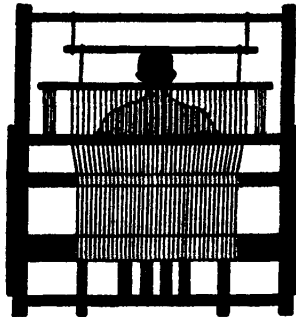


**LOOM**  
**MUSIC**

VOLUME XVII      NUMBER 1  
JANUARY, 1960

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

LOOM MUSIC

Volume XVII, Number 1

January, 1960

1960 GREET'S YOU WITH A FINE COLLECTION OF TABLE LINENS

With the opening days of a new decade marching swiftly by, and with an agitated world wondering whether this coming ten years will be as disturbing and exciting as the one just closing, -- we feel more and more the necessity for our hours of leisure to give us the opportunity of finding a world we can conquer. For weavers, that world is within the scope of our looms.

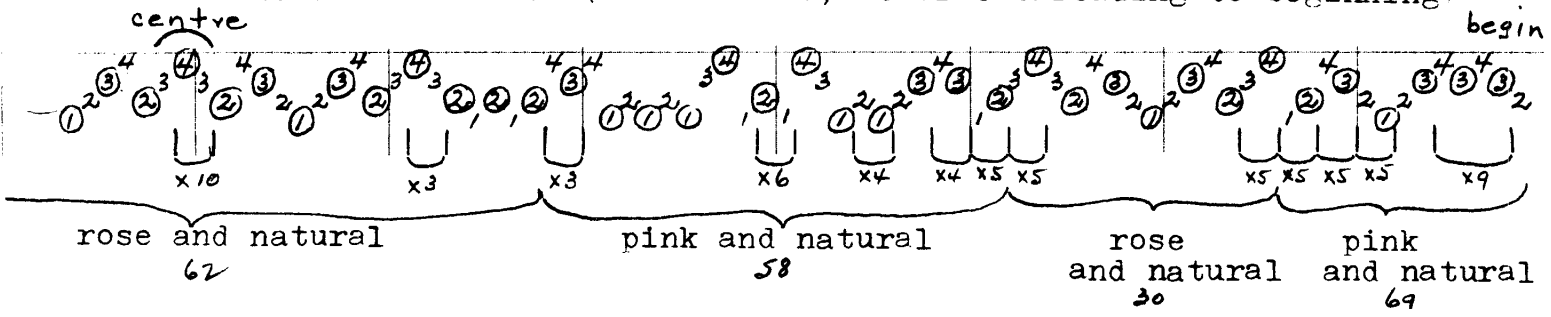
During the past year we have been alert to anything dealing with the subject of dressing our dining tables, to aid in planning our January issue. We have decided the theme of our choices is two-fold, the first, toward simplicity, and the second, color emphasis. We are sure you will find the following choices more than satisfactory for any need you may wish to fill. As we need considerable page space for description, we shall proceed immediately to Mrs. Sandin's prize winning

1959 London Weaving Exhibition Place Setting

#1 This is a very unusual, heavy linen mat, in a warp emphasis technique, fringed top and bottom (photographed as No. 1, page 8).

Warp: The mat uses a natural #9 salmon gilling twine (a #8 will do very well and may presently be had at Searle Grain Co., Winnipeg, at \$3 per lb.), plus a pink #550, and a deep coral rose #551 25/2 Knox mercerized linen. (Searle's #550 and #557 are nearest colors in their offerings, \$1.95 per 1/4 lb. spools of 930 yds.)

The draft used is one of our pet drafts, the Warp Pattern, which is threaded alternately throughout: 1 end of 25/2 colored linen, 1 end of heavy natural linen. The heavy linen warp end is circled in the draft below. (from centre, reverse threading to beginning)



The warping order follows the above threading draft. Warp in pairs,  
1 color with 1 heavy natural:

	Heavy natural and pink 25/2	total of 69 ends
	Heavy natural and rose 25/2	total of 30 ends
	Heavy natural and pink 25/2	total of 58 ends
centre	Heavy natural and rose	total of 62 ends
	Heavy natural and pink	58
	Heavy natural and rose	30
	Heavy natural and pink	69
		<u>376</u> warp ends

The warp setting is 20 ends per inch, paired a heavy and a light in each dent of a #10 reed, giving the width 18" in the reed.

The 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 d

Rising shed, "jack", or table loom	4	0	0				0	
	3	0			0		0	
	2			0	0			0
	1		0	0		0		0
		1	2	3	4	5	6	

a d

} harnesses  
← treadles

### The treadling details

This one shuttle weave uses coarse linen weft throughout, heavy natural like the warp, or a 1½ lea linen if preferred, natural color. The edge turnings should be uniform, and the heavy linen will have no tendency to draw in, so that the full 18" width is retained.

Treadle 2, 6, 4 6  
then 2, 5, 4, 5 and repeat throughout, beating to 12 or more wefts per inch (depending upon the weight weft used)

Leave a 1" fringe at top and bottom of each mat. Upon removing from the loom, machine stitch just beyond the last weft, then cover the machine stitching by overcasting, using a natural linen of about 25/2 weight.

### Color choices

Out of a choice of several supporting warp colors, we preferred the pink and rose as given here. We should recommend sampling before changing the color scheme. As one sits facing this finished mat, the natural color is predominate, but seen from end to end, the color is more prominent. On another mat, same warp colors, we used a heavy jute weft in a pale dull pink color, with good effect.

Although changing the components given in a particular piece of weaving often means an altogether different article than the original, we believe that an 8/8 cotton (Searle Grain) would work well. For the light weight thread, 8/2 rayon would be excellent. In all white, or white and two yellows, the effect should be good.

### Finishing linen

Before leaving the linen mats, remember especially the rules for linen laundering (first laundering, that is). Soak well

overnight, after machine stitching, with hand overcasting over that stitching. Place in the water, avoiding folds. In rinsing in suds the next day, lift by corners and let drip, never squeeze. Rinse, roll in heavy towel and let dry out to dampness. Then iron and iron.

Selection #2: A fine bridal gift, based on our  $2^3 4^3 2_1$  draft study, December, 1959's issue

This mat marks the extreme simplicity we think sets off any table with dignity and good taste. These are so restrained that describing them seems all too meagre, but we hope the photograph on page 8 will convey a better idea of their beauty.

They also point up an opinion we gave at an exhibition not so long ago. There were mats (or place pieces, if you prefer) of a dozen varieties, and there were matching serviettes or napkins. All were meticulously woven, so one's attention was directed even more toward the design. In almost every case, a small tie-in motif was used on the serviette, to relate it to the mat. We thought the serviettes were much the most effective -- the mats were too loaded with interest points!

Our particular example may be varied in many ways, turned out by the dozen, and yet never lose their appeal.

A GIFT  
ITEM

Our warp is natural 25/2 mercerized linen, set at 24 ends per inch.

Our draft is  $2^3 4^3 2_1$  repeated all across, ending with a thread in heddle 1, to balance.

18½" wide in the reed, 2 ends per dent in a #12 reed.

Tie-up is standard, as given on page 2

Treadling: Use 25/2 natural linen, and beat for a 50-50 product.

1/4" tabby, with fine linen, for turn-in  
3/4" tabby, with 25/2 linen, for a 3/8" hem  
(treadles 5 and 6 alternately)

{ With white 10/2 linen, treadle 1 once, treadle 3 once  
{ With natural, 6 shots tabby

Repeat the bracketted order, for a total of 3 white bands and 3 natural areas, ending with treadle 6

Lace band: with 25/2 natural, treadle 5, 3, 5, then 6, 1, 6, and repeat to 15 shots in all, a 3/5" band

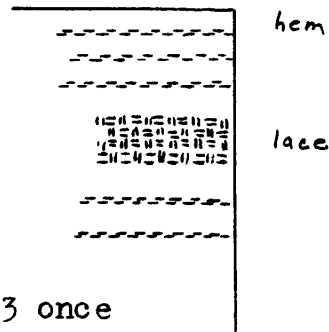
Then 6 shots natural tabby

2 shots white, treadle 1, treadle 3

6 shots natural

2 shots white, treadle 1, treadle 3

Weave 8¼ to 8½" tabby centre, then reverse directions to beginning. Hems come at top and bottom of these mats, and you will really enjoy this linen.

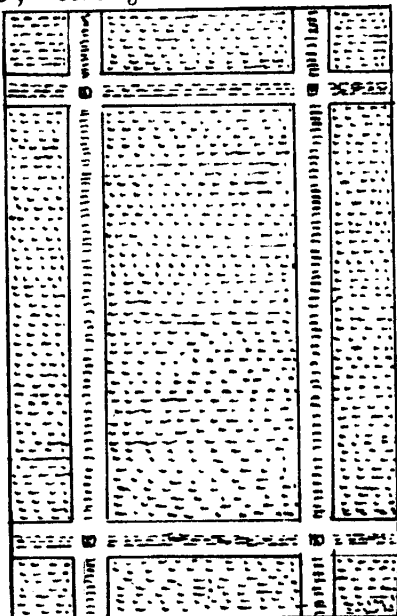
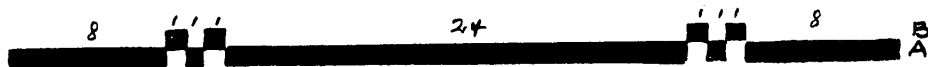


#3 is THE PERENNIAL BRONSON

Have you tried this arrangement and treading?

The draft - in profile or short form:

background, all lace bands, tabby



Block A,  $2_1^3 3_1^3$  begin, and Block B,  $2_1^4 4_1^4$  begin

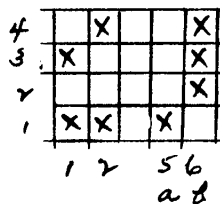
Threading plan is

selvage, $2_1^2$ begin	3 warp ends
Thread Block A as above, 8 times	48 warp ends
Thread Block B as above, once	6 warp ends
Block A, once	6 warp ends
Block B, once	6 warp ends
Block A, 24 times (centre)	144 warp ends
Block B once	6 warp ends
Block A once	6
Block B once	6
Block A 8 times	48
Left selvage, $2_1$	2 warp ends
	<u>281 warp ends</u>

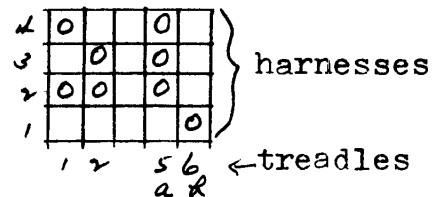
The warp is 18/2 linen, white, at 20 ends per inch, 14" wide in reed.

The tie-up is special:

Counterbalanced or falling shed loom



Rising shed "jack", or table loom



The treading - a one shuttle weave, using 18/2 linen like the warp, beating for a 50-50 weave

Weave 1/4" tabby with fine linen, for hem turn in, ending with treadle b or 6 above

Weave Block A, 10 times, which makes the corner lace area squared, with two of the repeats for a 1/2" hem:

Treadle 1, b, 1, b, a, b, and repeat 10 times, using the special tie up above

Weave 4 more shots of tabby: a, b, a, b (6 in all)

Weave Block A treadlings, once (1, b, 1, b, a, b)

Weave 4 more shots of tabby: a, b, a, b (6 in all)

Centre Weave 12-1/2 to 12-3/4", using Block A treadlings as above

Reverse from here to beginning.

NOTE, to check your 50-50 beat: In this arrangement, where Block B threading occurs in the draft, a lengthwise tabby stripe is woven. This tabby stripe is the place to check your beat for

number of wefts per inch and for evenness of beat. If this tabby or plain weave area is correct, the lace will follow. Throw 19 wefts per inch, on the loom, under tension.

#4 has  
COLOR  
INTEREST

Now for color! Here is a fine compliment to pottery, and a useful patio adjunct. It is designed using cotton in a warm henna, a yellow gold, a dark brown, and a dark green, on a natural warp. It is fringed, as shown in the

photograph on page 8 -- you may prefer hems.

The Draft is Rosepath

begin  
2 3 4 4 3 2  
1 1

The Warp is natural cotton, size 16/2, 20/2, or 24/3, set at 30 ends per inch, 14" wide in the reed for fringed edges, 13" wide for selvage finish.

To weave a good edge fringe, sley the outer 1/2" at 15 ends per inch (centre is 30 per inch). Then after weaving, overcast edges of the mat proper, to prevent fraying, and ravel out the ends which were set at 15 per inch.

The Tie-up is standard, as given on page 2

The Treadling Details. As woven, this is a one-shuttle weave, using 16/2 or 20/2 cotton, double on the shuttle, beating for a firm 50-50 beat.

The photograph on page 8 shows that the bands as woven have identical treadlings.

Using the standard tie-up (page 2), to save re-tieing, we step on treadles 3 and 6 together, sinking harnesses 1, 3, and 4 together, to give the 5-thread skip. We call this "Combination 1" below. (On rising shed loom, remove one tie from a treadle which will then lift harness 2 alone, and use this for "Combination 1")

Wide band treadling

With henna, double, treadle Combination 1 once, then tabby a, b, a, and repeat, beating firmly so the warp color is almost unseen  
Repeat this treadling for 2 1/2", ending with shot on Comb'n 1.

Narrow band treadling, the band between color areas

With natural, double on shuttle, tabby a, b, a  
With gold, double, Treadle 1 (sinking harnesses 1&2  
With natural, treadle b  
With gold, double, Treadle 1  
With natural, tabby a, b, a

Those are the treadling orders for the two bands, the color order of bands is: 2 1/2" henna treadling, as above  
3/8" natural band, gold centre, as above

(continued)

centre of mat

2 1/2" dark brown band, treadled as henna  
 3/8" natural band, dark green centre, as above  
 2 1/2" yellow gold band  
 3/8" natural band, with dark beige centre  
 2 1/2" dark green band  
 3/8" natural band, with dark beige centre  
 2 1/2" yellow gold band  
 3/8" natural band, with dark green centre  
 2 1/2" dark brown band  
 3/8" natural band, with yellow gold centre  
 2 1/2" henna band

If fringe is desired, leave 1 1/2" unwoven between mats. If hems are desired, lengthen the weaving of the end henna bands, to provide width hem desired.

8-Harness  
 Linen Mat

Our #5 place mat is for the 8-harness weaver, again

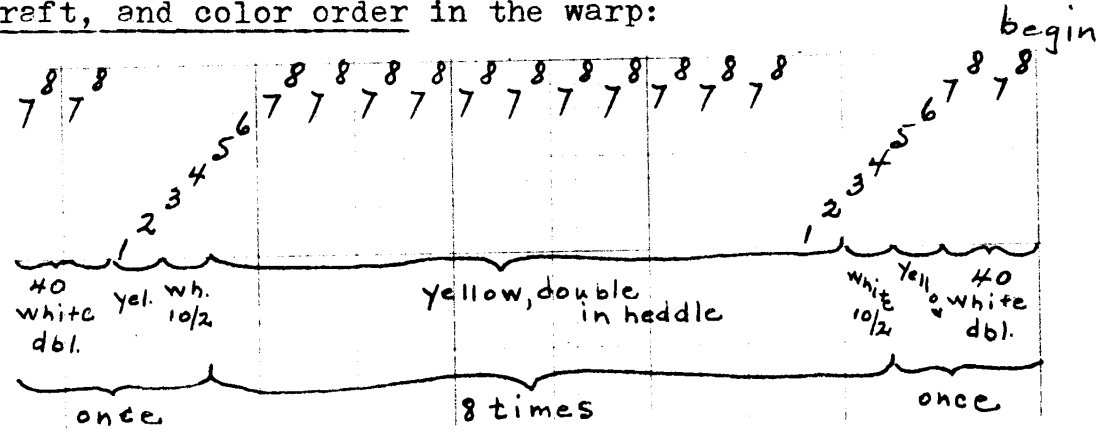
COLORED CENTRE  
 with STARS

linen. The more we see of new threads, the more we turn to linen. Fine 40/2 linen, used double at 24

double ends per inch, gives us an interesting texture.

Warp is Lily's 40/2 linen, in white and in yellow, color #404.

The draft, and color order in the warp:



Warp: 40 ends white 40/2 double (warp 2 ends as one) = 40 ends, double  
 2 ends yellow 40/2 double 2 " "  
 8 times { 2 ends white 10/2 linen, single { 16 ends of 10/2 single  
 { 26 ends yellow, double { 208 ends yellow double  
 then 2 ends white 10/2 linen, single 2 ends  
 2 ends yellow, double 2 ends yellow double  
 40 ends white 40/2 linen, double 40 ends, double

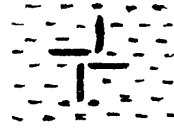
Sley, in a #12 reed: 2 double ends of 40/2 (total of 4 ends per dent

2 double 40/2 plus one end of 10/2, per dent, in the areas where the coarse white occurs.

Total width in reed = almost 13"

The Tie-up is

8		0		0		0		0
7	0		0		0		0	
6		0		0		0		0
5	0		0		0		0	
4		0		0		0		0
3	0		0		0		0	
2		0		0		0		0
1	0		0		0		0	
	1	2	3	4	5	6		



draw down  
of the star  
figure, at  
white intersections

Treadling details -- Weft is either 40/2 or 20/1, in the warp colors, used double -- wound double on the shuttle, or, better still, using a double-spoiled shuttle.

Treadle  $\frac{1}{4}$ " with fine tabby for turn under, treadles 1,2, alt.

With white 40/2 or 20/1, double, weave  $3\frac{1}{2}$ ", tabby weave, treadles 1 and 2 alternately, ending with treadle 1. This provides a  $1\frac{1}{4}$ " hem, and a square corner of white.

With yellow 40/2 or 20/1, double, treadle 2, treadle 3

- { With white 10/2, single, treadle 4, treadle 5
- { With yellow, double, treadle 6
- { With yellow, double, treadle 1, treadle 2, alternately, for about  $1-1/8$ ", to square the yellow block, ending with 2 then treadle 3 with double yellow.

Repeat the bracketted portion above for desired length, then weave final end to match beginning end.

With this we send you our very best greetings for 1960, and know you will agree that we have begun our year with

GOOD WEAVING!

*Ethel Henderson*

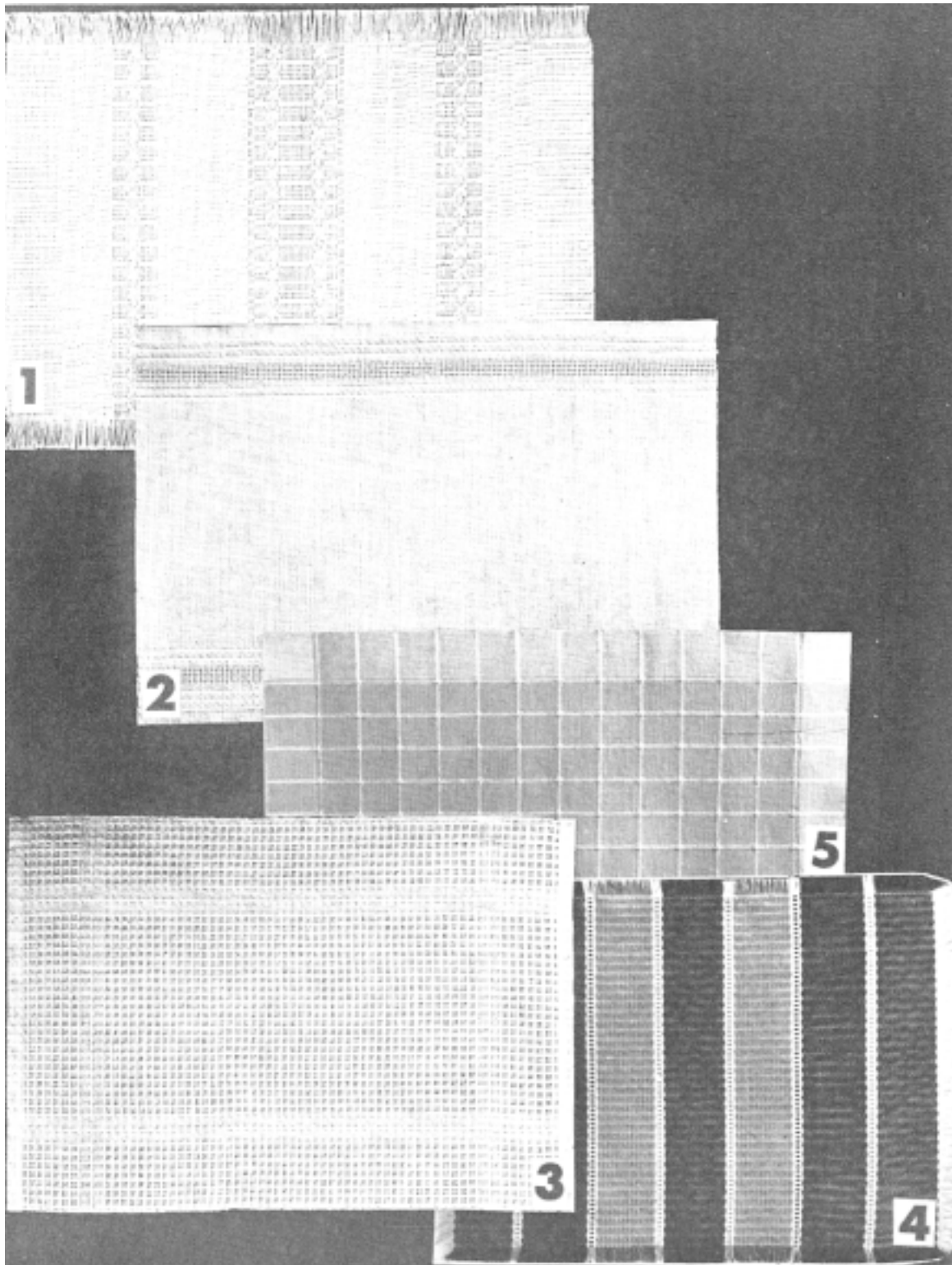
Mrs. E. M. Henderson  
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Winnipeg, Manitoba

*Mary Sandin*

Mrs. R. B. Sandin  
University of Alberta  
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PLACE MATS, LOOM MUSIC, JANUARY 1960

- |   |      |
|---|------|
| 1. Warp pattern, using heavy and light weights of linen .....                             | p. 1 |
| 2. Point twill threading, featuring bands in lace weave .....                             | p. 3 |
| 3. Bronson lace arrangement .....   | p. 4 |
| 4. Color bands, on a "different" Rosepath treadling arrangement .....                     | p. 5 |
| 5. 8-Harness linen weave, with tiny star figures at the crossings<br>of the squares. .... | p. 6 |

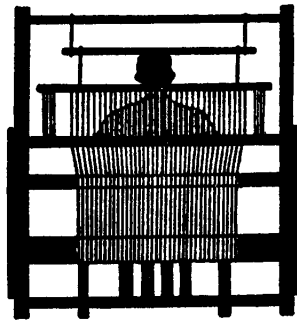
**LOOM**

**MUSIC**

VOLUME XVII      NUMBER 2

FEBRUARY, 1960

*Mary  
Sandin*  
Edmonton



*Ethel  
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Winnipeg

## LOOM MUSIC

Volume XVII, Number 2

February, 1960

Practical Warp Painting - Weft Painting

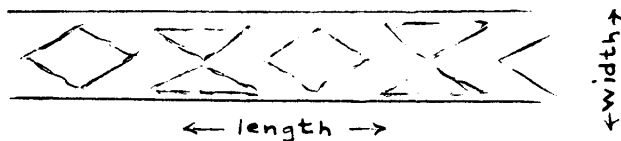
Examples: cocktail apron  
place mat  
towels

It is early in January as we write, and for the past few weeks your editors have been striving to maintain a proper perspective on their efforts -- so cheering have been the letters and notes from you, our renewing subscribers. The most repeated words were, inspiration, and help. This is the sweetest of praise, and we intend to use it to urge us on to even more endeavor. It is good to hear that LOOM MUSIC is a steady source of reference, in the lonely places and also in the urban areas. Together, we form the supporters of the world of hand weaving. May we go on and on, and remain your appreciative servers. To you we offer our sincere "thank you's".

