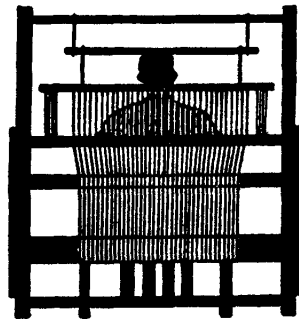


**LOOM**  
**MUSIC**

VOLUME XIV      NUMBER 1  
JANUARY, 1957

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIV, Number 1

January, 1957

We write this in mid-November, with the Middle East crisis much in our minds. By the time you read this, events will have shaped themselves for war or peace; but whatever the outcome, we wish each of you a New Year best suited to you, and we know that weaving will help to calm your days.

Our January issue once again takes table linens as its subject matter, and we have named it

VARIATIONS OF WEAVE ON A DESIGN PLAN

After using many plans of basic design on a 12" x 18" oblong, such as warp interest, weft stripes, borders across ends, laid-in motifs, changes of texture due to denting or types of weft, we find that we have one favorite arrangement -- a diaper (all over) type interest on an inner oblong, and the weave worked out as a four sided border, thus:

B	C	B
C	A	C
B	C	B

There are many ways of planning these areas:

A and B may be lace, and C follows the weaving of A;

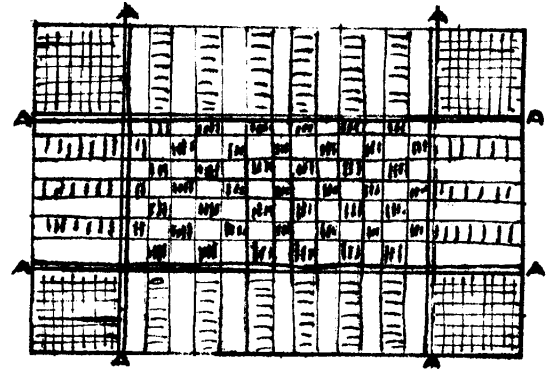
A and C may combine, with the B's planned to be plain;

The lines may be emphasized, making A B C areas isolated; or,

Lines simply disappear as the borders seem to be extensions of the centre.

We have five place mat examples (photographed on page 9), each on a different weave. Any one of these will lend itself to enlargement into a large square; and by weaving the centre in one strip and enlarging borders proportionately, may be a banquet cloth. This type of design lends itself to seaming, provided much care is devoted to straight seaming edges. We will give the drafts in such a form that enlargement should be fairly simple.

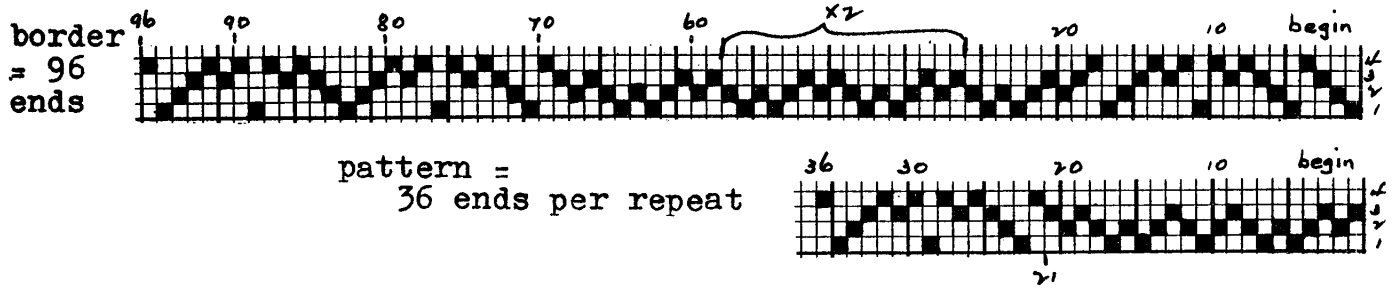
OVERSHOT EXAMPLE



motif is double at A, single at outer edge, alternate squares in centre and around sides, and corners match.

Texture is close and firm.

The Draft, shall we name it EDMONTON, since it is an original?



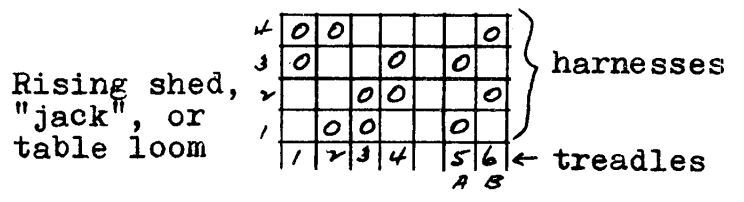
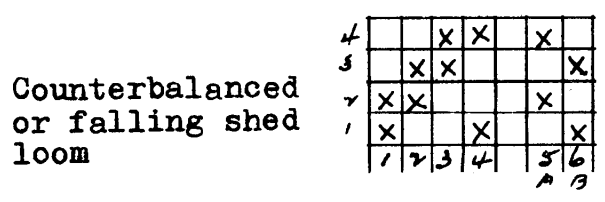
Arrangement, for 393 warp ends, sleyed 30 ends per inch = 13" width

Border draft above,	1 repeat:	1 x 96 ends	= 96
Pattern draft above,	5 repeats:	5 x 36 ends	= 180
Balance, ends 1 to 21 of pattern	once		= 21
Left border, threaded in reverse			= 96
			<u>393 warp ends</u>

Warp is 16/2 cotton, white (or use 24/3 or 20/2 if desired), 1 per heddle, 2 per dent in a #15 reed.

Wefts: Pattern is 8/2 white (or similar)  
Tabby is 50/3 cotton in aqua (try Acton's 30/2 if no 50/3)

Tie-up is standard:



Treadling details -- woven "as drawn in", as shown in photo. #1. (With a firm beat, using the wefts mentioned above, the treadlings below give a perfect "as drawn in" diagonal. If materials are varied, the numbers of treadlings listed may need adjusting for the 45° diagonal).

Weave 1/4" tabby, alt. treadles A and B, with aqua, for turn-in Hem treadlings (3/4" hem, which matches underside of weaving)

Pattern treadlings only are listed, but alternating tabby shots are thrown between pattern shots, throughout the piece:

Treadle 1, 2, 3, 4, once each; treadle 1, 2, 1, twice each; treadle 4, 3, 2, 1, 4, 3, once each

Border treadlings

Treadle 1,2,3,4,1,2, once each; treadle 3,4,3, twice each; treadle 2,1,4,3, once each; treadle 2 4 times; treadle 1 3 times; and continue alternating 2 and 1 thus for a total of 6 each, then treadle 2 4 times.

(These alternate treadlings form the table in the corner of the mat, and to be a true "as drawn in" should form a perfect square when tension is loosened. The charm of this pattern would be lost if its figures were flattened or elongated, so strive for the diagonal).

Treadle 3,4,1,2, once each; treadle 3,4,3, twice each;  
treadle 2 once, 1 twice, 2 once; treadle 3,4,3, twice each;  
treadle 2,1,4, once each

#### Pattern treadlings

Treadle 3 once, 2 three times, 1 four times; 2,1,2 twice each;  
1 four times, 2 three times; 3,4,1,2 once each; 3,4,3 twice  
each; 2,1,4 once each

Repeat the above pattern treadlings for desired length of  
article (11 times in ours)

Balance second end by treadling the table figure

Treadle 3 once; 2 three times; 1 four times; 2,1,2, twice each;  
1 four times; 2 three times; 3 once.

#### Second border treadlings

Repeat the beginning border treadlings, reversing the order

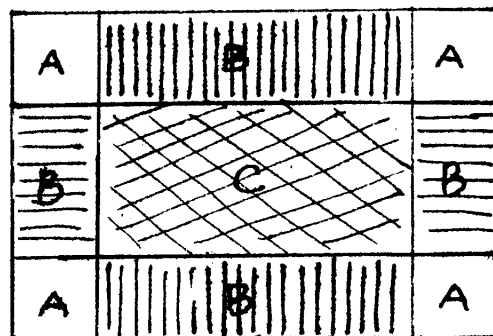
Then Hem treadlings, in reverse order; then 1/4" turn-in

Finishing: Machine stitch the end for security, turn in the  
1/4" tabby neatly, then hand-hem, with the hem pattern matching the  
reverse side as planned.

#### M's and Q's

photo.#2

Our similar design plan,  
set as to produce a good  
solid weave, no slipping  
of wefts.  
Corners A are tabby;  
Borders B are extended lines  
from centre; centre is  
"diaper" or all over fashion



#### Draft and Arrangement

begin  
Right border threaded Block A:  $1^2_1 2^3 4^3 4$  repeated 9 times = 72  
Centre alternates Blocks B and A, 30 x 8 ends each = 240  
 $3^3 4^4$   $4^{begin}$   
 $1^1 2^2$  is the threading for Block B  
Then thread Block B, once, to balance left centre = 8  
Thread left border, Block A, 9 times = 72  
total warp ends = 392

The warp: 24/3 Egyptian, natural, at 30 ends per inch, single  
in the heddles, two per dent in a #15 reed.

The weft: yellow 18/2 linen, beaten to 29 wefts per inch.

The treadling as given, uses the standard tie-up on page 2.

Weave 1/4" with fine linen for first turn-in, treadles 2 & 4 alt.

Plain corner: treadle Block B treadlings, so that corner which is drafted on Block A, weaves plain, not pattern: Treadles 5 and 6 alternately (harness frames 2&4, 1&3)

Weave 5 and 6 alt. for a 5/8" hem, then continue with the same treadlings until corner is 2 shots more than square, a 50-50 beat.

Centre: 8 shots Block A, treadles 1&3 alt. (frames 1&2, 3&4)

8 shots Block B, treadles 5&6 alt. (frames 2&4, 1&3)

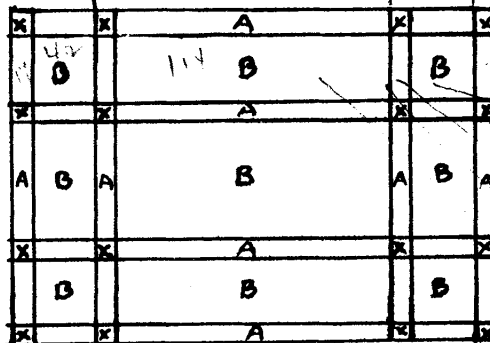
These alternate until centre is long enough; then end with 8 shots Block A to balance; and weave second end corner as at beginning.

BRONSON LACE photo.#3  
 This arrangement made concrete an idea that had been in our mind -- planning warp colors along with draft plans. We think the result may set off a fresh surge of Bronson lace, but we have one request, please be very careful of the colors used. We just couldn't bear it if sometime we saw green and red together! Some suggestions are: peach and natural, turquoise and natural, brown and natural, etc. Try to have one color, the #1 ends of the Bronson draft, a neutral.

Our idea was this, briefly, - to thread and weave all the odd ends in a color, so that when woven, the ends of weft skips are in one color on the right side; warp ends forming skips on under side are the neutral color.

Again, our basic design:

A stripes are tabby,  
 B areas are Bronson lace  
 Squares marked x are solid neutral color, with stripe elsewhere a 1 & 1 color alternation



We chose natural 20/2 linen, at 20 ends per inch for the tabby stripes, and alternated 20/2 aqua linen with 10/2 natural linen for the lace areas. (Thread 1 per heddle, 2 per dent in a #10 reed).

Wefts are 20/2 natural and 20/2 aqua; using the 20/2 natural for the cross stripes of tabby, and the two colors alternated 1&1 in the pattern areas, making sure aqua is always used for pattern shots.

Warping plan, to match threading plan given on next page:

- 19 ends 20/2 natural linen
- 1 end 10/2 natural linen
- 42 ends 20/2 aqua linen, alt. with 10/2 natural: 1&1 alternation
- 15 ends 20/2 natural linen
- 1 end 10/2 natural linen
- 114 ends alt. 20/2 aqua. with 10/2 natural: 1&1 alternation
- 15 ends 20/2 natural
- 1 end 10/2 natural
- 42 ends alt. 20/2 aqua. with 10/2 natural
- 19 ends 20/2 natural
- 269 ends

The Draft for Bronson mats

Thread	$2_1^2$	to total of 20 ends, nat. 20/2 linen for 1st 19, nat. 10/2 linen for 20th end =	20
Thread	$2_1^3$	$3_1^3$ $2_1^4$ $1_1^4$ , 3 times: 36 ends	aqua 20/2 alternated with natural 10/2, aqua always threaded on #1 =
then	$2_1^4$	$1_1^4$ once, to balance: 6 ends	42
Thread	$2_1^2$	to total of 16 ends, nat. 20/2 for first 15 ends, nat. 10/2 linen for 16th =	16
Thread	108 ends as for the 36 ends above, ending with 6-end balance	aqua 20/2 alt. with natural 10/2 =	114
Thread	$2_1^2$	to total of 16 ends, nat. 20/2 for first 15 ends, nat. 10/2 for 16th =	16
Thread	42 ends as above	aqua 20/2, alt. with natural 10/2 =	42
Thread	$2_1^2$	to total of 19 ends	natural 20/2 = <u>19</u>
		total warp ends =	269

Tie-up

counterbalanced  
or sinking shed  
loom

x		x			x	4
x	x				x	3
					x	2
x	x	x		x		1
1	2	3	4	5		

rising shed  
or jack type  
loom

					0	4
					0	3
					0	2
					0	1
1	2	3	4	5		

Treadling details

Weave 1/4" with fine linen, tabby A and B alt., for hem turn-in

With natural 20/2 linen weave 2 1/4" tabby, for a 1" hem to match edge borders. Check to have a 50-50 finished weave, making about 45 tabby shots needed. End with B tabby shot.

With alternate shots of aqua and natural 20/2, weave lace treadlings: treadle 1, treadle B, 1, B, A, B, repeated 7 times in all. With the same 50-50 beat, this squares the lace corner. Aqua must be thrown on treadle 1 each time, also tabby A; with natural 20/2 always on tabby B.

With natural 20/2, weave 16 shots tabby, A,B alt., to square stripe.

With alternate aqua and natural, weave the desired length centre, use lace treadlings 1, B, 1, B, A, B.

Weave second end to match first end, and hand hem back to edge of lace treadlings. As usual with this lace weave, washing and ironing shows up its true beauty.

Comments

After weaving several mats on this threading, across the lace areas, the normal less take-up may cause ends on frames 3 and 4 to be longer

than remaining warp ends. When this occurs, lift these two frames and insert a fine stick under loose ends, right across the warp. Take stick back to warp beam and wedge. When this becomes ineffectual, enlarge size of rod slightly; or, slip a cord around each end of rod finally and tie it to floor cross-piece. As weaving progresses, tighten cords as need be.

Another complaint we meet frequently from weavers with counter-balanced looms is that the shed is poor with Bronson weave; there is never any trouble on rising shed looms. Bronson is an unbalanced treadling, i.e. 3 frames against 1, instead of the more usual 2 against 2. There are three solutions:

1. Change to a thinner shuttle so that a narrower shed can be used. Swedish linen shuttles are wonderful.
2. Change to a rising shed tie-up, so that the most frequently used tabby B treadling is a down pull on 1 frame. This tie-up change simply puts right side of weaving underneath.
3. Use a shed regulator.

Over many years, we find that #2 above is entirely satisfactory, with shed only a little less wide than normal.

"HUCK"  
on the  
Bronson  
draft

An interesting development, using the close relationship between Bronson and Huck, made possible a huck arrangement on this same warp -- no changes necessary except the treadling. When we treadled the Bronson blocks alternately, instead of the combined block treadling, a quite different effect was obtained -- a perfect huck. In this variation the aqua linen was B tabby, with natural linen the pattern and A tabby.

Treadling order of Huck Mat on Bronson threading - using tie-up p.5

1/4" fine tabby heading for hem turn-in.

2-1/8" tabby with natural 20/2 linen, ending with A tabby  
1 shot B tabby using aqua

With alternate shots of natural and aqua 20/2, weave

(x) treadle 2, treadle B, 2, B, A, B,  
nat. aqua nat. aqua nat. aqua then

(y) treadle 3, treadle B, 3, B, A, B,  
nat. aqua nat. aqua nat. aqua

Alternate these for a total of 6 changes, ending with a (y) set to balance, omitting the last A, B, tabby shots. With a 50-50 beat, these 7 groups will make a perfect corner square.

With 20/2 natural, tabby A,B, for 15 shots, ending with A  
With 20/2 aqua, tabby B once

With alternate shots natural and aqua, continue the (x) and (y) treadlings above, ending with (y) as above, less last A,B.

Repeat 15 tabby shot band, using 20/2 natural, A,B,A.  
With 20/2 aqua, tabby B once

Weave second end to match first end, and hand hem back to beginning of pattern treadlings.

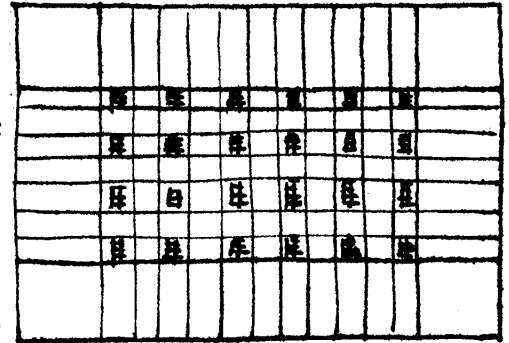
**HUCK LACE  
AND TABBY  
SQUARES**

These last mats are arranged from the Helvi Pyysalo-Viivi Merisalo text "Kotien ja koulujen kangaspuihin", #56. Do own this book, especially if you have a multiple harness loom.

photo. #4

Here we made use of a single huck lace, with boucle cross lines, to lay out our basic design:

Each line is linen boucle, filled in squares are lace, plain squares are tabby.



This arrangement is a joy to weave, and has a delightful finished appearance. Dozens of these, too, will be your goal. This will seam well if one boucle end is placed at each edge where seam occurs. Use wool in a light weight setting and it is a good scarf or stole arrangement.

Warp is 20/2 yellow linen, and yellow linen boucle, at 24 ends per inch (1 per heddle, 2 per dent in a #12 reed)

Warping and Threading Plan

		<u>warp</u>
$3_2^{\text{begin}}$ to a total of $6_4$	54 ends 20/2 yellow linen	54 ends 20/2
22	2 ends yellow boucle linen	2 ends boucle
$\left\{ \begin{array}{l} 2_1 2^{\text{begin}} 3^4 3^4 \text{ 4 times, to} \\ 33 \end{array} \right.$	24 ends 20/2 yellow	24 ends 20/2
	2 ends yellow boucle linen	2 ends boucle
$3_2 3_2^{\text{begin}}$ to a total of	18 ends yellow linen	18 ends 20/2
repeat bracketted warping and threading 3 more times (4 in all)		138 ends
22	2 ends boucle	2 ends boucle
$\left\{ \begin{array}{l} 2_1 2^{\text{begin}} 3^4 3^4 \text{ 4 times, to} \\ 3,3 \end{array} \right.$	24 ends 20/2 yellow	24 ends 20/2
	2 ends boucle	2 ends boucle
$3_2 3_2^{\text{begin}}$ to a total of $6_4$	54 ends 20/2 yellow	<u>54</u> ends 20/2
		<u>320</u> warp ends

We are liking our mats the full 12" width finished, but a bit longer, 12" x 19", which is good with contemporary sized plates, particularly the oval ones. The size touches the next mat on a small table and gives a more unified appearance to the whole.

Treadling - treadles refer to standard tie-up given on page 2

Weft materials are the same as warp materials: 20/2 linen and boucle.

With a fine weft, weave 1/4" for first turn-in, tabby weave.

With 20/2 yellow linen, beating 23 wefts per inch, weave tabby treadlings (alt. 5 and 6) for 3" -- to allow for a 5/8" hem and to square the corner area; end with tabby treadle 5.



With yellow boucle, throw a double shot, treadle 6.

With 20/2 yellow, treadle lace area: 5,3,5,6,1,6; repeating this treadling 4 times in all, to square the lace area.

With yellow boucle, a double shot on treadle 5.

With 20/2 yellow, treadle 6,5, to a total of 18 tabby shots, to square tabby area.

Continue for length desired, alternating lace blocks with tabby blocks, set apart by a double boucle tabby shot.

Weave final end to match first end.

Joseph D. Acton, 2039 Rittenhouse Square, Philadelphia 3, Pa.

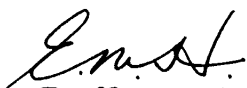
We have just received luscious color cards showing new stocks of imported Swedish linen; 30/2 cotton in bleached and natural and colors; and a wool-mohair blend of homespun yarn, Bretton Tweed yarn (approx. 4500 yds./lb), \$5.50 per lb.

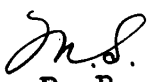
The linen is simply gorgeous, and comes in 8 oz. tubes, size 8/1, 12/1, 12/2, 20/1, 20/2 and 35/2. It is all vat dyed. Prices are most reasonable, from \$3.20 to \$5.60 for bleached, and \$3.70 to \$6.30 for colors -- finer weights are the most expensive.

The 30/2 cotton is mercerized and very beautiful: natural and bleached \$3.20 per lb; colors \$3.80, minimum order 1 lb.

Truly, the weaver's world is ever growing, to facilitate

GOOD WEAVING!

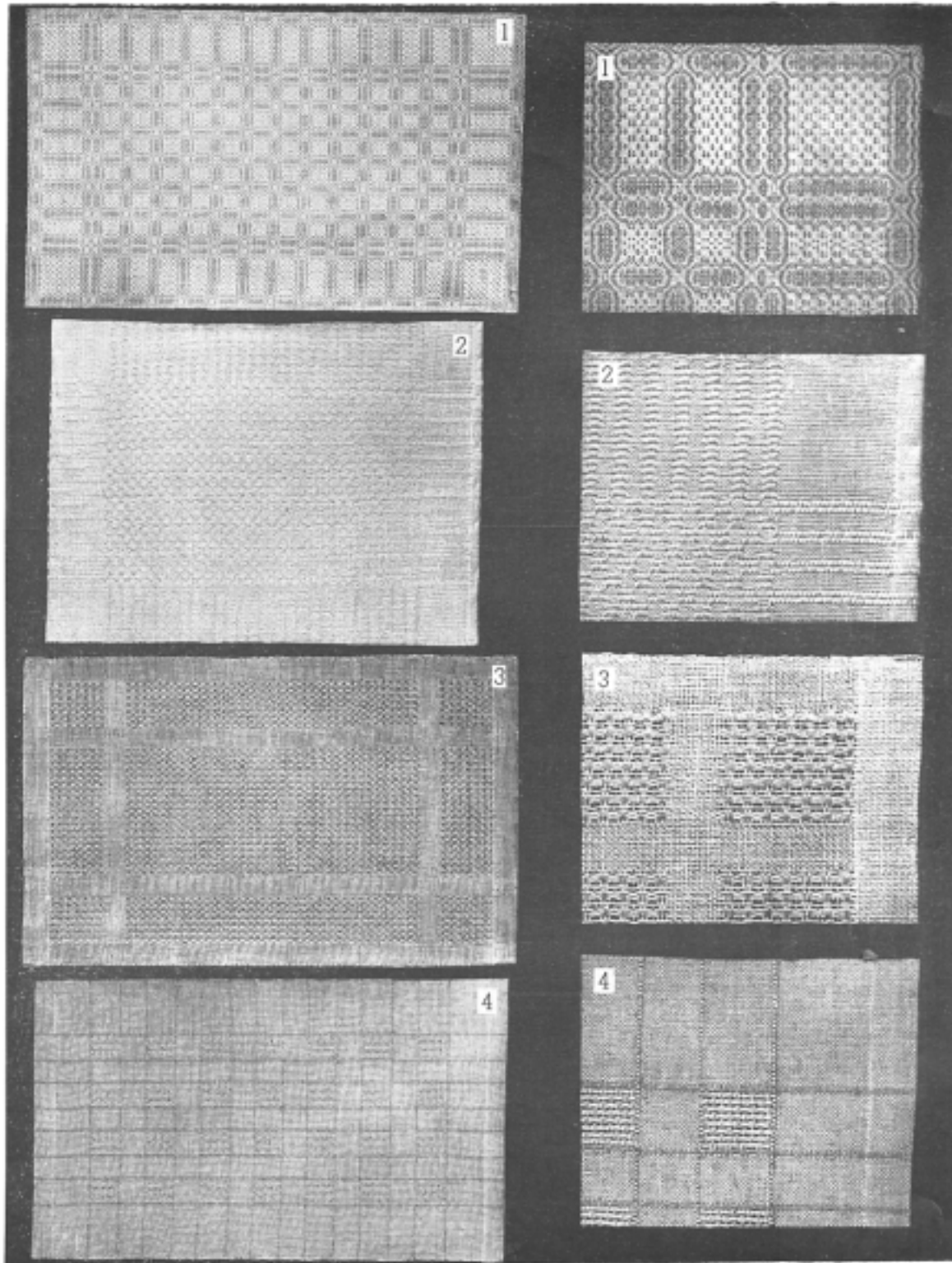
  
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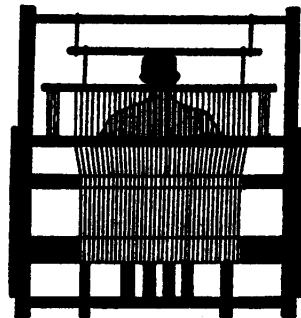


1. Bordered arrangement in 4-harness overshot; LOOM MUSIC, 1957, page 2
2. Bordered arrangement in M's and O's weave; LOOM MUSIC, 1957, page 3
3. Bordered arrangement in Bronson Lace weave; LOOM MUSIC, 1957, Page 4
4. Bordered arrangement in Huck Lace and Tabby; LOOM MUSIC, 1957, page 7

**LOOM**  
**MUSIC**

VOLUME XIV      NUMBER 2  
FEBRUARY, 1957

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Winnipeg

LOOM MUSIC

Volume XIII, Number 2

February, 1957

THOSE INDISPENSABLE BAGS

It is almost two years since we had an issue devoted to that indispensable companion of our daily life -- the tote bag. Such a bag, and our weaving, seem to have a natural affinity for each other. We think if we were weaving for sale, it is likely bags and purses we would choose. What fun weaving the endless variations -- what satisfaction in figuring out a new "angle" in making! Evening bags, summer and winter varieties, beach bags, book bags, personalized laundry bags, cosmetic cases for purses and travelling -- all these embrace a variety of techniques and threads, so that the weaving could be a joy. Perhaps one of our readers has already had the same thought and is able to follow it out -- ours must be left to the future (there's always more leisure time just ahead!).

