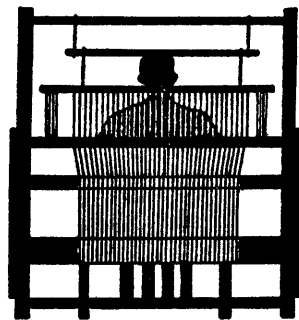


LOOM
MUSIC

VOLUME VII NUMBER 1
JANUARY, 1950

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Sandin*
Edmonton



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L O O M M U S I C

Volume VII, Number 1

January, 1950

1950 BEGINS WITH A "TWILL"
Lunch Cloths, Place Mats, and Curtains in Rosepath

New Year greetings, and good wishes for 1950! Looking back over the last decade, it is amazing to realize what the expanding interest of weavers has done for the cause of handweaving. There are countless new guilds and small weaving groups, and there are thrilling exhibitions, month by month, in country-wide areas; there is a vastly increased number of publications on weaving; and, most important of all, there is a steady surge upward in quality and taste in the finished product from the loom. "Not what quantity, but how excellent; not how costly, but how satisfying", will bring the greatest reward to our craft.

It is a time, too, to examine once again our aims in publishing LOOM MUSIC, and to see if we are reaching the beginning weavers, among others. Many are the requests to keep our directions simple, and to explain technical terms. Therefore, we feel we are not out of place in starting this year with the most loved and most used weave, the twill, in one of its multitude of forms. Diagonal twill, Rosepath, Gooseye, stepped or broken twills, yes, even overshot, -- all are based on the $1_2^3^4$ twill.

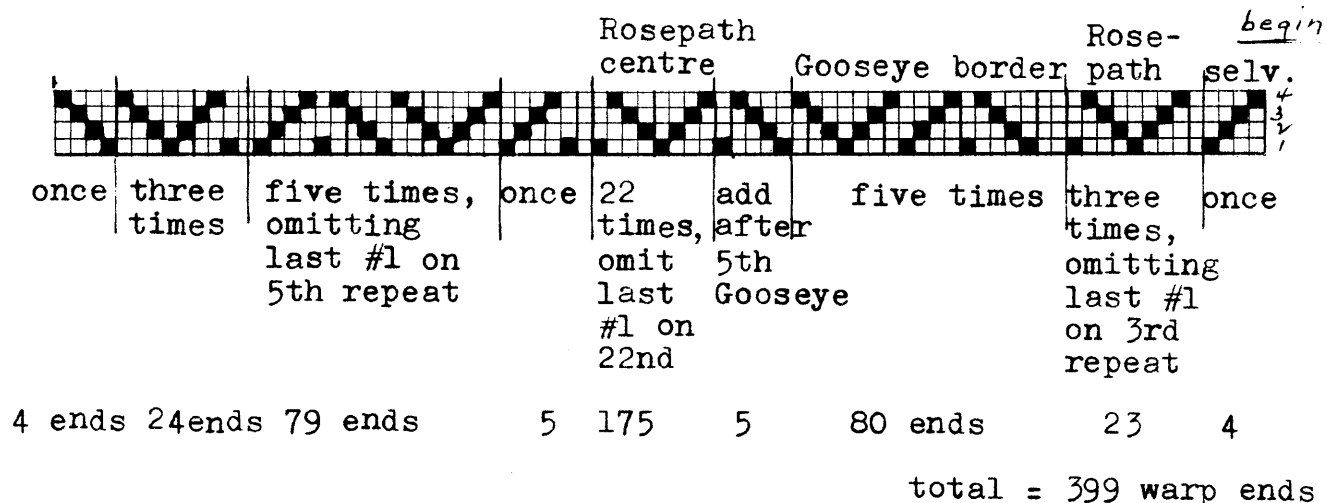
Maria Collin, in Våra Hemvävnader, illustrates Rosepath and Gooseye combined very successfully in draft 248. The arrangement is by Elsa and Vilma Långbers, of Sätergläntan fame. We have made our adaptation for a place piece setting, a square cloth using cotton and linen, and a brightly colored "Peasant" cloth in cotton. The weave is ideal for linen, too. Our kitchen drapery, with bright horizontal bands, uses the same weave, on a natural colored warp.

I. A BORDERED PLACE PIECE - a narrow edge and the centre of Rosepath squares, with a 3" border of Gooseye:

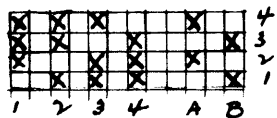
Our warp was a natural 24/3 Egyptian, at 30 ends per inch

(2 ends per dent, 15 dent reed, single in heddles) - 399 warp ends.

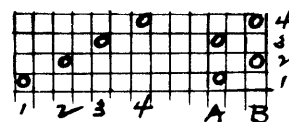
The Draft arrangement



The tie-up: These place pieces were treadled, using three harnesses against one, with a tie-up of



for counterbalanced or
falling shed loom



for rising shed or
"jack type" loom

For wefts, we like a cotton or linen with a good sheen, -- a mercerized 10/2 cotton (used double on the shuttle), a mercerized 6-strand, a 25/2 mercerized linen, linen floss, etc., using a weight and a beat to produce a perfect 45° diagonal along the edges of the diamonds. We wove one mat with white six-strand weft, one with soft blue linen (#10 singles, double on the shuttle), and one in a deep salmon rose mercerized linen, and all three are beautiful. Because the mats are largely weft-faced and warp-backed, linen weft shows to more advantage here than in most cotton-linen combinations.

The Treadling Directions

Weave 1/4" tabby, with fine weft, for hem's first turning.

Weave 2" with pattern weft, for a 1" hem, treadingling
4,3,2,1, 2,3,4,1, and repeat, omitting last treadle 1
on last repeat of the treadinglings -- treadles refer to
those on the tie-ups on page 2.

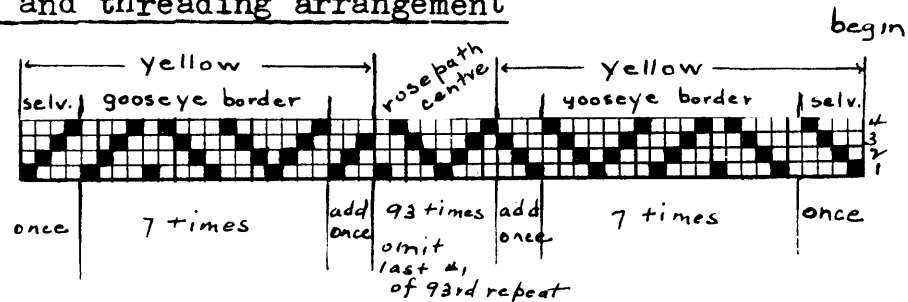
Weave gooseye band (about 2-3/4") using treadles
1,2,3,4, 1,4,3,2, 1,4,3,2, 1,2,3,4, repeated 5 times
in all, ending with an extra #1 after the last repeat,
then weave Rosepath centre, using treadles 4,3,2,1,
2,3,4,1, and repeat, omitting last #1 treadingling of
last treadingling repeat.

Reverse treadinglings to beginning for second border and hem.

Tie-up note: If your loom is already tied up with the standard tie-up
(p.4), on a counterbalanced loom you can get the tie-up needed
for these place pieces without changing ties. For example,
stepping on treadle 3 (harnesses 3&4) and tabby A (harnesses 2&4)
at the same time, will depress harnesses 2&3&4, as in our tie-up
for treadle 1. However, if you plan to weave many mats with
this treadingling, altering the tie-up will be a time-saver.

II. THE PEASANT CLOTH -- 4" of Gooseye border around a Rosepath centre.

Draft and threading arrangement



Warp: 16/2, 20/2 or 24/3 weight, threaded 30 ends per inch,

2 ends per dent in a 15 dent reed, single in heddles, as follows:

119 ends of sunny yellow -- threads draft to beginning
of Rosepath centre

16 ends royal blue
30 ends light apple green
20 ends henna
25 ends powder blue
5 ends orange
32 ends royal blue
20 ends henna
191 ends beige or natural
5 ends royal blue
5 ends apple green
5 ends powder blue

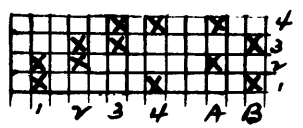
threads the Rosepath centre
portion of the draft:
93 repeats x 8 ends = 744
omit last #1 of the
93rd repeat = 743

5 ends orange
 5 ends royal blue
 centre = * 5 ends henna
 reverse colors to
 beginning for second
 half = 743 ends

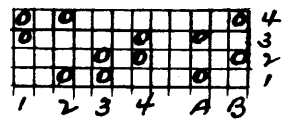
119 ends of sunny yellow -- threads draft from end of
 Rosepath centre to left edge
 (in reverse)

Total: 981 warp ends, 32" cloth. Expand yellow and
 beige warp areas for a wider cloth.

The Tie-up is standard



for counterbalanced or
 falling shed loom



for rising shed or
 "jack type" loom

Treadling: We treadled this cloth in the usual 2 and 2
 twill, and therefore used the standard tie-up. Weft used was
 the same material as the warp, with three color changes as noted.

With yellow, weave 1/4" tabby, for hem's first turn-under.

With yellow, treadle 5" to square the Gooseye border, plus
 a 1" hem allowance, treadling

Tr. 1,2,3,4, 1,4,3,2, 1,4,3,2, 1,2,3,4, and repeat,
 ending with Tr. 1,2,3

Treadle centre throughout with Rosepath treadlings:
 Tr. 4,3,2,1, 2,3,4,1, and repeat, omitting the last
 treadle 1 on the final repeat.

Treadle second end as the first end, treadlings reversed.

Weft colors are woven off so that all combinations along
 a diagonal line from the lower right hand corner across the cloth are
 square, therefore color treadlings will follow warp end threadings.
 We made three color changes only in the weft: 1. where the apple
 green appeared in the warp we used reseda green in the weft, 2.
 where the powder blue came we used a blending blue midway between
 powder and royal, and 3. where the beige came we used light grey in
 the weft. These changes lend a little more interest, but are not

essential if you have only the warp colors on hand.

III. SQUARE CLOTH IN ONE COLOR - cotton warp, linen weft

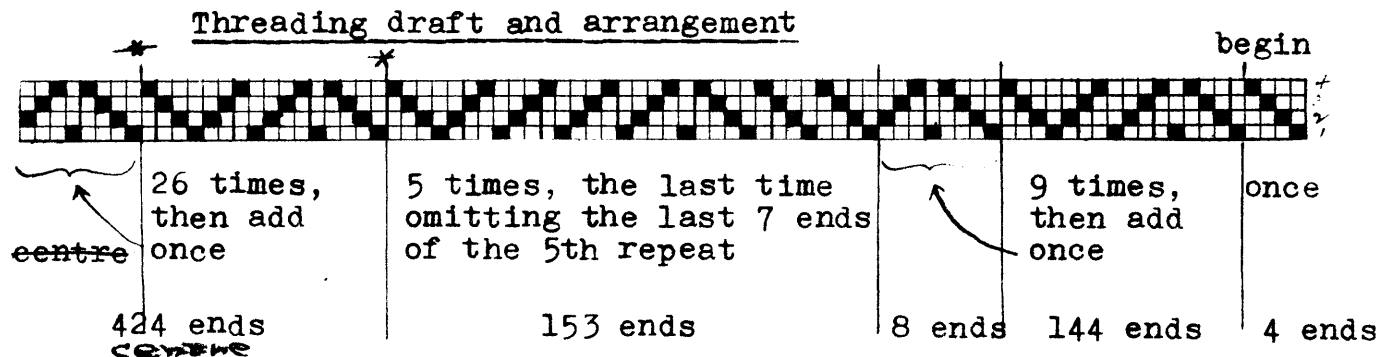
For a cloth in one color, we used the same setting and materials as for the place piece on page 2, expanding each section as follows:

	<u>place piece planned</u>	<u>expand thus for 33" cloth</u>
selvage	4, 3, 2, 1	4, 3, 2, 1 (same)
edge (Rosepath)	3/4" wide	4 1/2" wide
band (Gooseye)	3" wide	5" wide
centre (Rosepath)	6" wide	14" wide
reverse to beginning		

Drafting the cloth from the place piece arrangement on page 2 makes a good exercise: be sure to complete full round of threading as noted, and drop single end as indicated, to make the sections join properly. If exact inches do not coincide with the necessities of the draft, come as near as possible in the inches.

IV. KITCHEN DRAPERY, with bright horizontal bands, red, blue, white

Our warp is an Egyptian 24/3 natural, at 30 ends per inch, but a 30/3, 20/3, or 16/2 cotton will do as well. These curtains draw over the window after dark. For these we used the same type of draft, changed to a double and a triple Gooseye, to give a larger figure when woven. The left-over from this same warp and threading would also make an interesting luncheon square, using colored linen as weft.



Begin threading at the right side of the draft above, repeating sections as indicated. After threading centre ~~8~~ ends, reverse threading from * to beginning for second half. Total, 1042 warp ends, or 34-3/4" in the reed.

Treadling: For the background areas we used 8/2 white cotton, or use 10/2 or similar weight. For color bands we used perle ~~3~~ cotton, for its shine and for its color-fastness.

The tie-up is standard, as on page 4, and treadle numbers below refer to those shown on the standard tie-up graph.

With fine white tabby, weave 1/4" for hem's turn-under.

With white 8/2 weight, weave 4", Treadles 1,2,3,4 and repeat (for a 2" hem)

Wide colored band, about 5" wide

8 shots Turkey red,	Treadles 1,2,3,4, 1,2,3,4
4 shots white	1,2,3,4
23 shots navy, Tr.	1,2,3,4, 1,2,3,4, 1,2,3,4, 3,2,1, 4,3,2,1, 4,3,2,1
3 shots red,	2,3,4
4 shots white	1,2,3,4
7 shots red	1,2,3,4, 3,2,1
4 shots white	4,3,2,1
8 shots navy	2,3,4,3,2,1,4,3
2 shots red	2,1
7 shots delft blue	4,3,2,1,2,3,4
2 shots red	1,2
8 shots navy	3,4,1,2,3,4,3,2
4 shots white	1,2,3,4
3/4" Turkey red	1,2,3,4, ending on treadle 3
8 shots delft blue	4,3,2,1, 4,3,2,1
4 shots navy	4,3,2,1
4 shots white	4,3,2,1
4 shots red	4,3,2,1
7 shots navy	4,3,2,1,2,3,4
4 shots white	1,2,3,4
10 shots Turkey red	1,2,4,3,1,2,4,3,1,2
7 shots navy	4,3,2,1,2,3,4
4 shots red	1,2,3,4
4 shots white	1,2,3,4
7 shots navy	1,2,3,4,3,2,1

(a) 1-5/8" white, beginning 2,3,4, then 1,2,3,4 and repeat

(b) 4 shots red 1,2,3,4

(c) 4 shots navy 1,2,3,4

repeat a,b,c,a (3 white bands in all)

Medium sized band

4 shots red	1,2,3,4
4 shots white	1,2,3,4
4 shots red	1,2,3,4
8 shots navy	1,2,3,4,1,2,3,4
2 shots red	3,2
9 shots delft	1,4,3,2,1,2,3,4,1
2 shots red	2,3
8 shots navy	4,3,2,1, 4,3,2,1
4 shots red	4,3,2,1
4 shots white	4,3,2,1
4 shots red	4,3,2,1

repeat a, b, c, a, b, c, as above

then repeat a, woven $3\frac{1}{2}$ " wide, then b,c, then a (1-5/8"),
then b,c.

Weave the remaining curtain length all white, treadled
1,2,3,4 and repeat.

1. Place Mat
2. "Peasant" Cloth
3. Curtain Stripes

Supplies

Textiles Multicolor, L'Islet Station, Quebec, have a good color range in 8/2 and 16/2 cotton, and in 10/2 and 20/2 rayon. They also have linens in colors. These are sold as fast colors, and they will send sample cards on request.

Good weaving!

E.M.H.
Ethel M. Henderson
20 Ritz Apartments
Winnipeg, Manitoba

M.S.
Mary Sandin
University of Alberta
Edmonton, Alberta

Per year \$4.00	Sample copy .45	Copyright 1950
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HAS YOUR 1950 RENEWAL SUBSCRIPTION BEEN SENT IN YET?

The old "Bronson book" which is so often referred to in the weaving literature, has long been out of print (pub. 1817). From two sources we learn that a limited edition is being reprinted, with a tentative "ready date" of about a month, and a tentative price of \$7.50. Because of the limited edition, weavers would do well to send in their advance orders, if they wish copies. Among other sources, the books will be sold by Kate Van Cleve, 14 Marshal St., Brookline, Mass., by Hughes Fawcett, Inc., 115 Franklin St., New York 13, and by Craft & Hobby Book Service, Carmel Valley Route, Monterey, Calif. From the latter we hear also of a new mail order weaving yarn project -- Rose Veren of Craft & Hobby plans to offer a few specialized items, with a first offering of some raw silk in both single and double ply in various colors. (Men's shirts woven of it are "out of this world.")

Marguerite P. Davison's revised edition of A HAND-WEAVER'S PATTERN BOOK is to be ready about the first of this year, with more pages, rearrangement of contents, three new chapters, etc., at \$7.50, except to those who subscribed in advance at \$6.50 -- Box 299, Swarthmore, Pennsylvania, or from your favorite bookseller.

Another Allen Eaton book, HANDICRAFTS OF NEW ENGLAND, \$5, should prove to be interesting reading.

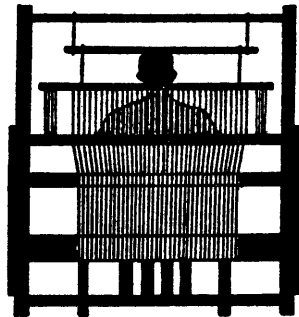
Today's mail brought a letter that the Bronson book will be out this week, (middle of December).

LOOM
MUSIC

VOLUME VII NUMBER 2

FEBRUARY, 1950

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume VI, Number 2

February, 1950

THE FASHION TREND IN TWEEDS

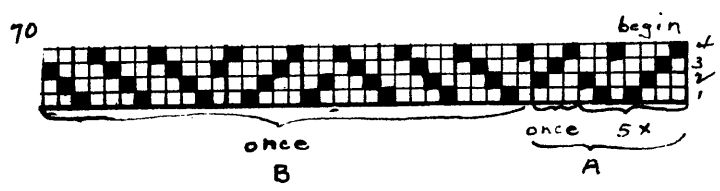
All of us have read of the Sadler's Wells Ballet visit to this continent, and we dare say some of our readers were fortunate enough to see their wonderful performance. Alas! We in the hinterlands of theatredom must be satisfied to read of them and be proud of their acclaim.

It will be an interesting item for you to know that the company was "angelled" by a group of interested Britishers, under Government auspices, and that the girls and principals were costumed by the leading British fashion houses. Through THE AMBASSADOR, No. 10, 1949 (The British export journal for textiles and fashions), we learn of their clothes. Such names as Norman Hartnell, Bianca Mosca, Charles Creed, and Worth, for example, are found in the list. Hats, gloves, sweaters, umbrellas, shoes, handkerchiefs, blouses, hose, and leather goods were all thoughtfully selected, and the result is most impressive.

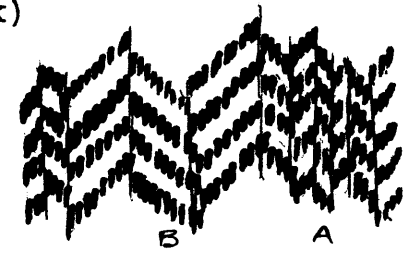
As handweavers, our interest was with suits and coats, and their weaves and colorings. Checks and plaids and stripes were found in these, and we will note a few:

A 6-thread hound's tooth in black and white and red Glenfeshie check by Shielana Ltd. (warped 6 white, 6 black, x 7, then 6 white, 6 red, and repeat, woven in the same order).

A smart brown or henna weft on a white warp, drafted 70 ends to a repeat (Wilson & Glennly Ltd., Hawick)



the effect



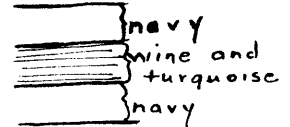
Another fine wool by Dick & Goldschmidt Ltd., London, about 40 ends per inch, used a beige herringbone $\frac{1}{2}$ " each way, with a $\frac{1}{4}$ " banding on each side in white (the white band is a $\frac{1}{8}$ " herringbone with 2 beige ends in its centre). Weft is honey beige, treadled 1,2,3,4.



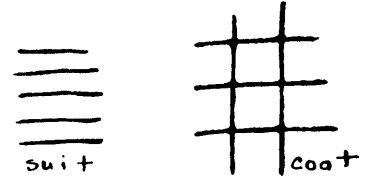
beige white with beige 2 end centre

A gray and tan striped tweed, in a twill, used broad $1\frac{1}{4}$ " stripes of the gray and tan, with a gray weft.

A navy warp showed a wide weft stripe, about 4" of navy, then a 3" band of stripes, then 4" navy, 3" band of stripes, etc. The stripe band was composed of $\frac{1}{3}$ " stripes of turquoise and wine alternately, 9 stripes in all for the 3" band. Twill threading, twill treadling, with navy weft.



A claret suit showed the same warp and weft, with a $\frac{1}{4}$ " stripe of grey every 2 inches in the weft. Its topcoat was of the same color, but with $\frac{1}{4}$ " grey in 4" squares over the claret.



A red and black checked tweed had a red background crossed both ways with black stripes - twill weave. Large 4" red squares, with a narrow, a broad, and a narrow black across:



Another weft stripe was done on a brown warp -- weft brown, with a $\frac{1}{4}$ " coral stripe every $1\frac{1}{2}$ ". Both this model and the claret and grey one above were made up with stripes running around the figure, for both jacket and skirt.

Elsewhere in this same number of THE AMBASSADOR are found

A 1 and 1 step twill in honey beige and cocoa brown, fine tweed about 30 ends per inch: 1 end beige and 1 end brown, set in a twill for warp, the same weft, 1 and 1. (Loom Music, March, 1948).

A yellow and brown check, 4 ends brown, 4 ends yellow, woven and threaded in a twill in the same order.

These interesting color combinations in a stripe: 4 ends oyster white and 4 ends red violet; weft is a blue grey woven in a 1 and 3 twill -- 1 harness down each time and 3 up (123, 234, 341, 412, etc.), beaten loosely to avoid thickness.

A 2 and 2 end arrangement: 2 ends oyster, 2 ends dark red, with every $1\frac{1}{2}$ ", 2 scarlet beside 2 dark red; woven with a weft of grey blue in a 1 and 3 twill as the previous one, crossed every $1\frac{1}{2}$ " with 2 ends of scarlet.

Another 2 and 2 as above: warp of 2 ends stone beige, 2 ends dark red. Weft is reseda green, with a deep blue green crossing -- warp and weft crossing as done by the scarlet above.

Another uses the same warp as this last one above, with blue green weft crossed with dark mustard yellow at $1\frac{1}{2}$ " intervals.

So much for a few ideas for spring outfits from THE AMBASSADOR, now for two yardages of our own designing (and wearing). These two garments have been admired a great deal, and will give you an idea of how one avoids the commonplace through handweaving.

JACKET LENGTH - WEFT STRIPES

For warp we used an 8/2 weight (or use 10/2 or similar weight) cotton of rosy red, set at 20 ends per inch, 2 per dent in a 10 dent reed, and threaded in a twill 123^4 .