Our February issue is the result of thought on the part of several weavers, and we hope it will provide you with many hours of creative enjoyment. The story begins with a skirt length:

A DANISH SKIRT LENGTH Point I A year or so ago, a student at the University of Alberta owned a most attractive skirt length, which caught the eye of Mrs. Edith Whidden, Household Economics teacher (and an enthusiastic weaver). It proved to have been woven in Denmark, had been at the Brussels Fair, and thence travelled to Edmonton. The background warp was fine black homespun wool, and the pattern also a fine homespun in a deep peacock blue, space dyed with black. The warp setting was around 15 to 18 ends per inch, and the weave, tabby. The pattern was a shadowy design of huge diamonds and triangles (not "showy" because of color and technique used), and this is a

vague representation, from memory of a year ago, of the design plan:  
It was not "tie and dye", nor any  
process familiar to us.



WEFT PAINTING (Thailand) The second coincidence was viewing a film strip on Thailand, where weaving was incidentally shown. The weaving room was  
Point II shown, including a framework holding threads wound round

and round in a thin layer, with a spot design painted on:



The comment was made that the design turned out quite accurately in the woven piece. Since this framework, with its spot design, appeared to be only a yard or so across, and in no way resembled the illustrations we commonly see of warp dyeing, it was decided the process must be a weft painting process.

With these two sources of inspiration, we were stirred to experiment, setting out to adapt the process to smaller projects as a starting point.

REFERENCE SOURCES

First, we made a review of all our books and articles containing information on the ways of traditional methods:

- "New Key to Weaving", Mary Black: Chine, p. 84 (warp)
- "Shuttle Craft Bulletin" August 1953 (warp)
- "Shuttle Craft Bulletin", January 1957: Jaspe from Atwater 1943 (warp)
- "Ciba Review", #44: Ikats (warp)
- "A Study of Okinawan Textile Fabrics" (warp and weft, notes on illustrations, no methods)
- "Forty Handwoven Cotton Textiles from Japan" (warp and weft, samples)

RED PLACE MAT, Black design Our first experiment resulted in a most attractive place mat, photographed as #1 on page 16. One of our

Edmonton looms had on it a warp of 20/2 Lily cotton, red #440, 13" wide, set at 30 ends per inch. Planning mentally, we realized that to weave weft painted designs, we must choose a weft over which we could plan complete control -- no drawing in, constant width, and so forth. We find it more possible to weave linen than cotton, with knife-edge precision, no drawing in, and luckily had a matching red linen in 18/1 weight to use. Here is our process in detail, for you to follow:

1. On the warp to be used, weave 1" of tabby with the chosen weft, using the same beat which will be used later. Rub the edges of the woven inch with a soft lead pencil, to mark exact length of wefts, then unweave this inch.

2. A piece of cardboard is cut (ours about 10" x 13") to a precise width, so that when the pencil-marked weft is wound around the card, each pencil mark is exactly at the edge of the cardboard, duplicating woven conditions. This cardboard must be carefully measured, since size will vary with each weaver, and even a little deviation from the measured weft will change the design.

3. On the face of the cardboard is drawn exactly the design to be painted -- exact as to width of painted area -- the number of weft ends to paint must be calculated by the number of wefts to be woven for that design area.

4. On the reverse of the cardboard, draw the design again, but this time in its mirror-image, so that it is directly behind the design sketched on the face of the cardboard. (Someone has suggested here that if the sketched design were cut out carefully with a razor blade, and removed, the designs on front and back would be sure to coincide exactly). If design is painted on only one side of cardboard, woven design will show alternate painted and unpainted wefts -- probably desirable in some design plans.

5. The weft to be used is now wound evenly around the cardboard, slightly apart so design sketch will show through. Attach beginning end to cardboard with Scotch tape, and with a pencil, mark the first edge turning of the weft, so that this exact turning spot will be duplicated at the loom. Wind enough weft to weave one section of painted design, plus enough plain to carry on through the ensuing plain area.

6. Using textile paints (almost any art supply shop) and extender (also at the shop), to ensure proper penetration and color fastness, paint design on weft with small brush, and allow to dry.

7. Wind weft onto bobbin, beginning from the final end as wound around cardboard. Place beginning weft at the same edge (either left or right side of web) as it was wound around cardboard, with the pencil mark at extreme edge. Weave normally, and if planning has been accurate, there should be just slight deviations in the design areas, enough to produce a pleasing effect of slightly blurred edges.

Photograph #1, page 16, shows our very simple design plan, from which the above directions were prepared. We added three black warp ends to form a side border, then on our weft painted black "dashes", to adjoin these warp ends when woven. Black wefts were added also across the ends of the mat, as photographed.

WARP AND WEFT PAINTING, COMBINED

Photograph #2, page 16, shows the second step in this experiment -- a simple design combining warp painting with weft painting. For warp painting, a piece of plyboard or similar material, is placed directly under the warp, resting on the breast beam and on the shuttle race -- the board as wide as the warp, and covered with blotting paper. If the warp does not touch the board, prop up the board from underneath until contact is made. If painting from a full scale sketch, place sketch directly under warp. The paint should be thin enough to be brushed on readily, but not too thin, since it would then be difficult to control into an exact design area, because of the tendency to spread rapidly on warp ends.

The warp is allowed to dry without disturbing, the backing board removed, and the weaving is ready to proceed. The weft is painted, in its proper relationship to the warp painted design, as described on page 11.


The last step before washing finished web, is to set paint with a hot iron, in accordance with the manufacturer's directions, and then washing and finishing in the usual fashion.


EANFF EXPERIMENTS

Two of our Winnipeg weavers, Mrs. Margaret Goodwin and Mrs. Ruby Monds, carried on another phase of this story, while students

last summer at Banff. Here again a linen warp, 18/2 at 20 ends per inch, was selected, using the same for weft -- this time peach color linen with black painted designs.

These weavers followed Mrs. Sandin's method of painting the weft only, as described here, and were amazed to find that their results bore no relation to their design as painted on the weft threads

In the first case, a diamond design was chosen, for its simplicity:  Then came the surprise -- no diamond appeared, or anything resembling a diamond, due to some inaccuracy in synchronizing of design on opposite sides of cardboard, perhaps; or of not beginning with the proper weft end. At any rate, a design "out of the blue" appeared, a wing-like design with a charm of its own, with areas where design paint was more dominant than others.

A second try was made, this time with a circle on each side:  Again the result was a surprise -- not a circle, but a flowery design a bit like an iris head, still original and pleasing. These two Banff experiments are photographed on page 16, as #3.

We then decided that here was a fertile field for surprise, and original design reached by a deviation from the rules, though results might not always be as pleasing as these two.

APRON,  
WARP PAINTED  
BANDS

Mrs. Grace Raitt, of Edmonton, also enjoyed a session of warp painting, with one very pleasing project, the

cocktail apron photographed on page 16. She used her whole collection of paints in a rainbow-fashion effect: 2" bands right across the apron, the bands composed of warp-wise brush strokes of color, each color about 1/2" wide.

Her warp is 16/2 natural cotton, at 30 ends per inch, about 30" wide on the loom (any threading, since all weaving is tabby)

Painting plan: On the supporting board, covered with blotting paper, she sketched just the two, 2" wide bands across, each band 2" wide and 1-3/4" apart (leaving 5 1/2" of beginning warp prior to the first painted band). With six colors mixed and six

flat brushes (or one brush, which would make cleaning necessary between colors) she began painting the warp-wise colors, in general 1/2" wide, not overlapping colors, and occasionally not quite meeting. She did not aim for completely regular color repeats across, but a typical repeat runs like this: yellow, light orange, blue-green, blue, violet, rosy-red; then yellow again to begin another somewhat similar repeat. In the second band, the repeats were staggered in such a manner that the yellow in one band came midway between two yellows in the other band.

When completely dry, she wove in tabby weave, beginning her weaving at a point 5 1/2" prior to the first painted band:

2 1/2" with 16/2 natural for underside of a 2 1/2" hem.

10" of weaving, tabby, using the 16/2 natural wound on the bobbin with flat silver metallic. This takes the weaving about 1 1/2" beyond the painting of the second band.

8" of weaving, tabby, using the 16/2 natural alone.

3" of weaving, tabby, using the 16/2 natural, for band.

The attractive ties on this apron are spool knitting, using a #3 perle cotton, cream color, to match apron.

#### GROUP PROJECTS

Group projects are never far from our mind, now that we have so many organized groups, and we know an experimental program on this warp and weft painting would be most rewarding. It can be tried on various warps, - wool, cotton, or linen, and used to show their varying paint absorptions. A series could be worked out using one basic form, a diamond, for example. Then the results of various inaccuracies could be tabulated -- intentional and accidental. We are sure the reporting meeting would be a lively one.

Your editors are most anxious to add to their file on warp and weft painting, so we will welcome two small samples of any experimentation; or your own findings previous to this issue, as well as any relevant published references not noted. Perhaps some reader has even seen the technique in Thailand and can tell us about it.



TWO GOOD MAGAZINE ISSUES

Our good friend, Edna Healey of Baltimore (the same of a recent Lily Mills' pamphlet) has gladdened us by sending "KONTUR 8, Design in Sweden Today". This splendid magazine has much to offer the student of design and always has some phase of weaving well to the fore. KONTUR 8 also lists the contents of previous numbers, with prices:

- Kontur 1 Personal and anonymous design, American functionalism, In Swedish, extensive English summary, \$1.
- Kontur 2 Function and form in museums, shop display, British and Swedish design. Swedish, English summary, \$1.
- Kontur 3 Swedish glass, new interior design. English, \$1.50
- Kontur 4 Wood and furniture design. English, \$1.50.
- Kontur 5 Textiles and fashions. Swedish and English, \$1.50
- Kontur 6 Swedish design: traditions, current trends, iron and steel. Swedish/English, \$1.50.
- Kontur 7 Swedish textiles; traditions and modern trends. English, \$1.50.

All numbers available from Svenska Slöjdföreningen, Nybrogatan 7, Stockholm 7, Sweden. (Probably also from Bonniers, New York City).

Our second mention is the January issue of HOUSE BEAUTIFUL, on contemporary design in various crafts allied to 1960: mosaic tile, working in plexiglass, and a very unusual type of woven tapestry, to name a few. This should be in your design file.

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February is one of the best months for

GOOD WEAVING!

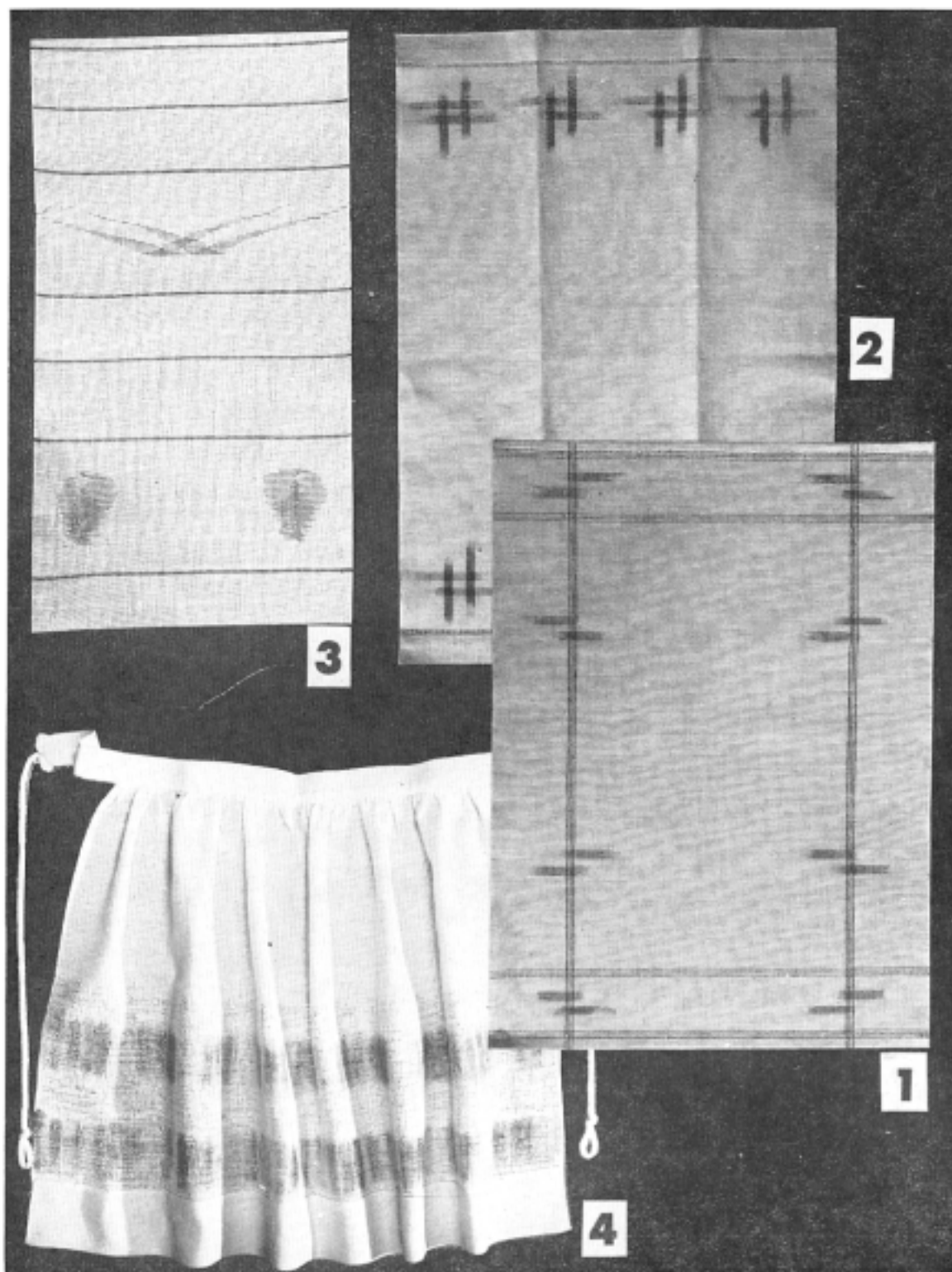
*E.M.H.*

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

*M.S.*

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

PLEASE CORRECT OUR ERROR in your January copy: At the bottom of page 1, the number of rose and natural warp ends in the centre stripe add up to 63 instead of 62, changing the total to 377 warp ends on page 2, instead of 376 as listed. At 20 ends per inch, the width in the reed is around 18-3/4".



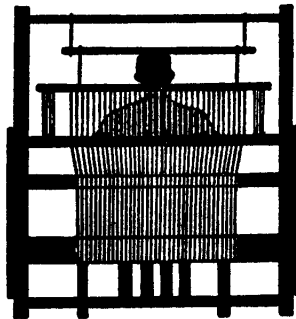
LOOM MUSIC, February, 1960

1. Red and black place mat, design painted on weft linen, before weaving .....p. 10
2. Red and black towel, design painted on both warp and weft, before weaving .....p. 12
3. Banff experiments with weft painted designs, by Mrs. Goodwin and Mrs. Monds of Winnipeg .....p. 12
4. Apron with warp painted bands, by Mrs. Raitt of Edmonton (unfortunately the photographer did this one wrong side up).....p. 13

**LOOM**  
**MUSIC**

VOLUME XVII      NUMBER 3  
MARCH, 1960

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

LOOM MUSIC

Volume XVI, Number 3

March, 1960

TWO FINE CHALLENGES: Monk's Belt Square  
and an 8-harness Drapery

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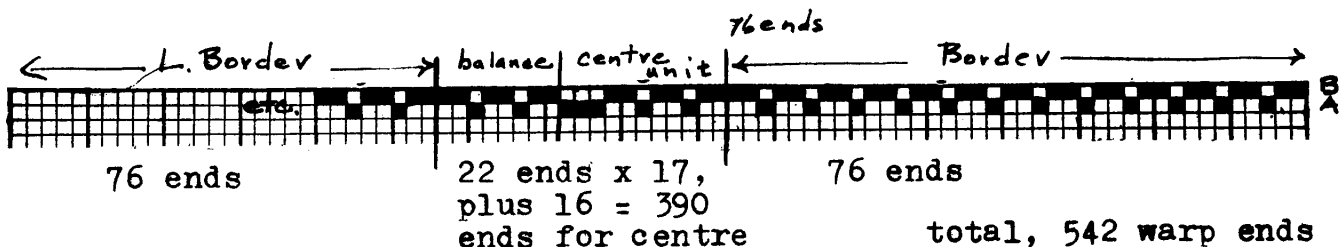
We call it "Monk's Belt with Possibilities" - the Christmas gift from Karin Hansson, Textilinstitutet, Borås, Sweden.

As it is (photographed on page 24), it is a 23" table square of cotton and linen, but we see it as a Patio table cover or runner, and adapted to a summer skirt of interest.

Our color is a red and cerise mixture (alternate in the warp), with a contrast of a warm mid #5 grey. We can also visualize good results using a dark and light green, cream and tan, copen blue and white -- harmonious contrasts.

We draft it below in profile, with the A row of squares representing ends on frames 1 and 2, the B row as ends on frames 3 and 4. As well, for brevity, each square will represent 2 warp ends:

$$\begin{array}{c} 2 \\ 1, 2 \end{array} \text{ or } \begin{array}{c} 4 \\ 3, 4 \end{array}$$

Profile Draft

Detail of one unit of the border as profiled above:  $1^2 \overset{\text{begin}}{3^4 3^4}$  repeat 12 times, then  $3^4 3^4$  once = 76 ends (52 ends grey, 24 ends cerise)

All warp ends on  $3^4 3^4$  are grey in border  
 $1^2$  are cerise in border

Detail of one unit of the centre, all ends cerise

$$\overset{22}{1^2 1^2 1^2 3^4 3^4} \overset{\text{begin}}{1^2 3^4 3^4} 1^2 3^4 3^4$$

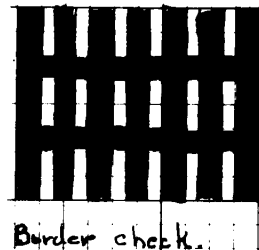
repeat this 22-end unit for 18 times, omitting the final 6 ends on 18th repeat = 390 ends of cerise



ADAPTED  
TO SKIRTS

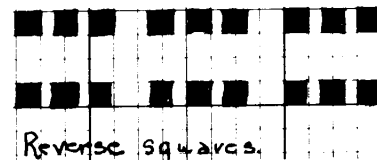
Because this is Monk's Belt, it is usable and interesting on the reverse side of the treadling given here. One finds groups of three squares, which offer many treadling variations.

For skirting, there are several possibilities to develop interesting fabrics. We can see a very smart pleated skirt in a 20/2 weight and the suggested modification in arrangement -- drafting the border area only, then using the centre treadling, to have an unusual check.



Border check.

Secondly, we visualize a very lovely dirndl, using the centre portion of the draft, only. In treadling, have a 4" deep hem, then the border treadlings as given on page 18, followed by one or two repeats of the second small square treadling; then a wide band of #1 reduced in size, followed by a small square.



Reverse squares.

So many graduations of both may be worked out, no warp will be long enough to try them all.

