albers. It was viewed by many, and comparatively few of these were hand weavers. Our interest lay in the fact that these non-weavers, with their non-technical point of view, found the various examples stimulating and attractive. Our object for our subscribers, was to analyze and find how these desirable qualities were obtained. We found several lengths extremely to our taste, out of a sum of twenty or so, and we will dwell on these in detail:

DRAPERY: fine chenille, metallics, plastic, in plain weave

Our greatest interest was in a drapery which hung in such graceful folds. Three basic materials formed the cloth:

1. an oyster beige chenille with practically no nub, and of a weight slightly less than a 16/2 cotton; 2. a copper colored aluminum of about the same weight; 3. a white plastic of a 24/3 grist. The chenille and aluminum formed the warp, the plastic the weft. The warp setting was about 30 ends per inch, with 18 or so weft shots per inch. The chenille gave suppleness to the whole, while the plastic was not stiff, but about as wirey as a linen thread. The weave was tabby throughout, and formed a compact, firmly woven fabric.

The color interest lay in the way the copper threads caught and held the light, while the gleam of the plastic intermingled with the matt of the chenille. This was the warp arrangement: a hit and miss repeat of the two warps, nothing to suggest regularity to the eye, as 4 aluminum, 2 chenille, 2 aluminum, 1 chenille, 1 aluminum, 2 chenille, 1 aluminum, 1 chenille, 2 aluminum, 4 chenille, 2 aluminum, 1 chenille, 1 and 1, 4 and 4, and so on. This must be carefully worked out, the eye seeing no regularity, e.g.:



BLINDS: two striking examples on the same warp set-up

The warps are solid black, each blind a highly individual treatment, and sturdy and substantial in appearance. In white, they would also be outstanding, or an oyster beige. They were woven about 27" wide and consisted of warp-faced bands and alternating spaces.

The warps were black carpet warp and a black rayon of about a 20/3 weight; the warp closely set in twill or tabby threading, with the carpet warp and rayon mixed together, perhaps both in the same heddle -- the carpet warp for strength and the rayon for glitter. We would estimate about 20 double ends per inch, close enough to cover the weft entirely. Three inches

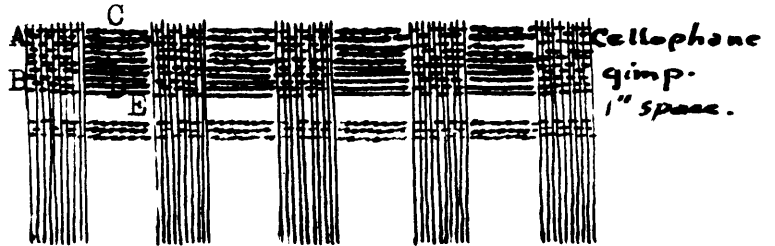
were dented, then 3 inches left empty, giving across the reed 5 heavy bands and 4 spaces:



No. 1 BLIND was woven with two wefts: a black ribbon cellophane about  $\frac{1}{2}$ " width, and a black gimp such as is used for crocheting purses. Plain weave was used.

The cellophane was woven across for 3" and beaten to form a close-lying band

across the spaces; the gimp was woven at 6 ends per inch for a space of 1", making straggly lines; then 1"

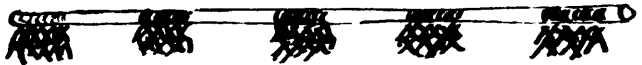


was left unwoven, thus:

Now can you visualize the various surfaces:

- A - slightly ridged and dullish with the warp surface
- B - strongly ridged from the gimp
- C - shiny lines of black cellophane
- D - the gimp lines, and
- E - the space for light

The finishing at top and bottom was simple: the warp was left in a 2" fringe and where the first weft shot appeared it was fastened onto a 1-3/8" dowel of brown wood:

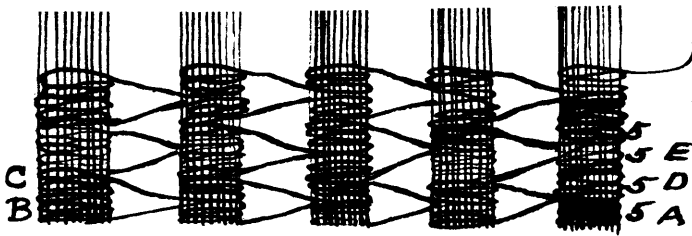


NO. 2 BLIND was a study in black and white. On the same warp set-up, here there was only one weft, a braided horse hair of actual size: ~~XXXX~~ A soutache braid or a stiffish weft material might also be substituted.

Here a Greek open work stitch was used, great skill being shown in the turnings to keep the black bands absolutely uniform as to width and also to keep all turnings symmetrical.

Greek open work = 5 or more turnings  
 Spanish open work = 3 turnings

Here are the bands:



Remember that the weft is completely covered in the black bands and it is beaten to not more than 4 shots per inch.

5 turnings of open work stitch are sketched.

Remember also that one begins with 5 turns at A, carries over to the second band, 5 turns there, and so on across to B, finishing on the left side with 5 turns. Then to begin the second row at C, do 5 turns (10 in all on that left edge band) before crossing to the next band on the right -- 5 turns and cross, then finishing with 5 turns at D and doing 5 more at E to begin the third row.

The great charm here lies in the braid and the pleasing crossings in between bands, and also in the neat turnings of the weft as it appears at each side of the black band.

### DRAPERY No. 2

Another favorite, again a drapery, lighter in weight and airier than the first, but still a well-constructed fabric. It is a study in white and silver.

The warp was a plied silky-looking thread about 20/3 in weight, white and slightly flat. It was not familiar, but a mercerized 20/3 would come close. It was warped in 4-inch bands, sleyed in a #8 reed. The warp arrangement was 2 per heddle and 2 per dent for the first 4 inches; 4 per heddle and 4 per dent for the second 4 inches; alternating these 4" bands across the width. Selvage 1/4" wide, 1 per heddle, 6 per dent. Draw in, using a twill threading, and weave in tabby throughout.

The weft was silver aluminum of about 24/3 weight. It was beaten to approximately 10 shots per inch. The change in textures was very pretty, and the draping quality was good.

-----

Several lengths in black and white were included, using tabby or broken twill arrangements. Warps were black or white, 30/3 in size, at about 30 ends per inch. Wefts were black and white mixed on the shuttle -- a white slub linen and black cotton; or a very fine white nubby and a black -- woven so a lot of play in color resulted from the shuttle mixture. The linen length was left without any finishing, to preserve the stiffness of the linen.

After we came home we went to our file of THE WEAVER to re-read an article we remembered by Anni Albers, dated January 1941. It is interesting to see the progress in a decade of handweaving, and to be able to point proudly to its important place in the textile world of today.

#### List of metallic and plastic yarn sources

##### Metallics

Reynolds Aluminum Co., Richmond, Va. (hard to get, we hear!)  
 Dorothy Liebes, 545 Sutter St., San Francisco  
 Home Yarns Corp., 42 Lexington Ave., New York 10  
 Tinsel Trading Co., 7 W. 36th St., New York 18

##### Plastic

Robert Norman Co., 1143 Broadway, New York

##### Viscose and Acetates

Markrafters, Box 4A, Simsbury, Conn.

##### Silks and Fine Wools

Camildale Inc., 45 East 34th St., New York 16  
 " " 768 Sherbrooke W., Montreal, Que.



### A FEW NOTES ON STOLES

This year, more than ever, we will be wearing stoles to accentuate our bouffant skirts -- it helps the swish! We have made a few general observations as to the weaving requirements:

The most popular size is a 2 to 2½ yard long stole, with an 8" or 10" fringe.

The average width is 22" to 24" on the loom, with the warp set 2" wider to allow for take up and shrinkage.

The most used material is wool, either 32/2 or 16/2. The former is set from 15 to 20 ends per inch, the latter 12 to 15 ends per inch. The beat is very light for a soft mesh.

#### Types of Weaves and Ornamentation

1. Tabby weave (set up in a twill), with

(a) borders of gauze twists, as in LOOM MUSIC for November, 1949. Use two or three strands of warp for twists. Do not repeat gauze too frequently in any one band, because of take-in at edges.

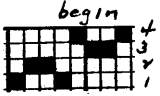
(b) borders of Spanish lace stitch, using a weft of several strands of yarn to match weft, or ribbon such as is used in knitting. Leave stitch about an inch high, at least, and correspondingly wide. Do not pull, or beat, so as to get a very soft round effect.

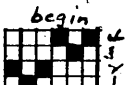
(c) borders of Brooks Bouquet may be planned, to work out simple running border effects.

(d) our November 1948 bulletin on "Maramas" in Greek lace will be found extremely helpful for beautiful stoles, using wool warp and silk wefts, plus metallics.

2. Arrangements utilizing woven lace areas, such as Bronson (LOOM MUSIC, May, October 1949), or as the Swedish type

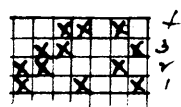


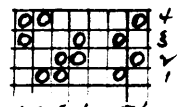
or  with spaced denting effects. See Marguerite Davison, *HANDWEAVER'S PATTERN BOOK*, on canvas weaves.

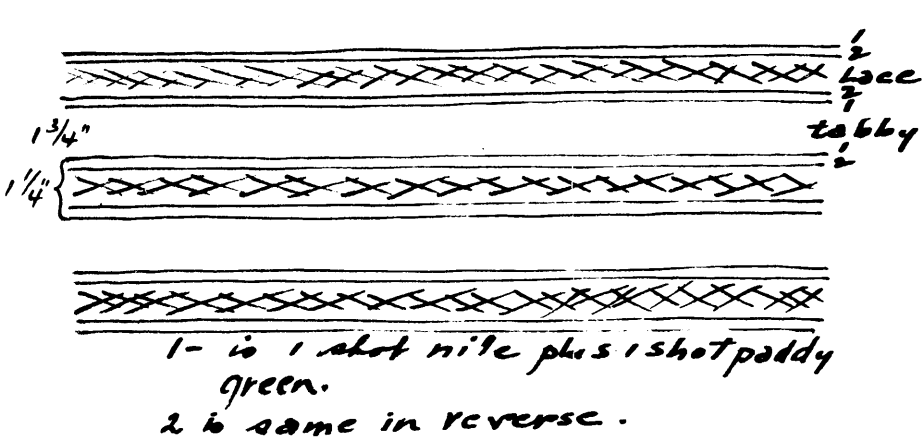
Our stole is for summer evenings, 32/2 wool at 15 ends per inch, in white. We used part of Davison's Canvas Weave Spots, p. 68, repeated all across the warp, ending with 4, 3, 4: 

The scarf is woven in tabby with white 32/2 wool, beaten to 15 ends per inch, with an all-over stripe arrangement: two simple lines of color (tabby weave) on each side of repeated lace bands -- a Nile green and a Paddy green, 1 shot of each, all the rest of the scarf in white 32/2.

The tie-up is standard:

Counterbalanced or falling shed loom:   
treadles: 1 2 3 4 5 6

Rising shed or "jack" or table loom:   
treadles: 1 2 3 4 5 6



For pattern, treadle 2, 3, 2, 4, 1, 4, and repeat  
Tabby: 2 and 4 alternately

Our width, 24" = 363 ends  
our length, 2 1/2 yards  
our fringe, 10"

Fringe interest may be heightened by tying in some colored ends to match stripes. Ours is overcast, many are knotted, depending upon your personal preference.

Good weaving!

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

*K. B. Sandin*  
Mrs. K. B. Sandin  
University of Alberta  
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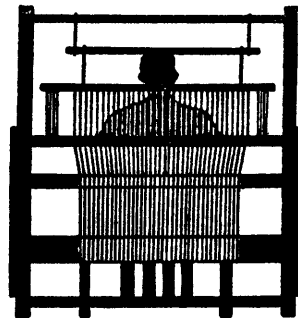
LOOM  
MUSIC

VOLUME IX

NUMBER 5

MAY, 1952

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## L O O M M U S I C

Volume IX, No. 5

May, 1952

A CHALLENGE OF SKILL

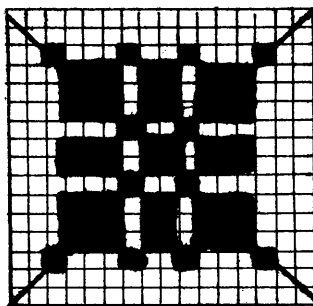
(details of "Beginners" pieces)

We have spoken of Basic Training for the beginning weaver, without which the individual is bound to have some blind spots. Its discipline is a fine thing, and, whether one is a veteran of years of successful projects, or a trembling novice of one or two, the requirements of the Test pieces call forth all our strengths, and, alas! -- search out all our weaknesses. There is a special thrill in being found worthy, and knowing where one stands. It means that one has the power to design, to create, and to assimilate still more weaving knowledge as the days go by.

Our March issue outlined a list of beginners' pieces such as are woven at the Banff School of Fine Arts. This issue gives the details of similar pieces from various sources, mostly from successful "Beginners" in the Guild of Canadian Weavers. The requirements of this latter group are fewer than those listed for Banff, the first problem being an article woven "as drawn in":

1. AS DRAWN IN

Definition - The weaving of an article in an all-over, symmetrical pattern, each figure of the pattern to fit within a square, the whole being bisected by two main diagonals set at 45°.

example:

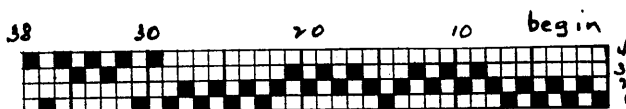
blocks along the main diagonals must be squares; whole figure must form a square.

Small overshot patterns are generally used, because of the numerous uses of an overshot warp for variations, for color exercises, and because quickly-made small articles spur the beginning weaver on.

The draft is selected, analyzed as in our March bulletin, and the warp made and threaded onto the loom.

The warp chosen for this example is 24/3 natural Egyptian cotton at 30 ends per inch (2 per dent in a 15-dent reed, 1 per heddle), 13" wide, 387 ends, length as desired.