This jacket was to top a handwoven skirt, plain, of a matching rusty-wine color, and we wanted a gay effect, so many wefts appear. The wefts were all odds and ends which we had on hand and we found that the attractive dyes of our St. Stephen's home-spuns, with their heathery blends, gave us exactly the background stripes we needed. The weft stripe arrangement is:

5/8"	10 shots black St. Stephen homespun, tabby weave
3/16"	4 shots fine white chenille, tabby weave
	1 shot heavy rug wool, claret red, harnesses 123 down
3/16"	4 shots reseda green rayon floss, tabby weave
9/16"	8 shots St. Stephen homespun, spruce green, tabby weave (a soft blue green)
	1 shot fine white chenille, tabby weave
1-3/8"	6 shots St. Stephen sandstone red and fine copper metal alternately (3 shots each), tabby weave
	16 shots sandstone red, tabby weave
	6 shots fine copper and sandstone alternately, tabby
	2 shots of spruce green, harnesses 1&2, 3&4
	2 shots of black rayon boucle, double on the shuttle, harnesses 1&2, 2&3
	3 shots of fine gold metallic wound with sandstone, tabby weave
	1 shot of chartreuse rayon boucle, tabby weave

and repeat from the beginning, matching stripe widths carefully throughout.

This jacket length was washed carefully at home, and finished by Hughes & Co., 2050 Bleury St., Montreal, Quebec.

As you can see, one can go through the odds and ends of supplies and try a group until a happy combination emerges.

HOMESPUN COAT LENGTH - Large checks, softly blended

The second length of weaving is made up in a spring top coat, again using the softly colored homespuns of St. Stephen's Woollen Mills. We used this for several reasons: it is very reasonable in cost, it makes a light weight material in our setting, it runs 1800 yards to the pound, and the dyes are very attractive with a heathery appearance, thus avoiding harsh effects. It weaves well with a warp dressing (be sure to specify warp yarn for warp purposes), and all its colors blend beautifully. Ours is a lovely blend of blues, greens, rose and mauve, all very soft in tone and close in value.

Warp setting was 16 ends per inch, 2 ends per dent in an 8 dent reed, single in the heddles in a twill threading 12^34 .

36 ends lavender
 28 ends spruce green
 14 ends sandstone red
 28 ends spruce green
 36 ends lavender
 36 ends rose and sandstone alternately (18 ends each color)
 36 ends robins egg blue
 28 ends spruce green
 14 ends sandstone red
 28 ends spruce green
 36 ends robins egg blue
 36 ends rose and sandstone alternately
 and repeat from the beginning, for the width
 warp desired.

The weft consisted of equal width bands of color, 2-5/8" wide on the loom, beaten 14 or 15 weft shots per inch, in tabby weave. The color order of these bands: robins egg blue, spruce green, lavender, rose -- and repeat in that same order throughout.



Jacket length--weft stripes

Homespun coat length--large checks

Be sure to allow plenty of yardage for a coat length, to allow for the fact that the tailor must have extra to match large patterns properly.

The material was washed carefully at home, and again sent to Hughes & Co., Montreal, for finishing.

Now for the latest we have in the way of homespun addresses:

St. Stephen Woollen Mills, St. Stephen, New Brunswick, about \$1.60 per pound plus postage. Specify warp or weft spun.

Condon and Sons, 65 Queen St., Charlottetown, Prince Edward Island: fine 2-ply and medium 2-ply, also single -- in colors, about \$1.35 per pound plus postage.

Also handling St. Stephen's yarn: Lewis Craft Supplies Limited, 8 Bathurst St., Toronto, Ontario

Hand Weaving Yarn Co., Box 7145, Dept. C., Elkins Park, Pa.

Frankenmuth Woollen Mill Co., Frankenmuth, Michigan.

Roger Millen, Kent Mfg. Co., Clifton Heights, Penna. These yarns may be bought from Joseph D. Acton, 26 Lake Ave., Swedesboro, New Jersey.

Royal Society, Inc., 230 5th Avenue, New York 1, distributor of Patons & Baldwins yarns.

HOMEWORK SAMPLES

No issue on tweeds seems complete without a few samples to work out, and we include an experimental warp for you to try, from Watson's TEXTILE DESIGN AND COLOR (Longmans Green and Co.), which we have mentioned before.

Any worsted or tweed yarn will serve, the warp to be set up in a $1_2^3 4$ twill, beginning with 2 light ends, then 4 dark, 4 light, all across the warp, ending with 2 light. We suggest a warp 8" wide, $2\frac{1}{2}$ yards long.

Now try these treadlings, about 12" of each:

1. a fancy check

harnesses	2,3,4	together,	dark weft
"	3,4	"	light weft
"	1,4	"	dark weft
"	2		light weft
"	3		dark weft
"	1,4	"	light weft
"	1,2	"	dark weft
"	1,2,3	"	light weft

and repeat

2. a continuous line fancy check

harnesses	1,2,3	together,	light weft
"	2	alone	dark weft
"	4	alone	dark weft
"	1	alone	light weft
"	3	alone	light weft
"	1,2,3	together,	dark weft
"	1,2,4	"	dark weft
"	1,3,4	"	light weft

and repeat

3. still another of the same type

harnesses	1&3,	light weft
"	1&2,	dark, two shots
"	1&2,	light weft
"	2&4,	light
"	3&4,	dark, two shots
"	3&4,	light

and repeat

4. fancy striped effect, lengthwise

harnesses	3&4,	dark weft
"	1&4,	light weft
"	1&2,	dark
"	2&3,	light

and repeat

5. another fancy stripe, warpwise

harness	1	alone,	light weft
	3	alone,	dark weft
	2	alone,	dark
	4	alone,	light

and repeat

The above samples will give you many leads for unusual weaves and color effects.

Now is the time for summer planning. You may have the prospectus of the Banff School of Fine Arts by writing to the Director, Mr. Donald Cameron, University of Alberta, Edmonton, Alta. In the Weaving Division, students may register for credits, or they may prefer to attend for the weaving experience and the satisfaction of learning, without bothering with credits. For those desiring credits, tests are set in the various divisions and certificates are awarded by the School. The written tests are on the theory covered in lectures, and marks are given on practical work done.

Your editors extend a hearty invitation to weavers, with a special invitation to beginners.

Our year-end mail always brings in items of interest to us and to other weavers, and we list below those for which we have space this month:

From Lockeweave, Como, Co. Vaudreuil, Quebec, Canada, came a price list. One item of special interest is that they will wind to order Patons & Baldwins Weavecraft wool, in 1 oz. tubes, the 16/2 weight at 40¢ per oz. and the 32/2 weight at 45¢. For the weaver who wishes to experiment with colors, or who plans a project with small amounts of several colors, this will save buying a full pound cone of Weavecraft.

From Mr. Rankin of Ottawa, we quote: "You may be interested to know that during the past year the Ottawa Valley Weavers Guild was formed, monthly meetings being held on the first Thursday from September to June. To weavers visiting Ottawa the Guild extends an invitation to attend any of the meetings, and it is hoped weavers will get in touch with our executive." Their 1949-50 President is Thomas B.G. Rankin, 120 Sunnyside Ave., Ottawa.

From a New York weaver, who wishes to appear as just "a weaver", we have a most interesting inquiry, one which we need your help in answering. "I saw, at one time, a demonstration of handweaving in one of the large Toronto department stores. The weaver, a skillful French Canadian, was using an unusual type of mixed color yarn. On inquiry she told me that she saved the wool warp ends until she had 8 or 10 pounds, then sent them to a small Quebec mill, where some new wool was added, the yarn and wool recarded and spun into a very good and very inexpensive heather type yarn. Could you, sometime, inquire in Loom Music whether any reader knows of a small American mill that would make a similar yarn. All mills that I have contacted say that 10 lbs. is too little for them to bother with."

Loom Music editors hope that some of you can send us names of mills, in both the U.S. and Canada, who might do this type of work. (To Mrs. Sandin, please, University of Alberta, Edmonton, Alberta -- with Mrs. Henderson in Sweden! Lucky her!)

*Ernst
M.S.*

YARNS FOR THE SCOTTISH DISTRICT CHECKS: In the No.10, 1949, issue of American Fabrics, there were large, full-color illustrations of the twenty-six most important District Checks of Scotland. (Reprints of their article, \$1.00 from American Fabrics, Empire State Building, New York 1, N.Y.) Following this, in the November 1949 issue of the Shuttle-Craft Guild Bulletin, Mrs. Douglas listed the warp arrangements of these twenty-six Checks. (Mrs. Harriet C. Douglas, Virginia City, Montana -- single copies of available bulletins at 50¢ each).

The colors and the color arrangements of these tweeds are traditional, and in today's mail we had a note from Mrs. Stronach that she will be a distributor of the traditional yarns, direct from Scotland. She says "Their mill (A. & J. Macnab Ltd.) in the little village of Slateford, near Edinburgh, is over 100 years old and they have been making these district checks for many years. The yarns will be the colors for the different checks, tartans, etc." Her price for saxony will be about \$3 per pound, for cheviot about \$2.50 per pound. An actual swatch of a particular Check may be had at \$1.60 per swatch.

For a shade card and exact prices, write direct to Mrs. May D. Stronach, Monastery, Nova Scotia, Canada.

CORRECTION: A confusing error crept into the typing on the draft on page 5, January, 1950. Will you please correct your copy thus:

Cross out the word "centre" at left of draft,
and write "centre" below "424 ends", thus

424 ends
centre

(the whole section comprises the centre of
the cloth).

Cross out the asterisk and move it to above
the next long vertical line to the right,
under the "d" in draft.

On page 6, second line cross out "8 ends".

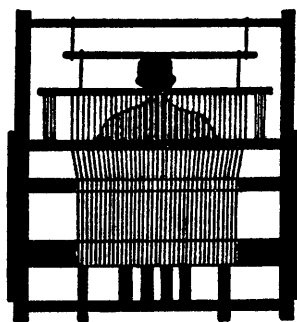
On page 6, line 7, substitute perle 5 cotton
instead of perle 3 -- Perle 5 is readily
obtained in the department and variety
stores.

LOOM
MUSIC

VOLUME VII NUMBER 3

MARCH, 1950

Mary
Sandin
Edmonton



Ethel
Henderson
Winnipeg

L O O M M U S I C

Volume VI, Number 3

March, 1950

BEDROOM WEAVINGS
(coverlet, rug, runner)

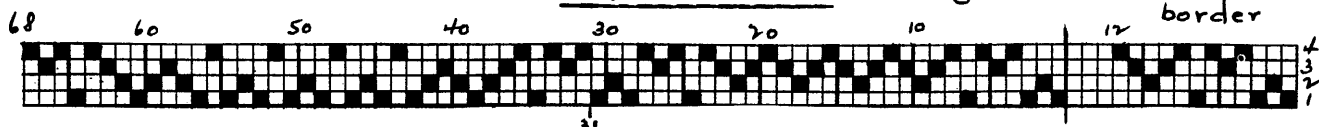
Jämtlandsväv, or Crackle, as we call it in this country, is one of our favorite weaves for drapery and upholstery, and also for baby blankets, towels and allied articles. We now bring you an original crackle weave draft, developed for various articles of weaving in the bedroom -- we won't suggest it as a complete bedroom ensemble because it would be "too much" -- but one or two of the plans used together may be just what you have been wanting.

The draft is developed in three weights, fine weight for runners, medium weight for the coverlet, and heavy for the large mat. Because the mat is the most rewarding, in point of size, for the least work, we will plan it first. One would be well advised to set up a good long warp, as these mats make most handsome gifts and we know they would also sell readily. They are modern in feeling, and would go well with today's functional designs. Our own mats are woven in our favorite beige and white color scheme, and they come out fresh and new looking from each washing. If one desires more color, we advise no strong contrasts, but rather a monochromatic color scheme -- a dark and a light value of the same color.

The Warp: Deep beige carpet warp, 15 ends per inch, 36" wide, -- 547 warp ends. The mat is 56" long hemmed, so five mats would require a 9 yard warp.





The Draft:

"SQUARE RINGS" - original



Just to be sure you know the crackle weave "blocks" as

we have used them above:

- Block A is threaded 
- Block B is threaded 
- Block C is threaded 
- Block D is threaded 

Then, some Crackle weave rules:

1. No overshoot may be more than 3 ends long, but it may be less at the beginning and end of a block area.
2. To maintain this rule, extra ends are added between one block area and another, to eliminate a 4-thread overshoot.
3. In treading crackle weave, each treading weaves over two blocks in the threading draft:

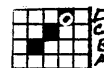
treadle 1 (harn. 1&2)	weaves over	threading blocks	A and D
" 2	2&3	" "	" A and B
" 3	3&4	" "	" B and C
" 4	1&4	" "	" C and D

Because of this fact, the designer sometimes drafts only three blocks to gain certain effects in the woven pattern -- that is, by leaving out a block combination there are fewer overlapping areas in the treadled weaving. This is true of our border threading, so let us examine it:

actual threading is



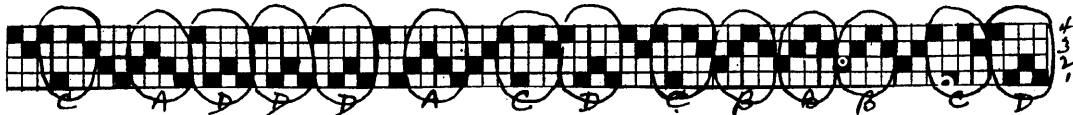
this, shown as a profile, is



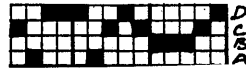
"Profile" means a graphic representation of the block sequence in a threading draft.

Below is the pattern portion of the threading draft, shown in terms of the four different blocks, which we have circled and

labelled, showing how the added threads are inserted between blocks where necessary to prevent a 4-thread overshoot:



This same draft, written in profile form, appears thus:



Back to our rug warp, after these explanations about a crackle weave draft. Here are the actual threading details to follow:

Threading Plan

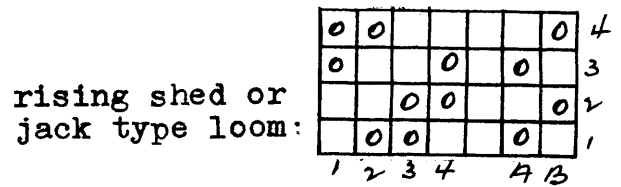
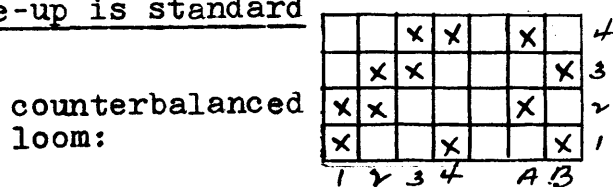
Selvage:	1,2,3,4	4 ends
Border:	1,2,1,4 3,4,1,4 3,2,3,4 7 times =	84 ends
Pattern:	1214 3414 32 3432 3432 3432 3414 34 1214 3414 32 1232 14 1214 1214 1214 1232 12 3414 34 repeated 5 times =	340 ends
Balance:	ends 1 to 31 of threading draft, or 1214 3414 32 3432 3432 3432 3414 34 121 repeated once	31 ends
Left border,	reverse of the above, 7 times	84 ends
Left selvage,	reverse of the above (4321)	<u>4 ends</u> 547 ends

Treadling Details

For tabby we used deep beige carpet warp, like the warp.

For pattern we used white 12-strand "mop cotton", a sample of which will be found on our November 1948 yarn chart. A double candlewick of lighter weight would do equally well.

Tie-up is standard



Weave 1 1/2" tabby weave, using carpet warp, treadles A and B alternately, ending with treadle A, for a 1" hem on the rug.

End Border

Treadle 3, twice	}	repeat 7 times, to match the side borders of the mat
" 4, twice		
" 1, twice		

Tabbies, A and B alternately, are woven between pattern shots, with B coming between the pairs of pattern shots, so they will lie together when woven (A,3,B,3,A,4,B,4, and so on)

Pattern treadlings

Treadle 3, twice	
" 4, twice	
" 1, eight times	
" 4, twice	
" 3, twice	
" 1, twice *	
" 2, twice	
" 3, eight times	
" 2, twice	
" 1, twice	and repeat for the desired length of centre, ending the last pattern repeat at * above

Our choice of material gave squared pattern units with the numbers of treadlings listed above. Should your pattern weft be finer, the eight treadlings may have to be increased to ten or twelve to produce a square unit (see photograph) -- keep even numbers of treadlings throughout.

Second end border: Reverse treadlings for first end border, then weave $1\frac{1}{2}$ " tabby weave for second hem. Machine stitch the end of the weaving several times for strength, then turn under the machine stitching and hand hem.

Runners - "Square Rings"

For the runners, we used a 30/3 warp in a beautiful light ice-green Egyptian, set at 30 ends per inch (2 ends per dent in a 15-dent reed, single in the heddles), making the pattern figures just half the size of those in the rugs. For a 24" wide runner, we warped 719 ends, and used the following threading plan:

Selvage	1,2,3,4, repeated twice	=	8 ends
Right border	(see p.21 for details) repeated 11 times	=	132 ends
Pattern	" " " 6 "	=	408 ends
Balance	ends 1 to 31 of pattern draft		31 ends
Left border	repeated 11 times, reversed		132 ends
Left selvage	right selvage, reversed		8 ends
			<u>719 ends</u>

Treadling Details

These are the same as for the rug (p.21), using the green 30/3 Egyptian for tabby, and a snow-white 6-strand mercerized cotton for pattern weft. The green and white were cool and lovely together. Here we needed to treadle 10 pattern shots to square the pattern units -- adjust numbers to fit your beat and the weight of pattern thread used, keeping the units squared as shown in the photograph.

THE COVERLET - "SQUARE RINGS"

Here our warp changed to a 10/2 or an 8/2 mercerized cotton, at 24 ends per inch. We arranged our seam at the left hand side -- if you weave a better right hand edge, begin at the end of the directions and work to the beginning. We wished our coverlet blocks to be larger in size, but with the same proportions, therefore the profile is the same as shown on page 20, with each unit doubled, giving us our threading plan as follows:

Threading plan for coverlet

Selvage:	1234 1234		8 ends
Border:	1214 1214 3414 3414 3234 3234	x 16	= 384 ends
Pattern:	1214 1214 3414 3414 32		
	3432 3432 3432 3432 3432 3432		
	3414 3414 34 1214 1214 3414 3414 32		
	1232 1232 14		
	1214 1214 1214 1214 1214 1214		
	1232 1232 12 3414 3414 34	x 5	= 620 ends
Balance:	ends 1 to 59 of the pattern above		59 ends
	plus two extra ends for seaming: 2,1		<u>2 ends</u>
			1073 ends

The coverlet planner will notice that the seam is arranged to come at the centre of the pattern unit:



B
A
Left hand edge

If we wove both pieces exactly alike, we would have two block A units meeting in the centre. Observe the procedure carefully, then, after the first half is woven.

Treadling Directions

Procure a firm white twill tape, about $\frac{1}{2}$ " width, as long as the coverlet. Mark end of tape as beginning end, and pin it onto the tabby heading, in the centre of the weaving. As each treadling block is woven, mark its position on the tape with ink, so that the second half of the coverlet can be woven to these exact same measurements, for the sake of matching the centre seam. When rolling the web forward, do not roll the tape in with the web, but leave it dangle free, for use on the second end.

Tabby thread is the same as the warp. Our first coverlet has deep beige warp and tabby, but we plan to tie-on a "Wood Rose" 8/2 warp, a soft dull pink, for another length (obtained from Weavers' Shopping Service, Box 505, Seaforth, Ontario).

Pattern thread is white Perle 3, which we obtained from Hughes Fawcett Inc., 115 Franklin St., New York. We'll use this for pattern on the pink warp also.

Weave $1\frac{1}{2}$ " tabby, for hem turn-under, ending with harnesses 2&4, so that again we have tabby 1&3 between pattern pairs.

Hem treadlings

Treadle 3, four times	}	this gives a hem which matches the underside of the coverlet
" 2, four times		
" 1, four times		

Border

Treadle 3, four times	}	repeat 16 times, or until this bottom border equals coverlet's side border in width
" 4, four times		
" 1, four times		

Pattern

Treadle	3,	four times	}	A
"	4,	four times		
"	1,	twenty-four times		
"	4,	four times		
"	3,	four times		
Treadle	1,	four times	}	B
	2,	four times		
	3,	twenty-four times		
	2,	four times		
	1,	four times		

and repeat for the length of the coverlet, ending the last repeat at the end of A above.

For the top of the coverlet, repeat the border, reversed, twice, then the hem treadlings reversed, and last the tabby turn-under.

For the second half of the coverlet, to make our proper centre join, we drop or discard the 6l ends at the left hand edge, but re-thread the two inside discards on 3,4, for a safer seam allowance.

Fasten the tape again, but by its ending end instead of its beginning end, as this strip is woven in reverse to the first strip. Begin at end of treadling directions and work forward.

To join, lay sides flat on table and overcast with a flat joining stitch. A good steam pressing will be in order, if washing is not desired until later.

Quantities of material required for the coverlet

1073 ends, 8 yard warp =	8,584 yards for warp
plus about	8,000 yards for tabby
	<u>16,584 yards</u>

10/2 size at 4200 yards per lb. would require 4 lbs.
8/2 size at 3360 yards per lb. would require 5 lbs.

Perle 3 pattern weft runs about 15 shots per inch in our weaving, or about 20 yards of perle 3 per woven inch -- so 6 yards of weaving will use about 4320 yards of perle 3. At 1260 yards per pound, about 3.5 pounds of perle 3 will be needed.

Sources of materials

Mop cotton and carpet warp for rug: Searle Grain Co.,
Weaving Department, Grain Exchange Building,
Winnipeg, Manitoba.

30/3 Egyptian, green, for runner: Searle Grain Co.
6-strand mercerized for runner, in hanks, from a local
department store; or Lily Mills Co., Shelby, N.C.

8/2 beige for coverlet from Searle Grain.

8/2 "Wood Rose" for next coverlet: Weavers' Shopping
Service, Box 505, Seaforth, Ontario, or from
Ontario Spinners and Weavers Co-operative,
127 Cottingham St., Toronto 5, Ontario.

10/2 for coverlet from Lily Mills.

Perle 3 for coverlet from Hughes Fawcett Inc., 115
Franklin St., New York City.

Good Weaving!