Note: in designing skirt's pattern treadling areas: Cut a 6" wide strip of brown paper, exact length of skirt. Then, pinning stripe to a willing model, mark off areas where pattern will be effective. Color if necessary. Then use paper as a template during weaving, allowing for some shrinkage.

We recall reading, not too long ago, a criticism of multi-purpose warps, the writer objecting to having one warp being thought suitable to unlimited diversified purposes. In this we concur, but one draft may be adapted to various uses, as we propose. Always sample, -- let this admonition never be overlooked. Often a slight change in warp setting, beat, or change of threads -- easily done at the sampling stage, is the difference between success and failure. We do not hesitate to suggest that one of the prime causes of

monotony in our weaving is due to lack of sampling and experimentation.

Again, it is not wise to accept a draft which has been all tested and worked out, as LOOM MUSIC drafts always are, without trying to create from it your own new version worked out at the loom, and filing it away. Let no bit of experience be lost -- our future weaving may need it.

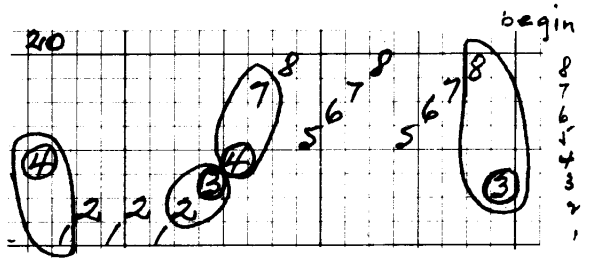
8-HARNESS  
DRAPERY

One of our Banff experiments last summer that turned out pleasingly, was the use of a draft for drapery, one of the Mönsterblad #3 offerings: Plate 3D, #1, of the type Fantasibindning. It is also found on page 62, #5, in Designing on the Loom, by Mary Kirby, and on page 72, #3. The draft for #5, p. 62, is found on page 63, #G, with related notes on page 58.

We followed the Swedish draft until the weaving began, then came a change, to be noted later.

The Draft

from Mönsterblad  
3D, #1



The small circled ends are the novelty warp ends. The larger circles show the ends to be dented together.

Materials used

Our background warp was Copen blue 8/2 weight, and the pattern was a cotton novelty in a greyed green, blending with blue. This thread is an untwisted cotton, held by a fine binding thread. It is soft and weaves flat, yet bulky. (From Eureka Yarn Co., 621 Broadway, New York). Sample:

Warping order

- to begin, 1 novelty
- from then on: 10 background
- 2 novelty
- 6 background
- 2 novelty, and repeat
- 20 ends, = 16 background, 4 novelty

On a 30" warp, 600 warp ends, 480 ends background warp, 120 novelty.

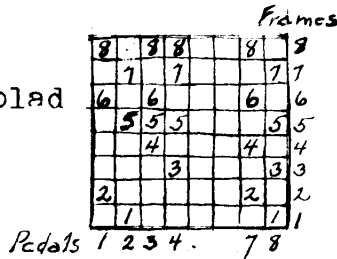
Denting throughout is 2 to a dent, #10 reed, 20 ends per inch, making sure that large-circled ends in the draft are dented together, thus:

dents	
1	novelty and blue together
4	2 blue per dent, 8 ends
1	novelty and blue together
1	novelty and blue together
2	2 blue per dent, 4 ends
1	novelty and blue together
10 dents	20 warp ends

repeat

The Tie-up

as in Mönsterblad



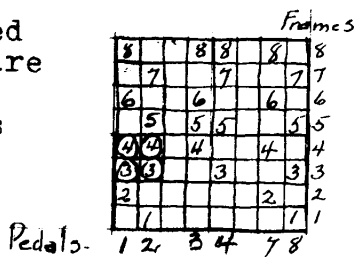
Treadling order, Mönsterblad

- 1,2,1,2 background thread
- 3,4 novelty
- 1,2,7,8,1,2 background
- 3,4 novelty

On weaving, we found we preferred to have our novelty thread tied into the web more firmly, so an extra tie was added to do this:

Our final tie-up

circled ties are the extras



Our treadling

- 3,4 novelty
  - 1,2,1,2,1,2 background
  - 3,4 novelty
- } the block
- 1,2,7,8,1,2,7,8,1,2 = space between the blocks

This gives 10 shots for each:  10

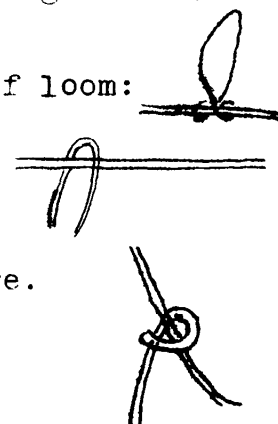
To elongate the figure, lengthen treadling between blocks, always ending with 1,2.

**SECOND**

**Warp BEAM** If your loom has only one beam, follow your usual warping method and beam also as usual. As weaving progresses, tension of pattern ends and background ends will change because of differences in take-up. Novelty warp may be tensioned by the generally used rod and snitch knot, thus:



1. Slip a strong rod under warp beam, separating novelty ends from main warp.
2. Attach loops to floor cross-beam at back of loom:
3. Bring a doubled cord down from rod, at each side:
4. Have loop and cord long enough to span distance from rod to floor, plus a bit more.
5. Attach (2) and (3) with snitch knots, and fasten. Adjust knots as tension changes.



If your loom has 2 beams, make two warps and beam them separately. Dent main warp, allowing space for novelty end where indicated, then dent novelty warp. In beaming, have novelty warp overlay main warp.

Variations. This combination weaves very smoothly, and once we had the technique mastered, we began to dream of other weights and combinations:

fine warps at open settings, plus novelties  
 fine and slightly heavier threads, set to make tiny  
 squares on a suiting length  
 smart contemporary upholstery

Do experiment, won't you?

Those of our readers who wish to use the Kirby threading and treadling will find some differences. Miss Kirby recommends 3 ends in a dent, bringing pattern novelty ends somewhat closer together, and a bit more crowding at edges of squares -- effective if upholstery is contemplated.

Secondly, in the treadling given, only 2 shots of pattern weft are indicated, obviously a mis-print. On checking the treadlings, we find the two lower ones correspond to the x treadlings above. There are more treadlings given, and a slightly different background tie-up system. Do try both.

Two Important Announcements

EXHIBITION,  
NOVA SCOTIA

---

The Western Nova Scotia Handcrafts Exhibition is to be held in the Consolidated School at Hebron, Yarmouth Co., Nova Scotia, on R.R. 1. Dates, July 20 and 21, 1960. This is sponsored by the Yarmouth County and Fort Anne Weaving Guilds, and associated craftsmen. Demonstrations will be given and a sale of handcrafts is offered.

MALIN SELANDER

---

We are happy to announce that the well known Swedish weaving teacher, Malin Selander, author of the just published Swedish Hand Weaving is coming to America this summer, and has accepted an invitation to be Mrs. Henderson's guest for a visit to the Banff School of Fine Arts. We hope to have specific details next issue.

GOOD WEAVING!

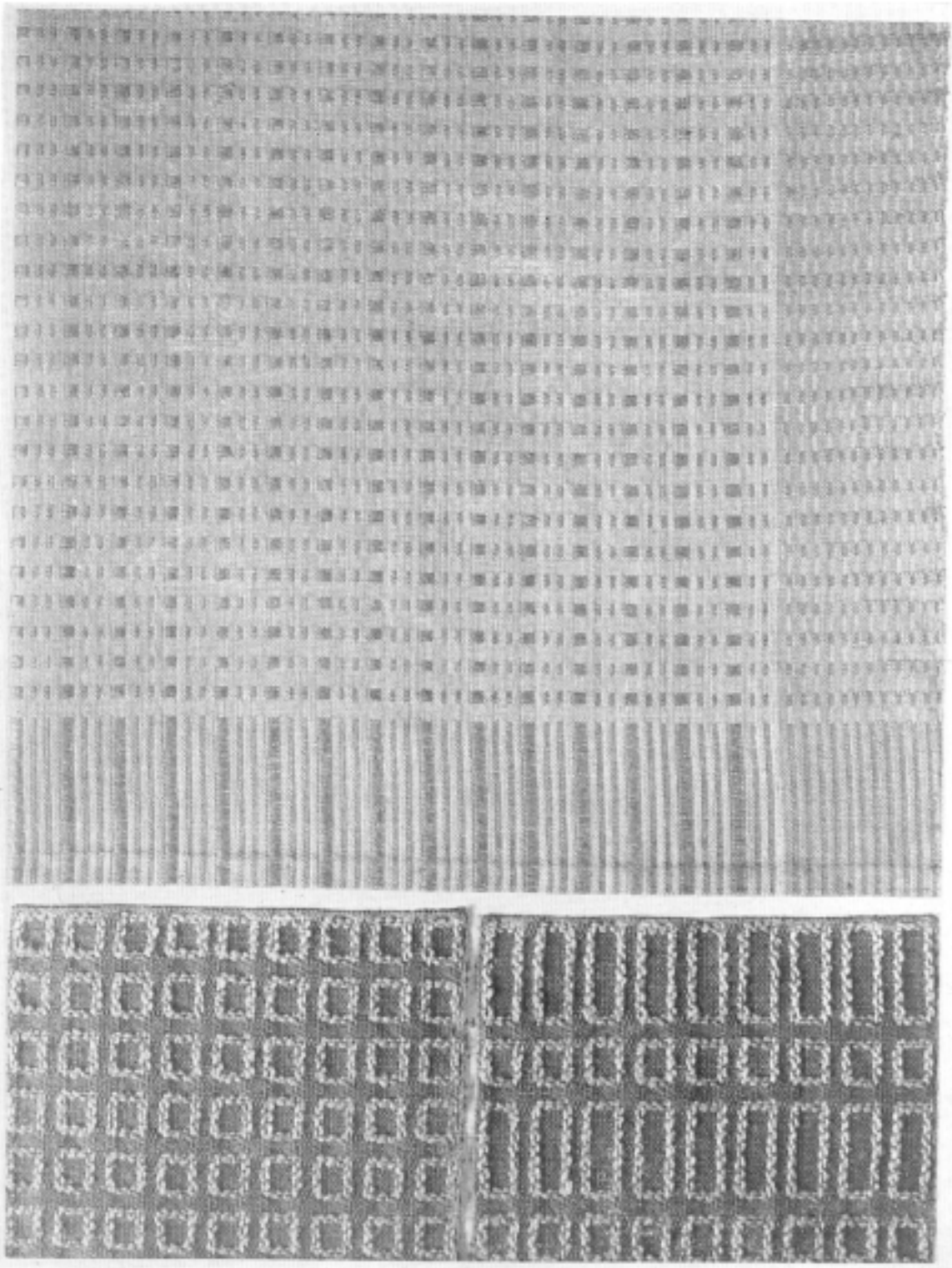
*Mary Sandin*  
Mrs. R. B. Sandin  
University of Alberta  
Edmonton, Alberta

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

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\$5.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.  
3.50 per year for back issues, 1944 to 1959, with complete sets  
still available. Copyright 1960

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Monk's Belt square from Sweden ..... LOOM MUSIC 1960, p. 17

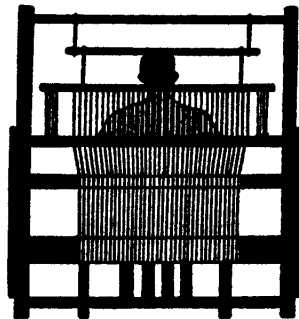
Cotton drapery samples, showing two treadlings LOOM MUSIC 1960, p. 20

**LOOM**  
**MUSIC**

VOLUME XVII      NUMBER 4

APRIL, 1960

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## LOOM MUSIC

Volume XVII, Number 4

April, 1960

PRACTICAL DOUBLE WEAVINGUpholstery,  
Runner rug.Malin Selander,  
Announcement p.31

Just to write the word April! Even though until now the winter has dealt lightly with us of the Canadian West, we are thinking and talking of Easter, and spring. We have never lived in the South, where spring has a different aspect, but we are sure that four-season people will be eagerly anticipating the thrill of sharing in the earth's awakening once again. (Here with us, and April just weeks away, only March blizzards remain to be faced!).

How are you assessing your weaving winter? Was it a fruitful one, or were you caught up in a whirl that left your loom (s) oh, so idle? Whichever the case, the little season made up of the rainy or cold days of early Spring, is a fine time for the shorter, experimental warps. Do resolve to try out one of those projects you have meant to do "some day".

Why not double weave? We do not mean the traditional form, as the Mexican or Finn techniques, but one of its contemporary developments.

Many of our readers have woven double weave, employing the method of weaving a portion double and then padding it before closing off the section. Our first offering is related to this, and is slanted toward upholstery or a runner type rug.

PADDED  
UPHOLSTERY

Mrs. Winnifred Mooney of Massey, Ontario, is well known to Canadian weavers, through her splendid contribution to the Guild of Canadian Weavers, as its secretary for the past thirteen years; and for her association with the Banff School of Fine Arts. She is a

fine weaver, and proves to us that she finds living on a farm in northern Ontario is no handicap to her weaving activities.

This example of hers was influenced by four factors: (1) In visiting Isabel Scott's weaving studio with her in New York in 1950, we saw a chair upholstered with a padded covering and have never forgotten it; (2) a cotton warp made up of spools of varying tones of beige 8/2 cotton became available; (3) beside the loom sat a large roll of unspun wool roving, bought with padding in mind: (4) and the spur, a need for an entry for the London Weavers' Exhibition at London, Ontario.

The warp. This stock consisted of a group of large bobbins of four related beiges, from dark to light, two of each, yardage unknown. Mrs. Mooney began warping with one, and as it was used, made a note of the number of ends, then began with the next beige, leaving the darkest for the centre. Warp order: 5½" medium light, 5" darker, 2" lightest, 2-¾" darkest (centre), and reverse, making a 29" width. Warp length. Mrs. Mooney found a very large amount of take-up in the warp because of the padding, so be sure to warp two or three yards extra to insure the required finished length.

Warp setting is 48 ends per inch, giving 24 per inch for each layer.

The draft is twill

1<sup>2</sup>3<sup>4</sup> 1<sup>2</sup>3<sup>4</sup>

The tie-up is direct:

Rising Shed						Sinking Shed					
0	0	0		0	4				X	X	4
0	0	0	0	0	3			X			X
0	0	0	0	0	2		X			X	2
0	0	0	0	0	1	X					X
1	2	3	4	A	B	1	2	3	4	A	B
				5	6					5	6

TREADLING  
FOR DOUBLE  
WEAVE

Using tabby treadles A and B alternately results in a

heavy warp-faced tabby of one layer in thickness. It will

be well to begin with a half inch or so of this, then practice with the layers until well mastered without notes. In this form of double weave, two passes are woven on each layer at a time, and care must

be taken not to pull in the edges. This is one time when the use of a stretcher may be condoned, to ensure full width.

Fill two shuttles, using a fine weight beige rayon boucle, the type with close loopy bumps.

### First technique

1. With first shuttle, treadle 1, throw and beat, then treadle 2, throw and beat. This weaves the under layer, and it will help to so label that shuttle with a bit of tape.

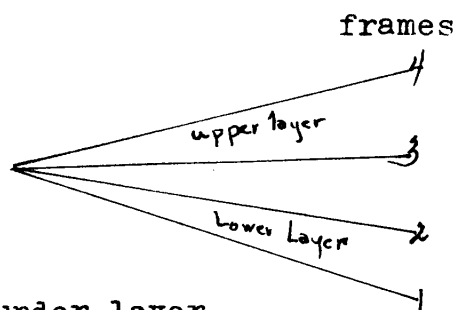
2. With second shuttle (also marked), treadle 1,2,4 together, (or pedals 1 and 5 together), throw and beat, then 1,2,3 together (or pedals 2 and 6 together), throw and beat. This weaves two shots on the upper layer.

Think of two tabby fabrics,

frames 1 and 2 weave under layer,  
frames 3 and 4 weave upper layer:

The first technique, summarized:

frame 1 down, 2,3,4 up -- 1 shot, under layer  
frame 2 down, 1,3,4 up -- 2nd shot, under layer  
1,2,4 down, 3 up -- 1st shot, upper layer  
1,2,3 down, 4 up -- 2nd shot, upper layer



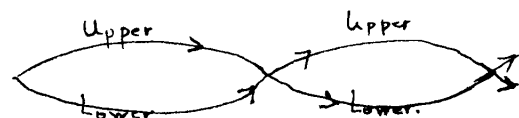
Check edges now, and avoid pulling in tendencies.

### Second technique

Fine, now we are ready for the next step, which is to do a reverse turn -- making the upper warp layer the lower one, and the lower warp layer the upper one. Summarized:

frame 3 down (treadle 3), 1,2,4 up -- 1st shot, under layer,  
still using the under layer shuttle  
frame 4 down (treadle 4), 1,2,3 up -- 2nd shot, under layer  
frames 2,3,4 down (treadles 2,3,4 or 3 and 5 together)  
frame 1 up -- 1st shot, upper layer  
frames 1,3,4 down (treadles 1,3,4 or 4 and 6 together),  
frame 2 up -- 2nd shot, upper layer

You will notice that the change of order from 1st to 2nd technique above puts an end to the length of the two layers, which may be diagrammed thus:




With the treading mastered, you are now ready for padding. This will be varied with your need -- from a cotton rug yarn, to the fattest wool roving you can find. If padding is wished to be specially firm, use length double or triple. If cotton yarns are used, be sure they are laid in without twisting around each other in the shed.

FIRM RIB  
FOR  
COTTON  
RUGS

One of our examples (described only, since the photograph is not helpful), uses 10/3 Lily cotton for warp, at 36 ends per inch (18 for each layer), woven with a padding of doubled 4/12, Canadian rug or mop cotton, and 10/3 Lily in the two weft shuttles. This makes a firm fabric, with a weft-wise rib, excellent for bath mats. Though our warp was striped, rust, green and brown, with cream, the warp setting permits the weft to beat back closely and the color is quite hidden. If the warp setting is stepped up to 40 or 48 ends per inch, more color will show. In this case, be sure to use a 10 or 12 reed, to get good shedding.

"SPRINGY"  
RIB, for  
UPHOLSTERY  
PADDING

Wool roving may generally be purchased at any woolen spinning mill. One source is Fairfield & Sons, 657 Stafford St., Winnipeg, Manitoba. It is sold in 1/2 or 1 lb. rolls, a bit less than the thickness of the small finger (grey or white, \$2.25 per lb.) Mrs. Mooney used a sufficient number of lengths of this to make the layer this size,  soft, yet firm. Several lengths may be cut at one time, allowing 3 inches or so extra over the width of the warp, for take-up. The lengths were packed in with the fingers before the change of layers was effected, as the roving is springy and the beater alone does not pack firmly enough.

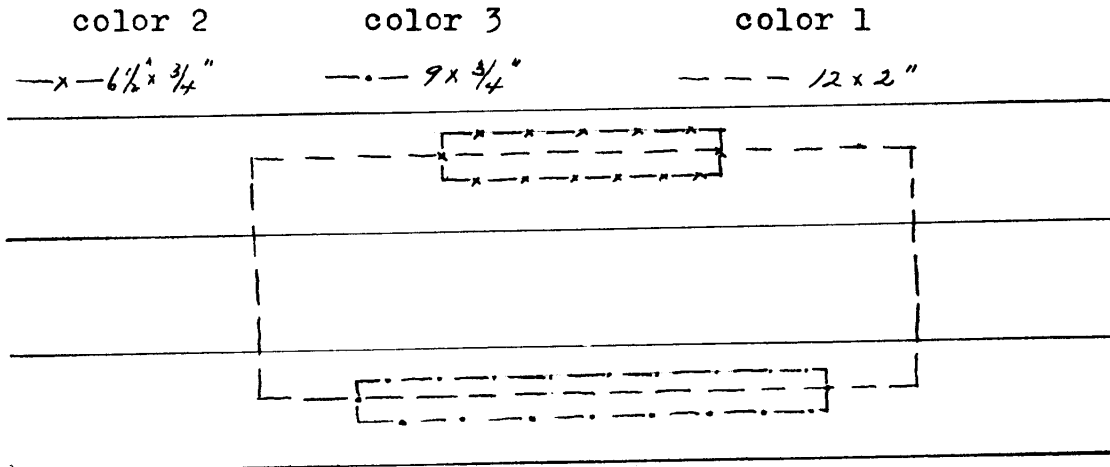
Treading detail: Weave one inch with tabby treadles, beating firmly. Then weave 1 inch of the two layers, using boucle weft, beating to 10 to 12 shots of boucle per layer for each inch



(total of 20-24 shots in all). The warp setting allows the boucle weft to be seen and to produce a good texture. Insert padding, reverse the warp layers as described earlier, weave 1", pad, etc.

INLAY  
EMBELLISHMENT

This upholstery length was planned for use on a plain hostess type chair, seat and back, and outer side of back. The plan called for an inlay on the seat and back, and a design was prepared:



The above design was to appear over 3 ribs, with one free rib in between, and rayon boucle was used. Alas for on and off loom effects -- the inlay is there, but as a single boudle was used, it shows very little -- just a hint of color now and then, giving a subtle note. Color 1 is deep rose in the one set, and leaf green the next, alternating. Color 2 is dark brown, 3 is rust.

METHOD  
OF INLAY

Weave as far as the area where Color 2 above is to appear. With a 1 yd. length of that color, insert it in tabby shed for the  $6\frac{1}{2}$ " length, centred on the warp stripes, with the inlay ends of equal length coming out to the top of the web, at each end of area. Complete normal weft passes on surface layer. Take inlay ends through dents directly above the point where they emerge from the shed, and thread through a top layer heddle with the warp end already in that heddle. Weigh lightly behind warp beam, so that these ends will weave with the top layer weaving.