Our first example is extremely sturdy, being cotton warp with a heather homespun weft, capacious and designed to hang easily over the arm. Those of you with Kartong 4, Mönsterblad, should refer to plate 4D, #3, as our treadling and color planning are similar.

ROSEPATH  
for  
Bag #1

The draft is threaded  
double in the heddles, thus:  $44^{44} 33^{33} 22^{22} 11^{11} 22^{22} 33^{33} 44^{44}$  begin

The warp is heavy carpet warp (white or natural) at five

double ends per inch (2 per dent in a 5-dent reed, or 2 in every second dent in a 10-dent reed): 300 ends for 30" wide in the reed.

The wefts are single ply homespun (not a fine weight), from Briggs & Little, York Mills, N.B.: Searle Grain, Winnipeg, Man. has some colors; (Briggs & Little homespuns from Tranquillity Looms, Cornwall Bridge, Conn., \$3.60 per lb. there).

For color, use two or three strands of blending color, e.g. blue, blue-green and green, to get a heather mixture. (Ours uses a soft medium blue and a blue-green wound together; white wound double, and red wound double on the shuttle.

The tie-up is standard:

counterbalanced  
loom

4			X	X	X	
3		X	X			X
2	X	X				X
1	X			X		X

harness frames  
reeds 1 2 3 4 5 6 tabby

rising shed  
or jack type  
or table  
loom

4	0	0				0
3	0			0		0
2			0	0		0
1		0	0			0

1 2 3 4 5 6 tabby

To weave: The weaving is weft-faced, beaten for a firm but not stiff texture. With the wide warp setting and the homespun weft, a weft-face fabric is readily obtained by just being sure the weft is laid in at a high angle and the edges not drawn in. Edges should be neat, since the selvages form the bag's top. (Photo.#1, page 18)

With carpet warp, weave 1", for a generous side seam allowance.  
 The background of the bag uses tabby treadles 5 and 6 of tie-up.  
 Weave  $\frac{1}{4}$ " tabby in the blue-green mixture.

For  $\frac{1}{2}$ ", weave 1 shot white, 1 shot blue-green,  
 giving this effect:  $\equiv \equiv \equiv$

For 2", weave white, tabby treadlings.

### Stripe 1

With blue double homespun, treadle 1, 3 times } use tabby shots  
 2, once } between, of  
 3, once } double white on  
 4, once } shuttle

With white, weave  $\frac{1}{4}$ " tabby

With double blue-green homespun as tabby shots, and double red  
 homespun as pattern, treadle 1, once  
 2, once  
 3, once  
 4, twice

With blue-green, tabby  $2\frac{1}{4}$ "


### Centre Stripe

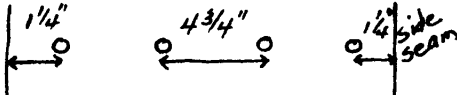
Treadle 4, 3 times with white pattern ) using blue-green  
 Treadle 3, 3 times " " " ) tabby between

$\frac{3}{4}$ " tabby, using the double white

4 shots tabby, using red (this red is centre of bag, about 8"  
 from beginning blue-green tabby. Reverse treadling and  
 color order to beginning, ending with tabby heading of  
 carpet warp.

To make up the bag: Stitch several times, with short machine  
 stitch, across the  $\frac{1}{4}$ " of carpet warp heading which is adjacent to  
 the bag length. Then cut off remaining heading.

Fold weaving in half, selvages together, wrong side out.  
 Baste side seams together, with a length of 1" white grosgrain ribbon  
 caught into the stitching at the ribbon's edge. Machine stitch  
 together. Fold ribbon over the seam as a binding, and hand stitch  
 the second edge to the bag, also across ribbon ends. Mitre corners  
 thus  and stitch across the triangle. The width across "A"  
 should be 5". Cut 2 stiff cardboards in a 5" x 10" oblong, with  
 rounded corners. Place one in bottom of bag, lay mitred corners on  
 top, then place second one over the mitred corners. The top cardboard  
 should be covered with a suitable lining material, for good finishing.

Insert 4 grommets per side of bag,  
 centred  $1\frac{1}{2}$ " down from top selvage edge, thus: 

Make a heavy cord of red homespun wool, 1 yd. long finished,  
 of a size which will pass easily once through the grommets. Use

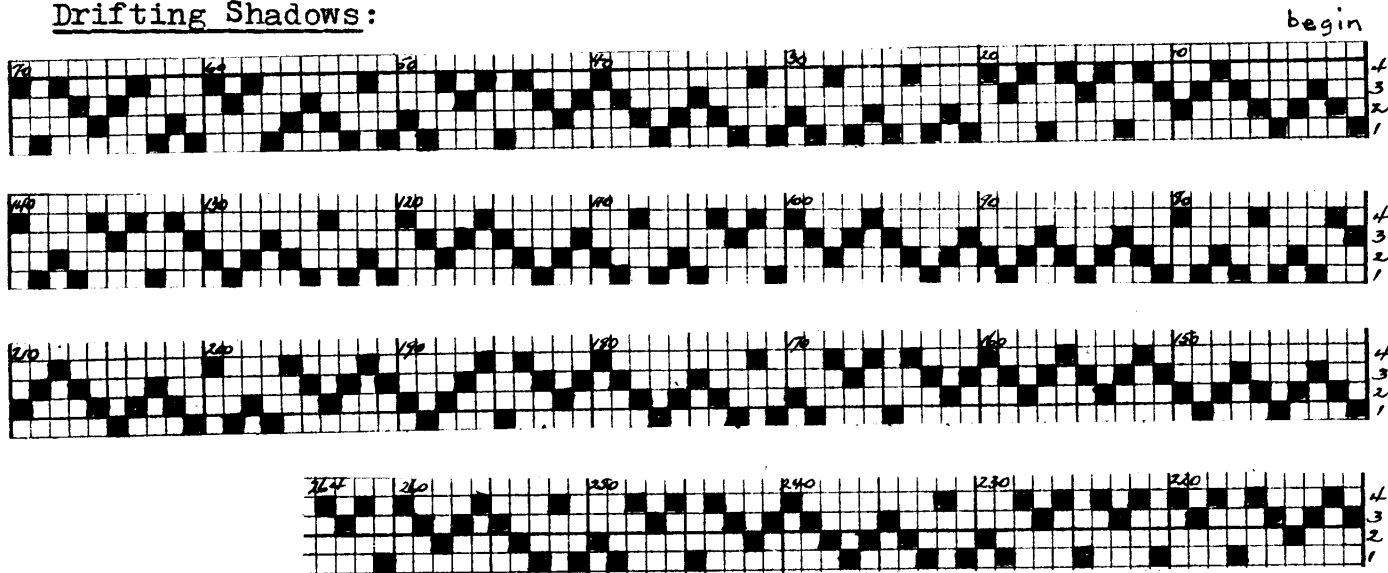
many strands of wool twisted together; or a 4-strand braid (LOOM MUSIC p. 81, 1951); or "Idiot's Delight", directions for which are given on page 17. No lining is required.

**CRACKLE  
WEAVE  
for  
Bag #2**

A sturdy washable summer type bag is worked out in beige and white for our second example (photographed on page 18; #2.)

The draft is an Atwater crackle from THE WEAVER, July 1937,

Drifting Shadows:



The warp is natural carpet warp at 16 ends per inch (1 per cent in a #16 reed. 32" wide in the reed = 512 warp ends.

The Pattern weft is white 4/12 rug cotton (or heavy candle-wick), with tabby of beige carpet warp. The beat is 8-9 pattern wefts per inch.

Threading plan for 32" width: begin with selvage  $4^3_2_1$  thread once through the 264-end draft above (from right to left), and once again for the first 240 warp ends, finishing with selvage  $4^3_2_1$ , for a total of 512 warp ends.

Tie-up is standard, as given on page 10.

The treadling: Usual Crackle weave sequence -- 1 shot tabby, 1 shot pattern (except as noted for the first two bands at edge).

With beige carpet warp double on shuttle, weave 1" tabby

Band I: With white rug cotton (no tabby used), treadle 1,2,3,4,3,2,1.

With beige carpet warp double on shuttle, weave 3 rows tabby.

Band II: With white rug cotton (no tabby used), treadle 1,2,3,4,3,2,1.

With beige carpet warp double on shuttle, weave 3 rows tabby.

Centre band is 10" wide on loom, and uses white rug cotton pattern shots alternately with single beige carpet warp tabby, in this order:

Treadle 1 (frames 1&2),	4	shots of white (use tabby)	1/2"
Treadle 2 "	2&3	6 shots of white "	3/4"
Treadle 3 "	3&4	9 shots "	1-1/8"
Treadle 4 "	4&1	10 shots "	1-1/4"
Treadle 1 "	1&2	11 shots	1-3/8"
Treadle 2 "	2&3	11 shots	1-3/8"
Treadle 3 "	3&4	10 shots	1-1/4"
Treadle 4 "	4&1	9 shots	1-1/8"
Treadle 1 "	1&2	6 shots	3/4"
Treadle 2 "	2&3	4 shots	1/2"
			<u>10"</u>

Repeat second end with 3 rows double beige tabby;  
Band II; 3 rows tabby; Band I; 1" double beige tabby.

### To make up

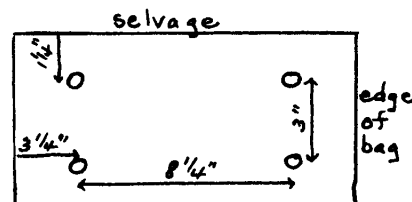
Machine stitch several times across ends (short stitch) before cutting, for strength. After cutting, bind each edge separately, covering stitching with a 1/2" cotton twill tape.

Fold with selvages together, and machine stitch a side seam from bottom to within 4" of selvage top of bag.

Turn bag right side out, with bound edges to right side, and seam together for the remaining 4". The point where the seam bindings curve from wrong side to right side will be covered by top fold of bag.

4 large grommets were inserted in each half of the bag, in these positions:

Fold selvage edge down in a 2 1/2" cuff, so that top and bottom grommets match.



Our cord is a 1-yd. finished length of "Idiot's Delight, using rug cotton doubled in making cord. As in the first example, no lining is required, and selvages must be neat since they form the top finish of the bag. (cord directions on page 17)

TWILL  
WEAVE  
for  
Bag #3

Bag number three is a popular one with us, an "all in one" type, with the lining and bag woven in the one length.

(We do like to keep our finishing chores at a minimum!)

The draft is twill  $1_2^3 4_1^2 3^4$

The warp is turkey red carpet warp, set at 15 ends per inch, single in heddle, single in #15 reed; 13" wide = 196 warp ends.

The wefts: carpet warp like the warp, with Lily's black 4/4, 4-strand filler (or any light weight candlewick yarn).

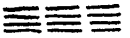
The weaving

Place in shed a strip of paper, 3" wide, for fringe allowance.

Against this paper, lay in tabby shots in red for  $1\frac{1}{4}$ ", with a 50-50 beat (15 weft shots per inch).

The pattern shot is the same throughout, harness frames

1&2&3 pulled down (on tie-up, p. 10, step on treadles 1 and 2 together)

Weave 4 black pattern shots (red tabbies between): 

Weave  $\frac{1}{2}$ " red tabby

Weave  $1\text{-}3/4$ " black pattern (red tabbies between shots)

Weave  $5/8$ " red tabby

Weave 2 shots black pattern

Weave 3" red tabby

Weave 1 black pattern shot

Weave 10" red tabby

This weaves bag to half-way point in the lining, so reverse to beginning:

Weave 10" red tabby

Weave 1 black pattern shot, and so on up to beginning, ending with 3" fringe allowance.

To make up:

Using 5 warp ends together, tie a row of knots across each end. Steam press.

Fold at centre, pattern inside, and overcast edges together, matching pattern bands carefully. Leave 2" unsewn at each side, from last single black pattern shot, into the lining portion.

Fasten bag together across bottom, by selecting a single warp from each edge, every 2" across, and tying tightly together toward inside of knots (in a square knot).

Place bag fold, which is bottom of lining, inside the bag, leaving 1" red tabby above black line, as shown in photograph #3, p. 18.

Seam by hand at the single black line, with red carpet warp. This heading may serve to hold a black draw-string; or  $1/2$ " brass rings may be sewn 1" down inside the bag, at 2" intervals, to hold the cords. Two cords are needed, each about 30" long, to draw up bag top. Ours are twisted from 4 strands of Lily's 4/4 cotton, ends knotted together.

Cut bottom fringes evenly to 1" or  $1\frac{1}{2}$ " length. Bag on finishing is 9" deep,  $12\frac{1}{2}$ " wide, and readily washable.



M's and O's  
WEAVE for  
Bag #4  
  
woven  
circular  
fashion

Our fourth bag, photographed as #4 on page 18 is a little costume bag, lighter in weight, made from odds and ends of colored wool stripes on a black wool background.

It has the interest of being woven circular on any M's and O's threading arrangement -- this circular bag is more commonly done on a twill threading to produce two tabby surfaces (see LOOM MUSIC 1949, page 46). With an M's and O's threading, warp ends are grouped in two's and four's (depending on the arrangement), and some pattern will result. The theory behind the circular treading is identical, however: two surfaces of cloth from the harness frames which produce tabby. With the twill these are frames 1&3 against 2&4, with the M's and O's they are 2&3 against 1&4. These relationships can be seen by comparing circular weave tie-ups for the two weaves.

The warp is 24/3 Egyptian, at 30 ends per inch (2 per dent in a #15 reed, single in the heddles).

The wefts: Wools in medium knitting weights and worsted scraps (used double if fine weight). Warp is completely covered, and since the setting is in reality 15 ends per inch when woven, the coverage is easy to accomplish, with no special technique needed.

The draft can be any arrangement of M's and O's which may already be on a loom, 30 ends per inch, 13" wide (ours used one similar to that given on page 5, 1956 L.M.). with the finished pattern on the two bag sides ending up not exactly identical, but interesting.

Tie-up for circular weave on M's and O's draft

for counterbalanced  
or sinking shed  
looms

4	X	X		X		X	
3		X					X
2				X			X
1		X	X	X		X	
		1	2	3	4	5	6

for rising shed  
or jack type  
looms

		O				O	
O		O	O			O	
O	O	O				O	
O						O	
		1	2	3	4	5	6

Treading: The treading order throughout is 1,2,3,4 and repeat (referring to the above tie-up chart)

With 24/3 weft, weave  $\frac{1}{2}$ " tabby treadlings, alt. 5 and 6 above, to provide bottom seam of bag.

When beginning the circular weave, check edges to see that a correct alternation of warp ends occurs. Discard a pair of ends at the edge if they are throwing out correct alternation (we needed to discard 2 ends on #4 frame on the right edge).

With black wool weft, weave 1", treading 1,2,3,4, and repeat.

With turquoise wool, weave  $\frac{1}{2}$ " of the 1,2,3,4 treadlings.

With silver grey wool, treadle 1,2,3,4 once

With henna-rust wool, weave 5/16", treadling 1,2,3,4 and repeat

With silver grey wool, treadle 1,2,3,4 once (these stripes form the bottom of bag, not shown in the photograph, p.18)

With black, weave 5/8", treadling 1,2,3,4 and repeat

With dull gold and black, weave  
 1,2 gold, 3,4 black, repeated 3 times in all, then  
 1,2,3,4 gold, then  
 1,2 gold, 3,4 black, repeated 3 times in all

With black, weave 1/2"

With yellow gold and black, repeat the dull gold and black band above

With black, weave 5/8"

With turquoise, weave 3/8"

With silver grey, weave 5/8"

With henna-rust, weave 3/8"

With silver grey, weave 1,2,3,4 once

With black, weave 1 1/2"

With dull gold and black: treadle 1,2 gold; 3,4 black; 1,2 gold

With black, weave 1 1/2" (begin with 3,4 treadling

With henna rust and black, repeat the 2-line gold treadling.

With black, weave 1 1/2" hem, then with 24/3 a 1/2" heading for turn-under.

#### To make up #4

Machine stitch across bottom (several stitchings with short stitch), where the two layers weave together, and across top where the 24/3 turn-under was woven.

Trim bottom heading to 1/4" width, turn bag wrong side out, and make a French seam at bottom -- heading is now within the seam and completely covered.

Hand-hem top of bag down to the double gold line, with the double henna line along the front of top edge. At the same time, at 2" intervals along the hem, attach 1/2" rings to hold draw-cord.

Box or mitre bottom corners so there is an oblong bottom, 2-3/4" wide. Finish lengths of cord by using strands of wool over

the main cord's joining in a half-hitch to resemble a tassel, and stitch in place.

"IDIOT'S DELIGHT" - a speedily made round cord

For a heavy cord, use a piece of rug yarn, 8 or 9 times as long as the finished cord length desired. The technique consists of a kind of crocheting, using the forefingers alternately as the crochet hooks, as follows:

For a trial cord, cut the piece of rug yarn in half and tie the two cut ends together, leaving a 2" "tail" to hang onto at the beginning. Place the cord across the lap and grasp the cord on both sides of the knot, with the cord passing through the closed hands.

Insert the left forefinger under the cord to the left of the knot and twist the cord around itself twice to form a loop over the left forefinger (knot is held between thumb and forefinger, R hand)

\* Insert the right forefinger into this loop, below the left forefinger, entering the loop from left to right, at the same time holding the knot between thumb and second finger of the left hand.

Bend the right forefinger down under the cord to the right of the knot, picking up the right cord and bringing it up on the tip of the right forefinger through the original loop.

Drop original loop from the left forefinger, keeping the new loop on the right forefinger. Grasp the knot between the thumb and second finger of the right hand and pull on the cord held in the left hand, until the first stitch goes down against the knot.

Now repeat from \*, with the left forefinger going from right to left through the loop on the right forefinger, and bring the new loop up on the left forefinger, hold knot with the thumb and second left hand finger, and pull up stitch by pulling on cord with right hand.

Continue, working first from one forefinger then the other.

For a continuous cord for a bag top, do not cut and knot together the ends of the original piece of rug yarn, but leave it in one length and begin "crocheting" it at the centre. Instead of needing a knot to hold onto at the beginning, hold onto the first formed stitch instead. When cord is long enough, fasten final end by taking one end of the yarn through the last loop and pulling tightly. To fasten the ends together in a continuous cord, run one of the last free ends of yarn through the beginning end of the cord, and tie the cut ends in a square knot. With a rug needle, run the two cut ends back into the centre of the cord for two or more inches, and cut the ends off close.

-----

We hope you will enjoy making or adapting these four bags to your own use -- a minimum of sewing for our

GOOD WEAVING!

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

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



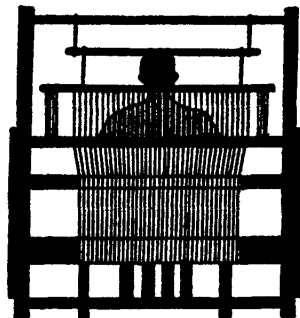
1. Rosepath bag, heather homespun wefts .....LOOM MUSIC 1957, p. 10
2. Crackle weave bag, white cotton .....LOOM MUSIC 1957, p. 12
3. Twill weave bag, red cotton, black pattern .....LOOM MUSIC 1957, p. 13
4. M's and O's weave, treadled circular fashion.....LOOM MUSIC 1957, p. 15

**LOOM**  
**MUSIC**

VOLUME XIV      NUMBER 3

MARCH, 1957

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIV, Number 3

March, 1957

A subscriber's contribution,  
we name it "Overshot Petit-Point"

Guild of Canadian Weavers

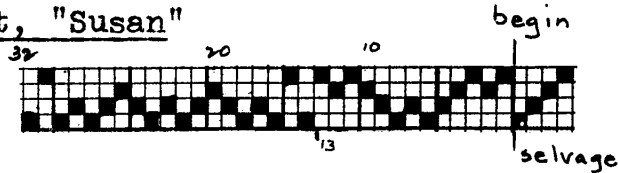
Last month a letter and sample came to us from Mrs. Charles Steedsman, of Leamington, Ontario. Of the sample, Mrs. Steedsman wrote: "I had fun doing it, and it was strictly 'play' on the end of a warp. The threading draft was one made up from my name (LOOM MUSIC 1946, Mrs. Pfeiffer's method), and after having woven borders and 'as drawn in', I began to experiment."

We think her experiment was most successful, and that it will be particularly interesting for our many 4-harness overshot enthusiasts. It seems to be most timely too, at this time when Josephine Estes' MINIATURE PATTERNS FOR HAND WEAVING have been published in booklet form (\$2.50 postpaid, 524 Watertown St., Newtonville 60, Mass.) Here are just what you have been wishing for -- short drafts and well designed pattern effects.

Mrs. Steedsman used a black warp, and the technique she has worked out is most effective on it. The general effect is a stylized petit point, and "Overshot Petit Point" it may as well be named. The under side has a bold pattern in 1/4" to 1/2" skips, so the article is quite easily reversible.

The draft may be any miniature overshot; must have short skips.

The warp: 24/3 or 30/3 Egyptian, at 30 ends per inch. Light pattern color on dark background shows up best. Mrs. Steedsman used turquoise 8/2 weight rayon on black background.

Mrs. Steedsman's draft, "Susan"

Threading Plan: Thread selvage, then pattern draft as many times as desired by width of article, then ends 1-13 of the draft as a balancing group, then selvage in reverse for final edge.

The Tie-up is Direct:

counterbalanced  
or falling shed  
loom

4			X	X		
3		X			X	
2	X			X		
1	X				X	
	1	2	3	4	5	6

rising shed or  
jack type  
loom (most  
table looms)

4	0	0	0				
3	0	0		0		0	0
2	0		0	0			0
1		0	0	0		0	
	1	2	3	4	5	6	

Treading Plan has a definite sequence, which should be explained, so that the treadlings may be understood and mastered.