The draft is Sweet Briar Beauty, #30 in Atwater's SHUTTLE-CRAFT BOOK:



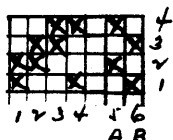
For threading at the loom, we write the ends from the draft, in groups of 4, then read down the column in threading, marking our place with a ruler, in case of interruptions:

Threading Plan

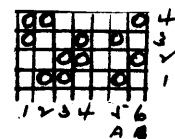
right border	1,2,3,4,	2 times	8 ends
pattern draft	1212 1212 3232 3212 3232 3212 1212 1414 3434 14	} 38 ends, repeated 9 times =	342 ends
balance	ends 1 to 29 of pattern draft, threaded once, after 9th draft repeat		
left border	4321	2 times	8 ends <u>387 ends</u>

The tie-up is standard:

counterbalanced or  
sinking shed loom:



rising shed or  
jack type or  
table loom:



The weft is skipper blue Cronita (or Frost tone), for pattern; tabby of natural Egyptian like the warp.

Treadling: Each treadling, as observed along the diagonal running from the lower right hand corner up the web to the left, must produce a square pattern spot. Each pattern spot on the diagonal overlaps the previous pattern spot on the diagonal by one warp end. The number of weft shots will vary with material and beat, and the numbers below are those required in this particular project. e.g., the draft shows 8 ends in the overshot at ends 1 to 8, yet 6 weft shots make this pattern spot square when woven, and so 6 weft shots are used. The treadlings in detail are:

Border: treadle 1,2,3,4, once each, repeated twice in all (not shown in photo)

Pattern:

A	{	treadle 1, 6 times	(tabby between pattern shots, as usual)
		2, 5 "	
		1, 2 "	
		2, 5 "	
		1, 6 "	
B	{	treadle 4, 3 times	
		3, 4 times	
		4, 3 times	

repeat A and B treadlings, 9 times in all, then A once, to balance.

repeat border treadlings, reversed

Throughout the weaving, one must check the diagonal every block, to see that there is always an unbroken succession of treadlings along the line, every pattern spot a square, the size of which is determined by the width of the block as drawn into the heddles.

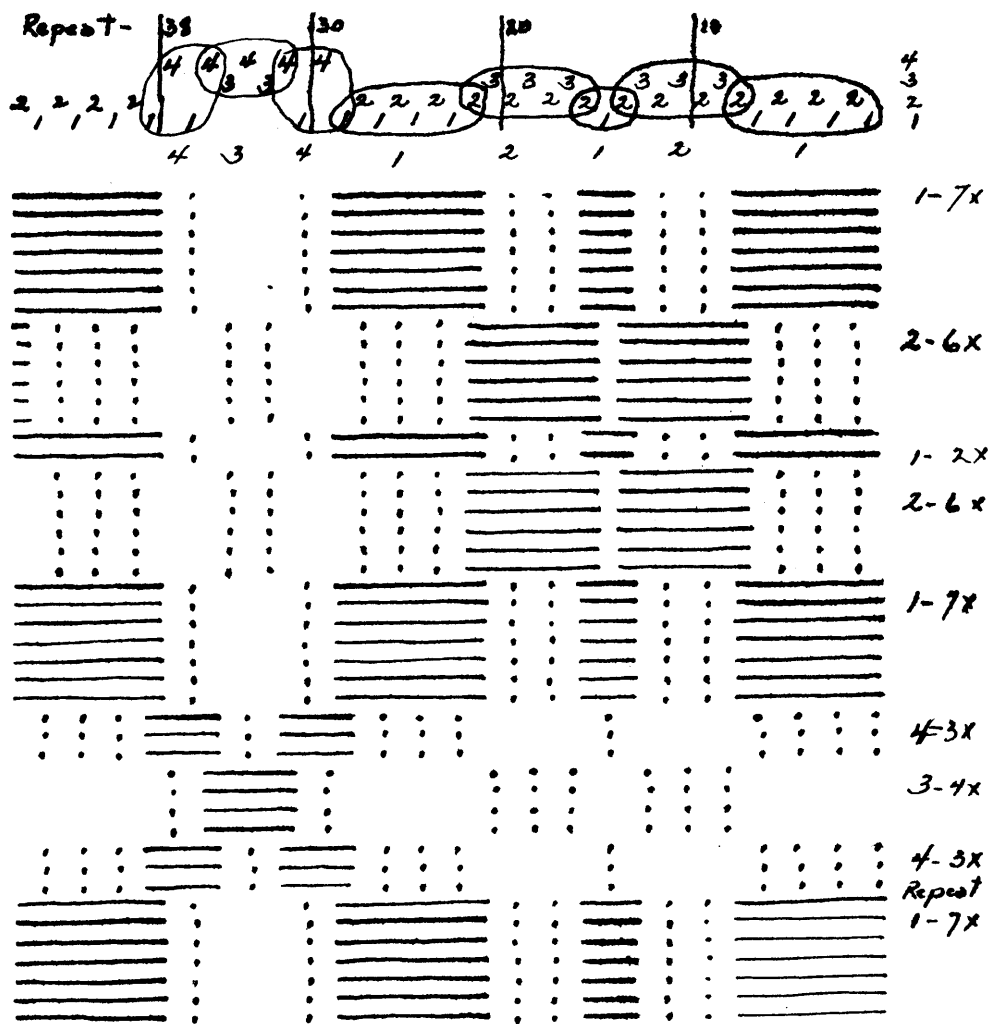
After steam pressing and hemming, size is  $11\frac{1}{2}$  x  $12\frac{1}{4}$ ".

Normally, several problems and articles would be woven on this same warp, but we are selecting entry pieces from several students, so there will not be this continuity.

Problem #2 is a sampler, in which the student plans pattern stripes and interspaces, and designs original treadlings for the stripes. LOOM MUSIC, April 1945 dealt with such a sampler,

and one is shown also in Atwater's SHUTTLE-CRAFT BOOK, p. 159 old edition, p. 148 new edition.

Problem #3 is a "draw down" of the draft used in problem #1, shown below -- draft is Sweet Briar Beauty:



Problem #4 uses simple borders in a 4-harness overshot weave, to provide a study of color combinations in border treadlings. Not illustrated here, because of lack of color photograph.

Problem #5, embroidery technique, as selected by candidate.

The woven example chosen here and photographed on page 38 is in Dukagang technique. This technique is described in

LOOM MUSIC, December 1944, May 1946, in Berta Frey's SEVEN PROJECTS IN ROSEPATH, in Lou Tate's WEAVING AT LITTLE LOOMHOUSE, in Florence House, NOTES ON WEAVING TECHNIQUES, etc.

The color scheme in this article is pleasing: a medium grey warp and weft, with pattern in peach, rust, and sage green; and the design is simple and good. Since the photograph gives details of the design, we will not sketch it here, but simply give color areas: large corner area is rust, small corner is peach, with the end and side bars in green, small square at each side is rust.

Warp: 8/2 unmercerized cotton, at 16 ends per inch (or use a 10/2 cotton at 18 ends per inch), 12" wide, 192 ends.

The draft is a twill  $1_2 3^4$ , and the tie-up is standard, as given on page 32.

When treading pattern lay-ins, step on pedals 2 and 3 together, sinking harnesses 2,3,4, if working right-side-up. If weaving wrong-side-up, arrange to pull down harness 1 only by your tie-up. Pattern is planned and woven according to an exact number of spaces in this technique, worked out in advance on graph paper, each square representing 4 warp ends. Pattern weft is unmercerized 20/6 cotton (or embroidery cotton if you prefer).

Weaving: 3-3/4" tabby for hem, treadles A and B alternately, with grey like the warp.

Begin rust corner pattern, with rust wound on a small shuttle or made into a bobbin or "butterfly": step on treadles 2 and 3, giving spaces across the warp of 3 ends down, 1 end up. Insert rust from below and carry from right to left to weave over the 4th to 13th spaces (over 10 spaces), and carry rust below the web. Insert a similar length of rust from left to right, over the corresponding 10 spaces at the left side of the warp.

Throw a shot of grey tabby.



Insert the second row of rust (treadles 2 and 3 together), carrying the rust outwards toward the edges, over the same 10 spaces, making neat turnings on the under side of the weaving.

Continue thus, alternating rust pattern and grey tabby for 9/16" (12 pattern shots), then introduce the centre green pattern bar in the same way.

Continue thus for the design and color areas, as planned, always alternating pattern and tabby shots.

#### Problem #6 is a Woven Twill Sampler

This is designed to familiarize the student with the many varieties of twill treadlings. We have found that students have more difficulty with these than with overshot variations. Any suitable material may be used, wool, cotton, linen, etc., the one photographed on page 38 using linen on a cotton warp:

Warp: 24/3 or 30/3 Egyptian, natural, at 30 ends per inch.

Draft:  $12^34$  with a standard tie-up, as given on p. 32

Weft: Tabby interspaces are yellow 40/2 linen, bands are in white linen, size 7/1 or 8/1.

For twill treadling variety, we recommend a study of Twill Treadlings in the new edition of A HANDWEAVER'S PATTERN BOOK, Marguerite Davison, TWILLS AND TWEEDS, Harriet Douglas Tidball, and any of the Beriau books. Don't forget circular and semicircular, and when this exercise is finished, one is ready for many a texture weave.

Problem #7 covers a summary of the loom dressing system used by the candidate.

-----

Having mastered the foregoing, our Beginner now may tackle many new weaves, working toward fulfilling the Intermediate

requirements. Ground work on these requirements, by a committee of many interested Canadian weavers, has been proceeding slowly for the past year, and it is hoped that standards will soon be agreed upon and that candidates will hasten to qualify.

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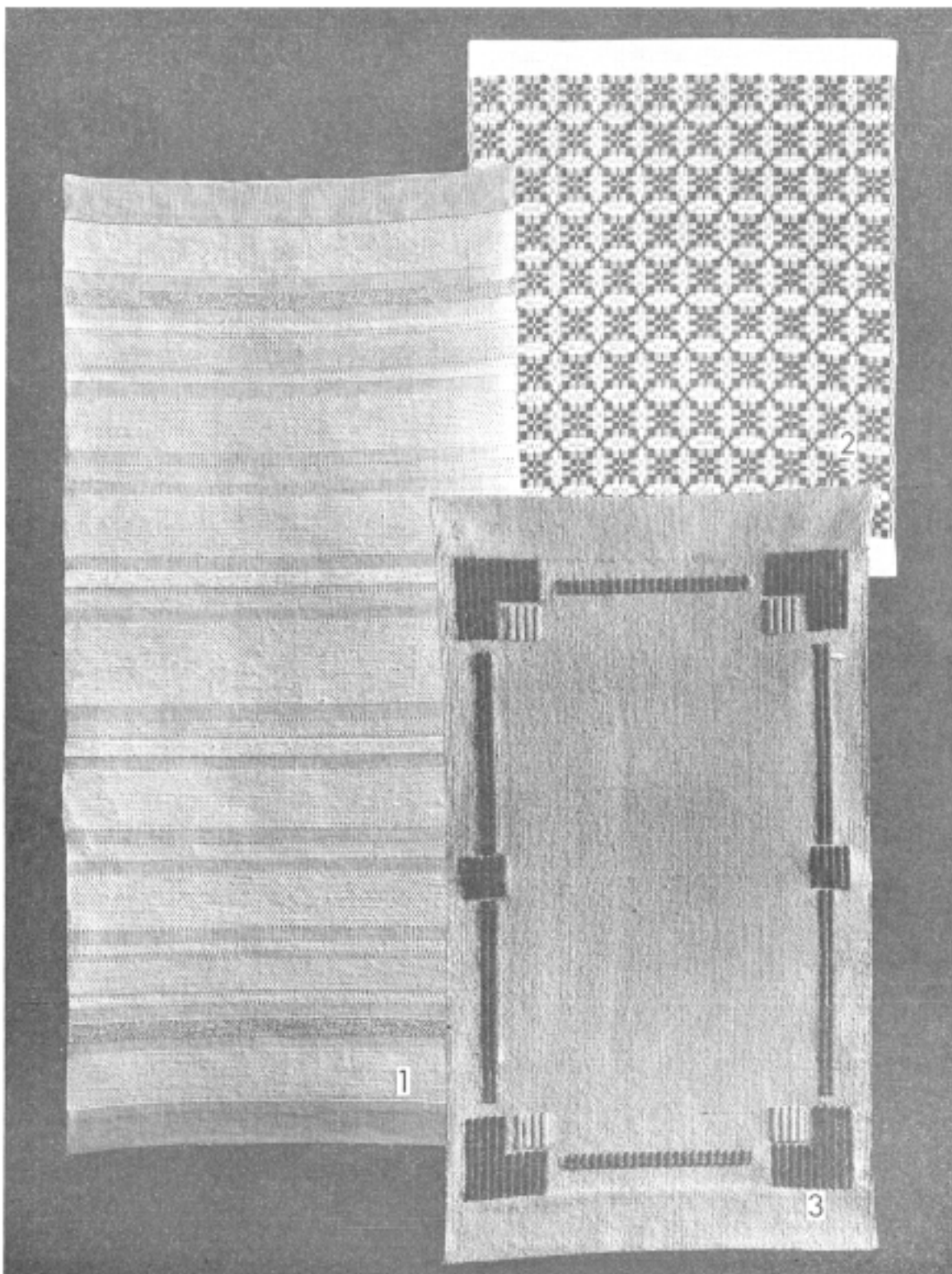
Although Overshot is scorned by many a modern weaver, there are many small drafts which are charming "as drawn in" for use in bedrooms, etc. In dark colors and a figure about 1" or 1½" at most, to a repeat, it is fitting as a day bed cover. In pastels or chenilles, it makes an effective all-over spread for the low bed with cover to floor variety. The little "name drafts" are often good for drapery, as they are unconventional in design when compared with Colonial overshot.

Good weaving!

