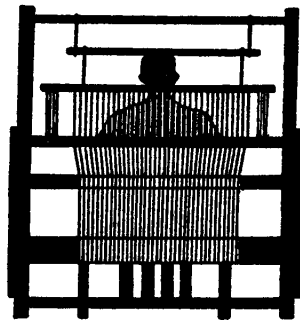


LOOM
MUSIC

VOLUME X NUMBER 1
JANUARY, 1953

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume X, No. 1

January, 1953

Our tenth year of publication begins!

January, 1953 -- May it start off "A HAPPY NEW YEAR!" -- with a resolve to try these special projects:

<p>M's and O's in fine linen Speed in Brooks Bouquet <u>8- or 10-harness Damask</u></p>	}	= place pieces	<p>A 90-inch cloth, or a 45" semi- <u>circular one</u></p>
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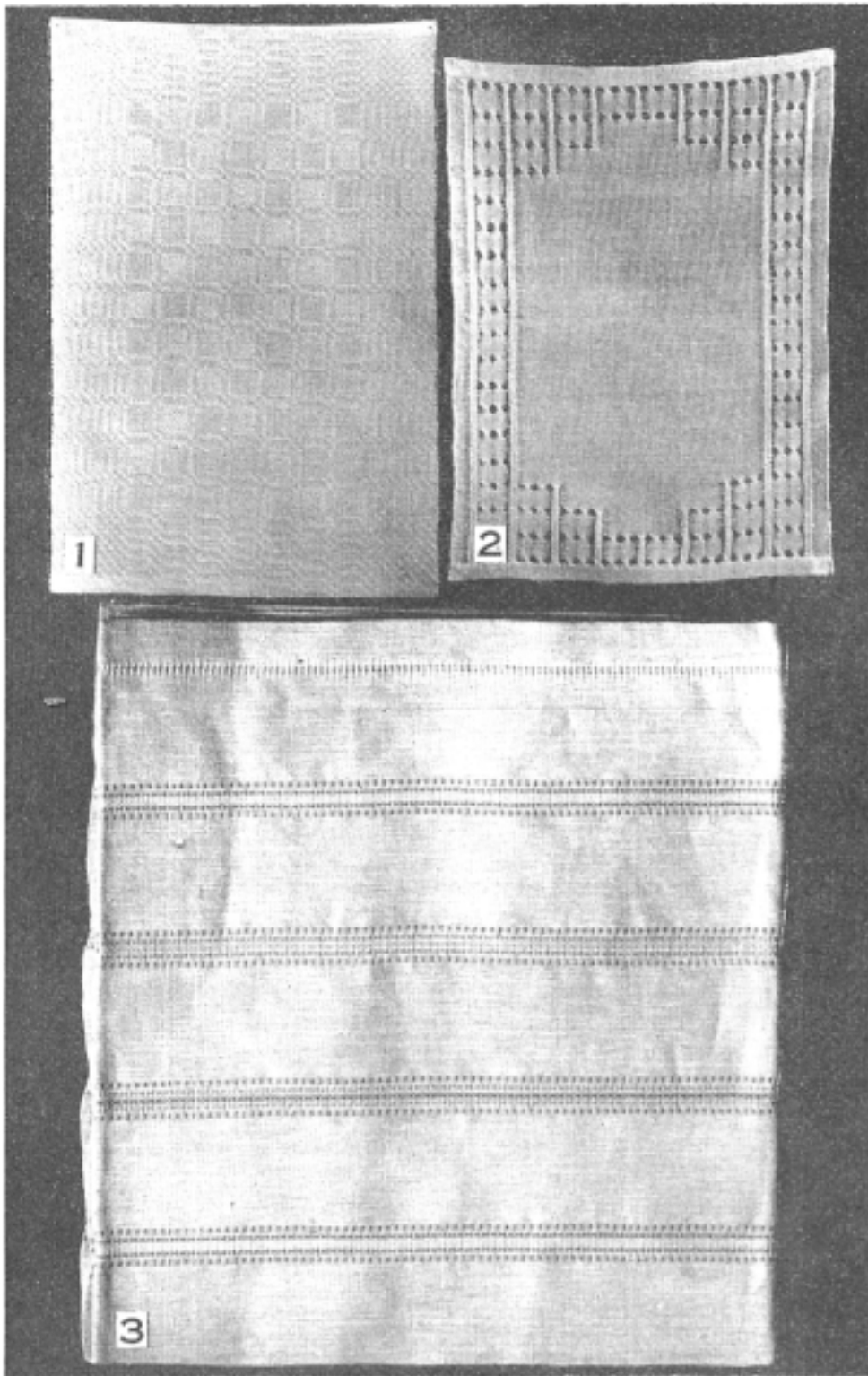
WARP
SETTING

It is amazing how many of our weavers shy at the idea of warps set closer than 30 ends per inch, yet it is these very weavers who sit down cheerfully to thread a warp 36" to 45" wide at that setting. A piece of linen 13½ inches wide at 45 ends per inch is, after all, only around 600 ends -- a few hours work at the worst. Linen is easily warped, and when carefully rolled, a pleasure to weave.

WARP
ROLLING

A word about rolling warp, for those who use chain warps, might not be amiss. We like to extend our warp for as long a distance as possible from the loom, then use our thumb and first and second fingers in a back pull to bring out slack ends. We seldom touch an individual end, since all straightening can generally be done by the person holding the warp at this long distance. When the slack is all gathered in thus, for an extra check a helper may run a coarse-toothed comb down the warp, just for a little extra smoothness. The comb is a smoother, not a means of straightening. A well made, well threaded warp will shake into shape immediately, and needs but a minimum of straightening by the holding person. When rolling, we use great care in placing spacers between warp layers. We like smooth sticks on a wide warp, used generously, long enough to extend well past the selvages. Or, use cards or heavy wrapping paper, four or five inches wider than the warp. On linen, we avoid leaving any gaps between the placing of cards, preferring to have them overlap a half inch or more. Easiest of all, we like a chain warp rolled onto a sectional beam, the warp a multiple of 2" because of 2" spaces between pegs (14" warp for place pieces), and the warp watched carefully for catching on pegs, even spacing between pegs, etc. Remember once again, the secret of a good warp is not how tightly it is rolled, but how evenly every end rolls on compared to the warp as a whole. If the warp is even, but not quite firm enough after tieing-in, the slack can be taken up by turning the warp beam crank a half turn or so, without any damage to the warp.

January is traditionally our table linen number, and we always try for something special -- featuring this time three place mats with all around borders (an M's and O's weave, a Brooks Bouquet variation, a 2-block damask) -- and a 90" cloth -- all photographed on page 2. And do use linen, won't you? Late price lists show encouragingly lower prices on some linen yarns!



1. M's and O's at 48 ends per inch: LOOM MUSIC, January, 1953.
2. Brooks Bouquet, woven by Mrs. Inga McGougan, Winnipeg.
3. Rosepath 90" cloth, woven by Mrs. Inga Roos and
Mrs. C. M. Scott, Winnipeg, Manitoba.

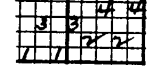
M's & O's
LINEN

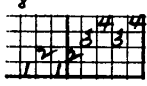
photo. #1

The warp is 65/2 linen at 48 ends per inch -- a setting which avoids any movement of weft over lace areas, keeping every thread as woven on loom. (70/2 linen, Frederick Fawcett, Boston, should be set a little closer).

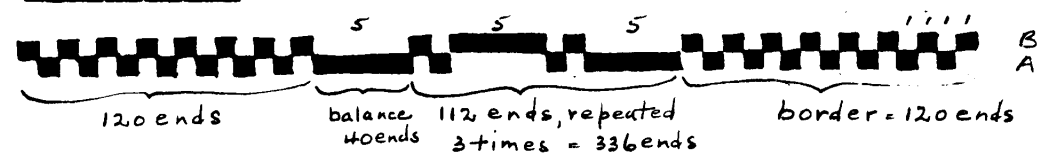
Warp of 65/2 linen, set 3 per dent in a 16-dent reed, 616 warp ends for 13" wide in the reed. This shrank to an exact 12" when washed.

The key to the short draft given below is:

Block B, or row B, is threaded  = 8 ends for each block on draft

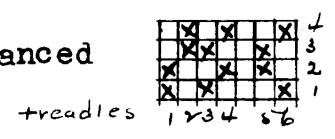
Block A, or row A, is threaded  = 8 ends for each block on draft

The short draft for our arrangement is:

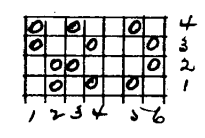


The tie-up is

sinking shed or counterbalanced loom:



rising shed or "jack type" or table loom:



The weft: As this is a strictly 50-50 weave, weft linen should be chosen to produce this effect, after the piece is washed. With a firm beat, we found that a 20/1 weft linen gave good results.

The treading is strictly as drawn in, based on the block alternation shown on the short draft:

Block A or row A, treadle 1, treadle 2, alternately for a total of 8 shots per block
Block B or row B, treadle 3, treadle 4, alternately for a total of 8 shots per block

For plain weave for underside of hem, treadles 5 and 6 alternately (not a true tabby weave).

Treading details:

Treadles 5 and 6 alt. for 3/4" for hem and turn-under

End border: treadles 1 and 2 alt. for 8 shots
treadles 3 and 4 alt. for 8 shots
repeat the above 7 times in all, then treadles 1 and 2 alt. for 8 shots, giving 15 small blocks woven. This should make the corner area just slightly longer than wide, so that it will be a

true square when off the loom and washed. If this is not the case, beat and weft should be adjusted to produce the square.

Centre: { Treadles 3 and 4 alt. for 40 shots, or the number of shots to produce a large tabby square beyond the border
Then treadles 1 and 2 alt. for 8 shots
treadles 3 and 4 alt. for 8 shots
treadles 1 and 2 alt. for 40 shots (a square
treadles 3 and 4 alt. for 8 shots
treadles 1 and 2 alt. for 8 shots

Repeat the bracketted treadlings for desired length (ours was repeated 5 times), then balance with treadles 3 and 4 alt. for 40 shots

Repeat end border as above (1 and 2, then 3 and 4, etc.)

When off the loom, stitch before cutting pieces apart, then hand hem and wash thoroughly in good suds, rinse well, roll in towel to remove excess moisture, and iron while still wet.

**AN AID
TO GOOD
HEMMING**

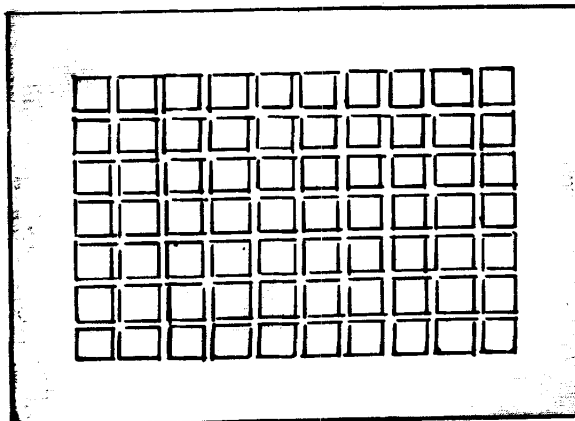
It is a long time since we emphasized the importance of good finishing. A poor hemming job will ruin the appearance of the best weaving, emphatically! We have adopted this method to facilitate hemming -- and one can recognize good hemming always -- it is done to the thread, i.e., always turned under across on one particular weft thread and always hand hemmed across into the same weft thread of the body of the article. To avoid undue eye strain, we recommend the following, for closely woven linens: Keep a bottle handy with a very weak bluing solution. At the spot of the first turn-in of a hem, brush the length of weft just about to be used, with the solution (cleaning tissue does the brushing, or keep a tiny brush handy if you prefer), allow it to dry and throw weft as usual. Only a very faint blue color is necessary. At the point where the hem is to be sewn, repeat the faint blue line of color. Hemming becomes so much easier, and the faint color washes out. For dark warps and weft, ordinary white chalk rubbed onto the particular weft thread will answer the same purpose. For a lightly beaten material, or white wool where the bluing would not be

desirable, throw a fine nylon sewing thread across with the weft shot, leaving the ends hanging 1" at the edges. Hem without catching into the nylon thread, then pull out the nylon -- no trace left.

DAMASK WEAVING

This 2-block damask place piece is an exquisite arrangement for all our 8-harness friends (10 harnesses if you

have them). This bordered arrangement is suitable for easy enlargement to any size cloth, by extending the areas of blocks. (Our photograph was so very indistinct, that we are including only the accompanying sketch)

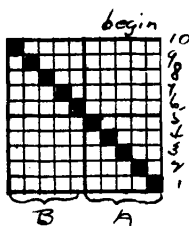


The warp: 70/2 linen, natural (Frederick Fawcett, Boston); or use, as we did, yellow 50/3 mercerized cotton (Parisian, from Searle Grain Co., Winnipeg), set at 60 ends per inch -- 3 per dent in a 20-dent reed. 812 ends, 13 1/2" wide, shrinks to 13" when washed.

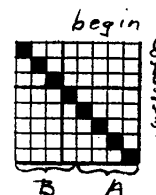
The weft was white linen, 30/1 singles weight, beaten to about 58 weft shots per inch, yes, beaten.

The draft

10-harness damask:

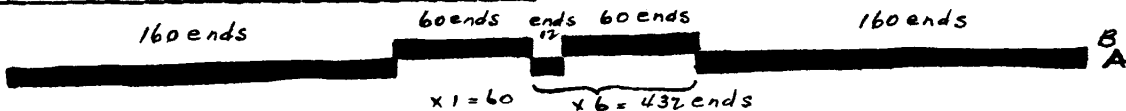


simulated damask, 8 harnesses:

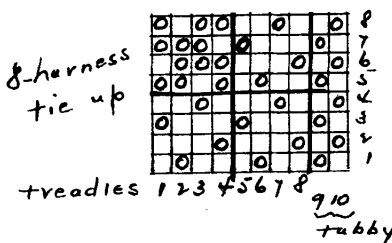
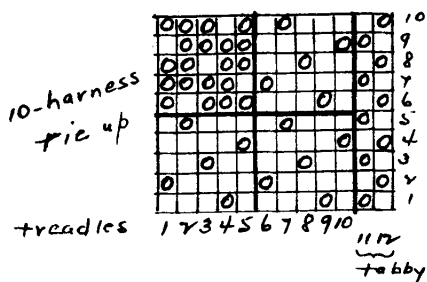


If you have 10 harnesses, use the 5-end satin weave draft and its tie-up. This will give a slight difference in the drawing-in arrangement which we list below for 8 harnesses. Use this key to change: A, 30 x = 150 ends for edge; B, 12 x = 60 ends for the centre blocks; A, 3 x = 15 ends for spaces between blocks.

The 8-harness short form draft for our arrangement:



HOW TO TIE TO WEAVE DAMASK



This tie-up weaves wrong side up, i.e., treadles 5,6,7,8 weave all white weft face surface, for end borders, and 1,2,3,4 weave white weft face side borders and yellow warp face squares. Our mats were hemmed so that the yellow all around border was the top side.

HOW
TO
TREADLE

The treadling details are the same for both no. of harnesses:

Weave 1/4" tabby weave for turn-under, then run "blued" weft for easy turning.

For a 7/8" hem, weave 2", treadles 5,6,7,8 (6,7,8,9,10 for 10-harness loom), then the "blued" weft to mark stitching.

Continue treadling end border, 5,6,7,8, for 2-5/8" more, so that end border width will match width of side border.

Treadle 1,2,3,4 (1,2,3,4,5 for 10-harness), until the first yellow block is square - approx. 58 ends.

Treadle 5,6,7,8 and repeat, for 12 shots in all (15 for 10)

Repeat yellow squares and white bars for desired length, ending with yellow square, then white end border as at beginning.

Hem and wash as for the first mat.

Now for our three Winnipeg guest weavers -- first, Mrs. W. J. McGougan, who has been working out many original interpretations based on the Brooks Bouquet technique.

BROOKS
BOUQUET
TECHNIQUE

The technique is a lace-effect stitch, originated by Mrs.

Marguerite G. Brooks. The design is first graphed, with

the number of ends in the stitch optional, from about six total warp ends upwards. The stitch is done on an open shed, the same shed open throughout one row across of the stitch, and consists briefly of a pass of the shuttle forward through the shed for, for example, 8 upper warp ends, back over 4 of these ends and into the shed, forward for these 4 ends and 4 ends more, back over the 4 new warp ends, and so on. It is one of the more speedy of these open techniques. The steps are, working from right to left, and shed open throughout: 1. take shuttle through shed from selvage to point where 1st stitch is to end, and bring shuttle to surface of web. 2. For an 8-end unit, with the weft on the surface, insert shuttle

into shed 4 ends to right of where weft came to surface first, and pass shuttle through shed from right to left to the end point of the next stitch -- come up through warp, and continue as for first stitch. The stitch is usually pulled up to form a little bouquet of warp ends.

Mrs. McGougan's Place Piece - page 2, #2

The warp is 50/3 linen, natural, at 20 ends per inch; 13-3/4" wide in the reed, 276 warp ends, which shrinks to 12" wide.

The weft is the same linen, beaten to exactly 20 shots per inch. It is threaded in a twill, to produce tabby weave.

SPECIAL
DETAILS

There is a variation here in the Brooks Bouquet technique, in order to obtain bands to set off the lace areas -- see photograph on page 2, and details to follow:

Weave 1 1/2" in tabby weave, for hem and turn-in, giving a 5/8" hem.

With common pins, mark off the web: 13 ends from each selvage, and every 10th end in between: 26 pins.

STEP
BY
STEP
FOLLOW
THROUGH

1st row: open shed, bring shuttle R to L and up at pin 2, back over warp to pin 1, into the shed and R to L and up at pin 3. Pull ends from pin 1 to pin 2 to 1/4" wide group. Back to pin 2, into shed and up at 4, with a little tighter pull. Continue to left edge, leaving every 3rd bouquet 1/4" wide and the two in between tighter.

2nd row: open next shed, bring shuttle L to R and up at pin 25, back over warp to 26, in shed to 24 and give a pull. Continue L to R, as for 1st row.

3rd row: open next shed, bring shuttle R to L to pin 2, back over to 1, through shed to pin 5 (pulling first bouquet to 1/4" as before), back to 4, into shed and forward to 8, back to 7, into shed to 11, back to 10, and so forth to the left selvage, making the 1/4" bouquets on every third of the original groups (see photo).

4th row: open next shed and weave the same bouquets as 3rd, working L to R.

16 rows are woven in all, alternating 3rd row and 4th row bouquets.

19th row: repeat row 1

20th row: repeat row 2

21st row: repeat row 3, except to omit centre 5 bouquets

22nd row: repeat row 4, except to omit centre 5 bouquets

16 rows are woven in all, alternating 21st and 22nd rows

Rows 37 and 38 repeat rows 1 and 2, except centre 5 bouquets

Rows 39 to 54, repeat rows 3 and 4, except that centre 11 bouquets are omitted (woven across in tabby)

Rows 55 and 56, repeat rows 1 and 2, except that centre 11 bouquets are omitted (woven in tabby)

Rows 57 and on, for the desired length centre, continue in the same manner, involving the 4 sets of bouquets only at each edge, as seen in the photograph on page 2.

Weave second end border in reverse, beginning with row 56.

90-inch table cloth

90" LOOM
FOR SALE

Mrs. Inga Roos and Mrs. C. M. Scott wove our last article on a 90-inch LeClerc loom. These are excellent looms, but require a large floor space and two weavers (pictured in Beriau's HOME WEAVING, p. 297). Another excellent 90" loom is made by Jules Clement, St. Justin, Quebec. One of these is for sale in Edmonton, in its original packing carton, a good buy for anyone in western Canada who can make use of it (Write to Mrs. Sandin).

90" LOOM
WEAVING

These wide looms are often used in schools, as two weavers can weave either one wide or two narrower articles simultaneously, by good team work. Mrs. Roos and Mrs. Scott wove two coverlets and several cloths. The beauty of such weaving is the seamless 90" width (or less if desired). The loom has two sets of pedals, and Mrs. Roos tells us the 90-inch throw is easy to manage. The first weaver throws, the second catches, both beat, change shed, and then the second weaver returns the throw. Mrs. Scott is a senior in years, having achieved her three score and ten, and still manages this throw.

The warp: 24/3 Egyptian at 30 ends per inch (2 per dent, 1 per heddle, 15 dent reed).

The draft: Rosepath, as it happens:



OUR
CLOTH
DETAILS

The wefts: Dark natural tow linen, spun with some of the woody fibres left in, uneven and bumpy -- the

type that usually sells very cheaply. This was wound on the shuttle with a strand of natural Egyptian like the warp, giving an interesting texture and color blend. The colored bands are #5 perle cotton. Your editors liked this one as a bed covering also, fine for boys and where fuss is not wanted.

Draft arrangement:

3" twill, threaded 4,3,2,1 and repeat	90 ends
84" Rosepath, 4,3,2,1,2,3,4,1, 315 times, omitting last #1 on last repeat	2519 ends
3" twill, threaded 1,2,3,4 and repeat	90 ends
	<u>2719 ends</u>

The treadling: Weave 4" in tabby weave with linen and cotton wound together, for 1-3/4" hem, then at hem line pick up a row of 3 and 3 leno twists, then 4" more tabby before 1st pattern. All pattern bands are alike, varying only in color treatment, and separated by 3 1/2" in tabby weave, using the linen and cotton background.

1st band: 3 shots, harnesses 1&2, dark brown perle, tabby between
3 shots tabby weave in background color
5 shots golden tan perle, harnesses 2&3, 3&4, 1&4, 3&4, 2&3, using no tabby between
2 shots tabby weave in background color
7 shots corn yellow perle, harnesses 1&2, 1&4, 3&4, 2&3, 3&4, 1&4, 1&2, no tabby between = centre of first band -- reverse treadlings to beginning of band; 1-1/4" wide

2nd band is identical, using brown, med. light blue, turkey red.

3rd band is identical, using brown, grey blue, rose pink.

These bands are alternated for the length of the cloth, separated by 3 1/2" bands of background color in tabby weave.

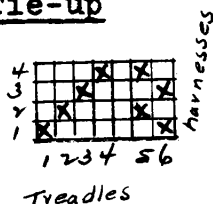
Do try this same cloth in a 45" width, or use its same materials in place mat adaptations. The weft gives such a pleasing texture and color, ideally suited to carrying bright bands of color.