In effect, we have a play on the tabby treadlings: one tabby split into two shots (one black, one turquoise), the alternate tabby regular and treadled with black,

e.g., treadle 4 with turquoise 8/2, tr. 2 with black 8/2  
treadle 6 (frames 1&3) with black 8/2

This is repeated as desired, then throwing a black treadle 5 tabby shot before going into another set of black and turquoise treadlings. Thus:

1st treading (at bottom of photograph on page 25)

treadle 4 with turquoise 8/2 rayon	}	3 times in all,
treadle 2 with black 8/2 rayon		
treadle 6 (frames 1&3) with black 8/2		

then treadle 5 (frames 2&4) with black 8/2 rayon

2nd treading (next one upward, in photograph)

treadle 3 with turquoise 8/2	}	3 times in all,
treadle 1 with black 8/2		
treadle 5 (frames 2&4) with black 8/2		

then treadle 6 with black 8/2

3rd treading (next upward)

treadle 2 with turquoise	}	3 times in all,
treadle 4 with black		
treadle 6 with black		

then treadle 5 with black

4th treadling

treadle 1 with turquoise  
 treadle 3 with black  
 treadle 5 with black  
 then treadle 6 with black

} 3 times in all,

The treadling order, and numbers of shots may be varied to produce desired effects. When treadled "rose fashion" or "as drawn in" a very delicate effect is gained, as shown in the draw-down below.

To use any overshot treadling order, as given in the Estes book, for example: using the direct tie-up as given on page 11, instead of treadling 1-2, treadle 1 with color, 3 with background, 2-4 tabby with background. Repeat desired times, then 1-3 tabby with background color.

for treadling 2-3, treadle 2 with color, 4 with background, 1-3 background, repeated as desired, then 2&4 of background color.

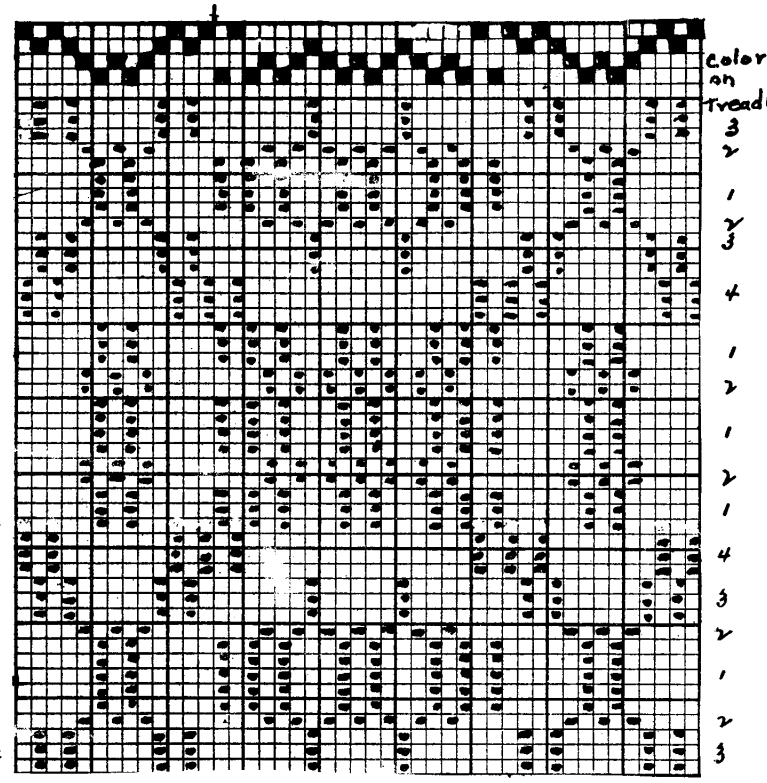
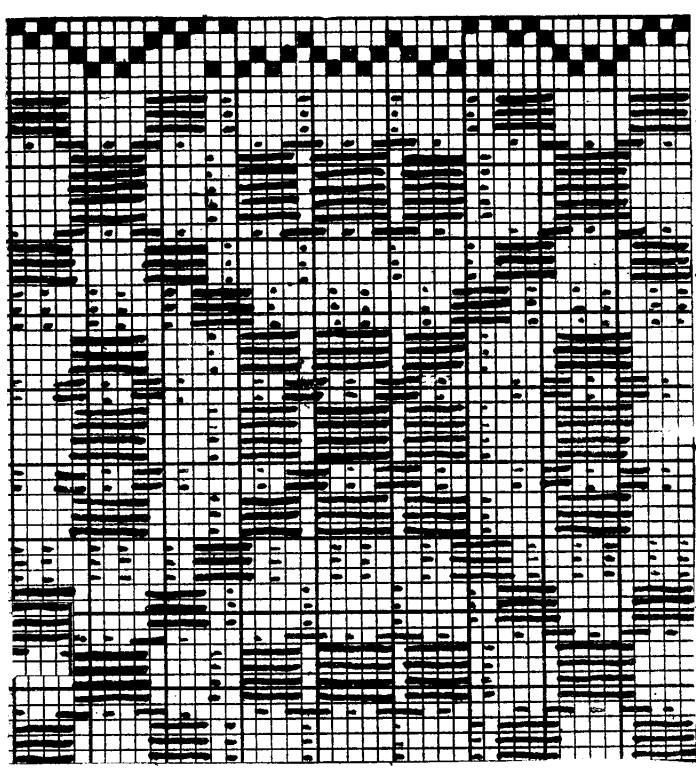
for treadling 3-4, treadle 3 with color, 1 background, 2&4 background, repeated as desired, then 1&3 of background color.

for treadling 4-1, treadle 4 with color, 2 background, 1&3 background, repeated as desired, then 2&4 of background color.

For comparison we include here a draw-down of Mrs. Steedsman's draft, woven "as drawn in", by the two methods:

Conventional Overshot

Overshot Petit Point





If you try the "Overshot Petit Point" treadling system and like it as well as we do, we'll pass your comments on to Mrs. Steedsman with pleasure.

Here are some suggestions for its use, but do try others too:

1. Evening bags, using metallics in pattern shots, with "as drawn in" treadlings, giving the effect of brocade.
2. Small geometrical effects for all over upholstery.
3. Borders on towels and place mats, placed on deep hems, with the under hem turned up to cover underside skips, as described for our December towel.
4. Geometrical bands in series, for cushions.
5. Material for book binding and book covers, such as 'phone books, etc.
6. Lined eye-glass cases, etc., etc.
7. Bands of trimming: metals or color as pattern shots, for trimming to enrich a tabby material of the background color. For children's dresses, or grown-ups -- evening or daytime wear.

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#### Guild of Canadian Weavers

Just as we had finished the above manuscript, there arrived from the hard-working secretary of our Guild, Mrs. A. W. Mooney, Massey, Ontario, a news letter of the Guild. Perhaps a brief review of the Guild is timely. We are ever anxious to obtain new members, but at the present time the Guild is confined to residents of Canada.

1957 marks the tenth anniversary of the forming of our Guild, and progress was, at the beginning, very slow. While policies were formulated and discussed by the early members, representing each province of Canada, the pattern and aims of the Guild emerged. These, in brief, are:

1. To set high standards of hand weaving for the individual

weaver, so that weaving of quality is the rule rather than the exception.

2. To set up a system of goals to be reached at various stages of a weaver's learning process, of Basic, Intermediate, Senior and Master Weaver's certificates, and to provide for the examining and marking of these efforts by a board of qualified judges.

The setting of requirements for the four divisions was a tremendous task: rough drafts, discussions, changes, more drafts, more changes, and finally submission to the whole membership for its vote.

Briefly, this is the procedure at the present time:

Each member receives a copy of the Basic division's requirements. (Regardless of a member's previous experience, the Basic requirements must be fulfilled first, then on through remaining divisions)

Candidate's entries are submitted in May or October, and when a member plans to prepare an entry, she applies to Mrs. Mooney for entry forms to use in preparing her entry.

The candidate posts her entry to Mrs. Mooney who opens the parcel, removes any identification except a special number which she assigns to that member, and re-mails the parcel to any one of our provincial judges, excepting the judges in the candidate's own province. These judges are elected by the members in their own province.

The judges (3 in number) mark the entry, give constructive criticism, and return the entry with marks to Mrs. Mooney. Mrs. Mooney records marks, issues certificate and returns entry to applicant. Our Guild record to date stands at:

54	Basic certificates issued	
15	Intermediate certificates issued	
4	Senior certificates issued	
2	Master's certificates issued	(these to Mary Sandin and to Mary Black of Nova Scotia)

We feel that the past ten years have been a preparatory

phase, that we have accomplished much in a study of our problems, and that we have many problems still to conquer. To have accomplished so much, with all our difficulties of distance and busy lives, is a source of satisfaction and hope for the future of the Guild.

Fees are \$2.50 per year, payable to Mrs. Mooney. Send yours and record your support of this Guild, dedicated to standards of weaving excellence.

-----

SHUTTLE CRAFT

the monthly bulletin of the Shuttle Craft Guild

The January 1957 issue of SHUTTLE CRAFT marks an expanded Bulletin. Its plan is for a full educational monthly magazine for handweavers, featuring

articles for beginning and advanced weavers, by Harriet Tidball; one or two paid articles by outstanding teachers and designers; a weavers' bookshelf section by its business manager, Boris Veren; and a section devoted to advertising, to tested and recommended products, plus a classified directory of handweaving services.

The regular edition is \$7.50 a year; the portfolio edition (includes woven samples) is \$17.50 a year. Subscriptions go to Shuttle Craft, Coast Route, Monterey, California.

The January issue carries a comprehensive study of Jaspé, well illustrated, including practical applications for the weaver. Waffle Lace, by Elmer Wallace Hickman, brings a new and interesting fabric from this weave.

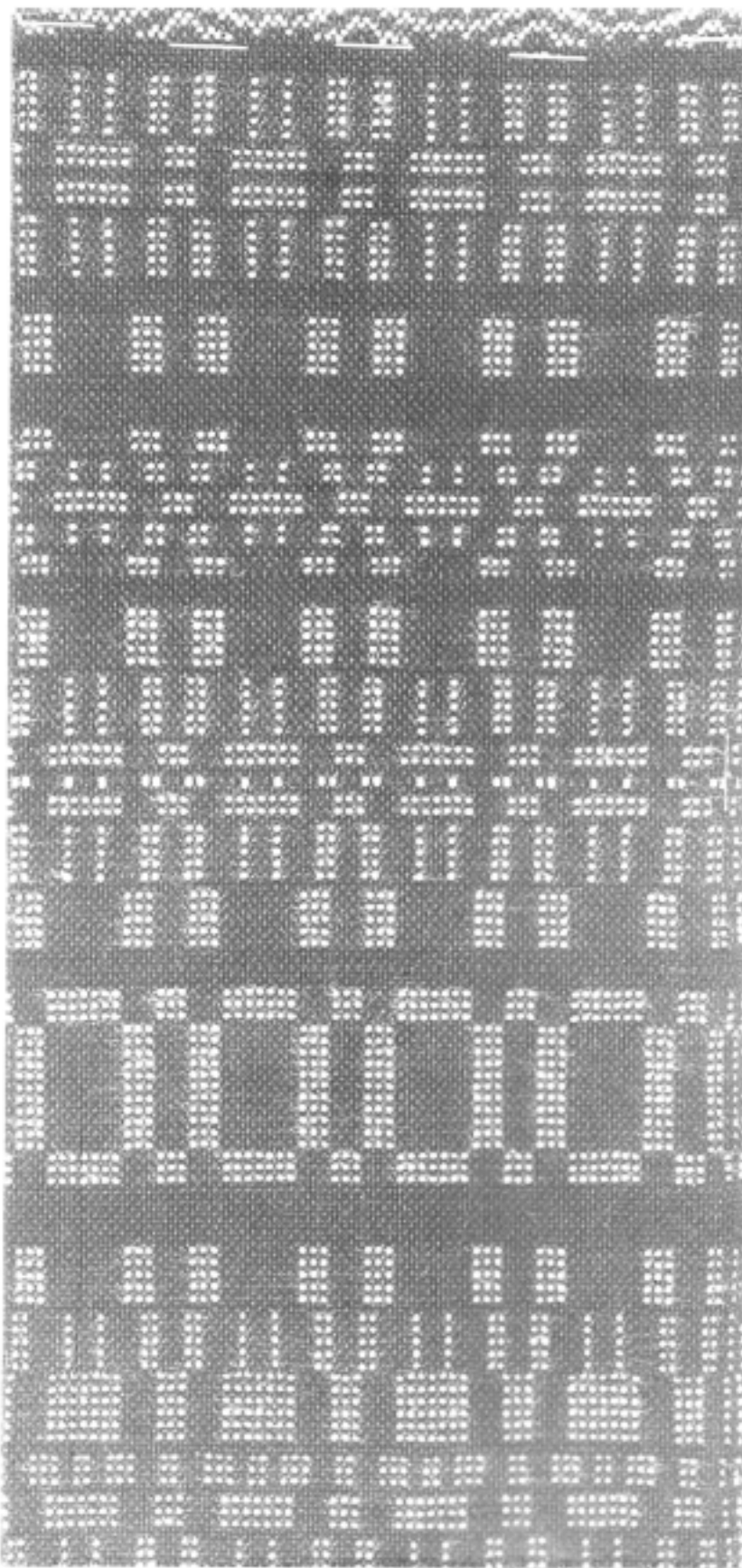
LOOM MUSIC editors extend their good wishes to the Editor and the Business Manager of SHUTTLE CRAFT, in this expanded service to handweavers. We know it will continue as a reliable and valuable contribution to the weaving literature.

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BANFF SCHOOL OF FINE ARTS

Have you made your summer weaving plans yet? The weaving division at Banff is a school, with classes beginning July 3, 1957. For information and calendar, write to the Director, Banff School of Fine Arts, Banff, Alberta.

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OVERSHOT "PETIT POINT"

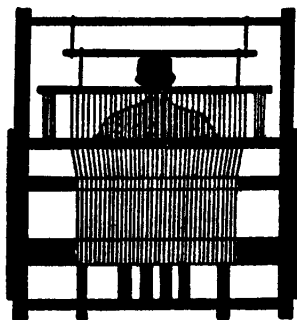
Designed and woven by  
Mrs. Charles Steedsman,  
Leamington, Ontario.

**LOOM**  
**MUSIC**

VOLUME XIV      NUMBER 4

APRIL, 1957

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIV, Number 4

April, 1957

DOUBLE WEAVE

or

"Just follow the simple directions"

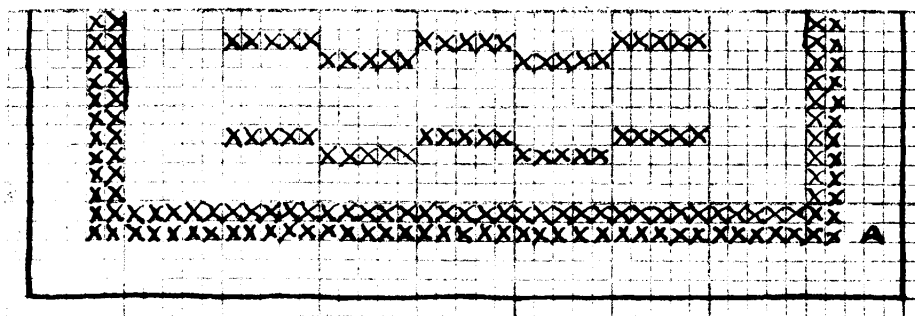
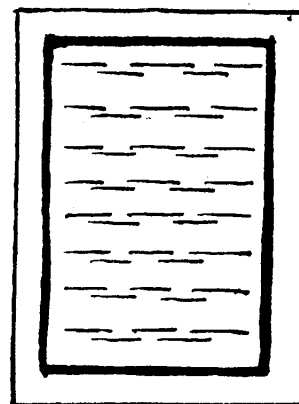
One never tires of the variety possible on a four harness twill threading. Three "feats" are commonly included -- the ability to weave semi-circular, circular, and two entirely separate layers of cloth. Double Weave is an extension of the latter. By isolating certain warp ends and using the sheds so formed to our advantage, we weave the chosen design into its companion under layer of cloth, while the same interchange takes place from under layer to top. Furthermore, the interchanged areas are joined only at the outlines of the design, the inner surfaces remaining as two layers of cloth.

There are two well known methods of achieving this end -- the Scandinavian or "Finn" and the Mexican. The latter, being one step less than the Finn Weave, is what we describe.

What is required to beginDESIGN  
OF AN  
ARTICLE

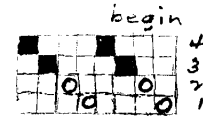
Double weave with a design requires first of all the design. We can plan for a wall hanging, a chair seat or footstool covering, or even a reversible rug is practical.

Let our design motif be simple, and possibly abstract -- any plan requiring counter-change, a play of light and dark is suitable. Our plan here is simple, to facilitate directions. Use graph paper of 10 squares per inch, and mark out boundaries of articles, one square to represent the meshing of fourwarp ends and fourweft ends. Our graph following shows 45 squares, 90 double warp ends. This actually represents 180 ends of one color, or half of the warp.



The Warp and Warp Arrangement

The draft is Twill, threaded 2 light, 2 dark:



Our little design is arranged for 90 pairs of each: 180 dark ends, 180 light ends. Warp 2 dark and 2 light alternately; or if you prefer, 180 light and 180 dark in pairs. Draw in (through reed) the dark warp, missing a dent after each pair. Then fill in with light pairs, from the cross. Unchain warps to full length and beam. So, 360 ends in all, length 2-3 yards as desired.

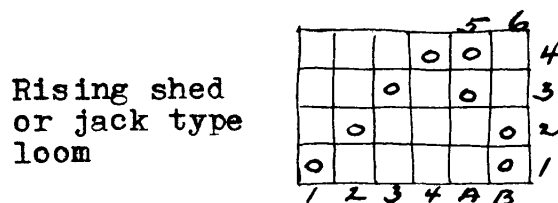
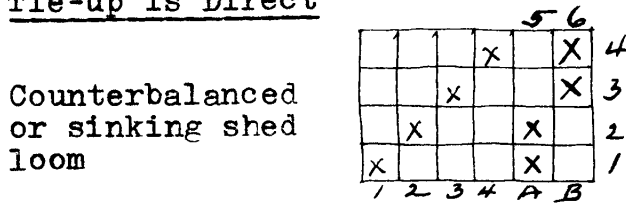
Warp Settings

For wall hangings: Lily's 10/3, 5/2 or similar weight; all cotton, silk and wool, or linen and wool; 30 ends per inch (may be 40 per inch if closer tabby fabric is desired. Thirty ends per inch gives a 15 x 15 tabby (warp and weft to be of same material.)

For chair seats: same as above, or carpet warp weight. If greater width is desired, adjust design.

For reversible rugs: Rug cotton at 16 to 20 ends per inch by our graphed plan will give only 18-inch width, so increase as needed.

Tie-up is Direct

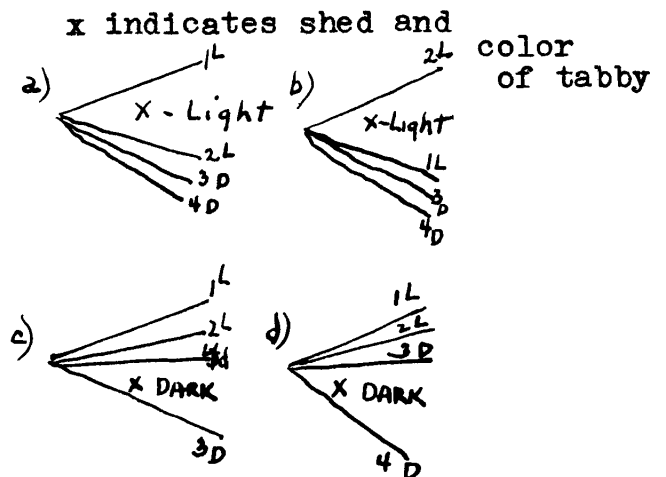


Steps to Master, for understanding of the weave

A few shots, alt. frames 1&3, and 2&4, at beginning will give a warp striped single fabric, 2 and 2 color.

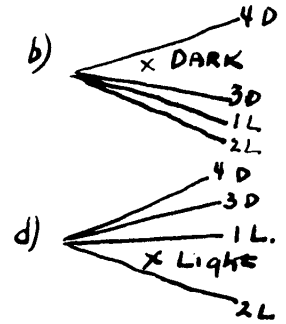
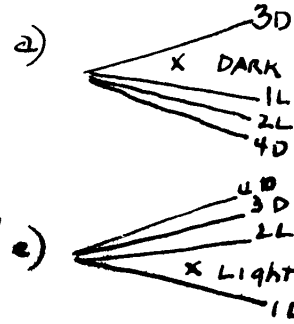
To weave light on top surface

1. (a) Sink all but 1st light, throw light tabby shot
- (b) Sink all but 2nd of light pair of warps, throw light tabby
- (c) Raise all but 1st dark, throw dark tabby
- (d) Raise all but 2nd of dark pair of warps, throw dark tabby



To weave dark on top surface  
reverse the above, as follows:

1. (a) Sink all but 1st dark, throw dark tabby
- (b) Sink all but 2nd of dark pair of warps, throw dark tabby
- (c) Raise all but 1st light, throw light tabby
- (d) Raise all but 2nd of light pair of warps, throw light tabby



Directions by Tie-Up Chart, Sinking Shed Loom

1. Light on top

Treadles 2&6 together, weave light (frames 2,3,4)  
Treadles 1&6 together, weave light (frames 1,3,4)  
Treadle 3 alone weave dark (frame 3)  
Treadle 4 alone weave dark (frame 4)

2. Dark on top

Treadles 4&5 together, weave dark (frames 1,2,4)  
Treadles 3&5 together, weave dark (frames 1,2,3)  
Treadle 1 alone weave light (frame 1)  
Treadle 2 alone weave light (frame 2)

Watch that wefts on shuttles do not interlock, if two separate fabrics are desired along edges.

Weave at least two inches of each of the above treading orders, to insure that the principle is mastered. To test correctness of weaving, treadle 1&2 and layers will separate.

For Rising Shed Loom, Directions by Tie-up Chart have changed order:

1. Light on top: Frame 1 alone, weave light  
Frame 2 alone, weave light  
Frames 1,2,3 together, weave dark (treadles 3&6)  
Frames 1,2,4 together, weave dark " 4&6
2. Dark on top: Frame 3 alone, weave dark  
Frame 4 alone, weave dark  
Frames 1,3,4 together, weave light (treadles 1&5)  
Frames 2,3,4 together, weave light (treadles 2&5)

To Weave a Design: Light pattern on dark background (opposite happens on reverse side)

1. Raise all light ends, treadle 6 on sinking tie-up chart (p.27)

Keep beater back against heddles; 90 pairs of light warp ends should be plainly seen; always count in pairs.



Have a long flat pick-up stick, about  $1\frac{1}{2}$ " wide. Sketch on page 26 begins with a dark end-border surface at bottom, which we have just finished weaving, ready to begin design from graph. End the border with last shot of sequence.

Pick-up for line marked A on chart

2. With foot on treadle 6, white ends up, insert pick-up stick between top warp ends 12 and 13 (at right edge), sliding stick into shed under all light pairs to left edge, bringing stick up between 12th and 13th warp ends. Push pick-up stick to rest against beater.
3. Close shed; stick holds chosen light pairs of warp up. Now sink  $\frac{1}{2}$  dark shed and unchosen whites, using frames 1,2,4 down. With shuttle between these and top half of darks and raised lights, weave with dark weft, beat. Leave stick in place, i.e. don't pull it out. Change shed to frames 1,2,3 down, shove stick back to beater, weave dark. Be sure to go through proper shed:  $\frac{1}{2}$  dark and unchosen lights go down on first shot; on second shot, darks reverse places, no change otherwise. Pull out stick. Watch to guard against pull-in, and beat firmly, a good squeeze.
4. Pull down frames 1&2 (treadle 5) raising all dark pairs, and keep foot on treadle while pick up is made. The pick-up is now done in reverse, and dark background is put on stick, i.e. pairs 1 to  $5\frac{1}{2}$  on graph, each edge. To insure a neat join at outline of figure, the second end on pair 6 is not picked up, so  $5\frac{1}{2}$  pair are on stick. Take stick over darks to within 6 pairs of left hand side, miss 1st end, pick up next  $5\frac{1}{2}$  pairs. Push stick against reed, which is against heddles again.
5. Treadle frames 2,3,4 (pedals 2&6), weave with light. Shed is over dark ends not picked up, and  $\frac{1}{2}$  of light warp.
6. Treadle frames 1,3,4 (pedals 1&6), weave with light, beat and check weft tension.

