

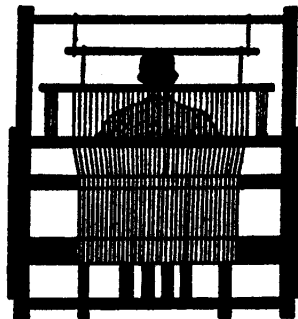
**LOOM**  
**MUSIC**

VOLUME XI

NUMBER 1

JANUARY, 1954

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

L O O M M U S I C

Volume XI, Number 1

January, 1954

Happy New Year Weaving to you, beginning with  
New Year Linens

Fine linen mats in  
Danish Medallion and  
Leno twists;  
pillow lace edging.

"Quickies" = mats  
on spaced warp,  
woven with linen,  
cellophane, raffia.

The Fibre No better "New Year's Resolution" can be made than to weave more linens, both for our own use and for gift and commercial use as well. The arguments for linen are many: long wear, ease of laundering, resistance to heat, plus matchless beauty. Against its use we hear but one plaint -- the cost; however, that same cost shrinks when divided by the long years of use and pleasure given by the article, for linen is one of the few fibres that increases its beauty with the flight of time.

The Sources The available linen supply is quite good at this, the beginning of 1954. There are several excellent sources: Frederick J. Fawcett, 129 South St., Boston 11; Contessa Yarns, 3-5 Bailey Ave., Ridgefield, Conn.; Weaver's Workshop, Dodgeville, Wis. (Knox colored 25/2 linen); Searle Grain, Winnipeg, Man.; Bedford Fine Leathers, 578 Seymour St., Vancouver (Knox 25/2 linens); Robin and Russ, 10 W. Anapamu, Santa Barbara, Calif., to name a few.

Warp Preparation The quality of warp linen now being marketed is reliable. In the finer linens, the yardage runs high, and only in extreme cases is any dressing needed. We never need do it with a plied linen warp, but if a singles linen looks a bit fuzzy, we dress it. We still rely, for quick availability and economy, on flaxseed, 10¢ worth at the drug store. This is put into a small cheesecloth bag and boiled up with a quart or two of water until thick, thinned down with water to the consistency of heavy starch, and is then ready for use, after removing the bag. We use either a board or mill for making a warp which is to be dressed, tie loosely at 1 yard intervals, in addition to the regular warp ties -- dip into flaxseed mixture until completely wet, squeeze lightly and allow it to dry by looping it over clothes line, or etc. It will separate easily when dry.

Wefts No treatment is ever necessary for wefts, and any type of linen may be used for weft. A favorite weft is colored singles, which give a good blended fabric, with slight variations in texture which are good looking. For very high sheen use Knox's mercerized linens.

Union Fabrics We are asked frequently about the use of cotton with linen. Frankly, we see no drawback at all, if the warp in question is a good one, as Egyptian. Unfortunately for Canadians, Egyptian warps are very expensive (compared with U.S. prices), and our American weavers will scarcely believe us when we quote prices of around \$4.50 a pound for 24/3 (6720 yds.), and nearly \$4 for 30/3 in colors (8500 yds). There is a saving even so, for warps to be

used with linen, as the 18/2 Irish colored linen is \$4 per lb. of 2700 yds.

Let us say then, that for many uses, and where all linen is not a factor, costs may be cut by using Egyptian cottons for warp and the less expensive linens for wefts.

Our January number has always been on table linens, and all the year we are on the watch for exceptionally beautiful linens to offer you. It is not always possible to work them out ourselves, due to our busy lives, and we do like to introduce to you fine craftswomen and men, by describing outstanding efforts. Such is the category of the linen place piece set we bring you this month:

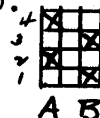
It was our good fortune to have as a member of our Banff Miss Gamble's School last summer Miss Gula E. Gamble of Bridgeport, Conn. fine linen luncheon set, she has been a tower of strength in her work with the No.1, p.10. Y.W.C.A., and a keen teacher and student of weaving. For us, one of the sad parts of being too busy instructors is the lack of opportunity to learn from our fine students at Banff. When Miss Gamble brought us some weaving to view, we immediately said: "There's January!", and with her gracious permission we pass this place piece set on to you.

This set has several outstanding qualities:

1. it is all linen
2. it is fine linen
3. it is exquisitely woven and finished
4. the edge treatment is pillow lace, and adds immeasurably to the beauty of the pieces. Never before have we wanted to do pillow lace, but now we learned the method, and if our execution left something to be desired on first effort, we did fathom the technique. In our opinion, this is the perfect finish for lacy linens.

The Warp: 50/3 line natural linen, \$5.60 per lb. of 5,000 yds. (F. Fawcett); warp setting 32 ends per inch (2 per dent in a #16 reed), 12½" wide, 400 warp ends. Length: 4 x 19" for mats, 4 x 14" for napkins, 1 x 24" for runner, plus 27" loom waste = 183" or 5 yds. in all. 5 yds. x 400 ends = 2000 yds. for warp, or 2/5 lb.

The Draft: 12<sup>3</sup>4 twill, tied up to treadle tabby throughout:



The Method: The border pattern technique is Danish Medallion and Leno twists combined; body is woven in tabby. This pattern technique does not make for fast weaving, but rather means the painstaking weaving that bespeaks real craftsmanship.

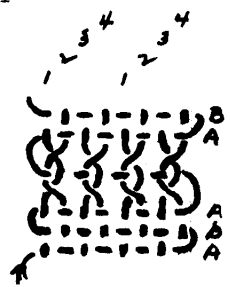
The Weft: The same 50/3 as the warp, wound on a netting needle or small size poke shuttle.

The Weaving: Weave 5/8" tabby for hem allowance. Because of the lace edge which is whipped on, hems are narrow 1/8" ones. Lace is overcast to selvages, so edges must be kept straight and no pulling in allowed; don't double selvage warp ends. End hem with tabby shot A, with shuttle at right edge of web.

After hem is woven, do one row of leno twists, single threads.

**Leno Twists** Do you remember the method? Open the B tabby shed about 1/8" only (at the reed), to show which is the 1st and which the 2nd end, since the warp ends are 2 per dent in the reed. Then, working up near the reed, at the right hand side of the warp, pick up 1st warp end (top one) between thumb and 1st finger of the left hand and move it just to the left of the second warp end. With a pick-up stick held in the right hand, bring its tip under the 2nd warp end and place this warp end onto the stick. Allow the 1st end between the fingers to go back to position, and slip under the pick up stick at the same time.

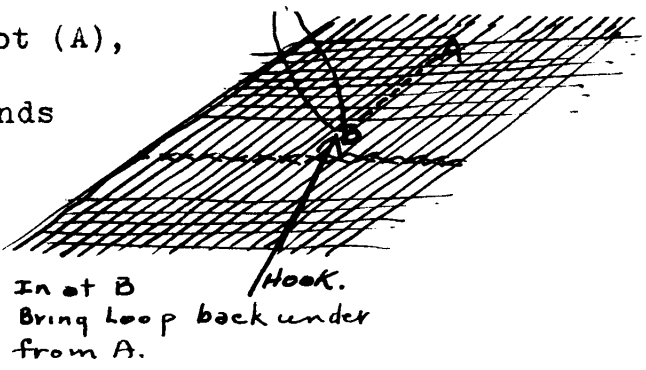
Proceed as above all across the warp. Check back over the stick to see that no ends have been missed. Turn pick-up stick on edge and push netting needle through the shed thus formed, carrying the weft through to hold the twists. Beat, leaving a space of 1/8" or slightly less.



Next, weave 8 shots of tabby, beginning with tabby A. When beating back the first one, see that the space is again 1/8" to equalize spaces on each side of the twist. Eighth shot will end at left side of warp, and Danish stitch here is woven from L to R.

**Danish Medallion** Now we use the fine crochet hook to facilitate the Danish stitch. On the 9th tabby shot (A),

take weft through the shed for 10 warp ends (check by 5 twists below) and bring weft out on top of web. With crochet hook in the right hand, place point between



Hook.  
In at B  
Bring Loop back under  
from A.

5th and 6th twists (to the weft which holds the twists, but not including this weft), reach up and under the 8 tabbies to hook onto the 9th weft. Bring the loop back through to the surface on the crochet hook point. Dropping the hook, pass shuttle through this loop as in blanket stitch. Then pull weft gently, so that the loop lies over the 8 weft shots and parallel to the warp ends, then tighten very slightly to form a very small scallop.



Take the weft again into the shed for ten warp ends (5 twists) for the next Danish stitch -- and proceed thus all across the warp, with the 9th weft the weaver across.

Follow with a row of twists as before, and continue until 5 rows of twists and 4 rows of Danish stitch are woven = end border of mat.

Side Borders: On the 5th row of Danish, proceed for 5 groups only, pass weft across centre through shed normally, to a point where 5 groups remain for right border, with centre plain. Weave these 5 Danish stitches, then leave weft at right hand edge.

As invisibly as possible, begin a new weft at the right hand edge of the plain centre space (51st warp end from right), carry it through the shed to the 50th warp end from the left, then change shed and bring it back to the right to its beginning point, and to the surface. This added weft is to build up the centre tabby area neatly and evenly while the leno twist is done at the edges.

With the original weft at right, do leno twists for 50 ends, plain tabby across centre, leno twists for the left hand 50 ends.

With the added weft, throw tabby shots A,B, across centre area only. Then with the original weft, throw 8 tabby shots as before, all across the web, ending on the left edge.

The added weft which lies at warp end #50 will not be used again until after the above 8 tabbies and the Danish row, and it must be taken to its next position as invisibly as possible. This is done

by carrying it up warpwise, parallel with the 50th warp end at the right, and throwing the 8 tabbies so that they weave this extra end into the web parallel with the 50th warp end.

From left to right, weave 5 Danish stitches (25 twists), carry weft across centre in tabby shed, weave 5 Danish stitches on the right, and leave weft at right hand side.

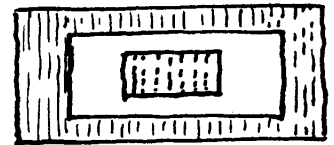
Pick up the added weft and throw two tabby rows across the centre area, as before, leaving weft on surface inside right border.

With original weft, do the border 50 Leno twists, plain centre tabby shot, and left border 50 Leno twists.

Continue with tabby centre and Leno and Danish border for the length desired -- the one photographed as #1, p.10, has 23 groups of Danish, with 22 Leno rows between. Just before the 23rd leno, which goes all across from right to left, end off the added centre weft.

Complete the end border with its 4 rows of Danish stitch, exactly like the first end was woven, then the hem allowance.

Runner and Napkins The 24" runner was similar to the place piece, except with 6 end border rows of Danish and 8 side border groups, plus an added 2½" x 8" lace section down the centre, surrounded by tabby. 8 Danish groups across for the 2½" wide centre strip.



Napkins have a 3" square lace corner, composed of 50 leno twists and 10 groups of Danish stitch widthwise, and warpwise has 6 rows of leno twists, 5 rows of Danish:



Pillow Lace Edge For those who do pillow lace, we append Miss Gamble's abbreviated directions for her edging. It was made from the same 50/3 linen, and it was "just right" for the woven mats.

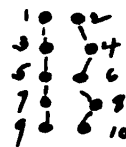
For those who would like to learn pillow lace, there is Marguerite G. Brooks' "Lace Bobbin Techniques", which is listed as "a beginners course in bobbin lacemaking, teaching the basic stitches and the most popular 'grounds'" -- quoted from book list from Craft & Hobby Book Service, Coast Route, Monterey, Calif. Write them for their lists of books on various crafts, including weaving, of course.

Pillow Lace Edge

8 threads, 50/3 linen



Actual Size.



Pin Pattern.

Definitions

Whole stitch: right thread of left pair is laid over left thread of right pair -- no more.

Twist: two right threads of each pair placed over 2 left threads of each pair.

Twist on pair: just ordinary twist for strength, right over left.

Tie is a whole stitch.

(Pair 1    Pair 2    Pair 3    Pair 4)  
 ||            ||            ||            ||

In detail

\*1&2 whole stitch, pin in 1  
 Tie around pin, whole stitch  
 Twist 2 once

2&3 whole stitch, no pin  
 Twist 4 once

3&4 whole stitch, pin in 2  
 Tie 3&4

2&3 whole stitch, no pin  
 Twist 2 once, 1 once

1&2 whole stitch, pin in 3  
 Tie 1&2  
 Twist 2 twice

2&3 whole stitch, no pin  
 Twist 4 once

3&4 whole stitch, pin in 4  
 Tie 3&4

2&3 whole stitch, no pin  
 Twist 2 twice, 1 once

1&2 whole stitch, pin in 5  
 Tie 1&2  
 Twist 2 twice

2&3 whole stitch, no pin  
 Twist 4 once

3&4 whole stitch, pin in 6  
 Tie 3&4

2&3 whole stitch, no pin  
 Twist 2 twice, 1 once

1&2 whole stitch, pin in 7  
 Tie 1&2  
 Twist 2 once

2&3 whole stitch, no pin  
 Twist 4 once

3&4 whole stitch, pin in 8  
 Tie 3&4

2&3 whole stitch, no pin  
 Twist 2 once, 1 once

1&2 whole stitch, pin in 9  
 Tie 1&2  
 Twist 2 once

2&3 whole stitch, no pin  
 Twist 4 once

3&4 whole stitch, pin in 10  
 Tie 3&4

2&3 whole stitch, no pin  
 Twist 2 once

Begin at \* again

And now, a complete change from the fine linen, with its need for concentrated effort -- we turn to

FOUR "QUICKIES" FOR TABLE MATS

Often we want table mats involving a minimum of effort with a maximum of eye and service appeal. Here is a set offering unlimited variety: they will just flow off your shuttle, and your warps will never be long enough!

THE WARP: White 8/2 cotton, in a 15 dent reed, spaced as follows:

17 ends, 1 per dent	} repeat for a total of 8 times,		
6 empty dents		8 x 21 ends =	168 ends
4 ends, 1 per dent		add 17 ends for final edge	17 ends
6 empty dents			<u>185 ends</u>
<u>21</u> ends per repeat			

It will be warped before you know it! 19" wide in the reed.

THE DRAFT:  $1^2 3^4$  twill, woven in tabby or plain weave.

LUNCHEON  
SET No.1

This set consists of a 38" runner and two 13 x 19 place mats,

to fit an oval table:  The weft is 1½ lea linen,

natural color, with 13 shots of weft per inch, the ends of the runner finished with a 2" knotted fringe, the mats with a 1" fringe. This set is "tops" with modern furniture, lies beautifully on the surface, and is a fitting background for any color choice of pottery or glass. (not photographed, but Nos. 2 and 3, page 10 show the warp denting).

No. 2 MATS,  
CELLOPHANE  
AND COTTON

On the same warp as No. 1, the weft is clear ribbon cellophane, 1/4" wide, beaten to 12 weft shots per inch. At 1-5/8" intervals there were thrown 3 tabby shots of white,

silver flecked, strawcraft. This mat is photographed as #2, p.10

No. 3 MATS,  
RAFFIA AND  
COTTON

On the same warp we substituted 4 ends of dark brown 7/2 linen for the 4-end stripe. The weft is natural colored raffia, and beaten to 11 weft shots per inch. At 1-1/8"

intervals there was thrown one shot of dark brown 12/4 rug cotton,



with the ends turned in at each end. The raffia wove well when slightly dampened and kept just moist in a plastic bag (our plastic "clothes sprinkling" bag). Photographed as #3, page 10. Both the cellophane and raffia mats may be sprayed with clear plastic, or coated with clear shellac, for hard wear.

No. 4 MATS,  
LINEN AND  
COTTON

For these durable and beautiful mats we used the same warp as for #3, with the 4 brown linen warps left in place. The weft is again our  $1\frac{1}{2}$  lea natural linen, beaten to 13 shots

per inch. This one was woven:  $1\frac{1}{2}$ " natural linen, 2 shots brown  $7/2$ ,

2" natural } repeated 4 times in all,  
2 shots brown } then  $1\frac{1}{2}$ " natural = 11" wide, plus fringe

The mats are all finished with a 1" knotted fringe, knotted in groups of 3 warp ends (4 for the one 4-end stripe).

-----

One request we have had frequently is for a table of standard sizes of woven household linens. We append this as page 9, together with some coverlet sizes.

-----

Yours, for another year of

GOOD WEAVING!



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



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

---

Pick-up sticks, hand made, a pleasure to use, are available from G. Anthony, R.R. #4, Silver Springs, Calgary, Alberta

---

\$4.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.  
\$3.00 per year for back issues, 1944 to 1953, with complete sets still available. Copyright 1954

---

TABLE OF STANDARD SIZESFormal dinner cloths, damask type

72" x 72"	napkins: 22" x 22" (finished sizes)
72" x 90"	
72" x 108"	

Banquet type cloths

50" x 56"  
 52" x 70"  
 58" x 76"  
 60" x 80"  
 72" x 90"

Smaller cloths

36" x 36"  
 45" x 45"  
 52" x 52"

Tea Cloths

33" x 33"  
 36" x 36"

Napkins

large 14" x 16"  
 small 12 x 14  
 lapkins 12 x 12

Place Mats

12" x 18"  
 14 x 20

Tea Towels

16" to 20" wide x 30" long

Cotton Hand Towels

Finger tip 11" x 20"  
 Hand towels 16 x 28  
 Bath towels 22 x 42  
 Extra large 24 x 45  
 Super size 36 x 70

Face Cloths

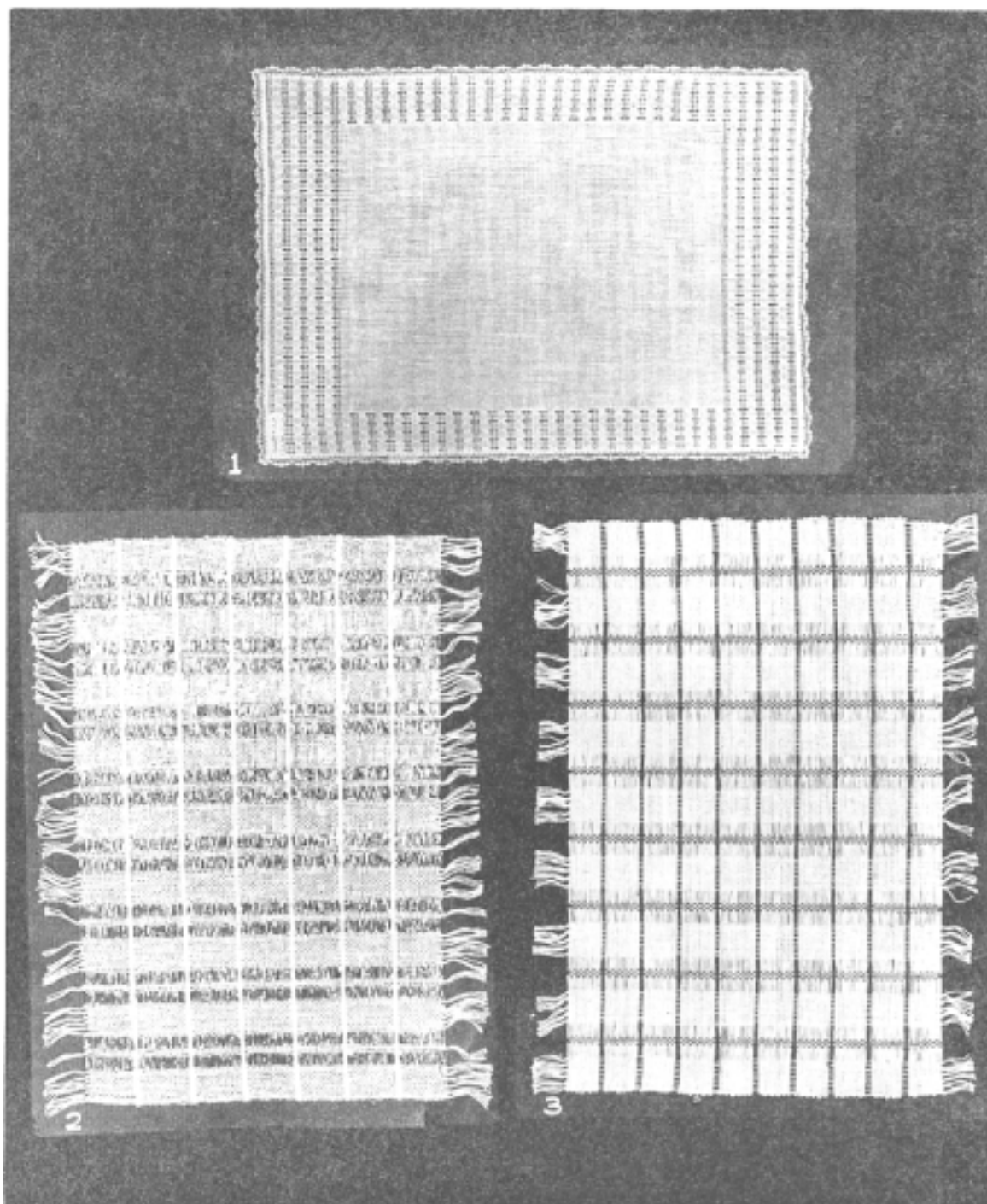
12" x 12"

Linen Hand Towels

Guest size 14½" x 20½"  
 16 x 21  
 Hand towel 18½ x 30½

Coverlets

Single bed	74" x 94"	cr 90 x 108
Double bed	88" x 105"	
Continental	80" x 100"	

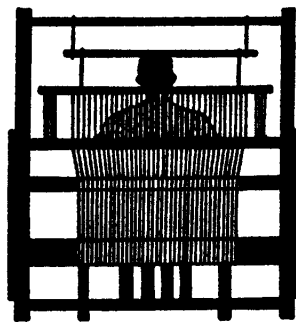


1. Miss Gamble's fine linen place piece, technique: Leno twists  
Danish medallion, with pillow lace edging. pages 1-6
2. Cellophane weft on spaced 8-2 cotton warp. page 7.
3. Raffia weft on spaced 8-2 cotton warp. page 7.

**LOOM**  
**MUSIC**

VOLUME XI      NUMBER 2  
FEBRUARY, 1954

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## L O O M M U S I C

Volume XI, Number 2

February, 1954

APRON INTEREST

We were intrigued and stimulated to reflection by an article some time ago in the AMBASSADOR, the English textile trade magazine, on aprons. In England, a land where ancient customs die hard, aprons, too, have their code to follow -- of blues, whites, green, plain, striped, stringed, pocketed, with under-aprons, over-jackets or long coats, planned with precision to the last detail -- such are the "cover ups" used in trades and professions. It is stated that the makers of aprons proudly claim the first place in history for their product: "The Book of Genesis, where Adam and Eve made aprons of fig leaves."

Our informant goes on to quote Chaucer, who referred to the barme cloth (apron with a bib) of the carpenter's wife being as white as the morning milk. Mention is made of the old proverb, "tied to his wife's apron strings". Sometimes the bibs of aprons were pinned to the dress. Such a design was called a pinner, and the fore-runner of the word pinafore. In our own early days we had "pinneys" and we remember seeing Victorian versions of white sleeveless coveralls with embroidered frills over the arm holes and around the lower edge.

History recalls the sixteenth century when aprons were a part of the costume, and continued to be so for 200 years. They still appear off and on, as Schiaparelli's version of a season or two ago.

We quote the AMBASSADOR article again: "In the 16th century they were edged with lace. During the reign of William III they were small and fringed all round. Queen Anne embroidered aprons with rich embroidery and wore them herself. In the time of George II they were long and plain without lace or any ornamentation. Oliver Goldsmith writes of seeing Beau Nash strip the Duchess of Q-- of her apron and throw it at a back bench stating meanwhile that none but Abigails appeared in white aprons."

Practically all national costumes feature a distinctive apron as a most important item, and they are found in lodges such as Free Masons. Tradition is served on this continent when we think of aprons used by nuns, the nurses aprons and uniforms, and the morning and afternoon costumes of household maids (when they are available). Nursemaids have their particular type, and so the subject grows.