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

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

Per year, 10 issues - \$4.00
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HANDWEAVER AND CRAFTSMAN - first issue April 1950

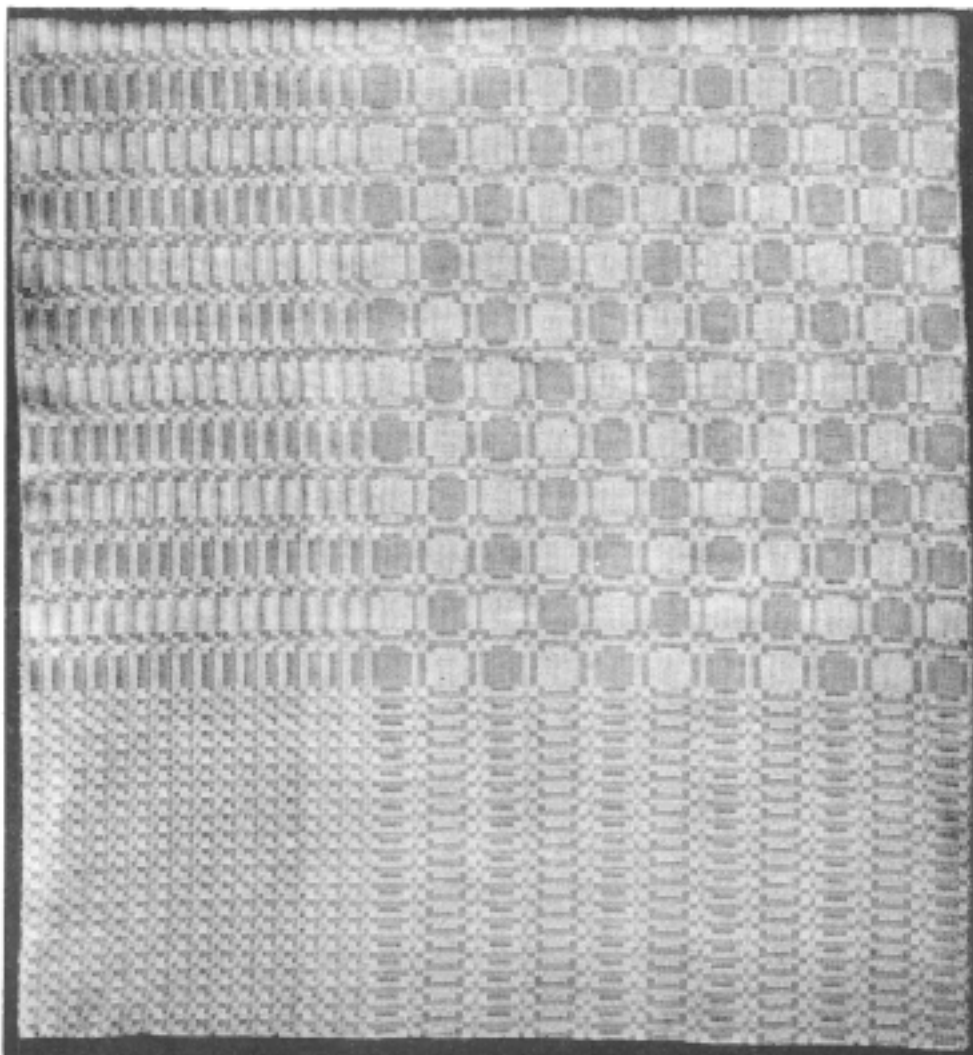
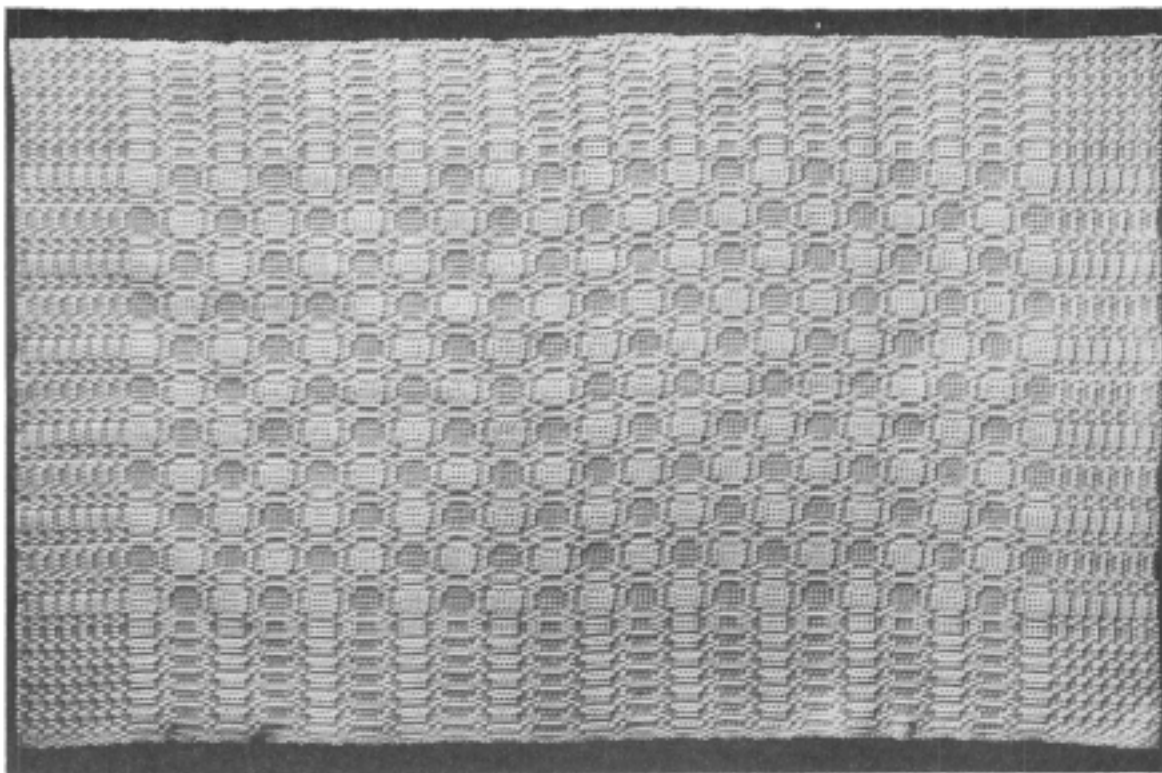
From New York we have news announcing a new quarterly, Mary Alice Smith, Editor, and we quote the following announcement

"A New Quarterly for Everyone Interested in Handweaving --
home and professional weavers, designers for industry,
occupational therapists, teachers and students. Also
for architects and interior decorators, custom tailors
and dressmakers, and others interested in unique fabrics."

One year, 4 issues: \$4.00, plus \$1.00 foreign and Canadian
postage

Address: Handweaver and Craftsman, 246 Fifth Avenue, New York 1, N.Y.

SUMMER COURSE: We are glad to quote the following: "A special
six-week concentrated course in handweaving, planned especially for
training teachers, will be offered from June 19 through July 28.
The course will be planned on a standard to meet full accrediting
conditions, with scheduled lectures, class work in draft writing
and analysis, laboratory work in actual weaving, a study of equipment
and of other teacher's problems, and outside reading and draft
writing. Enrollment will be limited to twelve students." Write to
Mrs. Harriet C. Douglas, Shuttle-Craft Guild, Virginia City, Montana.



Bedroom rug
(above)

and

Corner of
coverlet

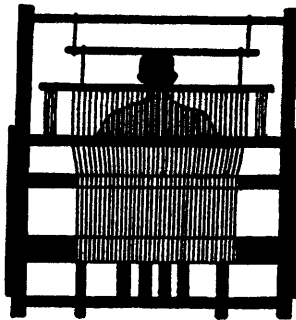
"Square Rings"
draft, in
Crackle weave

LOOM
MUSIC

VOLUME VII NUMBER 4

APRIL, 1950

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

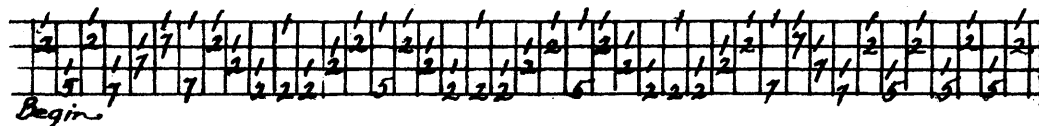
L O O M M U S I C

Volume VII, Number 4



April, 1950

AN OLD TRUNK'S SECRETS -- old drafts

Last year a weaver who prefers to be known as just that, "a weaver", sent us a collection of old drafts, found in a trunk stored in a friend's attic. The drafts were, as nearly as is known, brought down on one of the Ohio river boats to Marietta, and are dated variously from 1831 to 1851. Several forms of notation are used, and these we will reproduce. The drafts are unusual in that many of them begin at the left hand side rather than at the right, as we are so accustomed to writing drafts. The names are precious, and the collection has given us a real thrill.

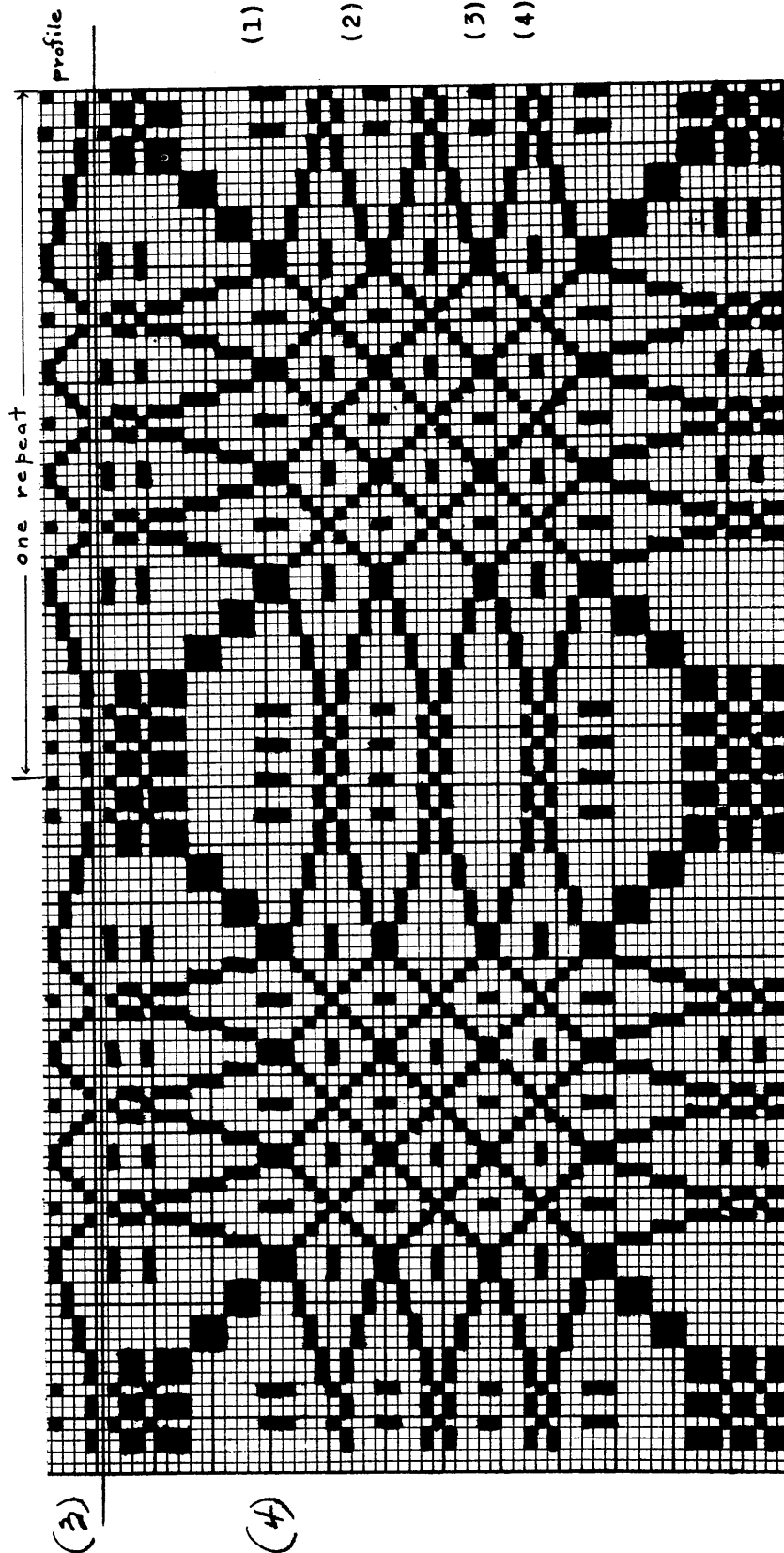
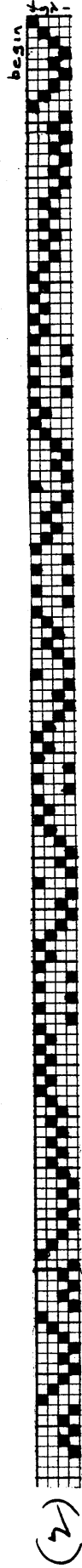
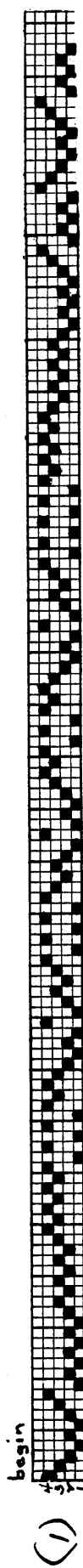
OHIO BEAUTY

The notation here is somewhat similar to "c", page 147, THE SHUTTLE-CRAFT BOOK, by Atwater, except that the numbers are placed on lines rather than in spaces.

We interpret this draft: that the four horizontal lines represent harnesses, and that the pattern blocks are marked off by the vertical lines, with the lower figure indicating the number of threads in that block. Thus,  means  when written in our regular manner.

On page 28, at (1) we have written out the Ohio Beauty draft, thread by thread; at (2) we have reversed it end to end to bring it to modern custom, reading from right to left; at (3) we show a profile of (2), reducing it by half, i.e., two threads are shown

OHIO BEAUTY

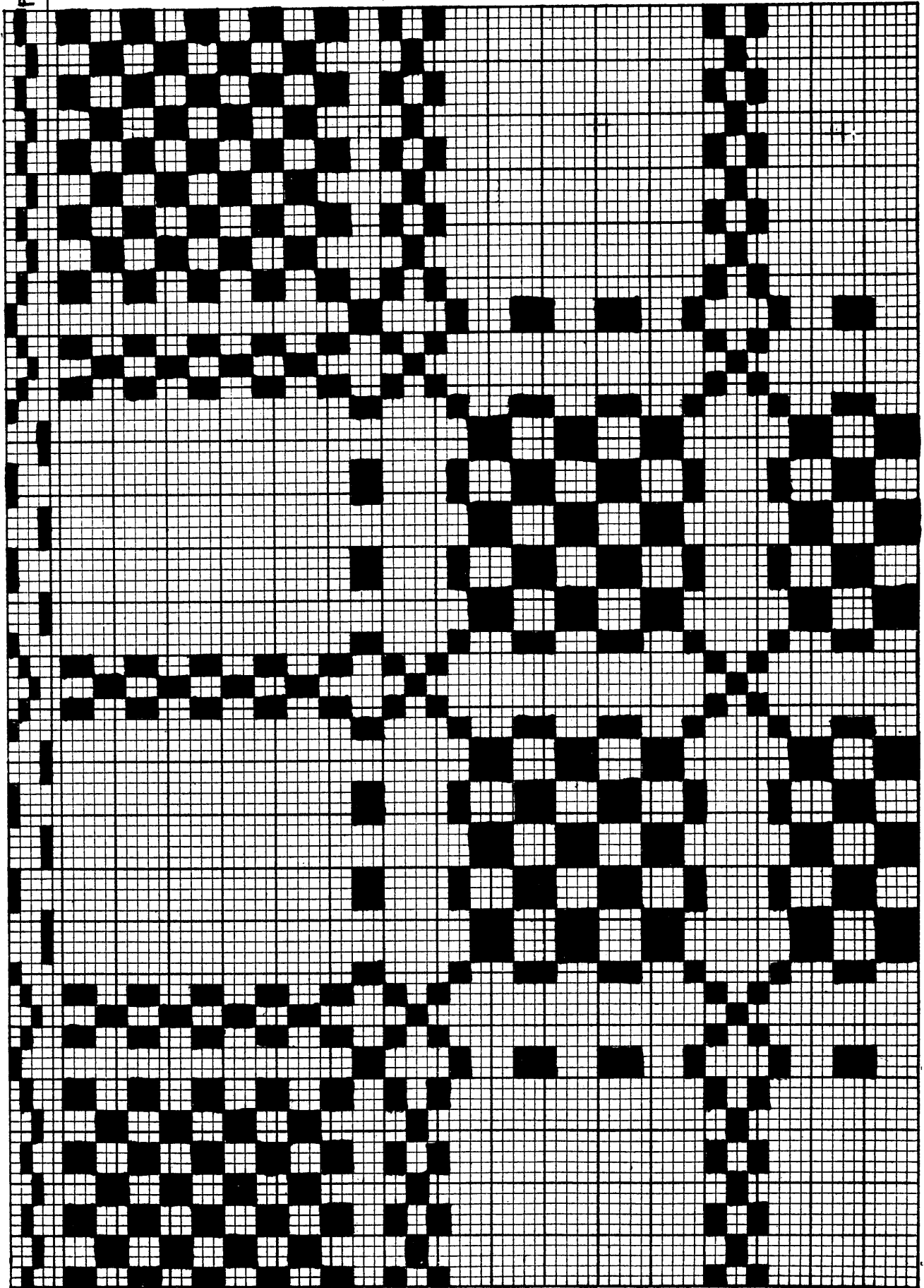


- (1) Draft from original
- (2) Reversed to modern custom
- (3) Profile
- (4) Draw-down

THE NINE MEWSES

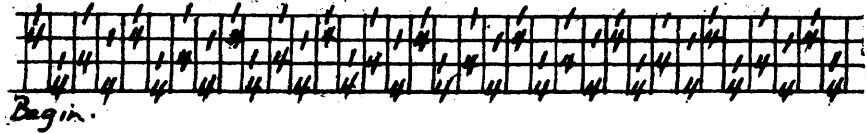
profile


THE NINE MEWSES



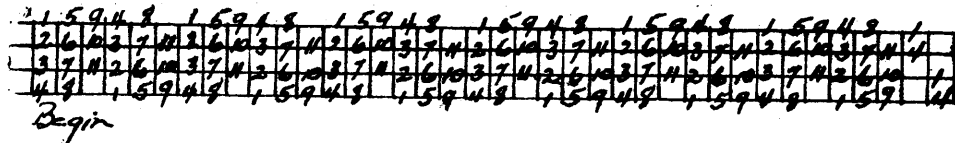
appearance of accidentals in a draw-down, see the wavy lines on p.164 of the SHUTTLE-CRAFT book).

BEAUTYFUL TABLE LINEN

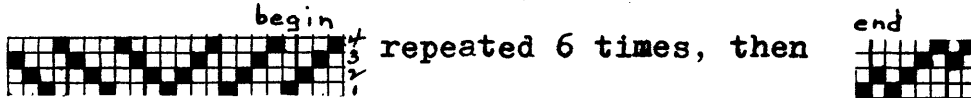


This draft is seen to be $8\frac{1}{2}$ repeats of the same combination, which we would write thus  and is instantly spotted as M's and O's. This, when woven "as drawn in", would give a checkerboard effect. If the half pattern is left in, there would be a double at the end of each repeat. The treading would be: 3&4 harnesses alternated with 1&2 harnesses, for eight shots; then harn. 2&4 alternated with 1&3, for eight shots.

TWELVE ELEVENS

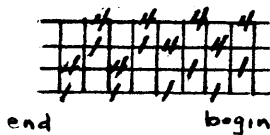


Drafted thread-by-thread, we see



Or - an eleven-thread herringbone twill, x 12, with a break every 12th time! And they call it "twelve elevens".

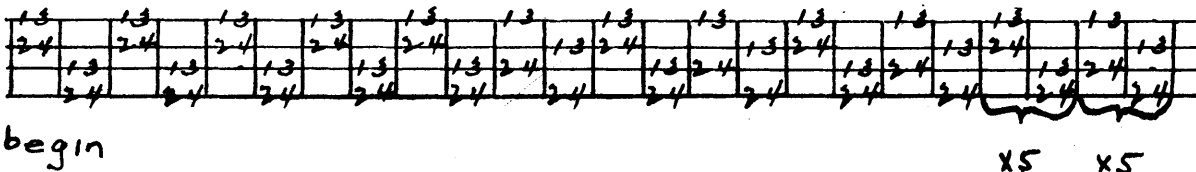
Ems and O-0



Again a checkerboard effect, when woven "as drawn in".

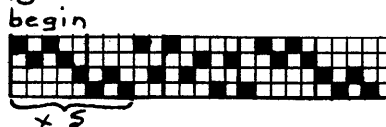
Treadle as noted for "Beautiful Table Linen", squaring the units.

AN UN-NAMED M'S AND O'S



An unnamed draft, using the Old English notation, turns out to be still another arrangement of M's and O's. This is an attractive all-over arrangement, of large and small

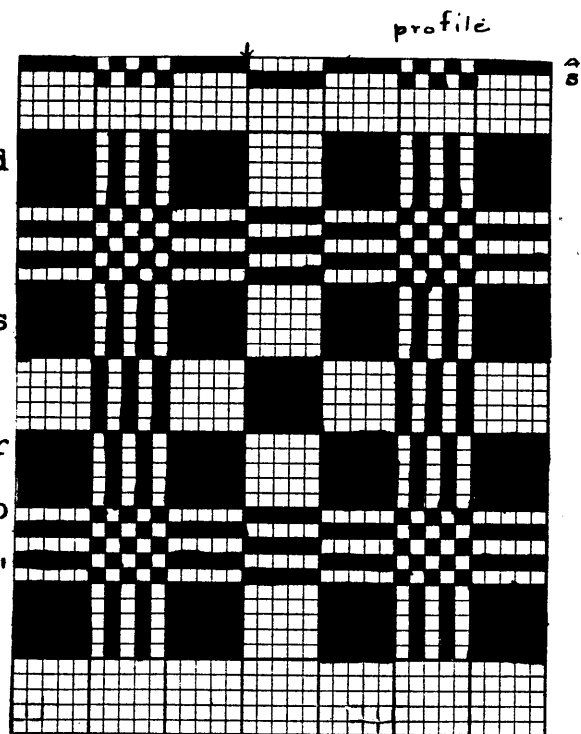
squared areas. Written thread-by-thread, beginning at the left as they did in the old draft:



and so on.

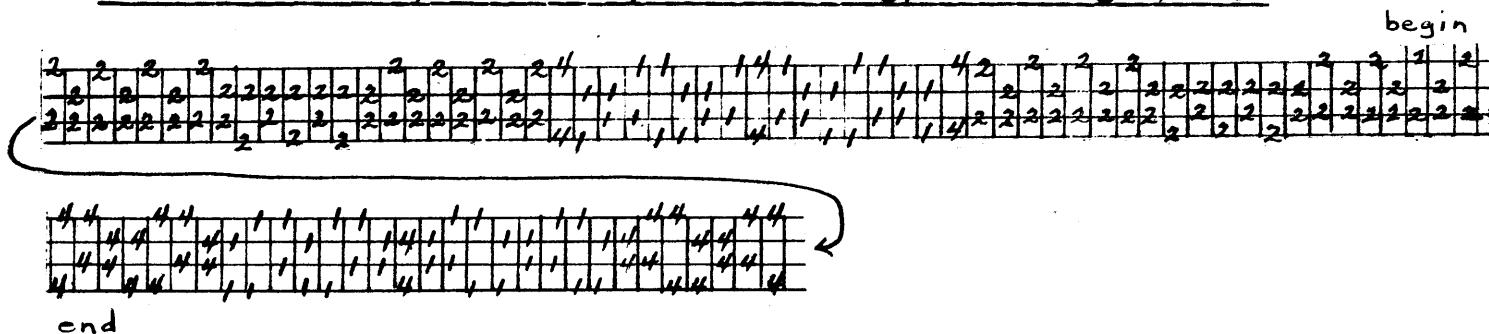
The complete draft gives 20 groups of 8 ends each, or 160 ends to one repeat. For a towel in #30 lea linen, at 40 ends per inch -- 3 repeats = 480 ends, plus ends 1 to 120 to balance the pattern = 600 ends or 15"

wide. Treadle: $\left. \begin{array}{l} 3\&4 \text{ har.} \\ 1\&2 \text{ har.} \end{array} \right\} \text{ A block}$
 $\left. \begin{array}{l} 2\&4 \text{ har.} \\ 1\&3 \text{ har.} \end{array} \right\} \text{ B block}$



Treadle to duplicate the draw-down above, treading A block until square, B block squared, A,B,A,B, etc., each block squared.