Repeat these sequences to make double line of pattern on the graph -- same width across end as the width of the band continuing up each side of the plan. Be sure to check after each round (2 lights woven and 2 darks woven) for errors. A mirror underneath will show. Edges of design should be sharply outlined.

That's all -- continue repeating from step 1 through step 6, following rows -- each row on graph represents two units of 4 weft passes as outlined above.

The technique is really unbelievably simple, BUT! stick to the directions with determination.

Substitute these directions, when you want the pattern dark on a light background

1. Sink 1&2 (dark up): make pick up of design on dark, all pairs
2. Weave light, sinking frames 2,3,4 (treadles 2&6)
3. Weave light, sinking frames 1,3,4 (treadles 1&6)
4. Sink frames 3&4 (light up): make pick up of background, splitting pairs on each side of every design area
5. Weave dark, sinking frames 1,2,4 (treadles 4&5)
6. Weave dark, sinking frames 1,2,3 (treadles 3&5)

-----

An interesting article on Double Weave by Louaine M. Schrum appears in the current issue (Winter 56-57) of Handweaver & Craftsman. Here the treading directions are for the Scandinavian technique, a bit more involved than the Mexican technique given by Mary Atwater. In this Finnweave, as it is often called, there is never splitting of the pairs.

A few hours spent really mastering these simplified directions for Double Weave designs will open up new opportunities for you to weave those special two dimensional designs you like so well. For instance, in the same Handweaver & Craftsman, why not a design similar to Mrs. Carnahan's damask? Or in the February 1957 issue of CRAFT Horizons, an adaption of the lamps on the Finland exhibit, p.8, or the stunning design lures in the jewelery pieces? -- not to be copied, but to help in teaching abstract concepts. Even the fish in the Edward's Originals advertisement speak of their good design.

Inspiration comes from many sources, and when one cannot

see design exhibitions, we must fall back on our fine publications. Advertisers employ highly trained and creative designers, and we see the results of their efforts in American Fabrics, the Ambassador, House Beautiful, and other fine magazines.

Our department stores abound in abstract designs in draperies, the European imports and domestic offerings in china and conversation pieces are all factors in training our eyes to see the trends of thought in our world of today. Whether we like it or not, let's face it -- more and more we are going to use it as necessary in our weaving.

After this fine plea for good design, we really cannot give an example of what we'd like to see photographed -- we just haven't been able to weave it because of a too heavy work schedule. But we have photographed an example of ancient Mexican, with a very lively centre design -- a truly rare piece. The warp is natural linen and navy wool, handspun linen of about 12/1 weight, 40 ends per inch (p.33)

We include, as page 32, an original design "Noah and his Animals", by Mrs. Harold Burnham, a former Banff student. This design was good in double weave, navy and white, as a conversation square. If such a design were adapted for a baby blanket, slight padding of figures might be pleasing: before the last shot of any figure, treadle 1&2 to separate the layers of cloth, and insert a tiny amount of stuffing material.

Perhaps when your own length is complete we may receive a photograph? Do try this technique soon, it's such fun.

Widen your horizons with a new venture in

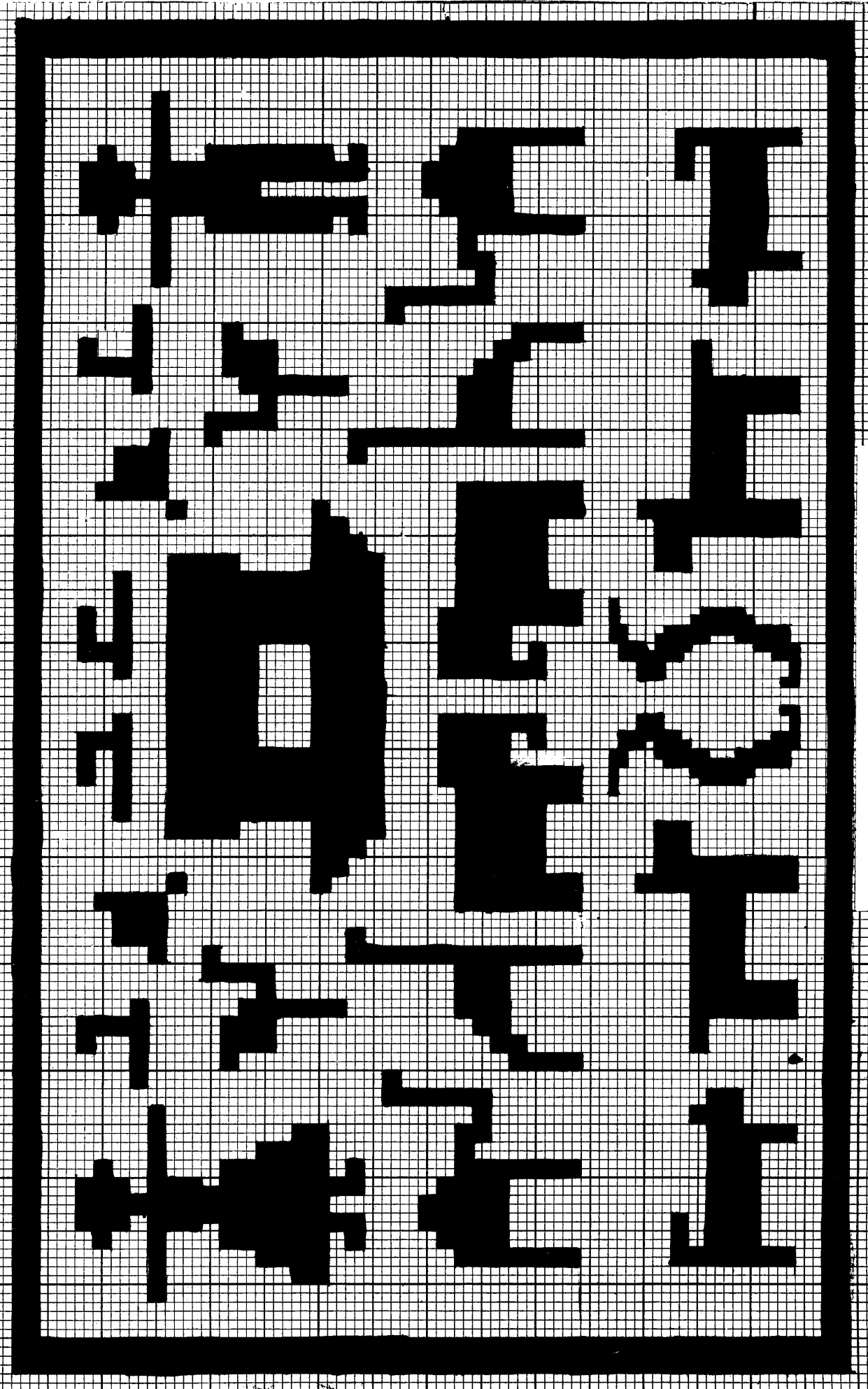
GOOD WEAVING!

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

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

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NOAH AND HIS ANIMALS, by Dorothy Burnham

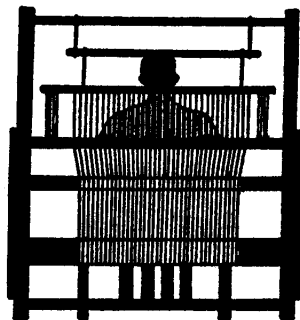


An ancient piece of Mexican double weave, white linen and blue wool. LOOM MUSIC, 1957

**LOOM**  
**MUSIC**

VOLUME XIV      NUMBER 5  
MAY, 1957

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIV, Number 5

May, 1957

## WE SALUTE METALLIC THREADS

(upholstery  
in (drapery  
(skirting

There is an inescapable bond between man and precious metals, and chance phrases serve to emphasize the lure: "clad in gold and fine raiment", the Field of the Cloth of Gold", "the Gold Rush". The possession of precious metal meant power, and in days of old to wear it in some form made the power visible. As well as power, the color symbolized life and beauty -- the color of the sun. Small wonder that for jewelled color the natives of Hawaii used the beautiful plumage of birds to fashion cloaks for their chiefs, for there was the dazzle of metal in color.

Weaving people of our time may now enjoy the privileges of those "greats" of old in having bright metal as a commonplace item in our stock of threads, and also use it without the disadvantages known to other times. For lo! -- today's metallic threads are cleanable, washable, ironable, non-tarnishing and non-corroding, unaffected by sun and sea water, odorless and almost everlasting. They combine readily with animal, vegetable and synthetic fibres. Today's manufacturers claim they will not scratch or harm the skin. They also claim, "The story of Lurex, Metlon, and similar offerings are a development of a great industrial romance, ranking in fundamental importance with artificial silk and nylon."

There has never been a time when we of today did not use metallic threads, to a greater or less degree -- but we were often cautioned about restraint in its use. 1957, however, is a different story. We see it glittering around us, and the year is heralded as "The Golden Year."

Weaving friends have been sending us examples of their use of metals, and some of these are so effective that we wish you, too, to share in their beauty.

We have before us three very different fabrics, based on a common draft (VI VAVER TILL HEMMET, p. 82, #103). This draft was the choice of Curtis and Virginia Chase of Monroe, Wisconsin, for drapery; while at Banff we were unconsciously choosing the same draft

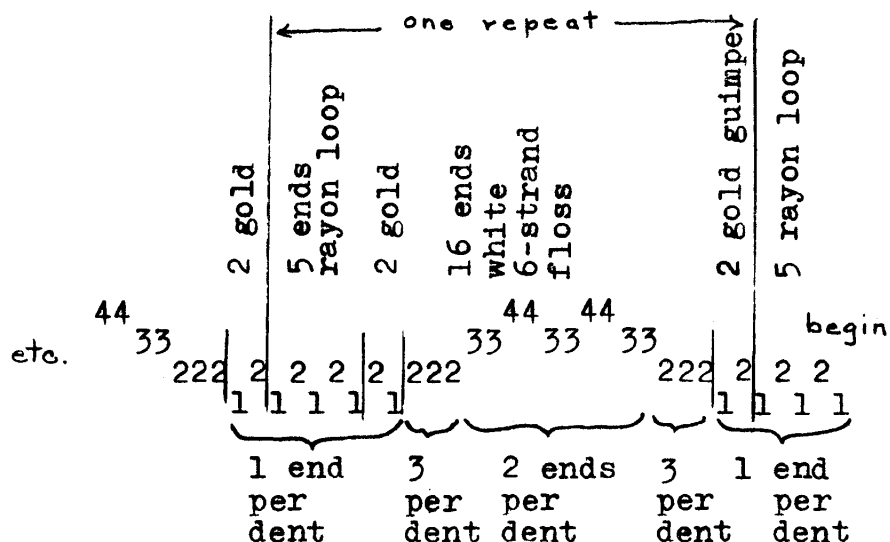
for our wool scarves (LOOM MUSIC Oct., 1956); and the baby blanket developed from the wool scarf by Russell Groff of Robin and Russ (WARP & WEFT, Nov., 1956). The Chase's is a lovely drapery in two whites and gold guimpe, and the other two are in wool. The draft is a pleasure to weave, and versatile.

DRAPERY,  
white  
with  
gold

Details of the Chase drapery

Warp: white floss, rayon loop, gold guimpe  
Weft: white floss, 20/2 mercerized cotton

Draft and warp arrangement



The warping order is

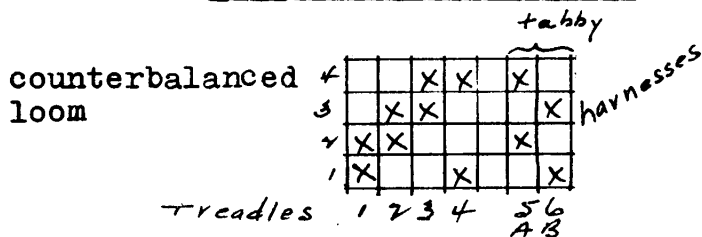
- 5 ends rayon loop
- 2 ends gold guimpe
- 16 ends white 6-strand floss
- 2 ends gold guimpe, and repeat for desired width, adding 5 rayon loop to balance final edge

in a 15-dent reed

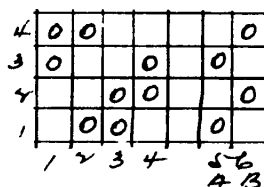
One pattern repeat = 25 ends, as noted on draft above, occupying 16 dents of a 15-dent reed. From this can be calculated the number of repeats needed for the width of material desired, e.g.

- 1 repeat = 1 inch plus 1 dent
- 30 repeats = 30" plus 30 dents, or a total of 32"

The Tie-up is Standard (using only 3 of the treadles)



rising shed  
or jack type  
or table  
loom



Treadling

- I. With white 20/2 mercerized cotton, tabby A B A B A B A, 7 times, being sure to end with A tabby



- II. { With 6-strand, double on shuttle, treadle 4 once (frames 1&4  
 With 20/2, tabby A (frames 2&4  
 With 6-strand, double, treadle 4 once  
 With 20/2, tabby A  
 With 6-strand, treadle 4 once

Alternate above treadlings, I and II throughout.

This material and setting gives a good texture for drapery; open, but not too much so. Changes of texture make a very pleasing fabric. It is photographed on page 40 as No.1

GOLD, for upholstery, etc. Our second sample is truly gold, will have many uses, and has been much admired. Mrs. Henry Lewis of Winnipeg, wove it at Christmas for telephone book covers, but we suggest much more scope for the resultant fabric. Its chief charm is the beautiful self-pattern worked out by the boucle novelty used: areas of diagonal patterns alternate with plain in a highly effective way, which will vary in effect according to the width of the cloth.

The Warp is 24/3 Egyptian, natural, at 30 ends per inch (2 per dent in a #15 reed), in any threading which will produce tabby or plain weave.

The weft and treadling: tabby weave throughout, alternating heavy and light weight wefts: 1 shot gold colored rayon boucle  
 1 shot gold "twinklesheen", a metal wrapped cotton (both from Searle Grain, Winnipeg, Manitoba)

We like this for drapery and upholstery. It has a crisp texture, owing to the twinklesheen, so is not suitable for cushions unless a softer metallic thread were substituted.

SKIRTING  
 in gold

A gold skirt sample of unknown origin came to us from Mr. and Mrs. W. F. Miller of Edmonton, two of our last year's students at Banff. This employs a background of gold wool at 20 ends per inch, white rayon and gold boucle, 1/32 gold lurex, black shiny rayon of about 5/2 weight (this one seems to be wound with black 1/32 metal for extra shine); all combined most effectively, and we salute the weaver, wherever he or she may be.

We find several current sources of gold colored wool: 20/2 sandune gold from Oregon Worsted, Portland, Oregon (same from Mrs. H.

Roy for B.C. residents); gold 8/1 cotton from Shuttlecraft, P.O. Box 917, Providence 1, R.I., and there are doubtless many others.

This sample is a tightly spun wool, about 16/2 weight, at 20 ends per inch, woven to a 50-50 tabby.

The draft is Rosepath, or a similar overshot  $2^3 4 \quad 4^3 2_1$

It is the colors used here, the texture of the boucle, and the good spacing that make this pleasurable to see. (photographed on page 40)

To Weave (treadles refer to standard tie up as given on page 35)

Gold wool, tabby weave, 50-50 beat, to beginning of pattern [area

- I  $3/8"$  { Treadle 4,3,2 with white boucle and gold (wrapped together  
Treadle 1 with gold wool and gold lurex wound together on  
Treadle 2,3,4 with white boucle and gold shuttle  
(no tabbies used)  
5/8" gold wool alone, tabby weave
- II  $3/8"$  { Repeat pattern I above, with centre shot (tr.1) of black
- III  $1"$  { 4 shots gold lurex and gold wool wound together, tabby weave  
8 shots boucle wound with gold, tabby weave  
4 shots gold lurex and gold wool wound together, tabby weave
- Repeat pattern II above, once; Pattern III once; II once  
2 tabby shots of gold wool and gold lurex wound together  
Pattern I once; Pattern III once; Pattern I once  
2 shots gold wool and gold lurex together  
Pattern II, III, II, I, III, I, then continue with tabby  
weave for desired length. Whole pattern sequence = 10" in all.

Photograph begins with pattern I at bottom, and treadling order works up, with the whole sequence not shown in the photograph.

For summer skirting, we suggest an 8/2 rayon yarn, or a mercerized cotton for warp, with the gold 8/1 unmercerized from Shuttlecraft for weft. Have you tried using the stripes up and down instead of around? Weave in usual manner, with tabby spaces between narrow bands, carefully worked out to harmonize with pleating at top of skirt. Weave the width of the skirt and use material with selvage to hem and band. This is slimming!

In the May 1956 number of THE AMBASSADOR there is a fine article on Lurex, illustrated with swatches. You will surely be interested in a description of a few of the most exciting of them.

TWEED

and           The first is very smart tweed.       Tweed and lurex? "Horrors"  
Lurex       you say.       But listen -

Warp, black 32/2 weight wool at 24 ends per inch.       Weft, a wool about  
 a doubled 16/2 weight, wrapped with 1/64 silver lurex, color a dark  
 camel.       The weave is tabby.       Sample by Jacqmar, Ltd., London.

UPHOLSTERY

A subtle upholstery fabric from "Capri" range of Tibor, Ltd.,  
 with a general effect of peacock blue and black, with a hint of jewel  
 green.

The warp is black wool of a tweedy texture, about the weight  
 of 8/2 cotton, 24 ends per inch, woven in tabby.

The wefts: peacock blue wool, black tweedy wool and 1/64  
 emerald green wound together on the shuttle.       For the peacock blue  
 wool we could use a novelty boucle of the type to be thin and thick:  
 thin with tight spin and thick to nearly an inch in length of unspun  
 or loosely twisted.       Again, as in our gold telephone book cover, a  
 self pattern is woven with the variation in weight of weft.       Weft is  
 beaten to about 16 shots per inch, with the green metal showing only  
 fleetingly.       This is a wonderful color combination, the black tones  
 the whole to a real composition.

UPHOLSTERY

red and       This is a lovely red fabric, your favorite red will be  
gold       perfect here (Warner & Sons Ltd., London).

The warp is 20/2 rayon or mercerized cotton, irregularly set but at  
 15 double ends per inch.       One end is a rose red, the second a brighter  
 red, warped together all through.

Thread to a  $1_23^4$  twill, and every so often thread 2 ends on  
 the same frame.       Do this every 10th pair, sometimes every 4th, or  
 even longer intervals, say 14, between, e.g.

$$11^23^4 \quad 1^23^4 \quad 1^23^4 \quad 1^233^4 \quad 1^23^4 \quad 11^23^4$$

When woven in tabby, these repeated ends create irregularly spaced  
 lines of pattern.

The weave is tabby throughout, composed of alternate shots of the wefts: 1. 20/2 rose, like the warp  
2. a soft spun 2-ply cotton of about 5/2 weight, bright red, wound on the shuttle with 1/64 gold lurex.

The wefts, used alternately one heavy one light, are beaten 24 shots (in all) per inch. This would be splendid material for chairs or chesterfields (davenport) in any color combination.

JOBBER'S  
OFFERINGS

We must not end this article without drawing your attention to the offerings of jobbers. We received a parcel a few weeks ago, and the novelty threads were really splendid, and so reasonable. They came from Troy Yarn & Textile Co., 345 Barton St., Pawtucket, R.I. Orders must be not less than 25 lbs., but this could include several selections. As they offer some lines as low as \$1.00 a pound, subject to prior sale, one chooses quickly. They offer a splendid choice of color and texture: hard to get turquoises and reds, many metal wrapped threads, as well as woolen blends and linens.

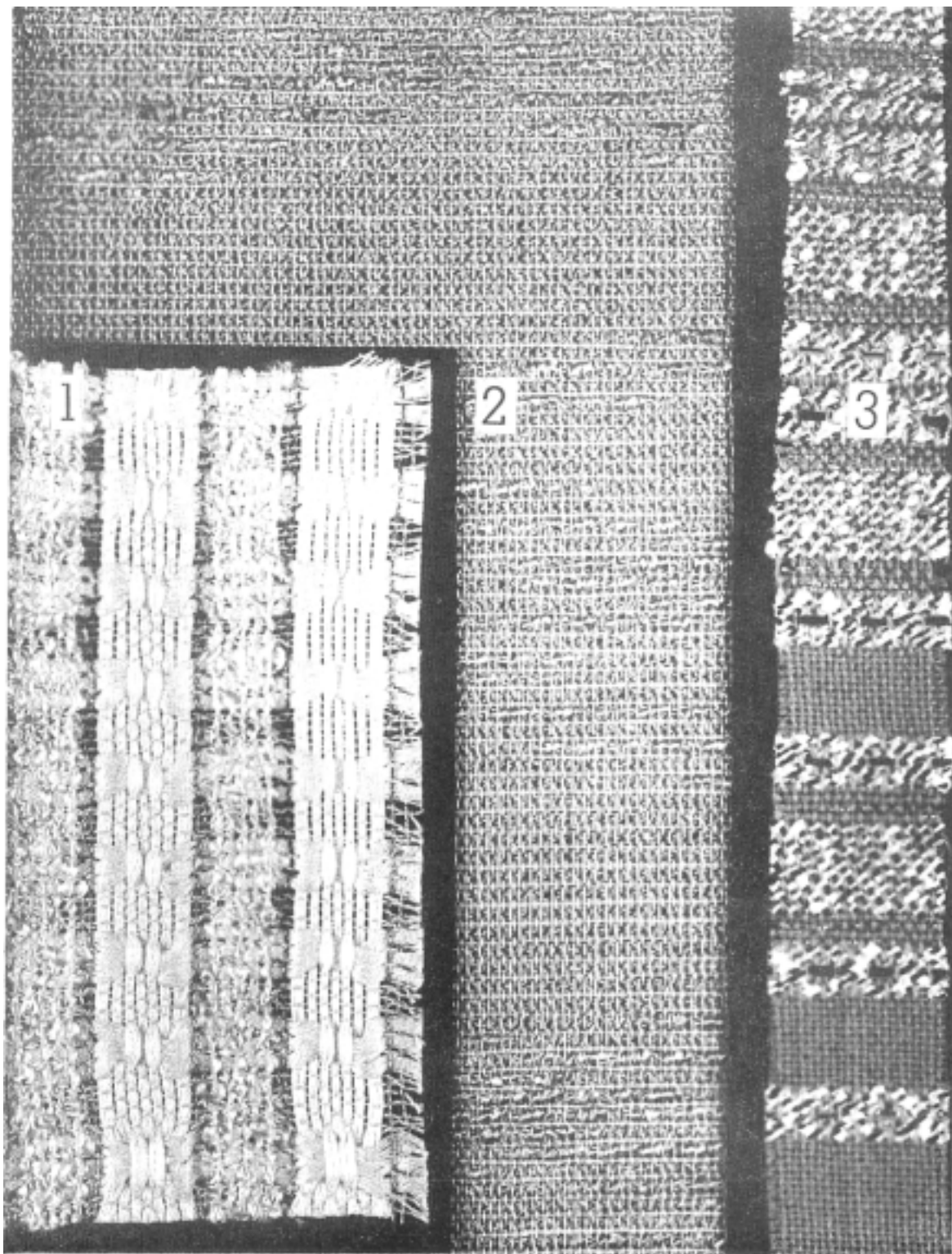
Now -- we are soon off to a summer where we will have good friends to meet and help us to enjoy

GOOD WEAVING!

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

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

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1. White and gold drapery, by Curtis and Virginia Chase, of  
Monroe, Wisconsin LOOM MUSIC 1957, ..... page 35
2. Gold, textured, by Mrs. Henry Lewis, of Winnipeg, Manitoba  
LOOM MUSIC 1957, ..... page 36
3. Sample showing pattern band, gold skirting,  
LOOM MUSIC 1957, ..... page 36

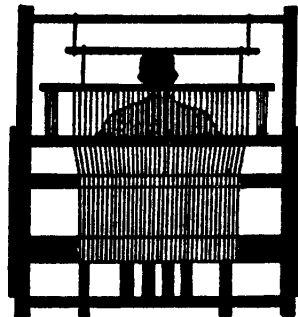
Photographs are actual size

LOOM  
MUSIC

VOLUME XIV      NUMBER 6

JUNE, 1957

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIV, Number 6

June, 1957

For Summer Weaving: Three "Eights" and a "Four"Linen: 4-harness on opposites  
a different 8-harness twillBrocade: Swedish and Danish  
8-harness examples

On a recent visit to Minneapolis, a weaver friend, Mrs. F.B. Horn, asked to have directions for several examples in her collection of Swedish and Danish samples. Of these we have chosen three for your interest, and added another which was sent from Sweden to a Winnipeg friend.