At the same time, the many changes in social living have had an effect on apron design. The modern kitchen and the variety of prepared foods make large coveralls unnecessary, so our size of apron is smaller, and we hear of the "cocktail apron", and "His" barbecue equipment.

What can the handweaver do to gain distinction in the apron department? Perhaps a small chart will help:

<u>Colors</u>	<u>Warp material</u>	<u>Warp setting and beat</u>	<u>Draft</u>
light color warps, pastels.	Cotton: 30/3 24/3 16/2 20/2	30 x 30 per inch	Overshots with small repeats Summer and Winter Twill Rosepath
dark color warps, shades and	20/3	24 x 24 per inch	Bronson: spot & lace Crackle
bright color warps	10/2 8/2	18 x 18 per inch 18 x 18, or 20 x 20	Free techniques

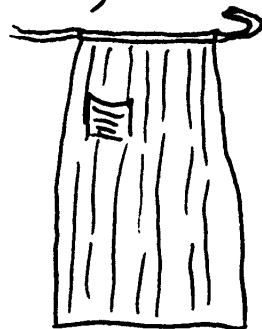
50/3 cotton at 30 ends per inch makes a beautiful apron fabric of the afternoon tea type; weft the same, beaten to a 50-50 weave.

An excellent apron fabric is fine linen, seen more rarely because of linen cost. However, a 50/3 cotton at 45 ends per inch, with fine linen filler, beaten 30 to 36 shots per inch, has a good "handle" or satisfactory feel.

Rayon warps are very practical, combined with cotton. Compare the weight of the rayon with a known cotton, and set the warp accordingly.

TYPES  
OF  
APRONS

Long, narrow, few gathers



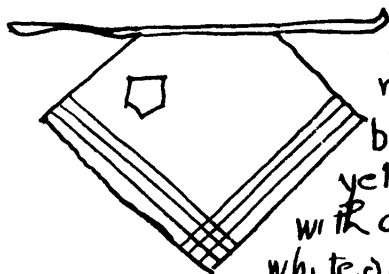
lengthwise stripes,  
30 x 30 warp & weft.

short, wide, gathered.

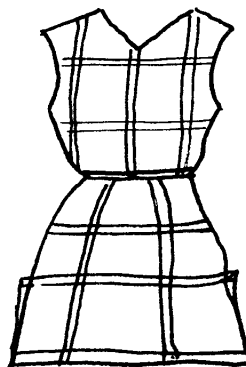


50/3 at 30.  
pastels.

Turned Square.



bright reds, blues, yellows, with dark, or white accents.



Cotton plaids - All over type - Back same, centre opening.

Turned up band for pocket.

Grey, pink, pale green. Mauve blue, pink, white, dark green.

Ties- a) Self - or - b- heavy weft laid in shed for several shots - used for gathering. Ends braided.

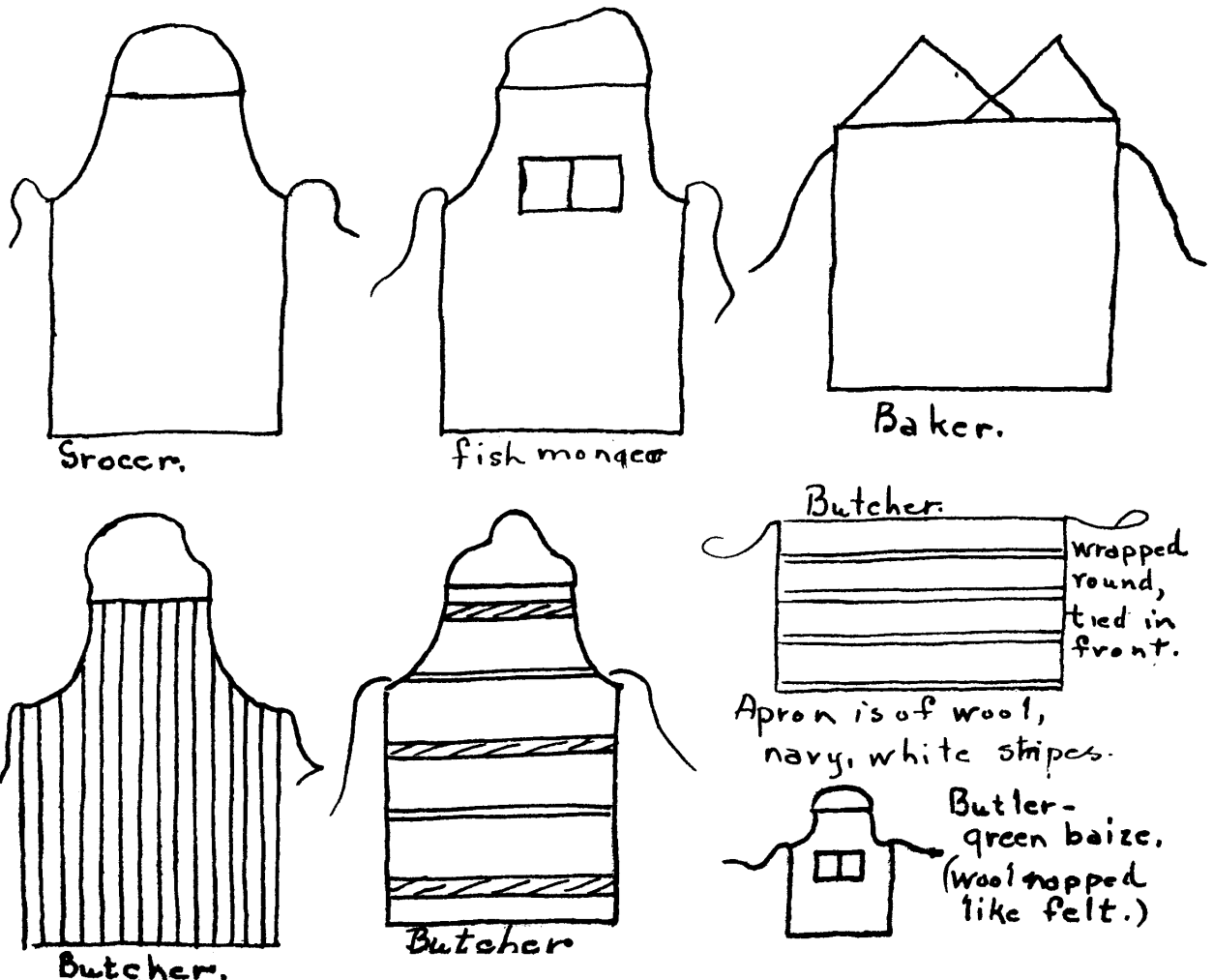
Wefts for the foregoing suggestions: With the 16/2 or 20/2 at 30 per inch, use the same weight wefts for plain weave, or all over pattern in twills and Rosepath; overshot patterns in 6-strand floss, cotton boucles, etc.; heavy mercerized cottons. For dressy types introduce metallics and rayons. In general, patterns should be subordinated to sharp color contrasts. An apron cannot be too bright; then again, the snowy white always suggests purity and charm.

Barbecue types need be coarser and sturdier, bright and startling in color, with stripes an excellent choice. Instead of a 50-50 weave, use a rep weave, or a closer than usual setting, beaten hard. Warp stripes in cotton will show up vividly with 10/3 or 8/2 cotton set at 30 ends per inch. A 16/2 cotton set at 36 ends per inch and well beaten makes a crash type material that really takes the wear. We recommend two rows of fine machining before the hems are turned, and YES, still hand hem!

Warp and setting for good vertical stripes: 10/3 at 30 ends per inch, arranged: 30 ends strong primary color (red or blue), 8 ends white. Beat to 20 shots per inch with filler of navy or red 8/2 weight cotton.

Use the 36 x 36 per inch, 16/2 cotton beaten hard for crash type material, and paint designs on with textile paints.

Traditional type aprons that may be adapted to men's use are sketched (information is credited again to AMBASSADOR):

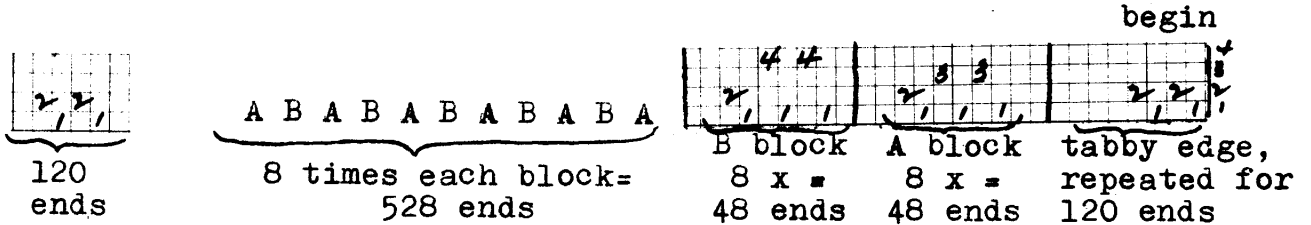


## DETAILS OF THREE APRONS

We have three concrete examples to outline, two dark and one light. The set-up and weaving of these three aprons will apply equally well to summer skirtings.

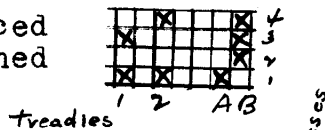
"WORK APRON" The first apron (photographed as No. 1 on page 18) is with a smooth fitting waistline designed and woven by Grace Raitt of Edmonton (you have seen her bag designs on our pages several times). The warp and weft are 8/2 royal blue cotton, sleyed at 24 ends per inch (1 per heddle, 2 per dent in a #12 reed) and beaten 20 weft shots per inch: 864 warp ends, 36" wide in the reed.

The weave is Bronson/Atwater lace, arranged thus

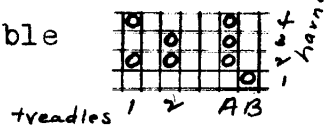


### The tie-up

counterbalanced  
or falling shed  
loom



rising shed,  
"jack" or table  
loom



### The treadling

total of 864 ends

for tabby weave: treadles A and B  
alternately

for pattern, 1st row: 1, B, 1, B, A, B,  
repeat 4 times in all

2nd row: 2, B, 2, B, A, B,  
repeat 4 times in all

Weave 6½" tabby weave (20 wefts per inch), which includes hem allowance for a ¼" hem.

Then pattern: 1st row (4 times in all, as noted above)  
2nd row "  
1st row " (be sure to keep the  
2nd row " same beat here of  
1st row " 20 wefts per inch)

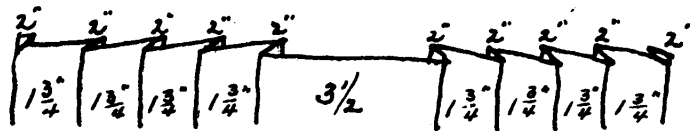
Then weave 16½" in tabby, with a ¼" top hem allowed for.

Thus far is routine weaving, but the intriguing part of this apron is the waistline treatment: pleats, grommets, and a cord to tie.

After hemming top and bottom with ¼" hems, begin at the top centre with a 3½" box pleat with a 1" overlap, and pin in pleats with the same amount of overlap, 1-¾" apart. This gives 10 pleats,



with a 20" finished width, 15"  
in width going into overlaps:



Now, 1" down from the top of the apron, 1/8" from the edge of each pleat, a 3/4" grommet is hammered in place (10 in all). You may purchase a grommet outfit from craft supply houses, leather work shops, or have them inserted by awning shops. (Mrs. Raitt, with fairly open material, first makes a hole by punching through with a pointed round stick, then inserts the grommet. With fine or closely woven material she marks a small circle, machine stitches around it twice, then cuts out a little hole for the grommet).

A red cord is used through the grommets: Lily's rug cotton into a spool-knitted cord, 48" long, the ends finished with a half dozen loops like small bow ends.

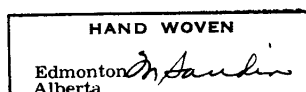
APRON  
NO. 2

The above waistline treatment works equally well on lighter weight fancy aprons. Photograph No. 2, page 18, shows red cotton, warp and weft of 24/2 or 30/3, 30 ends per inch, threaded in a small overshot draft, with gold metallic bands.

SALES  
TAG

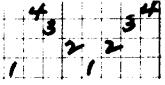
Worthy of mention is the sales tag used by the Mary Sandin group. A 4" x 5" heavy cream texture paper is folded in four to make a little folder (tag is attached to No. 1 in the photo.). The front has a weaving figure and the group's name. Inside left reads "Handwoven at Edmonton, Alberta, by -- (signed here by the weaver)" Inside right has "Details" printed at the top, and the weaver writes pertinent details for the article. Price is written in pencil on the tag, so it may be erased and the tag remains to enhance the article when used as a gift.

They also had printed some inexpensive gummed paper labels, with space for signature by the weaver -- the cost was considerably less than for individual names, at the same time giving a "signed" piece of weaving, thus:



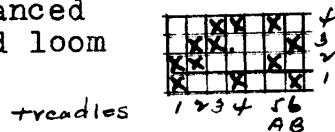
APRON  
NO. 3  
ROSEPATH

Our next example was purchased for two reasons, namely texture and color interest, from the collection of Neva Vance, of Fort Worth. (Photographed as #3, page 18 ).

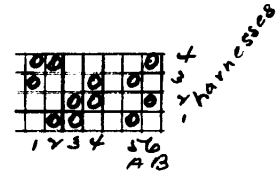
The draft is Rosepath  and the cotton is Lily's 24/2 in a dark jade #1450. The warp is 34½" wide in the reed, 32 ends per inch, 1104 warp ends.

The tie-up is standard:

for counterbalanced  
or falling shed loom



for rising shed,  
jack type, or  
table loom



The background is woven in pattern, using the same color and weight cotton as the warp, beaten 30 weft shots per inch. The treadling order is: treadle 3,4,2,1, without tabby, and repeat. This gives a pleasing diamond figure as the light plays on the fabric.

The color contrasts are woodsy -- terragon green #1411 (blue-green), mahogany #554 (a deep henna rose), and lacquer #617 (tawny orange), of perle 5 weight.

Treadling and weft arrangement

Background treadled 3,4,2,1 (no tabby) for 4½", which gives a 2" hem and turn-in. Then

- ★ With green, treadle 2,3,4,2, once each
- 9 rows of background color and treadling
- { With mahogany, treadle 4,3,2,1
- { With lacquer " 4,3,4
- { With mahogany " 1,2,1
- { With lacquer " 4,3,4
- { With mahogany " 1,2,3,4
- 10 rows background color and treadling
- Repeat mahogany and lacquer treadlings bracketted above
- 9 rows background color and treadling
- With green, treadle 2,4,3,2
- ¼" background color and treadling ★
- Repeat from star to star, twice more (3 in all), then
- With green treadle 2,3,4,2
- 9 rows background
- With mahogany treadle 4,3,2,1
- With lacquer " 4,3,4
- With mahogany " 1,2,3,4
- 9 background rows
- With green, treadle 2,4,3,2

Weave 6" background color and treadlings. Put in a colored cutting guide line, and weave 14" for band and ties: band 2" deep, ties 4" wide.

APRON No. 4 This fourth apron is woven by Mrs. Henry Lewis of Winnipeg --  
 PASTEL  
 STRIPES a tabby arrangement of pastel linen stripes, separated by a narrow silver stripe -- simple and effective. (No.4 on page 18).

The warp is white 50/3 cotton at 45 ends per inch, 27" wide = 1215 warp ends. Single in the heddle, three ends per dent in a #15 reed gives a slightly ribbed texture, even after washing.

The weft is Searle Grain Co.'s #18 French linen, 2700 yd. spools, 1/2#, at \$2.00 per spool.

The weaving is tabby weave throughout, beaten to 36 wefts per inch. The stripes are: 3 $\frac{1}{4}$ " turquoise linen (to provide a 1" hem), 4 lines silver "Jewel" (washable), 2 $\frac{1}{4}$ " pink linen, 4 lines silver, 2 $\frac{1}{4}$ " light blue, then silver, then 2 $\frac{1}{4}$ " turquoise, then silver, and repeat for length apron desired. Ties are 1" wide.

-----

A HANDWEAVER'S SOURCE BOOK, the last publication of the late Mrs. Marguerite Porter Davison, has just been received for our library. This is a reference book on overshot coverlet designs, principally from the collection of the late Mrs. Laura M. Allen. The basic pattern repeats are given with a block draw down. One can imagine the housewife of yesteryear thumbing over a small edition of drafts, similar to these, to choose one for her new coverlet -- the journeyman weaver awaiting her selection, to use her own homespun, and handspun linen when cotton was too expensive.

The volume will not be in constant use as the previous PATTERN BOOKS, but provides, with Mrs. Atwater's collection of overshot drafts, and various other sources, a wide selection for those interested.

-----

And so to weave, with our own ever special wish to you of

*Mrs.*

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

GOOD WEAVING!

*E. M. Henderson*

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



1. Royal blue apron, Bronson/Atwater lace, LOOM MUSIC, 1954, p. 14
2. Red background, gold metallic bands, overshoot, " p. 15
3. Blue-green Rosepath apron, with brighter green, orange, henna, bands " p. 16
4. Pastel linen bands across fine cotton warp, " p. 17

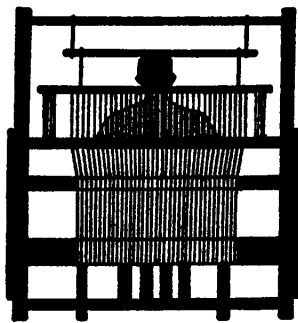
**LOOM**  
**MUSIC**

VOLUME XI

NUMBER 3

MARCH, 1954

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

L O O M M U S I C

Volume XI, Number 3

March, 1954

The Huck Weave

table linen, a drapery, an upholstery, and for a baby shawl!

Two publications of the last year or so have again directed our attention to the Huck weave. The first was a series of articles in Mr. S. A. Zielinski's MASTER WEAVER (Fulford, Quebec), and the second, Evelyn Neher's FOUR HARNESS HUCK (225 So. Main St., New Canaan, Conn.). We hope that our weavers will use this weave more widely, and also will experiment to have a really grand time. The MASTER WEAVER issues of February and April, 1952, and May 1953, formed the basis for an experimental warp at Banff last summer, and the FOUR HARNESS HUCK coaxed us to another.

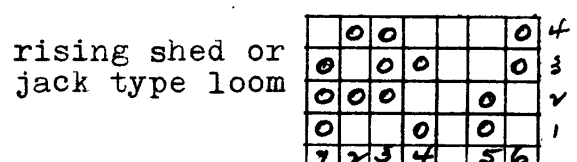
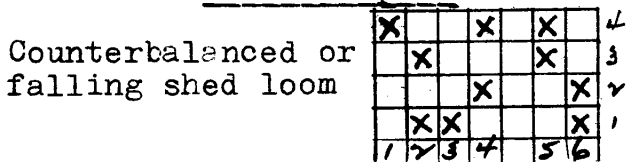
LINEN  
PLACE  
MATS  
#1, p.26

One of our place mat "stand-bys" for years has been all linen huck, tabby border all around, woven with a rather open warp setting. We use a 20/2 weight natural linen at 20 ends per

inch, with white or pastel wefts, our favorite being 25/2 mercerized linen in lemon yellow -- beaten to a 50-50 weave. The drafting is very

simple: The tabby border is 4 4 4 <sup>begin</sup> repeated for 28 ends  
 The pattern is 4<sup>3</sup>4<sup>3</sup>4 <sup>begin</sup> 1 1 1 repeated 22 times in all 220 ends  
 Add 1<sup>2</sup>1<sup>2</sup>1 to balance the centre 5 ends  
 Second tabby border is 4 4 4 <sup>begin</sup> 1 1 1 repeated for 28 ends  
 281 ends = 14" wide in the reed

The tie-up is



Weave with treadles 2 and 4 alternately for tabby heading, 2-3/4" to provide a turn-under, and a hem equal in width to the side tabby borders.

Treadle centre huck pattern: treadles 2,1,2,1,2; 4,3,4,3,4 and repeat for the desired length, ending with 2,1,2,1,2 -- then the 2-3/4" tabby for the end hem.

Be sure to beat tabby hem to 19 wefts per inch, and continue the same 19 per inch as the huck centre is being woven.

Other warps for this same set-up: 24/3 Egyptian warp and weft makes a serviceable mat, or a 16/2 cotton, starched. Both these would be set at 24 ends per inch.

DRAPERY  
WITH  
VERTICAL  
STRIPES

Next, two favorite samples which we brought home from Sweden seem to have been waiting for an issue on huck, so we will tell you about these before going on. Our first Swedish

sample - photographed as #2 on page 26, is a drapery in three colors, all in a rayon of about an 8/2 size: white, light brown, a very pale aqua, and yellow. It is threaded in the same manner as our linen mat above, with pattern and tabby areas, 24 ends per inch, and we list below the warp color order and beside it the threading:

vertical white tabby band	{	1 end white	threaded	4	
		2 ends brown	"	1,1	
		1 end white	"	4	
		2 ends brown	"	1,1	
		16 ends white	"	1 <sup>4</sup> 1 <sup>4</sup>	
		2 ends brown	"	4,4	
		1 end white	"	1	
		2 ends brown	"	4,4	
1 end white	"	1			
first color band		45 ends pale aqua, threaded in huck: 1 <sup>2</sup> 1 <sup>2</sup> 1 <sup>4</sup> 3 <sup>4</sup> 3 <sup>4</sup> <sup>begin</sup> , 4 times in all,			
		then add 4 <sup>3</sup> 4 <sup>3</sup> 4 once, to balance			

Repeat the white tabby band, except to reverse the threading:

second vertical white tabby band	{	1 end white	threaded	1
		2 ends brown	"	4,4
		1 end white	"	1
		2 ends brown	"	4,4
		16 ends white	"	1 <sup>4</sup> 1 <sup>4</sup>
		2 ends brown	"	1,1
		1 end white	"	4
		2 ends brown	"	1,1
1 end white	"	4		
second color		45 ends yellow, threaded in huck (reversed) 4 <sup>3</sup> 4 <sup>3</sup> 4 <sup>begin</sup> 1 <sup>2</sup> 1 <sup>2</sup> 1 4 times,		
		then add 1 <sup>2</sup> 1 <sup>2</sup> 1 once to balance.		

Repeat the above stripe arrangements, according to the width drapery desired, ending with the plain tabby band at the edge.

The pattern weft is white 8/2 rayon, beaten to 23 wefts per inch, using the pattern treadling throughout: treadles 2,1,2,1,2; 4,3,4,3,4, and repeat -- using the tie-up given on page 19.

This same material, at our 20 ends per inch of the table mat, would give a somewhat more open drapery, if desired.

HUCK  
WEAVE  
UPHOLSTERY

The second Swedish example (not photographed) is cotton upholstery, suitable for furniture needing a small pattern. Ours has a very pleasing color interest, and an excellent firmness.

The warp is a tightly spun cotton (16/2 weight would substitute, or 20/2 unmercerized), 1 end beige and 1 end natural, alternately for the desired width, in a warp setting of 40 ends per inch. The draft is the same: 43434 <sup>begin</sup> 1<sup>2</sup>1<sup>2</sup>1 .

The weaving - and one of the pleasing factors about Huck is the one shuttle speed - is done in orthodox fashion, using a reseda green (greyed blue-green) of about a 10/2 weight. It is treadled (same tie-up as given on page 19): 2,1,2,1,2, 4,3,4,3,4, and repeat, beaten very firmly to 38 or 39 wefts per inch.

On one side are green weft skips on a speckled but blended background, on the reverse the warp skips are 2 white on one treadling, 2 beige on the other, with a speckled background. There are unlimited color possibilities, for your own planning and experimentation!