SEMI-
CIRCULAR
TECHNIQUE

Another way to achieve a 90" cloth is to set up a double width article similar to this, setting up the warp 60 ends per inch (4 per dent, #15 reed). No pattern is possible but colored stripes in tabby are effective. Thread loom 1,2,3,4 throughout, with the tie-up indicated below.

To weave semi-circular (take care to make a neat turn at closed side, and little trace will be left after washing):

Tie-up



Pass 1 - Treadle 4

Pass 2 - Treadle 2

Pass 3 - Treadles 3 and 5 together

Pass 4 - Treadles 1 and 5 together

Repeat these four passes throughout

From all your looms, may there come the best yet -- in

GOOD WEAVING *W. H. M. S.*

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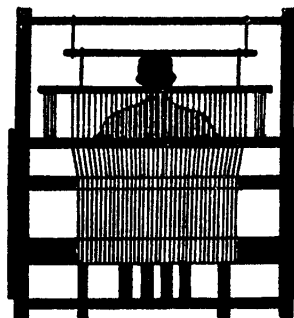
LOOM
MUSIC

VOLUME X

NUMBER 2

FEBRUARY, 1953

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume X, Number 2

February, 1953

News and ViewsTWO
1953
SUITS

Woolen weaves for ladies' suits are always in a weaver's mind, and a few ideas for Coronation Year are in order.

The shorter, hip length jacket is much to the fore, and two examples that appealed to us are found in the new British offerings, as shown in THE AMBASSADOR, 49 Park Lane W 1, London. Both are sports type, one shown with a matching finger tip shortie; and the other distinctly "college girl" and tremendously smart.

We have designed our own color schemes, and suggest suitable yarns and settings.

TABBY
WEAVE
WITH
 $\frac{1}{2}$ " OVER-
CHECK

The detail of the first suit shows a half-inch overcheck on a tabby weave. We recommend a 32/2 Weavecraft yarn at 36 ends per inch, and a subtle blend of color obtained by having warp of one color and weft of another -- taupey beige and pink, giving a warm tone which is neither one nor the other. Weavecraft is perfect and is so very reasonable in price. Now selling at \$6.40 per pound spool of 8960 yards, the warp 36 ends per inch, 36 inches wide, requires 1296 yards per running yard. If we buy 2 lbs., 1 beige and 1 pink, we have 7 yards approximately for warp and a similar amount for weft, giving a yarn cost of about \$1.90 per yard.

There should be a minimum of shrinkage when 32/2 is woven at this setting in tabby, and the finished material can be cold water shrunk (rolled tightly between layers of damp sheets on the front beam and allowed to dry out), or thoroughly steam pressed.

Our material here uses a lighter and a darker color for the overcheck, a white and a dark brown, arranged: 18 ends beige,

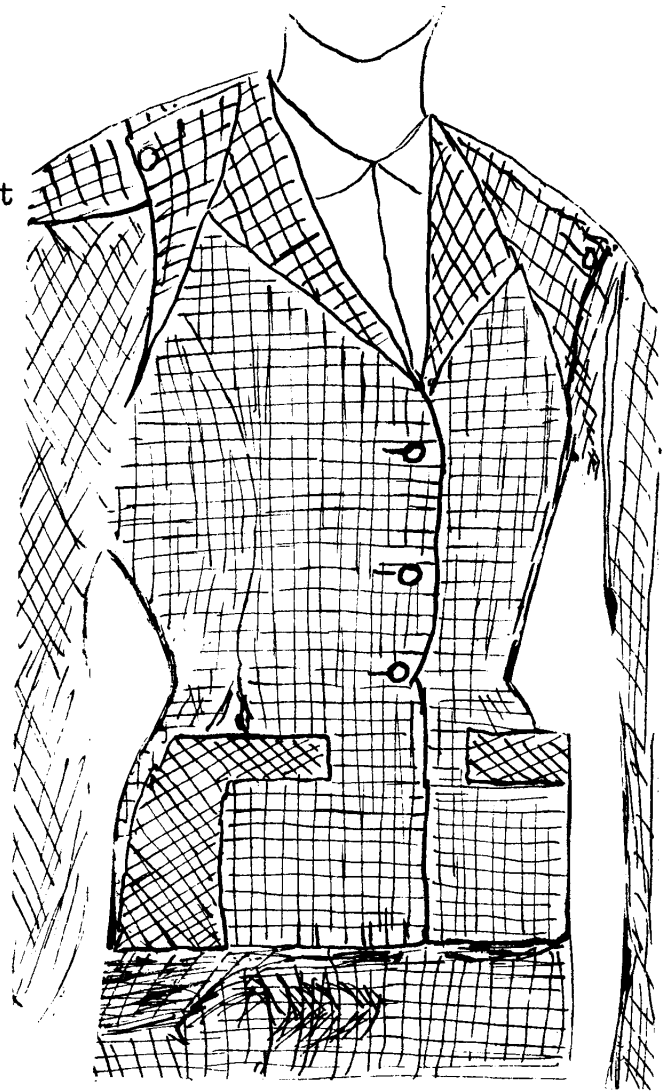
1 end white, 1 end brown, all across the warp. The weft is woven in the same order: 18 pink weft shots, 1 white weft, 1 brown weft, beaten so that the squares on the loom are very slightly elongated, to make perfect squares after shrinkage.

DRAFT

The warp is threaded all across in a basic twill 123^4 , single in the heddles and 2 per dent in an 18-dent reed. The treading is plain or tabby weave throughout: alternate harnesses 1&3, and 2&4.

MAKE-UP

The style of making this suit is suited to any of us -- the pocket detail is especially neat -- bias cut here provides the only adornment, other than plain brown bone buttons. The skirt is our usual pencil slim style. So often good



hand weaving is ruined by unsuitable treatment, and this one is really a "find".

**"COLLEGIATE"
PLAID
SUIT**

The second suit is very "collegiate" -- the 3" by $3\frac{1}{2}$ " squares, outlined in alternate dark and light stripes are becoming to any young figure, especially good for girls from 18 yrs. on. The smartest thing about this suit is the self-fringe around the bottom of the jacket, about $1\frac{1}{4}$ " in depth. This "sounds" amateurish, but it is smart in actuality. The neck fastening -- a narrow stand-up collar with a long tab to the left is another coutourier finish.

For the young woman who likes very casual sports suits, this is a beautiful straight cut box jacket and a very slim skirt. The chief precaution here in weaving is to have stripes exactly matched,

and to see that sleeves carry out the "line" of the plaid. To insure this, a weaving guide must be made, with the stripe widths marked accurately.

For the warp, a width of $25\frac{1}{2}$ " finished would appear to be ample -- to allow for the width across the back at the arm pit (a size 16 suit coat measures 20". Then 28" wide in the reed for the warp will allow for $2\frac{1}{2}$ " shrinkage and for cutting according to cross striping.

**YARDAGE
REQUIRED**

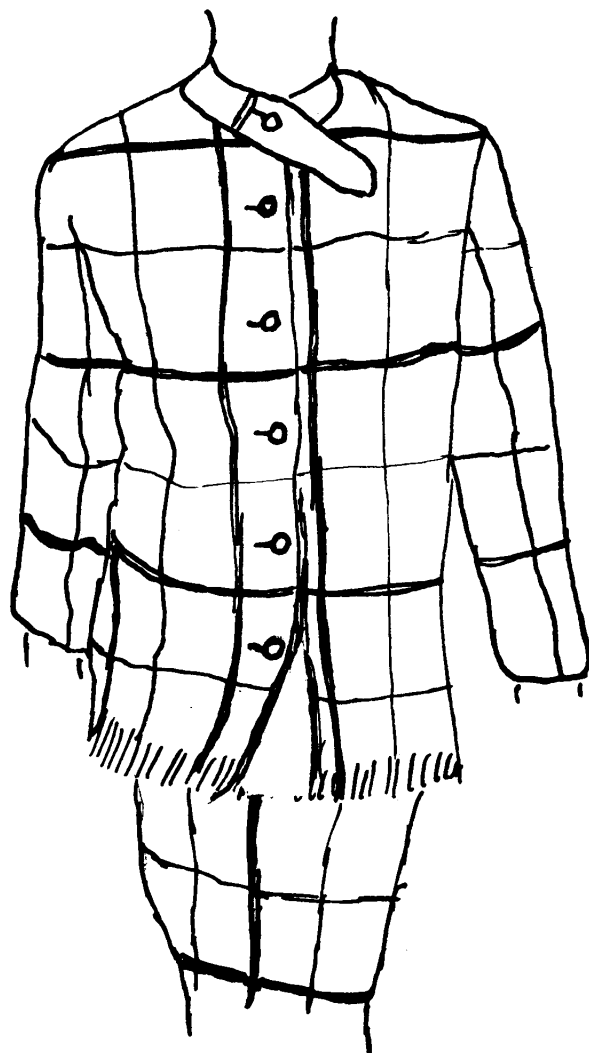
Needed are: the back, 2 fronts, 2 sleeves, front and back of skirt. Again, a size 16 requires: back 25" long, 2 fronts ditto, 2 sleeves the same, 2 skirt lengths each 32", making $5 \times 25 = 125$ ", plus $2 \times 32 = 64$ ", or a total of 189", plus 18" shrinkage in length and 27" loom allowance, to require 234" or $6\frac{1}{2}$ " yards of weaving, on the loom.

**MATERIAL
USED**

For this type suit, $16/2$ Weavecraft at 30 ends per inch, woven in a twill, using the same Weavecraft for weft; or for a somewhat sportier material, a $16/2$ warp and a fine cheviot weft. The cheviot comes in weft spun only, \$3.84 per lb., and should run 7 to 8,000 yards per pound. There is a fair color range. (Weavecraft and Cheviot from Searle Grain Co. Ltd., Winnipeg, Manitoba; send 35¢ in coin for price list).

**THREADING
DRAFT;
TREADLING**

The warp is threaded in a basic twill, $1^2 3^4$, single in the heddles and 2 ends per dent in a 15-dent reed. The tie-up is standard, with the treadling in twill:



treadle 1 (harnesses 1&2)
 treadle 2 (harnesses 2&3)
 treadle 3 (harnesses 3&4)
 treadle 4 (harnesses 4&1) and repeat

The warp colors are:

**WARP
ARRANGE-
MENT**

medium green basic color, 3-1/8" or 94 ends
 light contrast, light green, 1/2" or 16 ends
 medium green 3" or 90 ends
 dark contrast, dark green (or black, brown, purple, etc 1/2" or 16 ends
 basic color 3" or 90 ends

Repeat the above (in brackets) three times in all, then add, to balance: 1/2" or 16 ends light contrast, then 94 ends basic color, for a total of 840 warp ends, as sketched below:



Mark on a piece of cardboard, and weave exactly to this scale:

**WEFT
ORDER**

3 1/2" basic color }
 1/2" light stripe } 8" repeat -- make weaving
 3 1/2" basic color } correspond to this guide
 1/2" dark stripe }

Beat so that there are approximately 29 weft shots per inch, for a 50-50 weave in the finished cloth.

For back: repeat above 8" 3 times in all, 24", then 3 1/2" basic color.

For fronts and sleeves: Make 4 duplicates of the back, marking the end of each section with a white line of carpet warp, or etc.

For skirt: Weave 2 lengths, each 34" long, marking divisions ^{as} above.

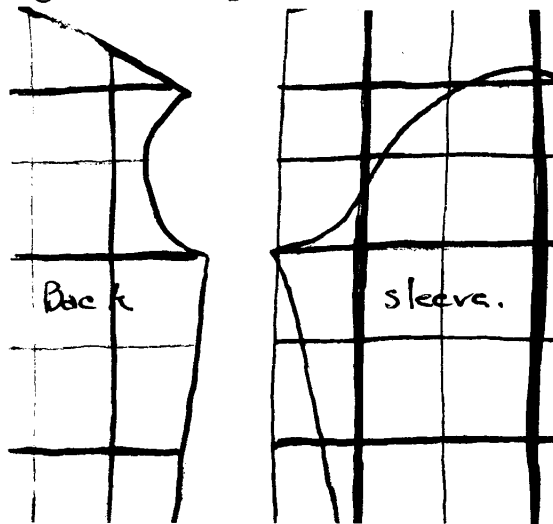
Steam press, shrink, or finish as the yarn used requires.

**CUTTING
AND
PATTERN
PLANNING**

Care must be exercised in laying out the pieces. Place

back pattern so that dark stripe is exactly at centre back. For fronts, lay pattern so that a light stripe comes at the centre of the shoulder seam. This will give a dark stripe each side of front buttons.

The sleeves must be cut so that



their stripes match onto those of the jacket exactly. After fronts are cut, place one beside sleeve length, matching cross stripes, then lay on sleeve pattern to correspond.

Skirt pieces are cut so that dark stripes come at centre front and centre back.

SOUTH
AFRICAN
LETTER

A most interesting letter comes to us from a weaver in Pretoria, South Africa, and we want to share it with you.

Our correspondent tells us of the two Guilds formed there, one in Cape Town and one in Pretoria, with about 80 members each. To read her letter, full of enthusiasm and a great hunger for weaving experience, reminds us of days 10 to 15 years ago in Canada, when information as to methods, materials, and looms, was not readily available. We quote:

"Here we are at our happiest with homespun wool and mohair and broken cops -- throw outs from one of our woolen mills, plus cotton from one of our cotton mills. Unfortunately far too many of our members use knitting wools as they can be bought in all our stores. At present we haven't a single firm in South Africa which sells yarns suitable for weaving. One of our Pretoria members who has a small hand weaving factory sells us wool which she spins by machinery specially for hand weaving. She is of Swedish extraction and is a very great inspiration and help to all of us."

We wish to thank all our subscribers who have gladdened us with their kindly thoughts -- December and January bring heavy chores with the mechanics of subscription renewals -- but we are heartened by the wonderful comments which so frequently reach us with renewals. These spur us on to keep the ideal of service ever at our masthead, and to uphold the cause of GOOD WEAVING.

MARY
MEIGS
ATWATER

With this issue, LOOM MUSIC joins other weavers and weaving bulletins, in honoring Mary Meigs Atwater, who during this month of February 1953 celebrates her 75th birthday.

The many fine publications bearing her name do, to a certainty, testify to her great service in the weaving world, but no

measure can be found to evaluate her influence on this continent for the past thirty or more years. She has seen handweaving grow from a forgotten craft barely surviving in the Southern Highlands and in one place in New England, to the great position it holds today. Not the least of her rewards must be the knowledge that she herself has been the spear head of it all, leading the way by learning, and teaching, in turn, what her research unfolded to her.

To have known Mary Atwater and to have worked with her has been a real privilege, and it is with great appreciation we mark her anniversary. Congratulations and good wishes are hers, we know, from every handweaver.

WEAVING PROGRAM,
BANFF SCHOOL OF FINE ARTS

This weaving school offers many advantages, and there is no better time than now to plan attendance at the 1953 session. If you are a beginner, here is your opportunity to get a fine start. If you have some experience, here you will find unlimited and exceptional means of gathering fresh inspiration and material for your creative ability. Add to these advantages the lectures on technique, weaving practices, the course in Design given by Art Staff members, and the lessons in use of color, and you have an unforgettable summer.

We plan to have sufficient looms set up at the beginning to enable weavers to obtain as much variety as possible. We suggest that you investigate

Those textiles you see and read about -- modern upholsteries from sturdy rumpus room types to the use of exciting metallics;
Draperies from filmy fullness to luxurious draw drapes;
Table linens to grace your finest china or enhance your favorite pottery;
Clothing fabrics to fill you with pride of accomplishment;
Household sundries and occasional weaving;
Linen threads from Scotland, Canada, and the United States;
Canadian homespuns and the finest worsted yarns;
Cottons of every type, from fine to multiple type boucles, etc.
Rayons, metallics, ramie, and silks, if available.

LOOM MUSIC editors, who are the instructors, will welcome you to the 1953 session of the Banff School of Fine Arts, July 6th to August 15th (shorter periods can be arranged if desired). See the Preliminary Announcement enclosed herewith, and for a more complete picture, write to the Director of the Banff School of Fine Arts for the school calendar.

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\$4.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.
\$3.00 per year for back issues, 1944 to 1952, with complete sets
still available. Copyright 1953

NORTHWEST CRAFTSMEN'S EXHIBITION, Henry Gallery, University of Washington, March 8th through April 8th, 1953 (entries must be received by February 14, 1953).

This competitive exhibition is intended to encourage original contemporary design in the crafts, and is open to all craftsmen residing and working in Washington, Oregon, Idaho, Montana and British Columbia.

The handweaving class includes: handwoven textiles, napery, drapery, upholstery, rugs, screens, wall hangings, clothing and accessories (made up or in yardage).

For your entry card, write to the Henry Gallery.

BOOKS FOR THE WEAVER. If you are not already familiar with this excellent source of weaving books, be sure to write for your copy of their list "Books for the Weaver", to Craft & Hobby Book Service, Coast Route, Monterey, California.

You will appreciate their friendly service, and especially their service of keeping you up to date on books as they become available.

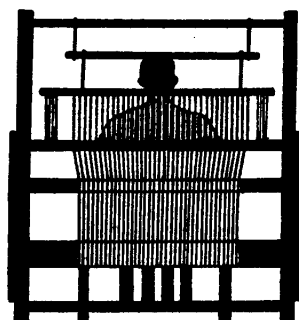
LOOM
MUSIC

VOLUME X

NUMBER 3

MARCH, 1953

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume X, Number 3

March, 1953

Monk's Belt:
Towel, Runner

Solomon's Delight:
Towel, upholstery.

Wait for me -- I can, too "Be Contemporary"

claims FOUR HARNESS OVERSHOT

When, a few numbers ago, we wrote the phrase about "the virtual death of four harness overshot" it was done with a feeling that our words were just a goad to stir up the weave to fresh activity. Thinking over its long history, we feel sure that it has seen quite a few battles rage around it, and has emerged ever victorious; somewhat changed, perhaps, but still a force with which to be reckoned.

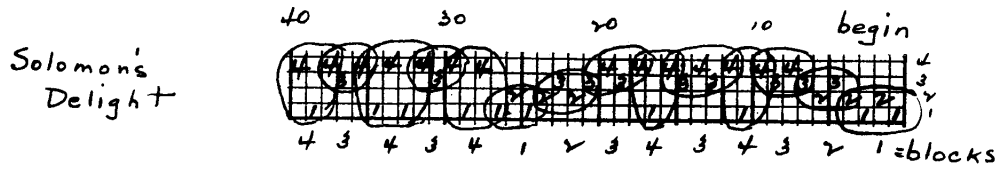
ON
OPPOSITES

We are quite sure one of the early battles may have been over the shifting of values as they appear in the overshot drafts "On Opposites". These drafts are now seldom used, but we are sure they have great possibilities still waiting for our attention. We think even the term "On opposites" needs some clarification, referring as it does to draft construction, and so, in turn, to a method of treading. Note, please, that the draft construction comes first.

We see constantly in the SHUTTLE-CRAFT BOOK (and others) that the notes say "partly (or wholly) on opposites", and in the new edition of this book "on opposites" section begins with the title "The Patch Patterns", p. 186, text notes on p. 127. As soon as we say "Monk's Belt", a definite image appears to us. Still very much used in Sweden, this type of draft marks the first change from the familiar type of "on twill" overshot: i.e., where the drafting of pattern blocks follows in regular sequence, either clockwise or counterclockwise in movement.

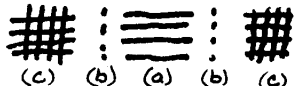
THEORY OF
"ON TWILL"
OVERSHOT

Let us consider a familiar overshot draft, Solomon's Delight, No. 34, p. 157: We have circled the block groups and have numbered the blocks below where they appear on the graph:



Groups 1,2,3,4 move in a clockwise direction, then 4 and 3 play on two blocks, but consecutive order is maintained throughout.

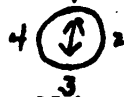
If the reader refers to our previous notes on drafting 4-harness overshot (April 1944, April 1945, March 1946), this is further explained, and the three areas of overshot shown: tabby background, half-tone or 1-skip areas, and the pattern or overshot areas. When drafts are arranged as above, the whole weaving appears



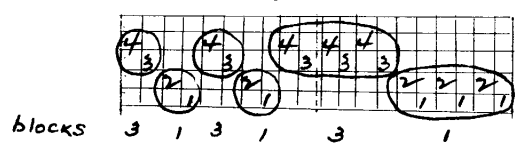
(c) tabby, (b) half-tone, (a) pattern. This placing never varies, owing to the twill progression.

PATCH PATTERNS, 2-BLOCK MONK'S BELT

When the draft makers departed from this above rule, as in Monk's Belt, and used the pattern blocks opposing each other and confined the treadling to the same system, treadling harnesses 1&2 against 3&4, the appearance order



changes to (b) (c) (a) (a) (b) with no half-tone areas, because pattern groups do not overlap, as in "on twill" drafts. Take a look at Monk's Belt draft, with its groups circled and groups numbered below:

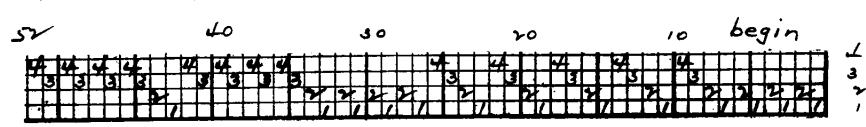


treadled 1&2, 3&4, for the times desired, tabby between pattern shots

DETAILS OF SWEDISH MONK'S BELT RUNNER

Every Swedish weaving student must weave a length of Monk's Belt as part of her training, and it is commonly done in linen with the pattern in traditional red and blue. We photograph part of such a length as No. 1 on page 23. The warp is white

#30 singles linen at 40 ends per inch, weft pattern and tabby the same, with the pattern weft doubled on the shuttle. The draft used is:



In threading this piece, the first six ends were omitted on the right edge, for a good selvage (and balanced on the left edge too).

The treadlings are, harnesses 1&2 as desired, tabby between harnesses 3&4 as desired, tabby between

The two treadlings were repeated 6 times and 3 times throughout the piece, and the photograph will show how the bands have been varied, using mostly red, with some blue, in the bands on a white tabby background.

The beat was 30 pattern wefts as well as 30 tabbies per inch, so you can see it is well beaten! The exercise must be woven to have complete uniformity.