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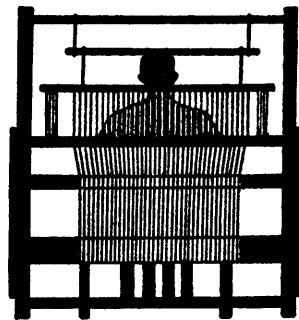


1. Twill sampler, in cotton and linen (photographed wrong-side-up) LOOM MUSIC 1952, p. 36
2. Sweet Briar Beauty, woven "as drawn in" by Mrs. G. B. Thurston, Edmonton p. 34
3. "Dukagang" embroidery technique, woven by Mrs. Jack Hutton, Edmonton p. 35

LOOM  
MUSIC

VOLUME IX      NUMBER 6  
JUNE, 1952

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

TWEEDS FOR THE SPORTS JACKET

One of the great successes for the handweaver lies in the production of yardage destined to be a sports jacket, for that favorite man. If he is conservative, we must be more conventional in our choice of color; but even the shyest of men folk will overlook a tiny fleck of color here and there. At the University of Minnesota, a few weeks ago, we saw a young man displaying his own handweaving, a jacket of rusty brown cast with undertones of blue. Miss Hilma Berglund, Director of the weaving and applied art, introduced us. We found that his warp had been purple tweed, the weft brown, woven so that the brown predominated. It was an excellent color! We resolved then and there that we should all be doing much more experimenting with our yarns, making color swatches for reference.

At the moment there is quite a fine selection of tweed yarns, both in Canada and the United States. Searle Grain Co., Winnipeg, has a good stock of warps and wefts; and in the United States: Royal Society, 230 Fifth Avenue, New York; Hand Weaving Yarn Co., P.O. Box 7145, Elkins Park, Pa.; Kent Tweed Yarns, obtainable from Jos. D. Acton, 26 Lake Ave., Swedesboro, N.J.; etc.

Warp setting is the first question that arises. This will be influenced by the weave -- If your fabric is to be woven in a twill, your setting must be closer than for a tabby, because of the size of the openings created when a shed is formed. The smaller openings in a tabby weave give more resistance to the weft,

whereas the same setting, woven in a twill, would permit packing back of the weft, because the openings created would be twice as long as with a tabby weave. Another factor in choice of warp setting -- If the weft is to be much heavier in weight than the warp, we can allow a wider warp setting because the extra thickness of the weft will compensate.

It is our established rule that an experimental warp be made for yardage projects, to determine warp setting, quality of material after finishing, and amount of shrinkage. This is the most valuable part of your project -- the weaving proper is methodical pleasure, after all the factors are decided upon.

We have been collecting some samples that have particularly appealed to us, and know you will like them too:

Yardage #1 - Interesting small pattern formed entirely by color play, woven in tabby. (photographed on page 46, No.1)

Our sample calls for a tweed of medium weight. The Kent Tweed Yarns (approx. 2700 yds. per lb., which is a 9-cut) are just right to set at 18 ends per inch. For a finer tweed, say a 12/2 cheviot, a setting of 24 ends is necessary. However, for this material, try to get the 9-cut or a similar weight.

For 34" wide in the reed,  $34" \times 18 = 612$  yards per yard of warp: 1 lb. will give  $4\text{-}\frac{3}{4}$  yards of warp.

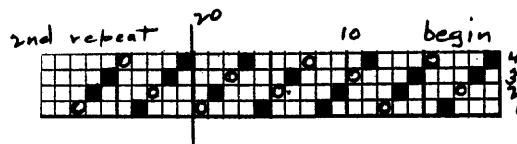
For warp, two shades of one color, or two close values of color are required: a medium and a light blue (with pale grey weft), or a medium and a lighter brown (with a light beige weft), and so on.

For weft, a similar weight to the warp is necessary to obtain the color effect, as the mesh should be exactly 50-50.

Warp the colors thus: 2 dark, 1 light, 1 dark, 1 light, and repeat throughout the warp.

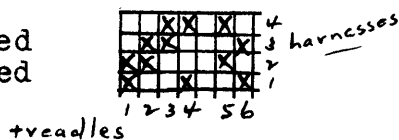
The draft is a basic twill, arranged thus:

■ = dark warp end  
○ = light

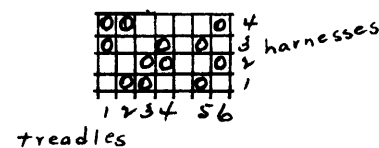


Weave with one color weft throughout, a pale neutral color, in tabby weave: treadles 5 and 6 alternately, on the standard tie-up:

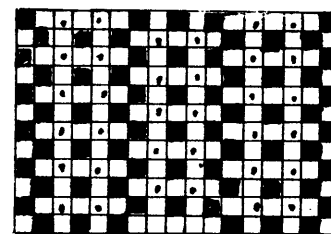
tie-up for counterbalanced or sinking shed loom



tie-up for rising shed or jack type loom



It will be noted that the 2 dark warps make a zig-zag line up and down (not too conspicuous because of close color values), then the color alternation makes a faint cross stripe between zig zags. The next repeat gives short cross lines in the opposite spaces. It's mighty smart! Searle Grain Co's Nubby Flecked tweeds are excellent here, in a fine color range.



Wash carefully, and shrink until the surface is very smooth and a close weave results, but not a thick one.

Yardage #2 (photographed on page 46, No. 2)

Our second favorite is again on a tabby weave. It is ultra conservative, yet summery looking.

Two light neutrals are called for here, white and light grey: a 12/2 tweed or a 16/2 botany in oil, combined with a 16/2 Weavecraft light grey, -- the best tone we see on the color cards for this combination. Warp setting is 24 ends per inch, the draft a  $1_2 3^4$  twill, warped and threaded: one end white, one end grey, all across the warp. Use the same tie-up as for #1 -- to produce a tabby weave.

The wefts here are of a heavier weight than the warp,

about  $1\frac{1}{2}$  times as thick, beating in to 20 picks per inch. Again the same colors are used, white and grey, equal weight, in tabby weave: alternating 1 pick white, one pick grey.

Shrink as for #1, firm but not thick.

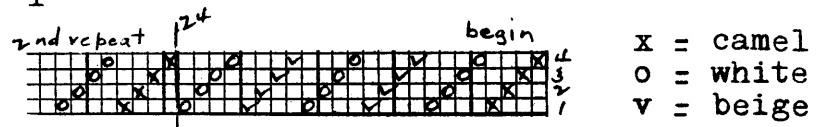
Yardage #3 (photographed on page 46, No. 4)

For those who like a rather more striking color combination and weave, there is an interesting one in Beriau, TISSAGE DOMESTIQUE, page 240:

Three colors are necessary here: one light, one medium, one dark, such as rust, brown and beige; or black, white and grey; or beige, rust and white. Using a  $12\frac{1}{2}$  botany or cheviot, the warp setting should be 24 ends per inch. In a striped warp such as this we can use a 9-cut tweed as mentioned above, or the new shades of  $12\frac{1}{2}$  at Searle in camel and beige, with a  $16\frac{1}{2}$  Weavecraft in white. The use of the Weavecraft will create a slight difference in texture and shrinkage, but when it is spread evenly over the whole surface it adds to texture interest.

The warp is wound: 4 camel, 4 white, 4 beige, 4 white, 4 beige, 4 white, and repeat.

The draft is a  $12^3 4$  twill, arranged as follows:



The weaving, with the same material as the warp:

2 picks beige, treadle 1,2 (using the tie-up given  
2 picks white, treadle 3,4 on page 41)  
2 picks camel, treadle 1,2  
2 picks white, treadle 3,4

Continue, treadling 1,2,3,4 throughout, as begun above, but keep the color order also constant throughout: 2 picks beige, 2 picks white, 2 camel, 2 white, 2 camel, 2 white, and repeat.

The weft should be beaten in to 22 ends per inch. The



color combinations form a fancy hound's tooth.

Now a word as to finishing. These fabrics require washing, in mild soap and lukewarm suds. The time of immersion and the amount of agitation will determine the shrinkage and felting. Our experience shows that two minutes in a washing machine is a good maximum. Be careful to squeeze very lightly, never wring, as creases may not come out in drying. Hang so that drying will be speedy, fastening every inch or so at the top of the clothesline, and weighting along the bottom with clothespins, or with lead sinkers on safety pins. Pressing may be by the steam iron, or commercially. (Hughes & Co., 2050 Bleury St., Montreal, Que.)

Another drying method is to hang until partially dry but still damp, then wind the web smoothly and tightly onto the cloth beam of the loom, leaving some days to dry out. Pressing is not needed in this latter case. If using botany yarns requiring no washing, wind the web onto the beam with a damp sheet between layers -- this is the tailor's "cold shrinking".

Once woven, if you have profited by your preliminary weaving and finishing of samples, your fabric is firm and pleasing for you to offer to a tailor -- tailors being very particular gentlemen and given to plain speaking, unless the hand woven fabric impresses them. A good tailor is a necessity, and this point of the jacket's life is no time to use economy. Prices vary from \$45 per jacket, to \$75 and \$85 at the more expensive establishments, with \$50 a good average price.

One of our successful weaving acquaintances, Mrs. G. H. Sellors of Charleswood, Manitoba, has had much pleasure designing and weaving sports jackets, tartan dinner coats, and for the older men, fancy vests. Men do love to wear articles woven by their wives, and be able to boast about them in a quiet way.

Yardage #4 (photographed on page 46, No. 3)

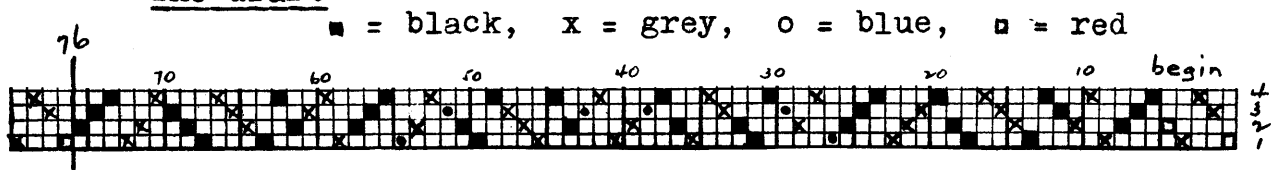
Our last fabric is for a man's suit, where the finish is remarkably professional as to smoothness in finishing. "So firm, so smooth, so closely packed", to paraphrase. For a suit that goes to business, non-sporty, and ready to pass any inspection, use these notes ("our" husband's present suit):

The warp is composed of equal amounts of black and grey, with fine threads of red and medium blue added sparingly: black is 16/2 Weavecraft; medium grey is a fine homespun or botany, slightly finer than 16/2 weight; red and medium blue are 32/2 worsteds.

The warp setting is 36 ends per inch, and should not be altered.

The warping color order and the threading draft are given together, but here is the warping order first:

begin 1 red 3 grey 1 red 3 black 3 grey 3 black 3 grey 3 black 3 grey 3 black	3 grey 3 black 1 blue 2 grey 1 blue 3 black 3 grey 2 black	1 blue 3 grey 1 blue 2 black 3 grey 3 black 3 black 1 blue 2 grey	1 blue 3 black 3 grey 3 black 3 grey 3 black 3 grey 3 grey 3 black 76 end of one repeat
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The draft

The tie-up is standard, as given on page 41.

The weft is black Weavecraft, 16/2 weight, treadled 1,2,3,4 throughout, in a firm beat.

This material tailors beautifully and keeps its press.

-----

Those of you who have followed your LOOM MUSIC editors' accounts of their journey to Sweden in 1950 will be interested in hearing of their re-union with Ulla Cyrus of Borås, Sweden, in Minneapolis, at Easter time. Easter Sunday saw the four of us

together, Miss Savauge from Ontario and our former Banff colleage, being the fourth member.

We had a happy week together, and on Easter Monday enjoyed meeting with the Twin Cities Weaving Guild, and being their guests at a delightful luncheon. Ulla wore a handwoven suit, woven in Sätergläntan, Dalarna, of a rose and grey tweed in a plaid design, tailored by her tailor in Stockholm. We are always fascinated listening to her talk, for to us she is a real personality. The week went by so quickly that by now it seems a fantasy.

To those who so kindly invited Miss Cyrus to visit, we say "thank you" and apologize for not giving definite information. We lost touch ourselves for several weeks and were unable to say anything definite.

We have coaxed Miss Cyrus to consider a weaving class from America, either 1953 or 1954 at Textilinstitutet in Borås -- July and August, with side trips. We just have to get back there and have weaving fun -- if we can desert Banff, which is a hard task. Time will tell!

We wish you a wonderful vacation, and do we greet you at Banff? Let's make it a "Good Weaving" year, this summer of 1952!