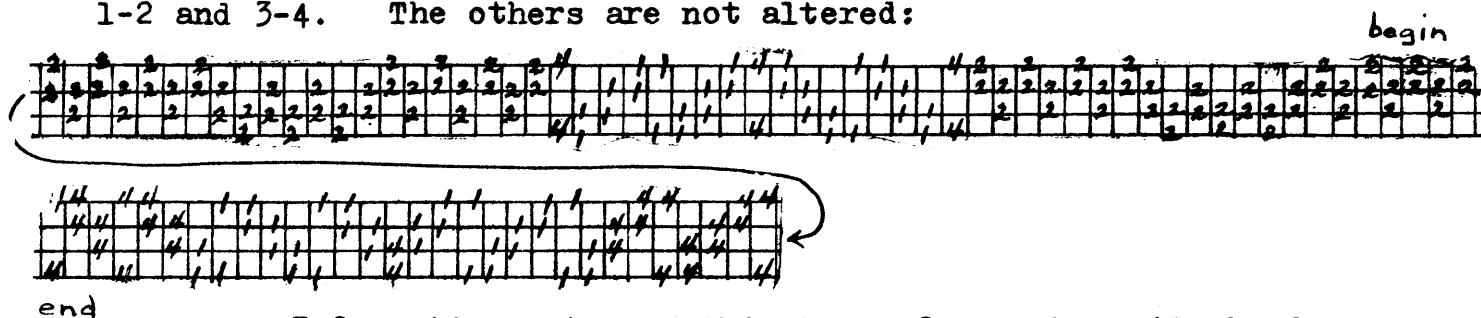
THE BLAZING STAR, March 3rd, Sarah Loving, her draught, 1831



A similar coverlet, woven twill fashion -- treadled 1,2,3,4, is to be found in A BOOK OF HAND-WOVEN COVERLETS by Eliza Hall, page 80. We have always been intrigued by it, and would like to see it woven for drapery material.

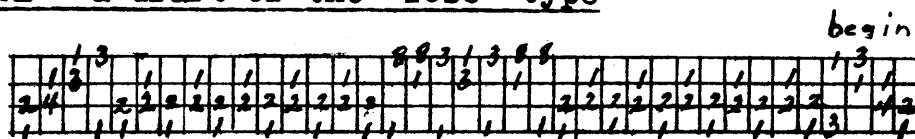
The strangeness in appearance in the above draft is due to the fact that it is written for a 1-2, 3-4 tabby, the pattern blocks being 1-3, 2-3, 2-4, 1-4. By using a 2 where 3 is found, and vice versa in the blocks indicated 1-3, 2-4, we will change them to

1-2 and 3-4. The others are not altered:



Informative notes on this type of overshoot will be found on pages 187 to 189 in Mary M. Atwater's SHUTTLE-CRAFT BOOK.

THE SINGLE ROSE - a draft of the "rose" type



This is a balanced draft, as will be noted, and is 104 ends long when written out thread by thread. This is a good draft to use for an "as drawn in" example.

Arrangement for SINGLE ROSE, an all-over design for bedroom use: Warp, 30/3 Egyptian at 36 ends per inch, 30" wide - 1082 ends: 106 ends to a repeat (3" wide) - 9 repeats, with a 2" twill border.

Threading plan

Border, 1,2,3,4, times 16	64 ends
Pattern draft, 106 ends x 9 =	
1232 3234 3414 1232 1232 1232 1232 1232 1214	
1414 1434 3434 3414 1434 3434 3434 1414 1414	
1232 1232 1232 1232 1232 1214 1434 3232 12	954 ends
Border, reversed, 4,3,2,1, times 16 =	64 ends
	<u>1082 ends</u>

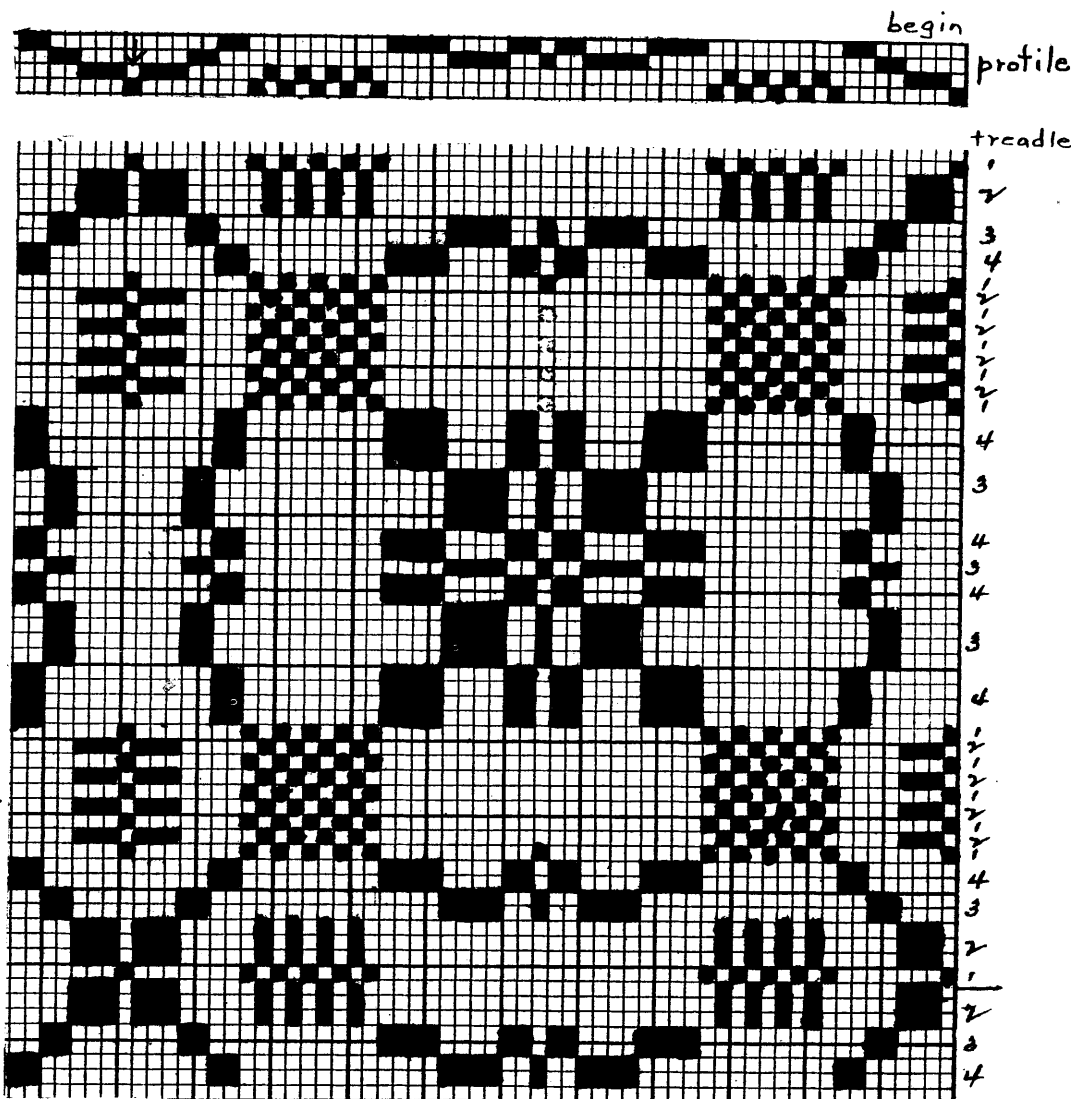
Weft: Use 8/2 or 10/3 mercerized cotton, with 30/3 for tabby -- use tabby throughout the weaving.

Treadlings: Treadle numbers, in the order of "as drawn in" treadlings, are shown to the right on the profile draw-down. The tie-up is standard: Treadle 1 = harnesses 1&2, 2 = 2&3, 3 = 3&4, 4 = 1&4, A tabby = 2&4, B = 1&3).

Begin with treadles 1,2,3,4 for a 2" border, then follow profile treadlings. The numbers of times to repeat each treadling

will depend upon
weft material and
beat -- work for
a 45° line of
diagonal blocks,
as shown on the
draw-down.

THE SINGLE ROSE



We must
save the rest of
the drafts for
another issue,
but cannot refrain
from commenting
on how well
equipped was this
weaver of 120
years ago:

Her Overshots: Double Compass, Ohio Beauty, The Nine
Mewses, The Single Rose, The Chariot Wheel (1831), The Orange Peel,
Draft of the Rings and Diamonds, The Leopard Spot, The Blazing Star,
Boneparte, several other unnamed drafts, and Snow Drop which is now
known as Dog Tracks. In addition there were

Several M's and O's, the Twelve Elevens twill, and a
Bronson called York Diaper.

We hope you will find these as full of interest as we did!

Mrs. E. M. Henderson, 20 Ritz Apartments, Winnipeg, Manitoba
Mrs. R. B. Sandin, University of Alberta, Edmonton, Alberta

FIRST NOTES FROM SWEDEN

A cable from Mrs. Henderson told of her arrival at Gothenburg, Sweden, on February 19th, after sailing from New York on February 11th -- 3461 miles, some rough, some smooth.

After what seemed like a long wait for news, there came by air mail a 68 page account of her activities from the time she left Winnipeg until she landed in Sweden, with this covering note: "Here is the first part of my news. It has been done in bits and snatches, and the mixing of tenses is fearsome at times. The School is grand! ... I am so wonderfully situated as to home, I am like Cinderella -- after the Prince, of course! The description will follow in my next." At the end of the 68 pages comes the note "You may use any you like for LOOM MUSIC news -- edited, of course." I'll omit all the many courtesies extended by eastern weavers, and her stay in New York, also the days on board, until "Friday night was one of the worst I have ever put in. The boat rolled from side to side so much that no one got much sleep -- our bones and muscles were sore from the effort of hanging on in the berth. Saturday was a better day and was made interesting by the passing through the Orkneys. Sunday was a perfectly beautiful day, warm and sunny and calm. There was hardly any swell, and about noon we began to pass rocky islets, and to our amazement, were in Gothenburg by 4 o'clock." Then follows pages of landing confusion, and finally Borås (42 miles from Gothenburg) at 11:30, with success in finding a hotel room.

Mrs. Henderson plans the first several weeks in study at the Textilinstitut, Borås, a town of some 50,000 inhabitants. "Many lovely pastry shops, I sampled a few (6), they were excellent. I shall have to ration myself on these."

At the Textilinstitut: "I was taken to the Handweaving Teacher, Ulla Cyrus, who speaks excellent English. She showed me a book she had just had published -- she can keep me very busy. Then she told me she had arranged for me to stay at a home in exchange for teaching a 12 yr. old girl English, or, helping her. I am to pay nothing for the room. My hostess is thoroughly nice and here's hoping I can give Canadians a good reputation."

"Just before I met my hostess, I took a bus trip, just to see where it went. Right here in town one cannot see hills, but just three blocks away the landscape is free of the many textile factories and I could see we were in a valley about the size of the Banff one, only no mountains, just lowish hills. But the end of the bus line was exactly like Banff -- rocks, moss, firs, and a light snow covering. I felt at home immediately and look forward to a very interesting time."

Well, that 68 page letter was too much! E.M.H. and I have shared weaving experiences since our first meeting in 1942 -- and now my reservation is made to sail from New York on March 17th to join her in Sweden -- better late than never! Routine LOOM MUSIC business will be carried on as usual, from Edmonton.

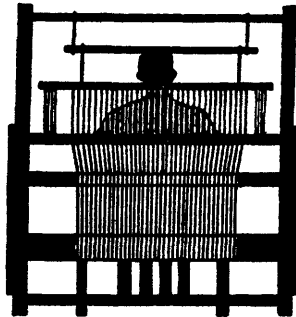
Mary Henderson

LOOM
MUSIC

VOLUME VII NUMBER 5

MAY, 1950

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VII, Number 5

May, 1950

THE MASCULINE TOUCH
and THE BURNHAM TOWEL

We have discovered a distinct difference in the approach of the sexes with regard to weaving. To most women it seems to represent an achievement over a machine called a loom -- the finished piece of weaving being the prize for the achievement. To nearly every man, the piece of weaving is incidental. But the loom -- that's the point! He knows he can improve it, smooth out its kinks, re-design its mechanism, create short cuts in preparing its many warp requirements, and he proceeds to demonstrate the efficiency of his theories. We are convinced that if all the separate improvements now in use on individual looms could be combined into one, that would be the perfect loom. Lest our many feminine loom builders and gadgeteers feel haughty upon reading these observations, we do acknowledge that the men have plenty of rivalry in ingenuity, but it is not so universally evident.

Here are a few random remarks of weavers:

"My husband does all my warp figuring for me";

"My husband always makes and threads and helps beam my warp";

"My husband always makes the tie-up changes on my loom";

Who thought up fish hooks on chains to make faster tie-ups? A man.

Who were, in olden days, the weavers of the time? The men, to be sure.

What we have collected in this issue is but a small percentage of what might be told, and we hope to add to it as time goes on.

We introduce you first to Mr. J. Irving Goddard, in his 87th year, who can beam a 15-yard warp in a little over an hour, single handed. Mr. Goddard has been weaving for many years, and his daughter sends us his ingenious method of holding the warp while beaming. The warp is threaded through from front to back of loom, its ends tied onto the rod on the warp beam behind, then the warp stretched out to its full length in front of the loom. The loop of the far end of the warp is distributed evenly over a broomstick. Cords from the broomstick ends pass back to a single cord through a pulley which is hung from the top of a window. The cord through the pulley has a weight attached to it (see photograph). When beaming his light weight Bernat loom, the loom is allowed to slide toward the weight, as winding progresses. With his heavy Leclerc loom, the loom remains in place and the weight moves toward the pulley, the weight cord being lengthened when necessary. Neat!

Here is the record of Mr. N. Macallum, of Dixie, Lachine, Quebec. Mrs. Macallum writes, "In two years my husband has made me, in the order named: warping frame, bench, electric winder, and an 8-harness, 22" jack type floor loom."

Mr. John D. O'Connor of Rockland, Ontario, writes, "In some warps I have had difficulty with a loose thread on each side of the warp which became looser as weaving progressed." He overcame the looseness by tying a loop of cord over the warp end behind the heddles, and attaching a small sinker to each cord. The cord slipped along the warp ends as weaving progressed, and the weight gave the needed tension. No more difficulty with that, says Mr. O'Connor.

An old friend (old in friendship, not years), Mrs. Eric Carter of Kitchener writes: "You asked what the husbands did, --

I couldn't get along without mine. He helps me thread and holds the warp for beaming. He designs me motifs (Canadian animals) for serviettes. He has made a smart wool winder and many rug weft shuttles. He made a wooden case into which the table loom and stand fit for easy summer transportation. He washes my home-spun yardage. He is always interested in what I'm going to make next, and when someone is interested in your work, it's much more fun, isn't it?" Now, who wouldn't be a weaver?

A correspondent of long standing is Mr. C. H. Smith of Chicago. Mr. Smith is well known in Eastern exhibitions for his handwoven rugs, and has captured many prizes. He has done a good deal of research into methods of weaving rugs, but his sad conclusion is that, like learning, there is no short cut or royal road, and only months and even years of painstaking effort will reward the weaver with his finished article.

Rugs bring to mind another friend, a construction engineer, who by dogged perseverance succeeded in prying from us: (1) the design for a small sturdy loom on which to weave a rug, (2) a pattern adapted from an "Africal Velvet" museum piece -- have you ever seen these in your museums? Although not woven but embroidered, they are inspiring as to all over line design. (3) Warp discussions, using salmon gilling twine finally (it's heavy linen), and finally (4) the Flossa technique. This weaver, Mr. Howard Rogerson of Victoria, B.C., has found great pleasure during the winter months in combining his weaving with listening to symphonies. Oh yes, the rug weft is Canadian rug wool, cream background, with the design in cocoa and black. The pile is about 1 inch thick, about 6 knots per inch. Having learned much in the doing of this one, shown in the accompanying photograph, a new loom

and so on are taking shape.

Dr. Stanley Scott of Blackie, Alberta, a United Church minister, has been the organizer of a whole community of weavers, who have made much of their own weaving equipment. He writes us saying, "Do not forget Mr. J. Dickson of Claresholm and Mr. McBey of Okotoks, bank managers, who are accomplished weavers." We know they are usually to be found at a loom after business hours.

Another of our subscribers supplied us with the following account telling about Archie Harper of Fredericton, N.B.:

"It isn't always easy to persuade a person that weaving is not as difficult as it appears at first seeing a loom, but when it came to Archie Harper, he had already made up his mind that handweaving was for him, regardless, having been persuaded when he read an article on, and saw, samples of handwoven materials in an American publication. This occurred when he was working for a publishing company in Montreal in the winter of 1948.

"Archie had studied Fine and Commercial Art at the Saint John Vocational School, graduating June 1947, and when he decided he should be finding a more suitable vent to his creative feelings he gave up the work of advertising layout for magazines and returned to his home at Petitcodiac, N.B. to study the art of handweaving.

"Miss Violet Gillett, a highly skilled artist, and his former Commercial Art teacher, recommended him to the Handicrafts Division, Department of Industry and Reconstruction, Fredericton, and on being accepted, immediately went there to catch up with the class already under way.

"Right from the beginning it appeared that Archie was out to best the game, and himself, by straying off the beaten track of conservative standard design and texture by coming out with works containing leather stripes, silver tinsel paper, or whatever appeared to his eye as fitting between warp threads, and it wasn't long until he was tagged 'not ordinary'.

"Thirteen weeks of academic work soon passed and it was decided that Archie should remain with the Department to design borders for the much popular bound woven New Brunswick rugs. These designs were readily accepted and the influence of these designs can be seen in many of the rugs being turned out by the present weavers.

"One year ago this month Archie returned to become the designer for the Handicrafts Division, and he has proven his conviction that the loom gives one ample scope for creative expression, and that there is no limit to the ways one may find it. He produced

a length of material for a blouse from a simple pattern and ordinary material, and it would be unfair not to mention that not only did it gain approval here by the Guild of New Brunswick Craftsmen, but also won second place in its class at the Canadian National Exhibition this year.

"If this young man can continue to put into his weaving the color and free movement he exercises with his brush and canvas, we predict a bright and successful future for him."

Yet another valued correspondent, Mrs. G. W. Ebner of Fairhaven, Mass., writes of Mr. Ebner's interest in easier weaving. For her multiple harness loom he designed a frame which fits around her pedals. Mrs. Ebner needs a little extra help at this point, so the frame has notched sections into which she slides her pedal with a little side kick. The pedal is held there while the shuttle throw is made, then there is an instant release.

Mr. Ebner also fitted a long piece of quarter-round, 1/4" off the surface of the back beam. He placed brads in line with where the sectional pegs come, so that when beaming by the chain method from the front of the loom, the warp passes under the quarter-round, and the brads keep it in place away from the pegs.

From Mr. Leslie E. Nelson of Washington, D.C., we had this interesting report:

"In a recent issue you asked what we wove. My wife weaves very little, sorry to say, but I have tried most everything in my spare time. She was in hospital about three years ago for 23 days and abed for about six weeks after that, and during that time, from blue prints, sketches, ideas, library books, etc., I made a 10-inch loom, 4 harness. It worked swell, still does. Library books furnished the drafts and I did pattern samples of 50 or more patterns. Sold quite a few 10 x 17 and 10 x 21 for table mats, then I got a large loom, - 45 inch 4 harness. The wooden lamms were always warping so I remodeled it a couple of times to eliminate the lamms. Then we got a 40 inch Hearthside loom from Sears Roebuck & Co., 6 harness, for my wife. One corner of our 12 x 28 living room is devoted to the looms and weaving.

"I have woven rugs, plain and patterned, without number. Also tweeds, cotton dress material, hollywood bedspread in your Romance pattern (this and some multi-colored wool suiting and three other pieces of lesser importance we had on display with other handicraft of the Potomac Craftsmen, in the National Museum during the month of August), and I am now working* on a 20 yard warp, 12" wide, your Periwinkle pattern.

"In the still of the night I also consider making another loom, a smaller floor model to involve some of my own ideas of harness control, and on a very small sampler loom which will have a reed, that, without re-sleying, you can change simply from 8 to 16 or more dent."

Mrs. Veary of Lake Megantic, Quebec, sent in details of the way her husband changed her Leclerc cloth beam so it lifts out readily. This enables her to sit closer to the heddles when threading. She writes, "Mr. Veary helps me sometimes and knows how awkward it is" -- now they work more comfortably together.

We are sure the greatest percentage of husbands fall into the following category, so we were happy to have this tribute from Mrs. Scott of Barrhead, Alberta: "What I would like to mention is the help and inspiration my husband has been to me since I began weaving. He has never done any weaving, but he can spot a mistake as soon as he looks at a piece of work on the loom. He encourages perfection and has many good ideas regarding colors, etc. He helps wind the warp back too, but the main thing is his encouragement, enthusiasm and criticism". Thanks, Mrs. Scott -- our own favorite husband is like that too!

THE BURNHAM TOWEL

We have kept to the last our mention of Mr. Harold Burnham, another banker, of Toronto. He is an active weaver, and the mate of this linen towel, won first prize in its class at the 1949 Canadian National Exhibition. This towel is Mr. Burnham's own conception, and a more beautiful linen towel we never did see.

Five different linens were used in the warp and weft: two singles, a 2-cord, a 3-cord, and a 4-fold. They varied too in color: a bleached tow, a natural, half-bleached, and unbleached. The result is a lively interplay of tone and texture.

The "Burnham Towel" was one of our favorite set-ups at

Banff last summer. We used the materials we had on hand, to approximate his effect as closely as possible, and so will list below our materials, as well as his original materials.

The Draft is a fancy twill:



His 16-dent reed was sleyed as follows, to correspond

with the warp:	8 dents	2 ends per dent
	1 dent	1 end per dent
	11 dents	2 ends per dent
	1 dent	3 ends per dent
	3 dents	2 ends per dent
	<u>24</u> dents	<u>48</u> ends = 1 repeat of the pattern

Warping Order

Mr. Burnham's towel

Banff copy

dark	16 ends	12 lea	blay linen	16 ends	Golden Rule 20/2
medium	1 end	4-fold	cord	1 end	3-cord, heavy
dark	16 ends	12 lea	blay	16 ends	Golden Rule 20/2
bleached	2 ends	25/3	Barbour's cord	2 ends	Campbell's 2-cord
oyster and shiny	11 ends	Knox's	mercerized	11 ends	Knox's 20/2 merc.
bleached	2 ends	25/3	Barbour's cord	2 ends	Campbell's 2-cord
	<u>48</u> ends			<u>48</u> ends	

We repeated the above warping order 12 times, ending with the first 33 ends, to balance the pattern on the second edge = 609 warp ends. We had only a 15-dent reed available, so used that. Mr. Burnham's was a man's size towel -- 27" wide by 36" long.

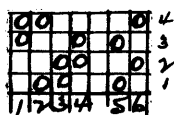
Threading plan

Repeat pattern draft 12 times, $48 \times 12 = 576$ ends
 Add first 33 ends of draft, to balance = 33 ends
609 ends

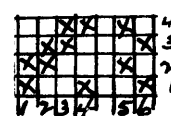
Weft used: Mr. Burnham: 12 lea bleached tow
 At Banff: 10 lea Canadian linen, natural

The tie-up is standard:

rising shed, or
 "jack type" or
 table loom



falling shed
 or counter-
 balanced
 loom



Treadling Directions

Weave 1/4" with fine linen, tabby weave, for hem's turn-under (not quite a true tabby, alt. harnesses 1&3, 2&4)

Weave 3" for a 1 1/2" hem, treadling 4,3,2,1, and repeat.

Weave centre of towel, treadling 4,3,2,1
4,1,2,3 and repeat,
adding 1 shot on treadle 4 at end of centre section

Weave 3" for second hem, treadling 1,2,3,4, and repeat.

Weave fine tabby turn-under.

A special feature of Mr. Burnham's towel was his initials laid-in in small loops, with heavy linen floss, so that they resembled French knots.

Mr. Burnham's linen was from Ontario Spinners & Weavers Co-operative, 127 Cottingham St., Toronto 5, Ontario.

Knox's linen is obtainable from Bedford Fine Leathers, Vancouver, B.C.; Golden Rule and 4-cord from Lockeweave Industries, Como, Quebec; and 10 lea Canadian from Searle Grain Co., Winnipeg, Manitoba. The Campbell 3-cord was a wartime left-over, and any tightly twisted shiny linen, about the general size of 20/2 may be used. Our 3 cord heavy was about carpet warp weight, or maybe slightly heavier.