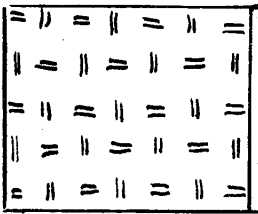
#### Fine white 32/2 wool in huck variations

A cone of 32/2 yarn and a need for weaving suitable for baby needs, led to our experimental wool warp. Our first setting of 40 ends per inch gave, with a light tap of the beater, a firm pleasing tabby, of a beautiful softness when washed. When washing, we never squeeze our woollens, just hold them up out of the rinse water and let them drip for a bit, then roll flat in a towel. In this way we avoid creases which are so bothersome to press out. The result of this experiment was a design for a light but firmly woven shawl or head square:

WASHING  
NOTES



HEAD SQUARE  
OR SCARVES  
"TURNED HUCK"



Our favorite treadling in this 40/inch setting proved to be "Turned Huckaback", i.e., instead of one side of the fabric having all warp skips or weft skips, the pattern alternates with a set of weft skips then a set of warp skips, on both sides, as shown in the accompanying sketch.

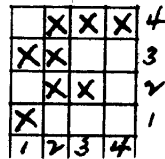
For a 30" square, with tabby borders, set up 32" width, which includes shrinkage allowance: 1280 ends.

200 ends, threaded  $1^4 1^4 1^4$  <sup>begin</sup> for tabby edge  
 870 ends, threaded  $12121$   $4^3 4^3 4^3$  <sup>begin</sup> (87 times the 10-thread huck draft)  
 5 ends, threaded  $4^3 4^3 4^3$  to balance  
 $\frac{200}{1280}$  ends, threaded  $1^4 1^4 1^4$  <sup>begin</sup> for second tabby edge

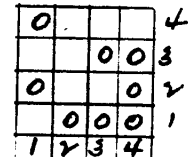
If a thinner, slightly less firm effect is desired, the warp setting may be reduced from 40 to 30 or 32 ends per inch.

Tie-up for turned huck is

for counterbalanced  
or falling shed loom



for rising shed  
or jack type loom



For first pattern row, treadle 1,2,1,2,1, then 3 - once each  
 For second pattern row, " 1,4,1,4,1, then 3 - once each  
 For tabby, treadles 1 and 3 alternately

Treadling for head square: 5" tabby weave  
 22" to 23" pattern treadlings,  
 alternated,  
 ending with 1,2,1,2,1  
 5" tabby weave

Weave good edges, and roll a 1/8" hem all around the square.

SELVAGES

Reminds us -- how are your edges these March weaving days?

Never let up on them. The routine weaving where one can go ahead without shuttle changes is the golden opportunity to acquire weaving rhythm, and good edges will just naturally follow. We are glad to see that the practice of double edge threads is becoming rare, except perhaps on yardage, and to know that weavers everywhere are selvage conscious.

REED  
PATTERN  
HUCK

Our real objective in our fine wool warp experiment was to get a satisfactory setting and weave for those gossamer

baby shawls used at christenings, and as special gifts, and for those the closer weave would not do. FOUR HARNESS HUCK (Neher) gave an intriguing group of drafts under the heading "Reed Pattern Huck", referring to variations obtained by ways of denting the warp. We selected #8, page 20, and a 15-dent reed, giving 28 ends per inch overall. The resulting texture, for transparency, is such that it will take on the cast of a strong color placed beneath it.

The draft is <sup>4</sup>43434 <sup>begin</sup> 1<sup>2</sup>1<sup>2</sup>1<sup>2</sup>1<sup>2</sup>1

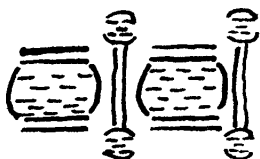
The denting arrangement is: oo43434oo121212121 <sup>begin</sup>

or, 3 dents filled with 3 ends each  
 2 empty dents  
 1 dent filled with 5 ends  
 2 empty dents and repeat

In trying variations we use the direct tie-up: treadle 1 to harness 1, treadle 2 to harness 2, 3 to 3, and 4 to 4 -- in following with a project on one of the variations, you would construct a tie-up arrangement to engage the harnesses in the manner they are used.

Of the several treadlings tried, we found four particularly to our liking in this medium, and of the four, one that was completely a favorite.

VARIATION #1 gave squares of two sizes and an overall  $\frac{1}{2}$ " squared design, with skips  $\frac{1}{4}$ " long both ways: (photo. as #3, page 26).



Treadling: harness frames 2&4, 1&4, repeated 4 times in all  
 then 2&4 once  
 then 1&2&3, 4, 1&2&3  
 and repeat the whole treadling of 12 shots

The beating should be 27 to 28 wefts per inch, giving an excellent weave where simple squares are the effect needed.

VARIATION #2 gives alternating lengthwise stripes, one tabby, one lacy, with just enough cross interest to break the striping:

Treadling: harness frames 2&4, 3&4, 2&4  
 then 1&3, 1&2, 1&3, and repeat

The beating again should be 27 to 28 wefts per inch.

Variation #2 is photographed as #4 on page 26.

VARIATION #3 A delightful treadling came from using MASTER WEAVER'S  
 DOUBLE WAFFLE Double Waffle treadling. A truly beautiful waffle texture  
 resulted, with 2 floats instead of one around each square, making four  
 skips. This variation is photographed as #5 on page 26.

The Double Waffle treadling is:  
 harness frames 1&3, 2&3&4, 1&3&4, 2&3&4, 1&3&4, 2&3&4,  
 1&3, 4 alone, 3, 4, 3, 4 and repeat

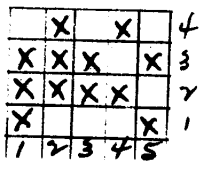
VARIATION #4 Our four-star selection is treadling #10, p. 20, from Mrs.  
 \*\*\*\* Neher's book. It is so lacy and so charming a weave that  
 it has wonderful possibilities, using fancy wefts, for stoles and  
 scarves. Speaking of scarves, our first 40 per inch, 32/2 wool, is  
 perfect for men's scarves, and the ordinary 10 x 10 huck treadling is  
 very pleasing for them, i.e., treadled 2,1,2,1,2,4,3,4,3,4, tie-up p.19.  
 Any of the second group can be ladies' wide scarves or stole lengths,  
 or bed jacket material. And to add a surprising note, #1 and #2 in a  
 different warp and weft, but the same weights or even slightly coarser,  
 are good lamp shade materials, to say nothing of glass curtains.  
 Variation #4, photographed for detail as #6 on page 26, is used for  
 our christening shawl below.

BABY SHAWL The shawl comprises a 30" centre square, with a 6 1/2" wide band  
 of lace sewn all around the square -- draft and denting arr-  
 angement as given on page 23, thus: (use a 15-dent reed)

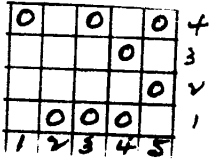
4 ends threaded <sup>begin</sup> 1 2 3 4 (2 ends per dent) 4 ends  
 896 ends threaded, 64 repeats: oo <sup>begin</sup> 4 3 4 3 4 oo 1 2 1 2 1 2 1 2 1 896 ends  
 9 ends, to balance: 1 2 1 2 1 2 1 9 ends  
 4 ends selvage <sup>begin</sup> 1 2 3 4 4 ends  
 91 3/4 ends

The Tie-up

for counterbalanced  
 or falling shed loom



for rising shed  
 or jack type loom



The treadling:

- A. Treadle 4, 1, 4, 1, once each (be sure to use above tie-up
- B. Treadle 4,5,2,5,3,5; and again, 4,5,2,5,3,5, up  
 two times in all

Alternate the two treadlings, A and B as given above, until a square is woven (allowing at least 2" for shrinkage), ending with A.

6½" lace edge, about 4 yards needed:

24 ends, threaded	$1 \overset{\text{begin}}{2} 3^4$ (2 per dent)	24 ends
pattern draft x 10:	$\underbrace{1 2 1 2 1 2 1 0 0} \overset{\text{begin}}{4 3 4 3 4} 0 0$	140 ends
16 ends, threaded	$1 2 3^4$	<u>16 ends</u>
		180 ends

Treadle this in pattern all through, using same treadlings as for the centre square.

Overcast to the shawl edge neatly, easing fullness around corners, and seaming the edge band inconspicuously at one corner. If desired, wider edge of lace may be hemmed back to 1/2" width.

We wish you

GOOD WEAVING!



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



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

---

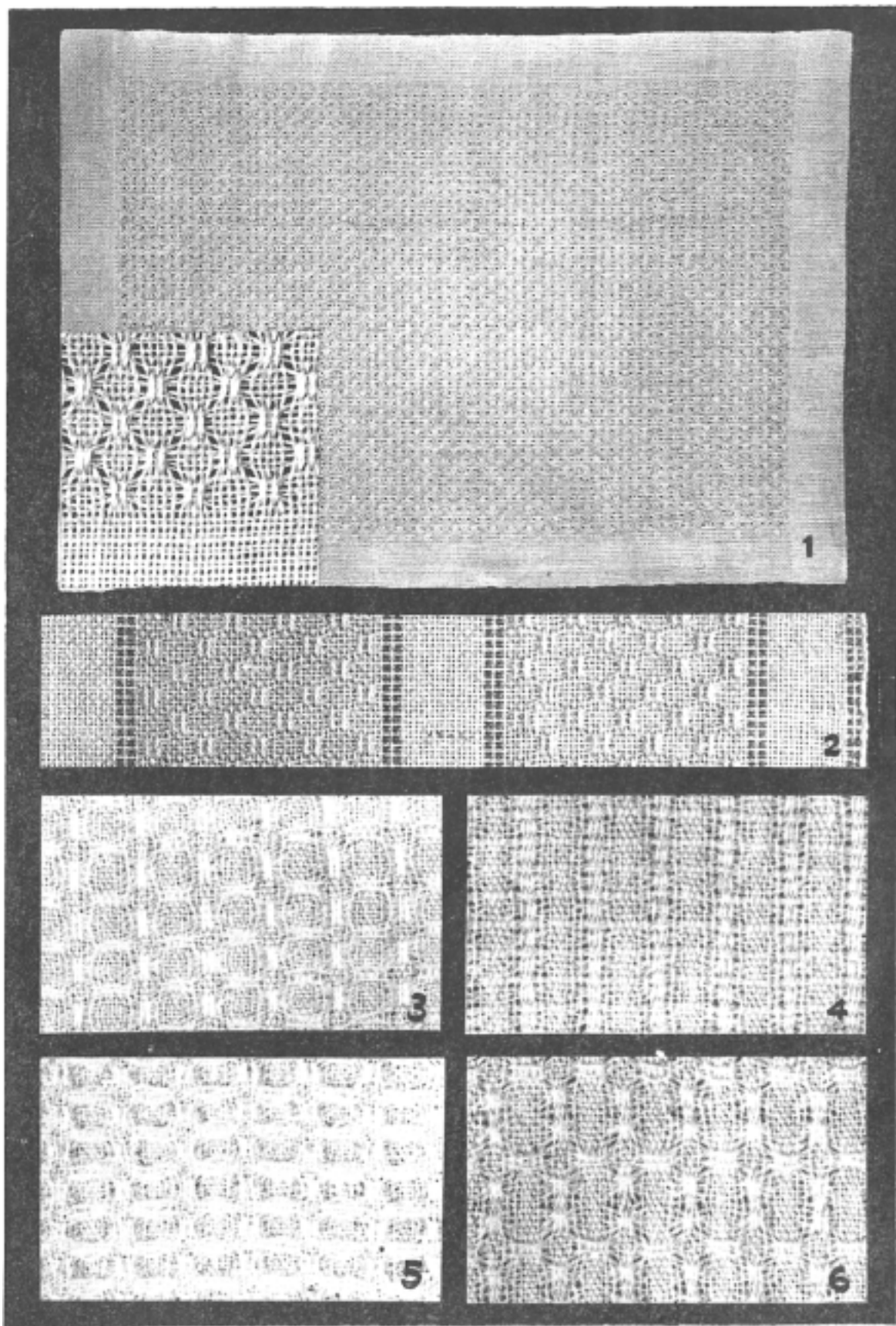
\$4.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.  
\$3.00 per year for back issues, 1944 to 1953, with complete sets  
still available. Copyright 1954

---

#### BOOKS FOR THE WEAVER

Craft and Hobby Book Service, Coast Route, Monterey, Calif., have recently issued a new printed list, "Books for the Weaver: A comprehensive catalog on hand weaving, spinning, dyeing, textile design."

We recommend that you send in your name for their mailing list, as an excellent way of keeping informed about available weaving books.



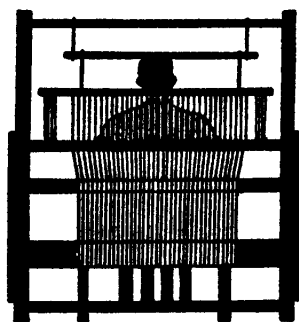
1. Bordered huck place mat (corner enlarged for detail) p. 19  
 2. Vertical striped drapery, huck (almost actual size) p. 20  
 3,4,5,6. Detail of reed pattern huck (almost actual size) showing four treadling variations pp. 22-25

**LOOM**  
**MUSIC**

VOLUME XI      NUMBER 4

APRIL, 1954

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## L O O M M U S I C

Volume XI, Number 4

April, 1954

Details of  
upholstery,  
draperies

FROM THE JUDGES' POINT OF VIEW

Early February found your editors, one in person and the other in spirit, arriving in London, Ontario -- the one in person to act as a judge at the Second Annual Exhibition and Competition, sponsored by the London District Weavers. There were three jury members: Mrs. Henderson; Miss Betty Beaudin, who teaches weaving at the Delta Collegiate in Hamilton, Ontario (an old friend, not met for a decade); and Miss Kathleen Hart, a well known artist residing at Byron, Ontario.

The exhibition was held with the support and co-operation of the London Art Museum, together with many other interested friends. The working conditions for the jury, and the galleries for the presentation of the exhibition, were ideal. The Curator, Mr. Clare Bice, was most co-operative and the committee who was in charge made our judging work most pleasant.

The members of the jury first saw the entries piled high on tables in a huge room, and it seemed a monumental task. The many classes had been separated, however, and all was ready for a beginning.

First of all the jury explored each other's opinions, exchanging views and suggesting points of reference. It was decided to set these up immediately, and thus have a standard upon which to depend, should doubt arise. We needed it several times, and were glad of it.

It was inevitable, with two weavers as judges, that emphasis was placed on weaving standards as well as the other components of an article -- design, color, choice of media, suitability for use, and finished appearance.

Ethel Lewis, in ROMANCE OF TEXTILES states: "The decorative design is only one third of any contemporary textile, the weave and the color are equally important."

AMERICAN FABRICS, #8, 1948, states: "The elements entering into the making of a textile are (1) content (kind of fibre), (2) construction (type of weave), (3) color, and (4) pattern (decorative design)."

The jury agreed that in the mechanics of weaving there should be no deviation, insofar as it is possible, from a high standard of execution -- i.e., no errors of threading, of treadling, no poor edges, and due regard for finishing. A handwoven article demands

hand finishing, or if machined for strength, such must be well concealed and hemmed by hand, we agreed.

We set these elements down on paper and proceeded to attack the large piles of entries. No previous screening had been done, therefore we began at that point, regretfully discarding those items that were unsuitable.

Your editors speak here personally -- "It is always a matter of deep regret to see fine effort wasted on a poor result. Not that every one of us does not experience failure in our weaving -- but on these failures must we build our successes. That the beginning weaver's work can be as perfect as the veteran's, was demonstrated in that particular class in the exhibit, and every one who weaves should therefore have before him a high standard to which to attain.

"Weaving is more than pushing a shuttle back and forth on a loom. It is the continuous exercise of care and judgement, of selection and discard, of study and diligence. Not easily does the reward of satisfying work come to one -- rather does every success represent a cumulation of united fields of endeavor.

"Therefore a weaver's life is one of constant study, in the fields we have named: content, construction, color, and design, combined with the perfecting of the mechanical processes of weaving."

Now to come back to our London Exhibition. We publish below the prize list, with names of winners and some comments on the winning articles:

## LIST OF AWARDS

### Winners of Awards

- |  |   |
|--|---|
| <p>1. Dominion Textile Co. Ltd. - - - - \$100.00<br/>Any item woven in 100% cotton yarn. The Dominion Textile Co. requests the first option on purchasing the winning entry.</p> | <p>1. a. Mrs. H. Lundberg, Toronto (see our pages 31, 34, for details and photograph of this winning drapery fabric).<br/><br/>b. Mrs. Antonio Paradis, Ancienne, Lorette, Quebec, for drapery: 12-harness twill, red and white warp stripes.</p> |
| <p>2. The T. Eaton Co. Ltd. - - - - \$50.00<br/>Drapery (including glass curtains) - \$25.00<br/>Upholstery - - - - - 25.00</p>  | <p>2. Drapery<br/>a. Miss Evelyn K. Johnston, Brockville, Ont., for a glass curtain in blended greens.</p>  |



- b. Katherine Grinyer, Victoria, B.C., for a heavy white wool drape combined with silk noil, color interest in warp ends sparingly used in dark green.
2. Upholstery
- a. Mrs. Antonio Paradis, Ancienne, Lorette, Quebec, for a home dyed "catalogne" of nylon, a most beautiful weaving in corn yellow with blue and henna striping, arranged in wide bands.
- b. Mrs. H. Lundberg, Toronto (see our pages 33, 34, for details)
3. Simpson's London Ltd. - - - - \$25.00 3. a. Miss Elsie Ogston, Winnipeg, for Apparel Fabric. Yardage only. Woven in any media. a. Miss Elsie Ogston, Winnipeg, for a fine length of black, beautifully finished.
- b. Mrs. R. A. Rawsthorn, Toronto, Miss Aline Chabot, St. Hughes, Que.
- All of these were one color, two were twills.
4. Nilus LeClerc Inc. - - - - \$25.00 4. Mrs. Irene Janus, Montreal. This Rug or wall hanging. was a very lively design of black leopardy creatures on a background of blended yellows and oranges, woven in a tapestry technique.
5. University Women's Club, London - - \$25.00 5. The jury made no award here, withholding the prize. What is "Original Canadian design"? Your editors would welcome some correspondence on this point, with the purpose of clarifying the item.
6. The Halifax Weavers' Guild - - - \$25.00 6. a. Mrs. Mary Sandin, Edmonton, Alta., for 3-cord linen mats woven in a 12-harness fancy twill, fringed all around.
- Two prizes: \$15.00 and \$10.00. Each to be awarded for a set of 4 place mats with or without serviettes.
- b. Isabel M. Westwoods, Toronto, for mercerized white linen in Bronson and Barleycorn arrangement.
- c. Mrs. Mary Pike, Toronto, Ont., for gold metallic and white.
7. Wendell Holmes, London - - - - \$15.00 7. a. Mrs. Therese Marchessault, St-Antoine-sur-Richelieu, Que., for cloth woven on a 90" loom, cotton warp, linen weft in an interesting overshot, centre diamond design. overhang in a

7. b. Mrs. Grace Raitt, Edmonton, Alta.,  
for red linen in Bronson lace.
8. a. Mr. Harold Burnham, Hamilton, Ont.,  
for a cream silk with a ribbed  
weft stripe.
- b. Mr. George Reid, Kingston, Ont.,  
for a white wool stole.
9. a. Miss Mary Black, Bedford, N.S.,  
excellent use of color.
- b. Miss Catherine Bray, St. Catharines,  
Ont., pink wool, mohair.
10. a. Miss Evelyn K. Johnston, Brockville,  
Ont. Multi-colors in  
bands on black, for skirt.
- b. Mrs. H. E. Batkin, Georgetown,  
Ont., for a pouch bag on amber  
handle, in hennas and browns.
11. F.D. Motter, Calgary, Alberta, for  
an all black 8-harness weave:  
tiny medallions set off by minute  
dots of gold in an all over design.
- 12 A. a. Mrs. Rose Allaire, Montcalm,  
Que., for 6-inch pure silk  
ribbon, warp rep, in American  
Beauty color. (\$15)
- b. Mrs. Kathie Ogsten Porter,  
Victoria, for a 45" screen or  
blind in matchstick bamboo,  
warp of various cottons,  
henna color band. (\$10)
- 12 B. a. Mrs. W. B. Ackerman, Toronto,  
Ont., for table runners in  
lime boucle and linen, with  
natural linens.
- b. Mrs. Hendrik Schoenfeld, London,  
Ont., for drapery in black,  
white, orange (see pages  
32, 34, for details)
- 12 C. a. Mrs. Adele Ilves, Frederickton,  
N.B., for a flag, in white  
wool, inlaid design of blue  
fleur-de-lis on white.
- b. Mrs. Pierrette Boucher,  
Montcalm, Que., for a runner,  
inlaid linen mesh, natural  
and greens.
- Millard Neill, London - - - - \$15.00  
Any item woven by a man.
9. Acme Tire Ltd., London - - - - \$15.00  
Stoles (any size), any media.
10. Searle Grain Co. Ltd., Winnipeg - - - \$15.00  
Colour. Best use of colour in any article.
11. Anderson's Ltd., St. Thomas - - \$5.00  
F. Oliver, Hyde Park - - - \$5.00  
\$10.00  
For the most attractive evening bag.
12. London District Weavers - - - - \$130.00  
A.—Special Award - - - - \$25.00  
To be given for any item at the discretion  
of the judges.
- B.—Texture - - - - \$25.00  
Weaver's choice of article.
- C.—General Category - - - - \$20.00  
Any item not otherwise classified.



Band 1: 4 shots tabby with forest green, perle 3 cotton weight  
 1 shot chenille, treadle 3 (harnesses 3&4)  
 Repeat for 5 times in all, then 2 shots green tabby and  
 end off green -- chenille is carried neatly along edges.  
 2 shots tabby with medium brown perle 3 weight  
 1 shot chenille, treadle 3 (harnesses 3&4), and continue  
 4 brown tabby, 1 chenille, 4 tabby, 1 chenille, 2 tabby,  
 and end off brown.  
 With orange perle 3 weight, repeat same as brown stripe  
 With yellow perle 3 weight, repeat same as brown stripe  
 With white perle 3 weight, repeat same as brown stripe

photograph  
 on page 34  
 shows  
 details

The beat is such that there are 12 to 13 tabby shots  
 per inch, with the above band 5½" wide.

Band 2: Repeat Band 1 exactly as to colors, but treadle the  
 chenille patternshot on treadle 1 (harnesses 1&2)

Weave alternate bands 1 and 2 throughout the length.

#### Texture

Drapery  
 by Mrs.  
 Hendrick  
 Schoenfeld  
 (photo. on  
 page 34)

(AMERICAN FABRICS, p.107, current issue: "Textured  
 implies a surface that is not smooth, and which has a  
 definite 'up and down' to the touch. Trend now is to  
 speak of a fabric as textured if it appears other than  
 smooth or flat.") This example is mostly dull and rough  
 except for the gold shots.

Warp: Egyptian cotton, 24/3 natural, single in the heddles,  
 double in a 12-dent reed, 40" wide, 960 warp ends, in any threading  
 which will produce tabby or plain weave.

The treadling was tabby weave, 1 shot each, in this order:

1. black mohair boucle, from Contessa
2. white 8/2 rayon from Searle Grain Co.
3. orange (bittersweet) and black, cotton and wool, Contessa
4. white cotton nub, "oyster", from Searle
5. dark green nubby rayon, from Contessa
6. white 8/2 rayon
7. orange nubby
8. oyster nubby
9. green rayon nubby
10. white 8/2 rayon and thin flat gold (Hughes Fawcett), in  
 same shed: throw rayon, beat, throw gold, beat, change
11. orange nubby shed
12. oyster nubby

repeat this treadling order throughout, with a  
 beat giving 17- 18 weft shots per inch.

We later had the privilege of seeing these drapes hanging  
 in a beautiful modern setting -- they were most satisfying. Twenty-  
 eight yards were woven, 10 lengths were used: 4 lengths on one side  
 and 6 on another where there was a door and wall to cover. Picture  
 window, ceiling to floor, and there was a view!