Weave with background boucle until time for insertion of Color 1 on the sketch, and lay it in following the same procedure as above.

Weave until the sketch calls for the completion of the Color 2 rectangle. Unweight those inlay ends, draw them back from heddle and reed to web surface. Lay one end into the shed to complete the design, and from the opposite direction lay in the other end just to overlap the first end by an inch or so, to complete the effect.

Follow the sketch for colors, for the placing of the inlays, and for the sizes of the areas used, using this simple inlay technique throughout.

Of course this inlay is just an added touch for the weaver who enjoys the extra touches which proclaim individuality -- and one able to weave with patience. However, it is great fun. Without inlay, this padded technique goes along at a very fair rate of speed, and in itself is very effective.

OTHER  
DOUBLE WEAVE  
VERSIONS

In a future issue we plan to write on some of the up-to-date extensions of double weave, where the bottom layer is used as background only, with exciting treatments used on the top layer -- leno twists, the Danish stitch, and 8-harness versions. If you would like to contribute your experience and experiments, we shall be happy to hear from you, as only in sharing do we attain greatest satisfaction.

We end, as we began, on a thought of Spring. In Sweden, this is the season when households boast a vase of birch twigs in water -- budding and putting forth leaves -- a real lift to the spirit in these last winter days. Do try it, won't you?

ANNOUNCEMENT

LOOM MUSIC has exciting news for Banff students of summer, 1960 -- no less a personage than Malin Selander is to be our guest for as long as we can keep her! She is not going to teach, rather make a study of a weaving Summer School in action, but what a marvellous opportunity to be in the same company as this noted Swedish teacher. Do make this your summer at Banff.

We expect her about July 12th at least, and she will stay for a few weeks. Make your reservation early, please. (For a School catalogue, write to the Director, Banff School of Fine Arts, Banff, Alberta.)

Miss Selander has authorized your editors to make the following announcement, too:

Malin Selander, author of "Weaving Patterns" and "Swedish Handweaving" wishes to get in touch with Weaving Guilds interested in arranging short time workshops, September - December, 1960. Please write Miss Selander before May 15th, to Olaigatan 19, Orebro, Sweden.

Signed - Malin Selander.

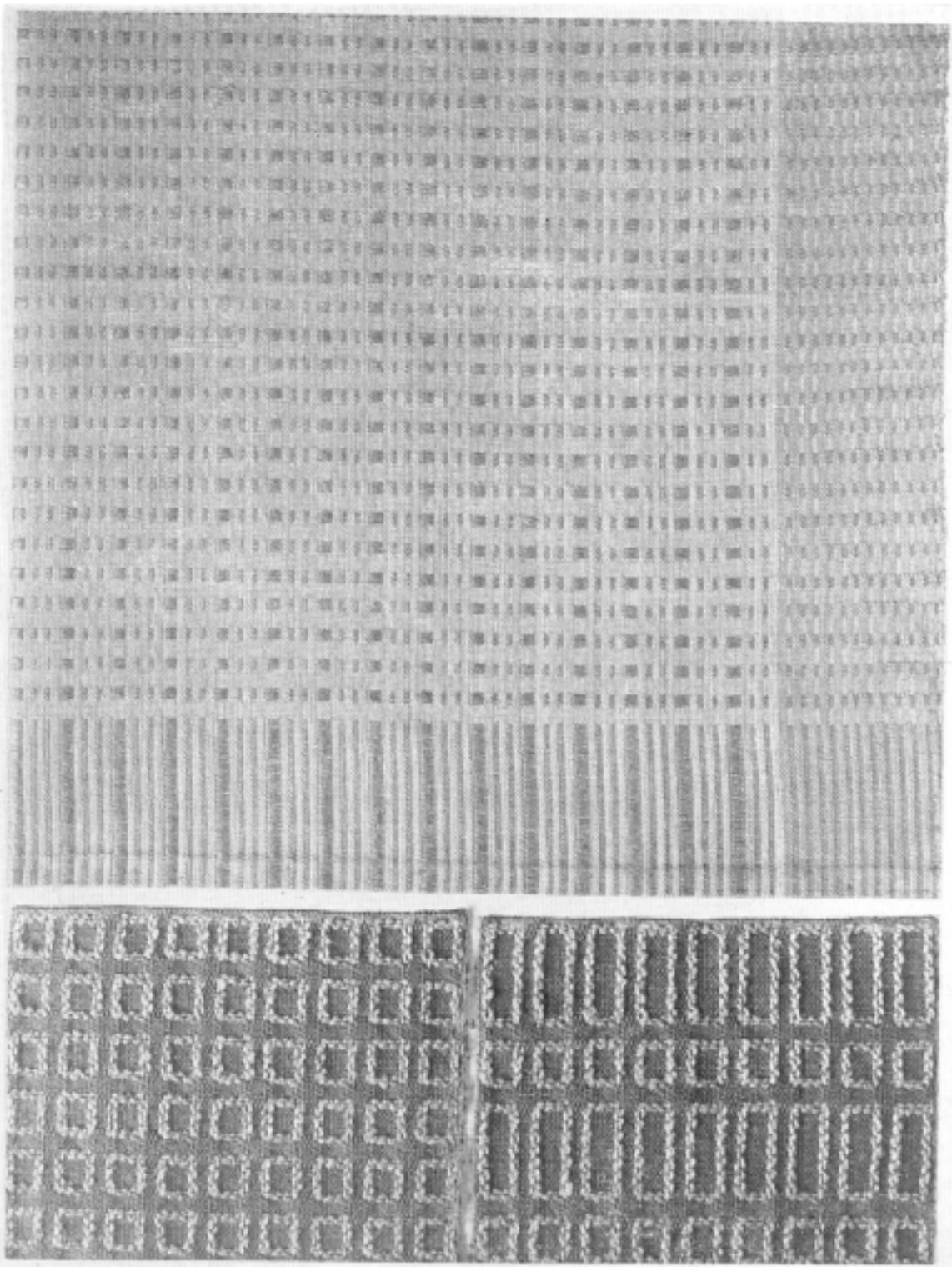
For GOOD WEAVING, it's LOOM MUSIC

by

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

\$5.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.  
\$3.50 per year for back issues, 1944 to 1959, with complete sets  
still available. Copyright 1960



Upholstery, padded double weave technique, woven by Mrs. A. W. Mooney, Massey, Ontario.

LOOM MUSIC 1960

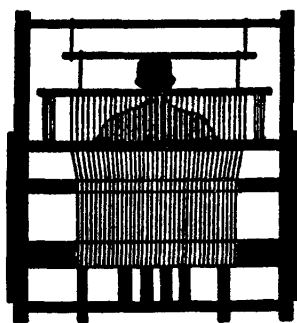
**LOOM**

**MUSIC**

VOLUME XVII      NUMBER 5

MAY, 1960

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg



to our Banff studio. Mrs. Whyte made herself a dress on the same warp, weft of single cream silk with fleck -- dress fully lined -- very satisfactory -- looked nice!

Costs: 10/3 silk, 10,000 yds. per lb., comes on 1/2 lb. spools at \$4.90 per spool (Searle Grain Co., Grain Exchange Bldg., Winnipeg). 32" wide in the reed to allow for shrinkage, since silk requires an adequate allowance, 8 yards in length,

32" x 40 ends/in. = 1280 warp ends x 8 = 10,240 yds.	\$10
Allow same quantity of 10/3 silk for weft, plus silk	\$10
tweed from Searle, or Robin & Russ, Santa Barbara, Calif.	per lb. \$ 8
	\$28

A ROMAN  
STRIPED  
DRESS  
MATERIAL

Later last fall Mrs. Whyte became interested in a silk offering from Contessa (Ridgefield, Conn.) -- 12/3 pure spun silk which was offered in a variety of colors, and 4 oz.

tubes (10,000 yds./lb). This cuts down the cost when using several colors, as more exact quantities may be ordered.

The color order went to Contessa as follows: red, green, brown, yellow, purple, olive, ivory, black. The next step, once the silk arrived (with an extra cash donation to the Canadian Customs before final receipt), a Roman Stripe was designed.

The warp setting of 40 ends per inch was decided. You will notice on referring to the jacket that the 10/3 was also set at 40. However, the 12/3 is just enough finer to make this material a shade lighter in weight. Four per dent in a #10 reed: 36" x 40 = 1440 ends.

The color order of warp

Drafted, twill 12<sup>3</sup><sup>4</sup>

8 ends yellow	}	A group, 60 ends
8 ends purple		
8 ends olive		
4 ends ivory		
4 ends black		
4 ends ivory		
8 ends olive		
8 ends purple		
8 ends yellow		
8 ends brown		

8 ends green	}	B group, 52 ends
8 ends red		
4 ends black		
8 ends red		
8 ends green		
8 ends brown		

112 ends per repeat, almost 3"  
(2-3/4" off loom)

The weft chosen was black 12/3 silk, straight twill treadling (treadle 1,2,3,4 and repeat, using tie-up given on page 33), beaten 40 ends per inch, used single on the shuttle to ensure the dress fabric weight desired. Finished by careful washing and steam pressing.

Quantities and Cost:

Seven yards for a dress, but Mrs. Whyte wove 16! She wrote, "It went on and wove as smooth as silk!". On 36" width, one will have 13 repeats of each color, omitting last green and brown to bring to 1440 warp ends:

13 x 16 yellow	= 208 warps	x 16 yd. length	= 1/2 lb. ordered
13 x 16 purple	= 208 warps	x 16 yd.	= 1/2 lb. ordered
13 x 16 olive	= 208 warps	x 16 yd.	= 1/2 lb. ordered
13 x 8 ivory	= 104 warps	x 16 yd.	= 1/4 lb.
13 x 16 brown	208	x 16	1/2 lb.
13 x 16 green	208	x 16	1/2 lb.
13 x 16 red	208	x 16	1/2 lb.
13 x 4 and 4 black	104	x 16, plus weft	2 lbs ordered
			<u>5 1/4</u> lbs. at \$8 = \$42
			for 13 yds., or \$3.00 per yard.

Thirteen yards? -- Yes, the black silk did run out too soon to finish weaving the 16 yards. However, it was not needed, for a black 32/2 wool yarn was soon in the shuttle, to weave a blouse length of beautiful quality.

BLOUSE  
LENGTH

A most interesting treadling was used, with the warp colors appearing much brighter when the twill was gone. Treadling: 1,3,5,3, and repeat (using treadles of standard tie-up on page 33).

One discovery, however, -- the red was not absolutely color fast, although the others were good.

"MAN OF THE  
HOUSE" SPORT  
JACKET

This third length has a fine wool warp and a silk tweed weft. The draft: twill  $1^2 3^4$

This length was woven by Mrs. Inga McGougan, Winnipeg, our good weaving friend of many years. Mr. McGougan found this jacket an excellent weight for a winter holiday in Arizona, as well as for Winnipeg summers.

The Warp: Beige 32/2 Weavecraft, or a similar weight. Let



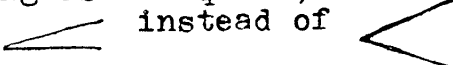

us pause here for some general comments on the use of this fine wool. We find many of our Banff students ask especially for wool warps, to be able to turn out a fine length of cloth. Now, to our mind, weaving with 32/2 wool presents no problem in warping and dressing the loom. Even our finest warps we beam after threading from the front, and 32/2 is a grand warp to handle.

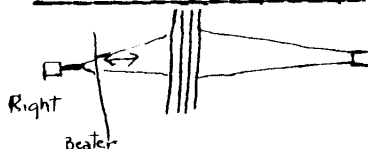
WOOL  
WEAVING  
SKILLS

We do find there is difficulty, however, at the beginning of weaving, until the student has woven a half yard or so.

Where, and Why? The where is at the edge, or in the centre.

We like our students to have a fair command of weaving "know how" before tackling this, the finest wool warp we use. We want them to have:

- a) experience in throwing the shuttle a 30 or 36" width,
- b) ability to weave to a constant beat,
- c) the habit of changing sheds gradually, rhythmically, and smoothly. One must aim for a gliding routine -- off the pedal one is on, then a slide, not a stamp, to the next one.
- d) correct timing in throwing the shuttle. Some students do not permit the sheds to open fully before throwing. Result -- the shuttle hits a taut warp end and snaps it. As the hand is quicker than the eye, the gremlins are often blamed, but still more often, the loom is blamed. We have adjusted countless looms to help students' morale, only to find a thousand throws or so later, that the breakage has disappeared with growing skill.
- e) no drawing-in at edges. If a new wool weaver, have a cotton warp end at each selvage, carpet warp or finer. This will help to keep edges out. But the difficulty goes back to throwing and changing sheds. If the shed closing is too quick, or the angle of throw too shallow, thus  instead of , the weft is bound into the shed before there is an opportunity for it to lie smoothly around the edge.
- f) force of will to change the position of the warp by bringing it forward often, so that the angle of shed opening, and the force of the beat governed by the length of travel space of the beater, remains fairly constant. This means a smooth moving every two inches, with the woven edge adjusted to the beater's efficiency. Watch this proper adjustment, as against this



One can fairly hear the strain on the warp in the second drawing.

It is the habit of not moving frequently enough, which is a prime cause of streaking in the cloth.

For the anxious beginning student, there is nothing for it but to provide an extra yard of warp, to work out the kinks. This practice must be with the 32/2 warp and to the beat selected, using the weft planned for the cloth. No substitute will give the right experience. This is a small price to pay for success.

MRS. Warp is beige 32/2 Weavecraft wool (Searle), 33 inches wide,  
McGOUGAN'S at 30 ends per inch, threaded in twill <sub>1</sub>2<sup>3</sup>4  
JACKET  
LENGTH

Weft is silk tweed (Robin & Russ, \$8 per lb.) in beige with multicolored flecks of white, black, red, yellow. Against the solid beige background, the flecks give a lively effect.

Because 32/2 wool at 30 ends per inch is not a twill setting for a firm 50/50 weave, the silk tweed weft was used triple on the shuttle, working beautifully thus. It was treadled in a basic twill, treadle 1,2,3,4 and repeat. Finished commercially, and custom tailored, the jacket was fully lined.

Cost per yard:

32/2 wool, at \$6.40 per lb., 1/4 lb. per yd. of warp	\$1.60
silk, 11,200 yds. per lb., about 3,000 yds. per yd. of weaving, \$8 per lb., 1/5 lb. per yard	<u>\$2.10</u>
	per yard \$3.70

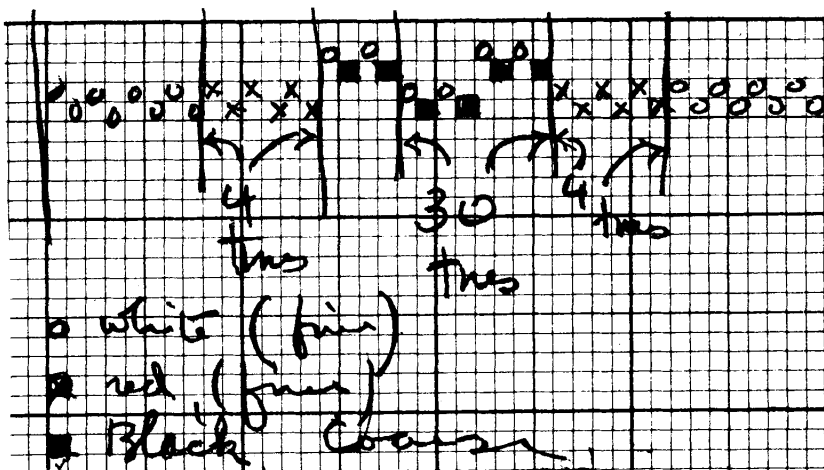
Tailoring of a jacket such as this costs around \$50 -- but garments such as these are just not for sale anywhere!

Mary Atwater's Guatemalan Weave

p.100, BYWAYS IN HAND-WEAVING

LOOM MUSIC has never published any of Mrs. Atwater's South American and Mexican pick-up weaves, because while she was alive she considered them as particularly her own, which they undoubtedly were. Now, her research lives on, especially in the minds of those who knew her.

From an old notebook came this fragment of paper, in Mrs. Atwater's own very individual writing style. We have inked it over so it could be photographed.



We recall that

this particular Tontonicapan girdle was first published in a Shuttle Craft bulletin of July 1945, but our particular example was woven four or five years earlier. It is again published in detail, as we said, in BYWAYS IN HAND-WEAVING.

MRS.  
SNIDER'S  
NOTES

Last summer at Banff, using BYWAYS, Mrs. Jennie Snider of Linwood, Kansas, worked out a treading sequence which

simplifies a bit the written directions. (This warp, threaded as on page 37, is nearly always to be found ready for a loom at Banff, for 4 harnesses). Rising shed tie-up:

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

- I. To treadle pattern shots without white pairs in background (as B, C, p. 100, BYWAYS), Mrs. Snider notes:

After tabby heading, using white on shuttle, raise black pairs

Treadle 1, pick up pattern, never split pairs, ignore border. Do not take out pick-up stick.

Throw A and B tabby shots, using belt shuttle, and using edge of shuttle to beat after each shot.

Carry colored wool across picked up shed, and beat, remove pick-up stick, then tabbies again.

Treadle 3 brings up the alternate pairs of black, and is used for the following row of pick-ups --

continue as above.

- II. To treadle pattern with white pairs in background:

1. Raise black pairs, treadle 1, pick up pattern, leaving stick in.

2. Raise white pairs, treadle 2, and pick up white pairs at each side of pattern.
3. Slip third stick under already selected white and black pattern pairs. Take out first two sticks, leaving the third.
4. Beat in two tabby shots with shuttle.
5. Carry colored wool across under pick ups, beat, and remove pick up stick.

You will find this really interesting, and

GOOD WEAVING!

*Mrs. R. B. Sandin*

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

*Ethel Henderson*

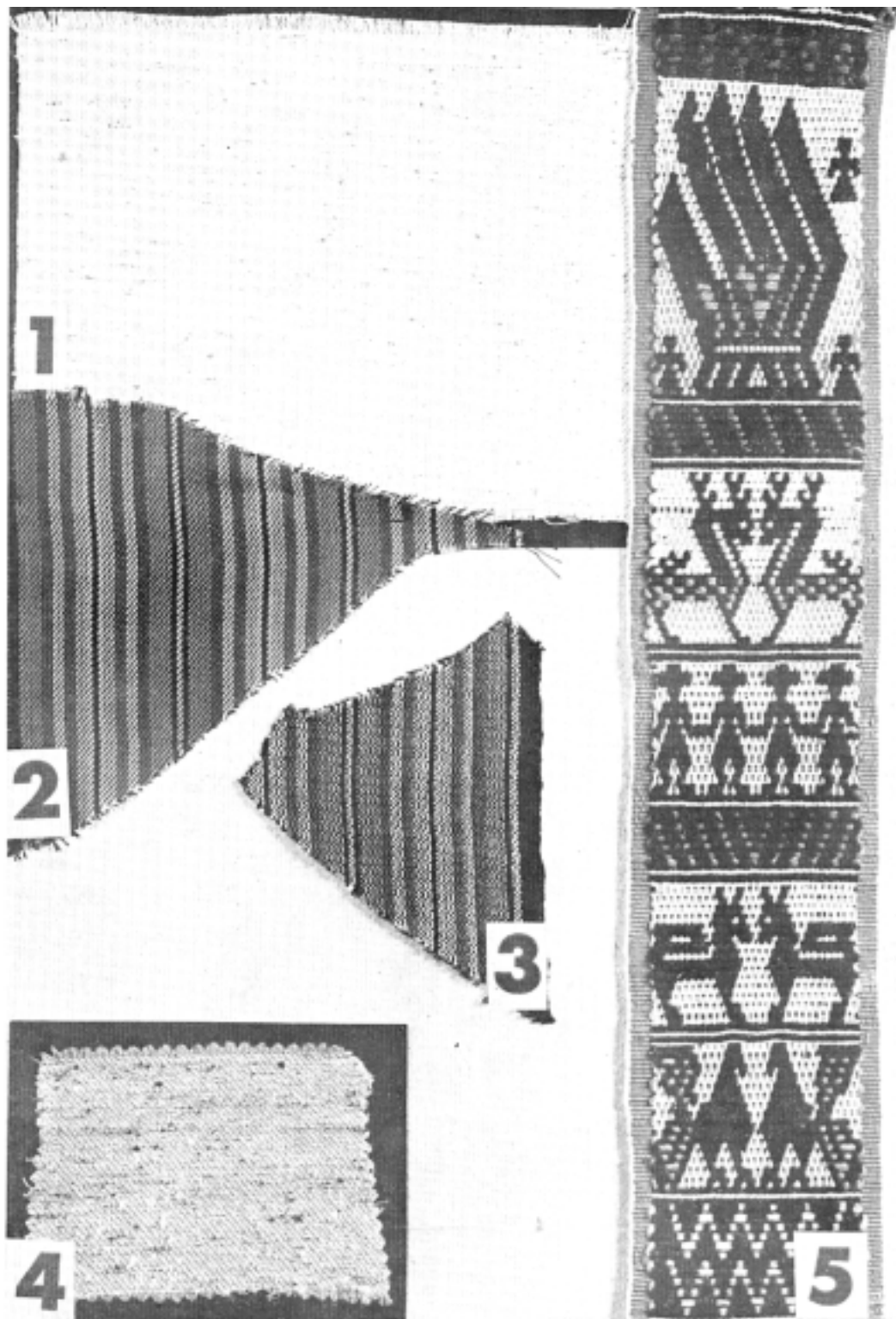
Mrs. E. M. Henderson  
20 Ritz Apartments  
Winnipeg, Manitoba

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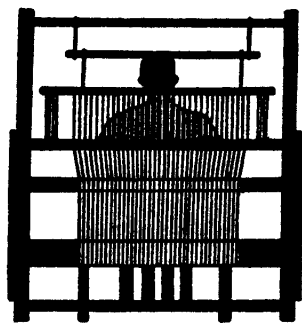


1. Silk for graduation jacket.
2. Roman stripe, silk dress material
3. Roman stripe, silk blouse material.  
Woven by Mrs. Barbara Whyte, Medicine Hat, Alberta.
4. Silk and wool for man's jacket.  
Woven by Mrs. Inga McGougan, Winnipeg, Manitoba.
5. Guatemalan Belt Weave

LOOM  
MUSIC

VOLUME XVII      NUMBER 6  
JUNE, 1960

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## LOOM MUSIC

Volume XVII, Number 6

June, 1960

A BOOK BAG IN 4-HARNESS SUMMER & WINTER  
plus apron and place mat

Object: A Beginner's Issue for use in Summer Camps, and by any  
learning group

Summer and Winter is one weave that has never won its way into weavers' hearts as Overshot managed to do without any effort. After observing the difficulties some students encounter with Summer and Winter treadling, we have come to a few conclusions about this simple weave, which sometimes proves so frustrating. These are:

- (a) In no other weave is it so difficult to spot errors, when the warp setting is 30 or more ends per inch, and especially when there is little contrast between the colors of warp and pattern-plus-tabby wefts.
- (b) Few other common weaves change surface appearance so easily by using only the simple device of changing the manner of treadling of pattern shots. In overshot one generally treadles A tabby, pattern shot, B tabby, pattern shot, and all goes well. (True, if the tabby shot changes at any time during the weaving, such as having the direction of the throw altered when beginning a new bobbin, even though the correct tabby shot has been thrown, the background appearance of overshot may change -- this has been known to give great annoyance, as, on going back to trace the tabby shots, no error is found. Once the bobbin beginning is begun at the point where the previous one ended, the trouble disappears).
- (c) As the skips in Summer and Winter are so small and uniform, the untrained eye does not see anything at all to help distinguish a design. We well recall our early experience many years ago with Mrs. Atwater when she said, in connection with an 8-harness set up -- "But, don't you see the pattern areas when you open the pattern shed?" Truly, at that time all that was seen was a mass of warp ends -- unbelievable to us now, but a vivid memory.
- (d) This possibility of having the appearance of the weaving change according to the tabby shot used, is a dominant quality of the Summer and Winter weave.
- (e) Contemporary usage of Summer and Winter demands that the weave is used to obtain 3-dimensional effects most frequently. The Colonial weavers used it for contrasts of dark pattern areas set off by light.