U.S. subscribers could use Golden Rule from Hughes Fawcett, New York, size 20/2 in cream and white, plus their 10/2 instead of the 3-cord heavy, then 20/3 or 30/3 mercerized in place of our Campbell's. Weft could be one of their cheaper linen fillers if desired.

To weavers of both sexes, may you continue to have

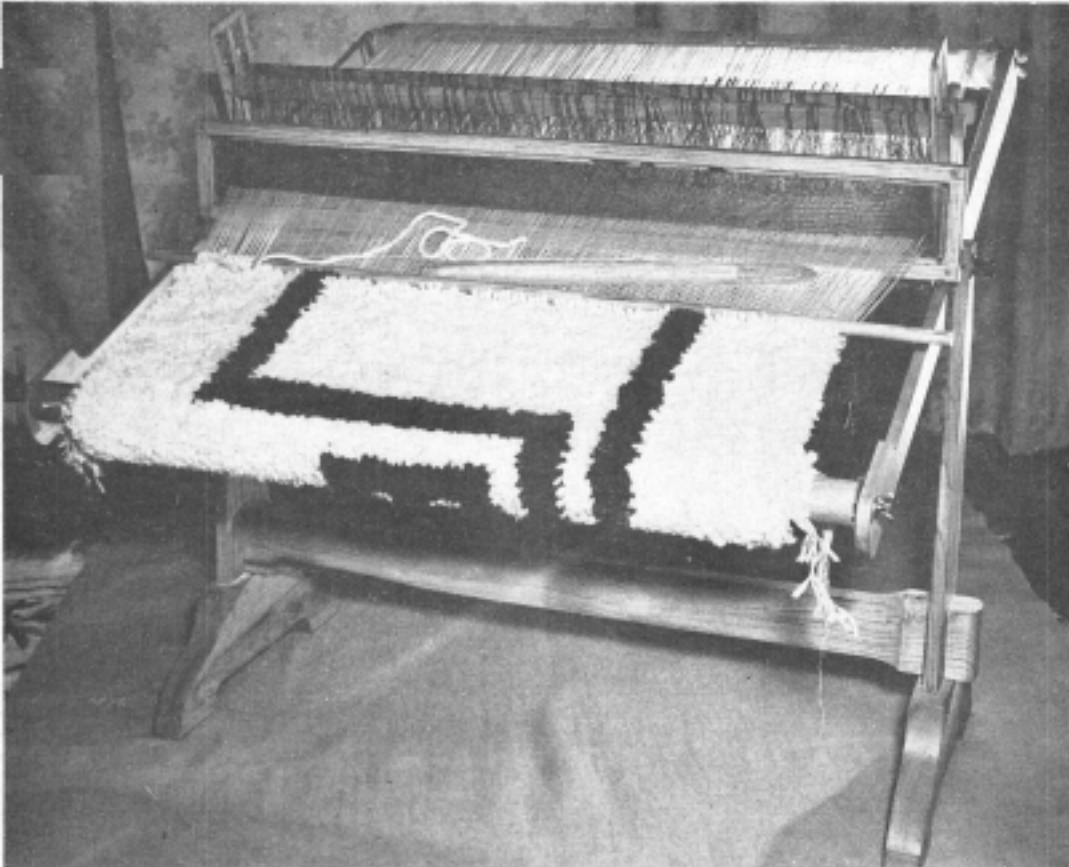
Good Weaving!

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

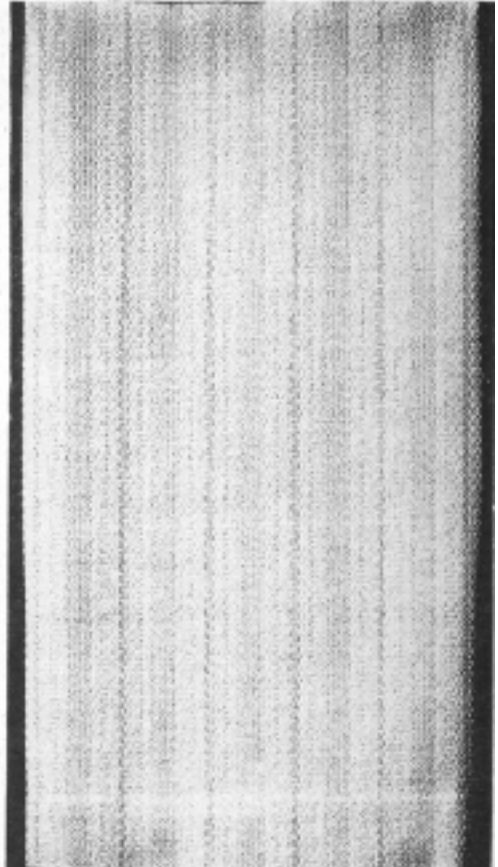
E.M.H.
Mrs. E. M. Henderson
20 Ritz Apartments
Winnipeg, Manitoba

Per year \$4.00
subscriptions to Edmonton, please

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Howard Rogerson's loom and rug



The Burnham Towel

Mr. J. Irving Goddard

(broomstick at end of outstretched warp, for warping single-handed)



BORÅS LETTER -- from your Loom Music Editors

On leaving American shores, we were bound for Borås, and directly on landing bent our steps in that direction (42 miles southeast of our landing port of Göteborg. Previous correspondence had prepared the way, and a most cordial welcome ensued. The first question asked was, "Why did you come to Sweden?", and the second, "Why did you come to Borås?" Why, indeed! We have a very good weaver-friend in Baltimore, Mrs. Philip Healy, who has done much to help direct our footsteps. She is a recipient of the Swedish American News Service, and suggested writing to the American representative, Mr. Holger Lundbergh. He, in turn, gave us the name of Astrid Sampe Hultberg, one of the foremost Swedish textile designers. She is on the staff of Nordiska Kompaniet, a huge organization, somewhat like our largest department stores, a company responsible for much of the development of modern Swedish arts and crafts: Orrefors glass, and the Jobs family, for example.

Mrs. Hultberg recommended us to the Textilinstitutet at Borås, and thus we came to the studio of the institute, -- very ignorant indeed of Sweden, and with one or two words of Swedish at our command.

The first interview was with the chief of the Handweaving division, Miss Ulla Cyrus, an extremely talented and charming person, who is able to speak English. When she asked us, "Why did you come to Sweden" and "What can we do to fill your wishes?", our reply was that we wished to study Swedish methods, with emphasis on rugs, drapery, and upholstery, and we would begin at the beginning, preparing a warp. Five minutes later found us busy at the warping mill, warping 8 strands of 30/2 cotton, for an apron warp, just to begin with a traditional Swedish weave, Rosengang, woven in the Swedish manner. Much of the work in the warping is done with the left hand, and as ours is a definitely right hand training, some concentration was necessary to make the left hand behave. We next set up the loom, and made the discovery that it is very hard to use our muscles in unfamiliar ways. We will leave the weaving at this point, to be continued later, and give you a quick look at the weaving room.

It is a very large room, about 50 feet square, well lighted and comfortable. In it are 39 looms, of various sizes, of which only four are actually 4-harness looms. These are very old ones, at least 100

years, but we found to our surprise that they are very workable, -- became quite fond of the one assigned to us, in fact. There are several 36" looms, both counterbalanced and contra marsch, and other widths all the way up to 108 inches. Of course all their reckoning is done by the metric system. Then there are several skaft-maskins, or shaft-machines, where the tie-up is made by a special little machine. The weaving is all done by hand. There are also two Damask-Jacquard looms. On these looms anything but the elaborately patterned damasks can be woven.

Miss Cyrus, who has been at Borås for 5 years, has developed an excellent version of the contra-marsch loom, which is the ambition of Swedish weavers to own. It is a very good looking loom, Swedish style with overhead beater, and comes in several sizes. The 36" sells for about \$100 here in Sweden. They are not easy to export, but we have a plan in mind, of which more anon.

It has been so satisfying to have good feelings after having made the journey. The past week, and we mean we (Mrs. Sandin arrived on March 27th) have been on a very special tour of mills and ateliers, and have seen many of the places in Sweden which are of importance to weavers: Göteborg, Dalarna, Gävle, and studios in Stockholm where entrée is not lightly given. This tour was arranged by the Textilinstitutet to widen the education of its students. Twenty-two were in the party. After seeing them all, we are back in Borås, for more study.

The trip was really delightful -- and the food!!

There we leave you, and next month will tell you of our week's trip and our tour of the mills and studios.

Yes, we are collecting samples of weaving.

Yes, we are thinking about a Swedish travel book -- for weavers.

Yes, we are keeping translations in mind.

and Yes, we are making contacts for the day when yarns can be exported. As time goes on; we will tell all.

Anyone wishing special information for travel this summer (that is, weaving information) may contact us at the Textilinstitutet, Handweaving Department, Borås, Sweden, before May 15th.

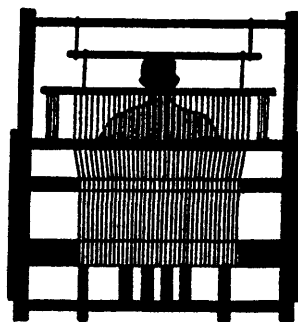
Ethel Henderson
Mary Sandin

LOOM
MUSIC

VOLUME VII NUMBER 6

JUNE, 1950

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VII, Number 6

June, 1950

"WHERE THERE'S A WILL --- HERE'S THE WAY"
 (to Navajo Weaving)

Inga McGougan of Winnipeg is one of our weavers who experiments with, and conquers, many types of weaving. She became interested in Navajo rug and blanket weaving, through her many visits to Navajo territory, and made up her mind to weave a small rug. This was quite successful, and was followed by a second one, in which the first difficulties were overcome.

Mrs. McGougan first did some preliminary reading on Navajo weaving: INDIAN BLANKETS AND THEIR MAKERS, by George Wharton James (Van Rees Press, N.Y.); SPIDER WOMAN and NAVAJO SHEPHERD AND WEAVER, by Gladys A. Reichard (J.J. Augustin Pub., N.Y.), and other publications. We have our copy of the U.S. Dept. of the Interior, Arts & Crafts Board, BIBLIOGRAPHY OF ARTICLES AND PAPERS OF NORTH AMERICAN INDIAN ART", compiled by Miss Anne D. Harding and Miss Patricia Bolling, listing every pertinent publication on this subject, and some of these references were consulted. Reichard was, however, her main authority.

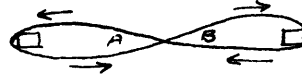
We believe that similar projects could be carried out most anywhere, but Mrs. McGougan has the added fortune in having her home amidst beautiful old trees on the banks of the Red River.

For her first rug she used commercial cotton warp and spun her own weft, and for the second had the spinning done by an Icelandic spinner. The weft is coarsely spun, with little twist, about a heavy 4-ply in size. The Navajo women spin theirs by means of a spindle -- in this case a wheel, as well, was used.

Mrs. McGougan prepared the fleeces, washing once then carding them, then dyeing the necessary red. The black used was a natural black.

The Loom Frame: Fallen trees were right at hand for the loom. Two 6" diameter logs were cut in 9' lengths, with crotched ends (see photograph p. 54) for uprights. A 4" diameter log, supported in the crotches formed the top, and a 3" diameter log, lashed firmly near the bottoms of the uprights, formed the balance of the loom's framework. Another 3" piece, of a length to fit well inside the framework, was lashed to the top log with light rope, the 3" piece thus suspended about $1\frac{1}{2}$ feet from the top log. The "movable loom" (see next page), is attached to these 3" logs.

The Warping frame consisted of two logs on the ground, about 4' apart, then 2 lengths of 2x4 (longer than the width of the planned rug), nailed 5' apart, on top of the two logs. The heavy weight carpet warp, in balls, was carried from end to end of the 2x4's, in a figure-of-eight twining, being very careful to maintain an even tension on the warp at all times. The ball is carried back and forth, always over each end bar:



This forms the two sheds. The winding finished, two 1" poles were laid through the sheds, A and B, and the poles brought to the middle.

Twining at ends of the warp: The width of the warp is controlled by twining a 3-ply wool cord through the warp ends, at each end of the warp as it lies on the warping frame, thus: *x* ^{warp} *bbbbb* / ends

Begin at *x*, with the middle of the wool cord, and twine the cord ends alternately under and over each warp end, with the cord ends crossing between the warp ends. Repeat at the other end of the warp, taking extreme care to have the widths exactly the same. Reichard, in NAVAJO SHEPHERD, p. 209, describes this operation in detail. Mrs. McGougan's warp, on the loom, is about 7 ends per inch.

Attaching warp to Loom Frame: Two smooth 1" rods or broom sticks are required, several inches longer than the rug's width. Remove the twined warp from the warping frame, with its two lease rods in place. Place one 1" rod parallel to one warp end twining, and with a strong string, tie the end of the twining near the end of the stick. Then stretch the twining full width and tie its other end to the other end of the stick. Finally, wind string tightly around the twining cord and the 1" rod, passing between every two warp ends. Repeat with the second rod, at the other end of the warp. This is the movable loom, which is now attached to the Loom Frame.

Fasten one end of the "movable loom" to the 3" log which was lashed below the topmost log of the loom frame, with four or five stout cords; and the other end to the bottom cross-log of the loom frame, in a similar manner. The tension on the warp is controlled by the lashing cord between the two top logs of the loom frame. The bottom 1" rod will be the web-beam and the top 1" rod the warp-beam.

The warp is now in position for weaving, with two smooth sticks or reeds, in place in the warp, above and below the cross. One of these reeds remains in place to form one shed for weaving, the other is replaced by a batten, turned edgewise, for convenience in making the harness, which will provide the second shed.

The Harness is made from a smooth 1" rod, 6" to 12" longer than the width of the rug, plus a ball of strong cord. Heddle loops are made by the fingers, on every other warp end (the ends which are held forward by the batten), and the rod slipped through. Pulling this rod with its loops attached to half the warp ends -- the whole arrangement known as the heald, forms one shed for weaving.

An edge binding, from a two- or three-ply wool cord, similar to that used for twining, is added at each edge of the rug, one-half to one inch beyond the edge warp end. Measure a cord twice as long as the rug's length, plus 6". Tie the centre of this cord to the web-beam, beyond the last warp thread, twist the cord by rolling it between the palms, and tie it firmly to the warp-beam. These cords will have to be released periodically as the weaving progresses.

Beginning to weave: After a final tensioning of the warp-beam, the first step is to break up the pairs of warp ends at the web-beam, thus: With the batten, pick up ends 2,3, 6,7, 10,11, etc., all across the warp, turn the batten on edge and carry the first weft through this shed with the fingers, and beat it down to the twining, with a comb. Next, pick up ends 1, 4,5, 8,9, etc., across the warp, insert weft and beat it down well. This is repeated for 4 weft shots at the rug's beginning, and again at its ending, against the twining at the final end of the rug.

Weaving techniques: Holding the batten and the comb is a skill to be learned, and is fully described by Mrs. Reichard on page 211, with extra notes on pp. 70 and 71. The heddle or heald (the rod with the loops) forms one shed on being pulled forward -- the batten slips in and opens the shed, the fingers carry through the weft, and the comb beats the weft down. Up and out of the wap (8 or 9 inches up) goes the heddle, and the heddle rod (without loops) now makes the alternate shed for the insertion of the batten. The weft should beat down evenly, and if it does not, tension is the difficulty. Meticulous care in all the foregoing steps cannot be too well stressed, and frequent adjusting of the tension rope must be carried out.



The next greatest hurdle is straight edges. The weft


must be loose, but not too loose, firm but not too tight. Weft must be kept in short ends for efficiency, and beaten down toward its free end. Mrs. Reichard deals exhaustively with these difficulties and remedies thereto, in Chapter IX. The edge must be attended to carefully, as it is one of the tests of a good blanket -- the width is another test.


The edge strands mentioned above are twisted around each other by the left or right thumb, depending on the side concerned, and the twist held by the batten every 4th row of weft in our rug. In between, the weft is put around the same edge strand until the twist is made. The inside one of the pair is always the one to do the twisting.

Design. Now that the mechanics are mastered, the design comes into its place. Various books will give many design details, but the beginner will do well to keep to the very simple ones. Several principles of design weaving must be mastered:

1. Direction of weaving must be constant -- if one unit is woven right to left, all units on that row must do likewise, and vice versa.

2. The basic elements must be conquered: (a) the horizontal stripe, or ordinary weaving, (b) the obtuse angle triangle, (c) the vertical stripe or line (two ways to do), (d) the equilateral triangle.

For the diagonal line of 40° , say in black and red  red is carried one row farther in on each side of the area, black loses one on each side on each row. Red and black do not interweave, but must lie smoothly. A tiny hole will appear at turns, the weft determining its size.

The steeper diagonal, 52.5° ,  is formed by using the same warp end twice in advancing or receding, instead of once, as

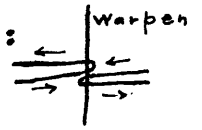
with the 40° angle.

Vertical stripe, cannot be narrower than three warp ends.



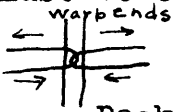
For the first method, wefts are interwoven on the same warp, giving an alternation of colors over the warp strands:

This is difficult to keep lines straight, but is the most artistic method.



With the second method, the wefts are carried around each other, causing the rule 1. above to be broken -- wefts

here must be opposing, so that the twist can be made between warp ends:



Back to Mrs. McGougan's loom -- The weaving grew, the

design appeared, with the reference book constantly in use. The warp became tighter as the weaving grew higher, and Mrs. McGougan had to stand on a stool. Battens and combs used became smaller, because of decreasing size of shed -- hence the various sizes of battens and combs. Difficulties increased, and the book smoothed them out, until the last weft shots were squeezed in and the four ending rows woven, and the rug cut down. At each corner, a small tassel was tied, consisting of the twining ends and the edge binding ends. The rug was then thoroughly washed. Mrs. McGougan worked on the first rug from May until October, covering it with a tarpaulin when not weaving. The second and more perfect rug required another summer. Remember, farther north here, with the help of daylight saving time, it is light until ten o'clock at night.

For the second rug, two holes were dug with a post auger and the uprights dropped in. Every bit of this was done single-handed, and by a tiny person, too.

A third rug was made to demonstrate on -- the uprights about 20" high and finger-thick, with a finished rug about 10" x 16", all done according to custom and authority. The cost? -- A fleece, and time and energy.

We suggest this third rug as a wonderful camp project. Painters and sketchers are commonplace in our national parks and beauty spots, why not a Navajo loom as well?

Material Sources

NAVAJO SHEPHERD AND WEAVER, Craft & Hobby Book Service, Box 1441, Monterey, Calif.

Fleeces: Any agricultural agent can suggest sources.

Batten and comb: see a good whittler.

All other materials, except cord and carpet warp, by nature.

Good Weaving!

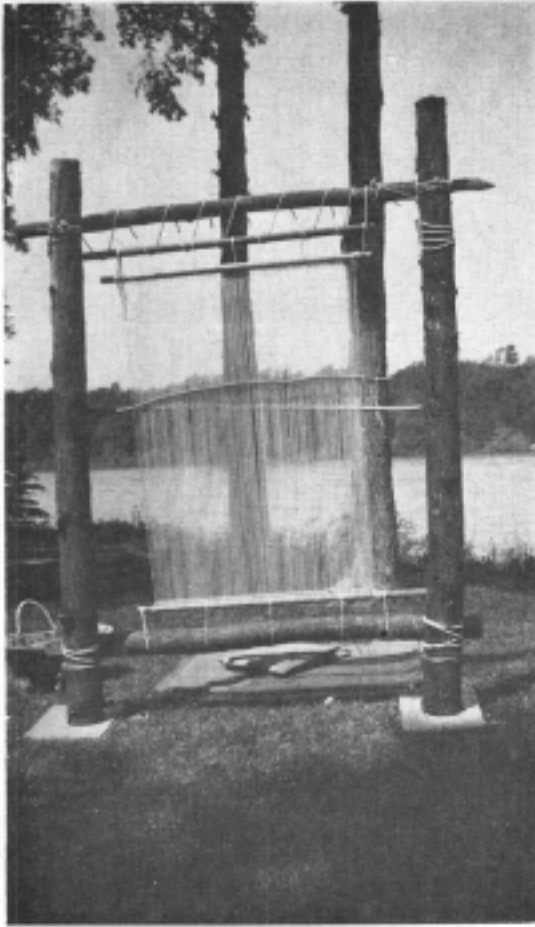
E. M. H.
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Edmonton, Alberta

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LOOM MUSIC has no issues for July or August, so your next copy will be September, 1950.

Your editors will be at the Banff School of Fine Arts from July 11th to August 19th.



Mrs. McGougan's first loom warped and ready to weave.



Mrs. McGougan's second loom with the finished rug.



A Navajo weaver at her loom.

THUMB NAIL NOTES ON VISITS TO SCHOOLS AND ATELIERS

Last month we mentioned our week's tour, arranged by the Textilinstitutet, Borås, where we were welcomed at schools and studios to which access is not commonly granted. Here are some comments:

To Alice Lund, artist and designer, who operates a large atelier in her newly constructed copy of an old Dalarna home. Here we saw being woven, on many large multiple-harness and on very wide two-harness looms, fabrics and rugs for the new luxury Park Avenue Hotel in Göteborg. There were draperies of linen and cotton, upholsteries of the same materials and of wool, marvellous heavy rugs in Rosengång and Rölakan, in wool, damasks of exciting design and color. There was a salesroom with bolt upon bolt of beautiful linens for every purpose, dozens of rug samples -- rya, flossa, half-flossa and Rosengång -- so constructed that they will wear a lifetime. The charming lady herself, and her beautiful home -- a memorable visit!

The Hemslöjd (Homecraft) shop in Gävle is a shop to dream about: superlative linens of 4-harness, multiple harness, and satin weaves, for table use, upholstery, and towels; cotton curtains or cotton and linen of "sheer" delight; beautiful rya and Rölakan rugs; woollen draperies and upholstery of superb quality; and marvellous blankets and yardages. All this, plus silver, wood carving, pottery, straw craft -- truly a treasure chest to be starred as one of the most beautifully fitted out shops for handicraft we have ever seen.

The Konstfackskolan in Stockholm. Here we saw the future designers and teachers, in training. The head mistress is Barbro Nilsson, a noted rug and tapestry designer. All branches of art relating to textile design are taught, -- weaving: linens, wools, rugs, tapestries; embroidery, fashion, and even advertising. This is a most exciting place, alive with youthful enthusiasm and constructive teaching. Their draw loom weaving was especially thrilling to see. How we longed to linger, but our visit was allowed only by special permission.

Handarbetets Vänner, Stockholm: Many, many looms, with every Swedish technique in progress. We saw a loom set up for Upphåmpta, and several beautiful damasks on the draw looms. This is often rated as the best school in Sweden.

Nordiska Kompaniet is a department store, a place where most visitors go sooner or later during their stay in Stockholm. In addition to its retail store activities, it manufactures quite a few lines of its own merchandise, such as furniture, textiles, clothing, etc.

Our visit to the handweaving studios at "Enko", as this company is known, was interesting in three ways: First, the use of skaft-machines for handweaving (shed combinations are pegged into cards and feed through a machine attached to the loom, eliminating the customary tie-up, and all but two pedals); Second, the use of metallic, glass, and less common fibres; and Third, it was impressive to see the spot where large commissions, for example outfitting an entire ship with rugs, draperies, upholsteries, glass curtains, are carried out without a flurry.

The artist designer in charge is Astrid Sampé Hultberg, and her associate in designing rugs, Viola Graden, of Finnish birth. Fru Hultberg's private studio was splendid with modern windows, wide window ledges with masses of green plants, and a lovely Rölakan rug in greys on the floor. We saw many samples of upholstery done in multiple harness twills, and suitings of intricate design (as to threads) that looked so simple. We have learned now that Swedish weaving is seldom what it appears to be -- the unusual and beautiful color schemes are achieved by what seems to be inspired mixing of colors.