LINEN  
SQUAREBars and  
Checks

The first is a small square which has great potentialities in planning towels, runners, place pieces. At first glance it resembles damask, and is the first of its type to come to our notice. The coloring is especially attractive -- bleached and unbleached linen, with yellow gold and brown. We call it "Bars and Checks", and its simple draft and treadling, with the excellent result, illustrates skilful use of weaving knowledge.

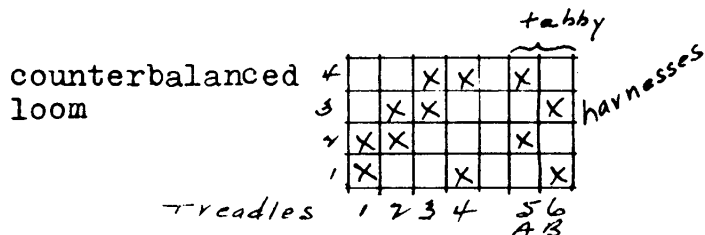
The warp is #30 singles linen (or use 70/2 set closer), in bleached and unbleached, set at 40 ends per inch (2 per dent in a #20 reed). Warp 80 ends of unbleached, 300 ends of bleached, 80 ends unbleached, for this 11½" width.

The draft is a simple "on opposites", in a 4-thread unit:

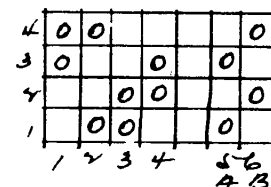
$$4 \begin{matrix} 3 \\ 4 \end{matrix} \begin{matrix} 3 \\ 2 \end{matrix} \begin{matrix} 2 \\ 1 \end{matrix} \begin{matrix} 2 \\ 1 \end{matrix} \begin{matrix} \text{begin} \\ \end{matrix}$$
Threading plan

1,2,3,4 (selvage)	once	} 80 ends unbleached
1,2,1,2,3,4,3,4	9 times	
1,2,1,2	once	
3,4,3,4,1,2,1,2	37 times	} 300 ends bleached
3,4,3,4	once	
1,2,1,2	once	} 80 ends unbleached
3,4,3,4,1,2,1,2	9 times	
1,2,3,4	once	
		460 ends of warp

The tie-up is standard,  
using pattern treadles 1 and 3 only, with tabby treadles.



rising shed  
or jack type  
or table  
loom



The treading: This example has a 1" fringe, but a hem would be equally suitable. Weft weights are about 10 singles for pattern, with bleached tabby similar to warp.

Leave 1" warp for fringe, then with bleached linen weft, weave 6 rows of tabby (treadles 5 and 6), using a firm beat.

Using treadles 1 and 3 alternately, throw 20 rows of brown. This should beat into a strong brown cross stripe about 1/2" wide.

With unbleached pattern and unbleached tabby, weave 1 shot each as follows:

hereafter called treading "x"	{	treadle 5 with fine (tabby)
		treadle 1 with unbleached 10 singles
		treadle 6 with fine (tabby)
		treadle 1 with unbleached 10 singles
		treadle 5 with fine
		treadle 1 with unbleached
		treadle 6 with fine

With yellow gold, throw 20 rows, using treadles 1 and 3 alt., as for brown band above.

With yellow gold pattern and unbleached tabby, weave one shot each:

this is treading "y"	{	treadle 5 with fine (tabby)	} and continue the same treadlings for 26 gold shots, or a 1-1/8" band
		treadle 3 with yellow gold	
		treadle 6 with fine (tabby)	
		treadle 3 with yellow gold	
		treadle 5 with fine	

Centre 6-3/4" is woven on alternate "x" and "y" treadlings, 3 pattern shots to each treading, to give a checkerboard effect.

Treading detail: treadle 1, 3 times (fine tabby between, alt. 5&6) "x"  
treadle 3, 3 times " " "y"

Repeat for 8 pairs of "x" and "y" using bleached linen pattern, 2 1/2"	}	6-3/4"
Repeat for 8 pairs, or 2 1/4", using unbleached linen		
Repeat for 8 pairs, or 2 1/4", using bleached linen		
then weave "x" treading once, to complete centre		

Repeat yellow-gold "y" treadlings as above, and continue to reverse treadlings to beginning

If a hem finish is preferred, double the width of the brown band, hemming it back onto itself, so that the wrong side of the hem fits in with the body of the woven article.

This little square is quite perfect as given, and will also stir your imaginations to limitless adaptations. (photo. on page 47)



UNIQUE  
8-HARNESS  
Twill  
THREADING

Again, while we have noted many arrangements on twill, both 4- and 8-harness ones, here we have a decidedly individual one, both as to color and treadling. All of you 8-harness enthusiasts should be pleased to try this one, as it is an interesting use of point twills.

The Warp: 40/2 bleached linen, and 2 blues, one a mid blue, the other darker, at 40 ends per inch (2 per dent in a #20 reed).

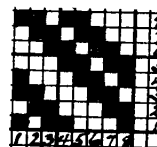
<u>Warping order, for colors</u>		<u>Fitting warp to draft (p.44)</u>
	57 ends bleached linen	<sup>Border</sup> 120 ends, threaded 1,2,3,4,5,6,7,8
	5 ends mid blue linen	repeated 15 times
	5 ends bleached	ends 58-62 are mid blue
	16 ends deep blue linen	ends 63-67 are bleached
	5 ends bleached	ends 68-83 are deep blue
	5 ends mid blue linen	ends 84-88 are bleached
	27 ends bleached linen	ends 89-93 are mid blue
153 bleached	97 ends bleached linen	Part A of draft
	29 ends bleached linen	Part B of draft, with centre
	5 ends mid blue linen	5 ends in blue (3,2,1,2,3)
155	29 ends bleached linen	
	97 ends bleached	Part A of draft
	29 ends bleached	Part B of draft, centre
	5 ends mid blue	5 ends are blue
	29 ends bleached	
153	97 ends bleached	Part A of draft
	27 ends bleached	<sup>Border</sup> 120 ends, threaded 8,7,6,5,4,3,2,1
	5 ends mid blue	repeated 15 times
	5 ends bleached	ends 565-569 mid blue
	16 ends deep blue	ends 570-574 bleached
	5 ends bleached	ends 575-590 deep blue
	5 ends mid blue	ends 591-595 bleached
	57 ends bleached linen	ends 596-600 mid blue

657 warp ends, 40 ends per inch = 16½" wide

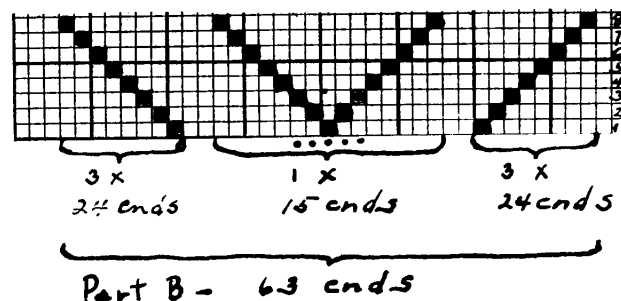
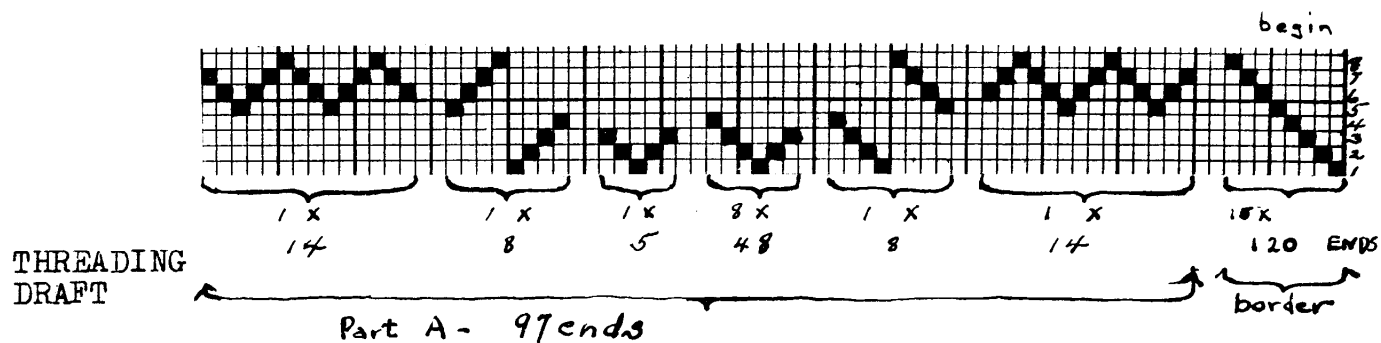
Arrangement (draft on p.44)

R. Border	120 ends	
Part A	97 ends	
Part B	63 ends (centre 5 are blue)	
Part A	97 ends	
Part B	63 ends	
Part A	97 ends	
L. Border	120 ends (as right in reverse)	

TIE-UP



657 ends



### The treadling

Weft material is same as warp, with the blue weft thrown to square off the blue in the warp; beating is 25 shots per inch:

Corner is treadled 1,2,3,4,5,6,7,8 and repeat, until corner is square, using wefts thus:

2" of the treadling, using bleached linen weft, then a 1" color stripe of 4 shots mid blue, 4 shots bleached, 10 shots deep blue, 4 bleached, 4 mid blue, then 3/4" using bleached linen weft, ending with treadle 8.

With bleached linen, treadle 7,6,5,4,5,6,7,8,1,2,3,4,  
 then treadle 3,2,1,2,3,4, repeating until centre table is square, omitting treadle 4 on final repeat  
 then treadle 4,3,2,1,8,7,6,5,4,5,6,7 for top corner,  
 then treadle 8,7,6,5,4,3,2,1,8,7,6,5,4.

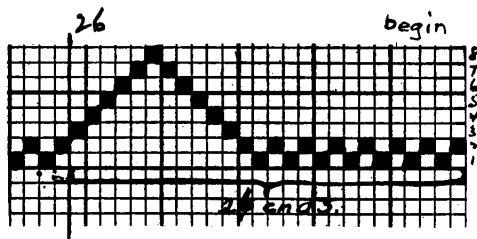
With mid blue, treadle 3,2,1,2,3.

This mid blue makes a centre, from which reverse treadlings to match beginning.

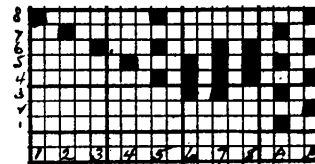
### A DANISH BROCADE

Our third and fourth examples are also 8-harness weaves, one Danish and one Swedish, done in color in brocade. The Danish example is a 4½" x 16½" tray cloth, fringed all around, with the brocade bands running across the cloth.

The warp is bleached linen, about 40/2 weight, 40 ends per inch, in a firm close weave -- width as desired for your own project.

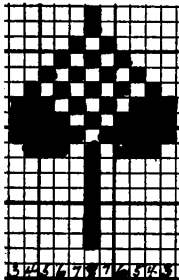
The  
Draft

The Tie-up, adjusted for 10 pedals

Treadling:

With 40/2 linen like warp, 12 shots of tabby, alt. A & B, in a firm 50-50 beat.

Pattern is a 40/2 cotton, with underside skips clinging to the fabric, used double on the shuttle.

detail  
of figure

With red cotton,	treadle 1,	6 times (alt. tabbies between
"	treadles 1 & 8 together,	1 shot (use
"	treadles 2 & 7 together,	1 shot tabby
" (double	treadles 1 & 7 together,	1 shot
" on	treadles 2 & 6 together,	1 shot
" shuttle)	treadle 5	1 shot
"	treadles 2 & 4 together,	1 shot
"	treadles 1 & 3 together,	1 shot
"	Treadle 2	1 shot
"	Treadle 1	2 shots

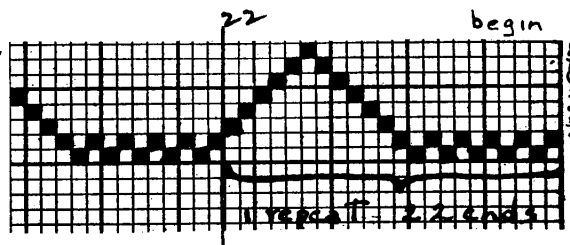
Treadle 12 tabby shots with linen, then repeat the pattern treadlings, using a medium blue cotton. Alternate these two colored pattern bands throughout, with 12 tabby shots between bands.

A SWEDISH  
BROCADE

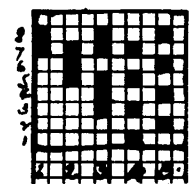
The last of our quartette is also an appealing brocade, the Swedish style. This is a runner 9" x 24", and a square 16" x 16", both fringed all round. The brocade ends come out to end of fringe, but stay underneath.

The warp is a white 40/2 linen, at 24 ends per inch, width as desired.

The draft



Tie-up

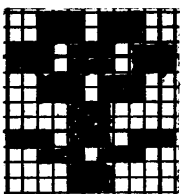


Treadling: With a light beat, 50/50 weave, throw 11 shots of tabby, using the same linen as warp.

With 2 close shades of brown, double on shuttle, treadle 1, x2 then treadle 2, 3, 1, once each (use tabbies between

With red and red-orange together on shuttle, treadle 2, x 2  
treadle 3, x 2  
(use tabbies between) treadle 2, x 2

Then 11 shots of white tabby.



Second pattern row, same as first, using brown base and  
2 shades of medium blue for flower.

11 shots of white tabby

Third row uses 2 shades of yellow for flower; 11 shots white  
tabby

Fourth row uses 2 shades of green for flower

Repeat these 4 color bands, separated by white tabby bands,  
for desired length.

This draft and technique could be adapted to exciting apron  
borders, all over place pieces, etc.

-----

Our next issue is September, with the Banff School of Fine  
Arts session coming between now and then -- perhaps a number of you  
will be there too!      Until then

GOOD WEAVING!

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

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

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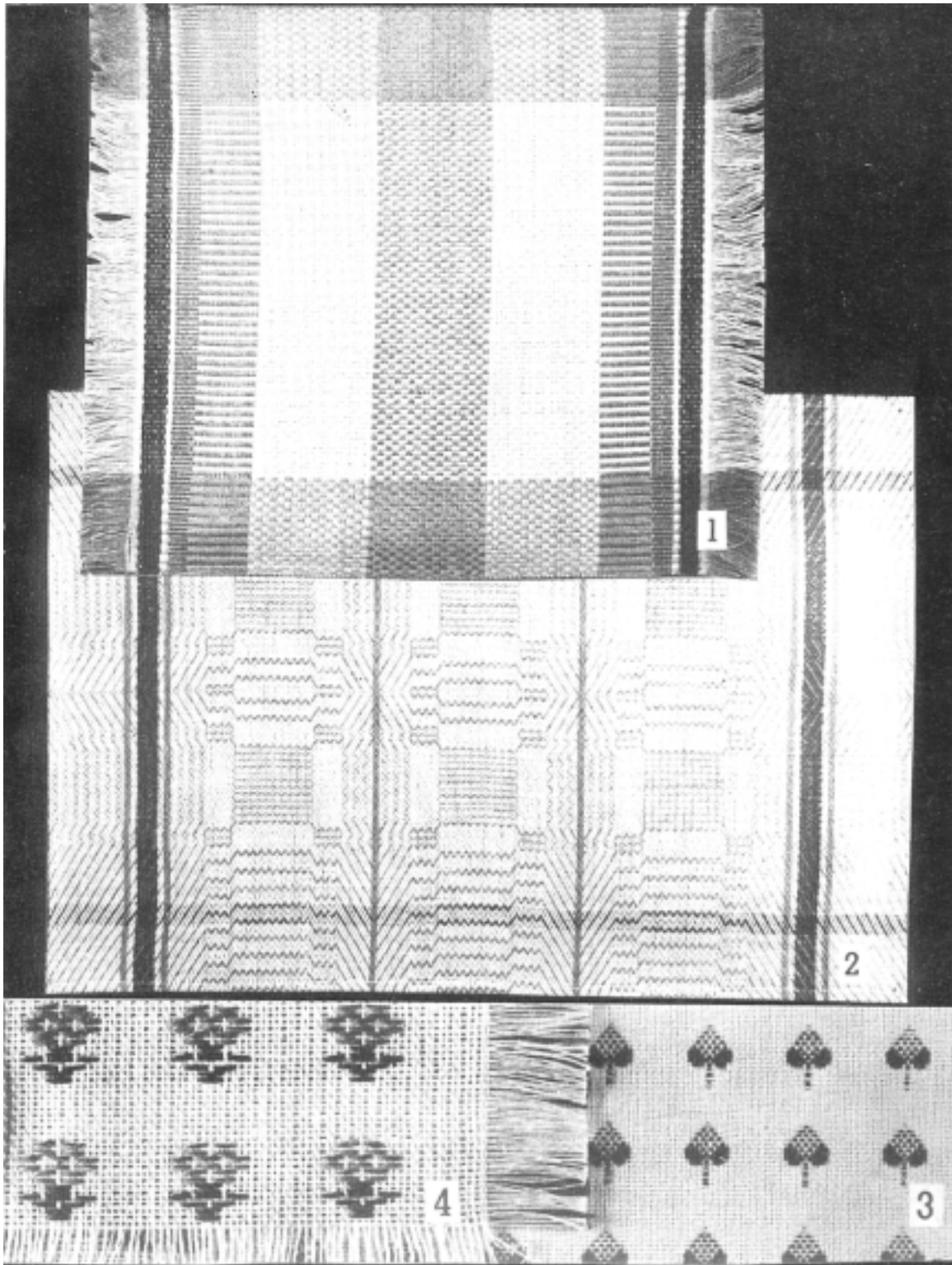
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BOOKS FOR THE WEAVER

a comprehensive catalog on  
hand weaving, spinning, dyeing, textile design

Our copy of this catalog has just arrived, and we are glad to tell  
our readers they are free for the asking.      Write to:      Craft &  
Hobby Book Service,      Coast Route,      Monterey, California.



1. Linen square, 4-harness draft. LOOM MUSIC, June 1957, page 41
2. Linen, in 8-harness twill arrangement LOOM MUSIC, June 1957, page 43
3. Detail of Danish tray cloth, brocade. LOOM MUSIC, June 1957, page 44
4. Detail of Swedish tray cloth, brocade. LOOM MUSIC, June 1957, page 45

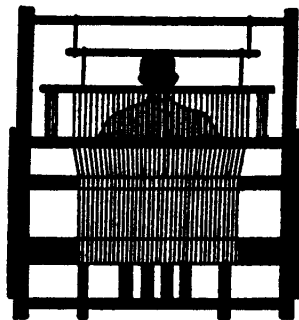
**LOOM**

**MUSIC**

VOLUME XIV      NUMBER 7

SEPTEMBER, 1957

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIV, Number 7

September, 1957

STUDY GROUP PLANS

- |   |  |
|---|--|
| 1. Practical: sampler of<br>open work lace techniques | 2. Theory: weekly lectures<br>for a 12-week period |
|---|--|

More and more the study of the underlying principles of the craft of weaving is taking first place in the minds of weavers. Together with the forming of Guilds in every section of the land, comes awareness and discussion of the weaver's problems: techniques to master, design to study, and the need to make good loom practices into automatic responses. The need for good teachers is being met, and there is an almost bewildering choice of reference books and warp and weft media.

As the winter days approach, each group fashions a program, such as inviting guest speakers, having two-or three-day conferences, preparing for exhibitions, and consolidating plans for specific areas of study.

The alert Guild member reads HANDWEAVER AND CRAFTSMAN to learn and enjoy what weavers in other places are doing, and thereby broadens her concept of the uses of the loom. At the same time interests along various channels emerge, from which she chooses a favorite.

If you are wondering about plans for your own winter study, we outline here two study groups, one of practical application, the other consisting of twelve theory lessons, -- one given by M.S. and the other by E.M.H.

**OPEN WORK  
LACE  
TECHNIQUES**

The first was a course in Edmonton, to study the major Open Work Lace Techniques. Although each member was an experienced weaver and owned a foot loom, it was decided to use here, for convenience, 2-harness-frame looms. Several loom construction plans were followed, one being similar to the ones shown in WEAVING AT THE LITTLE LOOMHOUSE, by Lou Tate. For economy, broomsticks were used for rollers, and an interested husband planned and did the carpentry from scrap wood. The only expense was for a reed and string heddles. When first tried,

each member felt these looms just too inadequate, but admitted later they had become quite fond of them as time went on; and they were found to fill the need of this project so adequately. A central meeting place (a home) was chosen, where the member had room to store the looms, and a once weekly meeting was scheduled for as long as need be.

Certain local rules were followed, placing emphasis on the "how to" rather than problems of warp setting, beat and kindred requirements. These were:

1. Warp was of 8/2 cotton or similar weight, 8" wide, which suited the looms and made counting more simple. The weft was a similar weight, in linen. Natural or pastel colored samplers were woven.

2. Each student made a sampler plan on paper cut to size. In this no choice was made of a technique, rather noting a width to be woven. Length and width were carefully proportioned, as 3-1, 5-2, as the student desired. One inch tabby bands were planned between lace bands.

3. Before beginning sampler, the student was required to master a 50-50 mesh on this set-up, and weaving a straight edge.

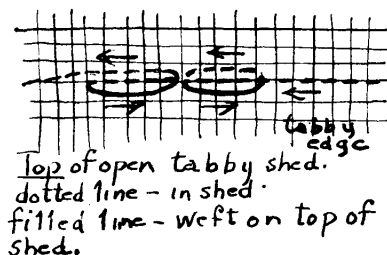
4. No two samplers were alike, nor were any techniques woven identically.

5. All the reference texts listed on page 52 were at their disposal.

#### The details of one sampler

A 1½" fringe was provided for at the beginning, and four or five weft shots thrown, to be removed after hemstitching. Regular tabby shots began, leaving about a yard of linen for the hemstitching thread. This was done with a needle, at the loom, using the finish method described in our February 1955 issue (or your favorite).

Band 1 called for a 1/4" lace band, and Brooks Bouquet was selected, this time with the edges built up on each side with tabby, to prevent a "waist" } - i.e. calculate where first bouquet is to occur, and weave 3 tabby shots, from edge to bouquet, back to edge, back to bouquet. The scale of the Brooks was ahead 10 and back 5, with shed open, making a 10-end unit per bouquet. Remember the technique? -- same shed open all across: beginning right hand edge, take shuttle under 5 ends, up out of shed, back around the same 5 ends and forward through

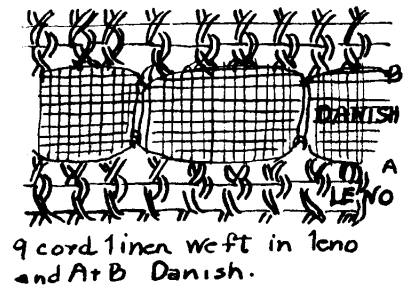


Line of warp between bouquets are due to change of shed after lace row.



an additional 5 ends; back around those last 5 ends, through 5 new ends, and so on across. (January 1953 LOOM MUSIC).

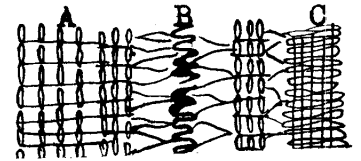
Band 2. 7/8" combines leno lace twist and a row of Danish at centre (L.M. Jan., 1954). Begin with 1 row of 2-2 twists, then 5 tabby shots, then a row of Danish, with groupings of 3 rows of twists.



9 cord linen weft in leno and A+B Danish.

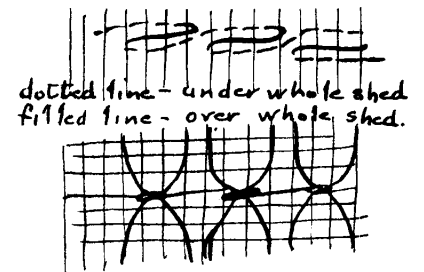
(Centre of Danish is 9-cord alternated with regular weft for interest; B works as in blanket stitch from left hand edge).

Band 3, is a 2½" band, bearing the initials of the weaver, M.H.I., combining single leno twist for background, Spanish stitch for tabby design area -- similar to that described in June 1956, except here the single weft thread did all the weaving, with no added bobbins used.