The beginning weaver at a Summer and Winter warp for the first time is then faced with the choice of laboriously learning by the "weave and unweave" method, or to follow a set of directions slavishly and be successful without knowing why. Both of these methods do little for easy understanding, and do not endear the weave to the student, which is a pity as it has so much to offer.

LOOM MUSIC, then, aims this issue directly at the weavers who have avoided Summer and Winter, or have disliked it in its Colonial form, and to young weavers.

FIRST WARP

It is well for the first warp to be a fairly coarse one, and so an easier one to read while weaving. Set up, then, 8/2 cotton at 20 ends per inch. For weft we shall use a soft 8/8 cotton, or candlewick, with a fine tabby for close beating. Any color will do -- we used natural for pattern and warp, white for tabby. A contrasting weft may help student.

DRAFT

Summer and Winter is a unit weave, that is, there is a basic threading that is constant. We call the pattern areas Block A (the Colonial dark area), and the supporting background Block B (Colonial light). Either may be made the main pattern by appropriate treadling)

Block A is always threaded  $\begin{matrix} 3 & 3 \\ 2 & 1 \\ & 1 \end{matrix}$  ← begin  
 Block B is always threaded  $\begin{matrix} 4 & 4 \\ 2 & 1 \\ & 1 \end{matrix}$  ← begin

These two block threadings may be repeated indefinitely, or may be alternated according to basic design desired.

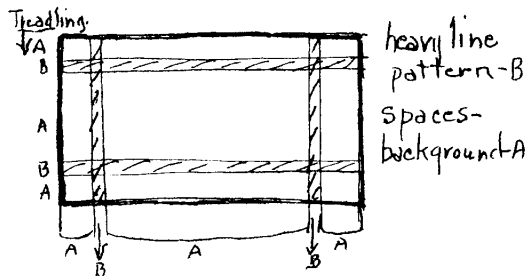
ILLUSTRATION ONLY, OF THREADING METHOD

Let us illustrate, by sketching a possible plan:  
 Warp is all one color, pattern is threaded in:

Now, our pattern block order is seen from sketch as: A 2", B 1", A 7", B 1", A 2", on a 13" warp.

Since the block threading never changes, we thread thus

A,  $\begin{matrix} 3 & 3 \\ 2 & 1 \\ & 1 \end{matrix}$  ← for 2", or 40 ends, at 20 ends per inch





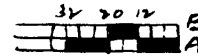
B,  $\begin{matrix} 4 & 4 \\ 2 & 1 \end{matrix} \leftarrow$  for 1", or 20 ends  
 centre A,  $\begin{matrix} 3 & 3 \\ 2 & 1 \end{matrix} \leftarrow$  for 7", or 140 ends

then reverse back, with 20 ends of B, 40 ends of A, to balance

PROFILE DRAFT

Because of this never-changing unit, we use a "short method" to indicate drafting order, thus:

Each square represents one unit or 4 warp ends, either  $\begin{matrix} 3 & 3 \\ 2 & 1 \end{matrix} \leftarrow$  (A), or  $\begin{matrix} 4 & 4 \\ 2 & 1 \end{matrix} \leftarrow$  (b) as diagrammed on the right:



DRAFT FOR BAG, 8/2 warp

Short form, or profile draft:

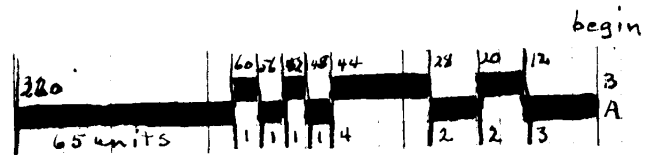


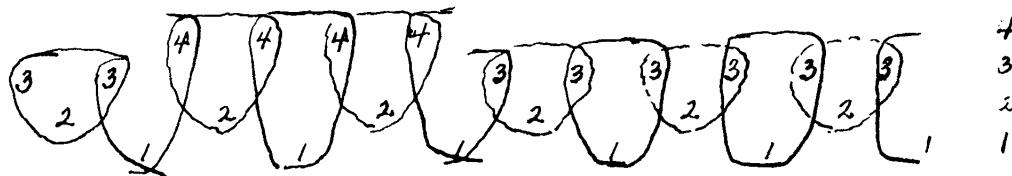
photo. on p. 48

Detail of threading from draft:

Selvage, threaded	$\begin{matrix} 4 & 4 \\ 2 & 1 \end{matrix} \leftarrow$	2 warp ends
Block A, 3 times		12 warp ends
Block B, 2 times		8 ends
Block A, 2 times		8 ends
Block B, 4 times		16 ends
Block A, 1 time		4 ends
B, 1 time		4 ends
A, 1 time		4 ends
B, 1 time		4 ends
A, 65 times		260 ends
reverse upward from centre, 15 x 4 =		60 ends
Left selvage, threaded	$\begin{matrix} 2 & 4 \\ 1 & 1 \end{matrix} \leftarrow$	3 ends
		385 warp ends, 19 1/4" wide in reed, at 20 ends per inch.

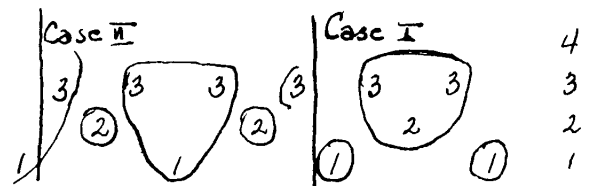
TREADLING OF SUMMER AND WINTER WEAVE

It is time to examine the tie-up, or the way treadles are combined to weave the pattern. This is based, of course, on the threading of the loom, e.g.



Looking at the draft circled in this way we see sets of three ends on frames 2&3 for Block A, separated by a single end on frame 1. In Block B, the threes are on frames 2&4, separated by ends on frame 1.

Sharp eyes will perceive, however, a secondary set of 3 ends on frames 1&3, separated by an end on frame 2, when the unit threading is



repeated two or more times. As well, in Block B, the secondary set is on frames 1&4, with the separating or tie-down end on frame 2 again.

This leads to the tie-up mentioned.

Are you lost? --

Tie-up refers to the order of treadle combinations to weave the pattern, i.e., tie-up of harness frames to pedals.

Tie-down refers to a warp end on a third frame, after threading has been confined to any two adjacent frames -- e.g., in overshoot, 3 is the tie-down ending the skip produced when frames 1 and 2 are pulled down:  $\begin{matrix} 2 & 2 & 2 \\ 1 & 1 & 1 \end{matrix}$

In Summer and Winter we can look at the draft in two ways, Case I or Case II, as drafted at the bottom of page 42. In one case 1 is the tie-down, looking at the sequence another way, 2 is the tie-down.

TIE-UP FOR SUMMER AND WINTER

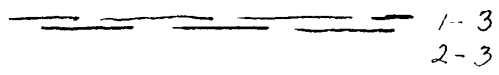
counterbalanced or fallingshed loom

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

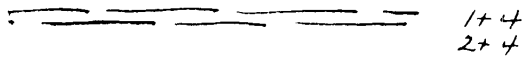
rising shed, or jack type loom

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

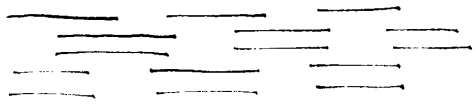
It will be seen from the above graph, that in tying up we tie to control both sets of threes -- a tie to frames 1&3 (treadle 1) weaves the set of three ends coming together on frames 1&3. Secondly, a tie to frames 2&3 (treadle 2), weaves the set coming together in the second case. Now, when we treadle 1&3 (treadle 1) we get a pattern line, and when we treadle 2&3 (treadle 2), we get another pattern line, a trio lying between the first trio, thus:



The same occurs when we want pattern on Block B:



- Suppose we treadle 1&3 (treadle 1)
- 2&3 " 2
- 2&3 " 2
- 1&3 " 1
- 1&3 " 1



our pattern appears in pairs, hence the term, treadled in pairs. The tabby, however, must alternate as usual.

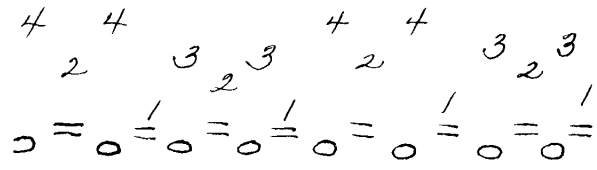
## TABBY

TREADLES

But, our overshot weaver says -- "I thought tabby was 1&3 and 2&4, and above we are already using these combinations as pattern shots."

Checking the draft again:

odds ( = ) are threaded on 1 and 2  
evens ( o ) are threaded on 3 and 4



Referring to our tie-up graph on page 43, we see that treadle 5, A tabby, is tied to frames 1&3; treadle 6, B tabby, to 3&4.

Now we weave: end heading with A tabby

then 1&3 (treadle 1)

B treadle 6

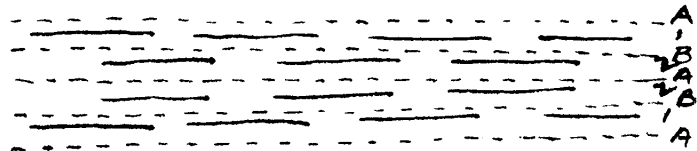
2&3 treadle 2

A treadle 5

2&3 treadle 2

B treadle 6

1&3 treadle 1



This is called one repeat of Block A treadingling.

## WEAVING

## S&amp;W

Our bag, photographed on page 48, uses the method of treadingling pattern throws in pairs, and arranging that the A tabby, or treadle 5, comes between each pair of shots.

METHOD I,  
in pairs

Weft material. To ensure a perfect squaring of weft

shots against warp ends after weaving, Colonial weavers used a tabby weft of a finer grist than the warp, with pattern a little coarser than warp. Our bag uses candlewick or 8/8 cotton for pattern, so that to square our areas we used a #30 singles linen tabby, and very firm beating.

Bag treadinglings

Weave 1" of tabby, using #30 linen, being extra sure to weave full width with no drawing in -- for seaming at sides of bag. End tabby area with a shot on Tabby A, treadle 5.

Pattern block treadingling order is "as drawn in", i.e., Block A twice, B twice, A twice, B 4 times, A,B,A,B, once each, then A continued for length centre desired.

In detail, this means,

Treadle Pattern Block A: 1&3 (tr. 1) with pattern weft  
tabby B (tr. 6) with fine linen  
2&3 (tr. 2) with pattern weft  
tabby A (tr. 5) with fine linen  
2&3 (tr. 2) with pattern  
tabby B  
1&3 (tr. 1) with pattern  
tabby A

Treadle Pattern Block B: 1&4 (tr.3) with pattern weft  
 tabby B (tr.6) with fine linen  
 2&4 (tr.4)  
 tabby A (tr.5)  
 2&4  
 tabby B  
 1&4  
 tabby A

Shrinkage allowance should be greater where a heavy weft is used -- 15" of weaving, not including the tabby seams, gave us an off-the-loom bag width of 13½".

MAKING  
OF BAG

Stitch edges of tabby allowance to prevent fraying, and trim to ¾" width. Fold bag with selvages together, right side out, and machine stitch sides together in a ¼ to ⅜" seam. Turn bag wrong side out, press seam, and stitch again, just up to the first pattern shot. This produces a French seam, and for extra wearability in laundering, we added a final row of machine stitching over the outer edge of the seam.

The bag top could be left "as is" with the selvage forming the only finish. We tried a pliable stiffening on our top edge and were extremely pleased with the effect -- Featherbone, ⅜" wide (from Singer Sewing Machine Co.) was basted around the bag top, just inside the bag, and this in turn was covered with a 3-strand braid, overcast at the top of the bag and at the bottom of the Featherbone. Six strands of candlewick, loosely braided, gave a nice flat finish over the Featherbone.

Handles, as shown in the photograph, are again a 3-strand braid, using 18 candlewicks -- 6 strands in each group of the braid. Tie a strand of candlewick around the end of the braid, above a 2" length for tassel, then take the two ends of the strand through the side of the bag and tie the ends inside with a square knot. Bring the same ends to the surface, ½" higher up on the braid, cross them over the braid and take them to the inside of the bag. Secure them with another square knot, and weave ends back into bag for a nice finish.

TREADLING  
METHOD #2

In pairs, with Tabby B between pairs of pattern shots, thus:

End tabby area with shot on Tabby B (treadle 6), then  
 Treadle 1, tabby A, tr. 2, tabby B, tr. 2, tabby A. tr. 1, tabby B.  
 The appearance of the weave will be quite different to the effect when A tabby comes between pairs, as we described in our Method #1.  
 Experiment to find your own personal preference in this matter.

TREADLING  
METHOD #3

In singles, -- i.e., alternating pattern treadlings as well as tabbies, thus

Block A. 1&3 (tr.1), tabby A, 2&3 (tr.2), tabby B, 1&3, A, 2&3, B, etc., as many times as block is repeated in draft.

Block B. 1&4, A, 2&4, B, 1&4, A, 2&4, B, repeated as many times as drawn-in in drafting.

APRON,  
photo.  
p. 48

Our yellow apron is woven on the same warp as the bag, 8/2 natural cotton at 20 ends per inch, 19 $\frac{1}{4}$ " in the reed, with a 24" length woven for the apron.

Weft pattern is Lily's 10/3, color K-10, tabby is 18/1 white linen.

Weave 1/4" tabby, for hem's turn-under.

Weaving was done in singles fashion, as described above, weaving the blocks as drawn in, with the exception that a more pleasing corner developed with uneven numbers of shots per block. The numbers of pattern shots are given, alternate tabbies are used, and the weft beaten to 19 pattern shots per inch, on the loom at tension.

Treadle Block B, 7 pattern shots, i.e., tr. 3,4,3,4,3,4,3, for hem (treadle numbers refer to tie-up on page 43)

Treadle Block A, 7 pattern shots, i.e., tr. 1,2,1,2,1,2,1  
B, 7 pattern shots, tr. 3,4,3,4,3,4,3  
A, 7 pattern shots, 1,2,1,2,1,2,1

B, 15 pattern shots

A, 5 pattern shots

B, 5 pattern shots

A, 5 pattern shots

B, 5 pattern shots

A, treadled for a 19 or 20" centre, ending with treadle 1

Then reverse the above border treadlings, to beginning.

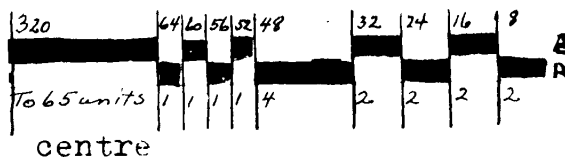
Hem sides of apron, place inverted pleats at top as desired, and attach apron "strings" made from 4-strand braids of yellow candlewick cotton.

PLACE MAT

photo.  
p. 48

This exquisite mat uses the same draft, but the side border is widened at the edge as shown below, since the warp here is pale green 30/3 cotton, set at 30 ends per inch.

Profile draft



Threading

Right selvage	4 <sup>2</sup> ←	2 ends
Border, 16 units, threaded according to profile draft (see page 41 for unit threadings of A and B)		64 ends
Centre, 65 repeats of B block		260 ends
Border 16 units, reading profile in reverse of above		64 ends
Left selvage	4 ← 2 1	3 ends
		393 ends, 13" in reed

Pattern weft is 6-strand white floss, tabby is green 30/3 like the warp. Treadling is in pairs, with A tabby between pairs, as described on page 44, 28 pattern shots per inch on the loom.

To treadle a matching hem: Treadle Block B unit twice (8 pattern shots), with tabby B between pairs, then throw two tabby shots, and proceed with Block A treadlings. The two tabby shots will throw the tabby alternation so that tabby A is between pairs for the surface of the mat, and the hem will match underside of mat.


Treadle the blocks as drawn in, i.e., following the profile draft on page 46: Block A twice, B twice, A twice, B twice, A 4 times, B,A,B,A, then B repeated for the desired length centre, and reverse.


## OTHER

SUMMER & WINTER These three methods given are the standard ways of treadling

TREADLINGS Summer and Winter weave, but many other possibilities have been developed and used by weavers of contemporary Summer and Winter weave.

GOOD WEAVING! from your editors

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

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

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PATTERNS ON A PLAIN WEAVE, by Nell Steedsman, of Leamington, Ontario is a sturdy 106-page publication that meets all the requirements of a good book -- splendid content, adequate photographic illustration, quality paper and printing. It restores prestige to the two harness loom, and opens up many avenues in weaving to the person who will be particular and patient, -- and the book's value is of course not limited to the 2-harness loom owner. Auxiliary skills of joining and finishing are included.

We unhesitatingly endorse purchasing this thoughtful offering, \$6.00, from Mrs. Charles Steedsman, 7 Georgia Avenue, Leamington, Ontario.



Apron and Bag, on a summer and winter threading, at 20 ends per inch

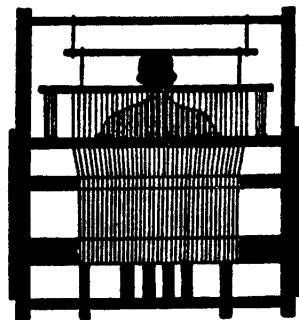
Place mat on the same threading, with border widened for a setting of 30 ends per inch.

**LOOM**  
**MUSIC**

VOLUME XVII      NUMBER 7

SEPTEMBER, 1960

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg



## LOOM MUSIC

Volume XVII, Number 7

September, 1960

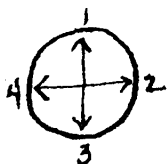
A NEW AND USEFUL OVERSHOT DRAFT FOR  
 Coverlets  
 Tablecloth  
 Upholstery

September brings us to winter plans, and what better time for that large project? We've saved a special overshot just for it. This overshot is not outdated, and although overshot used in these roles does sound as though we were stretching the truth -- this is a Swedish draft, known as Dalecarlia simplified Dräll, or, to us, Overshot. There are two practices that distinguish the Swedish overshots from our usual type: one is that the warp is a very fine soft cotton with a very close warp setting; the second is that with the cotton warp the weft is generally a fine singles linen. The whole is extremely firm and without bulk.

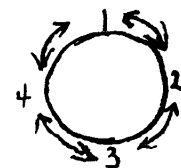
Just this morning, after spending a time with pencil in hand taking off the draft from the original cloth, we turned up Ulla Cyrus' "Manual of Swedish Hand Weaving" to verify our definition of dräll and there on page 147, D (English Edition) was part of the draft we had just written! We say part, as our cloth has a third section. We were also interested to note in passing that Miss Cyrus uses a short draft for overshot. We well remember that many years ago Mrs. Atwater frowned upon the use of short drafts for overshot, on the grounds that too many weavers had not the technical knowledge to translate them into overshot correctly. Of course, general learning on this knotty point, thanks to many studies and classes, is now in a quite different case.