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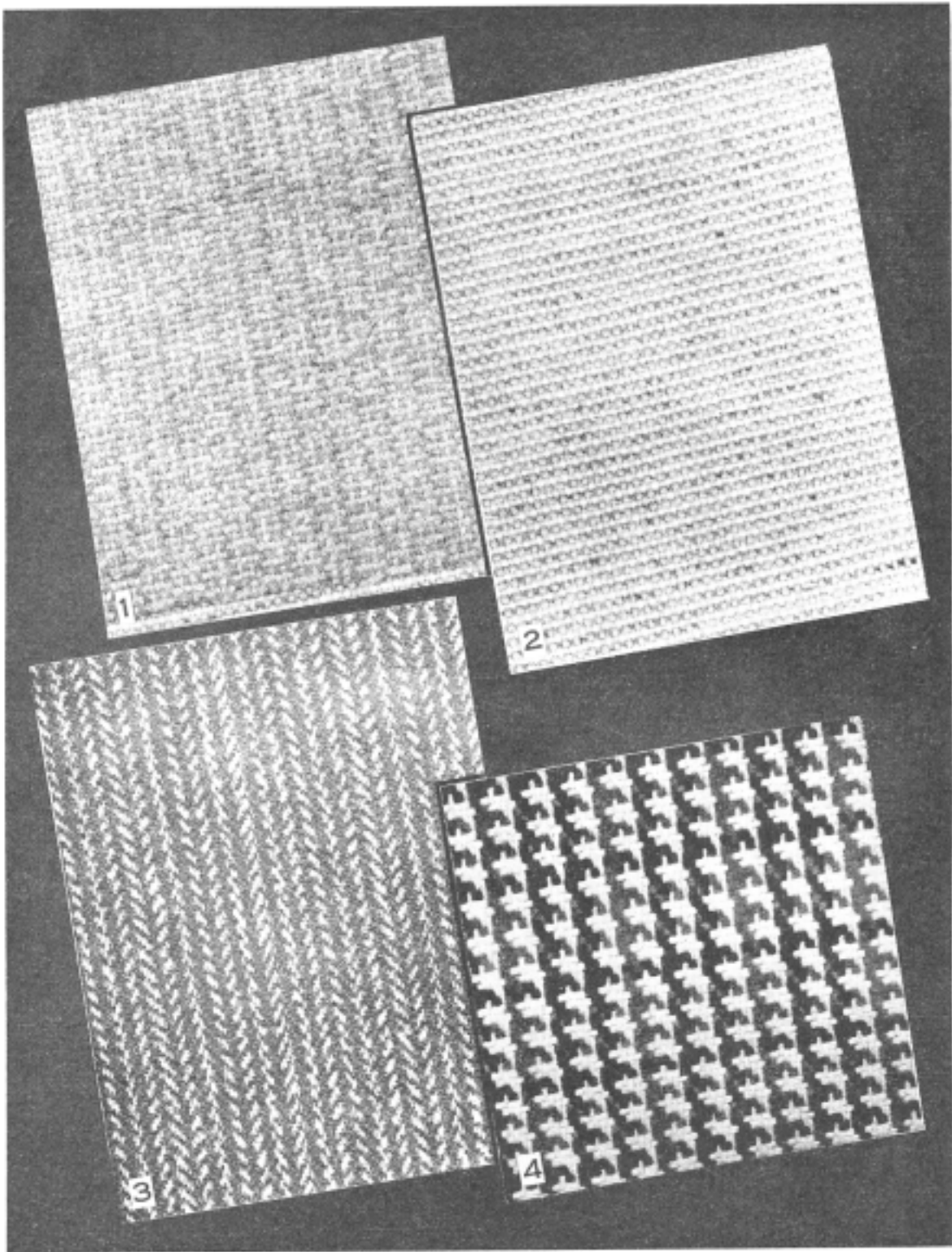
*R.B.S.*  
Mrs. R. B. Sandin  
University of Alberta  
Edmonton, Alberta

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With no July and August issues, our next issue will be for September, 1952.

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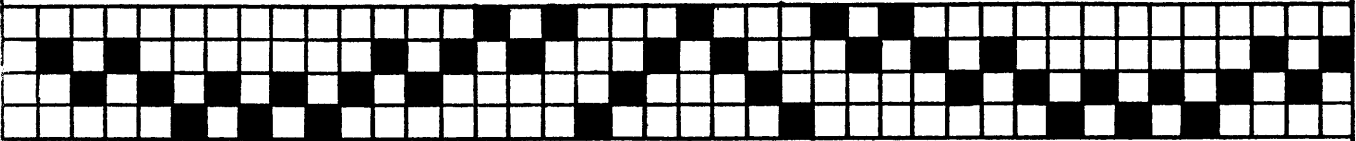
Craftsmen-at-Work Exhibition, Vocational High School, Halifax, N.S.  
August 19 - 23, 1952



1. Tabby weave, light and darker blue warp, pale grey weft.  
LOOM MUSIC, 1952, p. 40
2. Tabby weave, white and medium grey warp, weft of same colors.  
p. 41
3. Broken twill, in black and medium grey, with lines of  
red and medium blue. p. 44
4. Twill weave, in rust, brown and beige for warp and weft.  
p. 42

(Photographs about three-fourths actual size)

**LOOM**

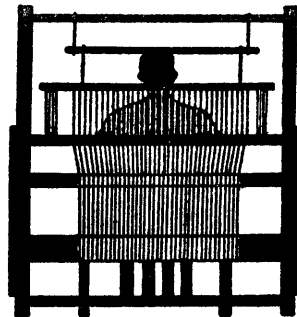


**MUSIC**

VOLUME IX          NUMBER 7

SEPTEMBER, 1952

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## L O O M M U S I C

Volume IX, No. 7

September, 1952

draperyupholstery

It's "September 1952" - and -

It is very evident that we who weave are in the midst of an ever increasing number of exhibitions and shows, as a medium of recognition for both original design and woven excellence, and there are few weavers who are not involved in participation.

LOOM MUSIC editors are able to draw some conclusions about these exhibitions, even though we are not fortunate enough to attend many of them. Two obvious conclusions are: first, the emphasis on drapery and upholstery (with rugs close behind as exhibition pieces); second, the virtual death of the overshot weaves.

How prophetic the words of Helen Louise Allen in her opening sentences of *AMERICAN AND EUROPEAN HAND WEAVING REVISED*, 1939 -- and we quote:

"The simple lines of present day furniture has brought into consideration the play of textures rather than the entire interest of the woven article centering in pattern and color. Articles are made in plain weave in which the interest is in contrasts of textures of threads, fine against coarse, shiny against dull, woolly against smooth. Reed, raffia, chenille, cellophane, rayons - smooth - dull - shiny - boucle, even straw or spun glass are now used as well as the usual cotton, wool, linen and silk. (Ed.note: Still in the future were the plastics, nylons, orlons, and so on). The more textures used in one article the simpler the weave should be."

With Miss Allen's quotation in mind, and your exhibition length, with its component parts, we are going to outline a goodly

number of successful fabrics and give details of how they were achieved.

The individual weaver will plan his own color scheme -- we aim to supply a basis for your own creation of an exclusive fabric. One thing, however, we insist that the fabrics all be practical and highly useful, to give service over a suitable length of time.

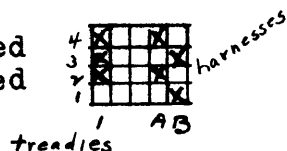
Let us away, then, to a group of striped upholsteries, each one with its own characteristic effect, e.g.,

#1 Upholstery with SURFACE CHANGES, high and low, in wool

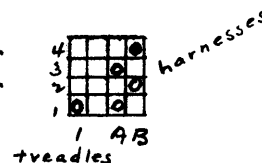
surface profile, actual size:  $\frac{1}{2}$ "

Warp: 20/3 cotton, natural, 24 ends per inch (2 per dent in a 12-dent reed), threaded 1 per heddle in twill threading:  $123^4$ ; with a tie-up thus:

counterbalanced  
or sinking shed  
loom



rising shed or  
"jack type" or  
table loom



Wefts: Two closely related values of yellow-gold wound together on one bobbin -- a medium homespun weight, or a 4-ply tight spun knitting weight. Also a small quantity of leaf green, light blue green, dark brown, and yellow, single on bobbins.


Treading:

- ★ {
- 1 throw on treadle 1 with the 2 yarns wound together
  - 1 throw tabby A, with gold wound single on shuttle
  - 1 throw on treadle 1 with 2 yarns wound together
  - 1 throw tabby B, with gold wound single
- repeat until 9 throws (5 on pattern, 4 on tabby) are made. Beat well -- should be  $\frac{1}{2}$ " wide stripe

with single green, tabby A,B,A, beating tightly  
With golds, repeat the  $\frac{1}{2}$ " of ★  
With single brown, 3 tabbies  
With golds, repeat the  $\frac{1}{2}$ " of ★  
With single blue green, 3 tabbies  
Continue the  $\frac{1}{2}$ " gold bands, with the colors of the tiny tabby bands running: green, brown, blue-green, and repeat throughout.

Other colors to try for the above: dull blue greens and turquoise wound together, with black, mauve and a lighter green as accents; bright and dull reds wound together, with lines of deep purple, lime green and pale yellow; etc., etc.

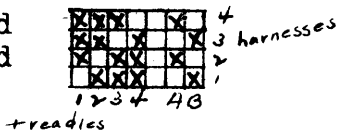
#2 Upholstery with SURFACE CHANGES plus subtle play of neutral tones in both warp and weft

surface profile, actual size: 

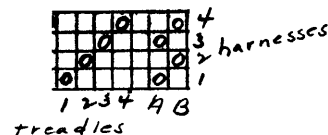
Warp: 20/3 cotton in two tones, such as natural and light grey, set at 24 ends per inch (2 per dent in a 12-dent reed), single in the heddles in a twill threading:  $123^4$ . Warp 8 ends natural, 8 ends light grey, all across the warp.

Tie-up:

counterbalanced  
or sinking shed  
loom



rising shed or  
"jack type" or  
table loom



Wefts: For the heavy weft stripes, medium 4-ply tight spin wool (or boucle), in grey and beige or cream, used single on the shuttle. (If using another color scheme, keep the values the same, so that the effect will be "all over" and not "stripey".

For the lighter weight weft stripes, the 2 cottons of the warp, wound together on one bobbin.

Treadling (be sure to use above tie-up)

for raised wool stripe

Treadle 1 using grey wool  
2 using cream wool  
3 using grey wool  
4 using cream wool  
1 using grey wool  
2 using cream wool

use a medium beat, with  
the 6 shots giving  
1/3" raised stripes

for lighter weight stripes

Treadle 8 throws of tabby (treadles A, B, alternately),  
using the 2 cottons wound together on the bobbin,  
with a firm beat, producing 1/3" stripes.

Repeat these two stripes alternately for the length.



#3 Upholstery with SURFACE CHANGE and COLOR CONTRASTS, dark and light

surface profile, actual size: 

Warp: 20/3 cotton, natural, at 15 ends per inch, threaded in a twill:  $1_2 3^4$ , with the same tie-up as #2 upholstery, page 49.

Wefts: Fine homespun, a weight of about 16/2 worsted, wound double on the bobbin. Two sharply contrasting colors are used, an olive green and a green gold, but related as to intensity of color. One could also use a rosy red and a rosy mauve.

Treading (be sure to use tie-up on page 49

★ { With first heavy weft, lightest color (called #1 color here)  
double on the shuttle: treadle 2, 4, 3, 1, 2, 4  
These 6 shots beat to 1/4" stripe

★★ { Treadle 2 tabby shots, natural like the warp, single on the shuttle  
Treadle 2 tabby shots, using the darker color weft (color #2 here), single on the shuttle.  
Treadle 2 tabby shots natural  
Treadle 2 tabby shots color #2  
Treadle 2 tabby shots natural

Repeat stripe ★ using darker color (#2) weft, double on the shuttle.

Repeat the 10 tabby shots in their same colors as ★★ above.

Alternate ★ and ★★ throughout, keeping the colors in ★★ constant, and alternating #1 and #2 colors for the bands.

Some hints for interest in your upholsteries:

Mix colors on the shuttle to get different hues: e.g. paddy green and light blue and mauve together for one area; skipper blue and light blue and a red purple for an alternate area.

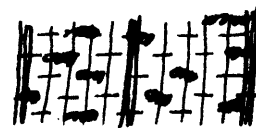
A linen thread along with your selected weft will give both color and reflect light, as also do your fine rayons.

Experiment, and experiment, -- make samples and samples!

-- then the final length.

#4, a Drapery with contrasting thick and thin threads, shiny and dull reflections -- allowing light to filter through, but opaque

This is a firmly meshed open texture,  
holds its shape and is decidedly usable:



Warp: Wool of a 16/2 Weavecraft or Fabri weight, at 15 ends per inch, sleyed and threaded white and beige ends alternately.

The threading



The wefts: pale grey raw silk singles (the size of a 24/3 Egyptian), and a shiny white rayon boucle, with loose nubs, a boucle not too stiff to the feel or too heavy, so that it will drape softly.

The weaving is all in tabby weave (harnesses 1&3 alt. with harnesses 2&4), with the silk and the boucle wound singly on separate bobbins. One tabby throw is the silk, the next is the boucle, and so on alternately throughout, beating to 14 weft shots per inch. The finished drapery gives an illusion of accordion pleats, because of the triple warp ends being crossed by the boucle in one shed, and crossed by the silk in the other shed, because of the alternation of the weft materials. A stiffer boucle would add weight and exaggerate the pleated effect, but would not give such soft folds for a wide expanse of drapery.

#5, WARP STRIPES, for upholstery, or that heavier drapery material

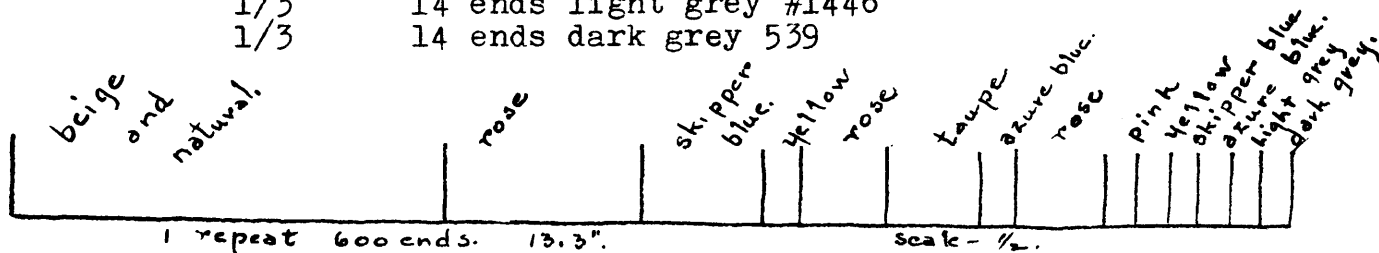
Last we give you the plan for a beautiful warp-striped, closely woven upholstery or drapery fabric, built to take hard wear. Soft colors, with irregular weights in wefts, give a "texture" feeling. This combination of warp setting and weft beating makes a fabric delicious to feel and a superior finish.

Warps are Lily's 20/2 cottons with their surface gleam, with a 10/2 linen color weft. Warp setting is 45 ends per inch

(3 per dent in a 15-dent reed). The colors are so arranged that they would fit with a great many interiors.

Warping order, Lily's 20/2 mercerized

about 3-1/3"	152 ends beige #1432 and natural (2 ends were warped together, but in sleying and threading in the heddles they were picked up as they came, not kept in exact alternation)
2-1/8"	98 ends rose #458
1 2/3"	74 ends deep blue #635
1/3"	14 ends dark gold #79
1"	44 ends rose #458
1 5/8"	70 ends taupe #1431
1/3"	14 ends pale blue #992
1"	44 ends rose #458
1/2"	20 ends pink #908
1/3"	14 ends yellow #1459
1/3"	14 ends dark blue 635
1/3"	14 ends pale blue #992
1/3"	14 ends light grey #1446
1/3"	14 ends dark grey 539



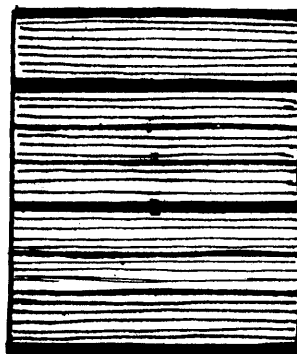
The threading is a twill 1234

The weft is linen colored 10/2, wound singly on the bobbin.