Mrs.

Lundberg's  
upholstery

Mrs. Lundberg very graciously sent her upholstery details as well, again her own original composition.

The set-up is exactly the same as her drapery on page 31, except that the 8/2 warp is 24 ends per inch, 2/dent in a 12-dent reed.

Wefts are: Cotton twist (or use heavy cotton boucle) in dark blue-green; perle 3 in forest green; 8/2 cotton in medium green; supported fine gold metallic.

Treading details (use standard tie-up given on page 31)

Band A is tabby weave, with this color order:

	1 shot cotton twist	dark blue-green	treadle	6
	1 shot perle 3	forest green	treadle	5
	2 shots 8/2	medium green	treadle	6,5
	repeat once again			
see photo.	1 shot cotton twist		"	6
on page	1 shot perle 3		"	5
34 for	1 shot 8/2 cotton		"	6
details	1 shot 8/2 cotton and supported gold in same shed,			tr.5

Band B, pattern band

	1 shot cotton twist,	treadle 4 (harn.1&4)	{two throws in same shed
	1 shot perle 3	treadle 4	
	2 shots tabby, 8/2 cotton and gold together	tr. 6,5	
	1 shot cotton twist,	treadle 1 (harn.1&2)	
	1 shot perle 3	treadle 1	
	2 shots tabby, 8/2 cotton and gold together	tr. 6,5	
	Repeat all the above pattern band treadlings once more,		
then	1 shot cotton twist,	treadle 4	
	1 shot perle 3	treadle 4	
	1 shot tabby, 8/2 cotton and gold together	tr. 6	
	1 shot tabby, 8/2 cotton without gold	tr. 5	

Weave alternate bands A and B throughout, with a firm beat so that Band A and Band B together = 1-5/8" wide.

-----

Space restrictions are such that we will have to save the rest for another issue -- such

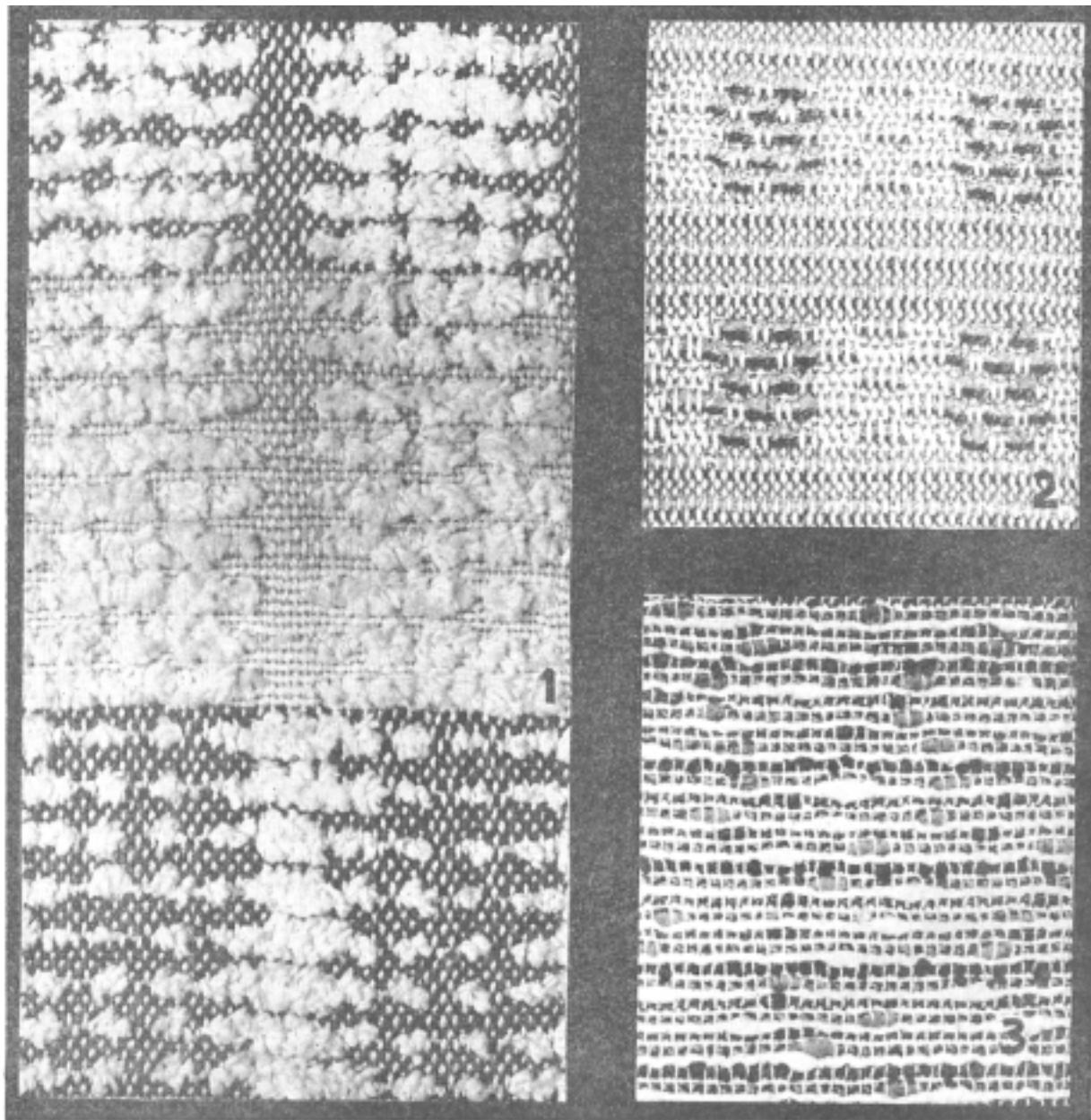
GOOD WEAVING!

*EMH*  
*ms.*

NEW WEAVES FROM OLD, Folio 5. Be sure to write to Elmer W. Hickman R. 2, Emlenton, Pa. right away, with \$12.75, if you want a copy of this new folio, which should be ready to mail now. To quote him: "All the fabrics may be woven on a 4-harness sinking or rising shed loom. There are five table linens, four upholstery fabrics, five drapery textiles, four women's suitings and coatings, two men's suitings, one overcoat material, a wool shirting, also a decorative textile, a new rug making idea, and a cuddly stole in black and white. Complete weaving directions are given, as well as the yarn sources, so that the average weaver may weave these fabrics as shown, or re-create other fabrics from the information given in the folio." Twenty-seven actual woven samples are included in the folio.

-----

## LOOM MUSIC, 1954



1. All cotton drapery fabric by Mrs. H. Lundberg of  
Toronto, Ontario, p. 31
2. Cotton upholstery fabric by Mrs. H. Lundberg, p. 33
3. Textured drapery fabric by Mrs. Hendrick Schoenfeld,  
London, Ontario, p. 32

Scale: almost actual size.

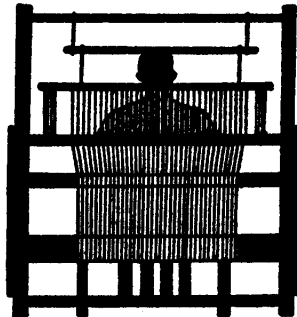
**LOOM**

**MUSIC**

VOLUME XI      NUMBER 5

MAY, 1954

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## L O O M M U S I C

Volume XI, Number 5

May, 1954

Your favorite: A one-shuttle-weave, striped skirt!  
A few notes on Design; and a prize-winning stole.

Last issue our talk was devoted to the judging standards used with the textiles submitted at the London Exhibition. Our standards comprised the four great divisions: choice of medium; design, -- structural and pattern; color; and skill techniques. There was evidence that most of those who entered pieces for exhibit have a good mastery of the basic media (wool, cotton and linen), have done, as a group, little or no original experimentation on the use of standard weaves, and have stayed close to the safe, but too often uninspiring, use of color. That the skills have been increasingly studied and stressed was shown by the many bits of good weaving, but there is much to be done yet to attain uniform superiority.

Few who entered weaving used nylon or silk, due, we suspect, to their cost and importation headaches. We hope our Canadian supply houses can get some of these soon at not too great a cost. Until then, Contessa (Ridgefield, N.J.) and Robin and Russ (10 W. Anapamu St., Santa Barbara, Calif.) are two easy sources. Too, our Canadian mills do not offer anything but standard colors, which means that much time and study must be spent combining them to achieve the maximum effect.

The two divisions of medium and color do not, even at their most difficult points, however, offer the weaver the perplexities that are to be found in design. Let us again resolve never to set up a warp which does not include a yard for study purposes, to learn in how many ways we can depart from the "usual".

Last summer one of our students, a new Canadian from Germany, who was a highly skilled weaver and technician in our skirt! pre-war days, wore a dirndl skirt that we admired and found highly intriguing. It had a black cotton background with bright primary colors in wool, arranged in graduated widths of plain bands, horizontally from hem to waist. The lines of color were closely clustered at the hem, gradually decreasing in number until at the waist there were single lines of color, spaced over an inch apart. This made a most colorful, becoming, and utilitarian skirt, and any top too was a natural compliment to it.

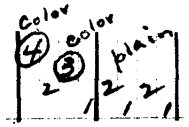
Down went this effect into our subconscious to simmer, with a few other requirements, and the whole left to ripen. Our particular problem was to arrange a weave to present easy, swift execution, planned for easy warping and sleying, a maximum of color appeal, a use of fibres easy to obtain -- to achieve a fabric of wearability and easy tubbing. The bands on the original skirt were in the weft, requiring changes of shuttle and matching of bands at side seams -- this we wished to avoid, for ease and speed.



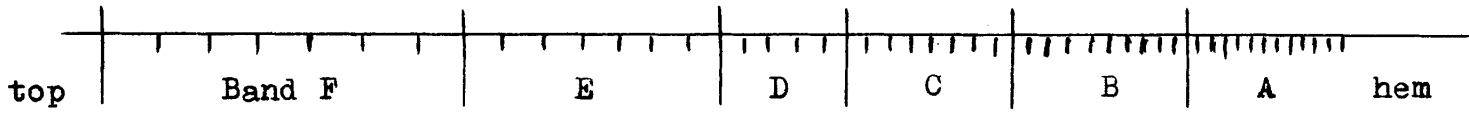
A quick resume of the easy, swiftly executed weaves indicated use of one shuttle. "The many changes of width in color bands would preclude this -- unless a warp color weave? Remember our little belt with warp color, in May, 1951? That used three harnesses, giving color on the surface at will. With four harnesses we could plan an extra area of color. What about the colored band arrangement? -- easy to plan in warp. For our medium -- we thought a cotton background, and use over it wool or rayon or cotton. In the color stripes -- use heavier cottons, or boucles to add a bit of "texture"." Thus our thoughts ran.

"In the 3-harness weave all colors were drafted on harness 3, and the tabby background on 1 and 2. The effect was of even-lengthed color ends riding the surface: === With color on harness 4 also, color areas could be staggered --- according to treading. Yes, and the color effects could be varied according to whether it is on harness 3 or 4 in one grouping, and different in the next -- and still further variation according to color ends in each heddle -- what variety seemed to open up! "

Next came some pencil work. For example, tabby background drafted, 1,2,1,2, etc., color where desired, on 3 and on 4. The draft evolved:



Then a yard-long strip of paper (length of skirt) with band spacings ruled in:



The next step was a trial warp. In dark colors, a dependable fast color is essential, therefore a vat dyed or guaranteed warp is needed. We chose navy 20/2 from Lily Mills and set it at 30 ends per inch, which is normal tabby setting. We selected red, green, and yellow for the color, carpet warp for emphasis (with 20/6 unmercerized in the back of our mind, plus cotton boucles). The navy background would be threaded on 1,2,1,2, throughout, and we decided to thread harness 3 with green single, harness 4 with yellow and red together, for one band grouping; then in the next band change to the double threads in harness 3, singles in harness 4; and so on.

The warping arrangement worked out to be such that the making of two separate warps seemed the simplest: our plan called

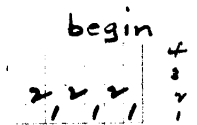
for 36" wide times 30 ends per inch = 1080 ends of navy warp, in length desired, allowing  $1\frac{1}{2}$  to 2 yds. per skirt as needed for fullness. This 1080 ends of navy was warped and sleyed at 2 ends per dent. The colored warp was then made separately, the same length, for 50 colored bands of 3 ends each = warped 3 ends at a time (red, yellow, green), 50 times in all (actual ends =  $3 \times 50$ , or 150 ends). This warp was taken to the loom on the lease rods, laid over the blue warp, and the 3 ends sleyed 3 per dent into the proper dent, along with the 2 blue ends which were already in the dent, thus:

- hem Skip the first  $3-1/3"$ , 50 dents, carrying blue ends, for a solid blue hem.
- Band A For  $4-1/3"$ : skip 4 dents, sley 3 colored ends in same dent with blue, and repeat this spacing in sleying until 13 color groups are entered.
- Band B For  $4"$ : skip 5 dents, sley 3 colored ends in same dent with blue, and repeat this spacing in sleying until 11 color groups are entered.
- Band C For  $4-1/3"$ : skip 7 dents, sley 3 colored ends -- and repeat this spacing until 10 color groups are entered.
- Band D For  $3-1/3"$ : skip 9 dents, sley 3 colored ends -- and repeat this spacing until 5 color groups are entered.
- Band E For  $6-1/3"$ : skip 13 dents, sley 3 colored ends -- and repeat this spacing until 7 color groups are entered.
- Band F For  $9"$ : skip 18 dents, sley 3 colored ends -- and repeat this spacing until 7 color groups are entered
- top For  $1-1/3"$  a plain blue ending area.  
 $36"$

The threading draft is as shown on page 3, with the threading details for the above bands as follows:

blue ends

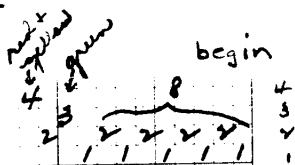
100 Hem Thread blue, single in the heddle, for 100 ends:



130 Band A: Thread 8 blue ends as above, then blue harness 1  
green harness 3  
blue harness 2

together red and yellow, harness 4,

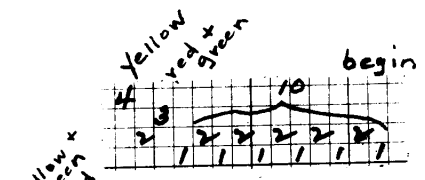
thus:



repeat 13 times in all

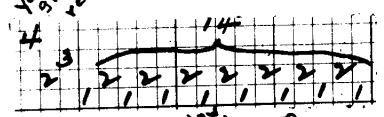
blue ends

120 Band B: Thread



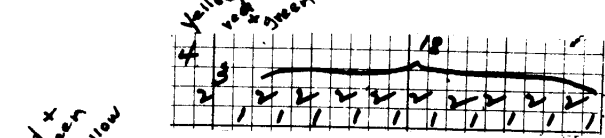
repeat 10 times in all

128 Band C: Thread



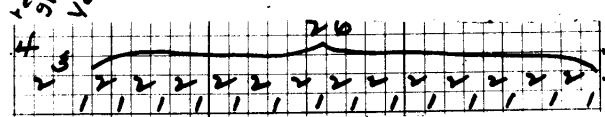
repeat 8 times in all

100 Band D: Thread



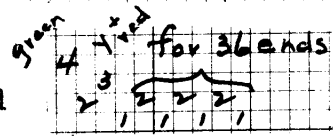
5 times in all

196 Band E: Thread




7 times in all

266 Band F: Thread



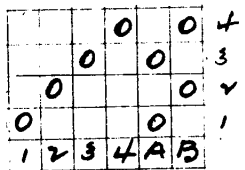
7 times in all

40 plain blue top, thread  for 40 ends  
1080

Treadling: Our trial warp gave us a choice of several treadlings, with one as our final choice. (#2) The detailed photograph on page 41 gives four treadling possibilities, and two materials for stripe.

Tie-up. Since three harnesses are used in combination, and we used a rising shed loom, our tie-up is for that loom. Alternates on a counterbalanced loom give a poorer shed, but have you a shed regulator for the Leclerc loom? We advise a group to buy one, and use it as needed.

Direct tie-up:



For weft, use the same navy blue or black as the warp. If a heavier weight skirt is desired, use an 8/2 or 10/2 weight rayon or unmercerized cotton, in either navy or black (colorfast), or 16/2 wool.

Treadling #1 gives solid lines of skips of color: ≡≡≡

- Treadle 1 alone, 2 alone, 1 alone, 2 alone, which gives tabby background -- for a beginning of 1/2" or so.
- { Treadles A and 4 together (harn.1,3,4), then B and 3 tog., alternately for 6 or 8 shots, depending on length of color line desired.
- { Treadle 1 alone, 2 alone, 1 alone, 2 alone

Alternate the above treadlings throughout.

Treadling #2 staggers the colors ~~-----~~

Begin with a few rows of alt. treadles 1 and 2 for a start.

Tabby A, then treadle 2, alternately for 4 shots  
 Tabby A and treadle 4 together for 1 shot  
 Treadle 2 alone, Tabby A, alternately for 4 shots  
 Tabby B, treadle 1 alone, alternately for 4 shots  
 Tabby B plus treadle 3 for 1 shot  
 Treadle 1 alone, Tabby B, alternately for 4 shots  
 and repeat the above order throughout

If the warp skips seem too long, use 3 shots only instead  
 of 4 shots

Treadling #3 gives lines of dots of color, and is treadled  
 throughout using treadles A and B alternately

Treadling #4 gives an interesting broken line, composed of  
 all small dots, excellent on the reverse side too:

Tabby A, alternated with 2 alone, for 4 shots  
 Tabby A and Tabby B, alternated for 4 shots  
 Tabby A, alternated with 2 alone, for 4 shots  
 Tabby A and Tabby B, alternated for 4 shots  
 Treadle 1 alone, alternated with Tabby B, for 4 shots  
 Tabby A and Tabby B, alternated for 4 shots  
 Treadle 1 alone, alternated with Tabby B, for 4 shots  
 and repeat the above order throughout.

Boucle  
Added

Our second trial warp substituted white cotton boucle for  
 the yellow carpet warp, and we treadled this with fine 32/2  
 weight black wool. We liked this very much, with the boucle giving  
 a bumpy surface, and the wool good also. We think a black warp and  
 weft, with stripes of white carpet warp and cotton boucle would be  
 stunning -- white background equally good with black lines.

Finishing

Wash and steam-press the material. We suggest wide unpressed  
 box pleats as a good arrangement, with a plain band belt.

If a 45" width were woven, some good diagonal stripes could be planned  
 and cut to advantage, and woven in this way the chore of matching  
 stripes would be easy. We would like also one of the back-wrapped  
 skirts with the skirt gathered slightly all around and a plain belt.

We are sure you can take these off by the dozen, have fun  
 arranging your own colors -- the colors can be closer still, insolid

bands with wide spaces between, oh! just infinite variety. And, certainly, why not for short curtains?

-----

Prize-winning Stole

We have just room to tuck in the beautiful color arrangement from the first-prize stole at the London Exhibition, the weaver Miss Mary E. Black, Nova Scotia. The texture and the lovely color shading make this universally appealing.

All the pastel colors of 16/2 and 32/2 Weavecraft yarn were used in hit and miss fashion as to size, but in a definite color progression, from white to darkest rose. These comprise: white, yellow, peach, pale green, turquoise, pale blue, sky blue, pink, rose, etc. The colors are labelled A, B, C, etc.

Warping order: 24" wide in reed, 16 ends per inch = 384 ends. Each warp color band has a varying number of ends. For example, with the 10 colors listed above, as combined there result 19 bands;  $384 \div 9 = 20$ ; so each band could vary from 15 to 25 ends wide, depending on where the emphasis in rhythm is to be, thus:

Color A	15 warp ends	
A and B	alternating threads	25 total ends
Color B	18 warp ends	
B and C	alternating threads	20 total ends
Color C	22 warp ends	
C and D	alternating threads	24 total ends
Color D	16 ends	
D and E	alternately	22 total ends
	and so forth, depending on the number of colors used and width scarf desired	

The scarf was threaded in twill, woven in tabby, using pink 32/2 Weavecraft for weft. Bands of pattern using fine white rayon and fine silver metallic were done in Danish Medallion at each end. Weaving made 67" on the loom, shrank 2" in length and width, leaving 22" by 65". The fringe was double knotted.

-----

Next month brings us another fabric issue and is a bit on nylon and raw silk, perfect for summer wearing! Until then,

GOOD WEAVING! *M. Black*

---

For the benefit of those planning 1954 holidays in Nova Scotia, the same Mary E. Black asks us to list the following as a "must":

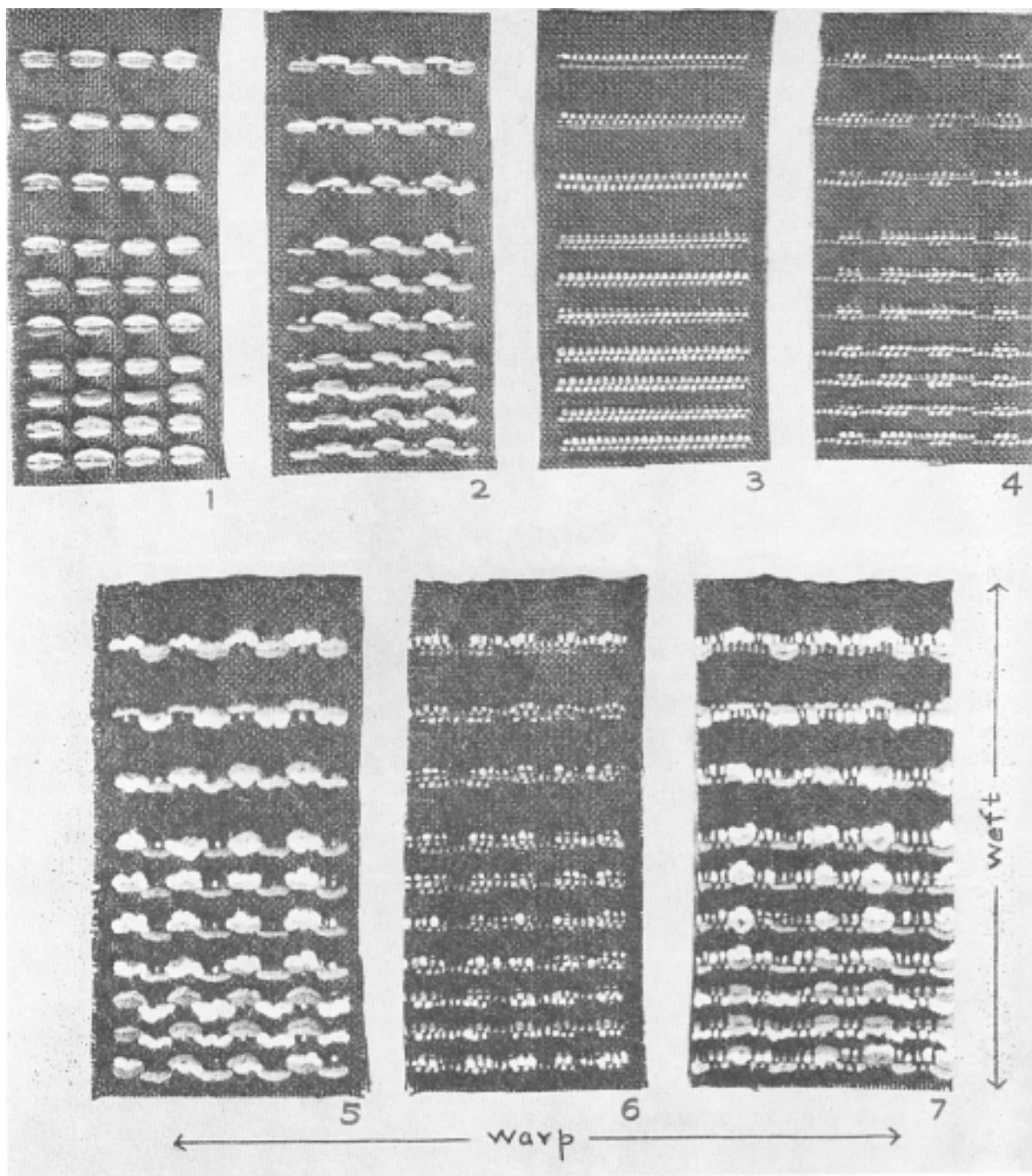
Annual "Craftsmen-at-Work" Exhibition, at Saint Francis Xavier University, Antigonish, Nova Scotia, July 12-16 inclusive;

Scottish Highland Games in Antigonish on July 14th;

These two, plus the beauty of the campus at Antigonish, plus Nova Scotia's scenic trails, offer visitors a color photographer's paradise.