SHORT DRAFT  
 FOR OVERSHOT

ON OPPOSITES Our cloth has an interesting appearance because in the drafting, certain designated areas differ from the most common form of overshot, the "on twill" -- i.e., blocks following each other in consecutive order, clockwise and counterclockwise, as 1,2,3,4,3,2,1,4,3, etc., diagrammed thus:



These other areas mentioned are drafted



"on opposites", as 1,3,2,4,3,1,4,2, or across the circle,

Always with the proviso that ends must be alternately odd and even to maintain the tabby order.

"On opposite" areas in an "on twill" draft affect the whole by giving, in places, a broken appearance to the general background. Here, instead of the regular appearance of overshoot, a series of wavy vertical lines appear, named "accidentals" by Mrs. Atwater. To refresh one's memory, or study for the first time, see Atwater, "Shuttle Craft Book of American Hand Weaving", p.127 to p.147 (New Ed.) Also note the illustration on page 153, where the vertical distortions seen are occasioned by the fact that the "table" (large solid square) is drafted on opposites, using frames 1-4 and 2-3. Contrast the background here with the illustration on page 84, where the table is drafted regular fashion on twill, and notice the absence of the wavy vertical lines. There is a great challenge to the draft writer to employ these two methods in a pleasing manner. Read the notes on Mrs. Atwater's overshoot drafts and you will be struck by the fact that the term on opposites, or partly so, appears so frequently.

Overshoot being the complex weave it is, it remains to be said that treadling is a main factor of on opposites drafts. This device is generally employed to give variety along vertical lines only, as in the table, and not horizontally, and the treadling is adjusted so that this feature is preserved. Therefore, the strict order of "as drawn in" is modified, by omitting to treadle the smaller occurrence of groupings -- those which were necessarily drafted to maintain the tabby, or to place the vertical variants at a certain spot of the whole.

#### OUR CLOTH

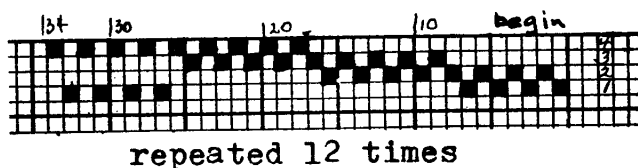
photo.p.57 Our example has the pleasing two tone appearance of cream cotton and deep natural linen. Because of the warp setting, no skip is wider than 1/8". Impossible for you? The charm of this weaving will win over your reluctance against hours spent warping and threading, but you may experiment and use a heavier warp and cut down the threads by one half and still have a practical article with an enlarged pattern. (Do not reduce on opposites groups in large square).

#### THE DRAFT

The draft falls into four parts: border, table on opposites, 1st area partly on opposites, and an area drafted in a diamond appearance. The latter two areas are always separated by a table.

##### 1. Border, drafted on twill

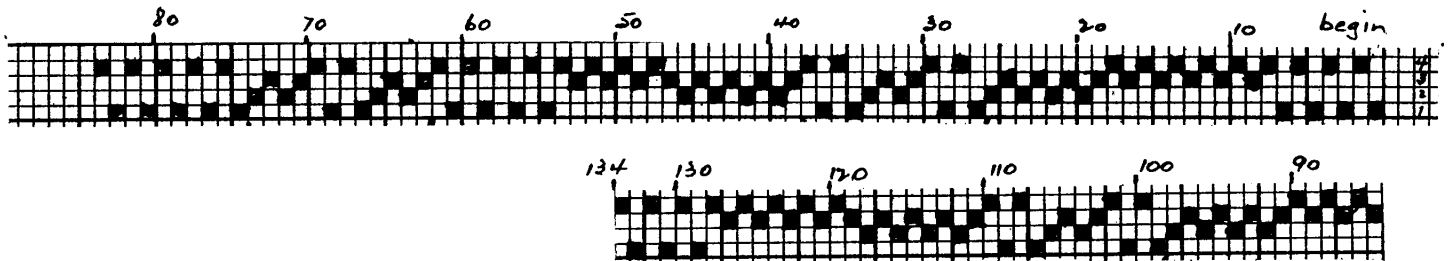
Draft reads for a warp setting of 72 ends per inch (4 per dent in a #18 reed)



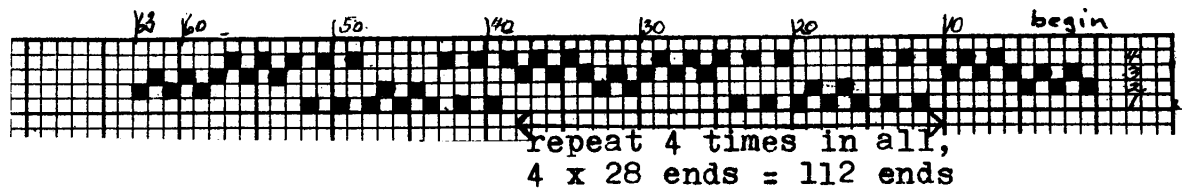
(the 8,10,10,8 thread grouping of blocks in the draft give a pleasing break in the diagonal)

2. Table, drafted on opposites

repeated 14 times in all, ending  
with first 6 ends, to balance

3. First Square, A, partly on opposites

Repeat the table (2) above, before going on to

4. Second Square, B, diamonds**ARRANGEMENT**

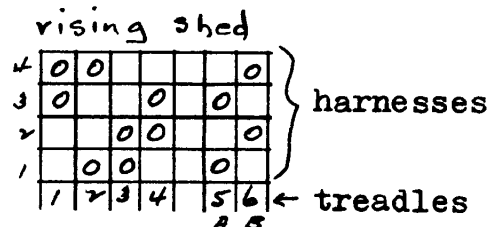
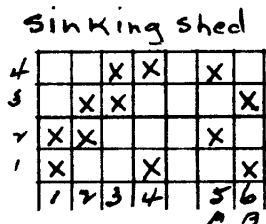
for our cloth The plan for our cloth, 72 ends per inch, following the drafts given above for threading details, is

<u>Selvage</u> , threaded	$4 \begin{matrix} 3 \\ 2 \\ 1 \end{matrix} \begin{matrix} \text{begin} \\ \\ \end{matrix}$	8 ends	
<u>Border</u> :	repeat draft 12 times, $12 \times 34 =$	408 ends	$5\frac{1}{2}''$
{	<u>Table</u> :	repeat draft 14 times, $14 \times 8 = 112$ , plus 1st 6 ends of draft	118 ends $1\frac{1}{2}''$
	<u>First Square</u> :	repeat draft once, 134 ends	134 ends 2"
	<u>Table</u> , as above	118 ends	$1\frac{1}{2}''$
	<u>Diamond squares area</u> :	ends 1 to 10 = 10 ends ends 11 to 38 = 28 ends, repeated 4 times = 112 ends then ends 39 to 63, once <u>25</u> ends	147 ends 2"
	Repeat the bracketted area 5 more times,	2585 ends	36"
	Then thread: $\begin{matrix} (118) \\ (134) \\ (118) \end{matrix}$ Table, First Area, Table	370 ends	5"
	Then border, reversed	408 ends	$5\frac{1}{2}''$
	<u>Selvage</u> , reversed	8 ends	
		<u>4304</u> ends	60"

Warp: Use Lily's 40/2 cotton, \$2.70 per lb., or  
50/3 cotton at \$4.95 per 15,000 yds. from  
Searle Grain Co., Grain Exchange Bldg., Winnipeg.  
72 ends per inch.

TIE-UP is Standard

TREADLING  
for cloth



PLEASE NOTE that our numbers of shots given for each treadle are correct for the material and the beat employed in this cloth. Your numbers of shots should be adjusted in such a manner that each unit of the draft, when woven, produces a squared figure -- i.e., the table should be woven as long as it is drafted in width, the diamond area as long as it is drafted in width, with a 45° diagonal running through it, etc.

Pattern weft is natural color linen of an 18/1 or 20/1 weight, tabby weft is fine cotton like the warp,

with A and B tabbies alternating after each pattern shot, as, Treadle 1, A, treadle 1, B, 1, A, and so on.

Border and Corner: Treadle 1, 5 times  
2, 5 times  
3, 5 times (tabbies between  
4, 5 times

and repeat for 5½", plus hem allowance

Table: This is treadled on the main block only, therefore treadle 1 is repeated (with usual tabby alternation) until table is square

First Large Square (as drawn in, except in the "opposites" areas)

Treadle 4, 5 times	
Treadle 3, 5 times	
2, 5 times	
4, 2 times	
2, 2 times	
4, 2 times	
2, 5 times	
3, 5 times	
4, 5 times	
2, 2 times	
4, 2 times	
2, 2 times	
Treadle 4, 5 times	
3, 5 times	
2, 5 times	
4, 2 times	
2, 2 times	
4, 2 times	
2, 5 times	
3, 5 times	
4, 5 times	

Then treadle table, as above, followed by

Second large square (diamonds

Treadle 2, 2 times  
3, 3 times

Treadle 4, 3 times  
1, 2 times  
4, 3 times  
3, 3 times  
2, 2 times  
3, 3 times

repeat 5 times in all, omitting the final #3 treadlings on the 5th repeat

Then treadle Table, followed by First Large Square treadlings, etc., for the desired length cloth, ending with border reversed.

TO ARRANGE DRAFT FOR A COVERLET

Successful coverlet weaving depends on these conditions:

1. Width of loom and width of coverlet desired determine the seaming. It may be seamed up the centre, or have a centre panel and two side seams. This brings in overall arrangement into consideration.

We may have: border, table, square A, table, square B, table, or  
border, table, square B, table, square A, table

We must arrange to throw centre seaming to Square A, or Square B, not the table, since by so doing, when joining the two lengths we would have a centre of

Block A, table, Block A,  
or Block B, table, Block B, instead of properly  
alternated there

Examining the blocks, A will seam better than B, so that we arrange our threading with border at outer edge, and 1/2 block of A at other edge,

As, Border, table, A, table, B, table, 1/2A

2. Length of overhang must be determined, to set border width, with remaining width for centre pattern area: e.g., loom width 45", 18" overhang leaves 27" for centre (approx.). Don't forget shrinkage.
3. Measurement of treadling and beat must be constant, inch by inch throughout weaving. Make a template for each section from heavy paper: table, block A, and Block B, measuring each as woven, keeping all treadling repeats exact. Also attach non-stretching tape to woven part to mark off each section as completed. Do not allow tape to roll in with web, as it is needed for weaving second half, when, after reversing, it is a guide to obtain exact matching.
4. Much depends on a 50/50 tabby background. Set up at least one yard extra, and practice before actual coverlet weaving is begun. Unless you are an expert, a few inches to test is not enough.
5. Do not forget, in measuring warp, to allow plenty for shrinkage and take-up. If weaving is measured with tape stretched at same tension as warp, measure as well with the tension off to avoid weaving the coverlet too short. Be generous with border treadlings -- it is easier to turn up than to regret one's meagreness.

COVERLET ARRANGEMENT for 36 ends per inch, 20/2 or 30/3

Egyptian cotton, cream or white, 45" wide, 1600 ends.

<u>Selvage</u> , threaded $4^3_2_1$	8 ends
<u>Border</u> , 19 repeats of draft = 18" overhang	646 ends
<u>Table</u> , 7 repeats of table draft, 7 x 8 = 56, plus first 6 ends to balance	62 ends
<u>Square A</u> : one repeat of pattern draft	134 ends

(continued)

<u>Table</u>		62 ends
<u>Square B</u> : one repeat of pattern draft, as directed on page 51 (diamond squares)		147 ends
Table		62
Square A		134
Table		62
Square B		147
Table		62
Square A: thread the first 70 ends of the draft, then 3 or 4 more ends to give width enough here for a good centre seam. Thread these ends		<u>74 ends</u>
	$\begin{array}{c} 2 \quad 3 \quad 4 \leftarrow \\ \quad \quad 1 \end{array}$	
	44" wide,	1600 ends

### TIE-UP and TREADLING

Use the standard tie-up given on page 52, and the same order of treadlings given on page 52 -- being sure to experiment with the numbers of shots per treadle to produce squared pattern units when woven, using

Warp: 30/3 or 20/2 Egyptian cotton, set at 36 ends per inch, in cream or white color

Tabby: same as warp, or a singles linen of the same grist as warp.

Pattern: An 8/2 soft spun cotton in desired color -- or 8/2 rayon, or a 16/2 wool or fine homespun, if wool is preferred.

### REFECTORY TABLE RUNNER

We photograph a table cloth -- this would be most handsome arranged as a refectory table runner, 36" wide, at 36 ends per inch, with the same 30/3 or 20/2 Egyptian cotton warp. No seaming needed.

Arrangement for 36" width -- we like it with the table and square A

Selvage, threaded	$\begin{array}{c} 4 \quad 3 \quad 2 \leftarrow \\ \quad \quad 1 \end{array}$	8 ends
Border, 7 repeats of border draft, 7 x 34 =		238 ends
{ Table, 6 repeats of draft, plus 6 ends to balance	= 54 ends	
	Square A, as drafted on page 51	<u>134 ends</u>
	<u>188</u>	
Repeat Table and Square A above, 4 times in all		752 ends
Table, to balance		54
Border, in reverse		238
Selvage, in reverse		<u>8</u>
	36" wide,	1298 ends

TREADLING, and Pattern wefts

We suggest the use of a fine 20 or 30 singles linen for tabby, with a pattern weft of natural 10 singles linen. Or, if color is desired it may be of 10 singles linen, or soft spun 8/2 cotton or rayon.

Treadle as given on page 52, adjusting the number of shots per treadle to meet the needs of the materials used, and using the treadlings for border, table, square A, in their appropriate order.

UPHOLSTERY

Try a sample of Square A, or first square, alone, threaded as an all over pattern for chair seat upholstery. (watch in repeating draft)

Try the table alone as an all over threading, for a closely woven stripe showing weft color to the fullest extent, on a warp and tabby of a blending color.

GOOD WEAVING! from your editors

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

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

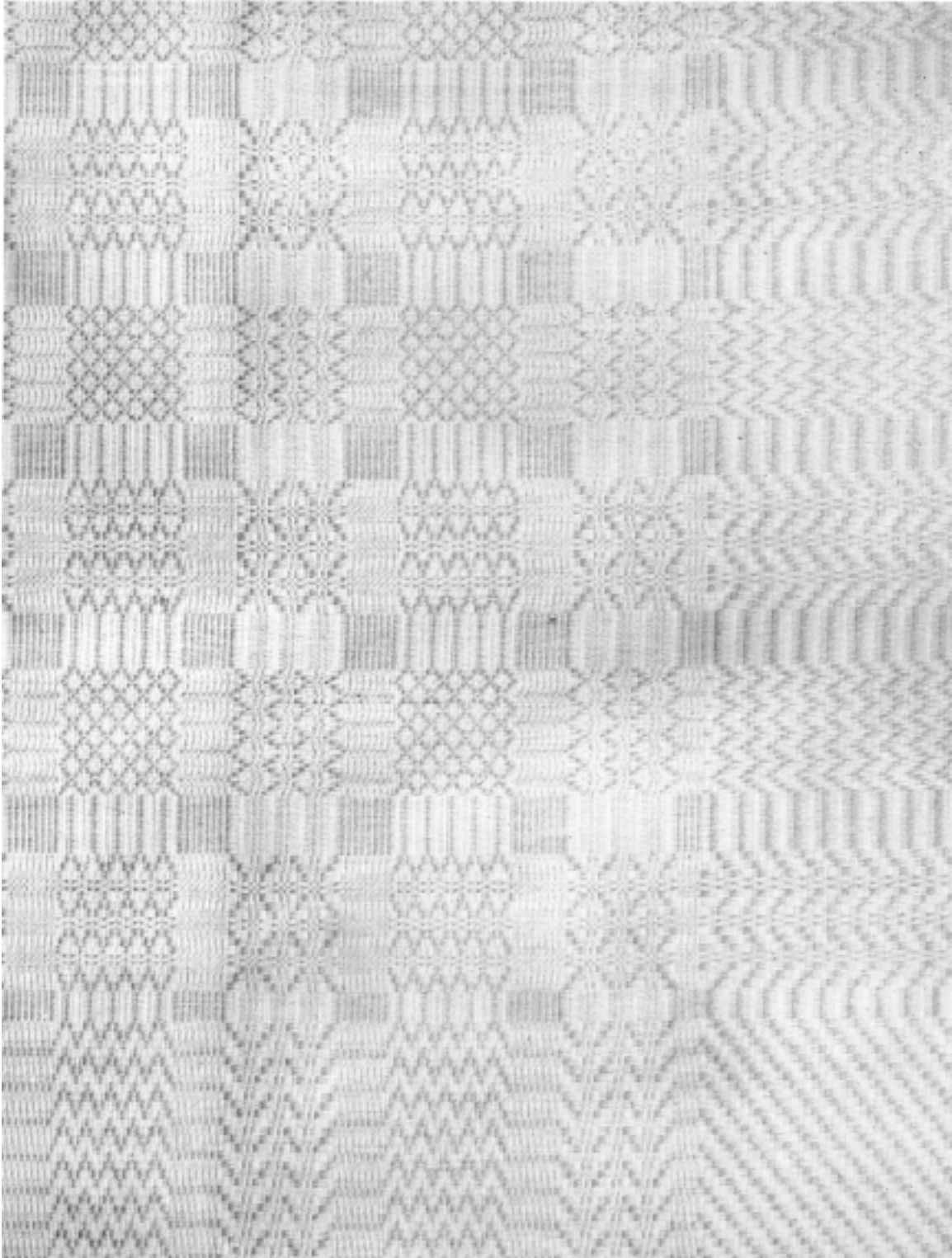
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\$5.00 per year of 10 issues; subscriptions to Mrs. Sandin, please.  
\$3.50 per year for back issues, 1944 to 1959, with complete sets still available.

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Corner of cotton and linen table cloth, woven in Sweden.

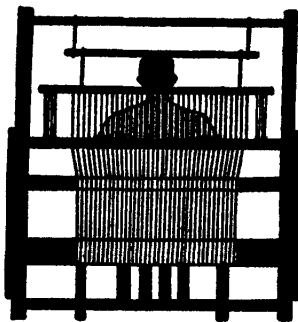
LOOM MUSIC, 1960

LOOM  
MUSIC

VOLUME XVII      NUMBER 8

OCTOBER, 1960

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

## LOOM MUSIC

Volume XVII, Number 8

October, 1960

A CONVERSATIONAL NUMBER, WITH A LOT OF WEAVING!

(Rosepath bands in NEW color schemes)

Summer

Weather July in the mountains, in the summer of 1960, provided ideal weather for the vacationing thousands -- hot, and dry, and never a hint of the lovely rainy days that can be so full of pleasant moments. The lack of moisture, four weeks thus far at this August first, has closed the mountain trails, since the fire hazard is so great. The wild flowers have had little strength to show their beauties. Nevertheless, our own small garden, regularly watered, had a stand of splendid hybrid delphinium -- stalks to 7 feet high and 6 to 8 inches across. We delighted in their coloring -- blues and whites, and one beauty with mauve ringed by turquoise in the flowerets, each two inches across.

Malin

Selander Our chief impression of the summer in the weaving studio was that of movement, with people coming and going, both as students and visitors, and of a time of constant busyness. We have had a core of full time students, with short-term people, in and out, around them. Our plan for having Malin Selander visit us came off without a hitch, Malin flying to Winnipeg on June 30th, to drive to Banff with us. After several baggage complications, Malin was able to show us her collection of Swedish weaving. At the same time, as our acquaintance ripened, we began to know many bits about her background and personality.

Malin

and

Color

All who meet her are charmed, and impressed with her weaving samples. She has a way of her own with color -- an instinctive sense for unusual harmonies, the qualities that make her books so attractive. When we commented, "We have seen much Swedish weaving, but if your coloring is indicative of Swedish weaving at the present time, it has changed greatly in the past ten years", she replied, "What I have is just Malin."

Watching her select and combine colors for projects, we realize the truth of her statement. A sure sense of harmonious, yet exciting, combinations is her rare talent, as is her ability to preserve them while the weaving progresses.

We had, among our groupings, students from the middle west of the United States in our first short course, who were given lessons by Malin in rug weaving, notably Rya and Flossa. Thus we had much interest in these methods, with a good sized sample woven by each.

Workshopand LecturePlans

So many were the requests sent in to Malin, that her plans were completely changed. After much thought, she decided to visit the western half of the continent up until Christmas, and

progress eastward after that. We are sure that those who meet her will, as we have, enjoy every bit of her acquaintance. Each day her English becomes more fluent -- her difficulties are not with any lack of knowledge of the language, which is extensive -- but in the fast give and take of our usual chatter. We have had no difficulties whatsoever on this score, using a slower rate of speech.

Our

Threads An interesting side light on the comparison of Swedish and North American threads has been given, in examining color cards to indicate to prospective workshop groups what to purchase. Patience resulted in success in all but a few cases -- singles linen, for example, in colors for which we have not created a demand, and probably would pass over in any case, such as olive greens, shades of purple, and a wide range of reds leading to purples and blues.

The

Studio While enjoying these sights of Swedish interpretations, the real work of the studio was proceeding in the usual way. Our students chose to follow a sound basic weaving routine, with the result that they are now proceeding from loom to loom without too many difficulties, except to master the treadlings required for the particular weaves, and the reasons for them.

Much time was spent at the end of basic training on lace and embroidery techniques, with the result that these methods of adding interest to plain weaves are all learned -- ready for adaptation to wall hangings, or room dividers, or window hangings.

Window

Transparencies We hear you say of the latter, "just what is that, please?" It is a square or oblong, designed to give inspiration and eye satisfaction through design or color, and intended to be placed right on the glass in a strategic place on the inner side of a window.