OUR
TOWEL
ADAPTATION

From the Swedish piece illustrated, our example (photo. No. 2 on page 23) is adapted to be at home in any modern kitchen because of its complete lack of "fussiness". Again, in linen, plan a towel or runner using 20/1 line linen, natural, at 30 ends per inch, with a weft of #20 or #30, well beaten to about 30 or 34 wefts per inch. For colored pattern bands, use a 20/1 royal and a copen blue linen, double on the shuttle (or use dark blue and red like our Swedish piece). The pattern bands should beat back to 26-28 pattern and 26-28 tabbies per inch.

This towel has charming bands because of the fact that the pattern is not continued to the edges. The turnings are exquisitely done by the pattern weft coming out of the shed while the tabby between is thrown, the pattern anchoring on the tabby a quarter-inch in from the edge, then into the shed again for its return throw. (This is made possible by beginning the threading with the $\gamma \gamma \gamma$ as shown on the draft). Photograph #2 on page 23 will show detail of bandings on this towel, but not color changes: treadle harn. 1&2 dark blue; 3&4 medium blue. For the colored tabby bands: 2 shots dark blue, 2 of background color, 2 light blue, 2 dark, 2 light, 2 background, 2 dark blue.

OVERSHOT
WEAVE WITH
LINEN

Again from Sweden, much modern table linen is done in what they call "Daldräll", in which the cotton warp setting is

stepped up to 60 ends per inch, using a soft spun cotton as warp and a #30 singles natural color linen as weft. We gave details for a lovely cloth of this type in our January 1946 bulletin, but the more elaborate ones use drafts "on opposites" to obtain clear cut effects. We never found them using overshot as in America, but always at this finer setting -- it's really good that way.

OVERSHOT
FOR
"TEXTURES"

To show how overshot reacts to the use of wefts and treadlings which produce textured materials, we set up the little Solomon's Delight mentioned before, with a $24/3$ cotton warp at the usual 30 ends per inch. In setting up this warp we used a pattern with simplicity and short pattern skips, this one with a maximum size overshot of 5 ends. Then there are only two major parts to the draft, arranged so that harnesses 3&4 weave over one section and 1&4 over the other, with harnesses 1&2 and 2&3 minor quantities.

NO. 1
TOWELLING
OR
DRAPERY

Our first weft was white cotton boucle pattern, with a pink linen $25/2$ for tabby, beaten to 38 shots per inch, 19 boucle and 19 tabby. This produces a firm fabric, and as we treadled it, has a boucle surface on one side and a squared off linen surface on the other (this is the side photographed, #3, p.23).

Treadling: harn. 3&4	} 3/16" band
1&2	
3&4	
1&2	
3&4	
harn. 1&2	using white boucle, 14 boucle shots with alternating pink tabbies between (1&3 and 2&4) = a 3/4" band of 14 boucle, 13 tabby shots.
	Then 5 shots of white boucle as above (3&4, 1&2)
harn. 2&3	14 boucle shots with alternating pink tabbies = a 3/4" band of 14 boucle, 13 tabby shots.

These two blocks of pattern treadling, with the white boucle bands between, were used alternately throughout the piece. When woven as a towel, we began with 3" pink tabby, for hem end.

As an all-over fabric for bedroom upholstery it is equally

good -- the regular but not uniform-sized squares are particularly pleasing. With a lighter beat and material, excellent for drapery, too.

NO. 2

COLOR
TRICKS

Next, on the same Solomon's Delight warp we did a dark upholstery sample: black cotton boucle, chocolate brown cotton boucle, heavy white nubby rayon boucle, shiny white 8/2 rayon.

This sample was treadled: harn. 1&2 using white 8/2 rayon
 2&3 using white nubby rayon
 3&4 using chocolate brown boucle
 1&4 using black boucle
 and repeat throughout

For interest, every 5 or 6 or 8 rows, we threw a shot of white linen and gold 2-ply, in the same shed with one of the regular white shots. This added metal is at your discretion, good with or without it.

In this treadling we evolved a decided vertical stripe, the fabric being very, very firm. The coloring proved interesting and full of possibilities for color exercises. On one side the predominate color is white with narrow striping of brown and black mixed. The reverse side is a dark brown and black mixture with the narrow stripe white (This is the side photographed, #4, p. 23). As well, the treadling makes one wide stripe predominately brown, the other predominately black.

NO. 3

BLENDING
COLORS

The third experiment along the same lines was of an analogous color scheme: dark gold ratine with big nubs, Ming gold Lily's 10/3 cotton, lighter gold 25/2 linen, double on the shuttle, and silver and a slightly darker grey 25/2 linen wound together on the shuttle. This was treadled without tabby, as No.2:

harnesses 1&2 dark gold ratine
 2&3 Ming gold 10/3 cotton
 3&4 lighter gold linen, double on shuttle
 1&4 two light grey linens, double on shuttle
 and repeat throughout

This is a beautiful blend, with an effect at a distance of wider stripes outlined by the irregularly appearing nubs of the dark gold ratine. (Photo. #5, p. 23).

For our last exercise we changed to a direct tie-up, with

NO. 4 harness 1 tied to pedal 1, harness 2 to pedal 2, 3 to 3, 4 to
 HONEYCOMB 4, with tabby A = harn. 2&4, B = 1&3 (pedals 5 and 6). On this
 we wove a fine close homeycomb, using natural homespun wool
 for the surface tabby shots, and deep gold 20/2 cotton for the cups.
 This would be excellent upholstery for large areas where a neutral
 texture effect is desired. (Photo. #6, p. 23).

THE We experimented to find the right weights of threads to cover
 TECHNIQUE the warp successfully, and to find which pattern blocks to use
 OF HONEYCOMB for a pleasing treading arrangement. We finally used blocks
 3 and 4 alternately throughout, for an indistinct stripe, yet "all over".

With natural singles homespun: treadle A,B,A, firm beat
 With deep gold 20/2, treadle 3 alone, 4 alone, alternately for
 8 total shots, firmly beaten
 With natural wool, treadle A,B,A, with a firm beat
 With deep gold 20/2, treadle 1 alone, 4 alone, alternately for
 8 total shots, firmly beaten

Repeat the above treadlings throughout.

When planning upholstery for smaller areas, and where more
 vivid colors are desired, try a deep color in the warp of 20/2 cotton
 at 30 or 32 ends per inch, with the tabby wool areas close in color
 value, and sparkling color contrasts or blends for the "cup" areas --
 depending on your personal choice upon experimentation.

With a world of color and a wealth of material to be had
 for the buying, it's like Fairyland in comparison with a few years
 ago -- and this old reliable 4-harness overshot friend says: "Try
 me again and let my many virtues shine forth in truly

GOOD WEAVING!

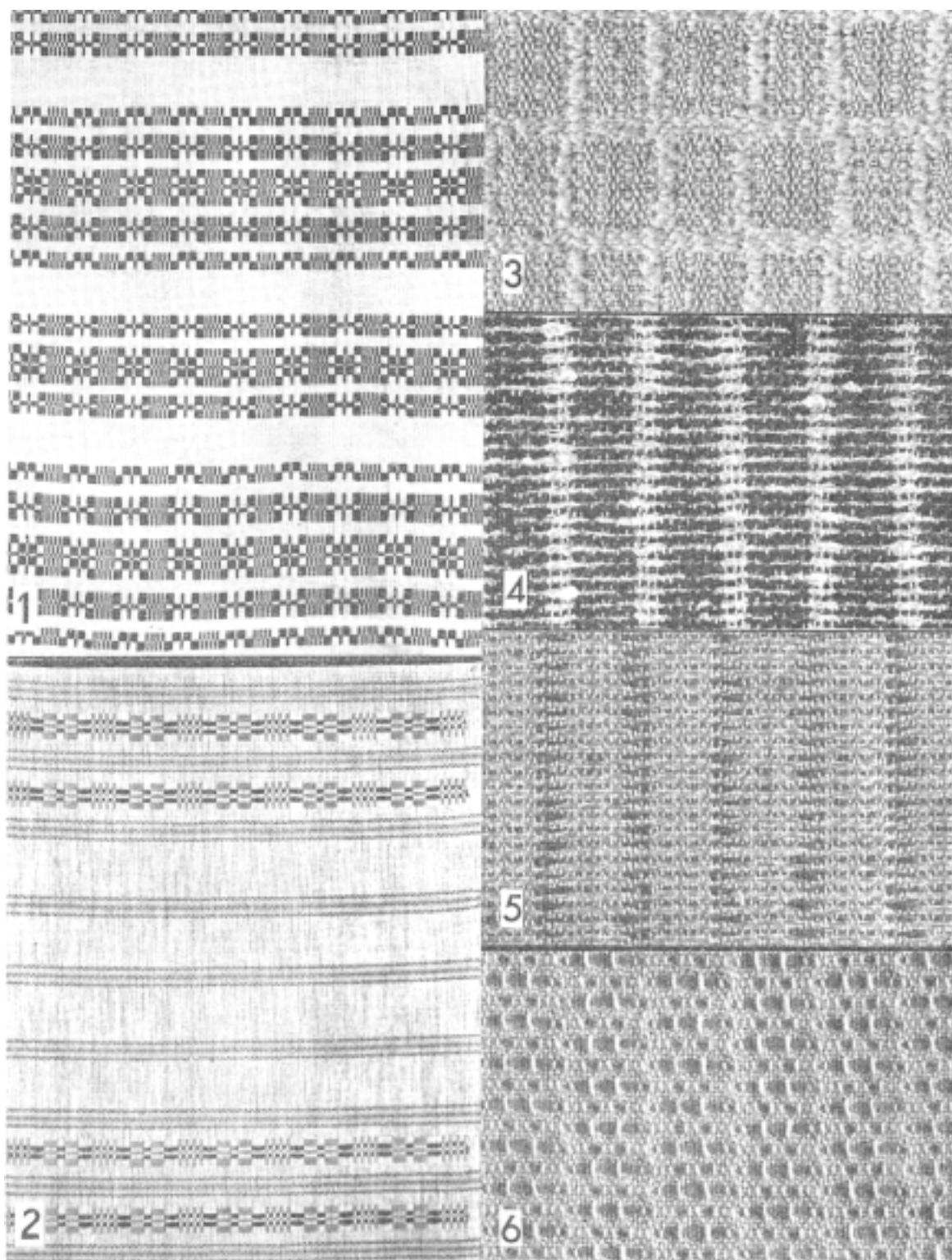
ms.
 Mrs. R. B. Sandin
 University of Alberta
 Edmonton, Alberta

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

And speaking of a few years ago -- LOOM MUSIC back numbers
 are a real treasure house, even if we do say so, and we are often
 amazed at how little they date!

\$4.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.
 \$3.00 per year for back issues, 1944 to 1952, with complete sets
 still available. Copyright 1953

New edition of Worst's, HOW TO WEAVE LINENS, \$5.50 is due any day now.
 Craft & Hobby Book Service, Coast Route, Monterey, Calif., will have it.



1. Portion of Swedish student's sampler, Monk's Belt threading,
all linen, LOOM MUSIC, p. 18, 1953
 2. Linen towel, Monk's belt threading, " p. 19, 1953
 3. Solomon's Delight for towel, upholstery, etc., " p. 20, 1953
 4. " for upholstery, in brown, black, white p. 21, 1953
 5. " for upholstery, in golds and grey p. 21, 1953
 6. " for upholstery, honeycomb technique p. 22, 1953
- (Nos. 3, 4, 5, 6 are shown at 3/4 actual size)

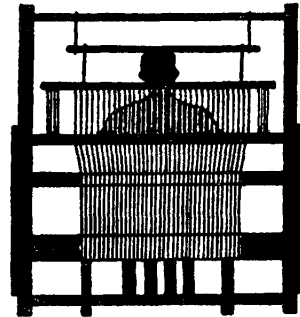
LOOM
MUSIC

VOLUME X

NUMBER 4

APRIL, 1953

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume X, No. 4

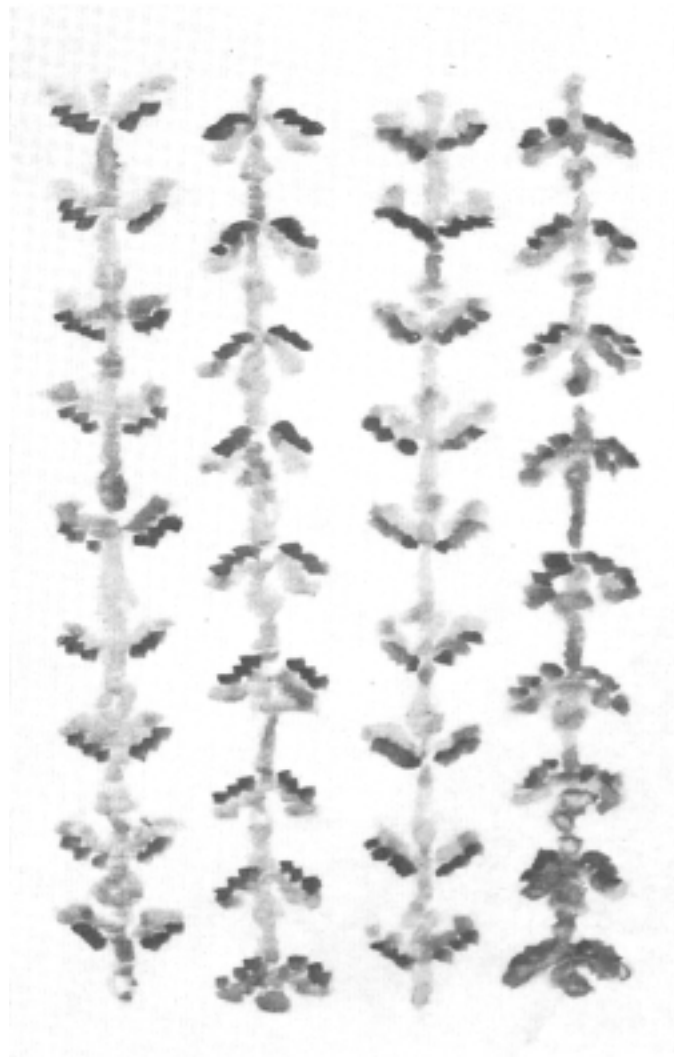
April, 1953

RUG TECHNIQUES: No. 3, RYA

It was the intention to have our findings on Swedish Rug Techniques published in issues appearing fairly close together, but as always, such plans suffer from the demands of the moment. Now seems to be a happy time for a third issue -- the first two being December 1950, "The Fundamentals", and April 1951, "Flossa and Relief Flossa". Several reasons make this seem desirable: first, the longer piled rugs are a little more quickly woven than the Flossa; second, with so many exhibitions to think of, a fine rug is a most suitable entry; and third, Mrs. Roy of Bedford Fine Leathers, Vancouver, writes us of a shipment of härgarn (hair yarn), in a good range of colors. As this firm has the hemp for warp, it means that half our difficulties are solved at the outset.




RYA
DESIGNS

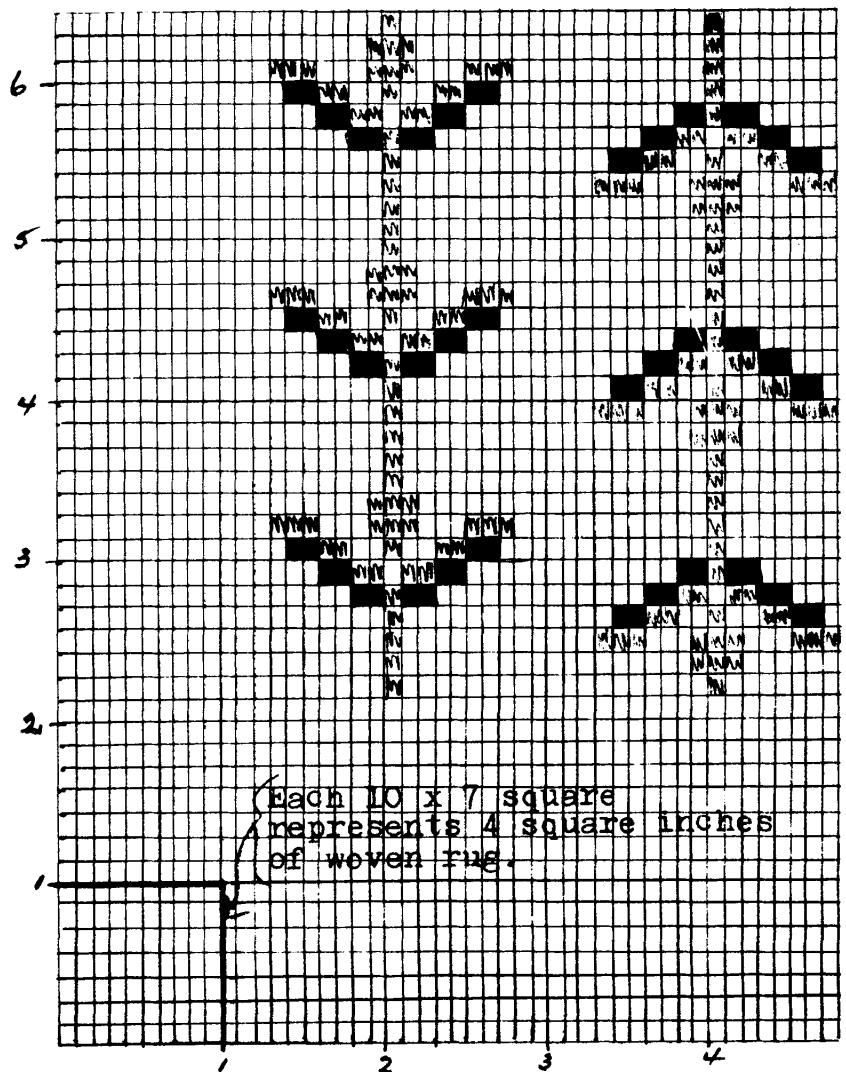
The Rya technique is a very old one, used originally for bed covers, and with varying lengths of pile. There are many books of Rya designs on the market, some particularly good ones from Finland which we mention: SUOMALAISIA RYIJYMALLEJA,



Numbers 2 and 3. These have an English translation as well as the Finnish text (Craft & Hobby Book Service, Coast Route, Monterey, Calif.) On page 24 is a water color design, giving the feeling of the finished rug. One corner of the actual rug is photographed on page 32, No.1.

A WORKING
DRAWING OF
THE DESIGN

With the design planned for the rug -- worked out in water color on thin paper, as described in our Flossa issue -- the next step is to transfer it to a working drawing. This brings into consideration the Rya knot and the background, the latter being a weft-rep, in modern rugs. The quality is based on the number of knots to a given length of warp, rather than on the number across the warp. In weaving, the knot is tied around 2 warp ends, with 1 end left empty. Four inches may be our guide (Swedish counts being all metric) and if we have 12 knots per 4" of warp ends (3 knots per inch), by 6 rows of knots in 4" of warp, the result is 72 knots to the 4" square. One may reckon the adjoining knots forming a rectangle twice as long as it is wide, as in the example above , rather than the perfect square unit of Flossa . The knots may be even a more elongated oblong in Rya, e.g. 15 knots x 4 rows to the 4" square; or it may be nearer to the square, as 10 knots by 7 rows  This last is accepted as the most satisfactory, as the ends of the knots are better distributed over the surface of the rug. This



relationship being determined, and since the working drawing should be on an exact scale, our graph paper may need to be specially ruled to obtain the correct size oblong. On page 25 is a portion of our working drawing for the sketch on page 24, showing the graph paper re-ruled to 10 squares across, 7 squares up = 10 x 7, the proportions to which the rug was woven.

It is obvious that one cannot calculate the above without
WARP
SETTING the additional information of the warp setting. Rya of the 10 x 7 quality, the favorite, calls for 6/3 hemp or 8/4 linen warp, set at $7\frac{1}{2}$ ends per inch, -- we can use our #8 reed and be near enough. This is the standard quality in Swedish rugs.


Working on the graph, we allow 4 ends or squares on the paper for the selvage, and divide the 4" which is our basis of figuring, by 3 (since the knot is tied around 2 ends and 1 end is left untied between knots). In calculating the number of ends in the warp, allow 3 ends for each knot, as noted. The warp end formula will be: number of knots x 3, minus 1 (since the 3rd warp end of the final knot is omitted at the second selvage), plus 8 ends for selvages.

DRAFT Thread to Twill or Rosepath, single in the heddles, single in an 8-dent reed, except: 2 edge threads double in reed, not threaded in a heddle; next 2 warp ends, double in reed, double in heddle.

WEFT
YARNS and
PREPARATION For the background or filling weft, Nöthårgarn or Härgarn is used; and in the absence of this Swedish homespun, we
OF KNOT
YARNS recommend a heavy single ply homespun, used double on the shuttle. Knots should be tied from the best quality rug yarn. The pile-quality Swedish yarn is a 2-ply, about the size of a 4-ply weight knitting yarn (size only, not quality), and the knots are tied with a double or triple strand of this. If we use a fine 2-ply Oriental rug yarn, the knots should be tied with two or three lengths of this triple-strand yarn.


Each Rya knot is tied separately, instead of along a bar as in Flossa, so that the pile yarn is cut in uniform lengths in advance. Calculation is needed to get the length needed for the knot, thus:

the actual knot requires about	2/3"
distance between rows of knots,	
according to the scale of 7 rows	
to 4", gives 4/7", or approx.	1/2"
allowance of overlapping of pile	
ends to cover knots	$\frac{2/3"}{11/6"}$, or 2" length

An easily prepared measuring and cutting arrangement is: a square wooden rod about 18" or 20" long, of a circumference of 2", with a groove cut down one side, thus: . One end is bored so that the rod slips onto the shaft of the bobbin winder. The weft for the knots is laid around the bar without tension, just as in winding a bobbin, but done in a single layer only. When first layer is put on it spreads along the bar -- then push the layer firmly toward the winder to lay yarn around closely -- then wind on another single layer, push it back toward the winder end of the bar, wind on another layer, etc., so that as many ends are wound on at one time as possible. When the rod is full, run a sharp razor blade along the groove, while the left hand holds the yarn firmly below the bar, and the knot weft lengths are ready for use. If these are lain flat in shallow boxes or box lids, they are in convenient position for using at the loom.