A = 1-1 leno backgr'd  
B = tabby design area (Spanish stitch)  
C = tabby edge build-up.

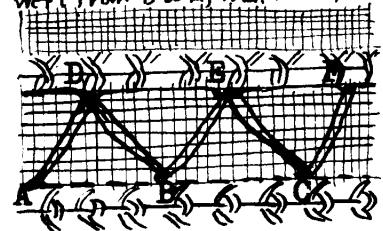
Band 4 is again a bouquet, but done with closed shed (as Soumak, but pulled up), thus: shuttle under 4 warp ends, R to L, and to surface, back R to L under the same 4 ends, plus the next 4; back R to L under the last 4 plus 4 more, and so on across. Throw two tabby shots. Repeat the same bouquet stitch, but with a split grouping, i.e. begin with a 6-end group at first edge and continue in 4-end groups.



dotted line - under whole shed  
filled line - over whole shed.

Band 5 is the "Deily Medallion" by Mrs. Earl A. Deily, shown in NEW WEAVES FROM OLD, by Elmer Hickman. Here the weaving linen for the leno and Danish stitch adaption was a heavy 9-cord. This Deily Medallion is very dramatic at this setting with coarse linen weft.

Select ABC Points  
" DEF at intermediate points Make stitch from D to A, and from D to B. Carry weft from D to E, then E to B, etc.

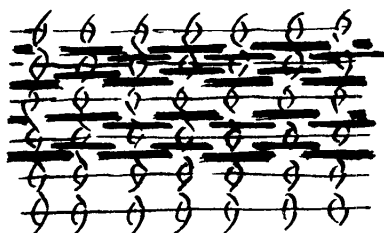


Band 6 is closely woven Spanish stitch, double linen weft for emphasis. One row right to left, with a return row left to right, tabby edges.



Band 7 is a single crossing of Spanish, 5 passes per stitch instead of 3, again with double weft for emphasis.

Band 8 is called Peruvian Leno with Pattern, by Florence House, NOTES ON WEAVING TECHNIQUES. It comprises a 1 and 1 leno background, with a 1/2" built up tabby edge, with a simple design laid in over the twists: Weave 3 rows of 1-1 twists, then with 6-strand floss in a needle, darn in the 1st design row (between 2nd and 3rd wefts): over twisted pair, under twisted pair, all across, and coming back over and under the opposite pairs. (on a 4-harness loom, harnesses can be raised in pairs to lift twists, giving design thread shed.



Leno Foundation  
Weaver through mesh =  
double mere 20/6

Band 9 was centre, 3/4" wide, comprising 5 narrow bands with 1/2" tabby interspacing, giving a record of 5 primary techniques in this one spot: Brooks, Danish, 1-1 leno with spacings, Spanish, 2-2 leno.

The second half of the sampler continues the same techniques, adapted to different width bands, and will be recorded only briefly:

Band 10, 6-end Brooks bouquet, 1 tabby shot, repeat same Brooks.

Band 11, Combination 2-2 leno with Danish, using heavy wefts.

Band 12, 2" band, 1-1 leno, interesting spacings on tabby background.

Band 13, Spanish stitch, across and back, with 9-cord linen.

Band 14, 2 1/4" Brooks bouquet with tabby edges: 2 rows of identical grouping, 2 rows of split or diagonal grouping, then 2 rows of identical grouping, giving an extremely nice all over effect.

Band 15, one row of Spanish stitch.

Band 16, 2-2 leno for 2 rows, centre row 2-2 leno, with 4-4 leno group at regular intervals, then 2 rows of 2-2 leno.

Band 17, 2-2 leno. Then tabby end to match beginning, and a final on-the-loom hemstitching.

The experimenting and the adaptations could go on indefinitely, using the simple basic techniques of free open work. The Gauze Weaves

of Peru and laces of Mexico (August 1945) are not forgotten, nor Greek and Roumanian (November 1948). Reference texts found helpful were: Allen, AMERICAN AND EUROPEAN HAND WEAVING REVISED; Lou Tate, WEAVING IS FUN and KENTUCKY WEAVER; Berta Frey, SEVEN PROJECTS IN ROSEPATH; Wahe, PITSIA KANGASPUISSA; Brooks, THREAD TECHNIQUES, Series 2; Harriet Tidball, SHUTTLE CRAFT GUILD BULLETINS.

Result? A visible guide, plus accompanying guide notes, to use and appreciate countless times in future weaving, of little girl's dresses and skirts, household linens, curtains, stoles -- and just try one of these on a wool warp using knitting ribbon for a deluxe dress.

#### The Theory Group

This group of 20 students met once a week for 12 weeks. In the city where it was held (Winnipeg), the local School Board, in its Adult Education Program, will hold a class in any approved subject if 20 students request its formation. The cost is about 25¢ per night to the student, while the teacher, who must be qualified professionally, is paid the regular rate for such teaching. After some persuasion, because of an already crowded schedule, Mrs. H. gave the course.

These students had practical weaving knowledge, could read drafts, set up looms and so on, but had not too great a theory background. The teaching follows an experimental sequence, hence its unorthodoxy.

As a beginning, students were asked to have Mary Atwater's SHUTTLECRAFT, and page 215 was used. The term "short draft" was taught. No reference was made to the text of the page, but emphasis was placed on the designs obtained by the squaring off of the short draft, a matter of visual perception. When this squaring off was mastered, the term "profile" was given to the short draft in its role of indicating to the eye the relative proportions of the A and B blocks, and the subsequent placing of these pattern block areas in the woven article.

Once these ideas were grasped, the class was encouraged to try original profile groupings and their squared representation.

The next step was a study of the weaving drafts which are called "2-row" because they embody only 2 areas of the draft design; in some cases with these areas being displayed against a built up background as in 2-block Monk's Belt; or having the alternate block weave as tabby, because of the weave construction (as in M's and O's and Bronson lace). A distinction was made between one and two shuttle weaves, i.e., where tabby must be thrown, or not.

These weaves were then studied, with the draft formulas being applied to a constant profile representation of block areas: 2-block Monk's Belt, Huck, 2-block Summer and Winter, and so on.

As a block formula for the respective weaves was presented, the relationship of the frames to treadles was pointed out. Tie-up charts were thus deduced as a matter of course, i.e., if a block formula was 1-2, or 1-2-1-2-1, it is necessary to treadle frames 1&2 to engage the warp ends threaded on those frames. The need for tabby, or not, was also taught, on examining repetition of a pattern shot.

Several of the students with spare looms set up the studied weave and wove it during the ensuing week. In all cases the treadling first followed the squaring of the profile used, and then the student went on to experiment with free weaving, or variations. The rule was taught -- the standard treadling of a draft is the square of the short draft profile.

As the weeks progressed, the terms "tie-up" and "Tie-down" were mastered, and the fact that some students had rising shed looms proved useful in grasping the rising and falling shed tie-ups.

We progressed, still using page 215, to a simple Bronson and Bronson lace without a tabby border, to M's and O's and some Swedish lace drafts.

It was a short step forward, then, to 3-row groupings such as

Barleycorn, and Huck and Bronson where we treated the tabby border as the third design unit with the 2-row design enclosed. In studying Barleycorn the transition from a 3-block design area to the 2-block Bronson was noted, where the 3rd area of design becomes a tie-down so there may be repetition of the A and B formulas.

With the use of 4-row designs or four pattern areas, the fact was made evident that the more required of the 4-harness frames in working out the draft design, the more overlapping of the pattern areas because of the double use of the warp ends on the frames. So we handled, without too much difficulty, the 4 harness overshot, and even a glimpse of Crackle.

Of course, in such a short time no principle was thoroughly mastered, but the key to the door of the basic theory has been mastered. This group is anxious to start again "right from the beginning", and so to review with new understanding the facts of what is necessary to be a designing weaver.


-----


What are your plans for the winter? We should like an outline of them, please, and if your groups have worthwhile and interesting experiments, please tell us. We'd like to make a picture of this year's studies!

For a winter of real progress, especially in good design, we wish you

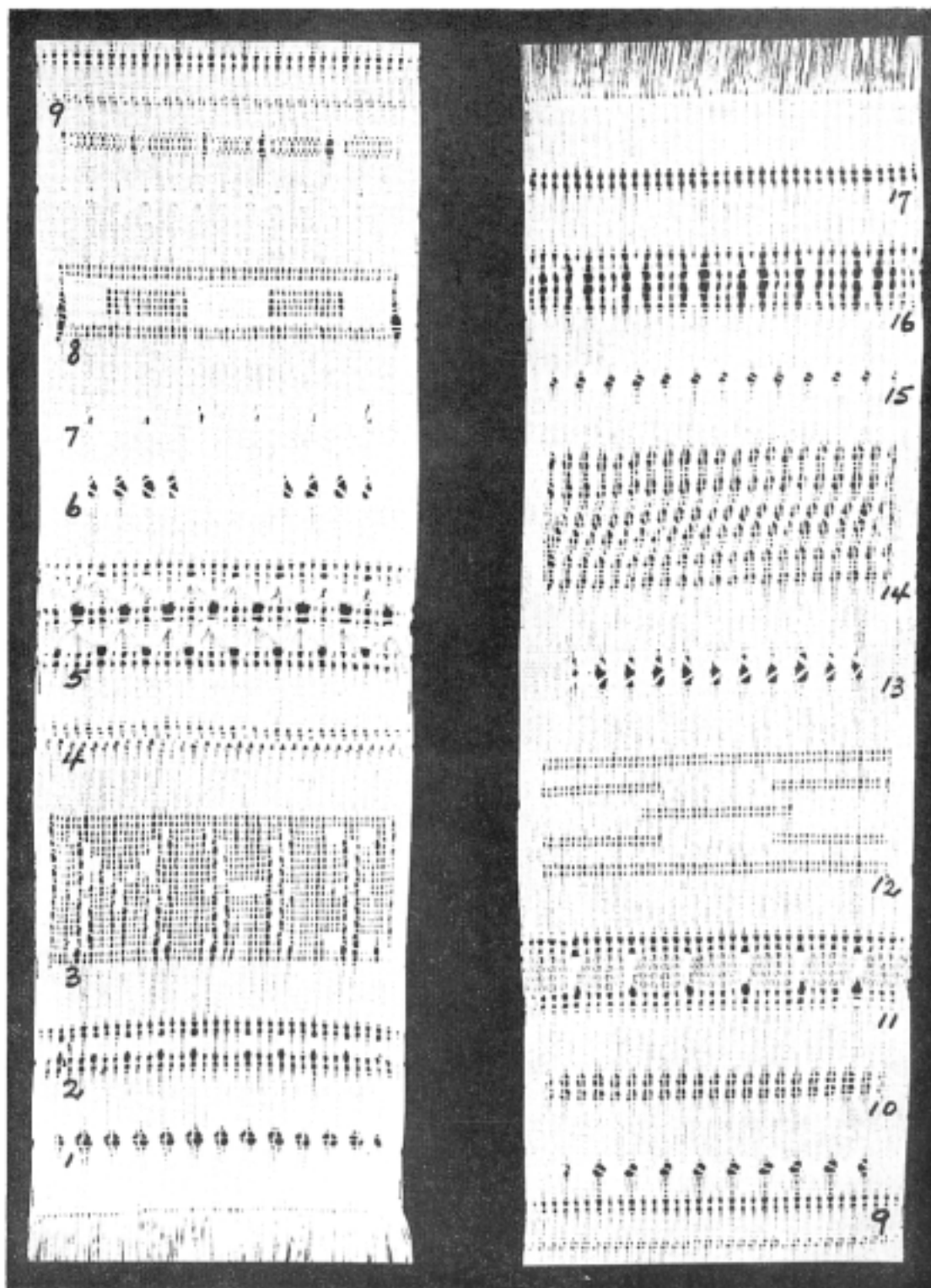
GOOD WEAVING!

This closing, which we used in our first issue and in every subsequent issue since 1944, has become a part of weaving language, to our great pleasure. Let it remain our goal and achievement forever!

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

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

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Sampler of open work lace techniques, woven by  
Mrs. L. Irwin, Edmonton, Alberta.

LOOM MUSIC, September 1957

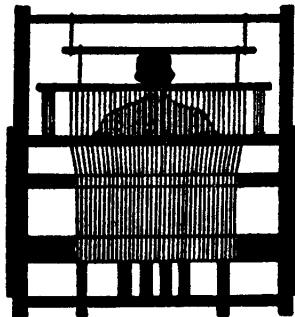
**LOOM**

**MUSIC**

VOLUME XIV      NUMBER 8

OCTOBER, 1957

*Mary*  
*Sandin*  
Edmonton



*Ethel*  
*Henderson*  
Winnipeg

## LOOM MUSIC

Volume XIV, Number 8

October, 1957

BANFF: July-August, 1957

(including details on some of our projects: Bronson Lace, M's and O's, evening bags, etc.)

As our eyes greet the familiar Banff scene: the morning beauties of cloud and sunshine, the ever changing moods of the day, the glorious panorama of the heavens at night, around and about the towering peaks of Cascade, Rundle, Norquay, Sulphur and the giant of them all, Bourgeau, we achieve in a second a feeling of harmony with Nature. The world and its difficulties seems very far away, and the bustle of city life is forgotten without a regret. The little car sits neglected, except for delivering urgent messages, and walking is the order of the day. Small wonder, then, that our particular Banff remains the goal of summer existence, though distant places have beckoned and offered much for our approval.

Nevertheless, once the day begins, our life is just as busy as ever, and no thought other than weaving fills our being. Our classes go on apace, and it is always somewhat of a miracle to see frustrations and misgivings give way to satisfaction and triumph.

Two little stories on this topic will illustrate our meaning. Our beginners had progressed from the first shuttle throw to the mysteries of "as drawn in" -- weaving the square of an overshot pattern. It is difficult, and many cries of anguish were about. Then, from one student came the joyous accents of victory. "Look at me!" she cried, "Last Monday I was ready to weep, and now I do it without looking!" Her jubilation was exciting to see, and an encouragement for the whole class. This same student came back from lunch to find a fellow student who had left a note on her loom to point out an error -- "Shame on you, you went off your diagonal!".

We think this summer's term might be called a session of discovery and experiment, for there has been a good amount of fine work along these paths, finding out what the looms hold for the inquiring mind. The results have been of value to all of us. We will therefore tell you of some of these activities.

We have had as one of our company Miss Imogene Redding, of Wollaston, Mass. Miss Redding has been trying out  $1\frac{1}{2}$  lea linen (a new product of Lily Mills), and we watched the warp with interest, especially since  $1\frac{1}{2}$  lea linen is one of our favorite threads. Suffice it to say, we thought the experiment successful, and Miss Redding plans to publish her findings soon.



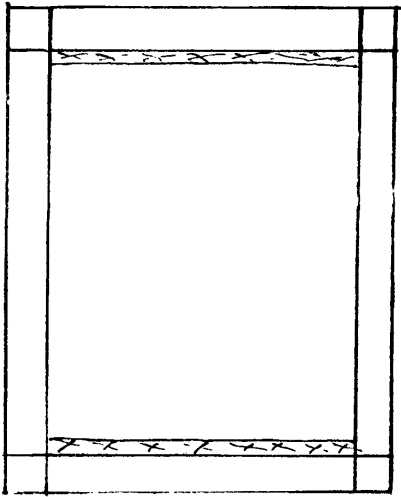
From this, Miss Redding went to Crackle Weave, and began her experimental treadlings on our blue crackle set up -- a soft blue, rather a greyed delf (described earlier in LOOM MUSIC, November 1956). In trying out various wefts, a turquoise blue boucle was chosen. The effect was excellent -- and then black was introduced. Some other groupings ensued, with no attempt made to integrate the sections, although they followed one another -- whites, turquoises, beiges and black bits. When one of our University professors in Architecture and Interior Design visited the studios for a quick trip around the rooms, what was his verdict? -- that blue piece, that's the most interesting on your looms. Promptly christened "Study in Blues", it is a real abstract, which, like Topsy, just grew, and was a real exhibition piece.

Miss Elizabeth Brendt of Portland, Oregon, a weaver with a fine flair for designing, spent some days experimenting with a 4" wide black warp: 32/2 wool at 30 ends per inch, and black weft of the same grist. She had brought with her black lurex, and various colors to use. At this time we will only say that the little woven sample is a darling -- no hint of Rosepath itself appears, and in an early issue we hope to tell you of the whole project -- 4 black skirts, designed entirely by Miss Brendt. It has been a special joy to watch her, for her work exemplifies one of our pet theories, that weaving is the most wonderful answer to individual expression.

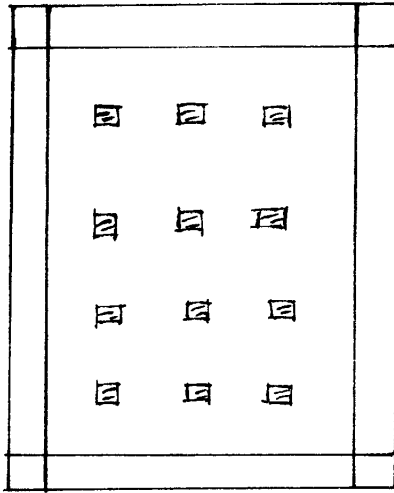
**BRONSON  
LACE  
warp**

Our Bronson lace warp needed renewing and we chose a simple sequence which may be woven in a number of ways: tabby with small squares of Bronson, or all lace with the small squares in tabby. It is this arrangement we have photographed on page 63. However, since so many variations of treadlings are possible, page 58 carries sketches and treadlings for you to try -- it will certainly pay you to put on a long warp. For a large cloth, enlarge the blocks at will.

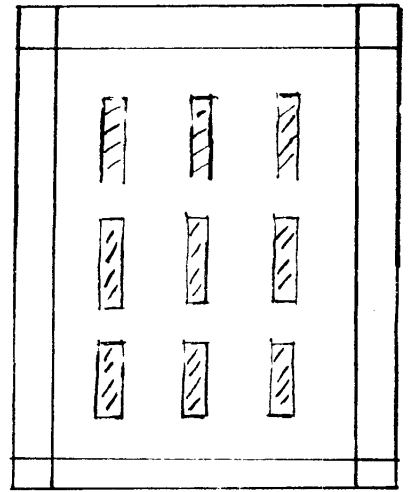
The Warp is 18/2 linen (Searle Grain Co., Winnipeg) in white and yellow, at 24 ends per inch (2 per dent in a #12 reed, 1 per heddle)



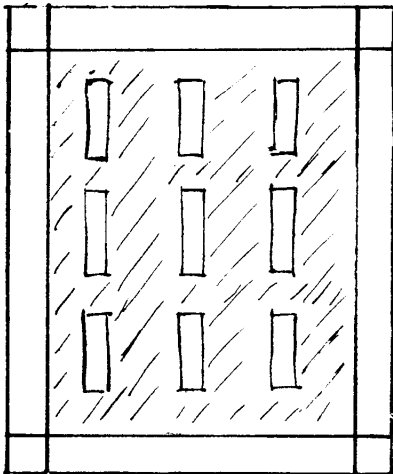
Border Tabby - A+Balt.  
 Pattern - 1B 1B A B 2x  
 Centre - Tabby.



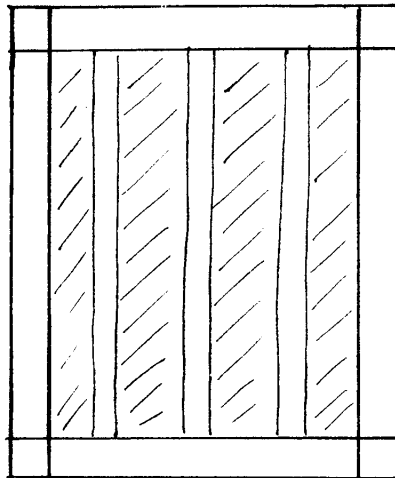
Border Tabby -  
 Pattern 2B 2B A B 3x  
 Tabby - to size.  
 Repeat as desired.



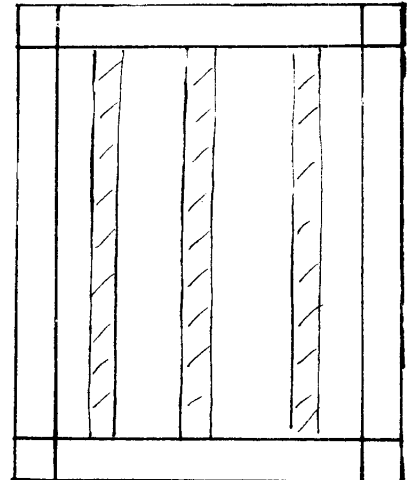
Border Tabby -  
 Pattern 2B 2B A B 9x  
 Tabby to size.  
 Repeat as shown



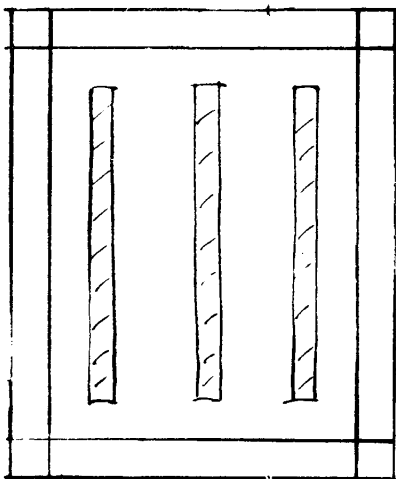
Border - Tabby.  
 Pattern - Lace background  
 1) 1B 1B A B 6x  
 2) 3B 3B A B 9x.  
 Repeat for good spacing.



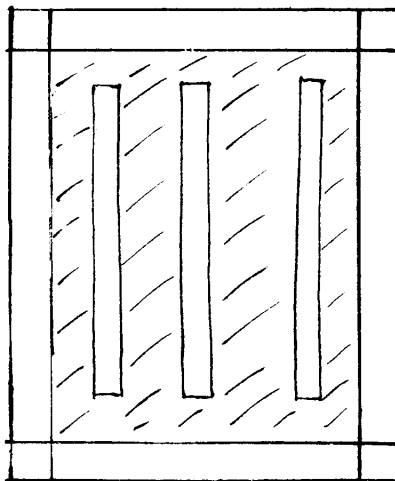
Border Tabby.  
 Pattern - 3B 3B A B.  
 whole length.



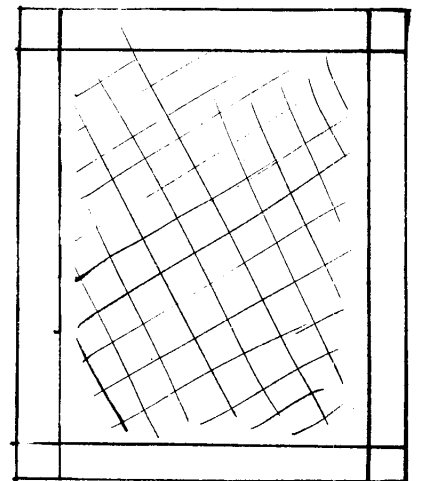
Border - Tabby.  
 Pattern 2B 2B A B  
 whole length.



Border Tabby - color.  
 Tabby - background color  
 Pattern 2B 2B A B.



Border - Tabby - color.  
 Pattern Lace background  
 1B 1B A B 6x  
 Bars - 3B 3B A B.



Border - Tabby  
 Lace Centre -  
 1B 1B A B.

Draft and warp arrangement are given together:

Thread  $\begin{matrix} 2 & 2 \\ 1 & 1 \end{matrix}$  begin for 36 ends yellow

Thread (a)  $\begin{matrix} 3 & 3 \\ 2 & 1 & 1 & 1 \end{matrix}$  begin 6 times = 36 ends

(b)  $\begin{matrix} 4 & 4 \\ 2 & 1 & 1 & 1 \end{matrix}$  begin 3 times = 18 ends

then (a), (b), (a), (b), (a) } 247 ends white  
 $\begin{matrix} 36 & 18 & 36 & 18 & 35 \\ & & & & \end{matrix}$  =193 ends

(last #2 of last repeat is threaded yellow below)

Thread  $1^2 1^2 1^2$  for 36 ends yellow  
 319 warp ends

Tie-up

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

Rising shed  
or table loom

Falling shed or  
counterbalanced  
loom

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

Note we give you rising shed tie-up, which is easier for weaving Bronson, as well as the sinking shed. We keep our Bronson on a small Gilmore loom, and it is one of our most reliable tools.