Jönköping Hemslöyd: Again a well arranged, artistic shop. For our sample books we started at one end of a long shelf, purchasing short lengths from every bolt of special interest and charm -- then on to the second shelf, a third, and yet a fourth. Yes, bolts of hand-woven cloth! There were easily several hundred of them here: wool, linen, cotton for clothing and table use, upholstery, drapery, blankets and curtains. Our score - 45 beautiful samples, with the prize - a piece of Smålands weave. The rugs here are excellent, and interesting as to color. Other crafts are well represented, some gorgeous pottery, copper, wood carving, etc.

One or two of our conclusions

Most popular color combination: natural or grey with yellow golds.

Most used weave: Rosengang.

Our favorite rug weave, after seeing many rugs: Rölakan, with Flossa or Half-Flossa following closely.

Outstanding skill is shown in combining colors, close in value in the linen upholsteries, these being most often woven in the satin weave.

Our greatest awe is at the skill shown in blending colors to achieve a harmonious whole in the rugs -- at once our own envy and despair -- they look so simple.

Are we learning? -- indeed yes! We wish we could turn back the calendar and start all over from the point where we are at this moment.

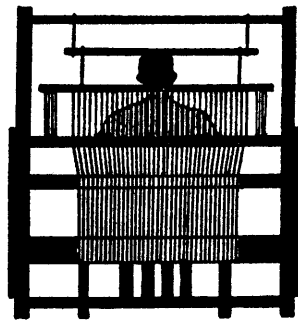
Mary Faudin
Ethel Henderson

As usual, there will be no issues for July and August, so that your next copy of LOOM MUSIC will be the September one.

LOOM
MUSIC

VOLUME VII NUMBER 7
SEPTEMBER, 1950

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VII, Number 7

September, 1950

SWEDISH WAYS: I. With Glass Curtains

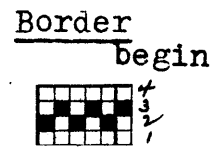
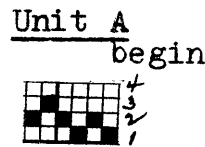
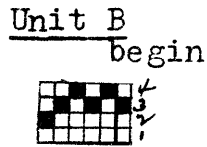
With this issue of LOOM MUSIC, we present the first of a series of modern interpretations of the traditional Swedish weaves.

As we travelled around Sweden, we found no familiarity, except in isolated instances, with American developments of any weave -- most of the weavers we spoke with had not seen any examples of our weaving. Instead of diversification of weave for variety, as is our wont, we found with them an intensive use of a few weaves. These weaves are: twills of every kind, such as the diagonal twills, broken twills, diamond arrangements, plus Rosepath, which is used so greatly that it attains the status of a separate weave; the satin weave; some crackle weaves; and some very interesting treatments of the halkrus (honeycomb) type draft. Another difference was that in this country there is emphasis on 4-harness weaves, while in Sweden they used any number of harnesses from 2 to 18, and, at times, even more.

Now to our subject. As we went from ship to shop, from Hemslöjd (homecraft store) to homes, we were greatly charmed with the use of rich looking, lacy glass curtains. This admiration grew when most of these curtains proved to be woven of linen. In this issue we present nothing very new in the weave used, but a fresh and tasteful use of this thread. We have chosen 4-harness arrangements for the curtains in this issue.

A. Linen Curtains in "Swedish Lace"

Our first is a simple lace arrangement, from Textilinstitutet Borås, and its charm is due to a very fine linen thread, set to weave



Threading plan

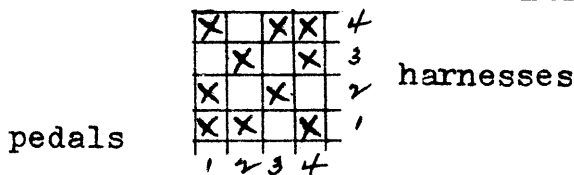
Right border, 3,2,3,2, etc. for 20 ends		20 ends
Unit A, 6 times = 36 ends	} repeat 5 times in all: 5 x 228 =	1140 ends
B, 7 times = 42 ends		
A, 6 times = 36 ends		
B, 19 times = 114 ends		
To balance, thread		
Unit A, 6 times = 36 ends		114 ends
Unit B, 7 times = 42 ends		20 ends
Unit A, 6 times = 36 ends		114 ends
Left border, 3,2,3,2, etc.		20 ends
		<u>1294 ends</u>

At the loom our heddles will be threaded thus

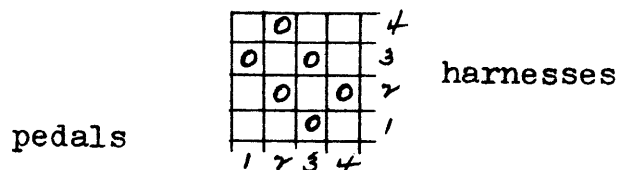
Right border 3,2,3,2
3,2,3,2
3,2,3,2
3,2,3,2
3,2,3,2
3,2,3,2
Unit A 1,2,1,2,3,2, repeated 6 times
Unit B 3,4,3,4,3,2, repeated 7 times,
and so on, following the order of units
listed in the threading plan above, ending
finally with the left border.

The Tie-up: Swedish lace uses three harnesses part of the time to make the weave, so that the tie-up arrangement of the pedals must conform to the graph below:

for counterbalanced loom



for jack type or table loom



Briefly, tie harnesses

1,2,4 to pedal 1
1,3 " 2
2,4 " 3
1,3,4 " 4

tie harnesses

3 to pedal 1
2,4 " 2
1,3 " 3
2 " 4

Treadling. The treadling is also in units, to weave the lace squares, which, as you see from the photograph on page 64, are arranged alternately.

For a tabby heading and hem of the desired width, use treadles 2 and 3 alternately, ending with a shot on treadle 2.

Unit A: For the first row of lace squares, treadle 3,4,3,4,3,2, repeated 6 times, omitting the shot on treadle 2 on the 6th repeat

Unit B: For the second row of lace squares, treadle 2,1,2,1,2,3, repeated 7 times, omitting the shot on treadle 3 on the 7th repeat.

The treading units are repeated throughout the curtain length, following the same order as the threading plan:

Unit A	treadled 6 times
Unit B	treadled 7 times
Unit A	treadled 6 times
Unit B	treadled 19 times, and so on.

Beating. An easy, soft beat must be maintained throughout, with about 32 to 33 weft shots per inch on the loom, for a 50-50 weave. Do not overbeat -- a squeeze of the beater against the web is enough. The lace holes will not appear as the curtain is on the loom, but on laundering -- there they are.

B. Linen Curtains: Spaced lace units with lengthwise stripes

Our second curtain has spaced lace units or spots, with lengthwise stripes which are composed of alternate ends of bleached and unbleached (or grey) linen in the warp. This is a very lovely length, and for it we owe our inspiration to a well-known Swedish designer and weaver, Fru Alice Lund, of Dalarna. Fru Lund has an American background, having lived there for some years.

Warp and Weft Material: For the bleached lacy portion of the warp, we used again a #30 size linen (or 60/2), 9,000 yards to the pound. For the stripes, we used unbleached or grey linen of a heavier weight, ours being a 25/2 weight. The unbleached linen should be as dark in color as possible, for the stripe effect, so that any weight from 20/2 to 25/2 might be purchased, in order

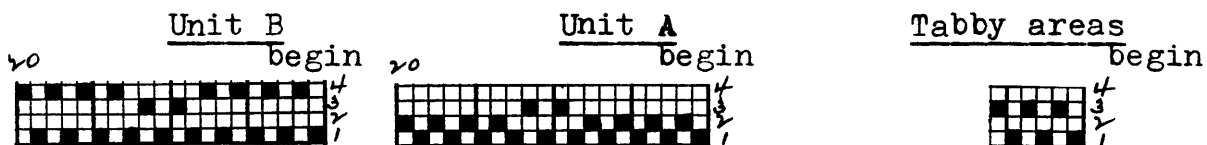
to get a dark color.

Warp setting: 24 ends per inch (2 ends per dent in a 12-dent reed), which, for a 36" curtain, requires 861 warp ends (741 light ends, 120 dark ends, to help you in estimating amounts).

Warping order:

1.	3 ends, 1 dark, 1 light, 1 dark	3 ends
2.	39 ends, all light	39 ends
3.	15 ends, 1 dark, 1 light, etc., ending with 1 dark (8 dark, 7 light)	15 ends
4.	131 ends, all light	131 ends
5.	15 ends as #3	15 ends
6.	39 ends as #2	39 ends
7.	69 ends as #3 (alternately 35 dark, 34 light)	69 ends
8.	repeat 2,3,4,5,6,7, as above	308 ends
9.	repeat 6,5,4,3,2, as above	239 ends
10.	3 ends, 1 dark, 1 light, 1 dark	3 ends
		<u>861 ends</u>

The Draft again is arranged in two units: Unit A and Unit B, separated by tabby areas -- this time a Bronson weave.



Threading plan: arranged to have the wide bleached stripe at the centre of the warp (see photograph on page 64), therefore the curtain must begin with a narrow dark stripe:

1.	Tabby: 1,3,1,3, etc. for 12 ends	12 ends
2.	Unit A once: 1,2,1,2 1,2,1,2 1,3,1,3 1,2,1,2 1,2,1,2	20 ends
3.	Tabby: 1,3,1,3, etc., for 30 ends	30 ends
4.	Unit B once: 1,4,1,4 1,4,1,4 1,3,1,3 1,4,1,4 1,4,1,4	20 ends
5.	Tabby: 1,3,1,3, etc., for 30 ends	30 ends
6.	Unit A once	20 ends
7.	Tabby as #5	30 ends
8.	Unit B once	20 ends
9.	Tabby as #5	30 ends
10.	Unit A once	20 ends

11. Tabby: 1,3,1,3 etc., for 88 ends	88 ends
12. Repeat above: Nos. 2,3,4,5,6,7,8,9,10,11	308 ends
13. Repeat above: Nos. 10,9,8,7,6,5,4,3,2,1	233 ends
	total <u>861</u> ends

A help to keeping the threading order under control is to check that all dark ends come on harness #1 in the threading.

The Tie-Up

for counterbalanced or
sinking shed loom

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

harnesses

for jack type or
table loom

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

harnesses

Treadling: Again a light beat or squeeze -- calculated to give a perfectly square space relationship between the warp and weft -- about 22 weft shots on the loom, to the 24 warp ends in the reed.

The widely spaced staggered spots mean few threads carried on some harnesses, and as this weave is partial to a rising shed loom, the shed should be kept as small as possible on a counterbalanced loom, using a small sized shuttle. Be gentle with the treadle changing, and do not "tromp" too hard.

1. Treadles A and B alternately for the length of tabby hem desired, ending with a shot on treadle B.

2. Block A treadling:

1, B, 1, B, 1, B, 1, B, A, B, A, B,
1, B, 1, B, 1, B, 1, B.

This, when beaten 22 weft shots per inch, should make the first lace unit a square. The lace unit shows up but little on the loom, but appears upon laundering the curtain length.

3. Treadle $1\frac{1}{2}$ " of tabby, treadles A and B alternately, ending with B treadle

4. Block B treadling:

2, B, 2, B, 2, B, 2, B, A, B, A, B,
2, B, 2, B, 2, B, 2, B

Repeat Nos. 2, 3, and 4 throughout the curtain length.

Finishing for both curtain lengths. As we have noted, the lacy areas develop their interesting texture only upon laundering. The curtains should also have a stiffish appearance at the windows, and we therefore recommend a little starching because of the fineness of the linen.

Some supply sources

Curtain A: 60/2 cream from Searle Grain Co., Winnipeg, Man.
70/2 white from Frederick Fawcett, Boston, Mass.

Curtain B: 60/2 cream from Searle Grain Co., Winnipeg, Man.
or even 60/3 white "if pushed", from Ederlin,
Unity and Elizabeth Sts., Philadelphia 24.
20/2 grey linen wherever obtainable, but carried
also by Ederlin.

We hope you like these curtains -- we do!

They are worth

GOOD WEAVING!

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

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

Per year \$4.00
subscriptions to Edmonton, please

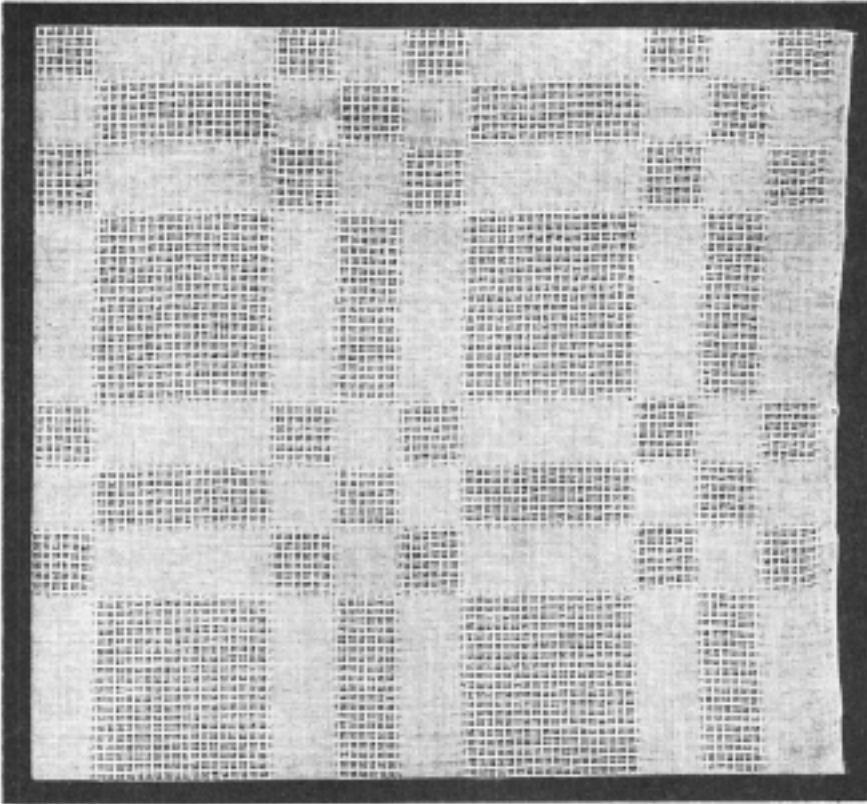
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FOR SALE: LOOM, EQUIPMENT AND SUPPLIES

Mrs. H. P. McPhail writes that she must dispose of her loom and considerable equipment. She states that everything is in first class condition, and all prices are f.o.b. Manitou, Man. Below is the list she sent us:

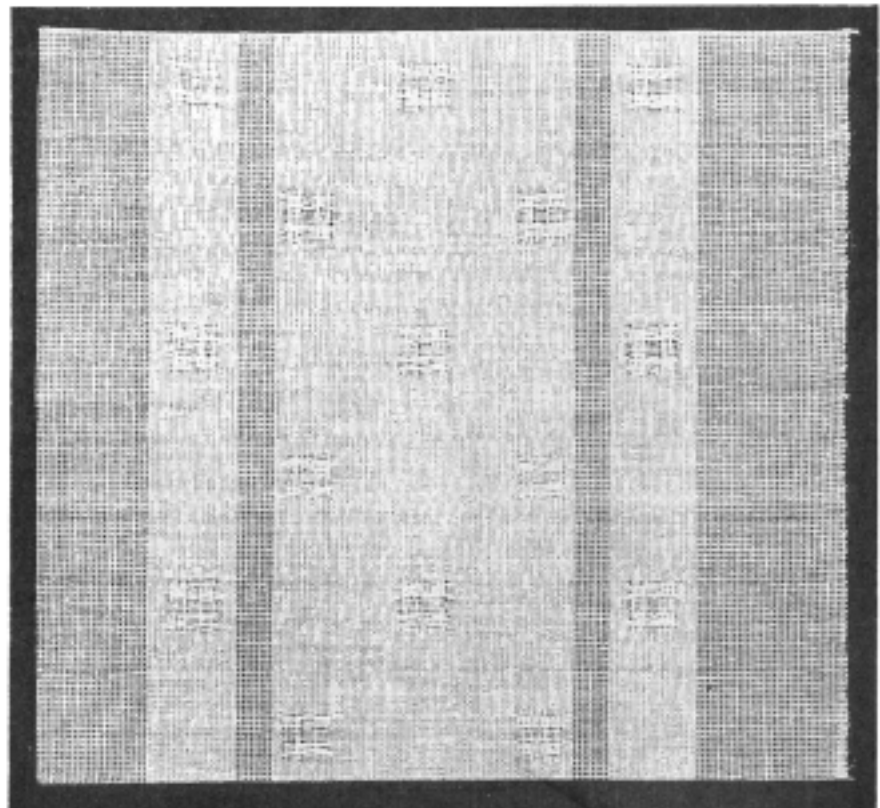
45" Leclerc 4-harness foot loom, 1500 heddles, three
reeds, 4 boat shuttles, thread tensioner, counting
gauge, sectional warping attachment \$85.00
Bench with lid and open ends 6.00
Bobbin rack to hold 82 spools (spools for same) 15.00
Revolving reel (floor model) for skeining 3.50
collapsible reel (clamps to table) 1.25
Three spinning wheels, one over 100 yrs. old: \$10, \$13, \$20
Carding machine 13.00
Plus a large supply of cottons, linens, wools, including
about 60 lbs. of washed and carded wool

If interested, please write direct to Mrs. H. P. McPhail,
Box 6, Manitou, Manitoba.



Linen curtains
in "Swedish Lace"
p. 57

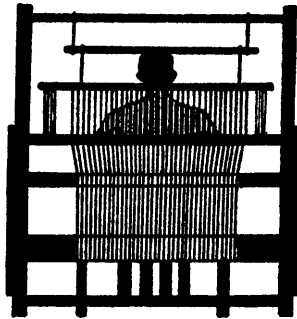
Linen curtains:
spaced lace units
with lengthwise
stripes, p. 60



LOOM
MUSIC

VOLUME VII NUMBER 8
OCTOBER, 1950

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VII, Number 8

October, 1950

BANFF, 1950Crackle Weave Baby Blanketand A "unique" 8-harness linen weaveSummer Scene

Your editors are weaving instructors for six weeks each summer at the Banff School of Fine Arts, Banff, Alberta. Because our subscribers have always expressed great interest in our work there, we have formed the habit of including a brief review of the work, plus details of one or two of the weaving projects for the session. So here we are again with another "Banff issue".

We begin classes each morning at nine, and in a flash, it seems, the clock says twelve. By that time our two lectures on theory, senior and junior, are usually over, and a helping hand given to the problems of the morning. We are only two on the instruction staff this summer -- Winnie Savauge, the third of our weaving trio, stayed in Toronto for summer school work there, prior to returning to teaching school in September. With twenty-five students, we just spread ourselves a little thinner.

A new loom has been added for the students to try out, a 10-harness Swedish contramarsch, rated the best in Sweden today -- brought back by Mrs. Henderson in June. On this loom we threaded an 8-harness Swedish draft, in linen, and it is weaving very successfully. Details of this project are given later, page 70. On our Leclerc 12-harness loom is a 12-harness drapery weave in cotton, another Swedish draft. Our other looms carry the usual standard weaves: twill, gooseye, M's and O's, Barleycorn, Crackle, Summer and Winter, Overshot for "as drawn in",

and so on down the list of perennial favorites and the weaves we should all know.

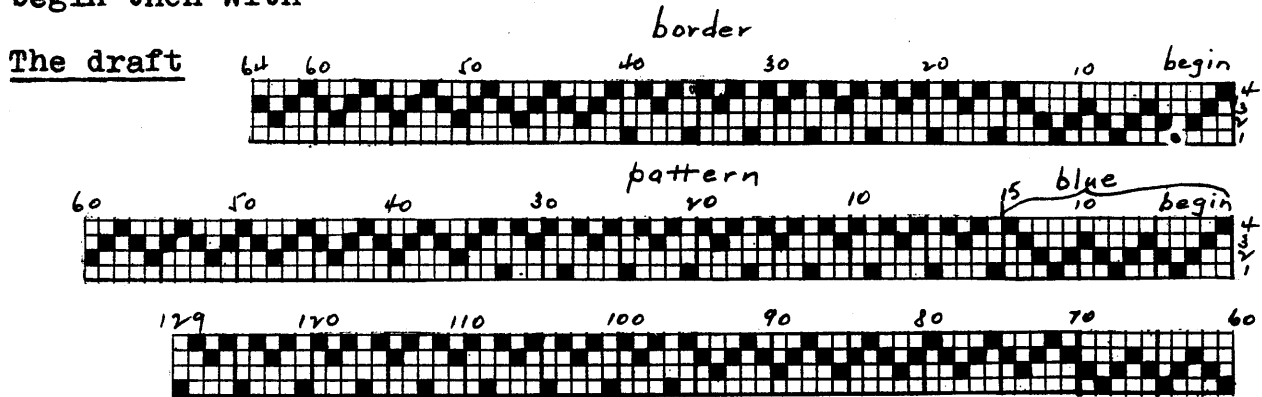
Our weaving class members include more than one-third Americans, and we are enjoying seeing the samples of weaving which they brought along. Student activities are many and varied: each evening seems to have its reservation for the showing of pertinent films on arts and crafts, recitals, and various entertainments; and the week-end student trips sound like quotations from travel folders -- Sunshine Ski Lodge (7600 feet up), Lake Louise, Moraine Lake in the Valley of the Ten Peaks, Yoho Valley, Emerald Lake, the dude ranches, and the many trails. On a Monday one hears about the small group who went hiking and met a formidable looking bear, not to be frightened away by noise. Lunch was offered as appeasement, but to eat it Mr. Bear sat right down on a lovely new Scotch cashmere sweater, dropped on the ground in the flurry. The story goes that Mr. Bear did not leave his seat on the sweater, but growled for more lunch, so the party went off hurriedly with the bear still in possession of the new sweater.

Another tale going the rounds is that of two tourists who were visiting the beaver dams one Sunday. No beaver were to be seen and the husband asked a bystander of the beavers' whereabouts, getting the answer, "Oh, the beaver don't work on Sunday." The gentleman laughed, but his wife, not hearing the reply asked again why no beaver were to be seen. On being told of the "not working on Sunday" situation, her astonishment was expressed by, "Oh, really? How interesting!"

Baby Blanket in Crackle Weave

As an example of a typical weaving project, we give you

the details for our 36" wide baby blanket. The draft is a Crackle weave, arranged from page 32 of Maria Moden Olsson's book, JAMPTLANDSVÄV, our favorite book for crackle weave drafts. We used this weave because its closely knit surface offers no loose threads for tiny fingers, the pattern design is charming and not fussy, and the possible color combinations give pink or blue and white, or all three if you wish to play safe. Let us begin then with

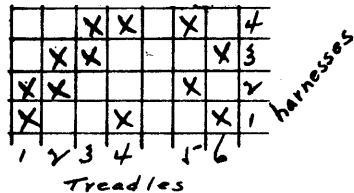


Profile drawing of the draft

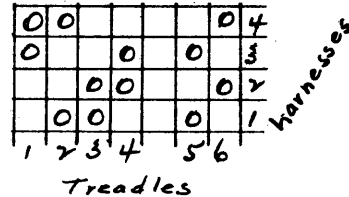


The tie-up is standard:

for counterbalanced or sinking shed loom



for rising shed, "jack type", or table loom



The warp

Weavecraft in 16/2 weight, white worsted yarn, 36" wide at 30 ends per inch = 1079 ends. For one blanket, warp 2½ yards, requiring 2/3 lb. of wool, with a small amount of blue 16/2 for stripe areas.