BEGINNING TO WEAVE: The warp is on, our graph is ready, now an inch of carpet warp **HEADING** heading should be woven for a smooth beginning, -- then the

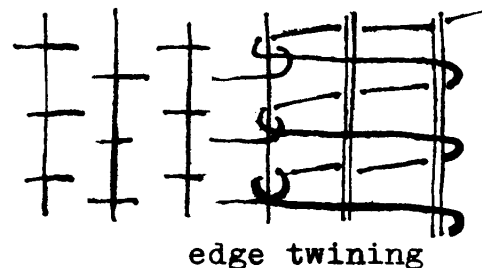
actual 1" heading for the rug, using the same yarn as the knots. Again we refer to the 3 P's: Patience, Persistence, and Perfection. The weft must cover the warp completely. To do this, draw the weft across the warp at a high angle, e.g. right to left. Then with the thumb and forefinger of the right hand (thumb above the web, forefinger below it), bring the first inch of the weft down into position at the right edge of the warp, to prevent pulling in, or leaving loops at the edges.

Then with the right forefinger, beginning about 3" from the right edge, pull the weft down to the weaving edge in a series of small arcs:  This edge treatment and the arcs are done with the shed almost closed; then close the shed and beat well. This is the basic technique for covering the warp completely, and one must master the act of laying in the weft evenly across the warp. The closed shed keeps the weft locked while straightening and beating proceeds. To maintain correct width of rug, stretchers (templets) are always used.

The selvage is threaded 2 to the heddle and 2 to the dent, making 2 extra strong edge threads of 4 ends. The edge is different from Flossa, so, to prevent the two outer edge threads from weaving, it is the practice to have them not threaded in a heddle at all. They do need to weave in regularly during the 1" of heading, however, so the shuttle must be guided in such a way as to include them for this 1" of beginning and ending the rug.

BEGINNING
TO WEAVE:
RYA KNOTS

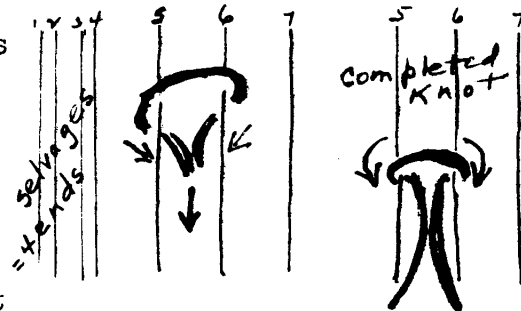
A length of double yarn (knot quality) is used to wind around the 2 pairs of heavy selvage warp ends at each side, and as the rug progresses, to continue binding the edge round and round, making sure a ropy effect is secured with tight binding, and no gaps left showing the warp. The edge is wound when the filling shuttle is on the opposite side, wound around two rows, as sketched to the right. If once around does not cover solidly, make enough turns to do so. At the completion of the 1" heading, make two double-strand butterflies, each about 3 yards long with a 12" tail, and fasten them in on the second last row of heading. They are then ready for use as the edge binders.



COLOR
BLENDING

One of the most absorbing occupations is sitting tying knots. The actual tying soon becomes automatic: take 3 lengths of 2" Swedish pile yarn (or 3 lengths of the 3-strand Persian rug yarn)

Place the 3 ends evenly together, holding ends between ^{left} thumb and forefinger and smoothing along them with the right thumb and forefinger. Take these left ends under the fifth warp end, keeping ends in left hand. Right hand takes the other end over the fifth and sixth warp ends and back under the sixth, and up between the 5th and 6th warp ends along with the ends held in the left hand. Each hand then pulls its ends toward the weaving edge, tightening the knot, with the ends even in length. After many knots, these operations are done simultaneously.



Rya rugs are characterized by the lively color in them, and no color is ever just what it seems. One never selects just one color for a knot -- that is much too

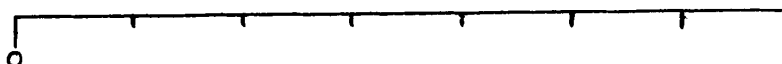
knot process

obvious. The main background is generally three or four very close tones, and the pattern at least two. Only where very strong emphasis is required is one color used alone. In our sample, the desired background was grey. We therefore cut knot ends of light grey, a little darker grey, white, and a light beige. For a guide, we placed in a flat box lid 1/2 an amount of grey, 1/4 darker grey, 3/8 white, and 1/8 beige. When the allotment was completed, all should have been proportionately used.

So one sits at the loom, placidly considering what three ends to use together for each knot, glancing at the knots already tied and endeavoring to have no one color predominate except the blend. It's absorbing! The pattern is also blended (in this example, black for the darkest part of the figure, two medium blues for the balance).

MEASURING GUIDE

The first row of knots completed, the next task is to prepare a guide for measuring subsequent rows of knots. We wish to weave 7 rows of knots to our 4" warpwise guide. On a heavy 2" x 6" piece of cardboard, we draw heavy lines, evenly spaced, just slightly more than 1/2" apart:



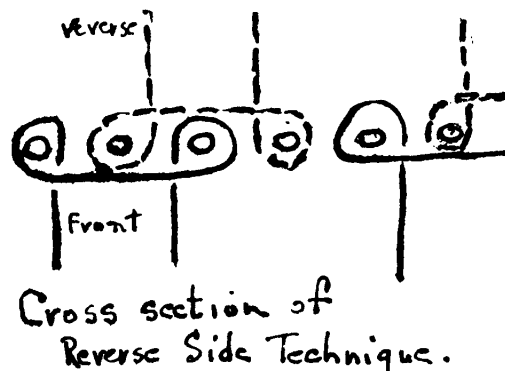
As each row of knots is tied, head of knot must come even with the appropriate line. After the first row of knots, the background weft is woven in, using Nöthårgarn or a harsh homespun, usually double or sometimes triple on the shuttle. A stick shuttle or rug shuttle will hold more yarn than a small bobbin. Laying in the background wefts, one counts the shots and stops just short of the line for the next row of knots on the gauge -- thereafter keeping the same number of background shots between knots, if possible. This background should be firm and solid, with the warp completely covered. When using the guide, part the row of knots at the centre of the warp, placing the first guide line against the beginning row of knots each time to insure exactness over our 4" span of the gauge.

FINISHING When the rug is completed, two finishes are used: first the Oriental, then the braided ends. Our sample shows the Oriental finish in the process on the lower end, finished on the upper end, complete with braided warp ends. This process is fully described on page 32, April 1951.

**REVERSIBLE
TWO-PILE
RYA** It is also possible to weave Rya with a pile on each side. To do this, the knot with the "up" pile is tied around 3 warp ends (i.e. around the outer two warps with the centre warp

end free -- see sketch to the right); and the knot for the "down" pile is tied similarly around 3 warp ends, beginning with the centre end of the "up" pile group. For the "down" pile knot, the centre of the knot length goes under the 3 warp ends, and

the right hand grasps the ends under the warp and pulls them down. As will be seen from the drawing, 4 ends are utilized for the two knots. The second pair of knots does not overlap the first pair.



One of our best correspondents and a noted weaver, Mrs. Philip Healey, 15 Burke Ave., Towson 4, Maryland, a member of the

Potomac Craftsmen Guild, writes that she has just finished a reversible rug made with looper clips. To quote "The rug of double face loopers was greatly admired and directions had to be given to the meeting." The use of loopers is a good idea for informal rugs for bedrooms and bathrooms. The usual source of loopers is the hosiery and lingerie mills, and then the dime stores, but the latter source would be fairly expensive for a large project. Mrs. Healey's source: we will give her source to you in May if possible.

REVERSIBLE
RYA WITH
BACKGROUND
PATTERN

We had long been intrigued by illustrations of Rya rugs, with one corner of the rug turned back to show a patterned reverse side -- for example the one on page 78 of Maj Sterner's

HEMOCRAFTS IN SWEDEN. We are told that these rugs wear and wear, and many years later if the pile has almost disappeared, they are still used, either right-side-up or wrong-side-up. Photograph #2 on page 32 shows our own small sample of this technique. Our sample's solid background color is two close values of rust wound together on the shuttle, with Rosepath pattern treadlings between the rows of knots -- bound fashion pattern treadlings, using rust, natural, medium grey, and black yarns. The pile is a blend of natural and light grey and beige.

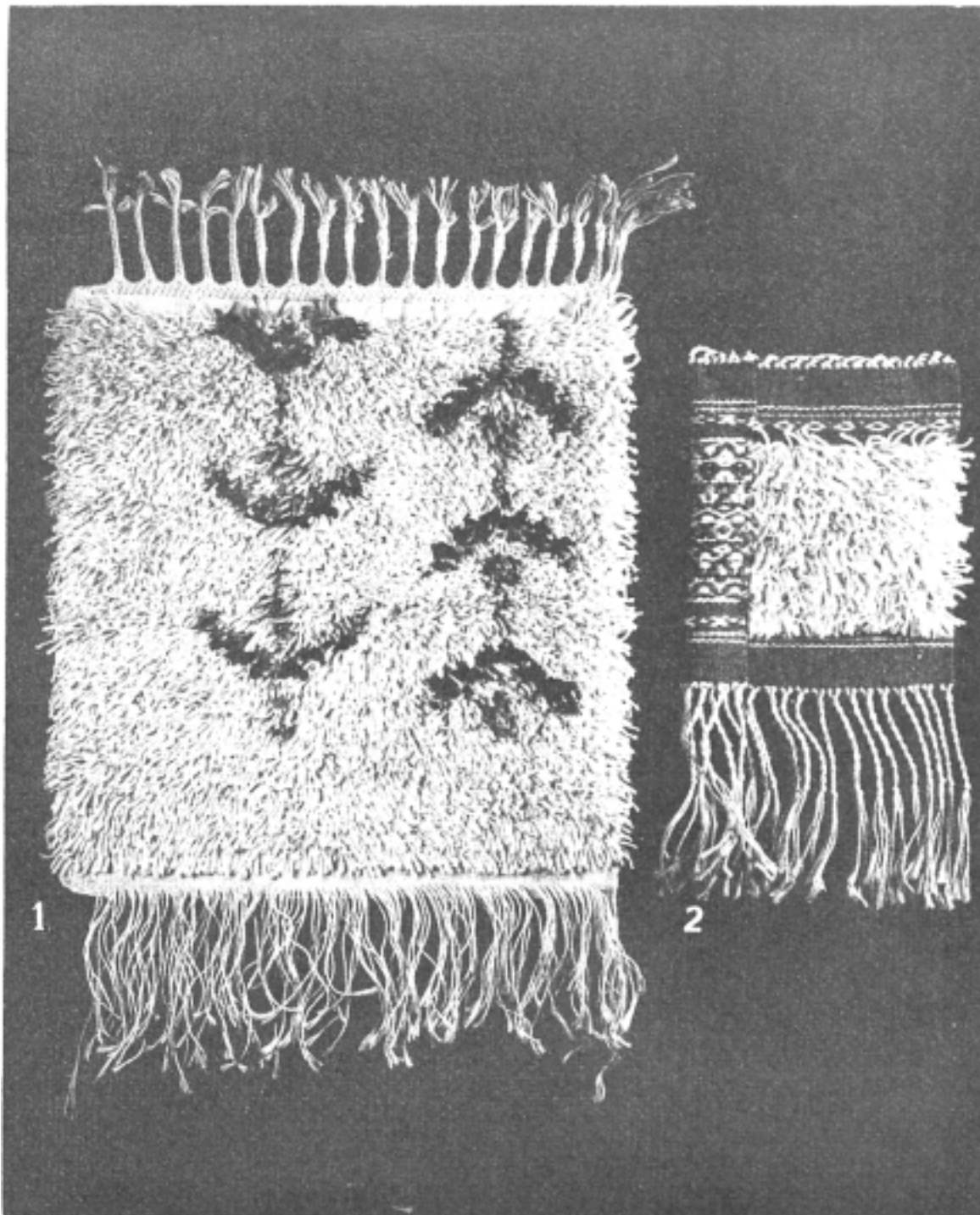
The technique is exactly the same as the Rya described on pages 25-30, except that here the rows of knots are about 3/4" apart, the background spaces are patterned to please the weaver, the edges do not receive the special wrapped treatment since the pattern extends to the edges, and knots are tied over every 2 warp ends without skipping an end between pairs, as described on page 29.

Don't forget this knot technique in modern drapery. Rows of knots with long ends are very often used with good effect to simulate fringe at bottom of drape. -----

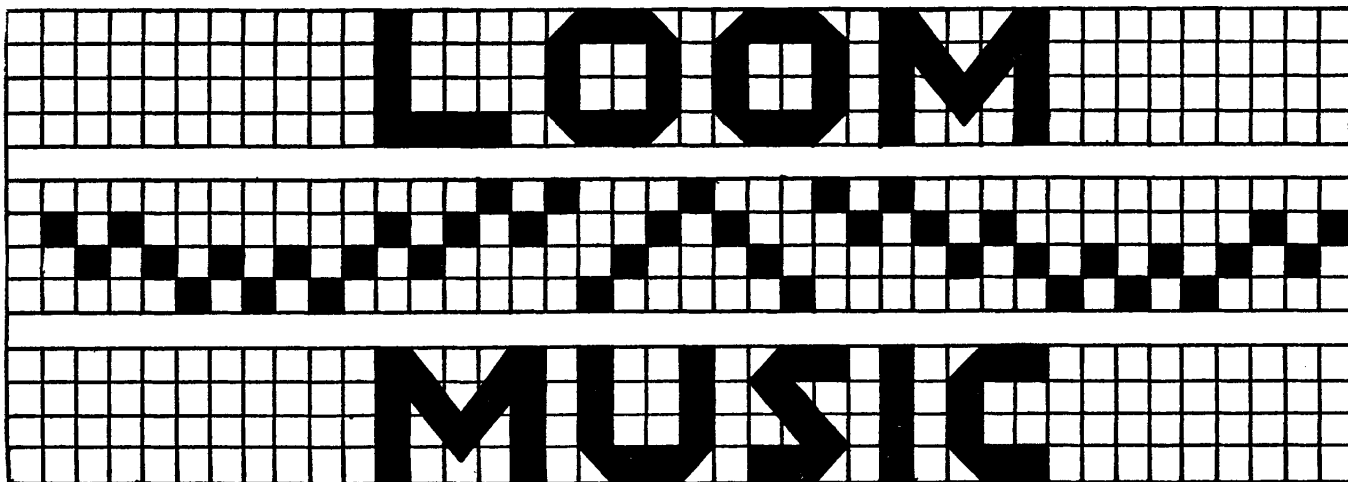
We mention again that excellent little handbook, NOTES ON CARPET KNOTTING AND WEAVING, by the Victoria and Albert Museum, Dept. of Textiles, London, England -- 25¢.

Supplies

Linen warps: Searle Grain Co., Winnipeg, Man.
Ederer, Inc., Unity & Elizabeth Sts., Philadelphia 24
Davis Cordage Co., 564 - 6th St., San Francisco
Persian rug yarn: George Berberian, 245-5th Ave., New York 16
D.K. Deyrmanjian, 245 Fifth Ave., New York 16
Swedish yarn: Bedford Fine Leathers, 578 Seymour St., Vancouver,
and hemp } British Columbia
Thrums: Whittall Rug Co., Worcester, Mass.



1. Rya rug sample--woven corner portion of the rug sketched on page 24, LOOM MUSIC, 1953.
2. Rya rug sample--reversible Rya with background pattern. LOOM MUSIC, 1953, page 31.

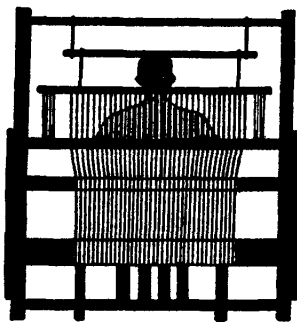


VOLUME X

NUMBER 5

MAY, 1953

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume X, Number 5

May, 1953

THREE EMBROIDERY TECHNIQUESLaid-in-the-Shed - Dukagong, Guatemalan, Peruvian - French Embroidery

The use of an auxiliary weft in design to form a pattern is found wherever weaving is a native craft. Performed, as we generally find, on a primitive 2-shed loom, every continent can show such examples. The media ranges from native vegetable fibres such as the grasses, to plant and animal fibres, as cotton and wool. The various types have been classified according to the basic method of "laying in" used, and also by the country where the examples are commonly found. Thus we find "3 and 1" laid-in called Dukagong in Sweden, and Guatemalan in Central and South America. There are minor background differences.

A very effective type of lay-in is known as French Embroidery or French Tapestry, because of the over and back method as in tapestry. Here, if two sheds only are available, pattern must be picked up.

The act of laying-in a colored end along with the tabby in certain design areas is known as "laid-in-the-shed". This method is effective for scenic and cartoon effects, as well as geometrical treatment. We illustrate this with a pleasing textured wall hanging or table cover.

In all three of these examples, the opportunity for individuality in design is very great. Never have we been so design conscious as at the present, and we suggest several places to look for inspiration:

1. The various national magazines devoted to homes and home furnishings. Often a loom embroidered article will set the tone of the whole decor. It may be drapery, a large bold relief tapestry or wall hanging, or, in more intimate settings, bed cover and blanket embellishment.
2. The dress fabric departments of large shops, and printed dresses. The work of the world's best designers is to be found here, and may often be adapted, in part, to the loom.
3. Embroidery designs of pleasing character and sound taste.

Linen is seldom used, except as a background combined with raw silk, etc., because of its individual character and disposition to a non-blend of threads. Our warps, then, are cotton or wool, for the most part.

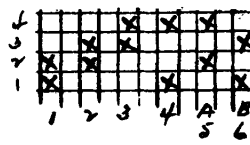
Example 1: A Wall Hanging, "Laid-in-the-Shed" (photo. p. 40, no. 1)

The Warp is a natural colored carpet warp (8/4), 10 ends per inch, 14 inches wide, 142 ends. The finished weaving is 16½" long, and warp ends are knotted in threes. This is an excellent project for box or cradle 2-harness looms.

The draft

1² or 1²3⁴

Tie-up



Threading is single in the heddle, single in a 10-dent reed, with a double edge thread at each side. Tabby weave is used throughout.

The wefts:

Background is composed of 4 ends wound together on shuttle:
 2 ends fine singles natural color homespun wool,
 1 end 2-ply rayon of fairly tight twist, about 16/2 or 20/2 size, white,
 1 end single ply white rayon, soft spun, same size as the homespun wool (a white soft spun, light weight 2-ply commercial wool would substitute here).

At intervals, no set plan, of 1/4", 1/2" or even 1" apart, the white single ply rayon is used alone, 4 strands on the shuttle for two rows of weaving, while the regular background shuttle is carried along the edge of the web.

Pattern wefts are single ply homespuns, used double on the shuttle, always two tones: henna and rose, 2 reseda greens, 2 dark browns, 2 pale yellows, and 2 goldy-browns. The last four are used in one motif, as noted on working drawing.

The Weaving: A heading of 3 rows of background color is woven -- tabby weave throughout. The beat is light and easy, to give a slightly weft faced product, 14 wefts per inch to 10 warps per inch.

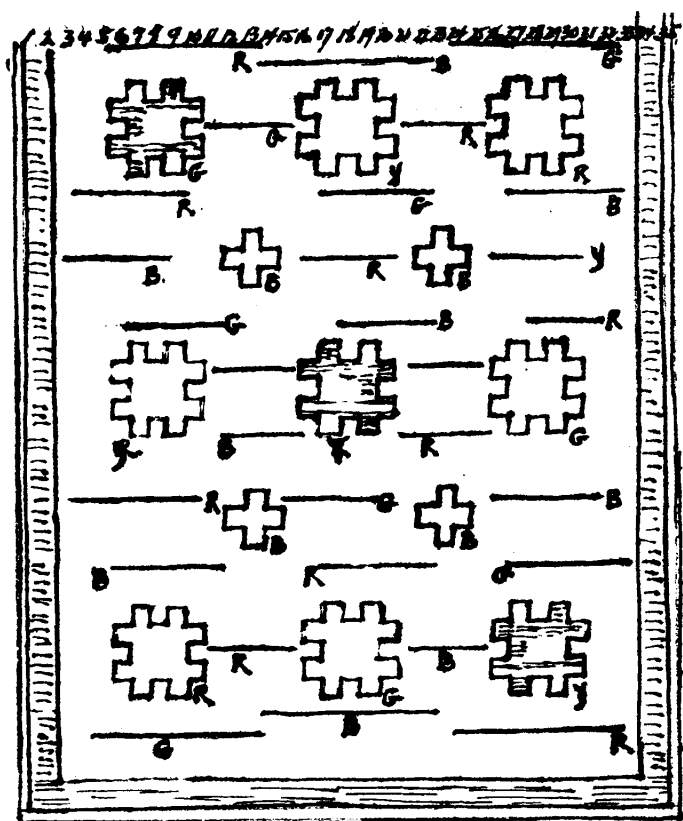
On the 4th row the end border is begun, and the pattern is planned to be woven reverse side up, to make turnings smooth and neat. Pattern ends are turned almost invisibly back into the shed, except for the single lines, which are clipped to 1/4" of the surface and left.

When laying-in, the 4 background ends as well as the two pattern ends (double) are laid in the one shed. There should be no

distortion of background wefts due to pattern weft being introduced, in any laid in technique, hence the importance of warp settings and weights of media, as well as the beat.

Laying-in technique: for the border after the 3 background rows, open the next tabby shed and pass the brown shuttle through, omitting the edge double thread at each side. Then pass background shuttle in same shed, from side to side. Change shed, pass brown shuttle in its area, then follow with background shuttle in same shed.

After 8 brown end border lay-ins, the working drawing is followed, with the border in brown continued up the sides across 6 warp ends, working just to the double edge thread -- each square of graph paper to the right represents 4 warp ends (closed shed). Use a separate bobbin for each area of figures to prevent skips from one area to another.



R = rose and henna Y = two yellows
 G = two greens two golds
 B = brown. shaded areas
 border is brown are gold
 1 square = 4 warp ends

This same warp setting and weft treatment would be excellent for wool drapery use -- it is soft, yet firm, and needs no lining.

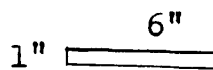
Example 2: a "3 and 1" lay-in (photo. p. 40, no.2)


The photograph for our second technique is taken from a Guatemalan bag, as it shows the bold character of the "3 and 1" lay in. Portions of the figures are typically "Dukagong", combined with what is commonly referred to as the Russian type of "3 and 1", where


the chosen design necessitates a diagonal treatment.

The draft: Again a twill draft is used: $1_2^3 4$, with the standard tie-up given on page 34.