To weave, use weft same as warp, beating to 50-50 mesh: (Begin either plan with a 1/4" fine linen for first turn-under, then 3 1/2" tabby weave (Alt. A and B treadles, ending with B), in yellow linen, to provide a hem to match the yellow side borders)

Lace background with  
tabby spots

OR

Tabby background  
with lace spots

Weave the 3 1/2" yellow tabby

Weave the 3 1/2" yellow tabby

Weave 6 repeats: 1,B,1,B,A,B,white

A,B, alt. for 36 shots, using white

3 repeats: 3,B,3,B,A,B "

3 repeats: 2,B,2,B,A,B "

6 repeats: 1,B,1,B,A,B "

A,B, alt. for 36 shots "

Repeat for desired length, ending with yellow hem allowance

Whatever linen is used, cut or glue-off the first mat, hem, wash and iron to determine shrinkage, then weave other mats accordingly. The first mat can become the table centre, if length adjustments need be made on the mats, after carrying out the washing experiment. Have you formed the habit:

measure on loom with tension on

measure on loom with tension off

measure after washing?

It really pays off!

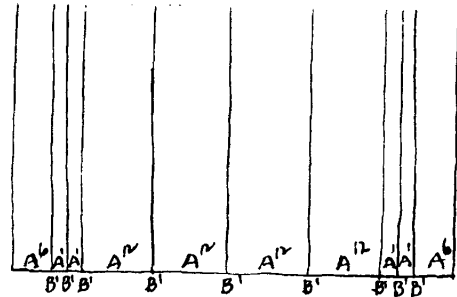
Speaking of rising shed looms, we have the new folding 36" LeClerc, and it is a finely finished loom. Made to fold, it goes easily through a door opening, and is extremely well built. The pedal

action is very light, and it is easily assembled. There are slots for both beams to drop into, which means they may be removed without dismantling the loom. If one had extra sets of beams and frames, many tricks could be managed. The appearance of the loom is most neat, and the finish very fine. The wire heddles have larger eyes, and are lighter to operate than flat ones. For those accustomed to a shuttle race, we advise its purchase as an extra.

We have also used, as an article of new equipment, the LeClerc horizontal warping mill, and will describe our findings in a future issue, also. It makes a warp in a very short time, and one can sit while doing the required operations.

Some of the other warps being woven on:

M's and O's on a 24/3 Egyptian warp at 30 ends per inch; weft #10 unbleached linen. This is a splendid combination and wears forever. We keep the upright cross-bars narrow, and use the horizontal ones infrequently:



Threading plan, 584 ends, 19" wide

Block A,  $1_2 1_2 3^4 3^4$ , thread 6 times = 48 warp ends

Block B,  $1_3 1_3 2^4 2^4$ , thread once = 8 warp ends

Thread Blocks A, B, A, B, once each = 32 warp ends

Thread Block A, 12 times = 96 ends

Block B, once = 8 ends

Block A, 12 times = 96 ends

Block B, once = 8 ends

Block A, 12 times = 96 ends

Block B, once = 8 ends

Block A, 12 times = 96 ends

Blocks B, A, B, A, B, once each = 40 ends

Block A, 6 times = 48 ends

total 584 warp ends

Treading: Weave bands across as desired. To weave

Block A, treadle harness frames 1&2 and 3&4, alternately, for desired width; Block B, harness frames 1&3 and 2&4 alternately, as desired. (near tabby - frames 2&3 against 1&4)

Stoles of 16/2 white Weavecraft on a Swedish Lace draft. This resembles Bronson Lace, but has a balanced treading, 2 against 2.

Upholstery on a twill warp of putty colored 20/6 (Lily Mills) at 20 ends per inch. This warp blends with many colors and is almost silent in accent. One popular weft was Searle Grain's Ming Gold "Sparkle", owing to the great popularity of this color this year.

It was woven 8 shots twill (1&2, 2&3, 3&4, 4&1), then 4 shots tabby. Another beautiful example uses wefts of a grayed turquoise dacron boucle with the same tone perle 3 - a happy choice in a job lot from Isabel Scott: 4 shots turquoise boucle, tabby weave, then 4 shots of perle dacron using frames 123, 234, 341, 412 (tie extra tie to each pedal).

Drapery of a very coarse heavy texture, about 8 ends per inch, using gold wrapped white rayon boucle, a natural cotton boucle, and a natural carpet warp, woven with various wefts. It is very handsome -- one visitor wanted it for a dress to be combined with a taffeta undersheath.

We have a beautiful color warp for color experiments. Planned around a color wheel sequence, it uses Lily Mills colors and it calls forth instant response.

A favorite for evening bag material on a small overshot threading, using direct tie up:

Warp was rust colored 30/3 Egyptian at 30 ends per inch; wefts, gold supported by nylon or etc. and lamnette in gold, woven

1. Treadle 1 and 2 alt. for 10 or 12 shots, fine gold.
2. Tabby A and B, one shot each lamnette
3. Treadle 2 and 3 alt. for 10 or 12 shots,  
fine gold; tabby A,B, of lamnette
4. Treadle 3 and 4 alt. as above; tabby A,B
5. Treadle 4 and 1 alt. as above; tabby A,B

Tie-up

		X	X		
	X			X	
X			X		X
X				X	
					X
	1	2	3	4	5

Then weave in reverse order: 5,4,3,2,1, 1,2,3,4,5, etc., doubling at the turns as indicated.

This gives an encrusted beautiful bronzy-gold all over effect, very rich and luxurious. Do try it!

Our 16, 12, and 8 harness looms have been busy, and their products, too, will appear in later issues.

We have had our usual tweed lengths, and all the familiar weaves appear in one place or another.

Lastly, we have welcomed many old and new friends. Our spirits were lifted by notes and postcards from former students, wishing us success; and by visits from others bearing greetings from those who were elsewhere. The Penningtons of Iowa are almost standard equipment by now, and we hope they may long continue so to be.

Husbands come too -- one is off all day with the photographers; another just enjoys the scene, and says he is going to build a cabin and retire in Banff.

Truly, we are glad to be doing our part, and sharing experiences in

GOOD WEAVING!

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#### SHUTTLE CRAFT GUILD

News has reached us of the sale of the Shuttle Craft Guild by Mrs. Harriet Tidball to Mary Black and Joyce Chown of Nova Scotia. (address: Shuttle Craft Guild, Shore Drive, Bedford, Nova Scotia). We are sorry to hear of Mrs. Tidball's ill health, the reason for the sale, but she will continue to supply the articles on advanced weaving for a time. Mr. Veren will also continue with his BOOK SHELF section, and as Mrs. Tidball's personal agent or jobber.

To the new editors we extend every wish for success in their undertaking. For them, "Good Progress" is our welcome.

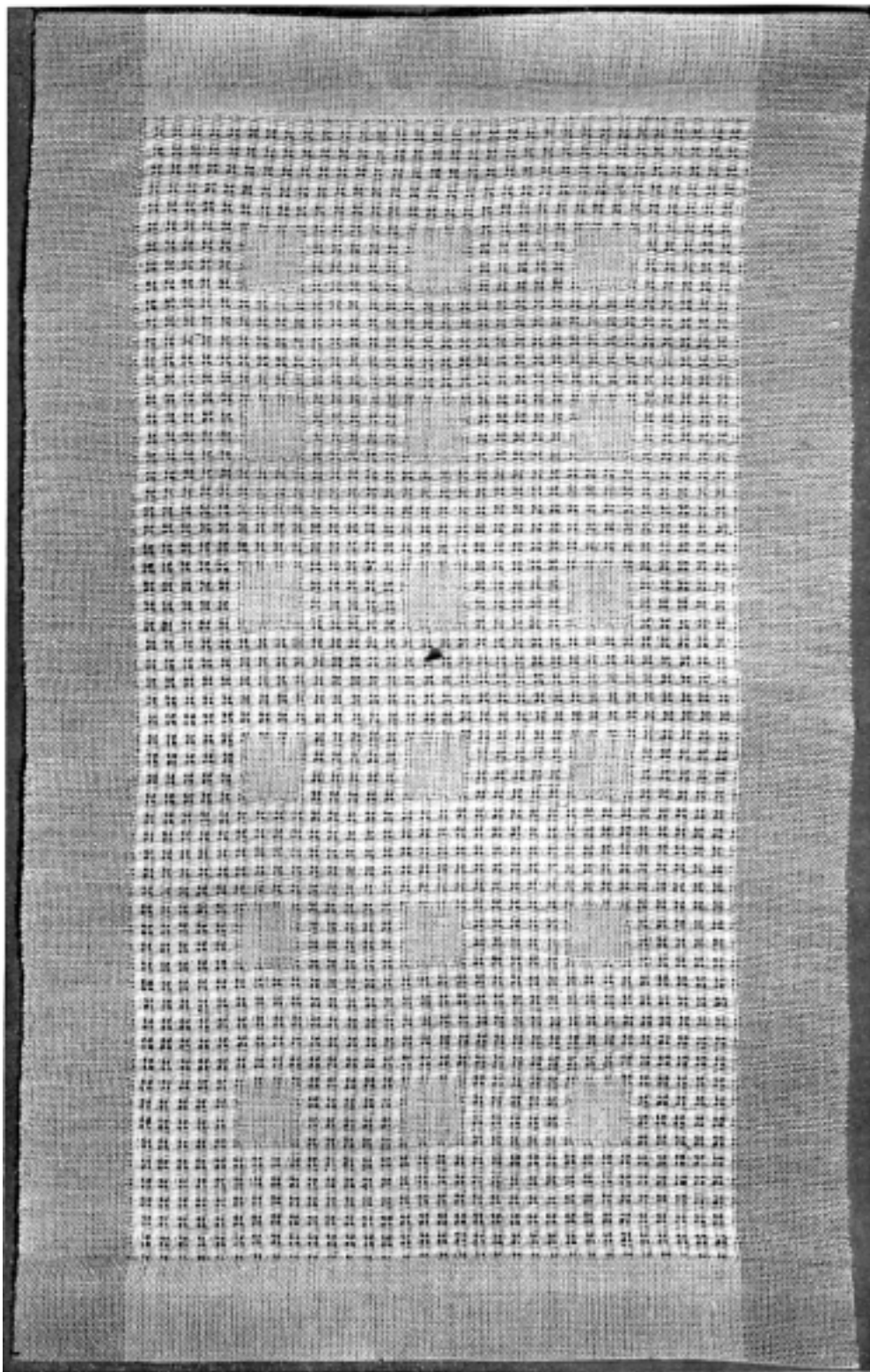
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Yarns of all types: Swanson, 1132 Shoshons, Pasco, Washington

Our fall vacation trip included a homeward-bound detour to visit Pasco, because we had been intrigued by Mr. Swanson's ad in CRAFT HORIZONS. His ad lists "American Thread, Beehive, Bernat, Bucilla, Coats & Clark, Contessa, D.M.C., Dritz, Fleisher, Lily, Lion, Loomlore, Ludlow, Maypole, Metlon, Red Heart, Square-sale", and he had them all -- Shelves and shelves, boxes and boxes, full of yarns in such a range of color and size and texture, guaranteed to open wide the pursestrings of the most "Scotch" weaver. In addition, he has specials to offer at various times.

Write to the above address for his price list, if interested.

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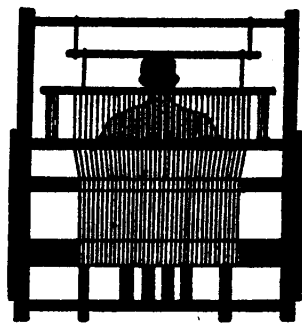


Linen Runner in Bronson Lace weave, LOOM MUSIC, 1957, page 57  
(see page 58 for treading variations on this set-up)

**LOOM**  
**MUSIC**

VOLUME XIV      NUMBER 9  
NOVEMBER, 1957

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg



## LOOM MUSIC

Volume XIV, Number 9

November, 1957

The answer is, "Huck"

Heavy drapery; Fine glass curtains  
 A baby blanket in two weights  
 A featherweight scarf --

Yes, use "Huck"

Almost identical drafts, found in widely separated sources, intrigued us to see how many interpretations we could work out for you -- and so for the basic draft we credit

Gladys Brophil in WARP & WEFT, about 1954  
 Kutomamalleja, page 11  
 Vävbok by Sigrid Palmgren, Vol. I, p. 17, 1925

This is what is known as a 6 x 6 Huck, drafted  $1_2 1^{434}$ , but in these cases the centre end is drafted double or triple:  $1_{22} 1^{4334}$ .

The usual tie-up of Huck, giving all warp skips on one face of the web, and weft skips on the other, is not used. Instead, a "turned Huck" treadling is used to give the effect of warp and weft skips alternating on the one side of the weaving. This method eliminates a true tabby, which is not important. As well, denting is employed as a means of obtaining desired effects; plus a variety of threads to lend textured effects of thick and thin, or dull and shiny contrasts.

HEAVY  
DRAPERY

Our drapery sample began with the wish for a heavy, yet not closely woven appearance. Always practical minded, we tested out our threads and made adjustments accordingly.

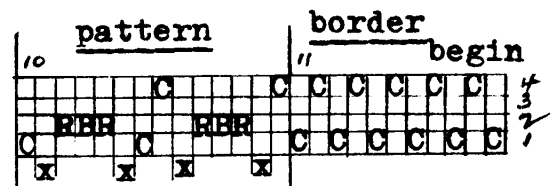
Our warp choice was: (1) white rayon boucle wrapped with gold, (2) natural cotton boucle which was dull, (3) natural carpet warp

Our first warp setting trial was in a #15 reed, but our final choice was in a #12 reed. We did not use the arrangement of Kutomamalleja, merely the basic draft. Draft and Denting, #12 reed:

C - carpet warp  
 B = cotton boucle  
 R = rayon wrapped with gold  
 x = missed dents

14 dents per repeat  
 10 warp ends per repeat

end with  
 border as  
 beginning



Estimating:

on a 45" reed we have 45 x 12 dents = 540 dents  
 a border each side requires 22 ends in all 22 dents used  
 518 dents left

518 dents, divided by 14 dents per repeat = 37 pattern repeats

Each pattern repeat requires: 4 carpet warps  
 4 rayon boucles  
 2 cotton boucles

total warp required: multiply each by 37, then by desired length of warp, allowing for shrinkage, take up and loom waste; add borders. We found little shrinkage in our washed sample, but allow it anyway.

Thread sources

Carpet warp, 3360 yds. per lb. (ours Searle Grain, Winnipeg, \$1.60), or department and "5 & 10" stores anywhere, Lily Mills, etc.  
Cotton boucle, (ours Searle, \$2.25 per lb., no yardage given), or Lily Mills Art. 105 (1080 yds. per lb.)  
Rayon novelty boucle twisted with gold metallic in 1/2" splashes, ours from Contessa, Ridgefield, N.J., 1300 yds. per lb., \$2.50.  
 Lily Mills have cotton ratine with gold, for a duller finish drape.

The treadling

There are several treadlings possible, using various wefts, and we will give first the one which we used for our drapery length:

1. Treadle harnesses 1&3 alternately with 2&4, using the gold wrapped rayon boucle, beaten to 6 shots per inch (photo. on p.70) (not too open when off loom). Should you wish gold in the warp only, use an unwrapped boucle weft, in cotton or rayon as desired effect.

2. Weft of a finer, evenly wrapped gold boucle (also from Contessa), using the same treadling as above.

These two treadlings give a heavier stripe lengthwise, where three warp ends are on one frame. Of these two, #1 shows the most gold.

3. Weft of plain white heavy rayon boucle, treadle harness frames: 1&3, 2&4, 1&3, 2&4, then 1&3, 1&2, 1&3, 3&4. Repeat throughout.

This treadling gives long skips every 1/2" or so, but not too much, we think, in drapery material.

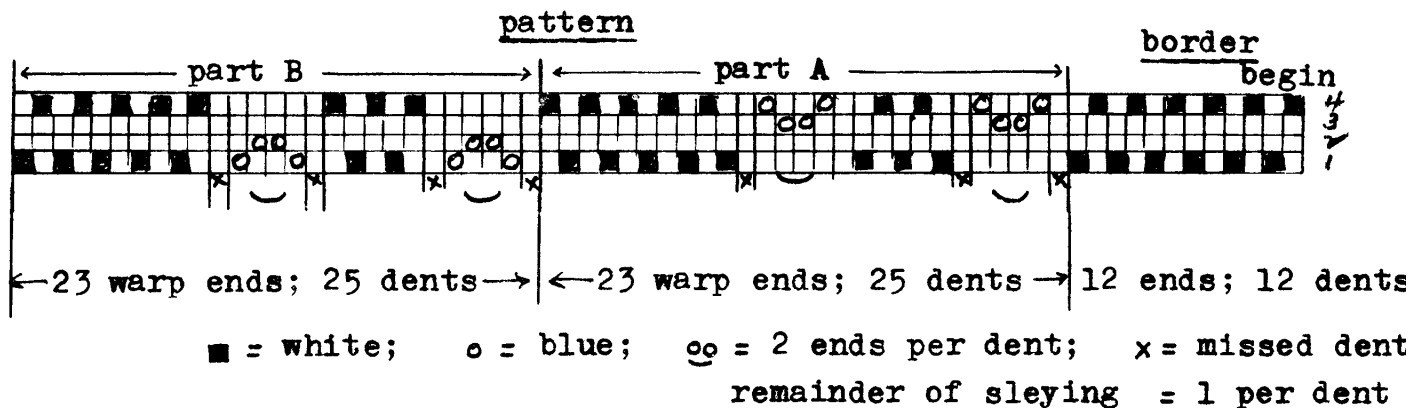
4. Last, for a drapery that is definitely bizarre, for a special effect, treadle harness frames 1&3, 2&4, 1&3, 2&4, 1&3, using white and gold rayon boucle  
 harness frames 3&4, using "gardenia loops" rayon boucle (has a cut loop, about 1/2" long, every 1/4" along the boucle)  
 harness frames 1&3, 2&4, 1&3, 2&4, 1&3, using white & gold

harness frames 1&2, using "gardenia loops" (Searle Grain Co.)  
Repeat the above treadlings, for an over-all effect.

BABY  
BLANKET

Our second example, the baby blanket, is from WARP & WEFT when Gladys Brophil was editor. Her plan called for very heavy yarn, so again we made adjustments and there was little resemblance in the finished articles.

The draft is based on  $122_1^{4334}$  #12 reed, note denting and colors



1 full pattern repeat = 46 ends, 50 dents = 4" wide

Warping and Threading plan, for 33" width, 461 warp ends

Border, 12 ends white (threaded 4,1,4,1, etc)	= 12 ends
Pattern A: 4 ends blue (threaded 4,3,3,4	
5 ends white 1,4,1,4,1	
4 ends blue 4,3,3,4	
10 ends white 1,4,1,4, etc.	
23	
Pattern B, same color order as A, following draft for threading	
Repeat A and B, 9 repeats in all, to 414 warp ends	= 414 ends
Balancing group A, 23 ends, as above	= 23 ends
Border, 12 ends white (threaded 1,4,1,4, etc	= 12 ends
	<u>461 ends</u>

Warping yarn:

We had some Shetland Floss, a yarn not now spun, but in its place we recommend a 3-ply fingering yarn, or a 6/2 nylon yarn (Searle has it at \$3 per lb. ), to give the needed weight.

The Treadling:

Again, treadlings may be varied to give various size blocks. This setting and yarn needs a fairly heavy, loosely spun weft. With a fine weft, it is about shawl weight.

For treading in the example photographed on page 70, we used pale pink fingering yarn, double on bobbin, treading:

14 shots, alternating harness frames 2&4 with 1&3, weaving for a 50-50 beat over the tabby areas.

1 shot 2&4 }  
1 shot 1&2 } with pink double weft, squeezing the 3 shots  
1 shot 2&4 } together

1/4" open warp

1 shot 1&3 with blue double on shuttle

1/4" open warp

1 shot each 2&4, 1&2, 2&4, with pink as above, squeeze

1/4" open warp

1 shot each 1&3, 3&4, 1&3, with double blue, squeeze

1/4" open warp

1 shot each 2&4, 1&2, 2&4, with pink as above, squeeze

1/4" open warp

1 shot 1&3 with double blue

1/4" open warp

1 shot each 2&4, 1&2, 2&4, with pink as above, squeeze.

repeat from beginning, for desired length blanket

A light weight sample was treadled, using Weavecraft 16/2 wool, double on shuttle, in this manner:

8 shots, alternating 2&4 and 1&3 with white

1 shot each 3&4 white, 1&2 blue, 3&4 white

8 shots, alternating 1&3 and 2&4 white

1 shot each 1&2 white, 3&4 blue, 1&3 white

repeat from beginning, and continue this order for length desired.

THE LACE  
SCARF

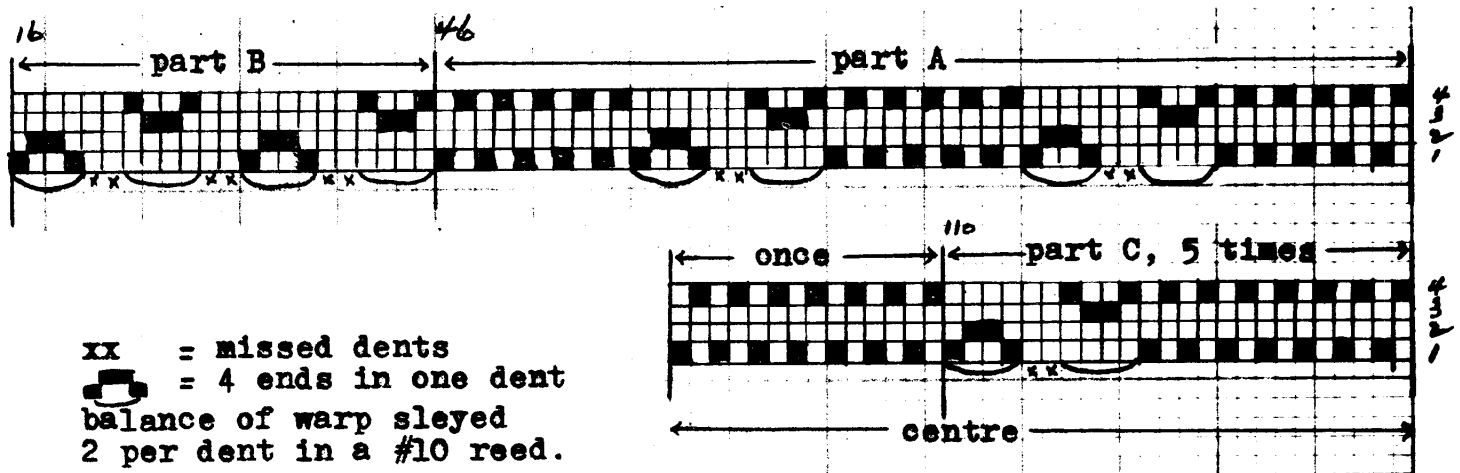
and

The draft is our own arrangement, suggested from that of Palmgren, #1, page 17: Stramaljgardiner (canvas curtain).

FINE GLASS  
CURTAINING

We wove it as a light weight scarf, photographed on page 70, and suggest materials to use for fine glass curtaining.

## Threading draft, and denting



Threading plan: #10 reed, denting as shown on draft above

Thread part A	46 ends	23 dents
Thread part B	16 ends	10 dents
Thread part C, 5 times	110 ends	55 dents
Thread first 14 ends of part C	14 ends	7 dents
Thread part B, not reversed	16 ends	10 dents
Thread part A, not reversed	46 ends	23 dents
	248 warp ends;	128 dents, or 12½" wide

Our warp and weft: white 32/2 Weavecraft wool

Our reed, a #10 was chosen rather than thread 1 end to a dent in a #20, the overall setting of the scarf. After sleying and threading we felt that the missed dents in groups in part B's wide lace stripe seemed very open, so we promptly threaded the 6 open dents with 6 ends of wool boucle, giving an interesting texture change as well. A bright glitter could have been used. We weighted the 12 extra ends behind the loom, for the length of the scarf. This method has the advantage that variety may be obtained on a long warp, changing the scarves by using different materials for the added ends.

### The treading

With single 32/2 Weavecraft, treadle 1 shot each

harness frames 1&2  
 2&4  
 1&3  
 3&4  
 1&3  
 2&4, and repeat throughout.