The weaving is done in tabby throughout, but a more interesting surface is achieved by the use of several weft shots in the same shed, at regular intervals. The technique was to throw a tabby shot, beat, then throw a second shot in the same shed, leaving a small loop at the edge of the fabric which was caught between the appropriate thumb and forefinger to prevent the weft shot being taken back out by the shuttle's return -- this was adopted after the use of alternate shuttles did not prove satisfactory, nor did several ends wound together lie flat enough. The technique soon became automatic and did not slow up the weaving appreciably. The weft order was:

4 shots in the same shed  
 2 shots in the next shed  
 3 single shots alternately  
 2 shots in the same shed  
 3 single shots alternately -- continued next page

3 shots in the same shed  
 3 single shots alternately  
 2 shots in the same shed  
 3 single shots alternately  
 2 shots in the same shed  
 6 shots alternately  
 3 shots in the same shed  
 5 shots alternately, and  
 repeat the series



treading weights.

With a good firm beat, this gives about 1-3/4" to one repeat of the above treading order.

-----

We are not giving source materials for most of the above samples, as you will wish to work out your own interpretation of these projects. We suggest that you get sample cards from as many sources as possible, just for the fun of combining colors and various types of fibres.

Good Weaving!

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

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

\$4.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.

The Penland School of Handicrafts, through our friend Irene Beaudin, advises us of a good buy in wool in oil. We quote: "It comes on fly shuttle bobbins for which a charge of 8 cents is made. The yarn is a job lot, comes in many shades and sizes running from 1400 to 5600 yards per lb. The finest makes beautiful light weight material and I find the heavier very suitable for coats and even skirts. \$2.50 per lb., for skeining off the bobbins \$1 per lb. extra. Samples on request." Write direct to Penland School of Handicrafts, Penland, North Carolina.

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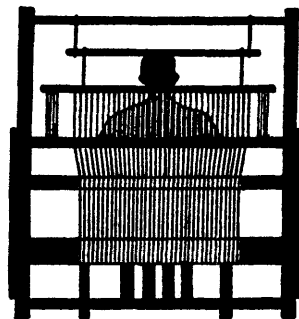
HAND WEAVING FOR PLEASURE AND PROFIT, by Harriette J. Brown, is a volume we can heartily endorse as a comprehensive guide to two-harness weaving techniques. We particularly like the chapter on "Special Details", which includes fringes and other finishing methods. It is published by Harper & Brothers, 49 East 33rd St., New York 16, New York, at \$4.50 -- a thoroughly good offering.

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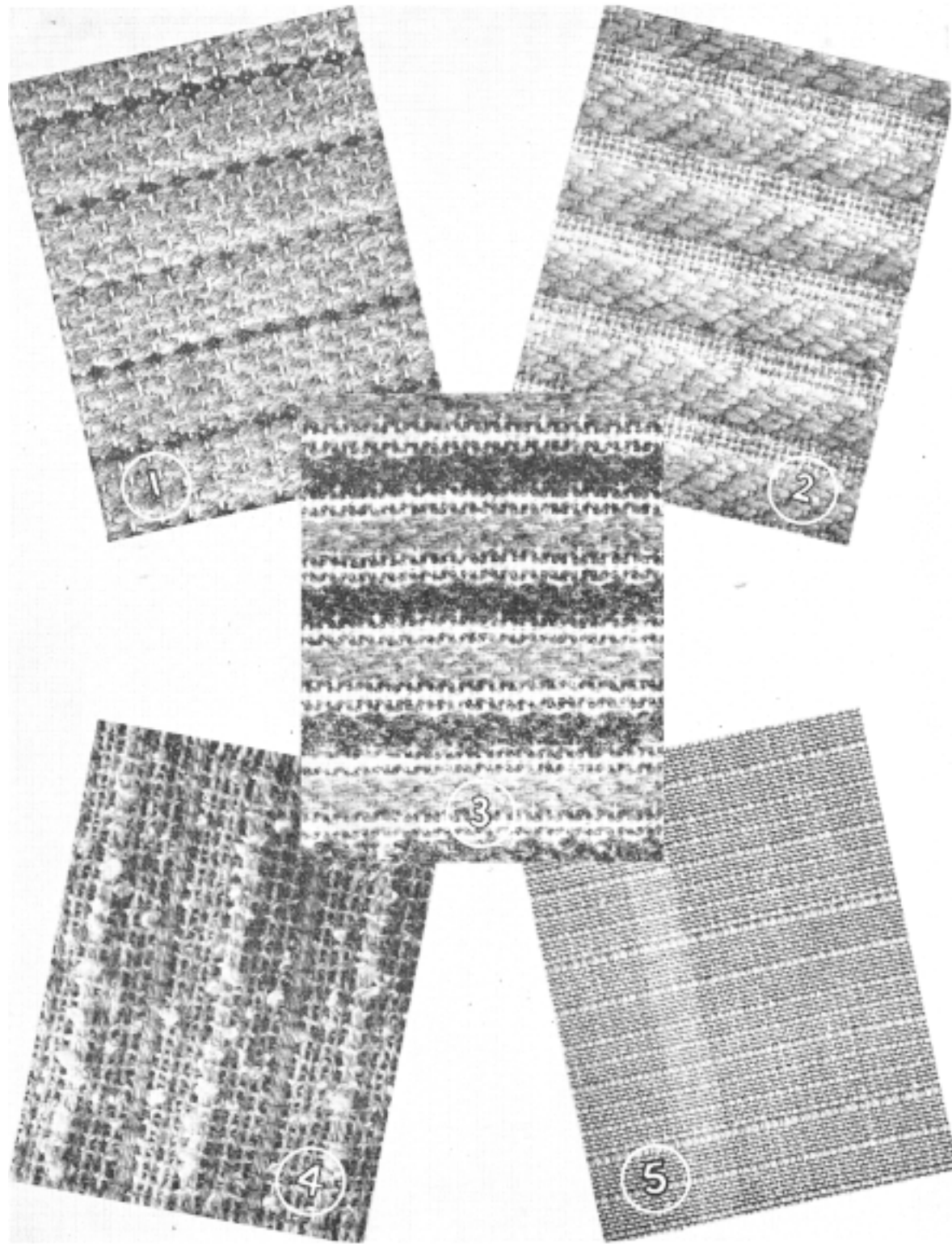
LOOM  
MUSIC

VOLUME IX      NUMBER 8  
OCTOBER, 1952

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg



1. Wool upholstery, with high and low surface changes  
LOOM MUSIC, 1952, p. 48
2. Upholstery with surface changes and neutral tones in warp and weft, p. 49
3. Upholstery with surface changes and color contrasts, p. 50
4. Drapery with contrasting thick and thin threads, shiny and dull reflections, p. 51
5. Warp stripes, for upholstery or heavier drapery material, irregular wefts, p. 51

## L O O M M U S I C

Volume IX, Number 8

October, 1952

BANFF NOTES, 1952

12-harness linen table square  
4-harness Bronson lace square

Wool scarves

Our weaving pursues the usual course of all our summer school sessions. This year there seems to be an emphasis on individual projects: a coverlet, two upholstery lengths, drapery, and a linen table square, -- using from 4 to 12 harnesses on the various articles. We note an increasing interest in multiple harness looms, not due to the fact that we have exhausted four harness weaves, but that weavers are gaining such technical knowledge that they think in terms of many harnesses or few, as the occasion demands.

In addition to actual weaving, and weaving lectures, there was a series of fifteen lectures, available to craft students, on the subject of "Design". These were given by three fine instructors: Mr. Murray Macdonald, A.S.A., Supervisor of Art, City of Edmonton, and on the University Extension staff; Professor John A. Russell, Director, School of Architecture, University of Manitoba; and Mrs. Helen Bentley, late of the University of Alberta staff, and formerly at the University of Minnesota, M.A. (Iowa State). Each had an approach to design from a different viewpoint, each used a practical approach and illustrated points by the use of slides and actual objects.

We have chosen to combine some of their points for you in a way we hope you will find interesting and instructive. Although of necessity the talks were general in character, we will try to

be more specific with our conclusions.

We quote first a few sentences from a lecture on Design by Professor McCloy of the University of Manitoba Art School:

- "1. A design is ordering and controlling elements to form a whole.
2. A design must express a specific idea.
3. A design must have a subject, as well as having form; the presence of design qualities is not enough.
4. The designer must create first, then apply the principles of design.
5. In thinking of color, first select; second combine; third, distribute color areas and ideas.
6. There must be relationship between the design of an object and its function.
7. Attention must be paid to the most natural form for the object; use the material chosen to its best advantage.
8. There should be a maximum of projection with a minimum of effort.
9. A design must express a dominant theme.
10. If you do something in a design, do it on purpose and then stand by it. "

#### OUR LINEN TABLE SQUARES

Now let us think of our 36" square tea cloth, fine linen, and judge it according to these precepts:

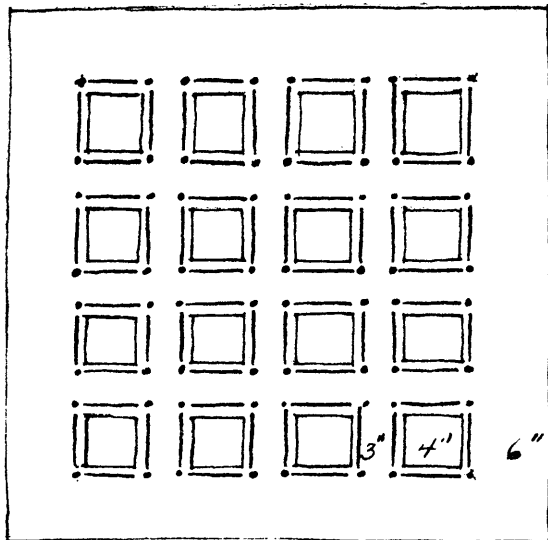
Our square of woven material is for a table cover and it looks like a table cover; and our elements (threads) are combined in a good mesh.

What is the subject of our design? -- A pleasing arrangement of lace squares, set off by restful spaces. We have used a natural form, a perfectly flat surface, and allowed the linen thread space to show off its own gleam.

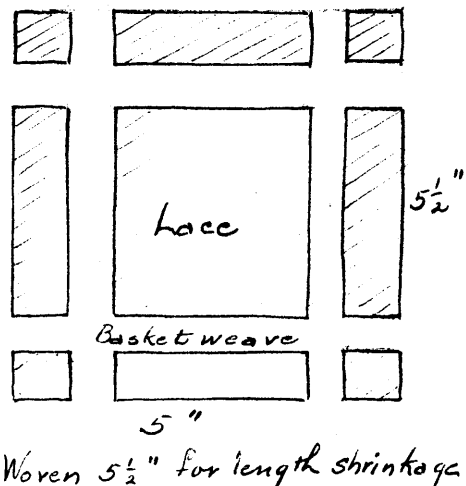
Our 12-harness linen square arrangement was inspired by a piece from Alice Lund, Sweden, and we give it to you in detail. For those who weave on 4 harnesses, we include a somewhat similar arrangement in a Bronson Lace weave. Because a photograph would not show details, these sketches will help you to picture the 12-harness cloth:



36" square, after hems  
 12-harness cloth has basket weave  
 background for lace square areas:



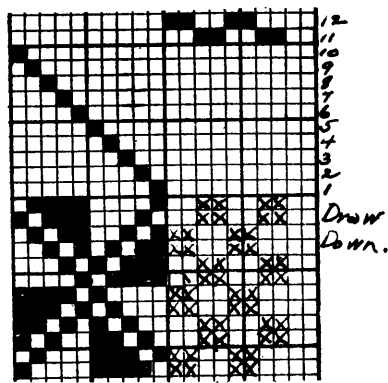
Detail of one square:



12-harness arrangement

Warp: 40/2 linen at 30 ends per inch, 38" wide, 1144 warp ends.

Draft and Draw Down



Threading plan

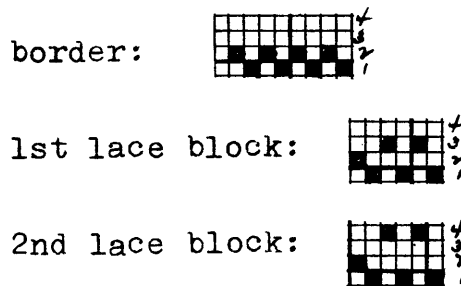
	edge (a)	180 ends threaded	
		11, 11, 12, 12, etc.	180
lace area	(b)	1, 2, 3, 4, 5, 6, 7, 8,	
		9, 10, 11, 11, 12, 12,	
		11, 11, 12, 12	18
126 ends	(c)	1, 2, 3, 4, 5, 6, 7, 8	
		9, 10, repeated 9x	90
	(d)	repeat (b) above	18
		Repeat (a) for 96 ends	96
		Repeat lace area	126
		Repeat (a) for	96

(continued)

4-harness Bronson Lace arrangement

Warp: 40/2 linen at 30 ends per inch, 38" wide, 1140 warp ends.

Draft



Threading plan

	edge (a)	180 ends threaded	
		1, 2, 1, 2, etc.	180
(b) lace area	132 ends	1, 3, 1, 3, 1, 2, twice	12
		1, 2, 1, 2, 1, 2, once	6
		1, 4, 1, 4, 1, 2, 16 times	96
		1, 2, 1, 2, 1, 2, once	6
		1, 3, 1, 3, 1, 2, twice	12
		(c) 1, 2, 1, 2, etc. for	84
		then repeat (b)	132
		(c)	84
		(b)	132
		(c)	84

(continued)

Threading plan - cont.