To do this type of embroidery technique on a 2-harness loom, a weaving sword together with long-eyed string heddles may be used; on a cradle or box type loom the pattern shed may be picked up on string loops thus:

Make a measuring guide from paper: 1" 

With carpet warp or stout cord, measure a 6" length, then turn the length coming from the ball back onto the first length and tie a knot $5/8$ " down, so 

Lay this knot at beginning of guide and measure another 6", double this back onto itself and tie another knot. Continue a series of knots, thus  until there is one loop for each pattern unit of 4 ends across the warp ($1/4$ the number of warp ends).

Pick up every 4th warp end across on a pick-up stick, and turn stick on its edge.

Bring the length of string with knots through this shed, left to right (under every 4th end), and pick up the $5/8$ " loops on a dowel rod or narrow wood strip. e.g., beginning at the right there will be a $5/8$ " loop on dowel rod, the loop between it and the next knot will be under 4th warp end, next $5/8$ " loop then placed on dowel, and so on across:



To use this for pattern shed: lift dowel rod to pull up 4th ends all across, insert a ruler into this shed and turn it on end to hold the shed open while laying in pattern areas. Remove ruler and beat as usual.

The warp: In this Guatemalan example it is hand spun cotton -- our nearest commercial size being a $16/2$ soft spun at 24 ends per inch. The width of the warp and the length are optional. We'd like to see this used on aprons, glass curtains where a fair weight is desirable, and on hand or dish towels.

The wefts: Background weft of a soft spun $16/2$ cotton, used double on the shuttle to give a 50/50 weave is more effective than a heavier plied weft. The pattern weft is a six strand soft spun cotton, or a number of fine single ends wound together on the shuttle.

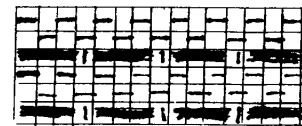
This strand effect gives good coverage in the pattern areas. Again, no distortion should be noted in the background areas, therefore the beat should not be too heavy, or there will be insufficient space for the pattern weft to be accommodated smoothly.

Pattern: Graph the desired pattern, using 4 warp ends per unit: 3 ends for the over-skip and 1 end for the tie-down.

Weaving: Weave the desired length tabby area, then open a shed by using pedals 1 and 2 together (harnesses 1,2,3 depressed) on a counterbalanced loom; or lift harness 4 alone on a table or rising shed loom.

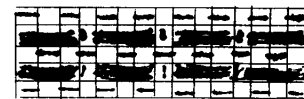
Lay pattern colors in the planned areas, 1 bobbin of color to each area. Throw two tabby shots, then the next row of color, using the same pattern shed as the first row.

It is wise again to weave reverse side up, to facilitate neat turns. Ends are always turned in invisibly.



Guatemalan, enlarged

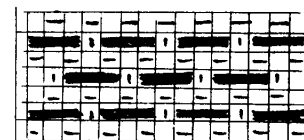
In Swedish Dukagong, the basic conditions are the same as described above, one pattern treadling used for the entire pattern, but one tabby shot only is used between pattern lay-ins.



Dukagong, enlarged

In the so-called Russian or Guatemalan desiring diagonal effects (as shown on the bottom band in our photograph, no.2 , p. 40),

pattern shots are thrown on alternate sheds: harness 4 up for first pattern shot, harness 2 up for second, 4 up for third, and so on.



Russian or Guatemalan diagonal

Example 3: French Embroidery or Tapestry type (photo. No.3, page 40.)

This technique is also woven on a twill threading, but the pattern sheds are different from the foregoing examples.

The warp: This technique works up effectively where more definite pattern is desired, and our example is worked up on a closer

set warp. A 16/2 cotton or 24/3 Egyptian at 30 ends per inch; single in the heddles, 2 per dent in a No. 15 reed.

The draft: Again a twill, with standard tie-up as on p. 34.

The wefts: A background weight of 8/2 or 10/2 cotton, beaten to 18 or 19 wefts per inch. Since there are two pattern shots between weft shots, too tight a beat would cause "cupping" in the pattern areas. Pattern weft: 6 strand floss.

Design: Graph the desired pattern, using 4 warp ends per unit.

Weaving: Weave the desired length tabby area, and prepare 1 small bobbin for each area and color in the planned design.

Open the first pattern shed, pedal 1 (harnesses 1&2) and lay in the area of design, working right to left. Turn in ends as is customary with wefts. Change to second pattern shed, pedal 3 (harnesses 3&4), and return all pattern wefts to starting points, left to right

Then throw the next tabby background shot.

Two more lay-ins of pattern as before, then the next proper tabby shot. If these four lay-ins "square" one unit on the pattern graph, the next two lay-ins will proceed to the next row up on the pattern graph. If they do not square the unit, repeat the first rows exactly in another pair of lay-ins. Do not carry any pattern end across more than 2 warps on a turn.



French Embroidery

The beauty of this weave is the fact that either side is usable, when the work is carefully done.

A few suggestions

Use these embroidery techniques where large dimensions are desired, using heavier warps and wefts, plus heavy lay-ins. Experiment to determine usable settings and corresponding pattern yarns. Don't forget to try boucles, heavy cottons, and even the lovely colored

jutes available at present. Let your imagination run free.

Remember, in good design is perfection in

GOOD WEAVING!

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

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

\$4.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.
\$3.00 per year for back issues, 1944 to 1952, with complete sets
still available. Copyright 1953

The addresses for Loopers, promised last month:

I. Sher and Sons Inc., 126 Court St., Reading, Penna.
(100 lb. lots at 13¢ per lb., undyed).
Ruttenburg Waste Co., P.O. Box 676, Reading, Penna.

The loopers are full of lint and need to be cleaned before dyeing and using. Mrs. Arthur Spencer, Ruxleigh Acres, Ruxton 4, Md., cleans hers by putting them in an electric clothes dryer.

Remedial Looms

The firm of Douglas Andrew Ltd., Canterbury, England, manufactures looms for all weavers, but also a special one for occupational therapy.

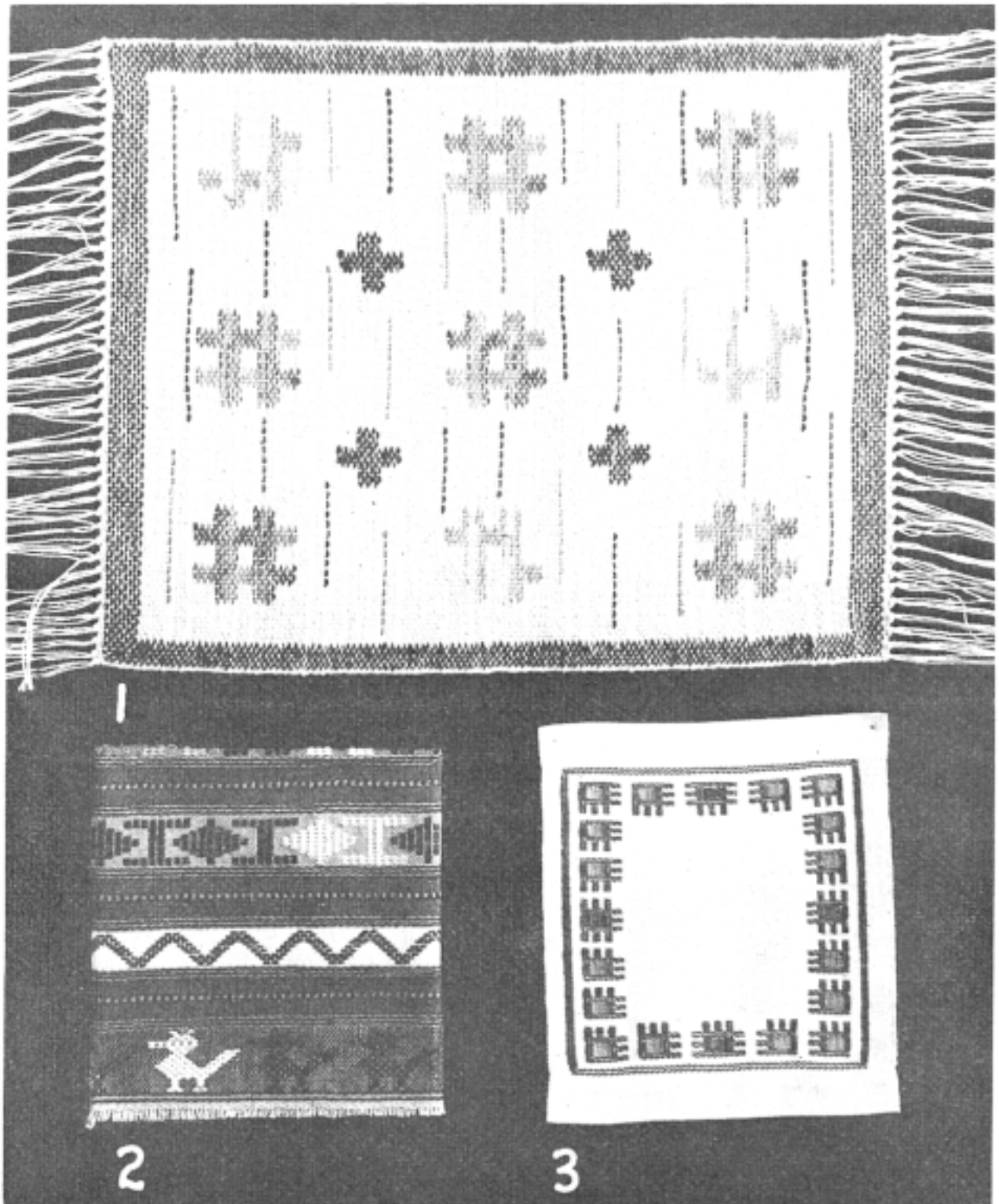
The 20-inch "Remedial" loom is designed to exercise in more than a dozen ways the various limb and joint movements. Alberta has recently bought two for use in a Rehabilitation Centre, Workmen's Compensation Board Department. The price is about \$140, packing, etc. extra.

In Canterbury also is published HANDWEAVER AND SPINNER, at \$1.50 a year of four issues. Address: Editorial Offices, Dane John, Canterbury.

CRAFT MASTER

Ruth Dunlop Currey, Virginia City, Montana, has begun a series of folders for the use of O.T. workers and craft teachers. Of a size to fit into a uniform pocket and to be easily filed, they contain a sample of threads, a photograph, and an actual sample of weaving. Full direction for the article's making are given, plus supply sources.

The price is \$1.50 per copy, or \$4.75 for sets of four: Series I, No. 1, Inkle weaving (bookmark), No. 2, Card weaving (belt), No. 3, Brooks Bouquet weave (for borders, etc.), No. 4, Huck for dish cloth or hot plate mat. We think them very neat and they should be useful indeed.

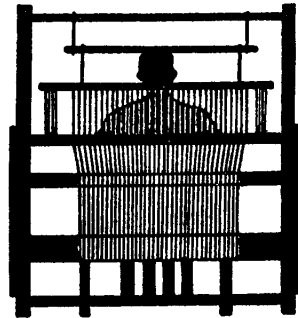


1. Wall hanging, Laid-in-the-shed technique: LOOM MUSIC, 1953, p. 34
2. Guatemalan sample showing two methods of "3 and 1" technique, p. 35
3. Square, with border design in French Embroidery technique, p. 37

LOOM
MUSIC

VOLUME X NUMBER 6
JUNE, 1953

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume X, Number 6

June, 1953

June 1953 presents: PRIZE WINNING ECCLESIASTICAL WEAVING
by Elsie Ogston, Winnipeg

and USING NATURAL FIBRES

At the recent London, Ontario, all Canadian Handwoven Textile Exhibition, the Eaton prize of \$25 in the general class was won by Miss Elsie Ogston of Winnipeg. She is a member of the Guild of Canadian Weavers and the Canadian Handicrafts Guild. The prize winning Altar Set consisted of ten pieces, in cream and gold. These are: a superfrontal, stole, veil, burse, antependium, three book marks, and two alms bags. Miss Ogston has graciously given us all the pertinent information to pass on to our readers, several of whom have already written asking for such directions.

Two warps were made, the first for the superfrontal and book mark ends, the second for the remaining articles.

FIRST
ECCLESIASTICAL (single in the heddles, 3 to a dent in a #12 reed), seven
WARP
This was 30/3 natural Egyptian cotton, 36 ends per inch
inches wide, 258 ends, plus 4 extra ends for weaving the
fringe side = 262 ends in all.

The draft: Murphy's Diaper weave, p. 115, Marguerite Davison,
new ed.

Arrangement

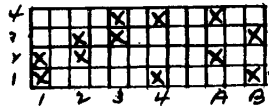
right hand border: 2, 3, 4, 1, 2, 3, 4	7 ends
4 repeats of pattern, 54 x 4	216 ends
balance, ends 1 to 27 of pattern draft	27 ends
left hand border: 4, 3, 2, 1, 4, 3, 2, 1	8 ends
	<u>258 ends</u>

The four extra ends: 2 per dent, 3" in the reed from the right of the weaving. Every gold weft goes around these 4 ends to form fringe, with the tabby going to the edge of the weaving proper.

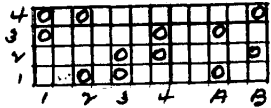
The wefts: Tabby: 30/3 Egyptian like the warp.
Pattern: Gold Lamette, about \$1 per spool (35 spools were used).

The Weaving: The pattern should form a 45° angle when off the loom, so a little adjustment in these numbers of treadlings may be needed, upon experimentation:

Tabby used between pattern shots: e.g.,
Treadle 1, tabby A, treadle 2, Tabby B, etc.

Tie-up

counterbalanced loom



rising shed loom

The treadlings, in detail:

Treadle 4,1,2,3,2,1,4 - 1 shot each treadle

Treadle 3 - three times

Treadle 2 - once

Treadle 3 - three times

Treadle 4,1,2,3,2,1,4 - once each

Treadle 3,2,1 - two times each

Treadle 4 - five times

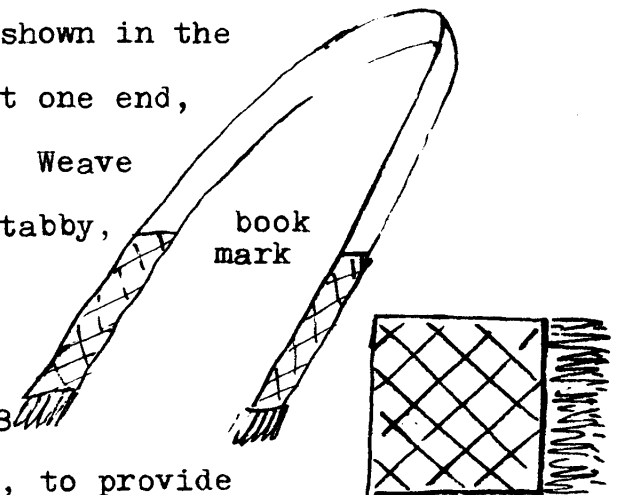
Treadle 1,2,3 - two times each -- and repeat from the beginning

Amounts required:

There is a large take-up, so 10% at least should be allowed over the needed length.

The length of the superfrontal depends on the altar -- for this one a straight length of 8 ft. 4 in. was woven. After stitching and cutting, fringe warp ends are pulled out, with the gold fringe left uncut. The weaving was lined with white satin and tacked to factory cotton to make a flat support for the hanging.

The book marks: 1 for Litany, $1\frac{1}{2}$ yards long, 1 each for Service Book and Lectern, $1\frac{1}{3}$ yards long. These were woven and then superimposed on 2" cream corded ribbon at each end of the lengths -- the weaving provides the end borders, as shown in the sketch, with the pattern on one surface at one end, on the other surface at the opposite end. Weave $\frac{1}{2}$ " tabby for turn in, 2" pattern, $\frac{1}{2}$ " tabby, six such pieces in all. Overcast these onto the ribbon with invisible stitches along the edges of the ribbon. (photo.p.48)



SECOND
ECCLESIASTICAL
WARP

For wider pieces, 897 ends, to provide approximately 2 yards of finished weaving, plus loom allowance and take-up; again $30/3$ Egyptian at 36 ends per inch, no fringe required.

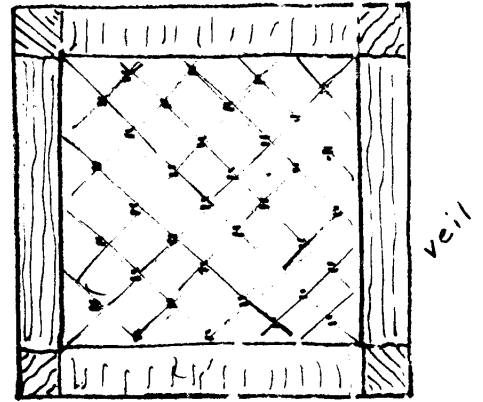
section of
superfrontal

Murphy's Diaper
Draft is
Arranged thus:

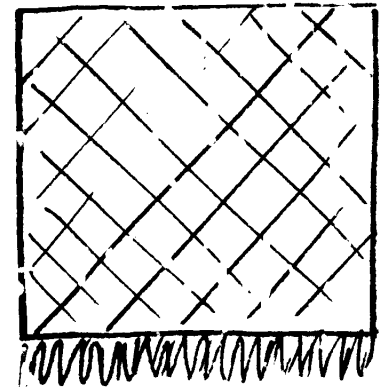
Right hand twill border: 1,2,3,4 x 21	84 ends
Pattern draft x 13	702 ends
Balance, ends 1 to 27 of pattern draft	27 ends
Left hand twill border: 4,3,2,1 x 21	84 ends
	<u>897 ends</u>

The Veil: The first weaving on this warp is the veil, a perfect square, 24" finished size, woven "as drawn in".

Weave $\frac{1}{2}$ " tabby for turn in. Then treadle 1,2,3,4 until twill corner is exactly square, omitting the final #4 treadling. The pattern is treadled as before (page 41), and should be checked for a perfect square - i.e., the first pattern after the right hand warpwise border should be square after one treadling repeat, with a 45° angle diagonal appearing -- measuring with the tension off the material. Continue with this perfect diagonal until the inner weaving is a perfect square. Then weave border in reverse, plus $\frac{1}{2}$ " tabby turn in. This weaving, after stitching and cutting, was satin lined.

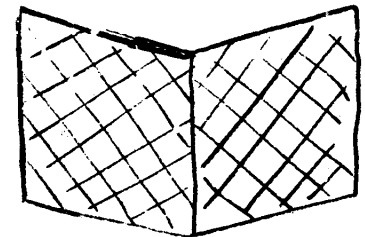


Antependium and Burse: Neither of these articles requires a border, but the antependium requires a fringe. Eighty ends of the fringe section are unthreaded, leaving the outer 4 ends to go around with gold pattern weft at the right hand selvage. The antependium is 15" square, finished, and satin lined.

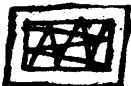


antependium

To make the Burse: First cut four 8" squares of cardboard. Mark out a 9" square on the piece left after cutting the antependium (machine stitch all pieces before cutting). Cut three 9" squares of cream satin. Cover one piece of



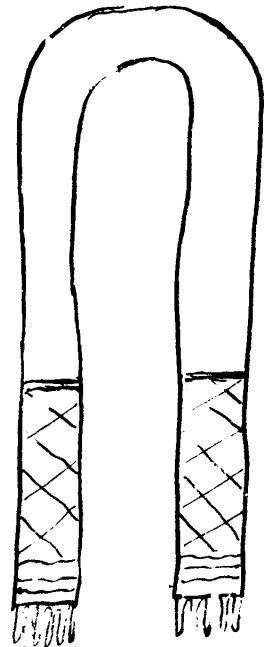
burse

cardboard with weaving, lacing the turn-ins on the back with needle and thread, doing corners very neatly:  Repeat similarly with three remaining cardboards and satin pieces. Place weaving and one satin piece together, wrong sides facing, and overcast edges invisibly together; repeat with 2 satin squares. Finally, overcast the two

finished squares together, allowing for opening, as a book.

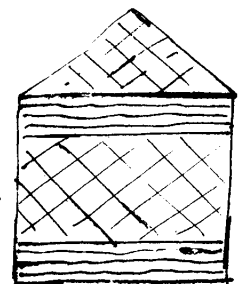
The Stole: The two ends for the stole were woven with 4 ends added, $2\frac{1}{2}$ " out on the intact border side of the weaving, to make the gold fringe. The loom weaving here was $5\frac{1}{2}$ ", plus turn-ins, for each of 4 pieces. The length and size of the stole depends upon the wearer, and here the stole itself was of an $1/8$ " wale corded cream silk material, self lined. The weaving was applied to the ends and carried a fine gold hemming at the top of the weaving.

The Alms Bags: These were woven: Treadle $\frac{1}{2}$ " tabby, 6 repeats of the twill (treadle 1,2,3,4) for a narrow border, then about $5\frac{1}{2}$ " pattern weaving, then 6 repeats of twill border in reverse. They were made up envelope style without a flap, and lined. Four, three-cornered pieces, measured to fit, were cut from woven cloth, the edges were turned in and the two were overcast to form a double sided triangle. This triangular piece was attached to the bag at the top, to provide a sort of top for grasping the bag.



stole

The exquisite sewing all through the making of this Altar set is a joy to see, and a reminder to us all that fine sewing enhances the "eye appeal" of our handiwork. We must always be conscious of our finishing! The set has now been dedicated at Miss Ogston's church, and was used for the first time on Easter Sunday, 1953.



alms bag

NATURAL FIBRES

As you receive this bulletin, vacation plans are in the air. For those who go to lake or ocean, mountain or plain, there is a task we lay upon you. Gather the roadside grasses - June and July is the best time, when they are full grown but before seeds form; and the pre-harvest wheat and oats in August. By drying them you provide a fine stock of weaving wefts. For those who do not have this outdoors opportunity, raffia is the answer. It is to be found in good quantity as to color at any school supply firm. A good chapter on natural fibres is found in HANDWEAVING FOR PLEASURE AND PROFIT, Harriet J. Brown, p. 158.

We present a collection of ideas, and among them we think you are sure to strike an inspiration.

A KITCHEN
DOOR
BLIND

This was made from 24" lengths of beach grass, 1/8" to 1/4" in thickness, hollow, straw-color -- the blind planned for use adjacent to blonded wood kitchen cupboards. (photo. p. 48, #1)

The warp: 16/2 white soft spun cotton, in a #15 reed, dented as follows: o o o 4 1 1 1 1 o 2 1 1 1 1 1, and repeat, giving 15 warp ends per inch. It was threaded to produce tabby weave; width to suit the project planned (the warp about 1/2" narrower than the lengths of grass)

The wefts: Beach grass, stripped of its loose leaves, and unbleached linen boucle.