For further information on these events, write to Handcraft Division, Department of Trade & Industry, Halifax, Nova Scotia.

---



Detail of skirting, 20/2 cotton background, carpet warp stripes:

1. treadling #1, on page 38, LOOM MUSIC, May, 1954
2. treadling #2, on page 39.
3. treadling #3, on page 39.
4. treadling #4, on page 39.

Detail of skirting, 20/2 cotton background, carpet warp and boucle stripes:

5. same treadling as #2 above.
6. same treadling as #4 above.
7. reverse side of #6.

(samples photographed almost actual size)

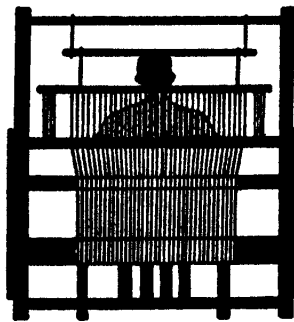
**LOOM**  
**MUSIC**

VOLUME XI

NUMBER 6

JUNE, 1954

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## L O O M M U S I C

Volume XI, Number 6

June, 1954

for  
clothingThe Subject is "Silk"for  
curtains

In the old far-off days, as the fairy tales used to say, (here meaning before 1930), silk was a daily part of our lives. "Silk" brings memories back to all who lived in that era -- the rustle of skirts belonging to childhood-day recollections; the Sunday "tartan silk" dress of age 10; the first pair of "silk" stockings, and "the dress", still laid away in tissue and good as new -- a peach colored silk from Paris. Handweaving silks of today do not convey to us the luxurious sensations inherent in these fabrics of other days, all of the present day variety belonging to what we used to call "raw silk".

Yes! Then, ordinary raw silk sold at much less than a dollar a yard (remember habatai and China silk?), rajah a bit more, and there comes to mind a beautiful printed Rodier length that was about four dollars a yard. In contrast now, in today's market, we purchased recently with pride, a "Honan", which was one of the least of former days. Changed are our values, but "silk" still carries a thrill. We still remember the silk trains of the days of the Orient's greatness in that field. They were armored trains of 30 to 40 cars, heavily guarded, bearing silks to eastern U.S. mills for processing and dyeing. Then, silk was the greatest dollar import of the U.S.

The silks available to us are those of the "raw" variety, mostly undyed, slubby in appearance and dull in finish.

An old textile book (McGowan and Waite, 1924) has the following to say about silk:

"Raw silk has a great avidity for moisture, and will absorb 30% of its weight without appearing moist. As it is bought and sold by the pound, this weight of water is a consideration. Buyers in this country (U.S.) require that the amount of excess moisture in raw silk be removed. This is done by silk conditioning houses. The skeins are thoroughly dried in desiccators, weighed, and an allowance of 11% for a normal amount of moisture is added." This 11% still holds good today.

Silk underwent several processes: first the raw silk was



harsh, stiff and lustreless from its coating of gum, which was removed after "throwing" or "spinning" (not to be confused with cotton or linen spinning) by soaking in boiling soapy water and washing out. Then came the bleaching and dyeing. The degumming strips the silk of 25% of its weight, hence silks used to be "weighted" by the addition of tin chloride. This was legitimate only up to a small amount. Then followed weaving and finishing, with printing, if planned.

Silk which was classed as "waste" or "spun silk" came from the outside of the cocoon, from the tough inner skin of the cocoon which was left after reeling, from wild silks not capable of being reeled to advantage, and from machine wastes from the various processes. These were spun separately and processed and used as fillings (wefts), etc. Our following silk projects, with wefts from Contessa, Craft & Hobby Book Service, and Robin and Russ, belong to the raw silk class.

American Fabrics, Number 28, gives a history of Cheney Brothers, a century-old firm manufacturing and processing silks. Along with silk today, they process and spin the man-made fibres. Many other issues deal with silk, too.

Project I  
"Off White"  
Suiting  
Tabby weave

We had in mind a light weight summer material, suitable for sports dresses or shirtings for men. This called for a fine, versatile warp, and we selected a 60/2 white nylon from Joseph Bronstein Yarn Corp., 874 Broadway, New York 3, (25,200 yards per pound), and set it at 45 ends per inch, to weave tabby (basic twill, one per heddle, 3 per dent in a 15-dent reed).

We prefer to keep the silks of today very simple as to design, emphasizing the feel and look, or "texture" aspects. Our first weft was then put in just in tabby weave. The weft was natural 2- $\frac{1}{2}$  run douppioni silk (meaning reeled from wild twin cocoons -- wild = not fed on cultured mulberry leaves) from Robin and Russ, 10 W. Anapamu St., Santa Barbara, Calif. This silk weft has very uneven "blobs", and

the resultant fabric is very slubby (i.e., uneven surface because of the blobs), but of good weight for a summer suit. Ours was beaten to 29 weft shots per inch on the loom. This weft appears to be well degummed, as it is soft to the touch. The nylon warp does not absorb moisture, but the silk does -- as we quoted on page 42. This makes a good combination -- washable, fairly fast drying, creases shake right out. (Photographed as No. 1 on page 48).

Project II  
"Checks"  
 for dress  
 or shirting  
 fabric

The first project was too heavy for shirting or dress material, and for a certain shirting we wanted some red and blue checks, so we substituted 2 ends turkey red 24/2 cotton and 2 ends navy blue 24/2 cotton (Lily's), with 16 ends white nylon

between: 16 ends white, 2 ends red, 16 white, 2 ends blue, 16 white, etc.

Our weft was Contessa's (Ridgefield, Conn.) natural color raw silk noil, about a 24/3 cotton size, slightly uneven along its length but not bumpy. We wove this in tabby to square the warp arrangement: 15 or 16 shots natural silk, 1 shot navy, 15-16 shots natural, 1 shot red, and repeat. At first we tried two lines of weft color to match the warp but this seemed just a little too emphatic when we criticized it, so we reduced the colored weft shots to one -- just perfect! The red and blue cuts the dark natural background sharply and gives a smart, clean, check, of just right size. The background is a bit speckled, due to bits of gum in the silk, we suspect? This piece tailors beautifully and is one of those plain, "goodlooking" fabrics we search for diligently each year. (Photo.#2)

Project III  
"Seersucker"

Contrasts of textures in a costume are always effective -- plain tailored skirts with texture interest in the jacket suits many figures; or vice versa, a gathered skirt and

plain top.

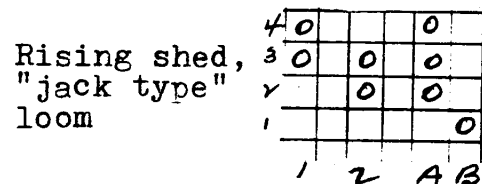
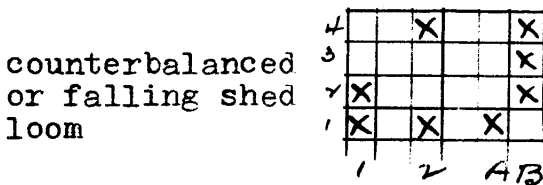
This project developed from one of those ideas tucked away in the back of our mind, left to grow. Several of us had bought some cotton ratine as a "special", and one weaver made some

beautifully light-weight (on the loom!!) glass curtains using it as weft. When tension was off the material, it shrank widthwise to half its normal width, just like elastic, and no amount of pressing would keep it out to its proper width. We decided that sometime we would make use of that very property in this particular ratine -- hence Project No. III -- we would use it with the intention that it would pucker in the weft, and devise a draft which would give the ratine shots the greatest chance of staying on the top surface and puckering to their hearts' content.

We still kept the 60/2 white nylon at 45 ends per inch, and threaded it in a Bronson weave, thus

end:  $2_1 2_1 2_1$  and repeat  $3_3 4_4 4_4 3_3 2_1 2_1 2_1$  begin

The Tie-Up is



The background weft was a raw silk singles (silk noil) of a soft rose shade, woven in tabby weave: treadles A and B alternately. (silk noil was from Craft & Hobby Book Service, Coast Route, Monterey, Calif.).

Weave  $3/8$ " rose in tabby, then 1 shot white ratine on treadle 1, 1 shot white ratine treadle 2, then  $3/8$ " rose tabby, and so on. This treading accomplishes our two purposes: brings the maximum amount of ratine to the surface and puckers our material. The type of ratine needed is a very tightly spun cotton, really hard and tight, with so much twist that it wants to "backlash" or twist back onto itself if it is left at all slack in the shed. (our size varies roughly from  $24/3$  general weight in the fine areas, to almost carpet weight in the heavy areas). Each shot should be watched so that the yarn is not left loose in the shed, goes right straight across.

When we finished, we had a light weight "seersucker" and no further decoration was required. Pattern interest here could be obtained by clever cutting. Advance planning could be done so that the garment could be made with a "puckered" yoke, for children or

grown-ups; or for merely a waist band and continuing the skirt in tabby without any ratine shots -- so much fun to plan! We recommend washing and shrinking before cutting, to determine the final drawing-in of the material. It may be pressed slightly, or not at all, as desired.

(If you can't find this kind of ratine, we will share ours with you while it lasts -- natural only, 4 oz. skeins at 80¢ postpaid, -- it seems to run around 1400 yards per lb. Write to Mrs. Sandin.)

Project IV  
Glass  
Curtains

This same silk noil lends itself to many purposes and combinations. We wanted soft hanging glass curtains and chose this as the weft. For our draft we used one of the most used European types, seen in many mediums and adaptations, -- as lengthwise stripes with spaces, also as horizontal stripes with long portions of unwoven warp. We remember one of the latter type particularly, woven in Italy and seen in Elsa Gulberg's studio in Stockholm -- fine crisp white linen warp, woven across in 1" bands of fine white tabby, separated by 10" portions of unwoven warp -- to give a really gauzy curtain.

In our type, the spaces come from missed dents, and no attempt is made to hold the ends in place at each side of the skipped dents. The photograph, #4 on page 48, shows that upon washing, the warp threads fill the skipped dent areas lightly, serving to filter the light through very softly.

Our warp is Lily's 20/2, #458, dark rose pink. It was threaded single in the heddles to a basic twill to weave tabby, and dented thus in a 15-dent reed:

3 ends per dent	}	6 dents
3 ends per dent		
2 ends per dent		
3 ends per dent		
3 ends per dent		
2 ends per dent		

skip 6 dents, then repeat  
the above for 6 dents -- and so on  
across the width desired.

This gives an actual number of ends per inch, 24. Thus for a 10 yard

yard warp, 35" wide, and with 20/2 at 8400 yards per pound:

$$\frac{10 \text{ yds} \times 35" \times 24 \text{ ends per inch}}{8400 \text{ yds. per lb.}} = \text{exactly 1 lb. warp needed}$$

Treadling. For weft we used the same rose silk noil from Craft & Hobby Book Service, treadled in tabby weave, beaten 24 to 25 ends per inch on the loom, giving a firm tabby over the filled dents.

The fine 60/2 nylon we used seemed to have unusual shrinkage upon washing -- up to 6" per yard according to our measurements -- so be sure to allow plenty in planning warps.

### Supply sources

In addition to the silk sources mentioned above, Camildale, Inc., 768 Sherbrooke St. W., Montreal, Quebec (sample card \$1.00), have an excellent range of natural colored silk noils, spun silk, of various types. These range from 2/8 spun silk cordonnet at 2,000 yards per pound, to 1/4 mm. silk and merino at 20,000 yards per pound; also rough spun shantung 14/1 at 7,000 yards per lb. or 2/32 shantung at 8,000 yards per lb. Their last prices which we have are \$4.75 to \$6.75 per pound. (also Camildale, Inc., 45 E. 34th St., New York 16.

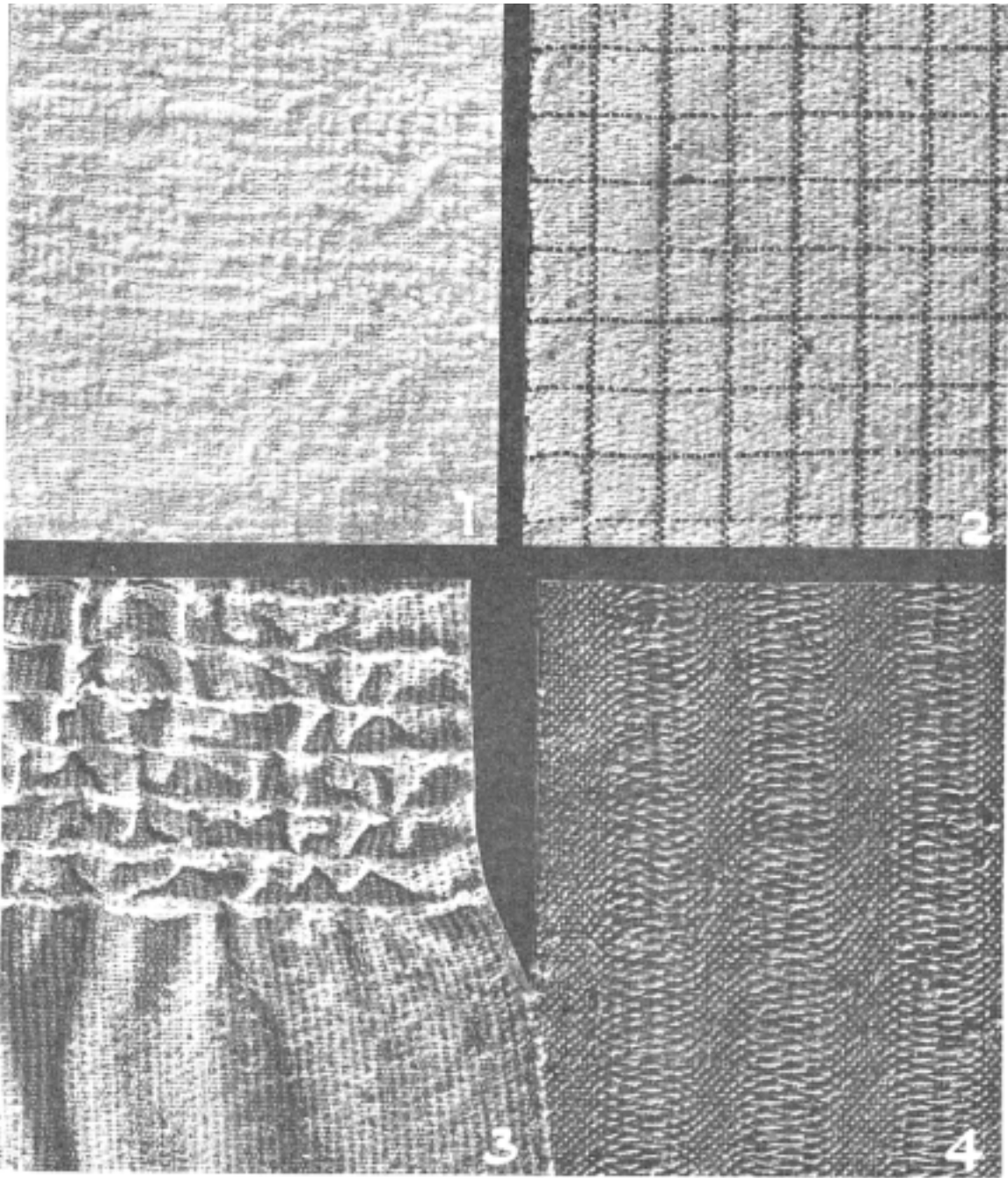
-----

In a few weeks we will be at the familiar task of setting up looms in Banff. We hope to see many of you there, either as co-learners or as visitors. We will be glad to have short term students if otherwise means not coming at all -- we always feel it is such an opportunity to try out various projects. We will have every weave possible, and plan a happy time. No further issues of LOOM MUSIC, then, until September.

Good Weaving!

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

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



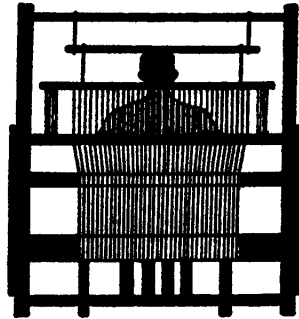
1. Suiting: nylon warp, raw silk weft, tabby weave. LOOM MUSIC,  
June, 1954, p. 43
2. Shirting or dress material: nylon warp, silk weft,  
checks from navy and red cotton..... p. 44
3. "Seersucker": silk noil on nylon warp, with cotton ratine  
as the puckering agent..... p. 44
4. Glass curtains: 20/2 cotton with silk noil weft..... p. 46

(photographs are actual size, for detail)

LOOM  
MUSIC

VOLUME XI      NUMBER 7  
SEPTEMBER, 1954

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## L O O M M U S I C

Volume XI, Number 7

September, 1954

OF A COVERLET WITH UNIVERSAL APPEAL

As you read this opening paragraph another summer will have passed, and we hope that holidays with you were of the "happy memory" kind. At time of writing, it is mid-July at Banff, and one of those perfect Sunday mornings one reads about in connection with mountain valleys. There is a Sabbath quiet, and Nature speaks to all our senses with a compelling voice. After a very late spring season, the flowers are racing to attain midsummer splendor, the mountain tops wear a heavier covering of snow than usual, and one's self seems suspended in a golden moment that will live on forever in remembrance.

To stop luxuriating in this perfect day and come to our subject is a distinct wrench. We know, however, you are starting to plan your winter activities and we hope this project of a cotton coverlet will be one of them.

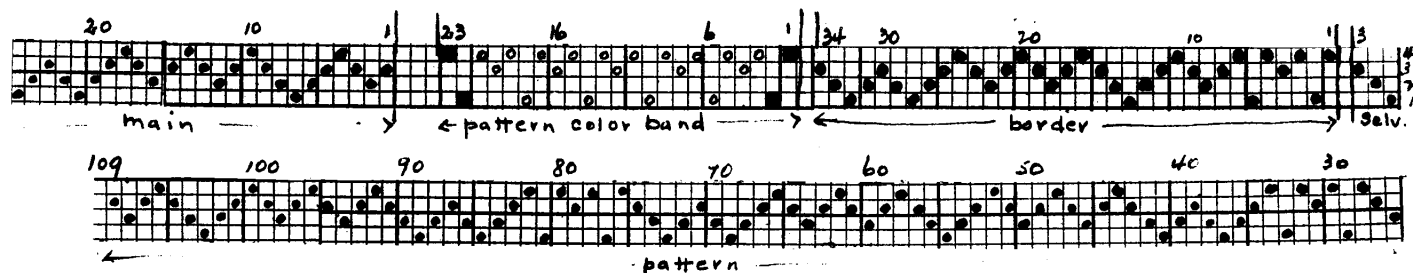
Each year now when we come to Banff we greet a weaver who has been a student at three different summer sessions, -- a resident of Banff, and one who had completed her senior requirements for the Banff School except for the required weaving of a coverlet. She is Mrs. Barbara White, now a weaver-designer who is as much at home in "weaving theory" as in weaving at the loom. It was with great pleasure we saw Mrs. White had chosen a Crackle draft for this last senior problem then, because at Banff we have always had a fondness for Crackle Weave and its little peculiarities. In working out her coverlet she achieved several goals, which we know will have been your standards also, in a serviceable coverlet. We will list these briefly:

1. It is distinctly "modern". By that we mean that it is of such a pattern and weave that it will fulfil its role well, in a contemporary bedroom or one less new.
2. It is cotton -- highly tubbable in your washer, and presenting no moth hazards.
3. It may or may not be ironed -- equally good either way, depending on your taste.
4. It is inexpensive, costing around \$15 even here in Canada; U.S. cost about \$5 less, because of our import duties.
5. It can be worked out in any given color scheme, or in any other medium, silk for instance -- there are no long pattern skips in Crackle weave.
6. It is EASY to weave. Done in three pieces, with an almost undetectable seaming, it does not represent over 10 yards of weaving. The single bed size centre is 38" and could be cut to 34" if need be.
7. In white it is so "clean looking", it is perfect for bedroom; and in darker colors, for boys' rooms.



Now, with a build-up such as we have given, we hope you are reaching for your order blanks to get cotton warp on its way to you. Oh! yes, Mrs. White used the centre panel threading, tied on 16/2 Weavecraft yarn and wove baby blankets (crib size) on the same threading. She made several coverlets as well, in various color combinations. Mrs. White, by the way, has three looms set up all the time, a 45", a 36" and a 27". Wool yardages, stoles, dress lengths, bags - to need any is to design a new group, and from the design the weaving soon follows in this studio. Eight-harness drapery in a beautiful sunny yellow cotton hangs at the windows in the large room with a grand stone fireplace and the said three looms (among other things). Standing on more than an acre of ground, surrounded by pines and fronting the brimming Bow River, this home is a spot for us city dwellers to envy. (Such enthusiasm must come from the weather!)

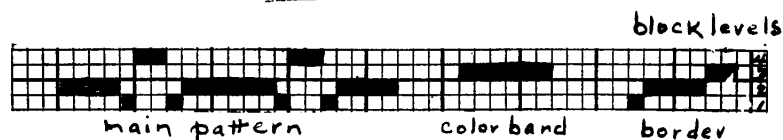
**THE DRAFT** Mrs. White used #26 from Maria Moden-Olsson's book JUMPTLANDSDRÄLL, altering the border:



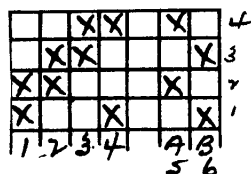
- white
- dark blue
- light blue

Border 34 ends  
 Color band 23 "  
 main pattern 109 "

Block areas Profile



**TIE-UP**



**CRACKLE WEAVE REVIEW**

We will refresh your memory by a small review of Crackle Weave.

There are four pattern groupings or blocks, and a unit of

pattern grouping consists of 4 warp ends, thus:

Block 1 is threaded (1,2,3,2)

Block 2 is threaded (3,4,3,2)

Block 3 is threaded (3,4,1,4)

Block 4 is threaded (1,2,1,4)

Any block may be repeated indefinitely

In drafting Crackle weave, one rule must be carefully

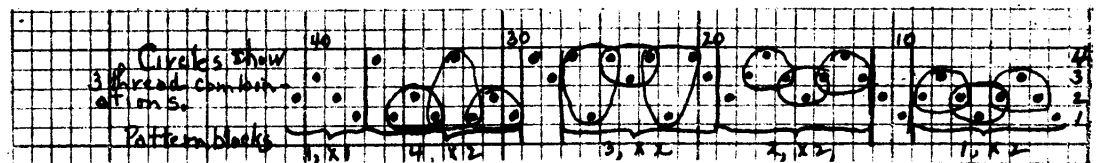
followed: "Since Crackle Weave depends on a skip of three threads to build up its pattern effects, at no place in the draft should the threading allow more than 3 ends to weave together." That is to say,

since the pattern treading uses the standard tie-up: harnesses 1&2 together, 2&3, 3&4, 4&1, and since the blocks are written 1,(2,3,2); (3,4,3)2; 3,(4,1,4); (1,2,1),4; at no place can we have the threading read 2,3,2,3, or 1,2,1,2, for instance. This could happen in arranging the draft as we go from one pattern group to another, for instance from the end of block 1 to block 2:  $2^3 4^3 2^3 2_1$   
block 2 | block 1

To overcome this, a break of two extra ends is used (must be two ends to keep the underlying tabby order correct) so that the draft will have ends that do not fit into groupings above.