Repeat lace area	126
Repeat (a) for	96
Repeat lace area	126
Repeat (a) for edge	<u>172</u>
total	1144 ends

12-harness tie-up

Treadle lace:

1,2,3,4,5,6,7,8,9,10,11,12

Treadle tabby:

13, 14

Treadling details

For weft, use 40/2 linen wound singly on the bobbin, using two shuttles alternately throughout. In the tabby areas, this gives parallel wefts lying flat, and in the pattern areas, the use of two shuttles makes the edges bind properly: i.e. tabby tr. 13, throw one shuttle, beat, throw second shuttle from opp. side, beat and change shed, etc. For pattern: tr. 1, throw shuttle 1, tr. 2, throw shuttle 2 from opposite edge, etc.

Weave 8" basket weave tabby, for hem and border, beating to 14 (plus) double shots per inch, treadles 13 and 14 alt.

Weave pattern treadles 1 to 12 once, keeping the same beat.

Weave 4 double tabby shots.

Weave pattern treadles 1 to 12, and repeat, to square the inner lace square, plus a little bit more to allow for shrinkage.

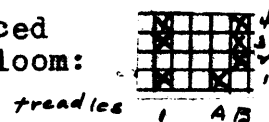
Weave 4 double tabbies.

Threading plan - cont.

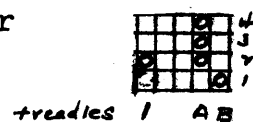
repeat (b)	132
repeat (a)	<u>180</u>
total ends	1140

The tie-up

for counterbalanced  
or sinking shed loom:



for rising shed or  
"jack type" loom:



Treadle lace: 1,B,1,B,A,B

Treadle tabby: A,B

Treadling details

For weft, use 40/2 linen, wound singly on the bobbin.

Weave 8" tabby for hem and end tabby border, treadling A and B alternately, and beating for a 50-50 weave -- about 28-29 weft shots per inch on the loom.

Weave lace

Treadle 1,B,1,B,A,B, two times  
in all

Weave A,B,A,B,A,B, 6 throws

Weave lace

Treadle 1,B,1,B,A,B, for 16  
times, or until the inner lace  
square is a little better  
than square.

Tabby A,B,A,B,A,B, 6 throws

Repeat lace twice: 1,B,1,B,A,B,  
1,B,1,B,A,B

Weave tabby for  $3\frac{1}{2}$ ", ending with  
tabby shot B

Continue alternating the lace and  
tabby areas as above for the

Weave ~~pattern~~ treadles 1 to 12, once

Weave double tabby for 3 1/2"


Continue, alternating lace squares and tabby areas for desired length, ending with 8" tabby area as at the beginning.

desired length, ending with 8" tabby as at the beginning.

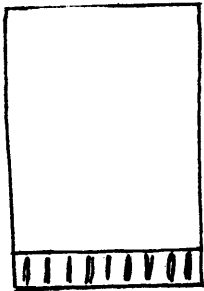
Finishing: Machine stitch ends to prevent fraying, then hand-hem, and wash thoroughly, roll in a towel for a few moments, then iron and iron until dry.

NOW BACK TO OUR DESIGN LECTURES

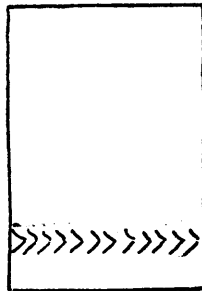
Much stress was laid on the "principles of design", with related illustrations. Summarized briefly (and sketchily!), we have

Line: as, 

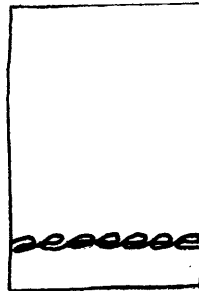
We create form by enclosing various shapes by line; it is the path of action; it forms the pattern. Think of our many bordered pieces:



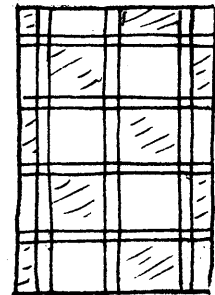
repeated treadlings give vertical lines



twills give diagonals



Spanish open work gives curves



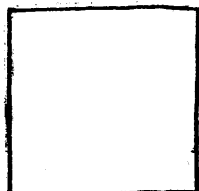
line, as in plaids, etc.

Line creates form -- form is basis of texture.

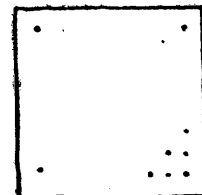
Space: the area around the design is often more important than the design -- space is nothing until the eye detects a point of reference. Our eye automatically connects points in space.

Contrast these two weavings

this suggests nothing: (a tabby square, e.g., a serviette)



there is shape here: (same square, but a simple motif, say in Brooks bouquet)

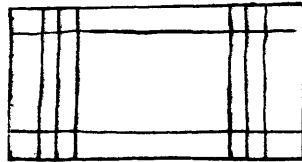


Mass: larger areas, or area of design. It is important to man, thus - huge forms such as chesterfields (davenports), large chairs, demand solid fabrics to enclose them, and so we have our well constructed upholstery materials.

Unity: that which helps to lead the eye through the design, gives sense of repose, and makes allowance for a common factor in the design. Balance is a factor in securing repose, and one is often safer with a symmetrically balanced design than with an asymmetrical one, e.g.

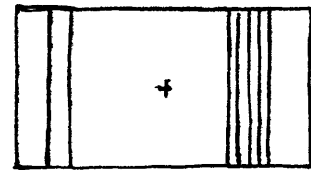
safe, but never  
so inspiring!

place mat,  
colored edges,  
same color  
banding at ends

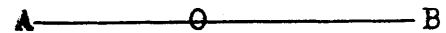


harder to  
achieve --

balanced?  
heavier pattern group  
must come closer to centre  
for balance.

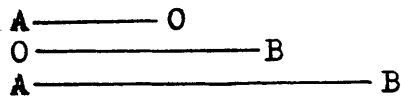


Proportion is a problem in weaving, probably met most often when deciding on color schemes. Proportion is the relation of one part to the other, and to the whole. The standard basis for determining proportion is the Greek theory of Pythagoras, known as "The Golden Oblong". If we think of a line 100 units long, with a point "O" at such a position that



then AO is to OB as  
OB is to AB

In other words, we have 3 lengths




the proportion of the small to  
the centre one is the same as  
the proportion of the centre one  
to the long one.

The same relationship can be found on your own hand by bending your forefinger -- and it is found everywhere in natural forms, as the points on a leaf, the divisions on a butterfly's wings, etc. We call it, from long habit, "A to B to C". So, if using three colors in a drapery, let the main color be C, the largest proportion; your secondary color will be in the

B proportion, and your bright note, the accent, in an A amount.  
Try it -- it works.

Rhythm is achieved by the repetition of our pattern.

In thinking of line, the basis of design, we had the following illustrations:

. . . . .	calm, uninteresting
	still calm
/ / / / /	action!
	playful, happy line

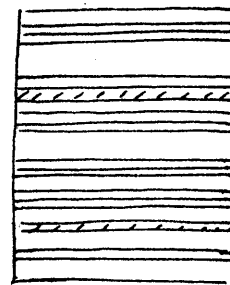
One of our class remarked, "It's true, when you come to think of it -- it explains why older people choose the pepper and salt mixtures for clothing and the young ones all the bold tweed designs -- action!"

#### AND NOW BACK TO WEAVING:

Banff shops sell many handwoven articles, done by weavers all across Canada. Just now there are dozens of lovely scarves in many simple designs, in Weavecraft in a 32/2 weight, set about 20 to 24 ends per inch. Some have a semi-plaid effect, formed by empty spaces in the reed and treadlings to match. Warps are mostly white, with pastel shades crossing -- some in weft bands, some all one color of weft. Some have metallics, used sparingly in the weft. All are from 2 yards to 3 yards in length, and woven with a very light beat to get a soft feel.

Two of the loveliest we have ever seen deserve special mention: one was all black wool, one was all white wool, with metals. They were set up in Weavecraft 32/2 weight, at 30 ends

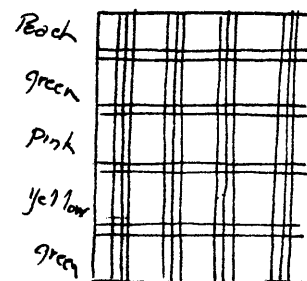
per inch, and beaten to 30 wefts per inch, a fine but firm tabby. The decoration was lines of silver, in single rows, or grouped thus:



Lines of  
Silver on  
white or black.

The whole striping occupied 24 inches at each end, with the scarves at least 3 yds. long.

The scarves with the spaced denting and treadling were set up at about 24 ends per inch, with a fairly close but light beat. The sketch at the right shows one possibility:



Lines created by  
empty dents &  
spaced treadling.

You'll not regret setting up a very long warp, just for these lovely scarves and the variety of them you can produce.

Much good weaving!

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

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

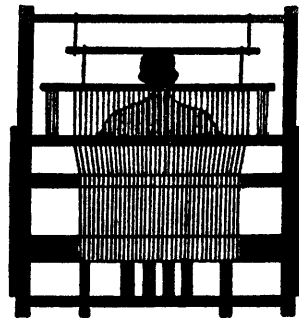
\$4.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.  
\$3.00 per year for back issues, 1944 to 1951, with complete sets  
still available. Copyright 1952

The National Film Board, Ottawa, with the cooperation of weavers across Canada, has made a film on weaving, with accompanying film strips. Weavers are asked to contact their Provincial Film Boards about the film, due to be released September 20th.

**LOOM**  
**MUSIC**

VOLUME IX      NUMBER 9  
NOVEMBER, 1952

*Mary  
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## L O O M M U S I C

Volume IX, Number 9

November, 1952

IT'S NOT THE WEAVE -- BUT WHAT YOU DO WITH IT!

3 Rosepath warps

Skirts, wool  
 Skirts, cotton and linen  
 Table pieces, cotton and linen

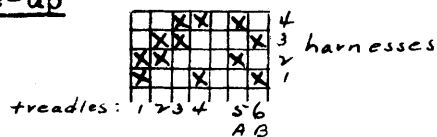
There were three warps (at Banff last summer): one wool and two cotton, but all threaded to Rosepath. Out of these grew charming and successful arrangements, and we have chosen a number of them for this issue -- basing our choices on the number of admiring comments from student weavers, visitors, and the general public.

#1, White wool warp

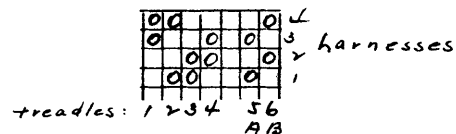
This was a 16/2 Worsted (Weavecraft), 36" wide, set at 18 ends per inch, intended as one of those versatile class warps that can be used for dirndl skirts, baby blankets, or even a drapery length; and to provide wool experience for the student, with the accompanying original planning and design.

The draft

and

Tie-up

counterbalanced or  
 sinking shed loom



"jack" type or  
 rising shed loom

The warp: 16/2 Weavecraft, 36" wide at 18 ends per inch = 649 ends; length as desired; one end per dent in an 18-dent reed, single in the heddles; 81 repeats of the draft, adding one end on harness 1 to balance the pattern, on last repeat.

The beat: A 50-50 mesh is desired, and with this setting it is a gentle squeeze rather than a beat, hardly more than touching the lay, producing this. All movements, such as changing



pedals and moving beater, should be gentle and easy.

We are asked many times about the order of movements in beating: Do we throw, change shed, beat; or throw, beat, change shed, then beat again; or? We answer -- it depends on the effect needed. The first: throw, change shed, beat, we use when we wish the weft to be fed in loosely, as in a weft face fabric.

Generally, for very lacy effects, or a light beat as this 18 per inch requires, we use: throw, bring beater back, change shed and put a "squeeze" or slight pressure on the beater as this changing is done -- no further beat, just push beater toward the heddles ready for the next throw. The weft must be put in at a high angle across the shed to prevent pulling at the edges, and two or three inches should be woven at the start of the project to master the rhythm and to see exactly how much "squeeze" to use thereafter.

Mrs. Greer's white skirt (photographed on page 70). Our student, Mrs. W. G. Greer of San Mateo, Calif., was a weaver of some fine experience who desired practice in wool weaving and chose a dirndl skirt as the project. A survey of all our wool supplies resulted in her choice of wefts

1. 16/2 white Weavecraft for the background
2. 2-ply homespun, almost an unbleached linen color
3. white wool boucle

giving her contrasts in weights, textures and color.

Several examples of Rosepath treadling were reviewed, and Mrs. Greer decided to emphasize the wavy lines of the herringbone and the block effects of the 1-4 shed repeated. When weaving skirts with pattern bands, we cut a paper 6" wide and about a yard long on which we sketch the proposed stripe arrangement. Then, while the paper is held up to a student of the proper height, the bands are raised or lowered or adjusted to where they look best for that length skirt. The weaving is then measured against

the paper, making a little allowance for the tension on the loom.

The weaving details for the skirt

With 16/2 Weavecraft, weave tabby for hem and turn-in allowance, plus width to beginning of pattern area (treadles  $\frac{A}{5}$  and  $\frac{B}{6}$ )

With homespun - it's heavy weight makes it stand out well - 1 shot on treadle 1, followed by 1 tabby shot of 16/2 white.

With white boucle, 1 shot treadle 3, followed by 5/8" of tabby with 16/2 white.

With homespun, treadle 1,2, 3, 4, with tabby of 16/2 white between homespun shots, as is usual in overshot. Repeat 7 times for a 2 to 2½" band, then 2 shots of 16/2 tabby.

With tabby between pattern shots, weave

treadle 1	homespun
treadle 3	boucle
treadle 1	homespun
	3 boucle
	1 homespun,

followed by 2 tabby shots of white 16/2.

Then homespun as before: treadles 1,2,3,4, repeated twice.

Then about 5/8" tabby with 16/2, ending on tabby B shot, followed by band of boucle and 16/2:

A	tabby with white boucle
B	tabby with 16/2 white
A	with white boucle
B,A,B	with 16/2
A	with white boucle
B,A,B	with 16/2
A	with boucle
B	with 16/2
A	with boucle
B,A,B	with 16/2
A	with boucle
B	with 16/2
A	with boucle
B,A,B	with 16/2

Homespun, with 16/2 tabbies: 1,2,3,4, for 5 repeats, as before.