The weft

Shetland floss, or a medium loosely twisted 2-ply wool,
in blue for cross stripes, and pink or white for pattern weft.
(our 1-oz. skein of Shetland Floss wove about 10" on the loom.)

Tabby, same as warp, white, about 1/4 lb.

Threading plan

Selvage: 4,3,2,1 4 ends

Border:

begin to thread at the 24th end, to
give a full 36" width in the reed

4321	}	ends 24 to 64 =	40 ends	
2321				
2321				
2341			then two repeats of border	
4341 times 6			threading =	128 ends
4323 times 6 (64 ends in all)				

Blue band (or pink if desired)

4321		
2321		
2321		15 ends
234		

Pattern

1434 times 8	}		
1432 once			
3432 times 6			129 ends
1232 times 2			
1234 once			
3234 times 6			
1434 times 8			
1 once			

Repeat Band and Pattern 4 more times, 4 x 144 = 576 ends

Repeat Band, once, to balance 15 ends

Repeat Border and Selvage, reversed 172 ends

1079 ends

Treadling Details

Weave a white tabby heading of 1", using treadles 5 and
6 alternately, ending with treadle 5.

Border

With pattern color
 Treadle 1, 6 times
 Treadle 2, 6 times
 Treadle 3, 6 times } each pattern shot is followed by its appropriate tabby shot

(for the benefit of "newish" weavers, this treading order, pedal by pedal, means

Treadle 1 with pattern color
 Treadle 6 with tabby weight
 Treadle 1 with pattern color
 " 5 with tabby
 " 1 with pattern
 " 6 with tabby
 " 1 with pattern
 " 5 with tabby -- and so on, until six pattern shots are thrown in the treadle 1 shed -- then proceed with 6 pattern shots on treadle 2, in the same fashion.)

Repeat border treadlings for a total of three times, or until the corner section of the blanket is square. Omit #3 treading on the last border repeat.

Band

With blue pattern weft, treadle 3, 6 times (tabby as above)

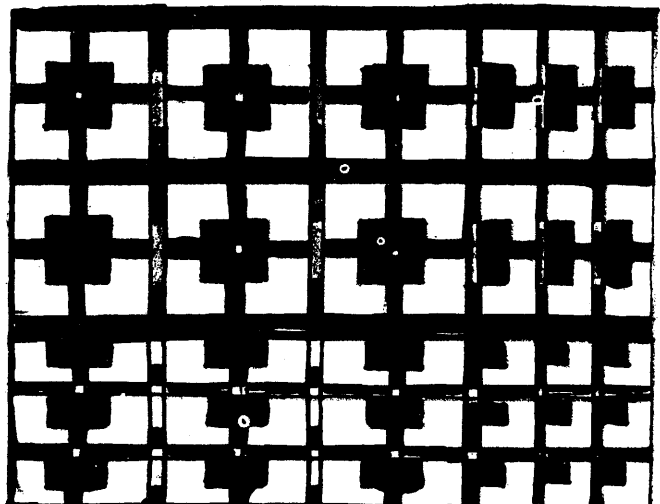
Pattern

With white or pink Shetland pattern weft,
 Treadle 1, 12 times
 Treadle 2, 10 times
 3, 6 times
 2, 10 times
 1, 12 times } If the figure in the centre of the blue frame is not "square", then decrease or increase these treading times to suit your own beat and material.

Repeat Band and Pattern treadlings to give the desired length of blanket, ending with Band treadlings.

Repeat Border treadlings, in reverse, to match beginning end, then a 1" tabby border.

Steam press and hem neatly -- edges should be proud to be seen!

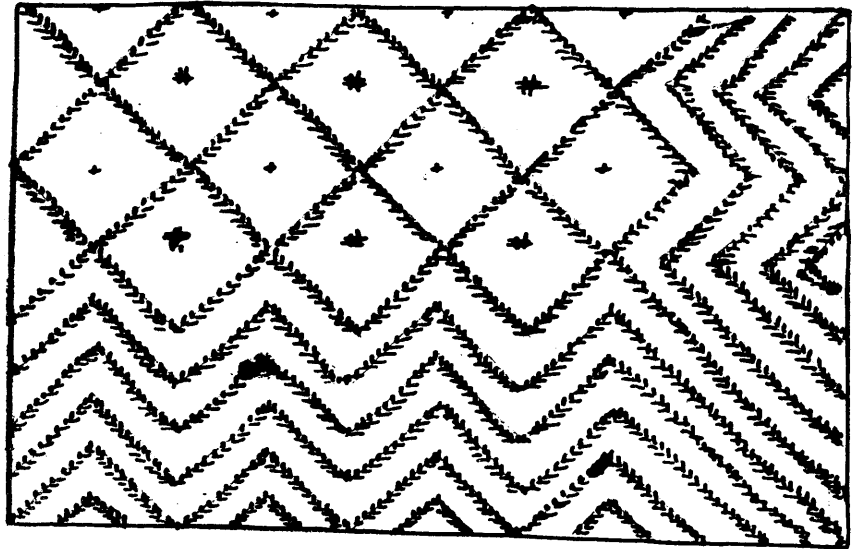


Because the pastel colors in our blanket would not photograph well, we insert instead this sketch of the blanket's corner detail.

Eight Harness Linen Weave

We have spoken several times of the weaving of Alice Lund, of Dalarna, in Sweden. For those of you with 8-harness looms, we give you details of a beautiful linen square of hers in a step twill, in which the pattern appears as feather-like lines forming an all-over diamond pattern. We set it up as a square also, but

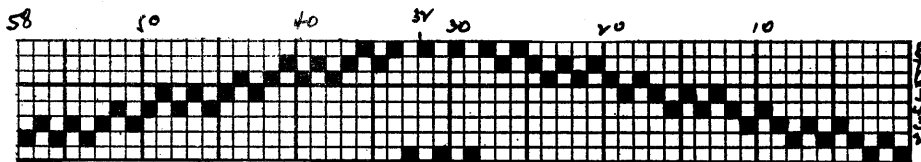
it would expand into a larger square cloth, or arrange for place pieces equally well. (Here again we append a sketch because of lack of color to photograph well.



The cloth is of corner detail
 linen, with warp and weft of the same weight -- a 40/2 natural
 would be excellent, at 50 ends per inch.

The Draft

begin



Draft arrangement

Right border, from thread 1 to 32, repeat 5 times
 Centre, from thread 1 to 58, repeat 10 times
 Balance, thread 1,2,1
 Left border, from threads 32 to 1, repeat 5 times

Threading plan

Selvage: 1,2,3,4,5,6,7,8	8 ends
Right border: thread draft ends 1 to 32, 5 times	160 ends
Centre: thread draft ends 1 to 58, 10 times	580 ends
Balance: thread 1,2,1	3 ends
Left border: thread draft ends 32 to 1, 5 times	160 ends
Selvage: 8,7,6,5,4,3,2,1	8 ends
	<hr/> 919 ends

At 50 ends per inch, this gives a width of 18 $\frac{1}{4}$ inches

in the reed.

The Tie-up is

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

Tabby

Treadling

With the same 40/2 linen as used for warp, weave in tabby weave for hem's first turn-under, then

Border treadlings

- 1,8,1,2
- 1,2,3,2
- 3,2,3,4
- 3,4,5,4
- 5,4,5,6
- 5,6,7,6
- 7,6,7,8
- 7,8,1,8

repeat for a total of 7 times -- 6 times to match the side borders, plus the extra repeat for hem.

Pattern treadlings

- 1,8,1,2
 - 1,2,3,2
 - 3,2,3,4
 - 3,4,5,4
 - 5,4,5,6
 - 5,6,7,6
 - 7,6,7,8
 - 7,8,1,8
- Ⓢ centre of diamond figure
 continued

Pattern treadlings - continued

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

Continue pattern treadlings for the desired length of centre, then weave the second end by weaving the Border treadlings, in reverse.

So passes another summer session into yesterdays, and we make plans for our usual busy winter. Our list of friendships made at Banff grows ever longer, and we hope our students carry away pleasant memories, and are proud of their progress along the path of

Good weaving!

Ethel Henderson

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

Mary Sandin

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 University of Alberta
 Edmonton, Alberta

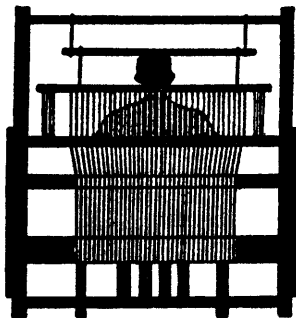
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LOOM
MUSIC

VOLUME VII NUMBER 9
NOVEMBER, 1950

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume VII, Number 9

November, 1950

CHRISTMAS LOOMS! -- and that is a frightful pun!

Three "Swedish" pillows
and a "Canadian" vestee

If you are as puzzled over what to make for Christmas gifts as we generally find ourselves at this time of year -- gifts that are acceptable, worth the time expended, satisfying the requirements of good design and color -- then there must be a number of somewhat hazy plans in the offing. Perhaps these suggestions will help.

This season, after rejecting many an idea, we offer two articles for Christmas giving and personal use: One is a small-sized pillow (three different ones described here), the second is a sleeveless blouse front or vestee. The pillows resulted from our Swedish sojourn but were developed by our own studios, the original vestee came from our Canadian west coast but is given here using our own theme.

And what is so unique about a small pillow, you ask? -- The fact that they are so hard to get here unless from a baby specialty shop. Not so in Sweden, where the small pillow is a part of the bed furnishings. It is placed over the larger pillow, under the bed cover, so that it is invisible during the day. But it is sooooo comfortable, for reading in bed, for tucking under one's chin or neck while sleeping, etc.

In the embroidery shops the small pillow has a prominent place. For the salon, it would be woven of cream wool, with delicate conventionalized flower motifs embroidered in soft wools. Pillows for the bed were in fine cotton, closely woven; for the car or beach, of sturdy cotton with an attached pocket for cream, sun glasses and tissue, plus a neat self-material handle for slipping over the arm.

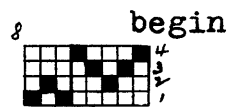
This last use of the small pillow we saw in a decorator's shop, where it was planned to be a beach or car pillow. In many shops, still another of the same size served as a head rest for the high-backed easy chair. When planned for a chair, a tape is attached to each of the two top corners of the pillow, and the other ends of the tape are fastened to the top seam of the chair, the tapes on the chair being the same distance apart as those attached to the pillow. The pillow is made of the same material as the chair upholstery. It is much more comfortable than a cushion used lower down in the chair, and takes the place of an antimacassar. When desired, it can be flipped behind the chair out of sight. The size? -- 10 x 13 inches, no more.

Now can't you number on your list several spots where pillows would be just the thing?

PILLOW No. 1, in wools

We will describe the wool one first, and instead of embroidery we use a colored thread in small jewel-like spots.

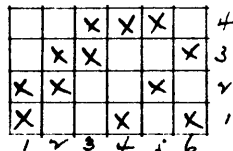
The warp is 16/2 white wool, set at 48 ends per inch -- 2 ends per heddle, 4 per dent in a 12-dent reed -- 11½" wide to allow for shrinkage, and 29 inches allowed on the loom for each cover. Thus, five lengths x 29", plus 27" for loom wastage, gives 11½ x 48 x 172" = about 2700 yards, two-thirds of a pound.

The draft

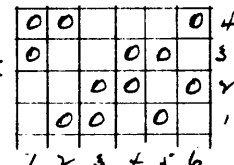
An eight-thread draft into a 276-double-end warp (552 ends) will mean nearly 35 repeats of the draft, and no balance is necessary.

The tie-up is standard

for sinking
shed or
counterbalanced
loom



for rising
shed, "jack
type", or
table loom



The weft uses the white 16/2 wool for background (used on two shuttles to keep from twisting), with colored stripes which are balanced to give symmetry to the whole. The colors are important, with a very subtle play between them. Select a lemon yellow, a taupe grey, a pale lime, a soft rose, a red-purple, and a bright mid-blue a little darker than delft. As small amounts are required, try embroidery wools to get the colors, or even 6-strand embroidery floss, wound double on the shuttle.

Our plan of 10" x 13" is almost a 4 to 5 proportion, and the stripe areas which run vertically on the pillow, are pleasingly proportioned. We give you the amounts in inches, and suggest that you sketch them out on a piece of paper cut to actual size before you begin weaving.

Treadling. Try for a 50-50 weave, not too tight, to allow for a soft product after shrinkage on washing.

- 3/8" white in tabby weave (harnesses 1&3 and 2&4 alt.)
for end turn-unders. Remember to use double weft
throughout -- white on two shuttles prevents twists.
 - 7/8" lemon yellow in tabby weave
 - 2 shots of white in tabby weave
 - 4 shots of yellow (3/8") "
 - 1/2" grey in tabby
 - 5/8" white in tabby
 - 2 shots of grey in tabby
 - 1/4" red violet and white alternate shots: color on
harnesses 1&2 or treadle 1, white on harnesses 3&4
or treadle 3. Three shots of each should be
about right, as these should pack somewhat.
 - 2 shots of grey in tabby weave
 - 7/16" white in tabby weave
 - 2 shots grey in tabby
 - 1/4" rose pink and white alternate shots -- as in 1/4" band
2 shots grey in tabby above
 - 7/16" white in tabby
 - 2 shots grey in tabby
 - 1/4" blue and white alternate shots, as above 1/4" band
 - 2 shots grey in tabby
 - 5/8" white in tabby
 - 1/2" grey in tabby
- 2 1/2" white in tabby weave -- centre stripe of pillow

Reverse treadlings to beginning, starting with the 1/2" grey stripe.

Weave a duplicate length for the back, or the back of the pillow may also be woven all white tabby.

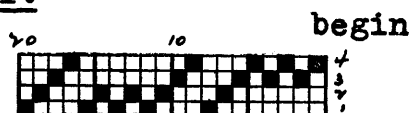
To make up: Stitch ends on machine, for strength, then bind with bias tape, by hand. Turn under tape and press well, then sew several tiny dome fasteners across the end. Turn the length wrong-side-out and overcast the sides closely. Do not have the pillow form too full, and do not add any finish at the edges except a well-pressed seam.

PILLOW No. 2, in cotton

This pillow is for use on the bed, and has a tiny Monk's Belt "white on white" pattern effect which is one of our favorites. For it we must have a fine white cotton warp, a 20/2 at 36 ends per inch (or finer if you have it).

This small draft will have many uses: it is ideal for aprons, and a "natural" for glass curtains. It is good for dirndl skirts, and is one of those drafts which should be in common use by every weaver.

Monk's Belt



Again, in threading, no arrangement is required -- just thread the above draft until the warp is used. Width: Here we want the stripes running up and down, so make the warp 23" wide x 36 ends per inch, or 828 ends. For one pillow weave 15", to include seam and shrinkage allowances. Warp some extra for aprons, etc., as suggested above.

The tie-up is the same standard tie-up as given on page 74.

Treadling

With the same yarn as used for warp, weave 1" in tabby weave (harnesses 1&3 and 2&4 alternately)

Pattern bands use a soft white mercerized cotton of about 10/2 weight, each pattern shot being alternated with its appropriate tabby shot of the warp weight cotton.

Treadle 3 (harnesses 3&4), 4 times (don't forget tabby
 1 " 1&2 2 times
 3 3&4 4 times

Weave 1/2" in fine white, tabby weave

Continue for the pillow's length, 15", alternating 1/2" fine white tabby, with the pattern bands in heavier white, ending with 1" tabby for turn-unders at open end.

Make up this pillow the same as the wool pillow, being sure to match the pattern stripes in sewing the side seam.

Sometimes these pillows have added a tiny 1" frill at each end, with a pattern band at the centre of the frill. Do not make frill too full, and hem it by hand with a narrow rolled hem.

PILLOW No. 3, a sturdy cotton one

The third of our pillow trio is a sturdy fellow, built to stand wear, so get out 8/2 cotton or 10/2 cotton, making this an opportunity to use a lot of left-overs in warp stripes. We suggest the following stripe arrangement from a bit of gay costuming, with the warp set at 24 ends per inch.

Warp stripe arrangement

stripe no. 1 120 ends, 5"	}	12 ends white	
		4 ends red and white alternately (2 ends of each)	
		12 ends red	
		12 ends tan (khaki)	
		4 ends red and tan alternately (2 ends of each)	
		6 ends dark blue	
		9 ends red	
		2 ends white - the centre of stripe no. 1, so reverse and warp to beginning	
		stripe no. 2 92 ends, 3½"	}
2 ends red			
12 ends dark green			
2 ends tan			
2 ends dark green			
9 ends tan			
6 ends red			
6 ends mauvey pink (that's right)			
2 ends white - the centre of stripe no. 2, so reverse to beginning to complete stripe			

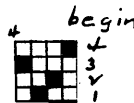
The complete warping order then is

Begin with 12 ends of white - these extra ends to give 1/2" for end seams on the pillow
 Warp stripe No. 1, 120 ends
 " " No. 2, 92 ends
 " " No. 1, 120 ends
 End with 12 ends white -- total of 356 ends

This gives a warp nearly 15" wide, with vertical stripes on a 13" wide (finished) pillow.

Colors may be changed to suit odds and ends, but the stripe proportions should be kept as above.

The draft is a broken twill:



and the tie-up is standard, as given on page 74.

The weft may be any neutral color, white, grey, natural, in the same weight as the warp.

Treadle 4,3,2,1 and repeat (i.e. harnesses 1&4, 3&4, 2&3, and 1&2).

Weave 23" for the two sides, then add 13" (36" in all) for a handle and an outside pocket.

Make up the pillow case as before. Then cut a rectangle 8" x 10" with the stripes running across the 8" width, cutting the piece so that its stripes will match those of the pillow, when the pocket is sewn to the centre of the pillow's side. Turn a hem across the 10" side and stitch closely by hand. On the other three sides baste a turn-in, leaving a finished piece 7" x 9". Overcast these three sides to the side of the pillow case, firmly and invisibly.

Cut a handle length, 2" deep and about 13" long, fold in half lengthwise and sew across on machine. Turn inside out and press. Cut ends on the bias, fold a hem to the inside and press. Fasten these bias ends to the top of the case, with hand stitching.

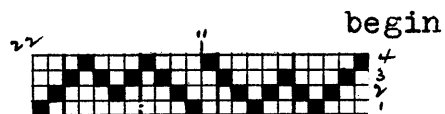
Insert any beach or car accessories desired in the pocket, and label the gift: R_x To be taken for fatigue.

VESTEE

Now we turn to another article needing only a 20" loom, the vestee -- weaving a length of 18" for a 16"-across vestee, to be made up crosswise of the material.

A fine warp is suitable again here, a mercerized 20/2 at 30 ends per inch. In order to get a two- (or more) purpose warp, we set up the full 20" width, or 600 warp ends. Why two purposes? We intend to do our vestees in Danish Medallion stitch, on a plain weave background, and then use the warp for towels, etc.

The draft is a Finnish Twill, page 33 of Marguerite Davison's **A HANDWEAVER'S PATTERN BOOK** (old edition):



Threading arrangement

Thread	1 ² 3 ⁴	2 times	18 ends
Repeat pattern draft		26 times, 22 x 26	572 ends
To balance, thread first 11 pattern ends			11 ends
Then	4 ³ 2 ¹ 4 ³ 2 ¹		9 ends
	1 2 ¹ 1 2 ¹		<u>600 ends</u>

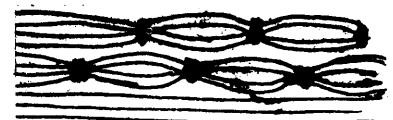
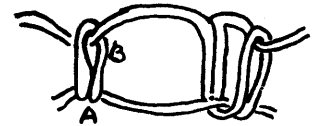
The tie-up is standard, as shown on page 74.

The weft for the vestee is #8 Perle cotton, which, with its lovely sheen, gives a silky look. It is used single on the shuttle for the background areas, double on the shuttle for the bands in Danish stitch.

We like a close-fitting round neckline, with a trim running vertically down the centre front, so we turn our length of material and make up the vestee crosswise of the material.

Weave 8" in tabby weave, using an easy beat. Change to #8 Perle, used double on the shuttle, for the rows of Danish stitch:

1. Weave 3 rows of double tabby, beaten not too hard for a slightly open effect.
2. Open the shed for the 4th row, and take the shuttle through the shed for 12 warp ends only, bringing the shuttle to the surface just beyond the 12th end.
3. Directly below the place where the shuttle came out to the surface, and between single and double wefts, i.e. 3 double weft shots back toward the weaver, insert the point of a crochet hook through the web, at point A.
4. Reach forward, under the web, with the hook and catch hold of the loose weft from the shuttle and bring it through the surface in a loop. This makes the weft from the shuttle travel under the 3 double weft rows to come to the top, in loop B.
5. Holding this loop on the surface and enlarging it with the fingers, pass the shuttle through the loop, then pull rather tightly in an upward direction to make a knot about 1/8" deep. Then go into the shed with the shuttle and repeat the stitch 12 ends further on. Continue across web. Finished appearance will be long ovals:



finished appearance

After finishing the last row above, weave three more double rows, then begin Nos. 1 to 5 again, for a new row of loops across the web. This time begin the first loop 18 ends from the edge, then a loop every 12 ends, placing the loops at a spot just between the original loops.

Alternate these two rows of loops as above, until 2 inches are woven; then change to single weft on the shuttle and weave 8" more.

To make up: Cut a paper pattern from a favorite blouse front, cutting it straight down from the shoulder with no shaping for armholes. Cut neckline to suit and bind on the wrong side with bias lawn tape. For the back, we are indebted to Mrs. J. M. Fowler of Victoria, B.C. for the idea of using a man's large-sized handkerchief. It is cut up the centre, these edges hemmed and used for the outside edges on the vestee back. The hemstitched handkerchief edges make a good foundation for the back fastening. Take up darts at bottom of front and back for a neat fit, bind the bottom edge, and finally fasten the front and back together with narrow elastics 3" long, about 2" from the bottom edge.

ANOTHER VESTEE, the one photographed on page 81, uses a fine boucle on fine white cotton, Rosepath threading, with a colored weft shot in pale yellow every half inch. Boucle is particularly good for this use, as it does not crush. Fine wools are also excellent, and even various twills will be acceptable, made into weskits for the college girl.

Good weaving!