These transparencies are generally woven on natural singles linen, in a wide setting, and the design laid in with fine weight homespuns. To weave these one can, in a short time, master the technique -- laid-in on a foundation of a woven mesh of linen about 12 x 12, sometimes single, sometimes double in the heddles -- matching warp and weft.

Design

The difficulty arises when the design inspiration is required. We have found that our greatest lack is, provided we are

average people, that our art lessons are a dim part of us, left behind when school days ended. When we determine to study design anew, often instruction is not near by, or is at a level we feel is beyond us. This we try to overcome at Banff with daily lessons in design. After four weeks, our students are looking to many sources for inspiration, and learning to interpret the message they can give. We are not aiming for perfection, but to establish a feeling for, and confidence to attempt, design expression.

In weaving design, it is essential that the relationship between pigment and thread interpretation be established, and so the student designs, paints, and then works with threads to find out the suitable methods to obtain a desired result.

#### Studio Opportunities

Now we will review quickly the opportunities a Banff student is offered:

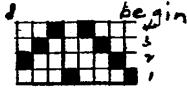
1. Basic training in weaving mechanics.
2. Theory lessons in all weaves.
3. Study of threads and how to use them.
4. Lessons in design and color.
5. Access to a large weaving library, with instructions designed to lead to the understanding of many books.
6. Last, but not the least advantage, is the studio life -- people from far places meeting through a common interest in our craft.

#### Malin Selander's First North American Warp

With a view to setting up a sample warp, so as to familiarize herself with our looms, Miss Selander examined our stock of threads, including most standard threads manufactured on this continent. She chose one often neglected by us, 16/2 Canadian soft spun cotton in black, combined with a 20/2 light brown color. These she warped in 4's -- 3 black and one light brown. Beaming first, in Swedish fashion, the ends were then threaded at random for color. A small section reads as follows: 1 brown, 3 black, 1 brown, 2 black, 1 brown, 4 black, 2 brown, 4 black, 1 brown, 1 black, 1 brown, and so on.

Malin tells us this type of warp plan, which we at Banff have much used, is popular in Sweden at the present time.

The draft, by the way, was Rosepath, and the warp setting was 45 ends per inch!



Of course we watched with interest the choice of wefts, and the five swatches of different color interest she produced (p. 65). This warp with these color schemes may be used by weavers everywhere, for handsome skirtings, an evening bag to go with browns, an upholstery sequence, to say nothing of unusual aprons.

### MOUNTAIN VIEW, is Color Scheme #1

Heading of light brown 20/2 (same as warp), in tabby weave, beaten 36 shots per inch.

Band 1, opposites treadled, i.e., frames 1&2, then 3&4, alternately, beating 30 shots per inch, in this color order:

5 shots black 10/3 cotton  
3 shots violet 10/3 cotton  
6 shots peacock 10/3 cotton  
2 shots turquoise 10/3 cotton

3 shots light brown 20/2 in tabby weave

Band 2, wide, brown and black

12 shots black 10/3 cotton, frames 3&4, with 20/2 brown as tabby (frames 1&3 and 2&4) between black shots, 5/8"  
3 shots light brown 20/2 in tabby  
1 shot turquoise 10/3 cotton, frames 1&2 Centre  
Reverse treadlings to beginning of Band 1, beginning with the 3 shots light brown tabby just above centre.

Band 3, centre band

5 shots light brown 20/2 in tabby  
1 shot light green 10/3, frames 2&3  
1 shot light brown tabby  
1 shot light green 10/3, frames 2&3  
5 shots light brown tabby

This pair of green pattern shots is the centre of the whole band -- reverse to beginning, for identical bands above and below this centre.

These bands are "exciting" colors, as Malin says.

### MOUNTAIN MEADOW, is Color Scheme #2

The second skirting planned is different altogether, because here a very dark green 20/2 cotton was used for tabby throughout, same beat as the first example.

Weave desired amount of background with dark green, tabby weave, using frames 1&3, 2&4 alternately.

Band 1	{	2 shots pale blue 10/3 cotton, frames 1&4, green tabby	
		2 shots dark green tabby	between
		2 shots peacock 10/3, frames 1&4, green tabby between	
		2 shots peacock frames 3&4,	"
		2 shots peacock frames 2&3,	"
		4 shots peacock frames 1&2,	"
		3 shots royal blue frames 1&2,	"
		4 shots violet frames 1&2,	"
		2 shots violet frames 2&3,	"
		2 shots violet frames 3&4,	"
		2 shots violet frames 1&4,	"
		2 shots green tabby	"

16 shots dark green, tabby weave

Band 2	{	1 shot 10/3 pale blue, tabby treadle	
		5 shots dark green 20/2	"
		1 shot 10/3 lemon yellow	"
		5 shots 20/2 dark green	"
		1 shot light green 10/3	"
		5 shots 20/2 dark green	"
		1 shot 10/3 violet	"
		16 shots dark green	"

Band 3	{	2 shots 10/3 pale blue, frames 1&4, dark green tabby	
		2 shots dark green tabby	between
		2 shots 10/3 light green	" " "
		2 shots dark green tabby	" " "
		2 shots 10/3 peacock	" " "
		2 shots dark green tabby	" " "
		2 shots 10/3 royal blue	" " "

16 shots dark green tabby

Band 4	{	1 shot 10/3 violet, tabby weave	
		5 shots dark green tabby	
		1 shot 10/3 black, frames 1&4	} green tabby shots between
		1 shot 10/3 violet " "	
		1 shot 10/3 black " "	
		5 shots green tabby	
		1 shot violet tabby	

16 shots dark green tabby

Repeat Bands 1,2,3, and 4, not reversing the colors, keeping the 16 shots dark green tabby between bands.

### INDIAN PAINT BRUSH, Color Scheme #3

A lovely rosy feeling, with black 16/2 cotton used as background and for tabby between pattern shots.

Weave black tabby background as desired, then --

Band 1	}	2 shots pink 8/2 cotton, frames 1&4, black tabby shots			between
		2 shots black tabby 16/2			
		2 shots true bright red 8/2	"	"	
		2 shots black tabby 16/2	"	"	
		2 shots deep rose 8/2	"	"	
		2 shots black tabby 16/2	"	"	
		2 shots scarlet red 8/2	"	"	
		16 shots black tabby			
Band 2	}	1 shot white 8/2 tabby			
		1 shot black 16/2 tabby			
		1 shot white 8/2 tabby			
		16 shots black tabby			

Alberdate Bands 1 and 2 as desired.

#### OXEYE DAISY, Color Scheme #4

Tabby background of light brown 20/2 or black 16/2, as wished

3 shots gold 10/3 cotton, frames 1&2, black tabby between  
 2 shots black tabby  
 5/8", using frames 1&2 and 3&4 alternately (no tabby), throwing  
 4 shots gold 10/3  
 1 shot white 10/3  
 2 shots black 16/2  
 4 shots gold 10/3  
 4 shots lemon yellow 10/3  
 2 shots orange 10/3

6 shots black 16/2 tabby

2 shots white 10/3, frames 1&2, black tabby between  
 3 shots black tabby  
 2 shots orange 10/3, frames 1&4 " "  
 6 shots black tabby " "  
 6 shots gold 10/3, frames 1&2 " "

These 6 shots of gold are centre of band -- reverse  
 treadlings to beginning

#### COPPER GLEAM, Color Scheme #5

Copper metal is supported with nylon -- Coppertone, from Searle  
 Grain Co., Winnipeg, 1/64 or less in size.

Tabby in dark brown for 1/2"

Main Band	}	Copper, 1 shot frames 2&3, 1 shot frames 1&4			
		3 shots dark brown 16/2 tabby			
		*11 shots, cream 10/3 cotton, frames 2&3, brown tabbies between			
		2 shots copper, frames 1&2, 2&3			
		11 shots, black 10/3 cotton, with light brown tabbies, fr.2&3			
		3 shots light brown 20/2 tabby			
		3 shots black 16/2 tabby			
		1 shot light beige 10/3 cotton, frames 2&3, black tabby between			
		1 shot light beige 10/3 cotton, frames 1&2 " "			
		1 shot light beige 10/3 cotton, frames 2&3 " "			
		2 shots black tabby			

continued p.64



cont'd {  
 Main { 1 shot light beige, frames 3&4, black tabby  
 Band { 1 shot light beige frames 1&4 "  
 { 1 shot light beige frames 3&4 "  
 { 3 shots black tabby  
 { 7 shots Coppertone, frames 2&3 "

these 7 shots copper form centre of main band -- reverse to star (\*), this time doing just 2 shots of cream on frames 2&3, instead of the 11 shots at beginning.

Band 2 { 11 shots light brown 20/2 tabby  
 { 1 shot copper, tabby  
 { 3 shots black tabby -- centre -- reverse to beginning of band 2

Band 3 { 2 shots cream 10/3, frames 2&3, brown tabbies between  
 { 2 shots copper, frames 1&2, 2&3  
 { 11 shots black 10/3, frames 2&3 brown tabbies between  
 { 2 shots copper, frames 2&3, 1&2  
 { 2 shots cream, frames 2&3, brown tabbies

Alternate these bands as desired. Photograph on page 65 shows them used: main band, band 2, band 3, band 2, then the final 3/4 of the main band.

We know these beautiful arrangements, on the familiar Rosepath draft, will give you pleasure for every shot.

From Banff, we wish you

GOOD WEAVING!

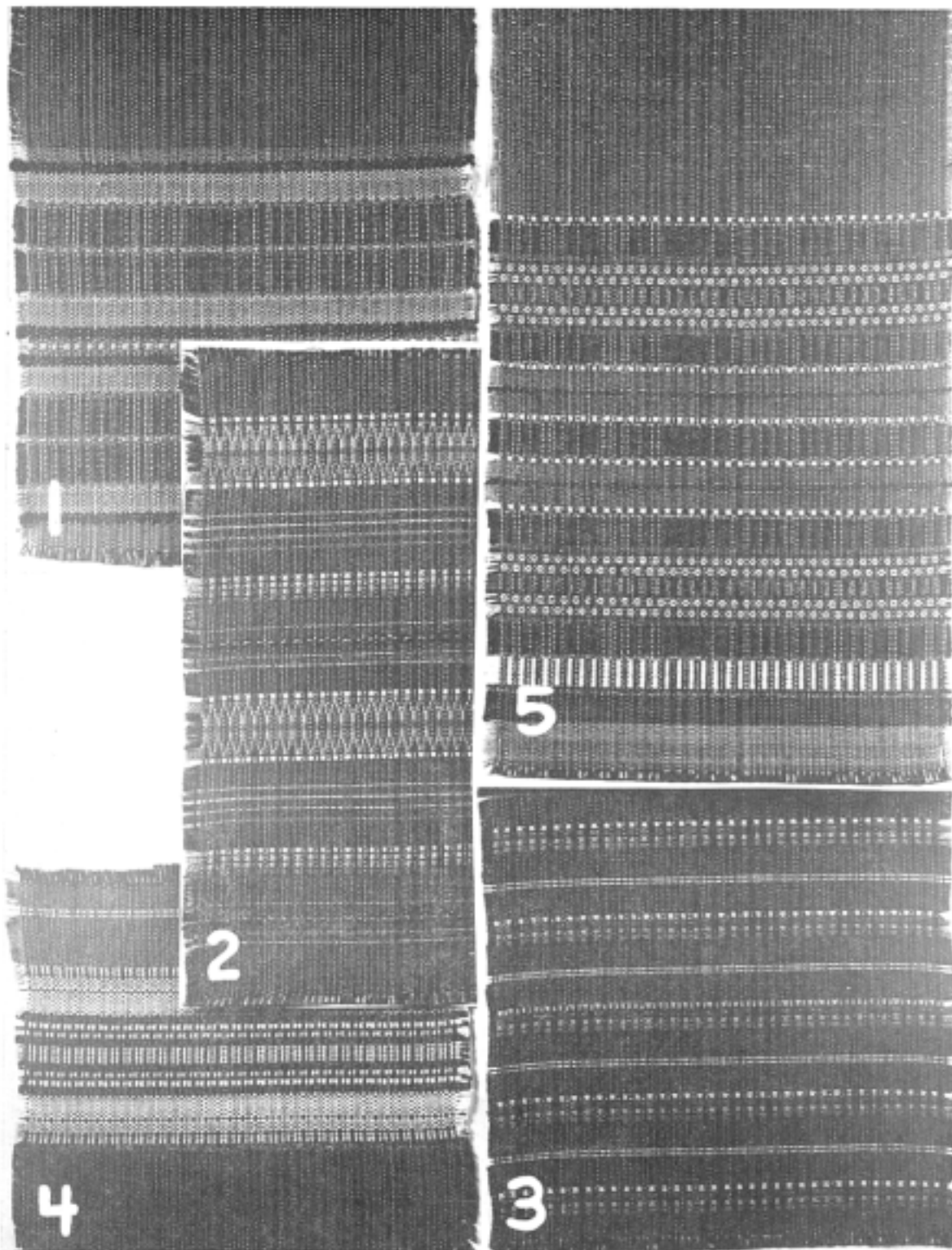
*Mary Sandin*  
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 Winnipeg, Manitoba

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Rosepath samples, woven by Malin Selander while she was a guest at the Banff School of Fine Arts, Summer of 1960:

1. Mountain View .....LOOM MUSIC, 1960, p. 61
2. Mountain Meadow ..... p. 61
3. Indian Paint Brush ..... p. 62
4. Oxeye Daisy .....p. 63
5. Copper Gleam .....p. 63

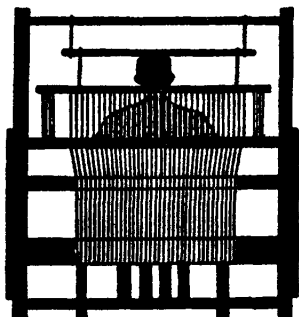
**LOOM**

**MUSIC**

VOLUME XVII      NUMBER 9

NOVEMBER, 1960

*Mary  
Sandin*  
Edmonton



*Ethel  
Henderson*  
Winnipeg

LOOM MUSIC

Volume XVII, Number 9

November, 1960

CHRISTMAS GIFTSThree  
Place PiecesStole  
Scarf  
Bonnet

More and more, in an industrialized world, is the gift made by hand becoming a rarity. The term "custom made" becomes a synonym for quality, -- and who is more able to produce quality goods than our handweavers?

The shops in Banff are many, and nearly all dedicated to attracting tourist purchases -- with displays of linen, china, souvenirs and imported clothing, to tempt the passerby. Two shops which enjoy a steady patronage are offering the best in Canadian handicraft -- ceramics, weaving, wood carving, metalwork, Eskimo art, as well as distinctive Christmas cards and novelties. It is a joy to visit these attractive spots, and to realize that our own craftsmen and craftswomen are producing and offering such worthy items.

Naturally, we are drawn to the weaving displays: bags, costumes of skirts and matching stoles, stoles and scarves, men's ties, and table linens, for the most part. In a neighboring children's shop, one not to be equalled for quality, are hand made articles for the baby, and also delectable hand woven skirts for small girls -- pastels with small bands of overshot, sparingly used on skirts, pleated and with shoulder straps. We find that the emphasis in these craft shops is on quality, and not particularly on novelty of media or design. Seeing the items, year after year, we realize that once a design has proved its worth, the weaver concentrates on producing that item in the original quality in larger numbers. This, of course, is something all craft producers who work for monetary gain should remember. We make these points:

1. The original design should be art-worthy, well designed, functional, and of high quality in workmanship and media.
2. The article must be suited to its purpose, tested for color fastness and washability, if these are factors of its use.
3. Once having established a market, it is important to the purchasing shop that reordering from the source is automatically possible.
4. Costs are cut down to the craftworker when materials used are those always available, and purchases are made in quantity.
5. Waste on looms is less on long warps, and the labor effort of dressing the loom is diminished also.
6. To appeal to the varied public taste, the article should be

produced in a variety of colors.

7. The weaver should be alert to change in color schemes and keep studying trends.

It is our considered opinion that most newcomers to weaving buzz around from article to article, achieving success in a few, and dissatisfaction in many, because of the very human wish for variety of effort. We do think that not enough time is spent in evaluation of that effort, its success or failure. Why did it succeed? What components led to its acceptance? Conversely, why did it fail? Was it poor warp setting, mistaken use of the fibre chosen, poor workmanship, poor design, or lack of color appeal?

Why not, for those many Guild meetings when the chairman is at a loss for a subject, have an "evaluation conference"? We all fail in our judgment at one time or another, so why not ask each person to bring a piece of weaving that was not usable? Then have one or several panels of members discuss them and discover good and bad points? To make the project worth while, the individual weaver should then take the verdict, and weave a similar article with the changes suggested. This is a learning situation that all weavers should welcome -- learning how to do better!

So much for chat, now for our Christmas suggestions. We have chosen articles we personally would be happy to receive -- interesting versions of old friends.

#### RED LINEN

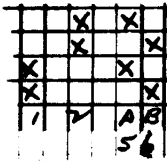
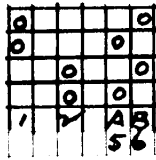
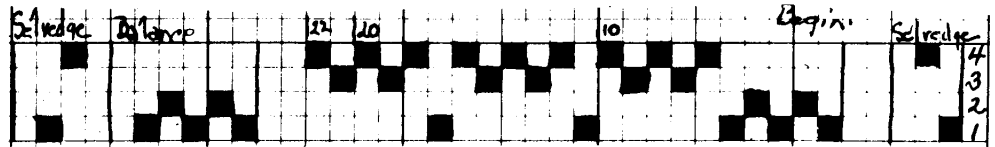
##### CHRISTMAS COLOR

It is becoming part of the seasonal joy to dress our tables accordingly. It has long been the custom in Sweden to honor the season with table color, e.g. red at Christmas, pale green at Easter. Miss Selander tells us that for almost any occasion, special bands are woven to lay over the basic cloth -- bands about 8" in width, and with a wide open choice as to fibre and draft, -- of overshot, Monk's Belt, Rosepath, and woven about two or three yards long, they are kept rolled up and ready for use. An illustration of these appears facing page 8, of her "Swedish Hand Weaving", with descriptions on pages 38 and 39.

For ours, photographed as Nos. 1, 2 and 3, page 73, we have designed place piece sizes. These may be cut down to 8" width and used for weaving runners, or for cocktail napkins. These last are especially acceptable, we think, in sets of twelve, size 8" x 9", with  $\frac{1}{2}$ " fringed ends.

(Mat and napkin #1, won first prize for our Edmonton editor at the 1960 Exhibition of the London District Weavers.)

The Draft is the same Swedish Lace one which we used in the January, 1959 issue, but in a completely different manner:

Tie-upsinking  
shed:rising  
shed:DraftDraft arrangement

Right selvage:	1,4	2 ends
Pattern, 18 repeats	(18 x 22 ends)	396 ends
Add 1st 5 ends, to balance		5 ends
Left selvage:	4,1	2 ends
		<u>405 ends</u>

The Warp is Lily's Art.314, 20/2, color 440 cotton (red), at 30 ends per inch, 13½" wide in the reed.

The tabby is matching 20/2 red linen, and pattern weft is also red linen of similar weight, 3 different reds wound together on the bobbin.

Two treadling plans are given: A, with tabby centre and 2-¾" end pattern bands; B, with all-over bands on a tabby background, same wefts used for A and B.

Treadling A: #1 in photograph, page 73.

Weave 1/8" fine tabby, for turn-under, treadles 5 and 6 in the tie-up given above.

With red linen tabby between shots, treadle 2 twice, treadle 1 six times, giving 3/8" for the underside of the hem.

Then Treadle 2, 6 times )  
Treadle 1, 2 times )      Tabbies between, as above, for top side of hem

Then Treadle 2, 4 times  
Treadle 1, 2 times,      tabbies between, for a length of 2-¾" -- a total of about ¾", including the pattern hem turn-back.

Weave a tabby centre of about 13½", 50-50 beat, then repeat end border, in reverse.

Table Napkin goes with Treadling A above, or B following:

Weave 1/8" fine turn-in, then 1" red tabby (for a ½" hem), then Treadle 2, 4 times  
Treadle 1, twice      (tabbies between)  
Weave a 13" tabby centre, then end border reversed, plus the hem as at beginning.

Treadling B: #3 in photograph, page 73

Weave 1/8" fine tabby, for turn-under, treadles 5 and 6.

With red linen, single on the shuttle, weave 1" of tabby, striving for a 50-50 beat, or about 28-29 weft shots per inch on the loom, under tension. This provides a 1/2" hem finished.

end band {  
 1 shot, using tripled pattern thread, tabby treadle  
 3 shots, using single red linen, tabby treadles  
 1 shot, pattern weft, using tabby treadle  
 2 shots, single red linen, tabby, then  
 6 shots, treadle 1, pattern weft )  
 6 shots, treadle 2, pattern weft ) use single red as tabbies  
 6 shots, treadle 1, pattern weft ) between pattern shots  
 2 shots, single red tabby  
 1 shot, pattern weft, tabby treadle  
 3 shots, single red tabby  
 1 shot, pattern weft, tabby treadle

\* Weave 1" of regular red tabby, 50-50 beat.

centre bands {  
 Treadle 1, 8 times, using pattern weft, with tabbies between  
 then 3/4" regular tabby (3/8"  
 Treadle 2, 8 times, using pattern weft, tabbies between (3/8"

Repeat these two bands for centre of mat -- ours has 13 bands, occupying about 13" of weaving.