1/2" 16/2 tabby band

With boucle, tabby between, treadles 1,2,3,4, followed by two tabby shots of 16/2

With boucle, tabby between, treadles 1,2,3,4,4,4,4, followed by 1" of 16/2 tabby, then treadle 1, treadle 3, with white boucle.

Continue weaving in tabby with 16/2, for the length to the waist band. A second identical piece must be woven, so, as each pattern band is woven on the loom, mark exact sizes on a length of guide paper or cardboard (with tension on), then weave the bands of the second length to exact size for perfectly matched side seams.

For the waist band, a 5" strip was woven, tabby edges with a centre pattern of white boucle, outlined by natural color homespun (see photograph).

Pincushion: See the photograph on page 70 for Mrs. Greer's ingenious use of one experimental strip of Rosepath -- made into a tiny pincushion to thumbtack onto the loom.

This skirt proved to be so charming that we asked permission to reproduce it here for you, and to use it as the basis for a skirt of cotton. However, after experimentation, ours turned out to be a cotton and linen combination -- for those of you whose needs are for a wash-type, rather than for wool.

#### #2, Cotton Rosepath Warp (8" wide)

Our cotton and linen skirt length sample is photographed to the right of the skirt (page 70). It has excellent weight and texture, not too soft as would result with all cotton. Details of this sample are: 24/3 Egyptian warp, natural, 30 ends per inch (2 per dent in a 15-dent reed and 2 ends per heddle -- preferably threaded 11, 22, 33, 44, etc.); white singles slub linen for background, an 8/1 weight, beaten to 18 wefts per inch; white cotton boucle; and unbleached linen boucle (Contessa) for pattern bands. We carried out the weaving of the pattern exactly as was done in the wool skirt, with the homespun replaced by natural unbleached linen boucle, and the white wool boucle by white cotton

boucle. This sample also passed with flying colors, as the illustration will show.

Other uses for this warp: This 24/3 Egyptian warp was set up 8 inches wide so that other examples woven on it could be adapted to evening bags, narrow runners, and for samples in "Bound Fashion" Rosepath - i.e., a weft faced fabric where the pattern is formed by single spots of color, somewhat resembling gros-point. (LOOM MUSIC, February, 1947)

When woven over with a single weft such as a 16/2 Weavecraft yarn, the warp covering is almost complete. When a heavier weft, such as 10/3 Lily or 8/2 cotton is used single, the effect is that of a semi basket weave. This same warp setting is very usable for weaving the bound fashion "Men and Women" given about ten years ago by Mrs. Atwater in her SHUTTLE CRAFT Bulletin.

#3, Cotton Rosepath Warp, 13" wide for table pieces, towels, etc.

The third warp is a natural 24/3 Egyptian cotton, at 30 ends per inch, 1 per heddle, 2 per dent in a 15-dent reed -- 385 ends, for 48 repeats of the draft plus 1 end on heddle 1 after the 48th repeat, to balance.

Here a #12 singles linen, natural, forms the background. The beautiful colors of Knox's 25/2 mercerized linen, combined with sparing use of copper and gold metallics, give an excellent color scheme, the fine settings preventing gaudiness. This arrangement will weave guest towels, attractive squares for night tables (a square is photographed on page 70), and may be adapted for place settings.

(One Banff student used grey 30/3 Egyptian for warp, Knox's grey 25/2 linen for weft, with color accents on pink and silver -- for a luncheon set adaptation of our square -- with exquisite results. A grey Egyptian 30/3 warp is one of the best for a neutral foundation.)

Treadling details (using standard tie-up given on page 63)

- 1½" tabby weave (alt. treadles A and B) with #12 natural linen, for hem and turn-in (a 5/8" hem)  
 1 shot copper metallic (medium weight cable type copper)  
 2 shots tabby with natural linen, and end off linen

Colored pattern - no tabby used between color shots

One shot each  
 treadle 1  
 2 using a medium pink Knox's 25/2 linen  
 3  
 4 using a beautiful rosy tomato shade --  
 1 not rose, not red, just a blend with  
 2 the pink!  
 3  
 4 with a deep turquoise  
 End off  
 each  
 color as  
 used 1  
 2  
 3 with bright lemon yellow, almost  
 4 chartreuse  
 3  
 2 with pink as above  
 1  
 4  
 3 with tomato as above  
 2  
 1  
 4 with the deep turquoise  
 3

- 6 shots natural linen in tabby weave  
 1 shot copper, and end off copper  
 6 shots natural linen in tabby, and end off linen

Repeat colored pattern band above, with treadlings and colors in reverse, i.e., begin with treadle 3, deep turquoise, and work up.

- 2 shots tabby with natural linen  
 1 shot copper metallic

This ends first pattern band -- then 2" tabby background using natural linen -- then a narrow gold metallic band as follows:

- 1 tabby shot gold metallic (use a fine flat gold wound with nylon for strength, or in its absence use a fine flat gold wound together on the shuttle with fine fine linen or even nylon thread for strength)  
 3 shots tabby linen, a little darker than the natural background (half-bleached if you have it)  
 with gold, no tabby, treadle 1,2,3,4,3,2,1,2,3,4,3,2,1  
 2 shots tabby linen, of the darker color  
 1 shot gold tabby  
 1/2" tabby linen, darker:color  
 1 shot gold tabby

2-3/4" light natural linen tabby -- or as much as you desire for the centre area

Repeat the gold and linen band as bracketted, in reverse, then 2" natural linen in tabby weave as before.

For the colored border on the second end, we kept the exact proportions and colors and color order as the first colored end border, except that all colored shots were done in tabby weave. We liked the effect very much.

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Our last word -- any of these will surely add to your fame as a weaver of taste and good design!

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Good DESIGN and SUPERIOR MECHANICS

make

GOOD WEAVING!

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Edmonton, Alberta

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20 Ritz Apartments  
Winnipeg, Manitoba

FOLIO No. 3 of NEW WEAVES FROM OLD, by Elmer W. Hickman, is now available from the author (Route 2, Emlenton, Penna.) at \$10.50.

Our copy has not yet arrived, so we will quote Mr. Hickman's own words about his latest publication: "As customary in these folios, there will be pages of instructions for weaving the fabrics, drafts, tie-ups, photographs of the uncut yardages, helpful color suggestions, samples of yarns used in weaving the fabrics, an added treatise on dyeing yarns with 'store dyes' to get greyed colors, and, best of all -- actual woven samples of the 18 distinctive creative textiles."

Many of you are already familiar with Mr. Hickman's folios, and need no further recommendation.

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PLEASE NOTE, on page 60, on the next to the bottom line: on some copies C was blurred so as to look like an O. Perhaps it will be more clear if you insert A and B and C above, on your copy, corresponding to the three lengths of lines we have drawn, thus:

amount A = A-----O  
amount B = O-----B  
amount C = A-----B

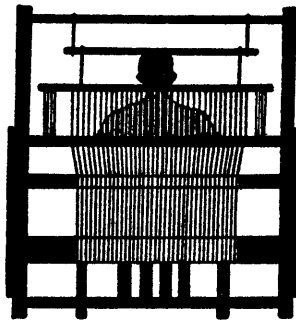


2. Mrs. Greer's white and natural wool skirt. LOOM MUSIC, 1952, p. 63
1. Close-up of the skirt bands, for detail.
3. Sample of the same skirt plan, carried out in cotton and  
linen. p. 66
4. Rosepath square, linen, with colored and metal bands. p. 67

**LOOM**  
**MUSIC**

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DECEMBER, 1952

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## L O O M M U S I C

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GUILD OF CANADIAN HAND WEAVERS - Intermediate Requirements

Articles from Odds and Ends:  
Bags and chair sets.

And for glamour:  
one evening bag.

With the election year drawing to a close, we can settle down to many weaving plans -- and not the least of these are plans for fulfilling the requirements for the Intermediate Certificate of the Guild of Canadian Hand Weavers. These requirements have been under discussion for some considerable time, and were adopted officially last fall, with the first entries due on October 15th. This Guild, as you know, is the all-Canada organization dedicated to the best in weaving. Membership is urged upon, and open to all Canadian weavers, for a yearly fee of \$2.50. Trying for certificates is an entirely voluntary effort, and membership has no strings attached. (Address all inquiries as to set-up and etc. to the Sec.-Treas., Miss W. Savauge, Seaforth, Ontario). Over three hundred members have cooperated in formulating and voting-in requirements and policies; the Beginning and Intermediate Division requirements have been officially adopted; and Senior and Master Weaver divisions are soon to be considered.

While the organization is open to Canadian residents only, many letters tell us of the interest these standards are arousing in weavers elsewhere, as something of a yardstick to their own progress. We feel that everyone, then, is sure to be interested in these Intermediate requirements, and here they are, with some references attached to help the weaver build up a background. (In May, 1952, LOOM MUSIC, we dealt with the Beginners' requirements).

Intermediate Division Requirements

1st problem, Linen Weaves (15 marks)

Weave 3 articles (at least 216 sq.in. in each), all linen, illustrating any 3 of the following linen weaves: Bronson lace, spot Bronson, Swedish lace, twill or twill variation, M's and O's, huck, damask. Candidate's own choice of draft and suitable material, except that one article be of a fineness of at least 45 ends per inch.

Ed.Note - The references below are given by your editors for the convenience of LOOM MUSIC subscribers, and do not appear in the official requirement list of the Guild:

References: Bronson - May, 1949; Oct., 1949; Sept. 1950  
 Spot Bronson - L.M., 1946  
 Swedish Lace - Jan., 1945; Sept. 1950  
 Twill or twill variation: Jan. 1944; May 1946  
 M's and O's - Oct. 1944; May 1947; April 1950  
 Huck - Jan. 1947  
 Damask - Dec. 1946; June 1949

2nd problem, Linen Weaves Choice of (a) or (b) (10 marks)

(a) Weave a tea cloth or a 7-piece luncheon set (either 7 mats or 6 mats and 1 centre piece), all linen, original draft arrangement, using one of the linen weaves not used in the above 3 articles.

References: July 1946; April 1946; Jan. 1946.

(b) Weave an article, at least 24" x 24", all linen, in tabby weave, to demonstrate candidate's ability to beat evenly, produce good edges, and produce a 50-50 tabby product.

3rd problem, Linen Weaves: open work free techniques. (10 marks)

Weave one article (at least 216 sq.in.) in any technique listed below, all linen, in material suited to the article planned. A suitable wool article may be substituted for linen if desired, e.g. neck scarf, head square, drapery. Techniques: Spanish lace, leno twists, Greek lace, Danish medallion, Brooks bouquet.

References: Spanish - July 1945  
 Leno twists - Oct. 1949; Nov. 1949 (gauze)  
 Greek lace - Nov. 1948  
 Danish medallion - Aug. 1945

4th problem (15 marks)

Write a paragraph describing very briefly each of three of the other techniques in #3 above, including a simple sketch to illustrate.

5th problem, Wool Weaves - yardage (10 marks)

Weave a sample of yardage, all wool, suited to clothing, at least 30" x 36" (1080 sq.in.). If a 27" loom is the widest

available to the candidate, narrower width from this loom is permitted. Candidate's own choice of draft and suitable material and colors. (Reference: March 1944; Feb. 1950; June 1952)

6th problem, Wool (10 marks)

Weave a baby blanket, baby shawl, neck scarf, or head square, all wool; candidate's own choice of draft and suitable material and colors.

References: Baby blankets and shawls - May 1949; Oct. 1950  
Scarves - Oct. 1949; March 1949  
Head squares - Dec. 1946

7th problem, warp face technique (10 marks)

e.g. matta, Swedish warp face, Bronson rep, Mexican, Bolivian, Peruvian warp face, warp stripes, etc.

Weave any article (at least 216 sq.in.) choosing weave and material and color suited to the article in question.

References: Sept. 1945; Nov. 1946; March 1949; Dec. 1949.

8th problem, weft face technique, e.g. flat tapestry, bound weaving no-tabby technique, Navajo saddle blanket weave, weft stripes, including 2-shuttle technique. (10 marks)

Weave any article (at least 216 sq.in.) choosing weave and material and color suited to the article in question.

References: Sept. 1946; Nov. 1946; April 1947; Sept. 1948.

9th problem, use of odds and ends (10 marks)

Weave any article (at least 216 sq.in.) using an original draft arrangement, designed to use up odds and ends of weaving material.

(LOOM MUSIC's interpretation of the above: original draft arrangement is considered to be one in which complete details are original with the candidate, to meet the needs of the project. i.e., any basic draft, arranged by the candidate himself as to pattern areas, color arrangement, warp setting, etc., not a copy of another's project details. Simple tabby and twill threadings, arranged by the candidate for the special project, are considered permissible. Any arrangement ready to set into the loom without preliminary figuring, etc., is not an original arrangement.)

The woven articles are to be accompanied by complete notes, as to draft, draft source, arrangement, setting, draw-down of draft as woven, measurements, etc. - on "work sheets" provided for the candidate's convenience.

Note concerning size of article woven -

- (a) Size to be a minimum of a practical example to show mastery of technique, and suitability for purpose, which may be stated on entry form. Yardage - any length, or 1080 sq.in. minimum, as suits candidate.

- (b) One entry to be chosen by candidate to demonstrate ability to weave to specific size.
- 


### Projects using Odds and Ends

While the reader is recovering from the reaction to the above, here are a number of fine examples using odds and ends, in either warp or weft. First are three bags, on a warp planned by our Edmonton bag expert, Grace Raitt:


Bag #1 (photographed on page 80, No. 1)

The warp is striped 2" widths of carpet warp, 15 ends per inch, threaded in a twill to produce tabby weave, with colors as follows:  $\frac{1}{2}$ " white (8 ends), 2" red (30 ends), 2" white, 2" black, 2" yellow, 2" bluish green, 2" grey, 2" red, 2" white, 2" black,  $\frac{1}{2}$ " white = 19" wide in the reed (with knitted material for weft, this width draws in considerably when taken off the loom).