The weaving: 5 tabby shots of boucle, beaten to 3/8", then
1 length of grass, long enough to extend 1/2" beyond the edge of the warp, then
1 shot linen boucle in the next tabby shed
repeat these two, four times in all, for a 1" band of weaving
5 tabby shots of boucle, 3/8" wide.

Alternate the boucle 3/8" bands with the 1" grass bands for the length desired.

Our blind has 3/8" dowel rods at each end, tied onto the blind by warp ends in 1" groups. The weaving is light and airy, both to look at, and through, and featherweight in construction. Cord arrangements could be added for rolling it up, if desired.

PLACE MATS
of
"COW-CHOKE"

We swing from Oregon beach grass to Nova Scotia, where Mary Black, of KEY TO WEAVING fame, sent us a mat using roadside grass, known by the farmers there as "cow-choke". It is a substantial grass, as stiff as matchstick bamboo, dries round and a polished straw-color, with sizes up to 1/4" diameter. This has been fashioned into a place mat, 12" x 17 1/2", but is also grand verandah or window blind material. (photo. p. 48, #4).

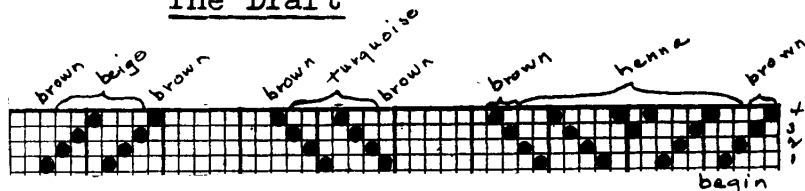
The warp was set in the loom 14" wide, 105 ends, warped: carpet warp: 2 ends brown, 15 ends henna, 3 brown, 6 turquoise, 2 brown, 6 light beige, 2 brown, 6 turquoise, 3 brown, 15 henna. This henna is centre, so reverse color order = 105 warp ends.

The Setting: In a #10 reed, 2 ends per dent, sley as follows:

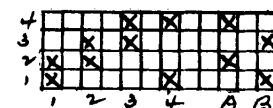
2 brown, 15 henna, 2 brown = 1" of reed, then miss 1" of reed, then sley
 1 " 6 turq., 1 " 3/8" " " " "
 1 " 6 beige, 1 " 3/8" " " " "
 1 " 6 turq., 1 " 3/8" " " " "
 *2 " 15 henna, 2 " 1" " " " "

* = centre band, reverse order to beginning = almost 14" in reed.

The Draft



Tie-up



counterbalanced loom

The weaving: The grass is cut to 17 1/2" lengths and laid in the shed, with no other weft material employed. The treadling is 1,2,3,4, and repeat, throughout. Leave 3" unwoven between mats.

Finishing: After weaving is completed, cut warp with 1 1/2" ends and tie in square knots - 2 ends from each surface of the mat, with the knots tied onto the wrong side of the mat. Trim to 3/4" ends and paste ends back onto wrong side of mat with airplane or household cement.

Summer bags are a necessity, and a new one each year is always indicated. A racy looking, smart carryall, can be made on almost any warp of 24" width -- ours is a natural linen one, M's and O's threading, arranged with long blocks opposed to short blocks:

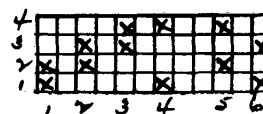
Block A x 2, B x 2, A x 2, B 2, A 2	= 80 ends	Block A is threaded:
Block B x 15	120 ends	1212 3434
Block A x 2, B x 2, A 2, B 2, A 2	80 ends	B is threaded:
Block B x 15	120 ends	
Block A x 2, B x 2, A 2, B 2, A 2	80 ends	
	<u>480 ends</u>	

The warp is linen of about 20/2 weight, natural color, set at 20 ends per inch.

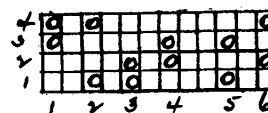
The wefts: Natural color raffia and linen like the warp, in alternate shots.

Treadling: Treadles 2 and 4 alternately produce near-tabby, for a beginning. Then treadle 25" for the bag circle: Treadle 6 with raffia
 2 with linen
 6 with raffia
 4 with linen
 5 with raffia
 2 with linen
 5 with raffia
 4 with linen, and repeat throughout the 25"

Tie-up



Counterbalanced loom



Rising shed loom

The weaving should be firmly beaten, and the raffia is more easily woven when slightly damp. We sprinkled ours lightly, then stored it in a cellophane bag while using it, for an even dampness.

Making up the bag: Mark a 24" circle on the weaving, then machine stitch 1/8" in from the mark, before cutting out the circle.

Dampen the weaving and with the fingers press down a 1/4" hem.

Cut a circle of suitable

lining material, cream color in plain weave, fairly coarse,

23 1/2" across. Baste this onto

the weaving, projecting it

under the turn-over. Cover the

cut edge with a narrow plain tape,

overcast by hand at each edge, i.e. to

the woven material at the top and the lining

at the bottom edge of the tape. Brass grommets

are inserted as shown on the diagram, and the

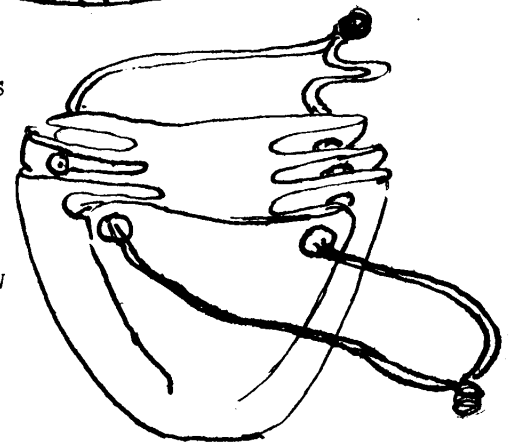
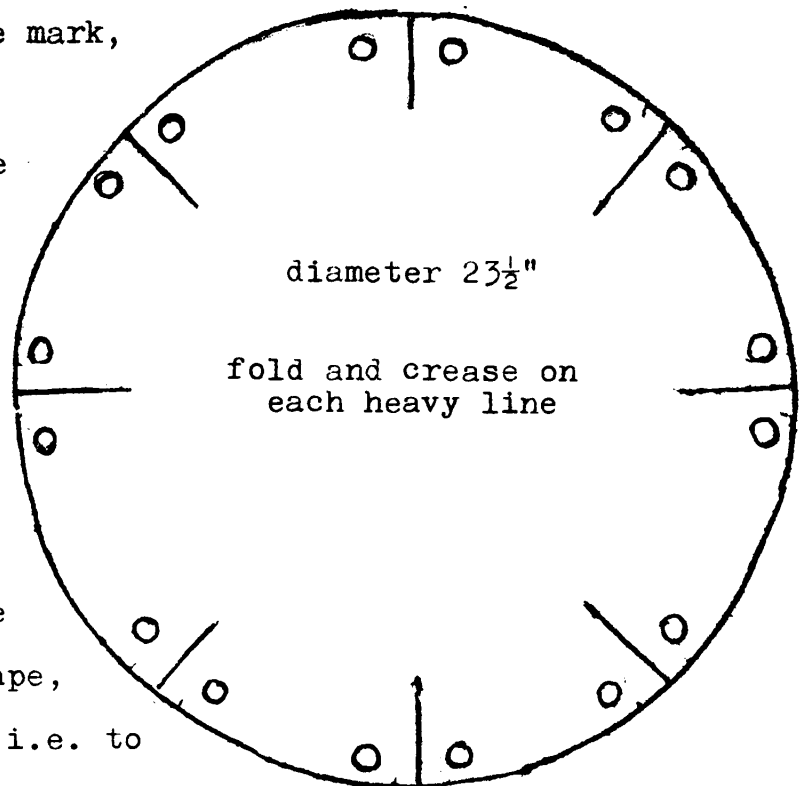
folds and creases made with the weaving

moistened where it is to be folded. The draw

string is "Idiot's Delight" or 4-strand braid,

using natural 1 1/2 lea linen. It is tied

into large round knots and the loose ends clipped off. (photo. p. 48).



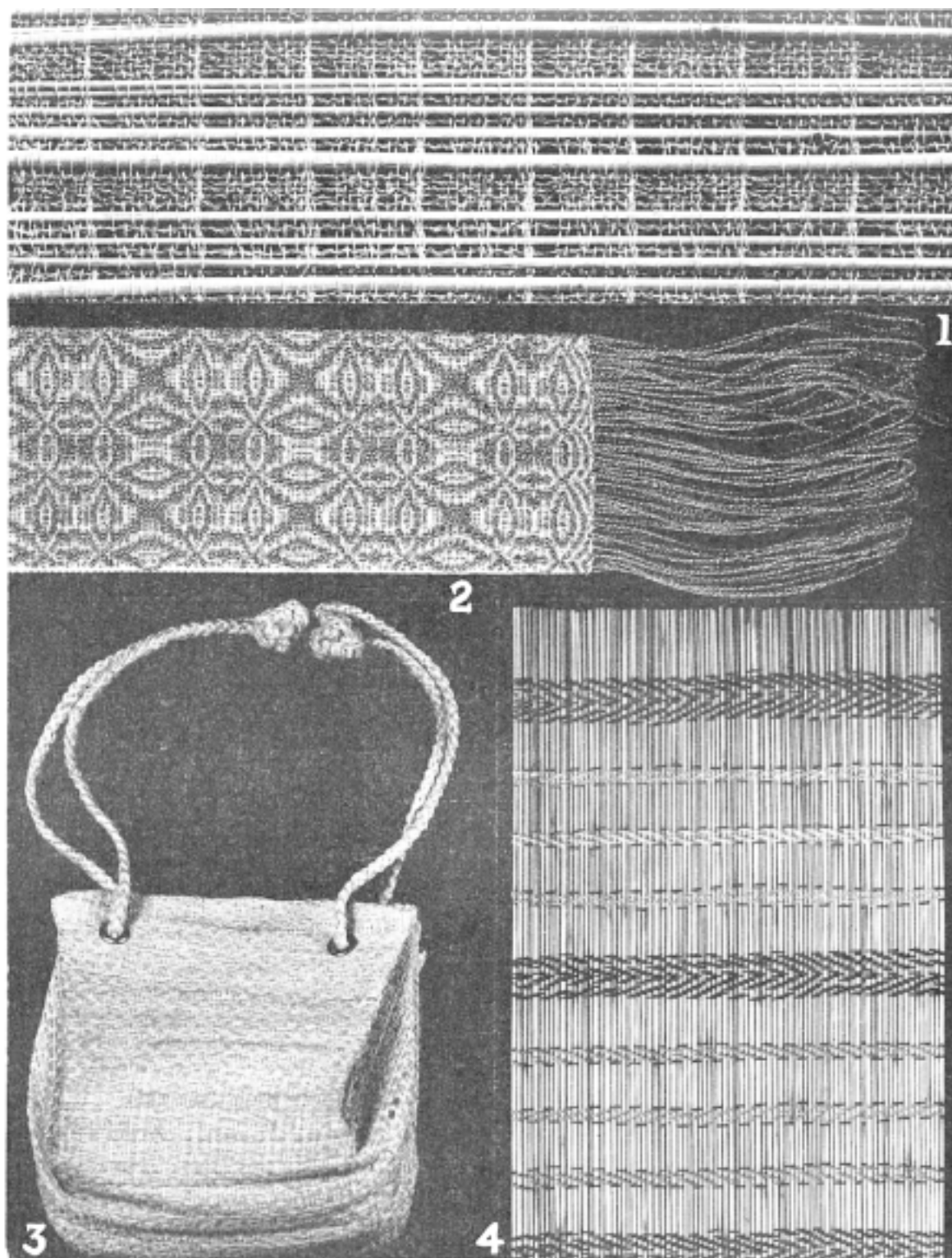
We bid you

GOOD WEAVING!

until our next regular issue which is September, 1953. From July 6th to August 15th we will be at the Banff School of Fine Arts, Banff, Alberta. We look forward to meeting the usual interesting group of weavers, and have heard already from a number of subscribers who plan to be there with us.

\$4.00 per year of 10 issues; subscriptions to Mrs. R. B. Sandin, c/o University of Alberta, Edmonton, Alberta. Copyright 1953

Elmer S. Hickman, Route 2, Emlenton, Penna., announces NEW WEAVES FROM OLD, Folio 4, at \$8.50. It sounds full of interesting material!



1. Sample of blind, linen boucle and beach grass, on spaced cotton warp, LOOM MUSIC, 1953, p. 45
2. End of book mark, from Prize Winning Ecclesiastical Weaving, by Miss Elsie Ogston of Winnipeg, p. 41
3. Summer bag in M's and O's weave, raffia on linen warp, p. 46
4. Place piece of roadside grass and carpet warp, by Mary E. Black of Halifax, p. 45

(Nos. 1 and 2 are about $\frac{3}{4}$ actual size, Nos. 3 and 4 are greatly reduced in size.)

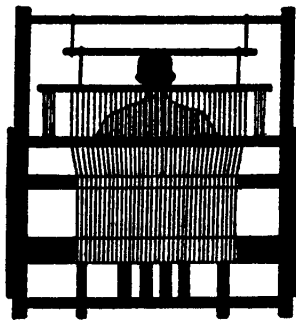
LOOM
MUSIC

VOLUME X

NUMBER 7

SEPTEMBER, 1953

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

SUBJECT:
DESIGNThe Construction and Coloring Proportion of StripesIntroduction

One cannot weave for very long without using stripes: whatever the textile, the modern preference can use them. When we remember famous historical fabrics, a stripe is sure to be involved. In the first days of weaving, the stripe offered a simple answer to color requirements, and the variety thus obtained was great. Not only did the introduced color speak for itself, but its contrast with the background was made an important planning factor. Therefore, on the fabric as a whole, there was found not only the enhancement by the varying size or uniformity of the color contrast, but also the resulting line: vertical or horizontal. Joseph's coat of many colors, the broad striped Arab headdress, the Egyptian stripes and the Roman stripes are a few one remembers.

Use of Standards

A stripe is not just an unplanned occurrence -- we have some standard guides, both as to spacing and coloring. In formulating some of these for this issue, we are indebted to our standby: TEXTILE DESIGN AND COLOR by William Watson (Longman's Green & Co.).

Planning Factors

First come the considerations to be set up in planning our stripe. We must decide whether our fabric requires warp stripes or weft stripes; is it a drapery to emphasize height? -- warp stripes, then. Towelling, stair carpeting, upholstery, warp-faced bags and skirtings, all use these stripes. Borders, bands, men's ties, and draperies which are planned to give width, employ horizontal stripes. If the warp is wide enough, horizontal stripes may be planned and woven, then the fabric turned to give vertical

stripes, as in dress materials and chair seats.

Warp
Settings

The chief difference between warp-striped material and weft-striped material is that strong, definite color bands are more easily achieved in the latter. To produce a strong warp stripe, the warp setting must be stepped up so the warp color predominates, and for a strong weft stripe, the warp is spread to allow the weft to dominate. In a 50-50 weave, one gets a mixture of the two colors. For example, if a 50-50 weave setting is 30 ends per inch, for warp face the same material is set at 40 to 45 ends per inch. This results, of course, in a thicker textile. If a lighter weight is desired, and the stripe is narrow enough not to have an influence on beating or shrinkage, it may be of a finer material; e.g., an 8/2 warp at 24 ends per inch, with stripe of 16/2 at 36 to 40 ends per inch. The exact differences must be determined in the experimental warp, which you remember precedes all major undertakings.

Stripe Proportions: A Selection of Examples

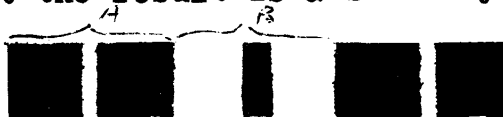
Regular
Stripes,
and a few
Modifications

1. Wide and equal, about 2" alternates, in 2 colors, thus:



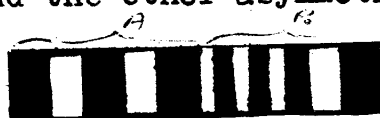
Or, with the same proportions, alternate 2 colors with neutral between: red, white, blue, white, etc.

2. The first variation on this is a bisecting of one or both stripes, but the result is a stiff symmetry:



Vitalize by introducing a color for each stripe, as: red wide, black narrow, against white.

3. Variety is introduced by dividing one half the pattern symmetrically and the other asymmetrically:



4. Another way to obtain liveliness is by what is called a compound arrangement: 1 stripe broken by heavy lines, the alternate one narrower. A color change in background might run from the centre of the narrow stripe to the centre of the wide, and vice versa.

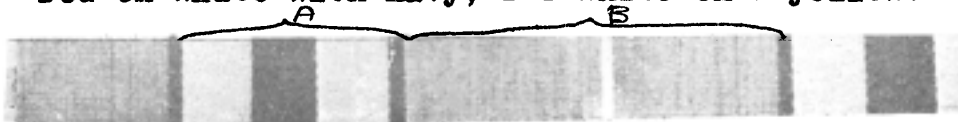


5. One stripe may be divided into 3 equal portions with variation in color, and the alternate band left undivided: 1st band yellow, brown, henna; 2nd band all medium blue.



Varying Proportions

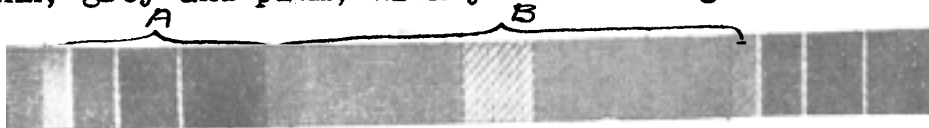
1. The wider band, B, almost twice A, is bisected, while A is trisected, both being set off by a narrow dark stripe. A = red on white with navy, B = white on a yellow.



2. Here the proportion is very close to 2 to 3 (11 to 15, to be exact). The A stripe is treated with a broad band, narrower groups balanced on each side; the B stripe is broken with narrow lines, the centre ones light on the neutral background, the balancing groups dark on the same neutral. Employ a series of rainbow bands for bright effect.



3. This third arrangement shows that A and B are again two-to-one, and a graduated set of bands is placed upon A, in coloring from very light to very dark. The B stripe, a neutral, is bisected by a broad light band: Neutral grey with yellow band on B, on A, lime, deep pink, grey and plum, with yellow lining off.



4. For an allover stripe effect, narrow lines of alternating dark and light color may be used:



The proportion behind A and B is 4 to 7 for the grouping of light stripes and heavy stripes. Color interest here is obtained by changing the backgrounds in B, 1 being green, 2 light blue, and 3 medium blue, while in A the variation is made in the placing of the stripes on a medium blue.

How to arrange and use colors selected

Three factors must be considered in the selection of color, and the experimentation:

1. Colors which harmonize and tones that will assist harmony should be selected.
2. Each color or tone should be allotted a suitable extent of surface: larger areas of least intense color, bright colors, less space.
3. The appearance of a color is influenced by the weave: the weave breaks up the colors on the surface of a fabric in varying degrees. Think of a tabby weave as against a satin weave, a regular twill as against a broken twill.

Color may be used in three basic orders, according to Watson.

These are: a. regular, b. irregular, c. compound.

Regular orders

An example of (a) would be: 8 threads white and 8 threads black; or 8 threads beige, 8 threads henna, 8 threads brown.

What Watson calls a 4-color regular pattern is thus:

6 threads 1st color, 6 threads second color,
6 threads 1st color, 6 threads third color,
6 threads 1st color, 6 threads fourth color.

In arrangements using these regular orders, small patterns are more effective than large patterns.

Irregular orders

These will be set 6 threads brown and 2 threads yellow for a 2-color pattern, while a three color pattern needs 12 threads navy, 8 threads copen, and 4 threads pale blue.

Compound orders

A compound order or placement of color is a combination of two or more simple orders, as the foregoing, each of which is repeated a number of times. A few examples follow:

Example 1: 3 simple orders in 2 colors: yellow and green:

1 thread green } 8 x 2 green } 4 x 1 green } 8 x 4 green } 4 x
 1 thread yellow } 2 yellow } 1 yellow } 4 yellow }



Example 2: two irregular orders in 2 colors: lime and brown:

2 threads brown } 8 x 4 brown } 6 x
 1 thread lime } 2 lime }



Example 3: regular and irregular in 3 colors: cherry, green, pink:

3 threads cherry } 4 x 4 cherry } 4 x
 3 pink } 3 pink }
 3 green } 2 green }



Counter Change in color

This term is applied when the colors change positions: one color is permitted to predominate in one section of the pattern, and another color in the next section, in exactly the same proportion, as:

1: 8 threads dark 2: 8 threads light
 2 threads light 2 threads dark
 8 threads light 8 threads light

In this, we are back to our second example on page 50, where the same result appeared after bisecting each stripe.

Graduated color stripes

There is a system, again given by Watson, by which threads may be graduated in an orderly fashion, increasing, decreasing, or both. (The illustrations are our contribution). In the table below, read from left to right, up and down consecutively, for the first and second color proportions or ends.

Proportions or ends used

a. first color 1 3 5 7 9
 second color 2 4 6 8 10



b. first color 2 6 10 14 10 6
 second color 4 8 12 12 8 4



c. first color 2 4 8 16 8 4
 second color 4 8 16 8 4 2



d. first color 2 4 6 8 10 12
 second color 12 10 8 6 4 2



e. first color 2 4 6 8 6 4
 second color 3 3 3 3 3 3



f. first color 1 3 5 7 7 5 3
 second color 2 4 6 8 6 4 2
 third color 4 8 4



The use of these stripe arrangements will result in an underlying basis of good design, making for a successful project. Use them, too, in planning the striped warps for your natural fibres and bamboos. Here's a fine opportunity for original use of your favorite colors!

Good Striping to you!

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

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

From Banff, July, 1953 -- An announcement of what promises to be an interesting contribution to a weaver's library has reached our desk. Ida Dean, of San Francisco, has written

"Dressing the Loom", a handbook for weavers, showing the direct beaming method of warping.

Miss Dean gives the following information with the announcement:

A 52-page book, 25 full page 8 x 10, step-by-step photographs, the latter with pertinent information on the opposite page. Publishing date, August 1st, 1953; \$3.50 per copy plus postage.