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

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

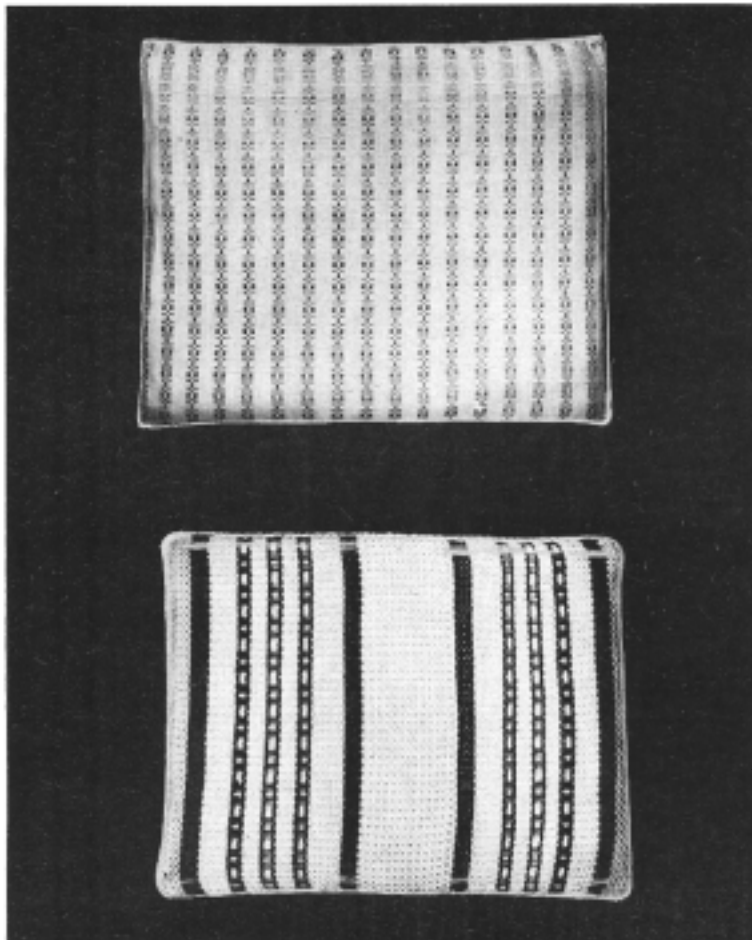
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NEW WEAVES FROM OLD, by Elmer Hickman

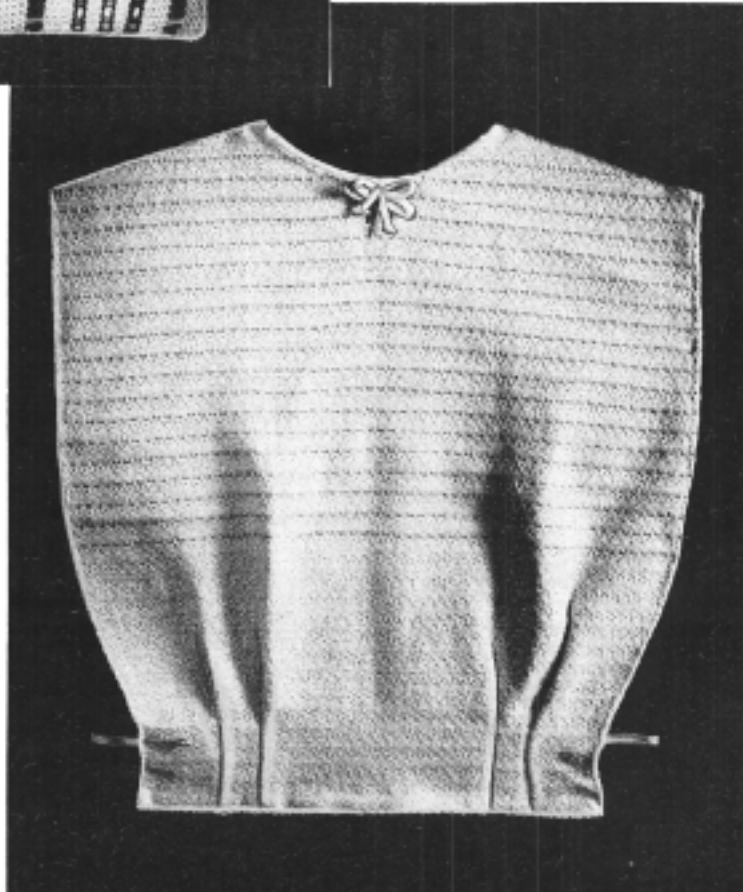
Because of absence on holidays, we have only just now had a chance to look at our copy -- and to suggest it to our subscribers. This latest publication from Mr. Hickman contains complete directions for weaving ten projects, emphasizing texture rather than pattern, with ten woven samples -- all in a cloth covered looseleaf folio, for \$5.95. (Exchange rates are fluctuating at this moment, so it is not possible to give an exact Canadian price. All Canadians need do is ask the post office or bank for a money order for \$5.95 in American funds, and pay for it at the current rate of exchange.)

Write direct to Mr. Elmer W. Hickman, Route 2,
Emlenton, Pennsylvania



Pillow No. 2, p. 75

Pillow No. 1 p. 74



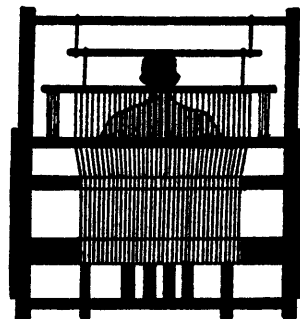
Vestee, p. 80

LOOM
MUSIC

VOLUME VII NUMBER 10

DECEMBER, 1950

Mary
Sandin
Edmonton



Ethel
Henderson
Winnipeg

L O O M M U S I C

Volume VII, Number 10

December, 1950

SWEDISH RUG TECHNIQUES, Bulletin No.1: THE FUNDAMENTALS

It is usually our custom to make the December issue one of tidying up loose ends for the year, but this one will be a departure in that we present a most important topic, "Swedish Rugs". We make a beginning on the topic by handing on to you the data we have compiled for first steps. We hope that when that lull arrives just about the beginning of the New Year, when New Year's resolutions are fresh, you will read this bulletin anew and resolve to try out the content of these pages for the initial warp of 1951.

We make no idle statement when we say that 90% of our time at the Textilinstitutet, Borås, was spent making rug samples, "provas" in Swedish. Miss Cyrus proved to be a fine teacher, free with constructive criticism, and generous with praise when success was achieved. It was a good feeling to have her approval, because then we knew we were approaching the goal which has been set up for the good craftsman. Miss Cyrus answered our questions with the best of humor, and through her we formed a link with the teaching of Handarbetets Vänner, her training school. Mrs. Henderson was already working on Rölakan techniques when Mrs. Sandin arrived, so the latter decided to make her first warp ROSEPATH, with rugs in mind. From then on we pooled our discoveries and information, and made one set of questions, to save the instructor's time. We begin the subject, then, with a review of the varieties of rugs we wove, all designed and executed with the slogan of the Swedish Society of Arts and Crafts in mind: "More beautiful things for everyday use".

The Techniques -- All are weft faced, or with a weft-faced background.

1. Plain weave rugs which utilize wool or rags as weft, on a shuttle, with design interest centred on color blending or inlays.
2. Rugs based on the Rosepath draft. These again might be rag weft, or wool. With #1 above, generally speaking, these are the lower priced rugs on the market, ranging from \$50 to \$100 in price, according to size and material. We saw many extremely attractive rag rugs, far from the hit-and-miss type, proving that they can be a thing of beauty indeed.
3. Those rugs employing the Rölakan technique, which involve great skill in blending and mechanics.
4. Flossa, and relief Flossa -- luxurious appearing rugs with a short pile surface.

5. Rya rugs, which are woven and designed very differently to the Flossa, with a longer pile and greater diversity in design. It may be significant that, in Borås recently, when a rug was woven to be presented to a director (a man of important position in Sweden) and woven at the Textilinstitutet, Rya was the chosen technique.

Those weavers who were fortunate enough to see the Prince Bernadotte-Nessim collection when it toured this continent, know that Swedish rugs are no flimsy product. They rank high in fine quality of materials used, in artistic design, and in serviceability. To build these attributes into a rug means that attention must first of all be centred on the warp.

We have not been able as yet to locate comparable materials here, so what can be done about warps, and wefts? This is not just a rhetorical question, but one which we are putting up to you, as the purchasers of supplies, to suggest an answer. It is obvious that weavers must act together, to obtain new materials at any time, and to that end we state the case.

The most used warp in Sweden is a 6/3 or 6/4-ply hemp for ordinary quality rugs, 8/4 and 8/5-ply linen for the better ones, and tightly spun cotton warps of 12/12, 12/9, or 12/6-ply, for the rag rugs, the type of cotton used for fishing nets. The hemp must be untreated, so marine hemp which is varnished will not serve our purpose. Reed settings are variable, so we will give them in connection with specific warps. When you are referring to Swedish books, their reed settings are worked out as so many per 10 centimetres -- simply divide by 4 to get the number per inch.

Their wefts: The filler for the wool Rölakan rugs, wefts for Rosepath and plain weave types, and the bottom filler for Rya and Flossa is a specially developed yarn called

"Nötharsgårn". It is a mixture of dead animal hair and wool, spun in two weights -- fine and coarse -- and dyed in a very wide range of colors. This makes possible all the beautiful blending which is a subtle part of the rugs. For the pile yarn itself, a special yarn is spun, a coarse and a fine 2-ply, known as "Pälsfarsgårn". This also is dyed in a wide range of color. This yarn has a splendid sheen and is lively to the feel.

In our available yarns, nothing but homespun and some English tweeds come anywhere near the Nötharsgårn, and even so are not so very near. We have no yarn that can double in any way for the Pälsfarsgårn. We must therefore try to import, but here are the barriers: (1) The Swedish industry does not produce enough to export in quantity; (2) Prices are rising rapidly on wool; (3) We must consider our own tariffs, and currency problems. We give you two addresses if you care to write and try to buy from Swedish firms:

Salanders Fabriks Aktiebolag, Lund, Sweden, for all types
of handweaving yarns
Aktiebolaget C.O. Borgs Söners Fabriker, Lund, Sweden, for
linens, yarns, cottons, and warps.

DESIGN

Next there is the very vital point of design, without which a rug is "nothing". Just any design will not do. We must study what has been done, decide where our taste lies, and try to find out why. This cannot be done without examining a good many examples, and we are limited to illustrations, for the most of us. Where are these illustrations to be found?

MÖNSTERBLAD 1 and 2 (with English translation), which treat of Rosepath, Rag, and some Flossa and Rölakan.

FINSKA RYAMONSTER, 2 and 3

DEN STORA VÄVBOKEN, Mary Block

I VAVSTOLEN, Skeri-Mattsson and Osvald
 VÄVBOK, Eva Ödlund
 HOMECRAFT IN SWEDEN, Maj Sterner

for these books try
 Bonniers,
 605 Madison Avenue,
 New York 22, and
 Craft & Hobby Book
 Service, Box 1931,
 Carmel, Calif.

THE WEAVER, Volume 2, No. 1
 Volume 5, No. 3

out of print, but
 you may have access
 to them.

The following books are used as reference books, and
 may be in your nearest museum:

TEXTILT BILDVERK, Nordiska Museet, Stockholm

SVENSKA RYOR, Vivi Sylvan. Bokförlaget Natur and
 Kultur, Stockholm, is the place to purchase.

FINLANDS RYOR, W. T. Sirelius, P. A. Norstedt &
 Sons, Stockholm.

Paulli and Thorell, Bokhandel, Göteborg, Sweden, have
 a wide selection of books of every kind for sale.

Three more little books we found desirable: JÖNKÖPINGS
 LÄNS HEMSLÖJDSFÖRENING, Ö. Stora gatan 11, Jönköping, Sweden, about
 50¢; DESIGN IN SWEDEN TODAY, Forum, Kungsgatan 31, Stockholm,
 about \$1.50; Pamphlet on rugs of Märta Måås-Fjetterström,
 N. Stationsgatan 79-81, Stockholm, about 50¢.

What to look for

When you study the design of these rugs, do it in the
 light of these principles:

1. What is the proportion? Get it into symbols,
 2-3, or 3-5, or 4-7, etc.
2. Harmony, as to texture, shape, and color.
3. Balance -- is there symmetrical balance which
 is always formal; or formal balance which is not always symmetrical;
 or informal balance?
4. Rhythm -- the process by which our eye is led
 from one unit to another.

5. Finally, emphasis -- the way in which parts of the whole are subordinated to others to obtain importance of the latter.

We will now cross the ocean home, and scout out the possibilities here:

Warp. Heavy, tightly twisted string may be had. Try your local fishing supply houses, or ask your butcher about his sources. We are hoping some one of you will locate suitable hemp, and linen -- and tell us where it is to be had.

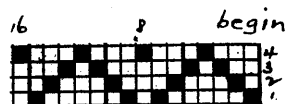
Weft. As we said before, homespuns such as St. Stephens, Condons, English tweeds, will do a fair job (St. Stephen Woollen Mills, St. Stephen, New Brunswick; Wm. Condon & Sons, Charlottetown, P.E. Island; tweeds from Searle Grain Co. Ltd., Winnipeg, Manitoba).

For the pile we have nothing to suggest as yet. A light weight will not do -- the Pälfsarsgärn is about the size of our good 4-ply yarn. Canadian rug wools are too thick and soft.

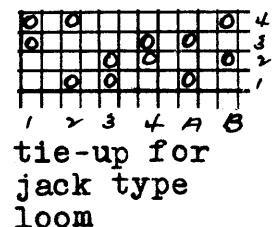
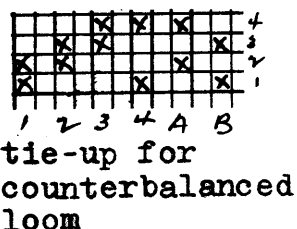
THE EXERCISE

Set up a cotton warp at 8 ends per inch -- carpet warp is too light, but a #9 Bluenose cotton seaming twine, from a fishing supply house (e.g. Park-Hannesson Ltd., 55 Arthur St., Winnipeg, Manitoba), is our best suggestion. We suggest a 12" practice warp, of 96 ends, to try out the material you have available, and to perfect your technique.

Thread one per heddle, one per dent, in an 8-dent reed, using a Rosepath draft, and the standard tie-up:



Rosepath



SAMPLE #1

Have ready either homespun or tweed wool, and wind it on a shuttle, using 4 strands. These four strands may not be exactly the same color, but should be close in value with no hint of contrast.

With the cotton of the warp, weave about a half inch to make a heading, then begin with the wool. The success of covering the warp completely, with a smooth finish and even edges depends upon several points in the technique, which we set down in considerable detail:

With wool weft, beginning at the right edge, open tabby shed B (see tie-up on page 86) and carry the wool across, leaving ends hang at the right, with the weft at an angle of 30-40°. Allow the weft going to the shuttle to lie loosely in the left hand, lift the foot from the treadle so that the shed remains open only about one inch, then with the right forefinger, working from right to left across the warp, pull the weft down toward the heading at intervals of one inch, allowing the weft needed to flow through the left hand. You will end with a row of scallops. Change to shed A and beat sharply and hard, two or three or more times. If the weft is not even, try again.

With shed A open, turn the beginning weft ends back into the shed for $\frac{1}{2}$ ". In bringing them to the surface, bring each of the four strands up between different warp ends, i.e., first strand comes up between warp ends $\frac{1}{2}$ " from right edge, next strand comes up one warp end to the left of this, and so on.

With shed A open, throw the weft from left to right and allow shed nearly to close. Hold the weft firmly in the right hand, pulling just enough so that the weft goes around the left

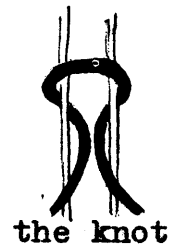
edge thread smoothly without pulling it in, then with the thumb and forefinger of the left hand, press this weft down firmly for about $\frac{1}{2}$ " at the edge, before starting the scallops with the left forefinger. This pressing down of the weft at the edge, before the scallops, is absolutely essential to a good edge. Beat as before, then open shed B and continue.

This is the "P-3" section, - Patience, Persistence, and Perfection. Continue for 10 shots and stop and check. Can you see a tiny sidgeon of warp? If so, not enough slack is being entered in those scallops by the finger. How are the edges? -- firm, but not pulled in at all? Are there any bumps in the weaving, from uneven weft? These are the points to work on, and perfection is a slow achievement -- practice, and more practice!

Consider the color, too, and if you like it, continue for three or four inches. Then take tension off the warp and feel the texture of the weaving. If it comes under the category "stiff as a board", proceed along and work toward that end throughout.

Our photograph on page 91 shows our sample with an addition of rows of knots across the warp. Weave 4" as above in grey tweed, then a row of knots, thus:

Cut a bundle of ends 2" long from a darker grey tweed. Use about three to six ends to a knot, and tie a series of knots across the warp, over two warp ends, all across the warp.



Weave 4" as before, using a lighter blend of grey if possible -- three of your original grey plus one lighter grey.

Then a row of knots using the same grey as the first knots.

Then 4" as before, using a still lighter blend of grey, e.g. two of original grey plus two lighter grey.

Then another row of knots, then 4", returning to the first grey band, and so on throughout the length of the rug.

SAMPLE #2

Our sample uses the Rosepath treadlings, and the design is a variation of the one shown on Plate 1 H, illustration 2, of MÖNSTERBLAD 1. This pattern is somewhat of the "laid-in" type, in that it does not extend out to the selvage of the rug. The first pattern shot begins and ends 10 warp ends from each edge.

Color: A neutral background, such as 2 grey, 1 beige and 1 white, wound together, to give a greyed neutral. Pattern is a greyed blue of medium value, a soft yellow, and a tiny bit of greyed yellow green. Our scale is for the 12" sample -- enlarge border and interspaces for a full size rug.

Weave as follows, and don't forget to use your finger to make those scallops in the weft:

- Group #1 {
- 2" in neutral background color, 4 strands on shuttle, ending with A tabby
 - 1 shot using harnesses 1&4, yellow " "
 - 1 shot B tabby, using background color "
 - 1 shot, harnesses 3&4, using yellow
 - 1 shot A tabby, going into the shed for 9 warp ends (or up to the last yellow pattern shot)
 - 1 shot B tabby, going back to the edge
 - These two shots of "edge build-up" tabby are necessary to compensate for the amount of space which the yellow pattern has used up in the central pattern area. If they were not added, the edge border of the rug would be less firm in the pattern stripe areas.
 - 1 shot A tabby, going all the way across
 - 2 shots of "edge build-up" tabby on the opposite side
 - 1 shot, harnesses 3&4, using yellow
 - 1 shot B tabby all across
 - 1 shot, harnesses 1&4, yellow, followed by build-up on that edge
 - 1 shot A tabby all across, followed by build-up on the opposite edge
 - 2 shots background tabby, B, A
 - 2 shots green tabby, B, A, all the way across
 - 2 shots background tabby, B, A

Repeat Group #1

Weave 3/4" in neutral background

Repeat all the foregoing, using blue pattern instead of yellow, and omitting the green line across.

Repeat sequence in yellow as above.

Continue until there are 5 groups: yellow, blue, yellow, blue, yellow, with $3/4$ " background spaces between, ending with 2" as at the beginning.

Some of the most popular Rosepath rugs are done as the one in Mönsterblad 1, Plate 1 I, using a white background, with leaf green and nut brown for pattern.

These rugs are usually finished off with a knotted fringe, but if one wishes one may use a twist or a three-strand braid. Twist: take the first two ends in one hand, the next two in the other. Twist around each other and tie a knot about 1" from the end to hold the twist.

RAG SAMPLE

You may like to try one of the simple rag rugs in this same manner, either sample 1 or 2. If so, it is the custom to use new rags, about a calico or ordinary cotton housedress weight. They are cut $3/8$ " wide and the ends sewn together on the machine. Colors are often blended, and laid in patterns are also added in contrasting colors. Some rag rugs even use the Rölakan technique, which we will describe in a later rug issue.

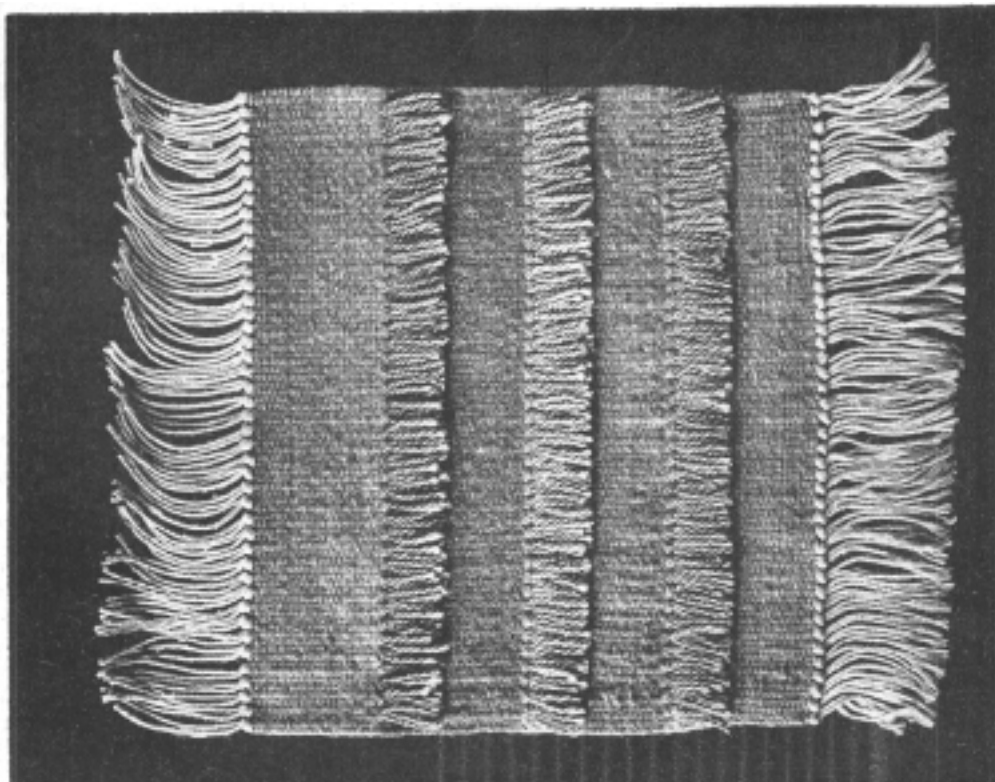
Good weaving!

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

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

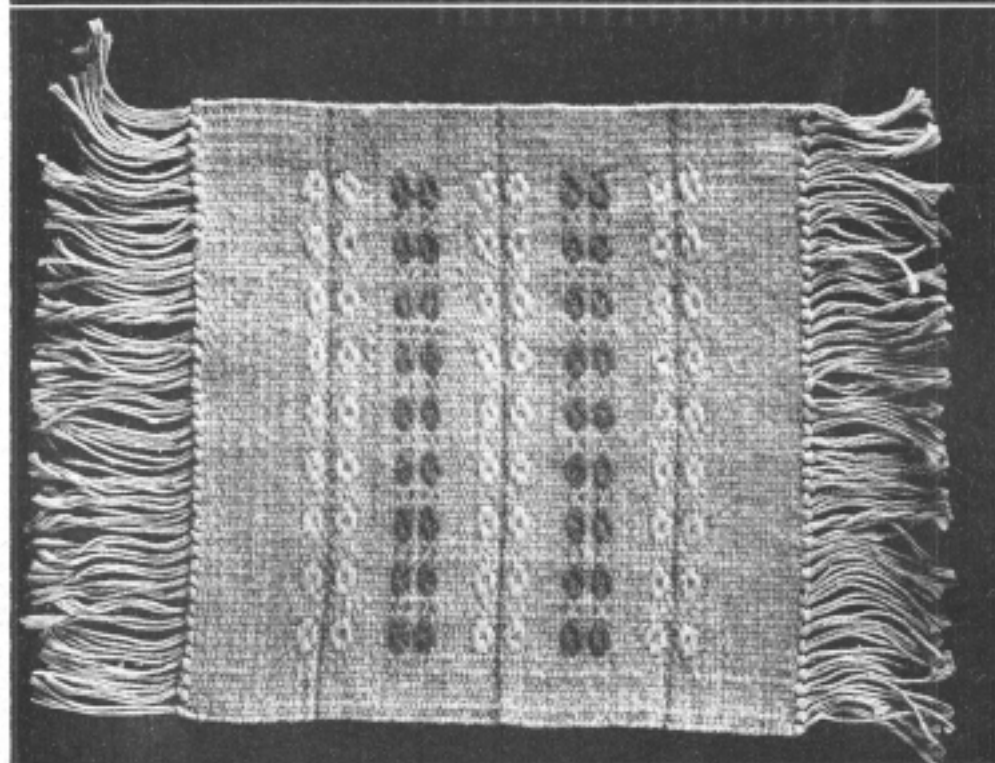
We make sincere apologies to two weavers who were not credited with the weaving of articles photographed on page 81 of our November LOOM MUSIC. Mrs. Sophie Wathne of Winnipeg wove pillow No. 2, and Mrs. Hilda Roy, Vancouver, wove the vestee.

HAVE YOU SENT IN YOUR 1951 RENEWAL? -- \$4.00 for TEN GOOD ISSUES!



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Sample No. 2

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