Thus  $2^3 4^3 2^3 2_1$  The "1,2" between groups are the added ends. These added ends are sometimes found on 4<sup>3</sup>, as where a change is made from block 3 to block 4. Those who like to arrange drafts may have been puzzled by the seeming lack of system in Crackle drafts -- but remember why -- no 4-thread skips! However, at the beginning and end of block threadings we do find 2-thread skips, which is permitted.

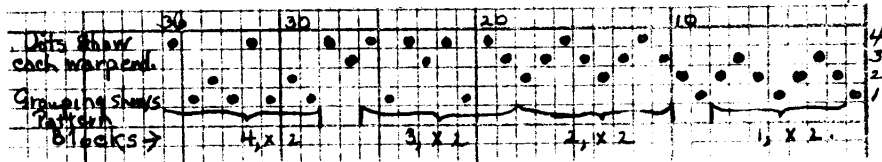
Again, Crackle Weave is bewildering to the draft student because of the way the pattern blocks weave. On more than four frames we could arrange so the three thread sequence would weave on one pair of harness frames only. When limited to 4 frames, it means that the combinations 1&2, 2&3, 3&4, 4&1 are found in more than one area when woven. For example: (each block is repeated twice to point up fact:



When combinations of three are circled, it will be seen that the 1-2-1 combination is found not only in block 1, but also in block 4; 2-3-2 is in block 2 and also in block 1; 3-4-3 is in block 3 and also in block 2; and 4-1-4 is found in block 4 and also in block 3. This overlapping of blocks interferes with the planning of a

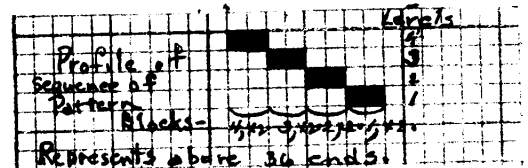
clear-cut pattern. To overcome this in the draft given on page 50, Moden-Olsson uses only 3 pattern treadlings, thus allowing one pattern area to be woven without its overlapping block. Personally, we always clarify the drafting of Crackle weave by using a profile representation -- this places the pattern blocks in the sequence found in the draft, but permits us to ignore individual warp ends for the time being.

Now, if we write two repeats of each Crackle block:

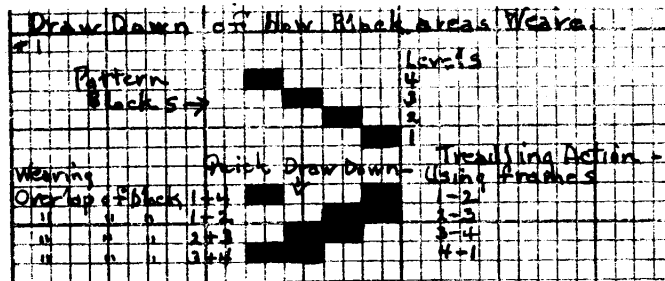


we may, for ease, translate it to this profile:

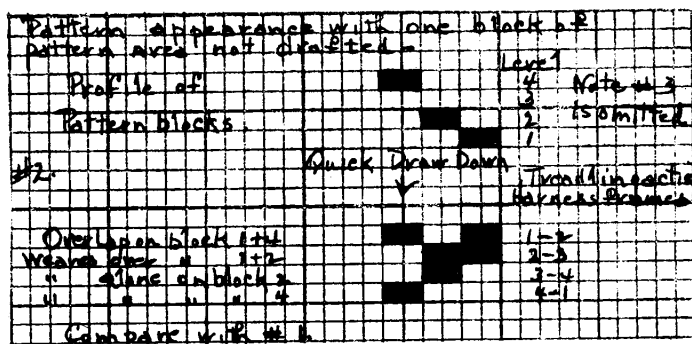
(which is not a draft, but a chart showing placing of pattern areas in sequence on 4 levels for clarity)



Then here is a quick draw-down showing the above sequence treadled, keeping in mind the overlapping mentioned before:



Now, with one block, 3 for example, not drafted and never treadled:



(Mrs. Henderson will answer inquiries re drafting, or will check Crackle drafts for you).

Back to the Coverlet photographed on page 56.

THE  
WARP

The warp is 30/3 mercerized cotton in white, with blue stripes of #20 perle cotton, set at 30 ends per inch (a 24/3 warp makes a heavier and firmer weave at the same setting, if desired).

THE  
WEFTS

Pattern weft of Lily's 10/3 white; or Lily's mercerized 6-strand floss, white; tabby weft, same as the warp.

WARPING  
PLAN

The centre band is warped and threaded first: 45" wide in the reed, 30 ends per inch: 1,343 ends, 4½ yds. long.

Warp: 2 ends skipper blue  
 19 ends medium blue  
 2 ends skipper  
 109 ends white  
 132 ends, repeated 10 times = 1320 ends

balance  
 stripe 2 ends skipper blue } once 23 ends  
 19 ends medium blue }  
 2 ends skipper blue } 1343 ends

THREADING  
PLAN

(see threading draft on page 50)

color band { 4,1 skipper blue  
 4,3,4,1 medium blue, repeated 5 times, = 23 ends  
 omitting "1" the last time  
 1,4 skipper blue

main  
 pattern 3,2  
 3,4,3,2  
 1,2  
 3,4,3,2 three times  
 1,2,3,2  
 1,2  
 3,4,1,4 twice  
 3,2  
 1,2,3,2  
 1,2  
 3,4,3,2 three times  
 1,2  
 3,4,3,2 three times  
 1,2,3,2  
 1,2

3,4,1,4 twice  
 3,2  
 1,2,3,2  
 1,2  
 3,4,3,2 three times  
 1,2  
 3,4,3,2  
 3 = 109 ends

repeat threadings across the width of the warp, ending with a color band

MATCHING  
PANELS

Mrs. White uses upholstery tape and small safety pins to mark off squares and colored bands as woven -- no stretch to the tape, and one must weave to size all along, checking beat and size of squares constantly. Pin tape at the centre of the first marked tape again for both borders, to ensure perfect matching at seams.

CENTRETREADLING

Use tabby throughout the weaving, and see page 50 for tie-up.

End border: weave tabby for 3 inches for hem and turn-in

treadle 1	twice	}	use white pattern and white tabby
treadle 2	four times		
treadle 1	five times		
treadle 2	five times		
treadle 4	four times		

weave 12 repeats in all

Colored band across: weave 14 shots on treadle 4, using white

pattern with perle 20 in medium blue as tabby. Treadlings should be adjusted, if necessary, to produce a square where the colored warp and weft shots cross.

Main pattern square: these treadlings should produce a slightly

elongated square between colored bands. If they do not, then adjust numbers of treadlings on the starred ones below:

treadle 1	twice	treadle 2	five times
treadle 2	four times	treadle 4	four times
* 1	five times	2	five times
2	five times	* 1	five times
4	four times	2	four times
2	five times	1	twice
* 1	five times		
2	four times		
* 1	five times		

Repeat colored band and squares, until weaving measures 108" from beginning; then weave border above, in reverse order. Mark on tape every band and square as weaving progresses.

After weaving centre panel, if enough warp remains, a furniture scarf may be woven. Then cut off weaving in front of the reed, don't discard!, but tie the ends after cutting so that threading is waiting to tie side border warps onto. (Do baby blankets now, too)

SIDEBORDERWARP

Prepare another warp, 8 yards long, thus (25 plus inches wide)

2 ends skipper blue		2 ends
109 ends white		
2 ends skipper blue	} repeat 3 times, 132 x 3 =	
19 ends medium blue		396 ends
2 ends skipper blue		
364 ends white		
		<u>364</u> 762 ends

THREADINGBORDERPANELS

Part of the centre threading is retained for the two border panels, in this way (sounds complicated, but really isn't -- just follow steps in order as given):

centre warp appears thus:

A	B	C	D	E	F	G	H	I	J	K	L
1	2	3	4	5	6	7	8	9	10		
L Hedge		centre						R.H. edge.			

sides are planned thus:

2 blue ends	1	2	3	...	364 white ends	self-edge

Place lease rods through the cross of border warp, and fasten to breast beam. Color stripe 3 in the border is matched to color stripe 5 in the centre warp, as shown above. From this matching spot, the border warp is then matched to the left, warp end for warp end, tying the new ends to the old ends in the reed, ending with the 2 dark ends of the border warp joining onto stripe 2 of old warp. Beginning then to the right of stripe 5 of the original warp, tie on all the white part of the border warp to ends as they come in the reed (regardless of the color stripes), continuing to border warp selvage on right. Then discard all of the remaining original centre ends not needed, and remove lease rods.

Beam warp from front to back as usual, and tie-in loosely to front rods or apron. Open tabby shed 1&3 and insert lease rod at back of harnesses, carrying it back to back beam. Open 2&4 tabby shed and repeat with another lease rod. Tie lease rods together and secure on back beam. From the front apron rods, untie the right hand 364 white ends which were not matched. Working at the back of the loom, withdraw these 364 ends from reed and heddles -- lease rods hold the cross of these warp ends safely.

Thread out from the color stripe at centre in this order

(see draft on page 50):

3,2,			
1,2,3,2			
1,2			
3,4,3,2	three times *		
1,2			
3,4,3,2			
3,4,1,4	twice = 34 ends		
	repeat 11 times, ending the last		
	repeat at the * above,		= 360 ends
then 4,3,2,1 for selvage			<u>4</u> ends
			364

**TREADLING  
BORDER  
PANELS**

Treadle the two sides exactly as the centre, checking as before by the tape used in weaving centre.

**FINISHING**

Overcast three panels together, hand hem at top and bottom.

Wash thoroughly in washing machine and hang to dry. Ironing is optional.

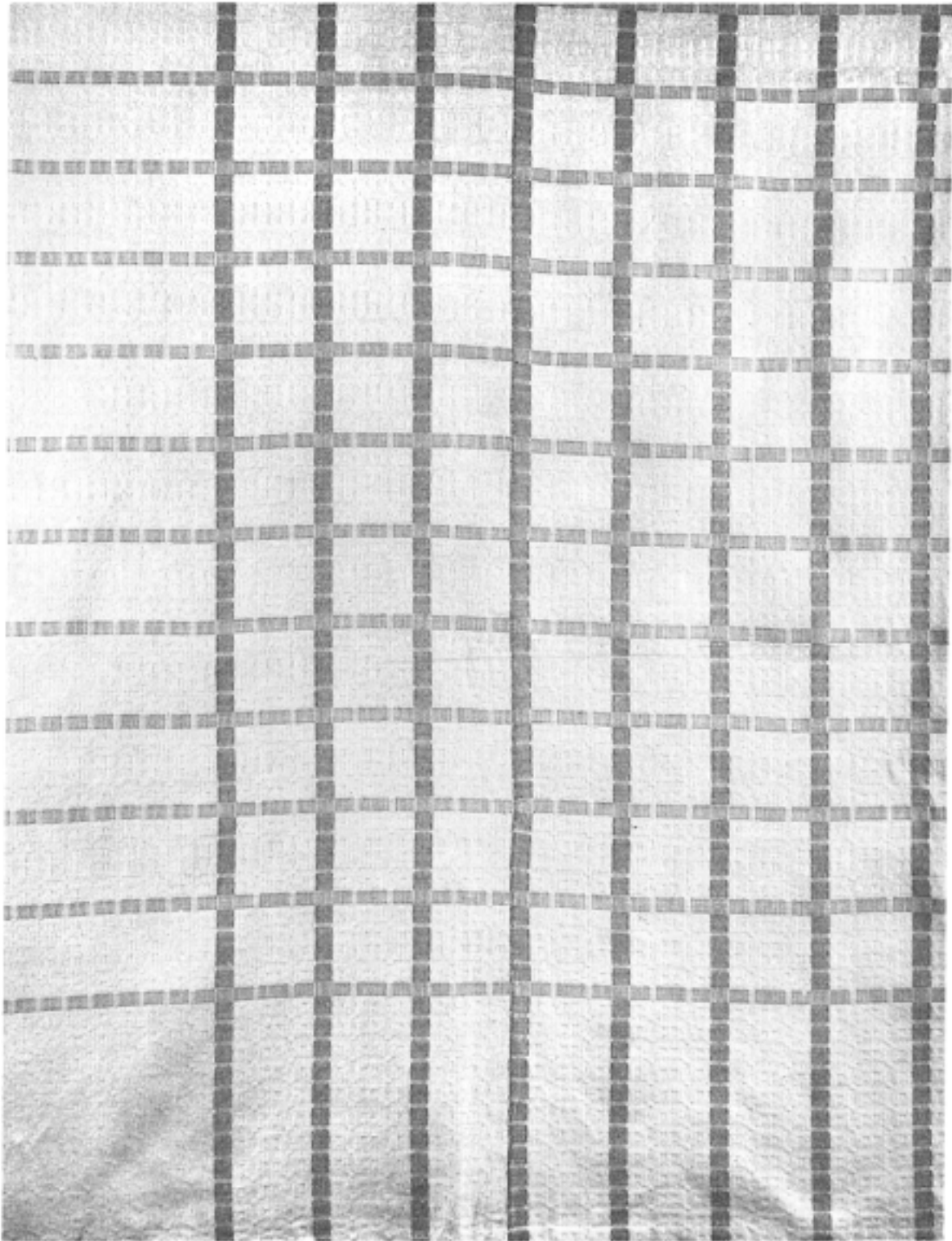
this is

GOOD WEAVING!

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

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

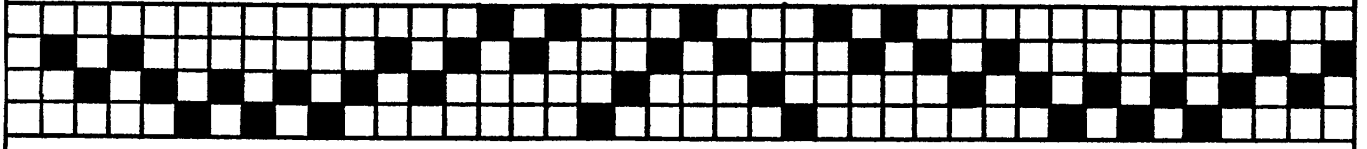
LOOM MUSIC subscription is \$4 per year, sent to Edmonton, please.



Crackle Weave Coverlet, by Mrs. Barbara White of Banff, Alberta

LOOM MUSIC, September, 1954

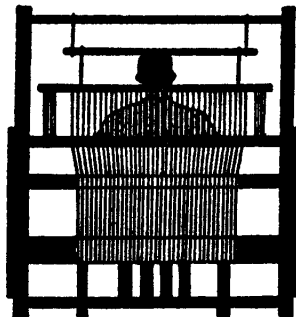
**LOOM**



**MUSIC**

VOLUME XI      NUMBER 8  
OCTOBER, 1954

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg



## L O O M M U S I C

Volume XI, Number 8

October, 1954

BANFF 1954knee rug  
stole  
table mat  
(Bronson lace)THE WEATHER

We begin with that universal topic, the weather. We do not recollect in any previous year such a succession of gloriously clear mornings, or such a long spell without rains. As you can imagine, when the sun shines, everyone is happy.

The weaving rooms are seldom entirely deserted. Although classes are supposed to begin at nine, 8:30 finds nearly all the students busily engaged; and sometimes there is activity even unto nine p.m., when looms need warping and dressing.

CLASS LECTURES

We struggle along in the theory classes, and no schoolboy could ever be more puzzled than our class, when the teacher begins to assign any one of several meanings to the numbers "1,2,3,4", to say nothing of "A,B,C,D". Why don't we favor some of the other digitals or alphabetical symbols? The answer is, human nature, we guess.

We have harness frames 1,2,3,4, pedals 1,2,3,4, pattern blocks 1,2,3,4, and treadlings 1,2,3,4. Then, without pausing for breath, we speak of tabby A and tabby B, pattern block A,B,C, or D, and thus the confusion in getting the right meaning at the right time grows. As one student remarked, we should use the Roman numerals and assign a definite duty to them? It's a thought!

We have a senior and a junior drafting class, and our seniors are by now familiar with 2-row, 3-row, and 4-row profiles in thinking of drafts. It is an easy way to remember the draft families: 2-row profiles mean drafts weaving with two pattern areas, as Huck, M's and O's, 4-harness Summer and Winter, Bronson lace (exclusive of the tabby border), and Monk's Belt of 4-harness overshot. Four row profiles bring in the drafts with four pattern areas: 4-harness overshot, Crackle weave, 4-block Summer and Winter, and Bronson. Then we associate the basic threading of the weave with the number of pattern blocks in the profile, and call the association "the key".

Thus: M's and O's -- a two block profile: 

(A and B here may be of any length to suit the design)

Key: thread block A in 8-thread units:  $\begin{matrix} 4 & 4 & 3 & 3 \\ 2 & 2 & 1 & 1 \end{matrix}$

thread block B in 8-thread units:  $\begin{matrix} 4 & 3 & 3 \\ 2 & 1 & 2 & 1 \end{matrix}$

Treadlings must match the basic draft, so

Block A is treadled: harnesses 1&3 and 2&4 alternately

Block B is treadled: harnesses 1&2 and 3&4 alternately

WEAVING  
TIME

The time spent at the loom is, of course, the most rewarding in a material way, because here is visual proof of our labor.

THE  
WARPS

We had some big warps left over from last year, and for your authors they were an old story. When we finish our course in August, we leave all unwoven warps right on the looms, and have discovered that warps left at a firm but not too tight tension come through the winter best. We have sometimes rolled the warps to the front of the loom and chained them, putting the chain in a paper bag, then re-rolling them when required the next summer. Some others we left as mentioned above, with a firm tension, and the latter ones were in better shape generally. The looms are loaded onto trucks and stored in a barn over the winter, and then greet us again the next year.

We have mentioned the dented linen cloth, LOOM MUSIC of January, 1951, and the crackle weave baby blanket, which has been a 36" tea cloth lately (LOOM MUSIC, October 1950).

Our students wanted wool stoles, and we set up two: one all white 32/2 wool at 18 ends per inch (twill draft), and a rainbow one rather like the one we mentioned in LOOM MUSIC in May. However, as we dealt with the color and materials in a bit different fashion, we are going to give the threading in detail.

RAINBOW  
STOLE

In planning the warp, the cones on the wool shelf were brought down, and light colors were chosen. We had on hand, all in 16/2 weight: yellow, a quarter cone pink, Nile green, medium peach, Copenhagen blue, rose, and no pale blue? No!, and no white! However, there were some boxes of shetland (a 3-ply soft wool about twice as thick as 16/2), and in it we had white, pink, and pale blue. We placed the 16/2 colors in spectrum order, beginning with the rose:

1	2	3	4	5	6
rose	pink	peach	yellow	Nile	Copen

Then we decided to intersperse shetland weight for short areas and to make these areas come in certain places. So we write:

1	rose 16/2 weight	2	rose and pink shetland together
3	pink 16/2 weight	4	peach and pink 16/2 together
5	peach	6	peach and yellow
7	yellow	8	yellow and white shetland
9	yellow and nile	10	nile
11	nile and copen	12	copen
13	copen blue and pale blue shetland	14	rose

We consider that the yellow against white at the centre will prevent a yellow streak, yellow being such a dominant color.

The number of warp ends was next calculated. Since 24" finished width was most popular, 25" was allowed in the reed, and the setting was 16 ends per inch, 390 ends in all. This in turn divided by 14 gave an average width of about 21 ends per color group. The groups were then assigned numbers of ends ranging from 12 to 36, and the warping plan was ready. The chain looked rather strongly colored, to say the least. The sections of mixed threads were just sleyed and threaded hit-and-miss, not attempting to keep a definite color order there. When beamed the warp was beautiful, and when the first stole was finished (2 yds. plus fringe) we cut it off to check on washing, etc. It had been woven over in tabby weave with pale pink weft. It came back washed and pressed the next day, and was a fine success. The shetland gave interesting texture stripes and puckered only a fraction in washing, this disappearing entirely in the steam pressing. The final warping plan, threaded in twill to weave tabby, was:

21	ends rose 16/2 weight
36	ends rose and pink shetland warped together
31	ends pink 16/2 weight
28	ends peach and pink warped together (16/2)
18	ends peach
32	ends peach 16/2 and white shetland
12	ends white shetland
30	ends yellow 16/2 and white shetland
20	ends yellow
27	ends green and yellow together
25	ends green
36	ends medium blue and green
28	ends medium blue
27	ends light blue shetland and medium blue 16/2
19	ends rose
390	ends

HOMESPUN  
KNEE RUG

Another very popular warp was a knee blanket of homespun yarn, of a kind alas, we had on hand but can get no more. Those of you who have used St. Stephen's homespuns will know what we mean. However, homespuns from Hand Weaving Yarn Co., P.O. Box 7145, Elkins Park, Pa., could be substituted nicely, at a closer warp setting. We have used a small blanket like this in our car for two winters and think there is just no substitute.

Ours is a beautifully toned warp, the heather-spun yarns blending into a real symphony, seeming to melt into each other. We chose a deep brown, a rose, rusty wine called sandstone, mauve, a blue green and a pale green. These skeins were placed side by side, lifted and rearranged until a pleasing sequence emerged. To get the whole repeated effect, several skeins of each color were needed as we arranged.

Our final knee blanket warp (27" wide, 12 ends per inch, threaded in twill to weave tabby), 324 ends, was as follows:

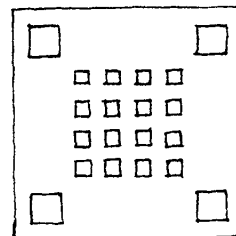
12 ends brown  
18 ends light green  
12 ends dark green  
28 ends rose  
12 ends wine  
18 ends purple  
12 ends wine  
28 ends turquoise  
12 ends gold  
18 ends blue  
12 ends gold  
28 ends turquoise  
12 ends wine  
18 ends purple  
12 ends wine  
28 ends rose  
12 ends dark green  
18 ends light green  
12 ends brown  
322 ends

When beamed, the colors were a joy to see. Again we cut off the first blanket, woven 64" long plus fringes. It was woven in tabby for a 50-50 beat, with a brown and rose border at each end, then alternate rose and wine 2" stripes all through. Many variations are possible, and all color effects are good because of these heathery mixtures. For washing, our student used three sudsy waters, and since this is wool-in-oil, lots of soil came off. We impress, on all washings, "don't even squeeze", but lift out of the rinse water wet and let drip, either flat or hung singly from a line. (Creases squeezed in are such a bother to press out.) After steam pressing,

this little blanket is a gem.

A NEW  
BRONSON  
ARRANGEMENT

We tried a different Bronson lace (Atwater lace) linen arrangement and like it very well. The lace squares are placed on a tabby background and the effect is charming. We sketched our plan to full size on paper, as at the right, then drafted from that. As we wished to use a fairly heavy linen (18/2 weight), there were only 280 warp ends (14" x 20 ends per inch). The corner squares were planned for 2" and the centre ones 1". So the draft read:



2" squares block A, 1" tabby space, 1" squares block B, tabby background drafted 2<sub>1</sub>

Our Bronson "key" is:

Block A	2 <sub>1</sub> <sup>3</sup> 1 <sub>1</sub> <sup>3</sup>	(6-thread unit)
Block B	2 <sub>1</sub> <sup>4</sup> 1 <sub>1</sub> <sup>4</sup>	

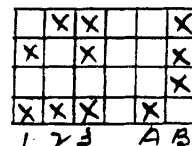
The threading draft is soon written:

	approx. size on sketch				No. of ends at warp setting of 20 per inch
tabby border	1/2"				five times 2 <sub>1</sub> 10 ends
block A	2"				seven " 6 42 ends
tabby space	1"				eleven " 2 <sub>1</sub> 22 ends
block B	1"				three " 6 18 ends
tabby space	1"				22 ends
block B	1"			three "	6 18 ends
tabby space	1"				22 ends
block B	1"			" "	" 18 ends
tabby space	1"				22 ends
block B	1"			" "	" 18 ends
tabby space	1"				22 ends
block A	2"			seven "	6 42 ends
tabby border	1/2"				10 ends
					286 ends

Once planned, there are several ways to weave this warp.