Write directly to Ida Dean, 1644 Diamond St., San Francisco. The author is instructor in weaving and design, San Mateo Junior College, and a well known craftsman in the Bay area.

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 \$4.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.
 \$3.00 per year for back issues, 1944 to 1952, with complete sets
 still available. Copyright 1953

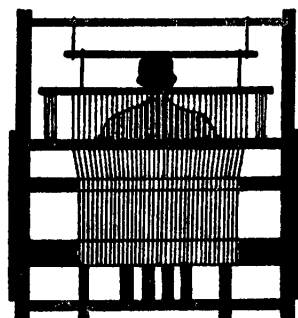
LOOM
MUSIC

VOLUME X

NUMBER 8

OCTOBER, 1953

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume X, Number 8

October, 1953

PROJECTS:Honeycomb

Double Rosepath

12-harness Upholstery

BANFF 1953 SUMMER SESSION was VISITORS' YEAR

This has been the year of the friendly visitor, for us at the Banff weaving section. Our pupils' information sheets have staged a neck-and-neck race between registering citizens of the U.S. and Canada, with the U.S. having a slight edge. Our visitors have been from many sections of the world. We have experienced a succession of pleasant, work-filled days -- always being tired at night, with the wonderful mountain mornings bringing energy for each new day. Banff has been favored with fine weather, whilst storms raged around elsewhere; the nights have been warmer than usual, but there was one temperature of 37° which made us snuggle into the blankets!

Some of
the
Visitors

One visitor, Mr. Paul Stermer of Honolulu, exchanged loom ideas with us. He built his own of native hardwood, and is most pleased with it. A week later Mrs. Pemberton arrived, and conversation revealed that they are neighbors on the Island. Mrs. Neva Vance of Texas came in to show us a great variety of weaving -- 4, 8 and even 16-harness. We admired a lace Bronson cloth on eight harnesses, where the whole background was lace. The warp and weft were white 24/2 cotton, slightly starched after washing. It was the nicest fine cotton weaving we have seen in a long time. We exchanged drafts and samples and had good fun. Mrs. Vance also specializes in the finger weaving of belts in wool, in the Osage and Ceinture Fleché techniques, and demonstrated the technique to our students. Several of the belts were exquisitely fine, requiring hours of diligent attention to their weaving.

Minneapolis sent us Mrs. Vold of the Minneapolis Guild, and we enjoyed news of that group. Mrs. W. J. McGougan and Mrs. C. M. Scott of Winnipeg came to see the "Banff set-up", and we also welcomed Mrs. A. M. Roy of the Bedford Fine Leathers, Vancouver. There were many others whose visits added interest, and we hope to meet these friends again.

Day-by-day

The daily routine is such that there is never a spare moment. Because theory looms as large, or even larger than the practical weaving, and its notes are hastily taken, the "after hours" work is no small item. Then there are other distractions: the scenery, touring the mountain beauty spots, as well as attending the recitals of other divisions of the School. These recitals feature the distinguished staff in piano and voice, as well as the students' recitals in these two. The voice class plus interested students from the school as a whole, form a choir. Their effort this year is Haydn's "Creation". Drama and music collaborate and we have the opera "Martha". One of the drama groups presents "The House of Barnada Alba", and the senior drama group offers "The Lady's Not For Burning". Not least is the ballet evening, led by the heads of the "Royal Winnipeg Ballet". It is an absorbing time, and who says one

gets a rest at summer school? -- rather, that the stimulation, new ideas, good new friends, sensations of beauty and pride in knowledge gained, last through winter's long reign.

Favorites of the Year

HONEYCOMB

Each year we speak of the yearly trend which develops. This year our work has been more diversified, and any strong trend seemed obscure. However, free techniques in lace were very popular, also honeycombs on overshoot drafts. We adapt any overshoot at all, and evening bags, and summer bags were woven in great variety. We used boucle or chenille or $1\frac{1}{2}$ lea linen for the tabby shots, and fine metals or bright colors for the "cups". Two pair of harness frame groupings, or three, or all four pattern pairs may be utilized.

HONEYCOMB ON AN OVERSHOT DRAFT

Our illustration No. 1 on page 63 shows a honeycomb sample, woven on Maltese Cross draft #96, p. 174, SHUTTLE-CRAFT BOOK, threaded with 24/3 Egyptian cotton at 30 ends per inch.

The weaving is built on two harness frames which form a pattern combination, e.g., frames 1 and 2. In ordinary overshoot these are treadled together, with tabby preceding and following. In honeycomb the tabby treadles are used, one and then the other, and are of a much fatter weft than usual, as: candlewick weight compared with carpet warp weight. The weft for the "cups" may be much finer than usual, often the finest at hand, such as 50/3 sewing silk. Much interest can be woven in by changes in color in the cups on two consecutive rows -- 1st row black, 2nd row silver, etc.

To weave: With heavy weft, tabby A, tabby B (our heavy in the photograph is white cotton boucle). Hard beating is required.

With fine weft, throw alternate shots on harness frames 1 and 2 until cups are of desired size. That is, with a direct tie-up, treadle 1,2,1,2, etc., in the first weft color (our example has 1 shot fine gold metallic, 6 shots black 8/2, 1 shot gold metallic).

(direct tie means that	pedal 1	is tied to harness frame	1,
	pedal 2	to harness	2,
	pedal 3	to harness	3,
	4	to	4.

With heavy, tabby A, Tabby B. A variation may use Tabby B, tabby A, so try both ways and see which binding is preferred.

With fine, alternate shots on harnesses 3 and 4 (ours has 6 shots red orange 8/2 rayon, with accompanying gold metallic as before).

With heavy, tabby A, tabby B.

While our example uses the two combinations (1&2 and 3&4) only, combinations 2&3, and 1&4 may also be used.

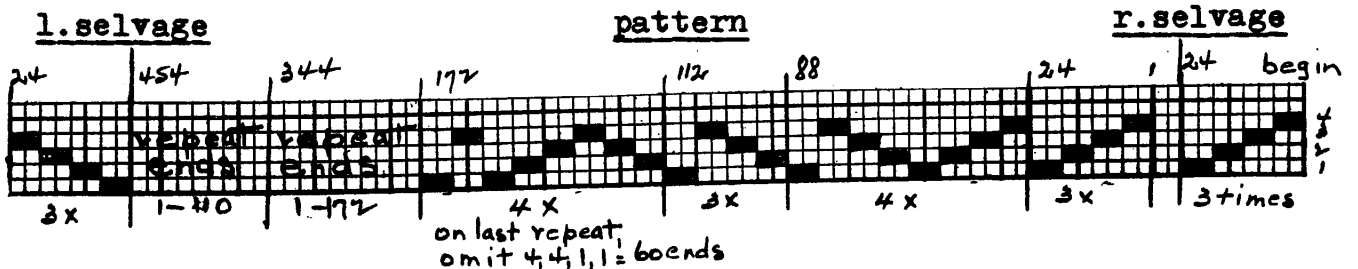
Repeat the series of two tabby shots, cups, then two tabby shots, throughout the desired length.

**SPECIAL
WARP
TREATMENT**

One of our favorite methods for variety in setting up a warp is to use the warp at its usual 50-50 setting, but double the threading plan, end by end. If the draft is 4,3,2,1, we thread it 4,4,3,3,2,2,1,1. Our ends are kept one per heddle, and two per dent, if that is usual. The doubling of heddles, rather than 2 ends in the same heddle, prevents twisting. We can use a fine, or equal size weft and have a weft face weave, or use a thicker weft for a more equal meshing. Herewith is a fine warp, a medium warp, and a coarse example for your consideration.

**FINE RAMIE
IN
DOUBLE ROSEPATH**

This warp is a dark natural colored ramie from Contessa, weaves easily with usual care, and washes well. Our warp setting is 36 ends per inch: single in the heddle, double in a #18 reed. The draft is Double Rosepath (Marguerite Davison, p.54), and we give draft with our arrangement below:

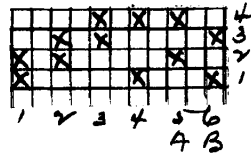


end count:	2 selvages	48 ends
	2 repeats of ends 1-172	344 ends
	balance, ends 1 to 110	110 ends
		<u>502 ends</u>

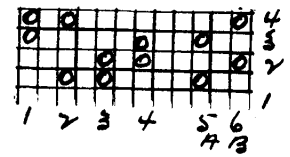
Standard tie-up is used

counterbalanced
or sinking shed
loom

Treadles



table, rising shed,
or jack type loom



The treadling is: pedals 1,2,3,4 for twilled lines. For

pattern the order is: pedals 3,2,1,4 four times
1,2,3,4
3,2,1,4,1,2,3,4 twice
3,2,1
1,2,3,4 four times
1,2,3,2,1,4,3,4 three times
1,2,3,2,1,4
and repeat

We obtained a good mesh using an 8/1 slub linen, or a 25/2 for tabby weaving, double on the shuttle for pattern treadlings.

A striking color example was by Mrs. Prokter of Prince Rupert, B.C., who used a deep rose 25/2 linen, single on the shuttle for the tabby background. For the pattern, woven in a band at each end of the mat (similar to our photograph No. 2 on page 63) the rose was wound on the shuttle with black 25/2 mercerized linen, and the two wefts heightened the color accent. (our photographed sample is treadled 1,2,3,4, etc. to centre of hem, then 3,2,1, 4,3,2,1, etc. for balance).

With this fine ramie, as with other fine warps, we teach a rhythmic and easy motion of treadling, to put no undue strain on delicate warps.

24/3 Egyptian
in ROSEPATH

Our next example is the usual 30 ends per inch setting, on Rosepath, so we can weave Bound Fashion if we desire,

threaded double:

The tie-up is standard, as above.

We set up a warp 7" wide, 212 ends (a multiple of 4 for easy counting), single in the heddles, double in a No. 15 reed.

We hadn't time to present Bound Fashion Rosepath at the beginning of the course, but did chance to use an 8/1 linen on it and

put in a row of Spanish stitch. A square doiley by a student next day caused this loom to be booked steady from then on. Many of our free techniques are taught on this warp. The small packet of "Thread Techniques" by Marguerite Brooks, is found useful for easy comparison of work and photographs. Detailed instructions are also on these cards (and in previous issues of LOOM MUSIC).

ONE
SPANISH
FAVORITE
(photo.
No. 3,
page 63.

On this 7" warp, we wove $2\frac{1}{2}$ " of tabby weaving, using white 8/1 linen, 24 picks or shots per inch.

With natural 9-cord linen on a netting shuttle, weave two rows of tabby, watching edge turns to keep selvage straight.

This heavy linen end can be cut on the bias a bit for a neater turn-in.

Spanish Stitch:

First stitch - enter shuttle into shed 1 for desired distance (5 top ends here) and bring shuttle out on top of shed. Change to shed 2, enter shuttle into shed at 5th end, going toward the edge for 5 top ends, beat with point of netting needle, and bring shuttle back to edge. Change to shed 1 and beat stitch back.

Second and following stitches - On shed 1, enter shuttle for the amount of the stitch (5 tops) plus the unit for the next stitch (2 tops); out of shed to top surface, change to shed 2 and beat. Return through shed for the unit of the stitch (2 tops), come out of shed, pulling weft a bit. Change to shed 1 and beat.

On shed 1, in the original direction, complete the stitch on two top ends and take up two more and continue as sketched, making 3 turns per stitch. Always begin and end row with 3 complete turns.



(One stitch consists of 3 changes of direction, each on a different tabby shed, of the weft:

1. shed A, weft is R. to L.
2. shed B, weft is L. to R.
3. shed A, weft is R. to L.

Weft is not pulled at selvage, and may be pulled or not, in subsequent stitches).

Strong diagonal lines appear on the weaving, carrying triangles all along one side of the diagonal (see photograph, p. 63).

For upholstery, the white wool weft was a very heavy 2-ply homespun from Condon & Sons, Charlottetown, P.E.I. (A heavy one ply with double weft shots is the theoretically correct weft to use). Ours was treadled: 1,2,3,4,5,6,7,8,9,10,11,12, and repeat, with 11 weft shots per inch, on the loom.

For the linen mats we used a double shuttle, and so got two shots of 3-cord linen across, beaten firmly, to 11 double wefts per inch. On our 27" wide warp, we added 8 extra ends at each edge, around which to weave fringe, these extra ends to be pulled out later. A 20" length of weaving, cut down the centre, made two generous-sized place pieces. They were machine stitched 3/4" from the edge for strength, then the stitching overcast by hand using linen thread to cover the machine stitching, and the mats fringed all around.

We could go on at length describing interesting projects, but paper's end is here, and thus comes to an end another Banff summer -- one of our most pleasant ones of

GOOD WEAVING!

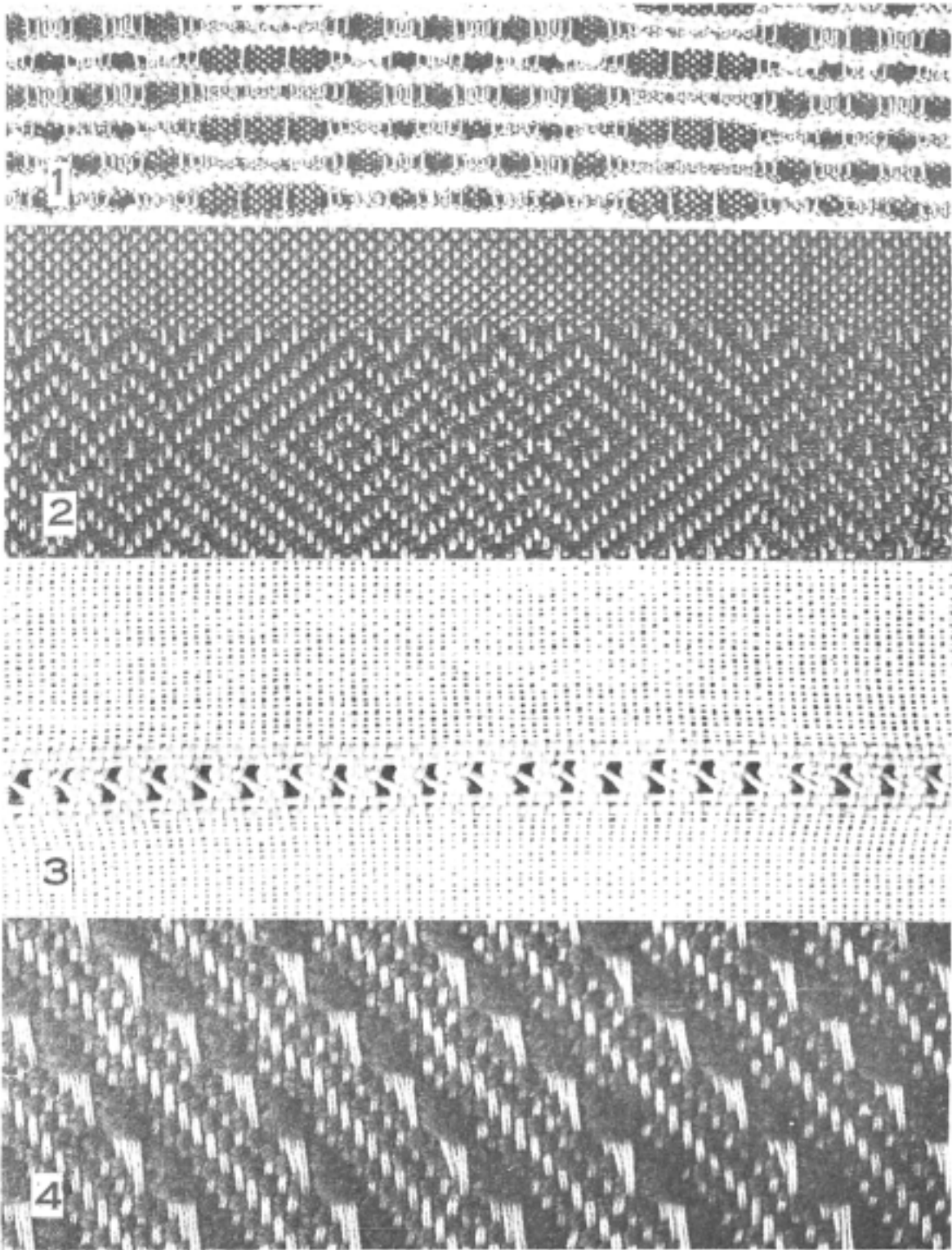


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\$3.00 per year for back issues, 1944 to 1952, with complete sets
still available. Copyright 1953



1. Honeycomb technique on Maltese Cross draft. LOOM MUSIC, 1953, p. 57
2. Hem of ramie and linen place piece, Double Rosepath, 1953, p. 58
3. Spanish stitch, linen on double 24/3 warp " 1953, p. 59
4. 12-harness wool and linen upholstery " 1953, p. 61

(Photographs are actual size, for detail)

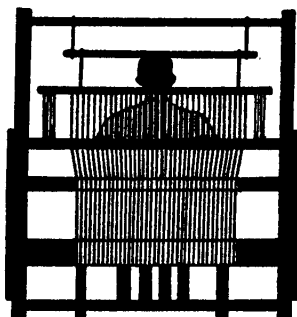
LOOM
MUSIC

VOLUME X

NUMBER 9

NOVEMBER, 1953

Mary
Sandin
Edmonton



Ethel
Henderson
Winnipeg

L O O M M U S I C

Volume X, Number 9

November, 1953

"A Thing of Bits and Pieces"(yardages
(books
(shed regulator
(record sheet

Your editors accumulate notes -- as who doesn't?

None are of major importance, but saved because of interest value, and thus our caption. This issue will range hither and thither, as we check off item by item.

MORE STRIPES In September our issue was on stripes. Imagine our interest when, receiving the August AMBASSADOR on our return home from Banff, we found the leading article entitled "The Feeling for Stripes". We scanned it with the handweaver's eye, and pass the following on to you:

Tie stripes. A similar arrangement to our number "D", p. 54 (Sept., 1953) in two sharply contrasting colors was the basis for a tie stripe on a one color warp (maroon). The weft stripe, 72 ends, covered an area of about two inches, suggesting the use of a 32/2 yarn set at about 40 ends per inch for a fine twill.

Band proportions were

white	1	3	5	7	9	11	and repeat
maroon	11	9	7	5	3	1	(reversed)

Another tie (#2) used the same maroon warp, with alternate colored stripes, thus: 1/2" maroon in tabby weave, same weft as warp; 1/3" color, say a cream boucle in twill weave; 1/2" maroon tabby; 1/3" scarlet in twill weave, and repeat.

Shortie jackets in cotton or wool, with angora or boucle stripes 1/8" wide every inch, are smart. The jacket is made with the stripes running horizontally on the body, diagonally for the sleeves.

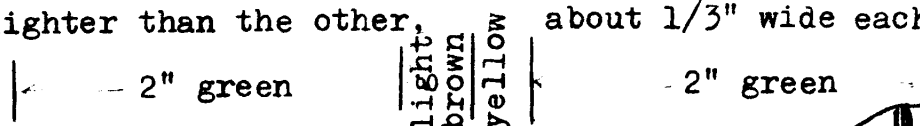
An ultra smart wool dress has a plain ground,



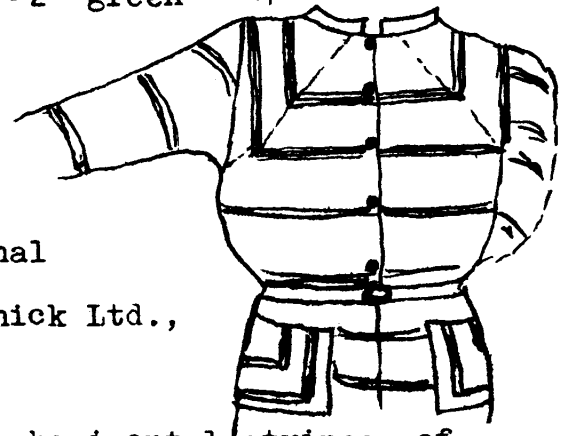
#1

#2

e.g. a light green wool 32/2 at 24 ends per inch. The striping appears at 2" intervals on green tabby background, and consists of two equal bands, one lighter than the other, about 1/3" wide each

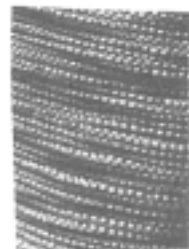


The stripes are carefully manipulated in the tailoring: from the under arm to a point 1" from the neck centre front, a diagonal seam allows a square yoke effect. The same diagonal seaming makes the patch pockets. (Percy Trilnick Ltd., London).




Six out of ten coats or dresses show horizontal stripes, of every type. Still mighty popular is the horizontal stripe jacket with a pleated skirt, or plain, or both for a change about.

A high fashion sheath woollen dress from Nettie Vogues Ltd., using a Glendor Fabrics material, is a multicolored weft used hit and miss fashion on a plain warp. Try an uneven nubby tweed yarn and a color contrast together on the shuttle, and weave in tabby (what we used to call a "French Tapestry" effect). It's unusual and striking, tailored on extremely simple lines.



While on the subject of clothes, we saw a fashion show and picked up several ideas for the weaver of fabrics, to use in order to achieve distinction.

A shortie jacket of a good weight, box style, was of oxford grey wool boucle weft on an oxford grey warp. Imagine a fine botany at about 34 ends per inch, with the boucle well beaten to make a winter weight. To insure no skimping of the weft, take each weft shot up to a sharp angle with your finger  just before changing shed and beating. In this jacket the interest was obtained by black velvet bands, 3/4" wide, set-in about 10" apart on the jacket body, forming the horizontal

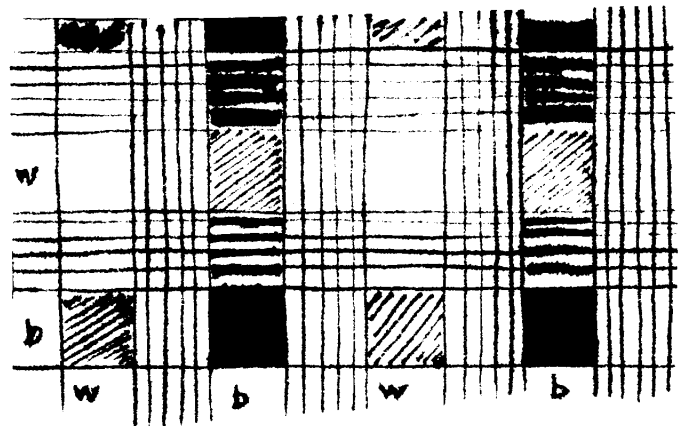
stripe again. The velvet inset was repeated around the cuffs.