CURTAINS

To adapt this draft to a fine glass curtain, make a sketch showing where tabby areas and stripes are desired to appear. Use a warp of 50/3 cotton, or linen, and a warp setting of 30 ends per inch: 2 ends per dent in a #15 reed. Miss dents as in scarf. If a gold line is desired, fill in some empty dents; or, if a more open mesh is needed, leave 3 empty dents and fill centre one. Experiment also with cotton or linen boucles at intervals. The variety possible is very great, and heavy threads may be thrown across occasionally for a cross-bar effect. It's a wonderful draft for your own treadlings.

The finished article demands

GOOD DESIGN and GOOD WEAVING!

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Two new weaving books are mentioned for your consideration

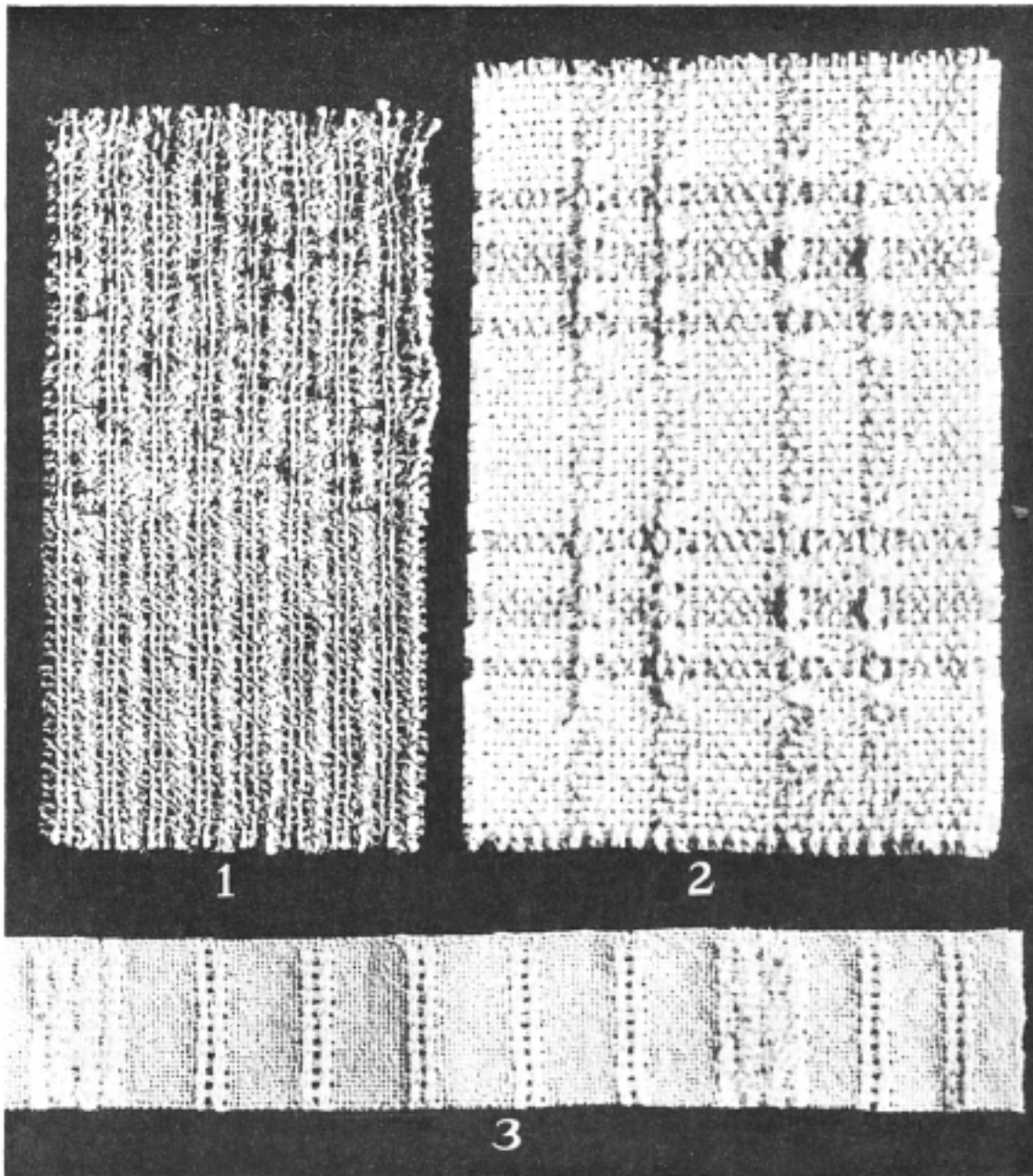
RUG WEAVING FOR EVERYONE, by Gallinger and Del Deo (Bruce Publishing Company, Milwaukee 1, Wisconsin, \$6.50)

This book does not include the basic principles of weaving itself, but is aimed to give clear and simple directions for each different rug technique presented, and aimed to incorporate the principles of better rug designing. Illustrations include rugs of a number of well-known designers.

A NEW KEY TO WEAVING, by Mary E. Black (Bruce Publishing Company, Milwaukee 1, Wisconsin, \$12.00 is the price listed on the jacket of the Gallinger book)

We have not yet seen this new edition, but mention it also at this time because Craft & Hobby Book Service, Coast Route, Monterey, California, advise that it is expected any day now.

Is your name on the Craft & Hobby mailing list?



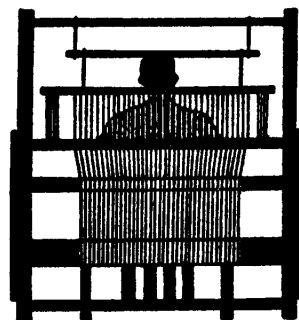
1. Huck weave for drapery material,      LOOM MUSIC 1957, page 64.
  2. Huck weave for baby blanket,      LOOM MUSIC 1957, page 66.
  3. Huck weave for neck scarf,      LOOM MUSIC 1957, page 67.
- (Photograph is slightly more than half actual size)

**LOOM**  
**MUSIC**

VOLUME XIV      NUMBER 10

DECEMBER, 1957

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg



## LOOM MUSIC

Volume XIV, Number 10

December, 1957

Another Loom Music Original -- the newest of ourWarp-Stripe One-Shuttle utility drafts (aprons, towels, skirts)

This type of weaving, with the design running the length of the warp, is a favorite with everyone who enjoys one-shuttle weaves. It is excellently suitable for skirts, aprons, towels, homespun type drapery, patio table cloths or counter place mats and runners.

A word as to your color scheme: These designs call for strong contrasts in the pattern areas and a neutral or monochromatic scheme in the background areas. We have chosen red, yellow, green and two blues -- strong peasant colors -- with beige and white as the backgrounds.

We can see an interesting skirt in black, grey and white -- pattern all white, grey where we have beige and black where we have white; or a child's skirt in red, wine, and white (try sample first!)

COLOR  
SAMPLES  
on a  
SHOELACE

These suggestions of color schemes brings us to an invention of our Portland student, Elizabeth Brendt, who very graciously gave us permission to pass it on to you. In connection with the importation of Swedish linen, Joseph Acton (26 Lake Ave., Swedesboro, N.J.) sent us for distribution to our students sample cards of the linen color range, and the samples were very generous. Miss Brendt took stripes of bond paper, 3/4" by about 6", folded it around and around lengthwise to a flat 3/4" x 1" size. Around these she wrapped lengthwise the linen thread sample and then covered the linen lengthwise with a piece of Scotch tape. By the time these "beads" of 48 gorgeous colors were strung on two or three shoelaces, the ingenious use of the sample card was proclaiming its value. Color samples

could be brought close together and many combinations studied and assessed. Such a treatment of our color cards from leading houses would make a fine tool for color studies.

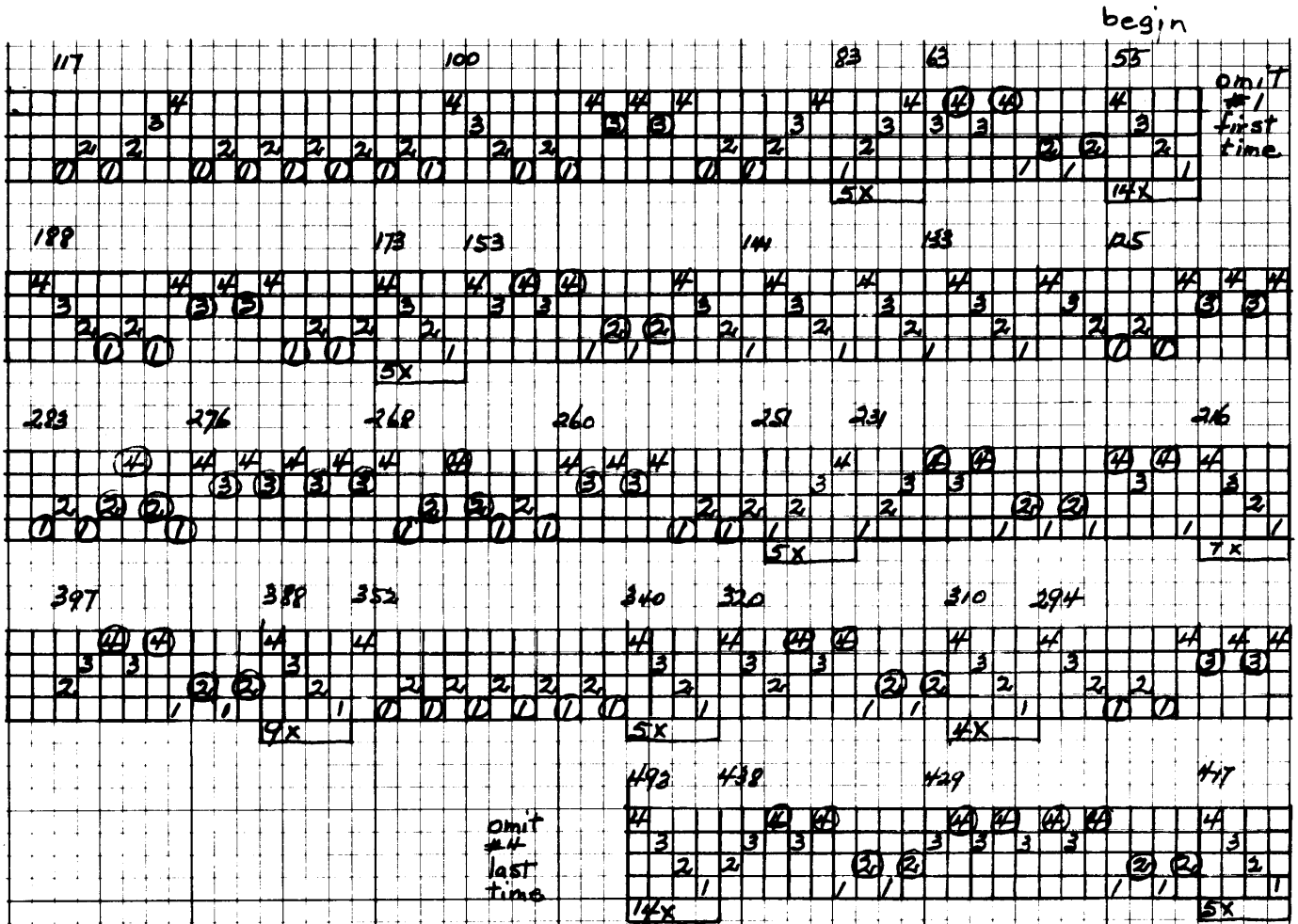
OUR  
WARP  
STRIPE

The Warp: All the colors used are of Lily 20/6 cotton, and the beige and white are 8/2 soft spun cotton. The six strand is especially recommended as it spreads and flattens for color emphasis after washing and ironing. (8/2 colored, <sup>used double</sup> should work well too)

Warp Setting: 24 ends per inch, 2 per dent in a #12 reed; ours about 20½" wide, 493 warp ends.

The Draft and Color Arrangement: As this is a complex but not a confused color warp arrangement, we advise a chain warp, beamed onto a sectional or usual beam before threading.

Warp Stripe Draft



O = circled end means pattern color; background color on all others.

Warping Order: Make warp in this order, sley at 2 per dent, then thread according to threading draft, making very sure that the colored pattern warps are threaded on the circled numbers, and the background warps on the uncircled numbers:

55 ends beige and natural alternately  
 (in threading, omit #1 first time, thread balance of 55 ends in hit and miss fashion, as to color order)  
 4 ends skipper blue and natural alternately, i.e. total of  
 4 ends red and beige alt. (2 red, 2 beige) 2 blue, 2 natural  
 22 ends beige  
 12 ends natural and green alternately (6 and 6)  
 3 ends natural  
 12 ends yellow and natural alt.  
 2 ends natural  
 12 ends red and natural  
 18 ends all natural  
 3 ends green, natural, green  
 4 ends beige and natural alternately  
 23 ends all beige  
 12 ends yellow and natural alt.  
 31 ends all natural  
 4 ends blue and natural alt.  
 4 ends green and natural alt.  
 4 ends red and beige alt.  
 23 ends all beige  
 4 ends skipper blue and natural alt.  
 7 ends lighter blue and natural alt. (4 blue, 3 nat.  
 3 ends deep yellow  
 11 ends green and natural alt. (6 green, 5 nat.  
 3 ends deep yellow  
 7 ends light blue and natural  
 4 ends natural and skipper  
 19 ends natural  
 4 ends green and natural alt.  
 4 ends red and beige alt.  
 22 ends all beige  
 12 ends deep yellow and natural alt.  
 36 ends all natural  
 4 ends red and natural alt.  
 3 ends, yellow, natural, yellow  
 22 ends all beige  
 4 ends red and natural alt.  
 8 ends yellow and natural alt.  
 4 ends skipper blue and natural alt.  
 4 ends green and natural alt.  
 56 ends beige and natural alt. - thread hit and miss, omitting final #4

---

493 warp ends

Tie-up is standard:

Counterbalanced  
or falling shed  
loom

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

Rising shed,  
"jack", or  
table loom

4	0	0				0	
3	0			0		0	
2			0	0			0
1		0	0			0	
	1	2	3	4		5	6
						A	B

← harnesses  
← treadles

The treadling is:

treadle	2
treadle	6
treadle	4
treadle	6
	2
	5
	4
	5, and repeat

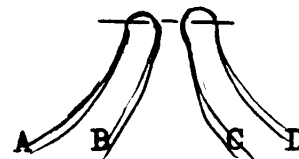
The Apron, photographed on page 78, used bleached singles linen, beaten for a 50-50 weave, about 22 shots per inch under tension. Ours used 10 singles bleached linen from Searle Grain Co., Winnipeg, or use Frederic Fawcett's (129 South St., Boston 11) 8/1 bleached, or Jos. Acton's 8/1 bleached. We wove a 32" length for one apron.

The photograph shows the simple make-up of the apron: Hand hem ends with a narrow hem. At top, pin in desired fullness in 1/2" pleats, 2" apart, and machine stitch 1/2" down on wrong side to hold pleat firmly. A length of 1/2" linen tape was hand sewn on the wrong side (overcast along top selvage, then hand-hemmed down at bottom of tape), serving as an inner band to hold pleats in place, but without bulk of an extra apron band.

Ties are 4-strand braids, made from 1½ lea linen, 2 strands to each weaver. To refresh your 4-strand braid memory:

Begin with 2½ times length needed, double in half. Slip a pencil through the loop end of the 4 doubled strands, secure pencil in some secure holder, then begin the 4-strand braid:

Loops of doubled ends



Hold A and B apart in left hand, C and D apart in right hand

Weave A over B and under C, and return to original hand. B is now in A's place.

Weave D over C and under B and return to own hand. C is now in D's place.

Continue, left first, then right, always taking upper strand over first adjacent and under next, and returning to original side.

When the braid is finished, knot the final end. Slip loop end from pencil and sew this end to apron, on right side, with the loops giving a finished appearance to the end on the apron.

Note for a Skirt Arrangement: Widen portions of draft where color called for is all beige and all white, or beige and white combined. The whole draft could also be repeated, omitting the left hand border of the beige and white band, to avoid the band being double width where it would coincide with right hand border. Cut a piece of brown paper 2" wide and desired skirt length plus hems, on it jot down size of bands desired and check on warp ends by calculating according to measurement of paper pattern.

The Towel, photographed on page 78, one of those sturdy camping types, used for weft a white slub linen from Contessa (Ridgefield, N.J.), about a 7/1 weight. This was also beaten to a finished product of 24 shots per inch.

#### Notes from Guild Members

LOOM MUSIC has been pleased to receive many reminders of the fine growth and interest in good weaving from Guilds in many places. Splendid programs, arranged for a whole winter's activity, were received from Minneapolis, Des Moines, and Philadelphia. As we are exchange members of the Southern California Guild and Contemporary Hand Weavers of Texas, we receive their interesting bulletins monthly.

We had a Winnipeg weaver, Mrs. T. A. Rudd, motor to Des Moines two weeks ago to attend their 3-day workshop, where Mrs. Helen D. Young was the guest lecturer. Mrs. Rudd has been emphatic in telling of her inspiration and exhilaration at meeting many fine weavers. She spoke especially of the splendid Art Gallery and the wonderful cooperation between the staff of the Gallery and the weavers of the district.

During the summer we received a letter from Mrs. E. Percival of Nashville, Indiana, telling of the 1956-57 winter activities of the Indiana Guild. Mrs. Percival tells of two projects, the first one often spoken of, and seldom carried out to its final conclusion. This is the weaving by each member of a set of samples in a particular

technique, one for each of the participating group. These samples were mounted with all the necessary information in a folder, all weavers using a uniform design. As the exchanges were made, a great satisfaction was enjoyed by all concerned.

Their second project was a study group in drafting, taught by Miss Gail Redfield, weaving instructor at Purdue University. The group studied twills and their expansions, profile drafting, and experimented with name drafts (see L.M., June 1946). This year's activities are all planned too, needless to say.

A somewhat similar project is being sponsored by the Ontario Handweavers and Spinners, as Mrs. Nell Steedsman of Leamington relates. (We enjoyed having Mrs. Steedsman as a student at Banff and received many fine ideas from her). Many Guilds in Ontario, affiliated with the above group, are filling sample books supplied by the Community Programs Branch, Department of Education, Government of Ontario. When these books are completed they are to travel from Guild to Guild, three books at a time. From the Leamington Guild, 16 weavers filled a book of twenty-five samples. This seems a most valuable form of experience, both in giving and receiving.

A splendid account of a 3-day Weavers' Seminar was sent us by our good friend Mrs. Edna Healey of the Baltimore Guild, also a member of the Potomac Guild of Washington. This Seminar was held July 10th to 12th inclusive, at the University of Massachusetts.

A very busy and full program was arranged and successfully carried through. The University offered living accommodation at a very nominal rate in its dormitories, and meals were available in the Commons dining hall. Three hundred eighty weavers responded and a thrilled atmosphere prevailed.

Demonstrations and lectures filled every hour, and the roster of those presiding over these reads like a page of the weaver's

"Who's Who". The weavers of these eastern states are truly fortunate in being able to listen to such splendid personages as Leslie Cate, Myra Davis, Claire Freeman, Mrs. Arvid Pardo, Berta Frey, Jackie Von Laudan, Harried J. Brown, Helen S. Lohmeier, Walter Hausner, Kate Van Cleve, Mrs. Arnold, Miss Lytle, and Dorothy Liebes. It really sounds like more delight in listening than any one has hope of ever achieving, and we are truly despondent at our loss in missing such an opportunity.

These are but a few of dozens of such activities across the country, and it is going to be amazing in results; we are sure we shall have achieved a great band of fine, studious, craftspeople. Such dedication to the pursuit of a greater understanding of weaving means

GOOD WEAVING!

So ends 1957 on a most optimistic note, and to all of you LOOM MUSIC sends a very good wish for a happy holiday season, from its editors

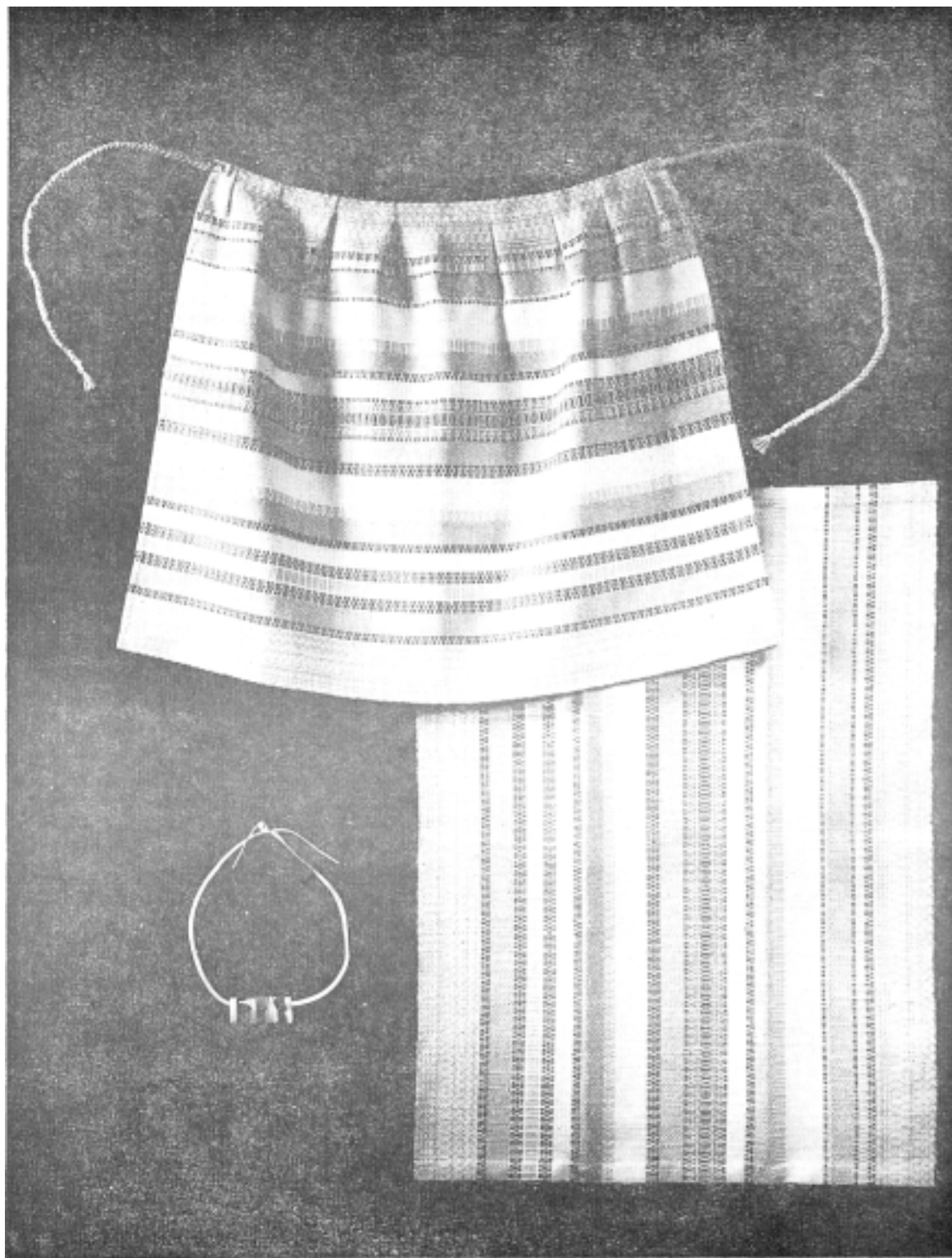
*E. M. H.*  
Mrs. E. M. Henderson  
20 Ritz Apartments  
Winnipeg, Manitoba

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

correction

Mrs. Henderson begs forgiveness of Miss Winogene Redding in reporting her Banff activities, and being careless in writing her name. Mrs. H. says she did know better, but --. The  $1\frac{1}{2}$  lea linen we wrongly credited to Lily Mills when it should have been Frederick J. Fawcett, Inc., 129 South St., Boston 11, Mass. Please do not fail to make this correction in your October copy, page 56, as LOOM MUSIC feels ashamed indeed over this error.

HAS YOUR 1958 RENEWAL SUBSCRIPTION BEEN MAILED TO MRS. SANDIN?  
(10 issues, \$5)



Apron and towel, original warp stripe, LOOM MUSIC 1957, pages 70-78  
"Shoestring sample cards", introduced to us by Miss Brendt, Portland.



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