The tie-up is as usual:

harnesses 1&3 to weave Block A  
harnesses 1&4 to weave block B  
harnesses 1&3&4 to weave both at once



The treadling sequence is: 1,B,1,B,A,B,  
six weft shots to square one block of  
pattern. Weave this sequence for the  
number of times Block A is threaded  
in the above threading.

For block B: treadle 2,B,2,B,A,B,

For blocks A and B together: treadle 3,B,3,B,A,B,

The treading for the arrangement sketched on page 61:

Weave for a 50-50 result: 20 weft shots, or as nearly as possible, per inch.

Tabby for 24 shots, A,B, ending with B (allows for 1" hem)

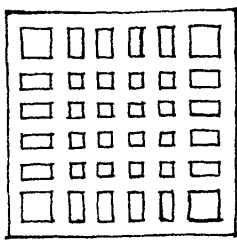
Block A treading until corner is squared:  
treadles 1,B,1,B,A,B, 7 times in all

Tabby for 22 shots

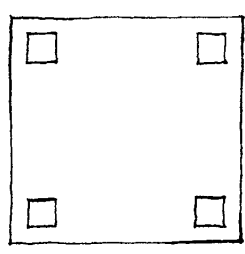
Block B, treadled 2,B,2,B,A,B, three times in all

Continue as sketched, treadlings to follow the drafting order.

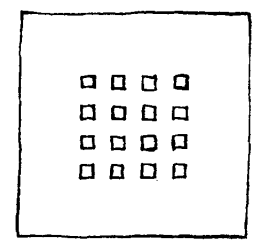
Three other sketches will suggest treading arrangements:



Treadle all lace areas:  
3,B,3,B,A,B,



Treadle Block A only:  
1,B,1,B,A,B



Block B only:  
2,B,2,B,A,B

OTHER WARPS

There is just time to mention a lovely Summer and Winter mat of 24/3 Egyptian, woven in 30/3 grey or turquoise for pattern and 50/3 white cotton for tabby; the grand 12-harness linen with which one of us won two prizes this year, and a 6-harness warp-stripe apron to be told about in an early issue -- which can be 4-harness for 4-harness people. One student has made history with a fine linen altar cloth, with the symbols solid against a background of Brooks Bouquet -- more of it later, too.

OUR STUDENTS

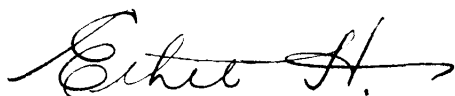
Our student group has been marvellous: eleven of the group from various states, one from Bermuda, and our prize -- an eleven year old boy who wove a 7-piece carpet warp place piece set, a cotton bag, a weft-faced cushion top, and four yards of 16/2 wool plaid shirting! In 3 weeks, mind you! His cheery

(and constant) little whistle will long be remembered with 1954's.

HOMESPUN  
ADDRESSES

Briggs & Little Woollen Mill, York Mills, New Brunswick  
Charlotte County Cottage Crafts, St. Andrews, New Brunswick  
Brown's Woollen Mills, South Nelson on the Miramachi,  
Northumberland Co., R. 8, New Bruns.  
Wm. Condon & Sons, 65 Queen St., Charlottetown, P.E.I.  
F. McAusland & Sons, Bloomfield, P.E.I.  
Dionne & Doncouse, St. Pascal, Quebec (black, white, grey)  
Caribou Woollen Mills, Caribou, Maine  
Frankenmuth Woollen Co., Frankenmuth, Mich.  
National Industries for the Blind, 15-W. 16th St., N.Y.  
(handspun yarn by the blind)  
Sequoyah Indian Weavers, Tahlequoh, Okla., R.3  
(in large quantities only)  
Handweaving Yarn Co., Box 7145, Dept. C., Elkins Park,  
Penna. (light weight)  
C.S.C. Weavers Center, Yakima, Wash. (very light weight)  
Floss O. Sneddon, 106 E. 8th St., Port Angeles, Wash.  
(handspun vegetable dyed yarns)

GOOD WEAVING!



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



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

SHED  
REGULATOR

During the weaving of four skirt lengths (LOOM MUSIC of May, 1954), where almost all ends of a 36" wide, 32/2 wool warp at 30 ends per inch, were carried on two frames, and the comparatively few colored pattern ends on the other two frames of a LeClerc loom, a shed regulator was used (from LeClerc, L'Islet Station, Quebec). The shedding demands were heavy -- the pattern ends being alternately raised above or lowered below on the main wool web. The regulator was a fine success, and the whole length wove like a charm. Easy to instal, we think -- it is a "must" for counterbalanced looms when unbalanced shedding is required.



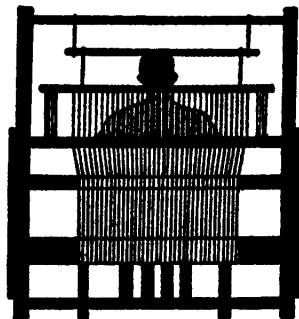
1. Linen place piece, Bronson Lace arrangement, woven by  
Mrs. Thelma J. Mitchem, Calgary p.61, LOOM MUSIC 1954
2. Knee rug, woven by Mrs. Mary McCrary,  
Lake City, Iowa p.60, "
3. "Rainbow" stole, woven by  
Mrs. Elizabeth K. Dornsife, Reading,  
Pa. p.58, "



LOOM  
MUSIC

VOLUME XI      NUMBER 9  
NOVEMBER, 1954

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## L O O M M U S I C

Volume XI, Number 9

November, 1954

wool yardageThat Important "Imported Look" -- and we mean Wools!

For several hundred years the ultimate in woollen cloth has been the British fabric. In the early days of the American colonies this supremacy was so jealously guarded that the weaving of woollens in the colonies, except for homespun, was much frowned upon. Remember how the exportation of the new power looms or their plans was forbidden, and the first was brought over by stealth? Those days have gone by, but still the weaving of distinctive and fine fabrics is a recognized quality of these special imports.

For the last year or so the trend has been to yardages possessing depths and heights, as well as the necessary length and breadth. Zielinski names them "three dimensional", but we rather like the term "surface interest". We have been observing interesting ways that have been used to obtain this, and were sparked in our observance by the keen interest shown by the young college crowd in this type of fabric. We heard: "Oh, if I could only find skirting that looks heavy but isn't", followed by, "Can't you weave it?"

Now, after having spied on the offerings in an import shop (the offerings are hard to find, being so eagerly bought when a new bolt appears), we are ready to pass on a few tips.

- First - they do look heavy and bulky, but on handling are very light weight.
- Second - This entails using fine worsted warps, 30/2 to 32/2, or finer if you can get them.
- Third - All make use of wool boucles or frills, etc., in some simple fashion - i.e. not in a complicated draft or treadling.
- Fourth - When the feature of the yardage is isolated spots, the threads forming these patterns are carried on the back of the goods between spots, as in brocade. We used to think this weakened the fabric, but seemingly not.

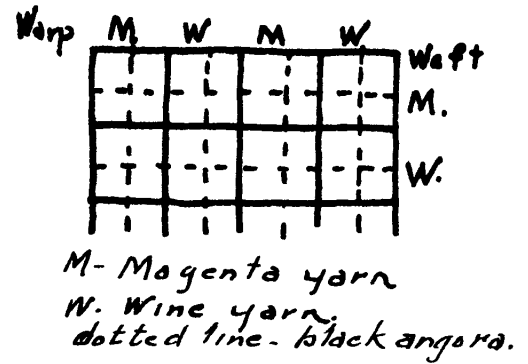
To help you find many and varied woollen yarns, we have hunted as many addresses as possible, and they are appended at the end of this issue.

Plaids are still much to the fore, but emphasis is on

PLAID  
IDEA

charming and appealing color schemes. There is generally a

secondary interest crossing the plaid in two directions, consisting of a nubby, angora, or boucle yarn. We are thinking of a skirt we noted, worked out in a magenta, wine, and black color scheme. The squares were about  $1\frac{1}{2}$ " across, the black outlining was about  $\frac{1}{2}$ ".



### IMPORTS

We have some special imports to give you, however, with our observations included. They all feature a handwoven appearance, and practically no fulling appears in the cloth. The warp and weft yarns can be seen quite plainly. This means a minimum of washing, and in some cases a heavy steam pressing should be sufficient, after cold shrinking.

### COLD SHRINKING

Fasten woven cloth to front beam of loom, then roll the cloth and a wet sheet tightly and smoothly around the beam -- one layer of cloth with one layer of sheet. Leave on loom until dry, then press.

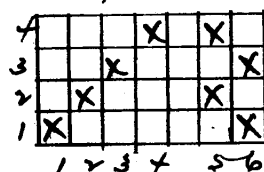
### BEIGE SUITING

Our first length is a very soft, light-weight, beige suiting, which we like a lot (photographed as No. 1, page 72). In this case the warp is a fine 2-ply nylon, or orlon, about the weight of Joseph Acton's 30/2 cotton. It is a goldy beige, set at 36 ends per inch.

There are two wefts: (1) 32/2 weight beige wool, Weavecraft No. 19007; or 28/2 camel hair wool from Shuttlecraft of Rhode Island. (2) A medium size wool boucle, beige with a yellow gold fleck every inch or so. Our nearest is Camildale's #307, also Yarn Arts Guild's wool boucle, Swatch 16, also Searle's homespun wool boucle in beige.

The weave is very simple, a 3-harness twill, threaded  $1^2 3$ . (Tie your harnesses 3 and 4 to work together, if using a counterbalanced loom).

Direct tie-up is convenient:



To weave:

4 shots fine beige wool, firmly but not bulkily  
 beaten: harness 1 alone  
           "      2 alone  
           "      3 alone  
           "      1 alone  
 2 shots beige boucle: harnesses 2&3 together  
                           "      1&3      "

4 shots fine beige: 2, 3, 1, 2  
 2 shots beige boucle: 1&3 then 1&2  
 4 shots fine beige: 3, 1, 2, 3  
 2 shots beige boucle: 1&2 then 2&3

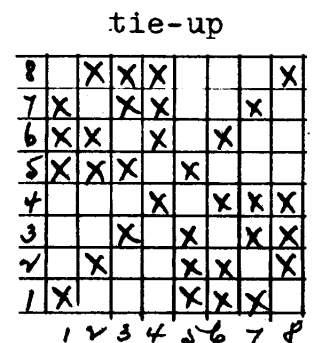
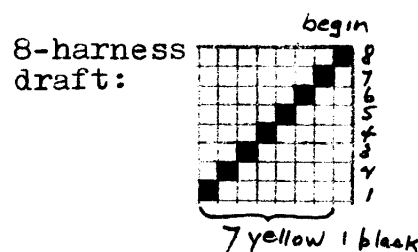
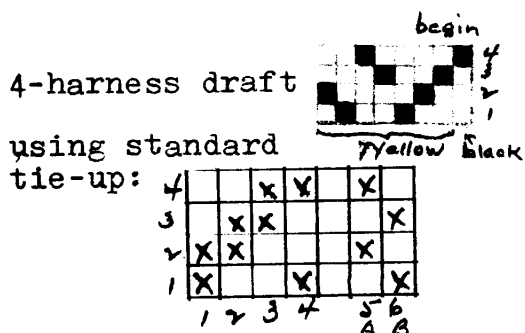
and repeat the above set of treadlings throughout.

Remember - a light beat of about 27-28 weft shots per inch, for a light weight but firm fabric.

GLAMOUR  
TWEED

Our second appealed greatly to our college crew: yellow, light brown (or dark beige!), black and white. The one photographed (page 72 No. 2) is an 8-harness weave, but will be equally successful in our 4-harness version. The sample is a lovely featherweight, but looks really tweedy and rough textured.

Warp is a goldy-yellow single ply yarn of a tweed type, set at 28 ends per inch. Sample's warp is slightly finer than that of Handweaving Yarn Co., and a little heavier than C.S.C. Weaver's Centre Yarn. (24 ends per inch would be substituted if using the former, 30 per inch for the latter). It is warped: 7 yellow, 1 black mohair loop yarn, 7 yellow, 1 black, etc. If black is not obtainable, we suggest getting white (Contessa Yarns) and dyeing enough with Ciba Dye (Pendleton Shop's last card has black or white loop wool with rayon core) or Rit). ^ On the loom, if heddle eye is small, tie in a string heddle at that point, with a longer eye.



Weft: Brown-beige, such as rust Harris from Searle Grain Co.  
or rust from Elkins Park

In weaving, every eighth shot is with white mohair loop (small loop type)

Beat is controlled to as nearly a 50-50 weave as possible.

Treadle the 4-harness twill: treadle 1,2,3,4,3,2,1 with rust  
treadle 4 with white mohair,

and repeat these 8 shots throughout.

Treadle the 8-harness twill: treadle 1,2,3,4,5,6,7 with rust,  
treadle 8 with white mohair,

and repeat these 8 shots throughout.

There is no fulling in the finishing, with the weave showing quite plainly.

HORIZONTAL  
EFFECT

Photograph No. 3, page 72, shows a featherweight wool skirt-  
ing with a strong horizontal influence. The weft yarns

used were:

1. a soft blue worsted
2. a soft greyed-blue (kitten blue) boucle
3. a medium weight blue-grey boucle: Contessa's blue grey wool flake
4. a black and white boucle (black nubs for about  $2\frac{1}{2}$ ", then white nubs for about  $1\frac{1}{2}$ ") For this latter we can suggest using two soft bumpy boucles on the shuttle together, to get an alternating color effect as they wind around each other.

For the blue worsted, Oregon Worsteds powder blue is very close; close in weight is Weavecraft 32/2, #866 copen blue, although the color is a little harsh, not greyed enough.

For the blue boucle, Searle Grain's nubby tweed, soft blue, or Contessa's 15/2 light blue heather wool.

For the black and white: Contessa bump yarn in black and white, wound together on the shuttle.

The Warp is a deep yellow gold wool, at 30 ends per inch.

(Searle's 12/2 light brown Cheviot is fairly close, but duller in color; Pendleton Shop's gold 21 cut imported Scotch wool is a slightly brighter gold; Shuttlecraft's old gold 8/1 cotton is closest in color, if you wish a cotton and wool yardage). The cloth is weft-faced, so the gold warp shows very little in the finished goods -- just an impression that it is there.

The draft is a  $1_23^4$  twill, with a direct tie-up:

The weaving:

- 1 shot blue worsted: harnesses 1&2 together
- 1 shot blue boucle flake: 2,3,4 together
- 1 shot blue worsted: 2&3 together
- 1 shot blue grey boucle nub: 3,4,1 together
- 1 shot blue worsted: 3&4 together
- 1 shot blue flake: 4,1,2 together
- 1 shot blue worsted: 4&1 together
- 1 shot blue grey boucle nub: harnesses 1,2,3 together

Repeat the above eight treadlings throughout, throwing a black and white wound together on the 12th shot, instead of the 3&4&1 grey boucle nub -- and every 12th shot thereafter, replacing a grey boucle with black and white on the appropriate treadling.

Steam press for a smooth surface appearance.

SUPPLY  
SOURCES

Although we have given a few definite yarns as examples for purposes of comparison in the above details, there are other sources you will wish to explore. We cannot guarantee any of these, naturally, but will appreciate comments as to their services, pro and con. Prices may have altered, too, since our last information was received.

Orlon

Yarn Arts Guild, 39-33 29th St., Long Island City, L.I., New York  
 Robinson Yarns, Box 787, Worcester, Mass. A wide range of colors,  
 sizes 4/1 to 16/2, \$3.50 per  $\frac{1}{2}$  lb. tube for colors,  
 2.75 per  $\frac{1}{2}$  lb. tube for natural  
 Frank Kouble Co., P.O. Box 361, New Bedford, Mass.

Nylon

Leeward Mills, 189 W. Madison St., Chicago: 1/5 lb. nylon on  
 spools, all colors, fine to coarse weight, \$1.96 per spool.  
 Weaver's Workshop, Dodgeville, Wisconsin  
 Frank Kouble Co., P.O. Box 361, New Bedford, Mass.

Fancy Yarns - wool and mohair mixtures

Brooks Yarn Co., Inc., 1123 Broadway, New York 10  
 Loom House, 5020 S. 92nd Ave., Portland 66, Oregon: white and  
 colors, mohair loop yarn.  
 Shuttlecraft, P.O. Box 917, Providence, R.I.: mohair yarn and  
 a wide assortment of other yarns, as well.  
 Mrs. K. M. Swisher, 1819 S.E. 113th Ave., Portland 15, Oregon

Wools, Worsteds and Tweeds

Bedford Fine Leathers, 578 Seymour St., Vancouver: general line  
 Searle Grain Co., Grain Exchange Bldg., Winnipeg: 16/2 and 32/2  
 Weavecraft, also English and Scotch Tweeds and Botanys.  
 Mathew & Co., 408 Northern Hardware Bldg., Edmonton, Alta:  
 16/2 and 32/2 Weavecraft.  
 Camildale, Inc., 768 Sherbrooke St., Montreal, and  
 45 E. 34th St., New York 16: both silk and wool, boucles.  
 Robin and Russ, 10 W. Anapamu St., Santa Barbara, Calif: 16/2  
 worsteds, grand colors; also general line.  
 Cartercraft Studios, 62 W. Union St., Pasadena 1, Calif.:  
 worsteds in exceptionally fine colors, also dye yarns to order.  
 Yarn Depot Inc., 545 Sutter St., San Francisco, Calif.  
 Nadeau Handweaving, 740 Pine St., Long Beach, Calif.: Scotch yarns  
 Ermelen Studios, P.O. box 1926, Carmel-by-the-Sea, Calif:  
 variety yarns.  
 Weaver's Alley, 2546 Greenwich St., San Francisco 23, Calif.:  
 general line.  
 Swedish Applied Arts, 325 Tamalpais Ave., Mill Valley, Calif.:  
 imported Swedish yarns.  
 C.S.C. Weavers' Centre, Inc., Box 1437, Yakima, Wash.: fine  
 woollen yarn, 6400 yds. per lb., in good colors.  
 Contessa Yarns, Box 336, 3-5 Bailey Ave., Ridgefield, Conn.:  
 great variety  
 Imogene B. Redding, 67 Winthrop Ave., Wollaston 70, Mass.:  
 Bernat yarns  
 Joseph D. Acton, 26 Lake Ave., Swedesboro, N.J.: imported tweeds  
 Edgewater Worsted Co., Edgewater Park, N.J.: worsteds, cream  
 whites, heather mixtures  
 Sugar River Fabrics, North Newport, N.H.: white, black, and  
 mixtures of the two, worsteds.  
 Thos. Hodgson & Sons, Dept. J, Concord, N.H.: 17/2 worsteds,  
 nylon and wool mixes, 18/2 baby yarns.

Eureka Yarn Co. Inc., 621 Broadway, New York: novelty yarns  
 Yarn Arts Guild, 39-33 29th St., Long Island City: great variety  
 Allied Yarns, 22-28 W. 19th St., New York 11: fancy yarns, drapery,  
 upholstery, dress yarns.  
 Brooks Yarn Co. Inc., 1123 Broadway, N.Y.10: Imported French yarns,  
 wool and mohair mixtures.  
 Jack Lenor Larsen, 32 E. 22nd St., New York: fancy yarns  
 Joseph Braunstein Yarn Corp., 874 Broadway, N.Y.3: worsted yarns  
 The Pendleton Shop, 1827 Tacoma St., Dayton 10, Ohio: imported Scotch  
 wool, 18/2 worsted, loop wool with rayon core, boucles.  
 Oregon Worsted Co., 8300 S.E. McLaughlin Blvd., Portland 2, Ore:  
 20/2, 32/2, 45/2 worsteds, 2 oz. tubes, excellent colors. Also  
 bargain close-outs.  
 Shuttlecraft, P.O. Box 917, Providence, R.I.: fine worsteds, alpacas,  
 camels, general line.  
 Pent yarns, P.O. 1143, San Antonio, Texas: 18/2 worsteds, good  
 colors, 1/2 lb. cones.  
 Pioneer Worsted Co., New Braunfels, Box 698, Texas: French spun  
 worsteds, 18/2, 1/2 lb. cones.  
 Lillian Hjert, 2635 29th Ave. W., Seattle 99: general lines  
 T.M. Hunter, Ltd., Sutherland Wool Mill, Brora, Scotland: Harris  
 tweeds, beautiful color range.  
 Dryad Handicrafts, Leicester, England: English yarns  
 Canterbury Weaving Centre, Canterbury, England: worsted 28/2 at  
 \$3.50 per lb.; Saxony 3-cut, \$3 per lb. (200 yds. to cut);  
 Cheviot 11 cut, \$2.50 per lb.; Harris 9 cut, \$2.00 per lb.

Have fun writing for samples, won't you, -- some carry a  
 nominal charge -- and so, by this, achieve

INSPIRED WEAVING!

*Ethel Henderson*

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

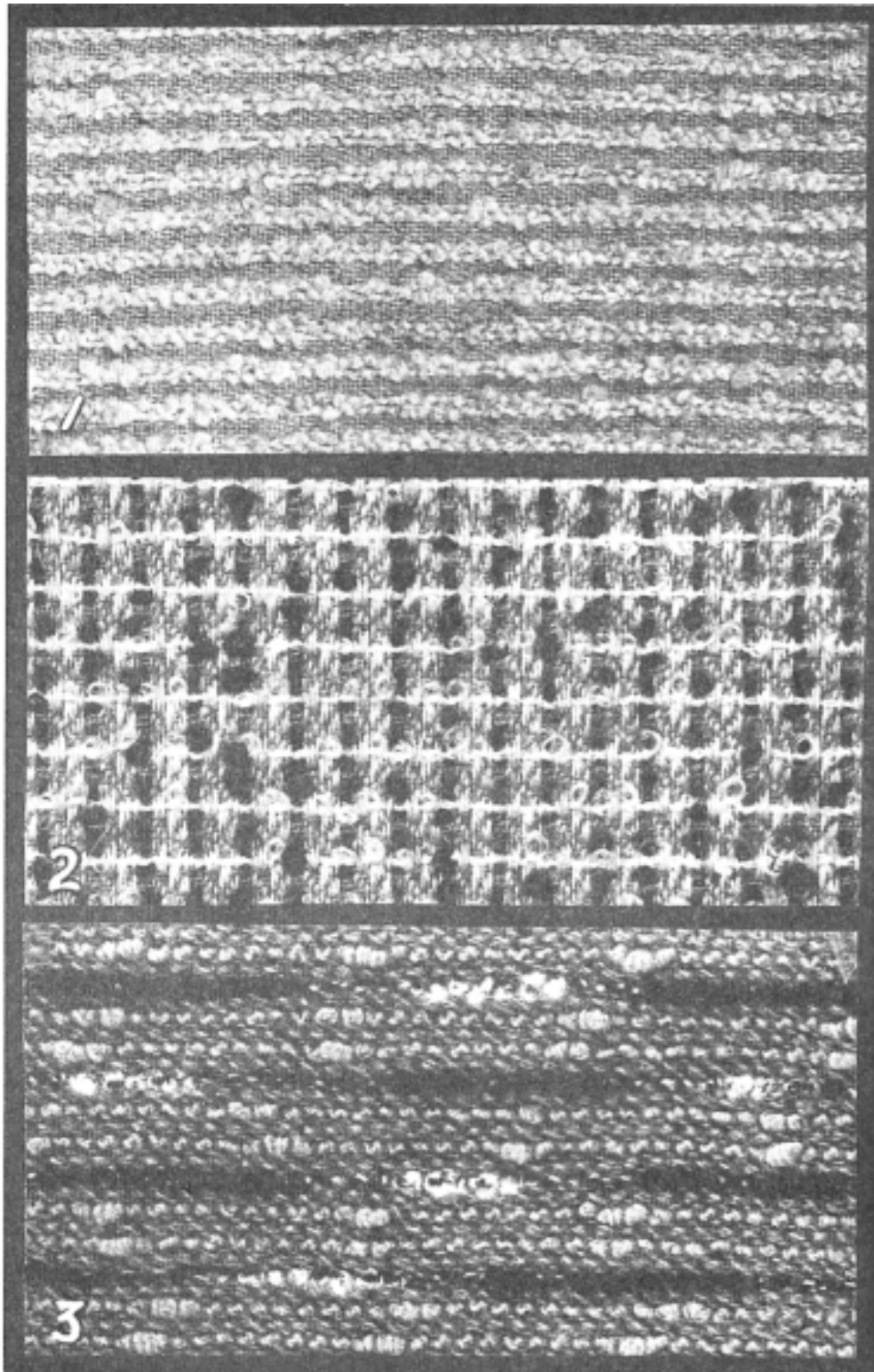
*Mary Sandin*

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

HANDWEAVERS' REFERENCE by Mary E. Black

Our copy of this publication bears a personal note from  
 Mary E. Black, dated June 9th, 1954. The date shows how late we are  
 in mentioning an excellent work -- this is the first spare bit of page  
 which we have had available! Her Reference lists some 90 standard  
 weaving books and periodicals, to provide welcome assistance in your  
 searches through the weaving literature. It is obtained by writing  
 direct to Miss Mary E. Black, Bedford, Nova Scotia, with \$3 enclosed.