A lovely black coat of a fine weight, 32/2 both warp and weft, used a hair-weight gold metal on the shuttle with the black weft, so that when the cloth was finished the gold just gleamed now and then -- not a bit garish in effect.

A most unusual black and white tweed suit used this arrangement in the jacket (skirt was all black): Warp squares about 3" wide, fine wool 32/2 or similar weight, about 30 ends per

inch: 3" black,
3" of 2 white ends, 2 black
3" white
3" of 2 black, 2 white, etc.

Weave weft in same order as warp. The result is a strongly checked fabric with sharp contrasts.



 black and white cross bars
 black and white mixtures.
 white stripes on black.
 black stripes on white.

Again a black and white suiting in pepper and salt mixture:

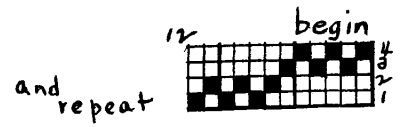
1 white, 1 black in the warp, same in the weft, woven tabby weave. A large cape shawl collar, reaching to the waist in front, and also the pockets, were edged with fringe -- fringe woven on the loom and inserted at collar and pocket edges between top surfaces and their light weight rayon linings. To weave the fringe, begin with 1/2" of closely beaten 8/2 black cotton heading. Then place in the shed a heavy piece of paper, double the width of desired fringe, then 1/2" of firmly beaten tabby, etc. Machine stitch headings before cutting fringe lengths apart. The fringe is inserted so that the heading is covered (between lining and fabric), and double lengths may be used if the warp seems to give too sparse a fringe.



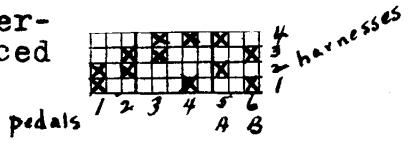
An idea which could lead to many developments was found in a white wool dress, with an all over gold design. A very fine rayon boucle on a cotton warp of 16/2, 24/3 or 30/3 weight, at 30 ends per inch,

would work well too. A draft such as Swedish Point or Monk's Belt would give an effect close to the example:

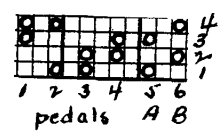
tie up is standard:



counter-balanced loom



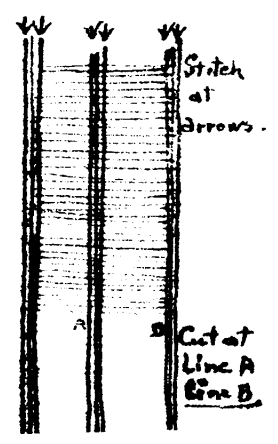
rising shed loom



Weave 1/4" background in tabby; then weave with a fine gold metal on pedal 3 (use tabby between shots), for a square of gold; then 1/4" tabby background; then the alternate gold square using pedal 1 with shots of tabby between pattern shots. Fashioned into a plain sheath dress, this is a lovely "after five" model, especially if a matching stole is included.

One more fashion note -- a late trend in dirndl skirts.

Speaking of these reminds us of a note from Mrs. Norman Vandelinder of Calgary. She reports excellent success using an 8/2 cotton warp with a 16/2 Weavecraft weft for good wear, and no creasing. It's a thought, in these days of mixed warps and wefts. Washes well, too! These winter skirts are in tiers, cut circular rather than gathered, and plain dark greys are still favored. At the bottom of each of the three tiers there is a narrow piping of red and a fringe. To make a fringe lengthwise use 8/2 cotton and set it up in twill: 1/2" of cotton, 18 ends per inch, then leave space in reed for width of fringe desired, then 1/2" of cotton warp, space, etc., for as many strips as needed. Weave across with a yarn which will pack well at this setting. Stitch both sides of woven bands, and cut apart at A and B, etc. to make fringe.



Cost Comparisons of Weavecraft Wool. Did you know that 32/2 Weavecraft at \$6.75 (Searle Grain, Winnipeg)

is a better buy than 16/2 Weavecraft? For example:

32/2 Weavecraft (or any similar yarn), set at 36 ends per inch, 36" wide = 1296 ends. For seven yards, 9072 yards or approximately one pound is needed. Add another pound for weft = \$13.50 for the total.

16/2 Weavecraft not only weaves a coarser fabric, but set at 24 ends per inch x 36" wide = 864 ends x 7 yds. = 6048 yds. or approximately 1½ lbs. With nearly equal weft needed, 3 lbs. of 16/2 at \$6.75 per lb. gives a total cost of \$20.25.

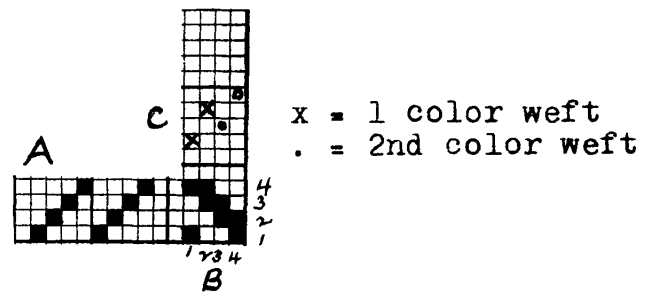
BOOK REVIEWS

There is such a wealth of published information for weavers, compared with items available ten or twelve years ago, that a good deal of thought is imperative for the careful buyer. We'd like you to know about two worth-while ones from Finland:

KAUNIS MATTO by Rauha Aarnio deals with rugs in various techniques: loops, twills, flossa, rya. The designs are really excellent and the photographs clear and adequate, so indeed in both these volumes.

The second book is on upholstery, with emphasis on contemporary designs, and all over patterned bedspreads. While many of the latter are 8 harness weaves, there are interesting 4-harness ones too. A word about the 8-harness drafts: many of these are shown vertically, so the book must be turned. The heddle frame tie-up is shown at the left of the draft and will be treadled in order, 1 to 8. This book is also by Rauha Aarnio and is titled KAUNISTA KANGASPUISSA. (Our copies came from Craft & Hobby Book Service, Coast Route, Monterey, Calif.)

The language of these Finnish books is indeed a puzzle, but the draft language is easily understood. The following will serve as an example:



"A" is the draft, "B" is the tie-up or heddle frame combinations, and "C" is the treadling. Thus we would thread 4,3,2,1, use our standard tie up, and treadle: harnesses 1&4 in 1st color, 2&3 in 2nd color, 3&4 1st color, 1&2 2nd color.

FOUR HARNESS HUCK, by Mrs. Evelyn Neher of New Canaan, Conn.

One of our good weaving friends has sent us a copy of this recently published book. She is Mrs. John Barkley, of Shaker Heights, Ohio, and is the (justly so) proud aunt of the author. Mrs. Neher has produced a most exhaustive study on 4-harness huck, and has used illustrations of the actual samples woven. The drafts and treadlings are clear and concise, and every weaver can make fine use of the many varieties in countless articles. The address is: Mrs. Evelyn Neher, 225 South Main St., New Canaan, Conn. (price \$2.50 postpaid).

WEAVING RECORD SHEET. As page 71 we append a copy of the permanent card (printed on light weight tag) used by the Nova Scotia Handcrafts Division. It is so comprehensive that we think it worthy of your inspection. For further information write to Miss Mary E. Black, Director of Handcrafts, Department of Trade and Commerce, Halifax, Nova Scotia. Do you get their bulletin, HANDCRAFTS? It is a fine publication about all types of Nova Scotia handcrafts.

SHED REGULATOR. One of the new Leclerc Shed Regulators has just reached us, courtesy of Mr. Robert Leclerc. (Those of you who subscribe to MASTER WEAVER by Zielinski, whose address is Fulford, Quebec, will have seen it described there).

The regulator is finished just like the Leclerc loom and is

easily attached, planned to insure a perfect shed whatever the weave -- those with three harnesses against one, such as Bronson and the 3&1 twills, being the worst offenders. We have tried the regulator on the latter and get a good clear shed. It took about an hour to instal; anyone can manage it.

For price and further details write direct to: Nilus Leclerc Inc., L'Islet Station, Quebec.

After this issue we will be the best dressed and furnished
in the land
in
GOOD WEAVING!

p.s. Wish we were too -- but that old excuse -- no time from our many duties!

M.S.

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

E.M.H.

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

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PROVINCE OF NOVA SCOTIA

Dept. of Trade & Industry

Handcrafts Division

Weaving Patterns and Samples

Article

Sample woven by..... Date started..... Completed.....

Pattern classification..... Pattern name.....

Pattern source..... References.....

Results

Suggestions, if repeated.....

Uses.....

Loom..... Reed Sleying

Materials:

Warp..... Size..... Color..... No. threads wound.....

No. yards wound..... Weight of warp chain.....

Weft..... Size..... Color.....

Pattern thread..... Size..... Color.....

Approx. cost Sales price.....

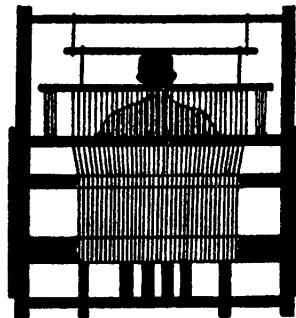
Number of threads to one complete pattern unit.....

Threading Draft**Treadling sinking shed****Treadling rising shed**

LOOM
MUSIC

VOLUME X NUMBER 10
DECEMBER, 1953

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

LENO - planned for an Afghan

In the long ago, far-off days before we discovered weaving, we were interested in stitchery. Your editors can remember sewing doll clothes at the four or five year stage, and progressing through all the stages of the many embroidery techniques, to eyelet and cut-work, and finally gros point, as well as knitting and crocheting. Never until weaving days did we find the final satisfaction, but a great interest still remains in the former arts. When we pick up such a book as CREATIVE HANDS (Cox and Weismann) we are instantly captured by its contents; and the embroideries of Mariska Karasz in the HOUSE BEAUTIFUL intrigue us highly. Have you seen the rug embroidered on hand woven material in the November issue?

All of which may sound like a far cry from leno -- until you learn that about twenty years ago we purchased a 40" square of woven woollen material -- leno! -- in an embroidery kit, where the centre had a well designed spray of gros point flowers. This kit, when completed, with a 6" wide finishing band of wool in single crochet in harmonizing colors, made an afghan that was an addition to our sofa. It has been in constant use ever since, but we have always wanted to produce a similar one. The difficulties inherent in leno on a counterbalanced loom have prevented success.

Leno in the traditional manner of string doupes is always set up for our Banff classes, on an old-timer of a rising shed table loom. For many reasons, all good at the time, we never did get around to working out Mrs. Atwater's BEAD METHOD on our counterbalanced looms. In trying out the new Leclerc Shed Regulator which we mentioned last month, leno was not forgotten. The regulator proved to be of no help in the doupe (auxiliary string half heddle) method, and the bead method worked slightly. Well then, we removed the regulator and tried the method "as is" on our counterbalanced loom. The method on it worked as well as any leno ever does, and well enough to pass on the information gained. Now at last the afghan square sees duplication around the corner. (photo. on page 78).

We wonder if the long arm of coincidence will turn up more of these squares? The surface on them is most fascinating, with the yarn left smooth on one side, the top, and slightly brushed on the



reverse. Moreover, it is the double thread leno one gets with the bead method.

If you are the weaver who must have a full wide shed and weave at a super speed, leno is not for you. But if the results obtained repay a little effort, leno will be your next project. In our first photographed sample (p.78) we used carpet warp, to show up the details of the technique better when photographed, but any smooth thread except linen is suitable. A heavy cotton, nylon or rayon will make those "fishnet" draperies, and the lovely colored nylon yarns from Contessa are grand in lacy scarves. For us, the sample warp which turned out to duplicate our original material:

16/2 Weavecraft wool at 32 ends per inch, 4 per dent in a #8 reed;
8 weft passes per inch.

These, when finished, gave the 9 twists per inch and 9 passes per inch of the original material. We washed the sample in fairly warm water and soap flakes and rubbed it briskly to get a small amount of felting, then pressed after drying with a steam iron. The reverse side we brushed gently with a wire suede brush and brought up a little fuzz -- it is a mighty good match for the original!

As you interrupt, - "Tell us the method, please," here we are:

LENO:
THE TOOL First, the bead. We had a broken necklet of assorted sized larger-holed beads, and tried them out to find our preference. (Mrs. Atwater suggests plastic sippers -- Coca Cola you know! -- cut in half-inch lengths, THE SHUTTLE-CRAFT BOOK OF AMERICAN HAND-WEAVING, 1951 edition). Of our bead assortment we liked an oval bead,  exact size, which of all our collection worked best. The unsatisfactory size was a large round,  too big and it didn't allow the warps to slip on and off easily. No size rounds worked well, as a matter of fact. The tapering of the oval bead worked beautifully, and, providing the threading hole was

group must be spread out to the warp setting figured on when setting out the number of warp ends used. It is better here to use a coarse reed, so ends have full play. A No. 8 or 10 is excellent for coarser warps, a No. 12 for finer ones. If you have done a bit of experimenting as to the number of dents to miss (and we always recommend a trial warp), this problem will be solved. For example, for fine material and about 8 or 10 squares to the inch, a #8 or #10 reed, or 32 to 40 ends per inch; or, every other dent in a #15 reed, will be close. For 4 meshes per inch, carpet warp weight, use every other dent in a #8, and so on, missing dents to obtain the mesh desired.

Always sley the group of four ends through one dent in the reed.

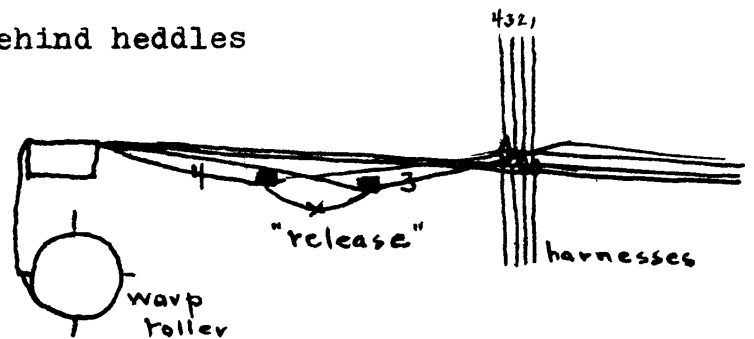
TIEING-IN;
THE
"RELEASE"

Once through the reed, the warp is tied-in in the usual fashion. However, there is one final aid to swift clearing of the sheds during weaving, called by Mrs. Atwater, a release, at the back of the loom behind heddles

and in front of back loom bar.

Sink frame 3 alone and run a lease rod through the shed formed, calling it the front

rod, and place it near the heddles. Then sink frame 4 alone and place second lease rod over it -- according to the sketch above.



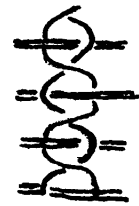
Then tie the ends of lease rods together at each side, allowing them to ride along on these warps as weaving progresses. This is a "release". Got that? -- rods are under main warp at back, with ends on No. 3 frame under rod nearest heddles, and ends on No. 4 frame under rod nearest back bar of loom.

The tie-up, as is the rule, depends on the work to be done.

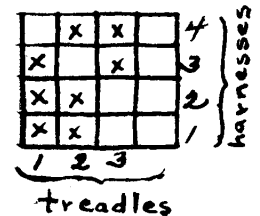
PEDAL
TIE-UP

In leno, the warp ends must make a twist in between passes of weft, so that the warps, after weaving, appear not in a continuous

straight line, but in a wavy one. To obtain this, our ends must move first to the right and then to the left, the weft passing through to fasten the twist.



Here is our set-up, with ends 4 and 3 through the bead, and ends 1 and 2 riding free over the bead. If we sink frames 3 and 4, the beads and ends go down, the free ends 1 and 2 go up = a very wide shed, and a tabby of 2 against 2. For the other tabby shed, the next step is to sink frames 1 and 2. When we try this, the tension is too great at the bead to allow a shed. However, by depressing one of the frames in the bead, the release at the back comes into play and a weaving shed is formed in front: if we sink 3 with 1&2, the 1&2 ends slip to the left of the bead; if we sink 4 with 1&2, the 1&2 ends slip to the right of the bead. This slipping from left to right forms the leno. Either way, alternated with sinking frames 3&4, gives tabby. Our tie-Up then:



For tabby: treadle 1,3,1,3, etc.

For leno: treadle 1,2,1,2, etc.

THE WEFT

The weft may be a double end of the same medium as the warp, to carry out a complete basket effect, or it may be a coarser thread, a boucle or a mohair. The beating will always control the size of the mesh.

No use dissembling, the leno sheds are not wide, but by using a flat "poke" shuttle, the work goes along very quickly because of the openness of the weave and the few weft shots per inch.

It is fun, and so simple!

AFGHAN COLORS

The one photographed on page 78 is of soft blue green (close to Weavecraft No. 1022). The spray is in knitting weight wool: 5 blending blues, soft pinks to rose to wine, yellows to golds to rust to brown, blending greens. The single crochet edge has rows of slightly darker green than background, pale yellow, dusty pink, deep dusty rose, ending finally with a row of chocolate brown edge.

We promised to report on the Leclerc shed regulator. On the whole we find that it works quite well, but are not ready for a final report, as one trial is obviously unfair. However, on our leno trial, the loom worked better without it, in our opinion. For a 3 and 1 twill, it was most excellent, and will be an asset for speed in weaving.

With this issue we bring to a close a decade of LOOM MUSIC. It has been a rich, rewarding experience for your editors, in the many friendships formed and the woes and difficulties overcome. It is always a thrill to have weavers say, "I have every issue"; and likewise good to hear, "Please send a sample copy."

We are often told we are not aggressive enough in pushing our bulletin, but that is a Canadian characteristic -- for better or for worse! We welcome, indeed, we joyfully receive your continued support and encouragement. Without it we would never exist.

For 1954, the start of our second cycle, we hope you will again be with us, and continue to tell your weaving friends of our real effort to help our weavers to attain the thrill of creative success. If every subscriber got us just one new subscriber -- it's breathtaking, isn't it? Shall we order more paper and envelopes? You, the subscriber, shall decide.

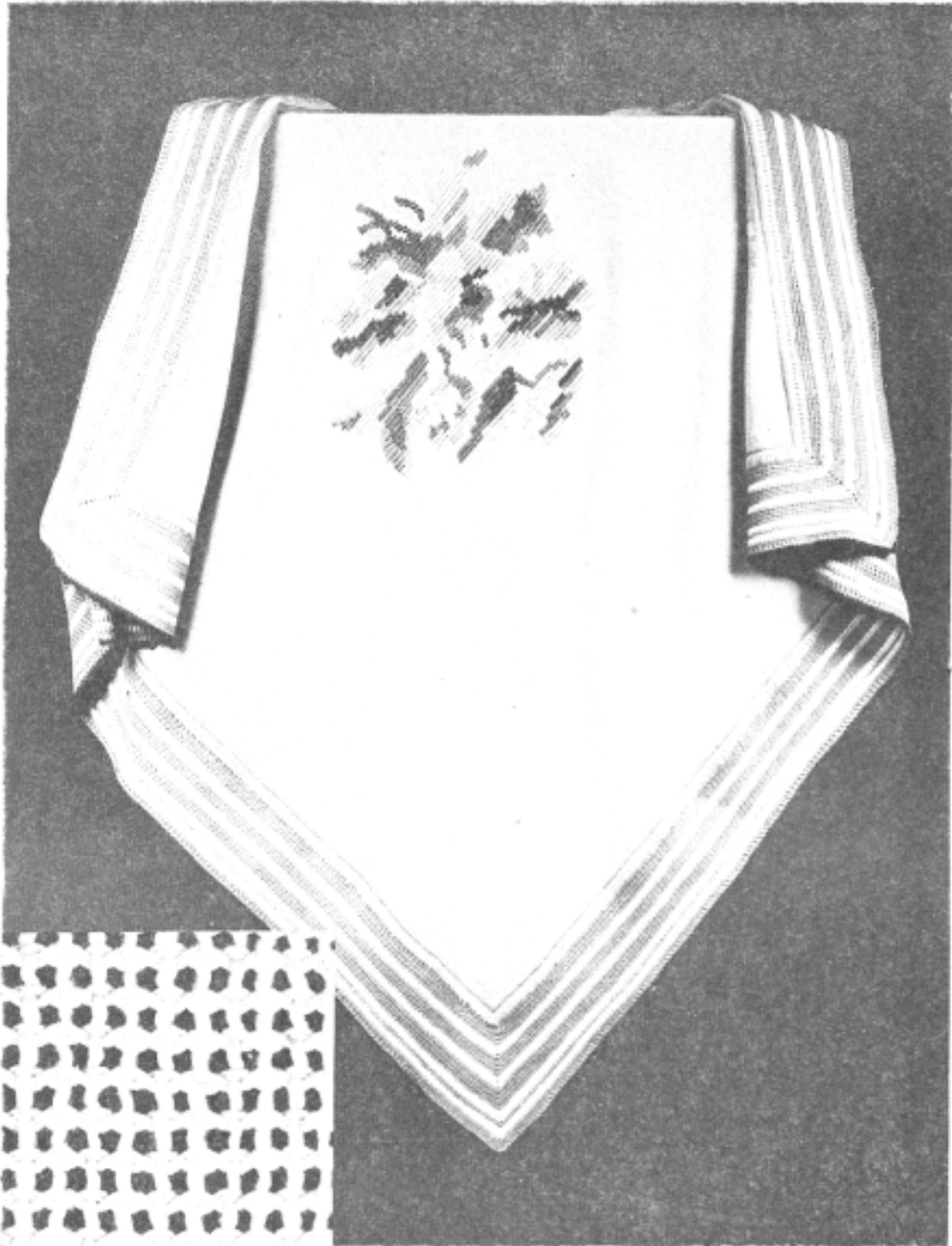
Let us end our December issue by wishing you a VERY MERRY CHRISTMAS and a HAPPY NEW YEAR, and

GOOD WEAVING!

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Afghan: Wool background in double leno weave, with wool embroidery and wool edge in single crochet. LOOM MUSIC, Page 72, 1953

Double leno stitch, done in heavy cotton to show detail.

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