The weft for bag #1 is strips (rounds) of discarded nylon hose, in dark shades, woven with hit-and-miss colors. The stockings were cut in 1" rings, across the stocking, and joined by looping one ring into another before beginning to weave. At beginning and end of bag length weave a 2" heading with black carpet warp for turn-in and  $1\frac{1}{2}$ " hem, then a 25" centre of nylon strips, tightly beaten.

The photograph on page 80 plus some abbreviated directions will give the making-up process: Overcast sides together, turn in carpet warp heading for top end and overcast a hem. Pleat top of bag into 3 pleats,  $1\frac{1}{2}$ " deep, on each side, and secure the pleats by 1" awning grommets through the pleat, just below the hem. Draw string is black carpet warp of spool knitting. Corners are turned in,  after stitching across <sup>inside</sup> in a triangle, to get a pouch effect. This bag is colorful, sturdy, roomy; a dandy winter pouch -- couldn't be better!

Bag #2 (photographed on page 80, as #2)

This bag used the same warp, with a weft made from  $\frac{1}{4}$ " strips of felt, cut from old hats, laid in flat. The color blending possibilities are tremendous -- hers were particularly good with use of cream, gold, brown and soft green, in bands. The weaving was: 2" gold carpet warp for top hem, 26" for body, with stripes arranged to match at side seams, then 2" gold carpet warp. It was seamed up the sides, hemmed at the top, and with the bag wrong-side-out, a v-pleat  stitched at the bottom corners, making a flat bottom  $4\frac{1}{2}$ " x  $9\frac{1}{2}$ ". This bottom shape was retained by placing inside the bag a piece of cloth-covered masonite of this size. Awning grommets and a cord of spool knitting form the top, as photographed on p. 80.

Bag #3 (not photographed) -- this one went to an exhibition and was sold so quickly that we didn't get the chance to photograph it for LOOM MUSIC)

This bag used the same warp plan as #1 and #2, with weft made from short lengths of left-over pieces of rug cotton, candlewick cotton, 3 or 4 strands of carpet warp together, all tied into a weft in pleasing color combinations. The knots were woven right into the web, giving interesting texture to the bag. The make-up was the same as bag #1, but larger in size, planned for beach use.

Bag #4 (photographed as #3 on page 80)

On the same striped warp, the weft was  $\frac{1}{2}$ " rings of men's discarded wool sox, joined together by looping rings into each other. A very bright blue wool makes colorful stripes across, mingled with black and softer blues and browns. Because this material was more bulky, it was woven:  $1\frac{1}{2}$ " black carpet warp for turn under, 1" with wool weft, then  $1\frac{1}{2}$ " carpet warp for less bulk where the grommets were placed, then the body of the bag in firmly beaten wool: 28" of weaving in all, including  $1\frac{1}{2}$ " at beginning and end. This draw string is black 4 ply wool, used double, in Idiot's Delight (LOOM

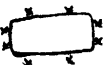
MUSIC, Dec. 1949).

Bag #5 (photographed as #4 on page 80)

This warp is red carpet warp at 10 ends per inch,  $12\frac{1}{2}$ " wide in the reed, threaded in a twill threading, to weave tabby.

This is a leather bag -- and guess what! -- it is in strips from the hat bands of men's hats: beige, brown, and in-between. An old chamois lining likewise appears, with strips from a red purse of soft leather. Each strip is 13" long, cut  $\frac{1}{4}$ " to  $\frac{3}{8}$ " wide, depending on the material. The strips are laid in the shed flat, sometimes stripes of 2, 3, or 4 or 5 strips of one color -- as please you, treadled with 2 red carpet warp tabby shots between leather shots. Begin and end with  $\frac{1}{2}$ " red carpet warp, to be side seams. Weave 26" in all.

The photograph on page 80 plus a few remarks, for the make-up of this bag: Its flat bottom is a piece of light fibre board,  $3\frac{3}{4}$ " x  $8\frac{1}{4}$ ", with corners slightly rounded, covered with natural color chamois on one surface, red cotton on the other, invisibly seamed at edges. The lining is red cotton material,  $9\frac{1}{2}$ " x 26", and a strip of  $3\frac{1}{2}$ " x 26" chamois, sewn together to make a  $12\frac{1}{2}$ " x 26" piece the size of the woven bag. Place right sides of bag and lining face-to-face and machine stitch them together along three sides, leaving the bottom edges not sewn together (chamois strip on lining is for lining's top). Turn bag right-side-out. Turn in bottom edges  $\frac{1}{2}$ " with folds facing each other, and overcast edges together by hand. Last, overcast to the bag bottom by hand, working with the bag wrong-side-out; then overcast bag's side seam by hand.

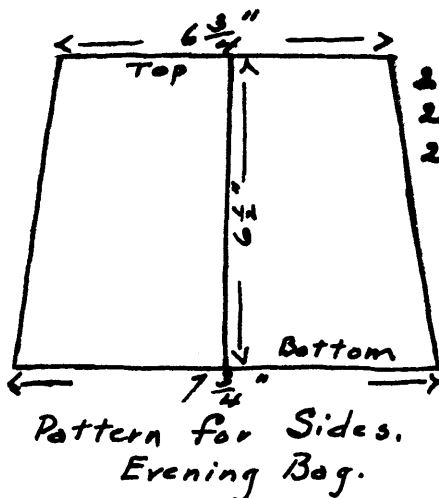
Fasten 1" awning grommets,  $1\frac{1}{2}$ " down from the top, spaced thus:  Drawstrings are made from 4 strips of heavy chamois, cut  $\frac{1}{4}$ " wide, woven into two lengths of square braid. The ends of the braid are tied in knots and cut into fringes. This bag is long in shape, roomy, and most unusual.

Bag #6 (photographed as #5 on page 80)

For an evening bag, metallic of course, frames are available from many craft supply shops and department stores. Sometimes attaching the handles neatly presents more of a problem than the weaving, so one of our weavers presented us with step-by-step directions, with proportions planned for a 5½" top. (The material here was an 8/2 cotton in soft blue, woven in a small diamond draft with heavy silver pattern and blue tabby).

"How To" cut pattern and make up bag #6, by Madame Talbot, Winnipeg

Cut a paper pattern to exact size, as sketched below:



## Gusset - Evening Bag.



Lay pattern on woven material and cut 2 pieces, 2 gussets  
 Cut similar pieces from good weight satin for lining  
 Cut similar pieces from light weight gum cloth for interlining (from any craft supply shop, also Searle Grain Co., Winnipeg, Manitoba). Mark all pieces, "top" and "bottom".

A ¼" seam allowance is given on patterns, with 1" for top and bottom turn-ins.

Place gum cloth (gummed side down) on wrong side of woven pieces and press with a hot iron to cement together -- prevents ravelling and gives bag stiffness.

Seam across bottom of side pieces (machine), and, working wrong-side-out, attach gussets, beginning at bottom seam and bottom centre of gusset, machine around and turn. Turn down hem at top, gather slightly, and attach to bag frame.

Make up lining in a similar manner, fit it into the bag, turn in top hem and ease it onto the frame to fit neatly. Stitch invisibly to frame -- a little milliner's glue will give extra reinforcement to make lining stay close to the frame.

Chair Set or Chesterfield Set (stripes photographed as #6, p. 80)

Another use for odds and ends of various yarns is the work of Mrs. Raitt. On a white cotton 8/2 warp, set at 18 ends per inch, 34" wide, a chesterfield-back throw and matching arms, was woven. Brightly colored stripes used thrums (unwoven warp ends from the loom), knotted together in pleasing color blends, and woven in hit-and-miss fashion -- photograph shows detail of centre stripe. Complete length is 50", with a hand tied wool fringe in white over a  $\frac{1}{4}$ " hem.

The spacing is:

4" white	9 1/2" colored stripes	5 1/2" white	12" colored stripe (photo)	5 1/2" white	9 1/2" colored stripes	4" white
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For chesterfield arms, the 12" centre stripe was duplicated, cut into two 12 x 17 pieces, and hemmed all around.

This same idea is excellent for knee blankets for the aged and for use in nursing homes. Our visiting hospital workers are always asking for them -- light weight and about a yard square. They can use dozens!

A sparkling throw to cover your Christmas tree base -- more odds and ends

For this we call your attention to the October 1952 edition of HANDCRAFTS, the quarterly publication of the Handcrafts Division of the Department of Trade and Industry, Halifax, Nova Scotia, (available to interested craftsmen upon request, no subscription fee).

Your editors have the happy good fortune of a visit right now (November 11-22) from Miss Mary E. Black, Director of the Handcrafts Division, so that her good work is very much in our minds these days. We'd known her for some years through correspondence, then she met us personally at the boat in Halifax when we returned from Sweden in 1950, and we were entertained royally by her and the Nova Scotia weavers. Time passes all too quickly when weavers get together!

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Thus we end our ninth year of LOOM MUSIC bulletins. We have striven to anticipate and fill the needs of our subscribers, and we wish space permitted the publishing of some of our letters which tell of some of our successes in that direction. We hope that we merit asking you to keep us high in your roster of favorite weaving publications, and do request your continued support. Although rising costs do cut down our small margin of profit horribly, we still find great reward in your appreciation.

For know that much that is good and fine in life is found in

GOOD WEAVING!

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from two EXHIBITION notices, we quote the following:

"The London District Weavers, in cooperation with the London Art Gallery, are planning a Canadian Exhibition of hand weaving to be held in the Art Gallery in February, 1953. It is our aim to have entries from all provinces. We expect to have an attractive list of cash awards to offer and hope some of our members will be interested. Will you pass the information along to them, please?"

Entry forms and prize lists are available from Mrs. M. L. Neill, 574 St. James St., London, Ontario.  
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"Canada is embarking on a new type of Fair. The Canadian International Hobby and Homecraft Show will open its doors for the first time in Toronto February 6th and will continue until February 14th, 1953. This is the first intensive effort to show the world what can be produced in the way of beautiful handicrafts, profitable hobbies and interesting home hobbies by business and professional people, hospital patients, home invalids and the average home-maker."

For more details, write to: Canadian International Hobby and Homecraft Show Ltd., 152 Bloor St. West, Toronto, Ontario.  
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1. Bag with weft of rounds of nylon hose, by Grace Raitt, Edmonton,  
LOOM MUSIC, 1952, p. 74
2. Bag with weft of felt strips from old hats, by Grace Raitt p. 75
3. Bag with weft of rounds of wool sox, by Marie Irwin, Edmonton, p. 75
4. Bag with weft of leather strips from old hat bands, etc., by  
Grace Raitt, p. 76
5. Evening bag, made up by Madame Talbot, Winnipeg p. 77
6. Stripe detail from chair set, using thrums in weft, by  
Grace Raitt, p. 78

1952 LOOM MUSIC INDEX

	<u>Volume</u>	<u>Number</u>	<u>page</u>
As-drawn-in	IX	5	34
Automatic, a free design technique	IX	2	9-12
Bags, 4 utility bags; construction of evening bag		10	71-79
Banff School: details of beginners' test	IX	3	17-23
Banff School: summer 1952	IX	8	55-62
Beginners' test at Banff School	IX	3	17-23
Beginners' pieces for Guild of Canadian Weavers		5	31-37
Blinds and drapery from Anni Albers' exhibit		4	24-28
Books and periodicals			
Hand Weaving for Pleasure and Profit, Brown		7	53
Master Weaver, Zielinski		3	23
New Weaves from Old, Hickman		9	69
Bronson lace square		8	56-58
Chair sets		10	78
Christmas tree, drapery for base		10	78
Damask table square		1	6-7
Drapery and blinds from Anni Albers' exhibit		4	24-28
Drapery and upholstery materials		7	47-53
Exhibition of Anni Albers' textiles		4	24-28
Exhibition notices		10	79
Free design technique: "Automatic"		2	9-12
Guild of Canadian Hand Weavers: Beginners' Requirements		5	31-37
Intermediate "		10	71-79
Odds and ends, use of		10	71-79
Pincushion, Rosepath		9	66
Reed mats		2	14-15
Rollers for heavy looms		1	7
Rosepath for skirts and table pieces		9	63-70
Skirts, wool, and cotton and linen		9	63-66
Stoles		4	29-30
Stoles		8	61-62
Supply sources			
metallics, plastic, viscose and acetates, silks and fine wools		4	28
wool		6	39
wool		7	53
Table settings			
4-harness Bronson lace square		8	56-58
4-harness striped mats		1	2-3
6-harness, basket weave centre, tabby border		1	3-5
8-harness bordered twill mat		1	5-6
10-harness damask table square		1	6-7
12-harness linen table square		8	56-58
reed mats		2	14-15
Rosepath mats		9	67-69
Warp face table mats		1	1-2
Tweeds, for jacket and suiting		6	39-45
Upholstery and drapery materials		7	47-53
Warp face table mats		1	1-2
Wall hanging from Sweden		2	12-14

## MEXICAN PICK-UP.

REFERENCES: The Shuttle-Craft Book of American Handweaving.  
by Mary Atwater (New Edition).  
Chapter 19 (P. 303) Patterns, Charts and  
Directions.

XX 2			Tie-up for Twill.
XX 1	4	X	4 0
	3	X	3 0
	2	X	2 0
	1	X	1 0

The Mexican pick-up is a 2 Harness weave, but may be done on a 4 Harness loom, threaded to twill. Tie-up to make threads come up in pairs.

Warp- Always very heavy threads, such as 5/2, 16/3 or carpet warp.

Weft- Very heavy weft, for example, 4 ply Germantown wool, in contrasting colors, and VIVID.

Set up.- Double sleyed in a 15 dent reed. Warp threads always come up in pairs, but are treated as a single thread. This weave, goes very rapidly, due to the weight of the threads. Not a weave for fine materials.

This weave is found in Mexico, Peru and Guatemala. Background fabric is course tabby, with figures or designs in overshot, produced by the pick-up stick.

Method of weaving. Open tabby shed and weave with the background color. With the shed still opened, insert the pick up stick forcing down any threads, where the pattern is to be. Turn stick on edge, and weave with the pattern color. Remove the stick and repeat. Pick up second row from the pattern, advancing or decreasing a thread on each side of the last Pattern row.

Due to the structure of this weave, all patterns are built on a diagonal line. No straight edges can be accomplished. Anything which is possible to work out on squared paper may be woven in this technique, provided it follows the diagonal lines.