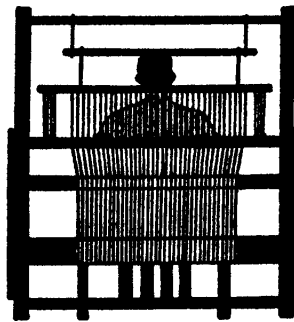


- |    |   |        |             |      |
|----|---|--------|-------------|------|
| 1. | Beige suiting, with boucle stripes,                       | p. 66, | LOOM MUSIC, | 1954 |
| 2. | "Glamour tweed," in golds, with black<br>and white lines, | p. 67, | " "         | " "  |
| 3. | Horizontal influence in a featherweight<br>wool skirting, | p. 68, | " "         | " "  |

LOOM  
MUSIC

VOLUME XI      NUMBER 10  
DECEMBER, 1954

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## L O O M M U S I C

Volume XI, Number 10

December, 1954

WE BRING YOU

"8 INCHES"

of gifts (under \$1 sellers)  
and a medium for skillsAN 8"  
WARP

We want to have you experience the greatest possible joy and variety in the shortest weaving time, so we say -- many yards of an eight-inch wide warp.

"Can't be bothered"; "Impractical"; "Pokey"; "Not world-shaking enough" come some first-thought criticisms. But before you say a final "No", do read on.

TEACHING  
AND  
WARPING  
ADVANTAGES

An 8-inch warp is one of the least terrifying teaching mediums to be found. Why? The difficulties encountered in learning new processes are not so great in the mind of a student because the end of each process is not completely out of sight. Then, many small articles invite a variety of skills, so one is not always tied up with a major effort.

A small warp such as this is warped and threaded in minutes, almost. Anyone can beam it alone, and it's an excellent place to check one's efficiency in warping. See our February 1944 issue on this subject.

AND A BOON  
TO BUSY  
WEAVERS

An 8-inch warp is a busy person's warp. Those who are involved in the countless duties of home and career may have only a half hour at a time. Our little warp builds up so quickly that a sense of accomplishment is felt, which in itself is a beckoning force to continue.

DON'T  
FORGET  
COMMERCE!

If one wishes to have a monetary return for one's efforts, the small articles are easily sold. Ten handwoven bits at a dollar each are sold in a twinkling, while the larger ten dollar article is passed by.

DESIGN,  
COLOR, AND  
TECHNICAL  
PROBLEMS

An eight-inch warp is a perfectionist's warp. On it may be lavished the most meticulous efforts, involving masterly skill.

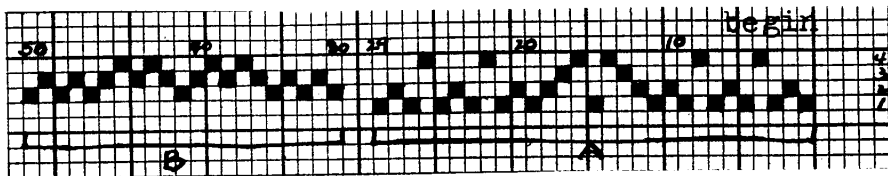
Last, and not least, they present on a small scale all a weaver's problems of design -- proportion, balance, color harmony, weft choices, lace and embroidery techniques,

shrinking and edge problems -- and failure is not too devastating. It's easy to cut off and glue, test, and begin over again.

Now, where's that warping mill? Five yards if you're dubious, twenty yards if you are the quick, enthusiastic weaver.

THE WARP Our overall preference is a 24/3 Egyptian cotton, usually natural color, but it may be otherwise. The warp setting is 30 ends per inch (2 ends per dent in a 15-dent reed, single in the heddles).

THE DRAFT There are several suitable ones -- overshot drafts where the pattern wefts are not too minute or too long -- about 40 to 50 ends to a repeat, for example "Ancient Rose" in the old edition of Marguerite Davison, page 86:



DRAFT  
ARRANGEMENT

Note that the draft falls into two parts, labelled A and B. For pattern symmetry, the arrangement must end on A part, as

A B A B A      against      A B A B A B, which would not be balanced

Therefore at the end of our threading arrangement, the final part B is omitted. This leaves

beginning selvage: threaded 1,2,3,4	4 ends
pattern draft, four times	200 ends
pattern draft, part A once	29 ends
final selvage, threaded 4,3,2,1	4 ends
	<u>237</u> ends = 8" wide

no border is planned at side edges

LIST OF WEAVING SUGGESTIONS, 8" WARP

Square doilies, basket liners, etc. Sweden sells thousands of these every year -- about 6" square after weaving and shrinking, may be fringed or hemmed.

Finger tip Towels and Cocktail Napkins. Make them in sets and practice your color harmonies.

Narrow Runners: the modern long and narrow type for bedroom furniture.

Small bags: for summer and evening use.

Needle Books and Book Marks for Christmas: We hunted for the latter last year in vain in the shops -- surely they're useful?

Spectacle Cases: keyed to every occasion.

Chair Sets: Antimacassars or chair sets are still much used and sought after.

Small Book Slip-covers: Personalize the dime store variety of booklet for special snapshots such as "My Grandchildren" with slip covers of fine weaving.

Book Binding Material: Material for the type of book with calf backs -- you can get suggestions from a book binder hobbyist, and do collector's items.

Bands for Curtains: In these days of synthetics one may tend less and less to weave curtains -- but what about bands of hand weaving appliqued to one's purchase of plain material?

Samplers for Wall Hangings: It is amazing how a 7" x 20" hanging adds character to a narrow wall space.

Reed and Bamboo articles: By using short lengths of reed and bamboo, flower pot covers and small lamp shades are quickly woven up.

#### DETAILS OF A SIMPLE DOILEY SQUARE

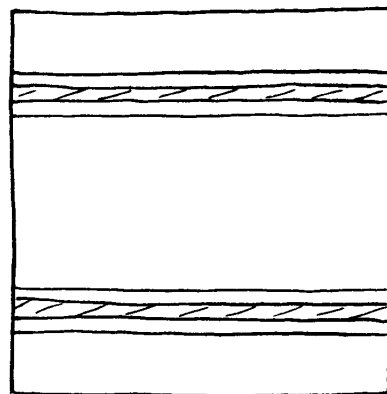
Each and every project woven on a loom should begin with a plan, one which has its flexible parts. We will describe a square, in detail, just to illustrate what might happen.

Project: a simple doiley using horizontal bands in color.

Problems: a) design - arrangement and width of bands, etc.  
 b) choice of colors  
 c) weft materials  
 d) choice of beat -- shots per inch -- shrinkage considerations, etc.

Solutions: An actual size drawing is made, 6" square, as this is probably near to finished size. Bands are ruled across, giving

consideration to emphasis on simplicity, and then the color sketched on with crayon. This drawing is used as a template during weaving -- weaving the areas just a little wider than sketched, to compensate for tension on the loom and later shrinkage from washing.



### WEFTS

Our favorite weft for these doilies is linen: 18/2 white, 10/1 natural or half bleach; and if cotton is desired: Lily's 10/3 or tanblend 8/2.

Where color is used in pattern treadlings rather than tabby, linen floss or 6-strand cotton is desirable. A smidgeon of gold, silver or copper metallic is effective: silver with white, copper with natural, and gold with cream, appeal greatly.

### HEMS

If the article is to be hemmed, be sure to begin the hem turn-in with 30/3 or 24/3 weft for 5/8", then turn to the chosen background weft. In tabby, aim for a medium firm weave, neither hard and close, nor in the least open. This texture should come with an easy beat -- no force necessary.

### GLUE-OFF AND TEST

Complete one square and glue off, thus: After the square, leave 1/2" warp unwoven, then weave 1" with 24/3 weft (or some odd left over material). Across this 1" band spread a layer of glue - plastic or LePage's. Open a shed and place a dowel or spare metal rod in the shed. After glue has dried, cut through at the 1/2" space and remove woven part from the tie-rod. With a strong cord, in at least three places, tie the rod which is through the shed, to the original cloth beam tie-rod, keeping them parallel. If one wishes to weave on immediately, place paper over the glue strip and weave.

### FINISHING

Machine stitch ends of square to prevent fraying, then turn in the tabby heading woven with 24/3, and hand hem. Or,

decide the length of fringe desired and draw out a thread at that point -- then overcast the piece by hand all around, using the drawn thread space as a guide.

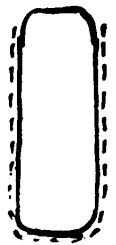
Soak square in soap and warm water for a while, then wash gently, avoiding crushing or creasing. Rinse, let drip, then pat out moisture between towels. Press carefully when nearly dry. Check for defects -- beat, shrinkage, color appearance -- make corrections on your notes and then weave on without fear.

#### NEEDLE CASES

A series of bands using perle cotton wefts make charming lengths for needle books. We received one we prize, last Christmas from Miss Winifred Colson, St. Charles, Ill. (Photo. p. 81) The cover is lined with 30/3 cotton, flannel insets to hold needles -- this old fashioned object is still so useful!

#### SPECTACLE CASES

Spectacle cases may be gay with lurex and gold and silver, and the lining is also gay if all silver or gold is woven in tabby on the basic warp. Make two heavy cardboard shapes and cut patterns from weaving, after machine stitching for revelling. Machine  $3/4$  around the weaving, leaving space to slip in the shape after turning and pressing. Slip stitch opening invisibly. Then with a suitable weft thread, overcast shapes together, leaving opening at top. Experiment with shapes and do not cut too skimpy, allowing for bulge of spectacles.



#### BAGS

Our Banff students this year turned out very cleverly shaped bags from their narrow warps. We took notes and will give thumb nail sketches of making -- you will want to design your own weaving details. On our 24/3 warps we used 4/12 mop cotton wefts, for the most part, as it weaves quickly. Beat it very firmly, even banging! Various drafts were used: twill, Rosepath, and small overshot. Begin and end all bag lengths by weaving at least  $1/2$ " tabby heading

with 24/3 weft, for easier seaming.

MRS. Her draft: Davison's "Rose Valley"  
RICHARDSON'S

Pattern weft was yellow 4/12 rug cotton, tabby white same,  
(Banff)

beaten really firm. On this bag length Mrs. Richardson left a 1" loop of weft along the edges, every inch of weaving -- for gathering and for keepers for draw strings. On this bag they were left on both sides, measured by a 1" card template.

Treadled 1,2,3,4,3,2, and repeat, using yellow pattern -- each pattern shot followed by tabby shot using heavy white cotton. Weave 20" of this, then a 20" lining using 24/3 Egyptian for weft, tabby weave.

Tie-up

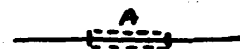
4		X	X		X
3	X	X			X
2	X	X			X
1	X		X		X
		1	2	3	4
				5	6
				A	B

Making it up (photo. No. 2 on page 81). The

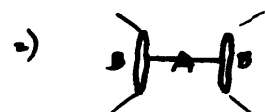
lengths were machined to prevent ravelling, steam pressed and cut apart, then the 8" sides seamed.

The bottom of the bag was clever -- the lining and outer bag being folded alike, but done separately. The bag and lining were folded flat, with the side seam coming at one side fold. Then, following the sketches,

1. Overcast centre third of bottom seam, A ?



2. Fold each remaining third at right angles to centre seam and stitch separately, B



3. Bring these two B's together at centre of middle third and tack.



(loops at bottom of bag serve as decoration)

4. Turn bag inside out and arrange bottom in box pleat and tack.

Loops on B not shown

5. Do lining same way before inserting it into bag.

6. Turn a 1" hem in top of lining, and hand stitch it into the bag, 1" down from top of outer bag.

7. With needle and rug cotton, make a series of 1" loops, 1" apart at top of lining. These loops are for the draw strings, the outer bag loops being left for decoration.

Draw cords are 4-strand braids, yellow and white, described in LOOM MUSIC, 1951, page 81.



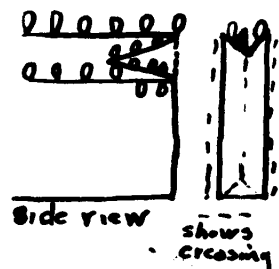
Her draft: Rosepath  
 MISS  
 CAMPBELL'S Treadled: 1,2,3,4,1,4,3,2, and repeat, using the standard  
 (Ohio) tie-up given on page 78, no tabby between -- white rug cotton  
 weft, with headings of 24/3 tabby for seaming. Miss Campbell really  
 beat her bag, literally to a board. It was a bit difficult to sew,  
 but most effective when made up (photo. No. 3 on page 81). Again a  
 20" length of weaving, no lining needed, with the 1" loops left along  
 one side only.

Making it up: The side seam was stitched about five times  
 for strength, then bound with bias tape. The bag was folded flat,  
 with side seam at one side, and the bottom seam overcast by hand. Then  
 the corners were flattened out to a point and stitched in a  
 mitred fashion on inside of bag. Four strand braid formed the draw  
 strings, and the bag was shaped as shown in the photograph. The bag  
 was stiff, most anything could be done in shaping it - a revelation!

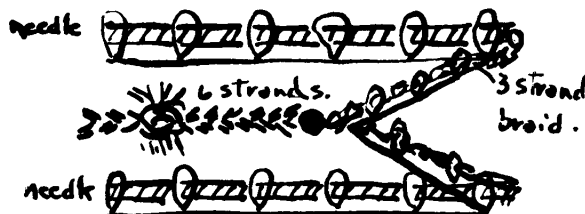


Her draft: Rosepath  
 MRS.  
 GILES' Treadled: 1,2,3,4,3,2,1,4, and repeat.  
 (Bermuda) Again a 20" length, using white rug cotton weft, no lining  
 required, loops left along one side only, beaten firmly.

Making it up: This bag was charmingly and thoughtfully  
 planned. A side seam was made, and the bag overcast together at the  
 bottom. The bottom corners were mitred as in the one above. It was  
 turned right side out and the side seams folded in 1" and sharply  
 pressed, also the bottom, like a paper grocery sack. This brought  
 size of top in to about 8". Two, eight-inch knitting  
 needles were covered with rug cotton, using sailor's  
 knot (3 strand), page 57, BYWAYS IN WEAVING, Mary M.  
 Atwater, leaving about 24" extra cotton at each end of  
 each needle. These covered needles were then run through the loops  
 of the top, one each side, but not through loops of the folded parts.



The long left over ends were picked up, at each side separately (four braids), and a three strand braid (the usual hair braid) was done neatly for 2 inches. These braids were then brought together and a neat hitch knot tied. From here a 6-strand flat braid was done for 5", then both ends brought together in a half hitch knot and a tassel left. Nautical flavor here because Commander Giles is a retired Naval Commander!



Finally,

GOOD WEAVING!

*RS*

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

*EMH*

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

All subscriptions expire with the December issue -- please mail in renewals early, to avoid the usual mailing rush at this season. See the enclosed order form, for our unavoidable price increase.

#### CORRECTION

Please turn to November's page 70 and delete the name Mathew & Co. from our Wool supply list. While the firm did give us permission to include their name, they had not realized that our listing reaches the consumer, and they are not able to fill such orders.

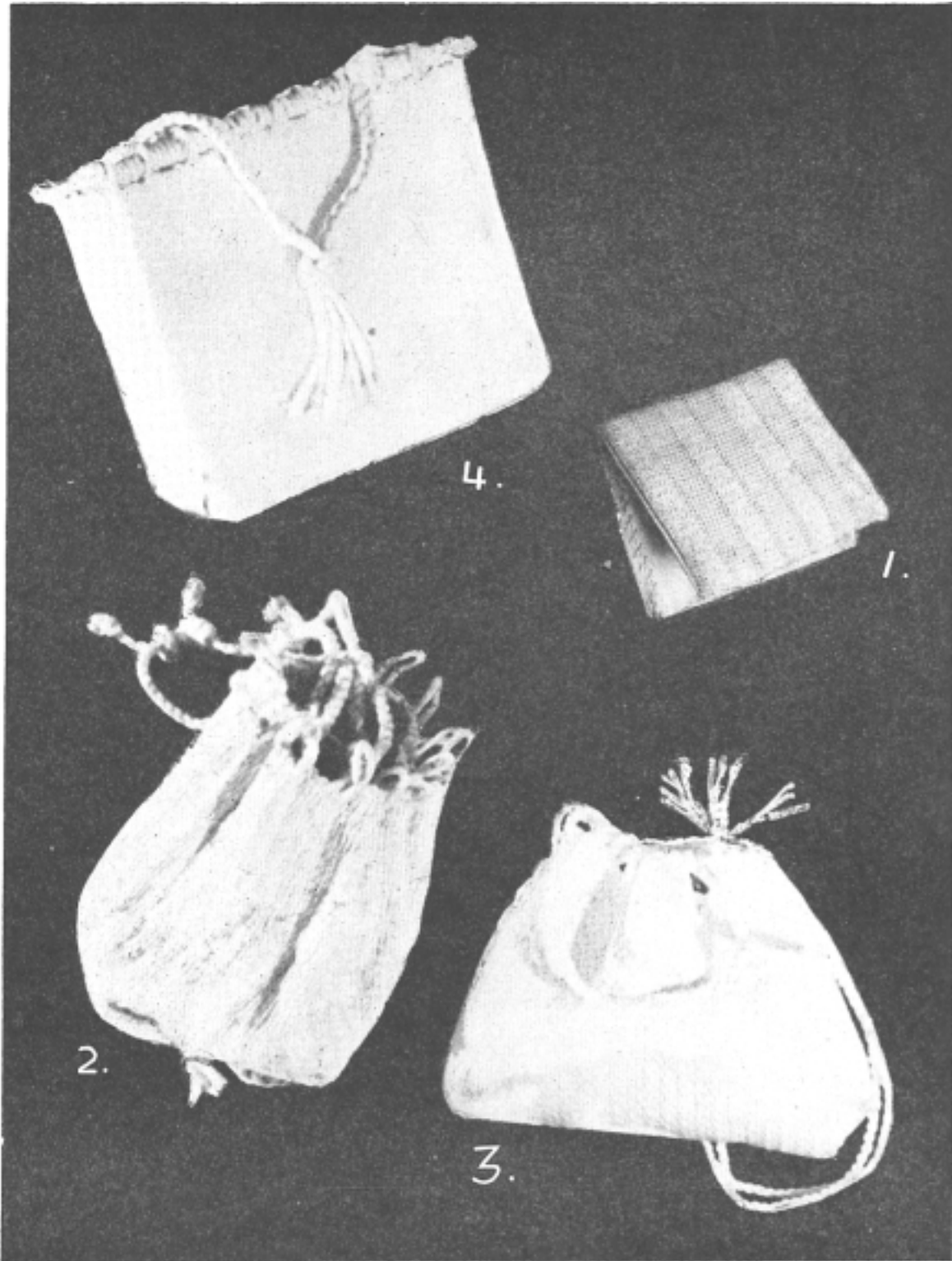
-----  
On the same page here is an addition: another source of imported Scotch tweed yarns, for U.S. weavers. The color card shows, -- 3600 yards per pound, for warp and weft, 1/3 lb. cops, \$5.95 per lb., postage extra, and shows a wide and subtle range of colors. From Craft & Hobby Book Service, Coast Route, Monterey, Calif. (Are you on their mailing list for weaving books?)  
-----

Do you know HANDWEAVER & SPINNER, an English quarterly? Their mailing terms are, and we quote

"4 quarterly issues, 1 dollar  
8 quarterly issues, 2 dollars  
12 quarterly issues, 3 dollars

Send dollar bills to Handweaver & Spinner, Canterbury, England."  
-----

A MERRY CHRISTMAS TO ALL, AND A HAPPY NEW YEAR!



- |   |   |   |   |                        |
|---|---|---|---|------------------------|
| 1. Needle case, woven by Miss Colson, St. Charles, Ill.         |   |   |   |                        |
|   |   |   |   | LOOM MUSIC 1954, p. 77 |
| 2. Yellow and white cotton bag, woven by Mrs. Richardson, Banff | " | " | " | p. 78                  |
| 3. White cotton bag, woven by Miss Campbell, of Ohio            | " | " | " | p. 79                  |
| 4. White cotton bag, woven by Mrs. Giles, of Bermuda            | " | " | " | p. 79                  |

1954 LOOM MUSIC INDEX

	<u>Volume</u>	<u>Number</u>	<u>Page</u>
Aprons	XI	2	11-18
Baby shawl, fine wool in huck weave	XI	3	24
Bags, washable cotton, 3 pattern ideas	XI	10	77-80
Banff, 1954	XI	8	57-64
Cellophane and cotton place mats	XI	1	7
Coverlet, crackle weave, in cotton	XI	7	49-56
Drapery, Mrs. Lundberg's prize winner (London)	XI	4	31
" Mrs. Schoenfeld's "	XI	4	32
" vertical stripes, huck weave	XI	3	20
Glass curtains, spaced denting, silk on cotton		6	46
Homespun yarn sources		8	63
Huck weave: linen, drapery, upholstery, baby shawl		3	19-26
Knee rug in homespun wools		8	60
Linen mats (1½ lea) on spaced cotton warp		1	8
London District Weavers 1954 Exhibition: from the Judges' point of view		4	27-34
Needle case, Miss Colson's		10	77
Pick-up sticks, source of		1	8
Pillow lace edging for place mats		1	6
Place mats			
Bronson/Atwater lace, in linen		8	61
Danish medallion and leno, on fine linen		1	1- 5
Huck weave, tabby border		3	19
Spaced warp, with linen, cellophane, raffia		1	7- 8
Raffia and cotton place mats		1	7
Scarves or head squares, huck weave		3	22
"Seersucker", a shirred fabric, caused by weft yarn		6	44
Shed regulator, recommendation		8	63
Shirting or dress fabric "checks"		6	44
Silk for clothing, for curtains		6	42-48
Skirt, warp stripes, one shuttle weave		5	35-39
Spectacle case		10	77
Standard sizes of woven articles		1	9
Stole, Mary E. Black's prize winner		5	40
Stole, rainbow		8	58
Suiting, raw silk on nylon warp		6	43
Supply sources: homespuns		8	63
" " orlon, nylon, wools, worsteds, tweeds		9	70-71
Upholstery, cotton, huck weave		3	21
" Mrs. Lundberg's, cotton boucle and metal on an overshot threading		4	34
Variety on an 8-inch warp, 12 suggested projects		10	73-81
Wool yardages, from British importations		9	65-70