For second end, weave in reverse from star (\*)

Photograph #2, page 73, shows still another version of the same draft, this time a 24/3 natural warp, with brightly colored bands across. Background weft is 24/3 natural cotton, with pattern in slightly heavier colored cottons, again wound 3 on the bobbin: 3 close reds, 3 close medium blues, 3 golds, 3 medium greens. Ends are overcast and fringed.

Weave 1" tabby weave, using 24/3 Egyptian weft, beating to a 50-50 product.

end band {  
 With red pattern weft, treadle 2, 6 times) natural tabby  
 red pattern weft, treadle 1, 6 times) between pattern  
 red pattern weft, treadle 2, 6 times) shots

1/2" tabby weave, using 24/3 Egyptian natural

Centre bands are all treadled alike, 1/2" tabby between bands, with the color order: blue, gold, green, red  
 blue, gold, green, red  
 blue, gold, green, red  
 blue, gold, green, then the end band, as above,  
 in red

Band treadling, using 24/3 tabbies between  
 pattern shots: treadle 1, 4 times  
 treadle 2, 4 times

Guest Towels, if your friends still use them, could be adapted from any of the above, on either the red or the natural warp. Why not a set of 2 or 4 for the powder room?

### SCARVES OR STOLES

The popularity of these continues undiminished, and the most popular now are of the loop wool variety, either the tiny loops or

mohair size. We have a commercial knitting loop wool available, Beehive "Loopella" in a fair range of colors, \$1.05 for a two ounce ball; also white double (large) loop, Searle Grain Co., Winnipeg, \$5.40 per lb. spool. In all such uses of loop wools, remember a very light weight article is your goal, so cut down on warp ends for a very open setting. Do not go by the loom appearance -- sample first and wash and press, to judge shrinkage and after-washed appearance. Feather weight demands fewer ends per inch.

If you cannot find the loop color you wish, you may put the color into your warp, using 16/2 or fine 3-ply wools. Delightful rainbow effects can be attained, as well as those hard to find blue and mauve combinations. We hear mohairs are immensely fashionable in Europe -- knitted into stoles -- but we are sure the woven variety must be superior!

PASTEL  
SCARF

White loop wool and pink 16/2 yarn, warped alternately, with a warp setting of 12 per inch. Woven to a 50-50 mesh, #4, p.73 with loop and wool alternation in weft, tabby weave.

As loop fluffs up, fringe is quite adequate. Five or six shots of wool, beaten closely, will give a sufficient heading, and fluffing makes overcasting unnecessary. Knots may be tied if desired.

A MORE  
SUBSTANTIAL  
STOLE

The warp is 25" wide, in a warp setting of 10 per inch, using a very fine white chenille alternated with a double end of white 32/2 wool (or a single end of 16/2 weight). 251 warp ends, 125 of chenille, 126 of double wool.

good for  
cool  
evenings

Tabby weave again, using a fine yellow homespun weft,

handsome and  
luxurious

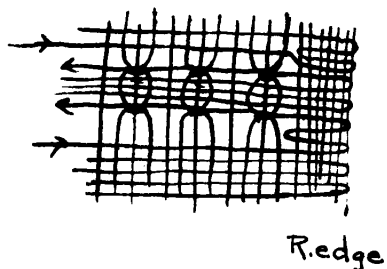
beaten to 10 weft shots per inch. #6 on page 73.

After 3 $\frac{1}{2}$ " were woven, a band of lace was woven in, in Brooks' Bouquet, beginning with the 14th end from the right edge and tying bouquets over 6 warp ends (around 3 warps of the top shed).

Technique: For convenience, throw shuttle from right to left in the tabby shed which raises the chenille ends, and begin the lace stitch, right to left, with chenille ends on the up shed. Pass shuttle R to L through shed for 14 warps and bring shuttle to surface. Change shed and carry shuttle back to edge, change shed again, shuttle R to L to 14th warp end and bring to surface. Without changing shed, take shuttle R to L under 3 chenille ends, to surface, and back R to L around the same 3 ends, bundling the 3 ends together by pull of weft. Then shuttle ahead, R to L, catching next 3 chenille ends, back around



them again; and on to pick up the next 3 ends, back around those; and so on across to the left of the web, stopping the bouquets to weave 3 tabby shots with the left edge group of 14 warps. Throw 3 tabby rows, then repeat 1st row of lace, being sure to weave those 3 tabby shots at edges -- see sketch.



Weave 3" of tabby, then repeat the same Brooks' Bouquet band as before.

These are repeated at the far end, by beginning 9" from the finished length which you desire. Tie a 4½" fringe. Ours was woven 70" on the loom, to allow for shrinkage, but the height and personal preference will be factors here.

A WINTER  
WIND  
BONNET

The most popular headgear this summer, what with convertibles and unkind winds, has been the net wind bonnet. They were everywhere on New York's streets in early April, and spread like wildfire over the land.

We have a winter version -- again in curl wool -- this time the tiny variety sold at Searle Grain Co., Winnipeg, 80¢ per skein of about 2 oz.

For this our warp is all wool, 16/2 Weavecraft at 15 ends per inch (not counting missed dents). Sleyed in the reed: 20 ends, 1 per dent in a #15 reed, 6 dents missed, then 20 ends, 1 per dent, and so on across: 17" wide, 200 warp ends.

The loop wool was used for the weft, tabby weave, with 12 weft shots per inch. Every 4 inches, a weft space was left to correspond to the 6-dent warp spaces. It was not beaten at all, the beater merely straightening the weft with a slight squeeze.

This 17" width is too wide for a scarf, but exactly right for a bonnet -- again woven 2 yds. long plus 4" fringes.

Making up: The front edge is folded back 3½", and at the centre back a box pleat is made and stitched with matching wool. No other sewing is needed -- ends of bonnet cross warmly in front at neck and hang down nicely behind. This is a prime flatterer to every

wearer, young or old, as soft folds adjust around the face.

-----

Many of you, we are sure, are already working on Christmas cards of the woven variety. Book marks, too, are more popular than ever. Card weaving and Inkle weaving make most interesting bands, and are ideal for slipping into an envelope.

Bookmarks, December 1958  
 Card weaving, September 1951  
                   November 1955  
 Swatches for greetings, October 1956

Inkle weaving -- none appears in our index -- we must indeed remedy that oversight, soon.

-----

With our warmest wishes for success, in pleasing Christmas gifts of

GOOD WEAVING!

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

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

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EARLY RENEWALS ARE WELCOMED

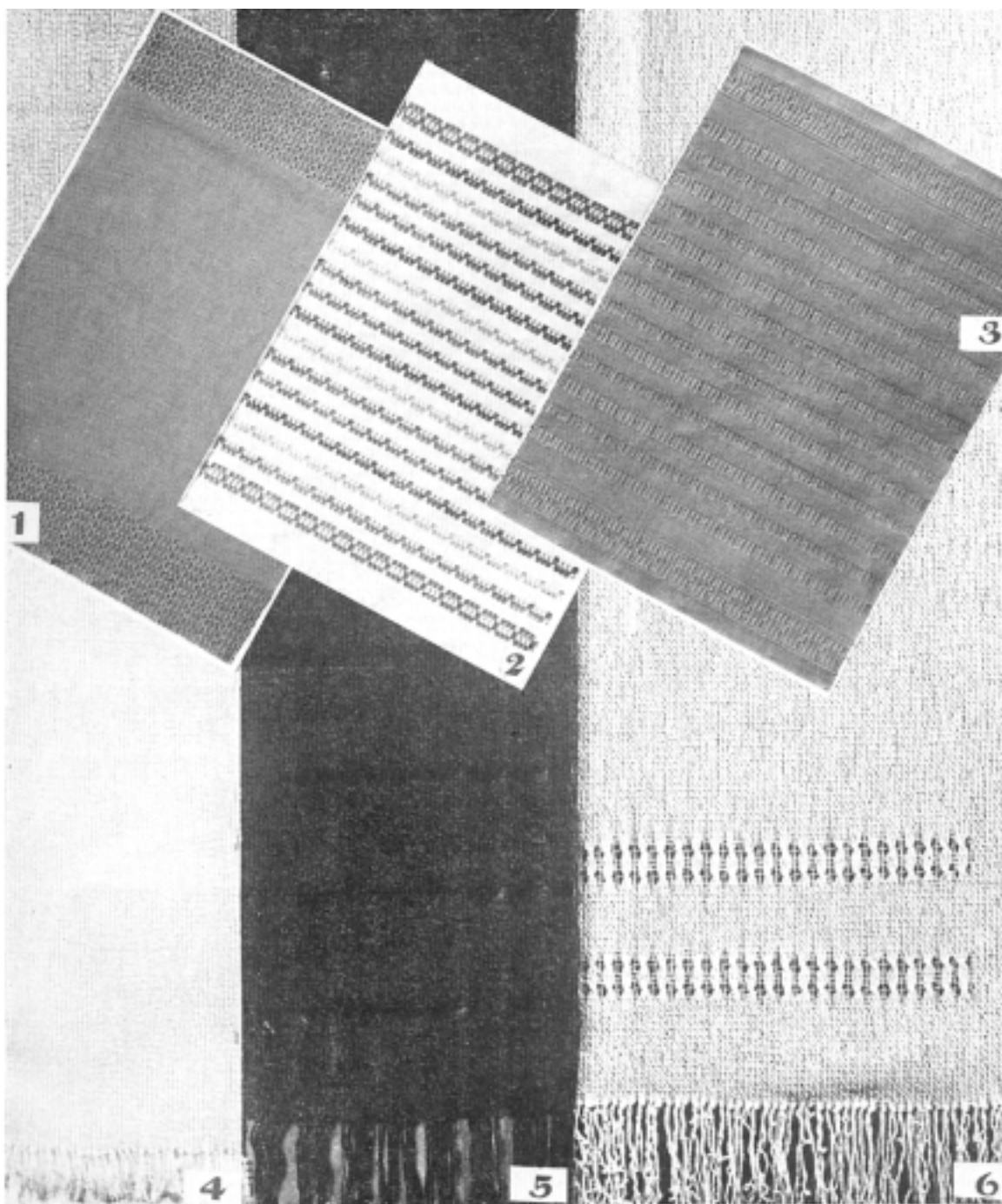
Since LOOM MUSIC subscriptions expire at the end of each year, we enclose our renewal form with the November issue -- then your renewal chore is out of the way before your Christmas rush. It helps us, too, to get renewals under way before that rush!

We do take this opportunity to thank you for your continued interest in our LOOM MUSIC.

\$5.00 for 10 issues in 1961  
 \$3.50 for any year's back copies

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

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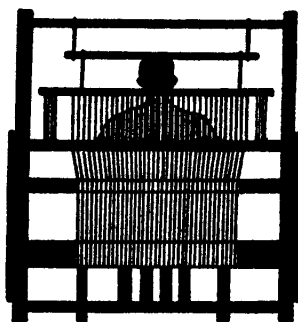
- 1, 3. Christmas red place mats, linen on cotton, using a Swedish Lace draft. ....1960 LOOM MUSIC, p. 67, 68
2. Brightly colored bands, natural background, using the same draft ..... p. 69
4. Pastel scarf, alternate loop and wool ..... p. 70
5. Wool length for a winter wind bonnet, loop wool ..... p. 71
6. Stole, alternate chenille and wool, with lace bands in Brooks' Bouquet technique ..... p. 70

**LOOM**  
**MUSIC**

VOLUME XVII NUMBER 10

DECEMBER, 1960

*Mary Sandin*  
Edmonton



*Ethel Henderson*  
Winnipeg

## LOOM MUSIC

Volume XVII, No. 10

December, 1960

- a) Inspiration: Peter Collingwood
- b) A Practical "Quick" Runner or Rug
- c) Warp Weave for 1961, on 6 harnesses

We have, for a couple of years, been much interested in the articles in the "Quarterly Journal of the Guilds of Spinners and Dyers" of England (10 s. per year; for those abroad 2 s 3 d. per copy: Mr. G. Crocker, 149 Wendover Court, Chiltern St., London, W.I.)

This interest was heightened tremendously this week when it was our good fortune to view an exhibition of British Craftsmen and Designers at our Winnipeg Art Gallery.

For us, the rugs and tapestries were the focal point, but the marvellous glass mosaics were not far behind, and the copper enamelling was exciting as well. The rugs were, of course, functional, but their first appeal was in color and design. We read again the good article by Mr. Collingwood in the current (Fall 1960) "Handweaver and Craftsman", with particular attention to certain passages fraught with meaning to every weaver. According to this article:

His techniques require generally from 3 to 8 harnesses, Mr. Collingwood weaves a 3' x 5' rug in two days, or less, Traditional methods (knotting, kelim, soumak) are impractical today, Hand skill must be developed to weave fast as well as well, Mr. Collingwood can make and tie 12 knots a minute in Rya, Students of his (one day a week at Camberwell) make many 8 x 10 samples, and may complete only two complete rugs in two years of study, Design should not be easy for the viewer to solve -- there should be a mystery to unravel.

Such speed in execution does not leave time for niceties of finishing, and the tapestries are rather untidy looking on the reverse side, no ends being finished off.

For the rugs other than Rya, Mr. Collingwood develops various multiple harness drafts in the manner of warp pattern types, to carry ends he may need at certain times. His main weave may be threaded on 1,2,3 and even 4 harnesses for background, while extra harnesses control pattern ends. Helvi Pyysalo and Viivi Merisalo, and other Finnish writers show drafts of this type. Mr. Collingwood has also developed certain double faced techniques based on twills, so that rugs are completely weft faced and reversible. The color blending is subtle and too frequent for analysis -- one sees the colors change but in a way too intricate to follow easily.

(When we watched Ulla Cyrus supervising the weaving of one of her large tapestries, the wall nearby was covered with dozens of 4-inch square swatches woven for color values. When the experts find it necessary to experiment and sample, how much more should we be prepared to serve our apprenticeship!)

One other point gratified us there in the British exhibition -- a wish of ours came true. In several of the exhibits (not Mr. Collingwood's), names of two craftsmen appeared with equal crediting: e.g. John Doe designer, Jane Doe weaver. Result -- an exciting tapestry, skilfully executed. Themes were carried out in contemporary thought and were arresting.

OUR RUNNER, photographed on page 80, is not at all of the type of any of Mr. Collingwood's, but it has these merits:

1. All materials are easy to obtain;
2. It is highly functional. One length has been in use in a hall and another in a living room area, over pads, for 4 years;
3. It has excellent color interest.

By functional, we mean it has qualities demanded by a floor covering -- strong, sturdy, and fitted to its use.

The Draft is twill,  $4_3 2_1 4_3 2_1$ , woven in tabby throughout.

The Warp. As shown in the photograph, the warp has three distinct color bands, separated by 2 ends of white Perle 3:

Band 1,  $13\frac{1}{4}$ " wide, or 265 warp ends, set at 20 ends per inch, consisting of varying tones of henna from dark to light, warped and drawn in hit-and-miss. The hennas used varied in weight also, for added interest, with an overall average weight of around 10/3 or 5/2 (perle 5). Lily's 1260 rust, and 607 light rust in whatever weights are on hand, using your 10/2 and 5/2 weights single, and 20/2 doubled).

Band 2,  $9\frac{1}{4}$ " wide, or 185 warp ends, hit-and-miss greens: Lily's 562 bottle green, and 1450 dark jade.

Band 3, 12" wide, or 240 warp ends, using the same hit-and-miss, dark and light henna, but adding one black end at irregular intervals.

$\frac{1}{4}$  to  $\frac{3}{4}$ " apart, across this band, 23 black ends in all.

Warping Order: 265 ends of dark and light henna  
 2 ends white Perle 3  
 185 ends of dark and medium greens  
 2 ends white Perle 3  
 240 ends of dark and light henna, including also the  
 23 or 24 ends of black, spaced irregularly in henna  
 694 ends,  $34\frac{1}{2}$ " wide in the reed, 20 ends per inch  
 (2 per dent in a #10 reed)

The Weft. Runner is woven in tabby throughout, and the first task here is to master a good firm beat (which means that a good sturdy floor loom is indicated). With brown or henna carpet warp, work to achieve 25 shots per inch: throw, beat, change shed and beat sharply, twice or three times with good pressure. When mastered, weave a heading for a good 1" hem. Do not pull in at edges, but leave out to full width in the reed. (Swedish weavers use a stretcher on rugs at all times to maintain widths.)

Wefts used are:

Lily's Rug Weave Yarn, Art. 814		<u>OR</u> Canadian 12/4 Cotton
R-124 dark brown		dark brown
R-1 white		white
R-129 rust		henna
R-62 emerald green		dark jade green

Our heavy Canadian wefts were beaten to 12 shots per inch (Lily's should be at least 15 per inch) and the weaver must work to this end for the required sturdiness.

Hall Runner: 11" using brown weft  
5 shots, or 5/8", white weft  
photographed 9" using green  
5 shots white Repeat for desired length, ending with 11" brown

Living room runner:  
12" using brown weft  
1/8" { 1 shot white Perle 3  
1 shot green rug cotton  
1 shot white Perle 3  
9" using rust rug cotton  
1/8", 3 shots as above (white, green, white  
12" brown  
Repeat for desired length, ending with brown

STAIR CARPET: The excellent Swedish rug book, "Trasmattor" by Broden and Ingers, photographs on page 103 a stair carpet using a similar hit-and-miss warping order. One color only would be used for weft in this case.

WARP PATTERN WEAVE: Place Mats, Apron, etc.

Our latest warp pattern weave is in warm glowing color, in an interesting warp arrangement. The tabby areas are threaded on harness frames 5 and 6, the pattern areas on frames one to four. One shuttle only is required when weaving.

This draft is the type used by Collingwood, but he seldom uses the definite pattern as we do here.

Color: The overall effect is various reds, with a rich purple stripe, achieved by weaving red over blue. The main accent is in skipper blue, and the secondary accent leaf beige.





Continued  
Warping Order

B 42 ends	{	2 ends red, 5,6	2 red
		beige heavy #1; red #2; beige #1; red #2 beige heavy #3; red #4; beige #3; red #4 beige heavy #1; red #2; beige #1; red #2	12 ends, beige and red alternately. (6 ends each color)
		2 ends red, 5,6	2 red
		red #3, heavy blue #4; red #3; heavy blue #4 red #1; heavy blue #2; red #1; heavy blue #2 red #3; heavy blue #4; red #3; heavy blue #4	12 ends, red and heavy blue, alt. (6 ends each color)
		2 ends red, 5,6	2 red
		beige heavy #1; red #2; beige #1; red #2 beige #3; red #4; beige #3; red #4 beige #1; red #3; beige #1; red #2	12 ends, beige and red alt. (6 each)
		56 ends red and pimento, alt., 5,6,5,6 etc	56 ends red and pimento alt.
		Repeat stripe A above, same warping, threading.	for 34 ends(see above)
		2 ends taupe, threaded 5,6	2 ends taupe
		heavy blue #3; taupe #4; heavy blue #3	blue, taupe, blue
2 ends taupe, threaded 6,5	2 taupe		
heavy blue #4; taupe #3; heavy blue #4	blue, taupe, blue		
72 ends taupe, threaded 5,6,5,6 etc	72 taupe		
Repeat stripe A above, same orders, for	34 ends		
Repeat stripe B above, same orders, for	42 ends		
44 ends red and maroon, threaded 5,6,5,6 etc	44 ends, reversing color order of first edge		
	412 warp ends		

13-2/3" wide in reed;

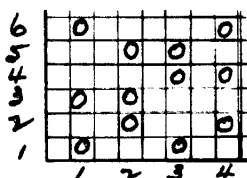
TIE-UPS:

Two rising shed tie-ups are given. The short tie-up is all that is required for this one-shuttle weave.

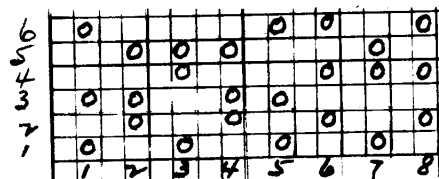
Using short tie-up, treadle 1,2,3,2,1,4,3,4 and repeat.

If you use the 8-treadle tie-up for convenience, just treadle 1,2,3,4,5,6,7,8, and repeat.

"minimum" tie-up



"convenient" tie-up



Place Pieces were woven with 20/2 red linen weft, beating for a 50-50 weave when finished (about 28 wefts/inch under tension).

APRON: We enjoyed weaving these stripes so much that we decided an apron was a "must". We rolled the remaining warp forward and added 181 more warp ends -- these would come at the end of the warping list on page 78, thus:

thread: heavy blue #3, taupe #4, heavy blue #3      warp: blue, taupe, blue  
178 ends taupe 20/2, threaded 6,5,6,5                      178 ends taupe

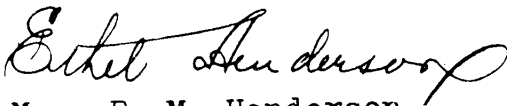
Pimento red 20/2 cotton was used for weft in weaving the apron photographed on page 80, again weaving for a 50-50 beat.

SKIRT: Add still more beige on this same side of the warp, with 3 or 4 more inches of red and maroon to the other side of the warp for hemming. Weave skirts with either red cotton or fine red wool weft, depending upon desired product.

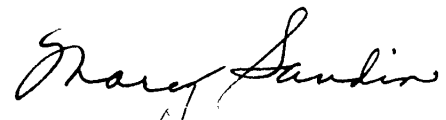
Warping and threading these warp-stripe projects take a bit more time, but the speedy one-shuttle weaving makes up for that time spent earlier. Let's make weaving one time we enjoy being leisurely!

Once again, at the close of our December issue, we wish you a Merry Christmas, and a Happy New Year, filled with

GOOD WEAVING!



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



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

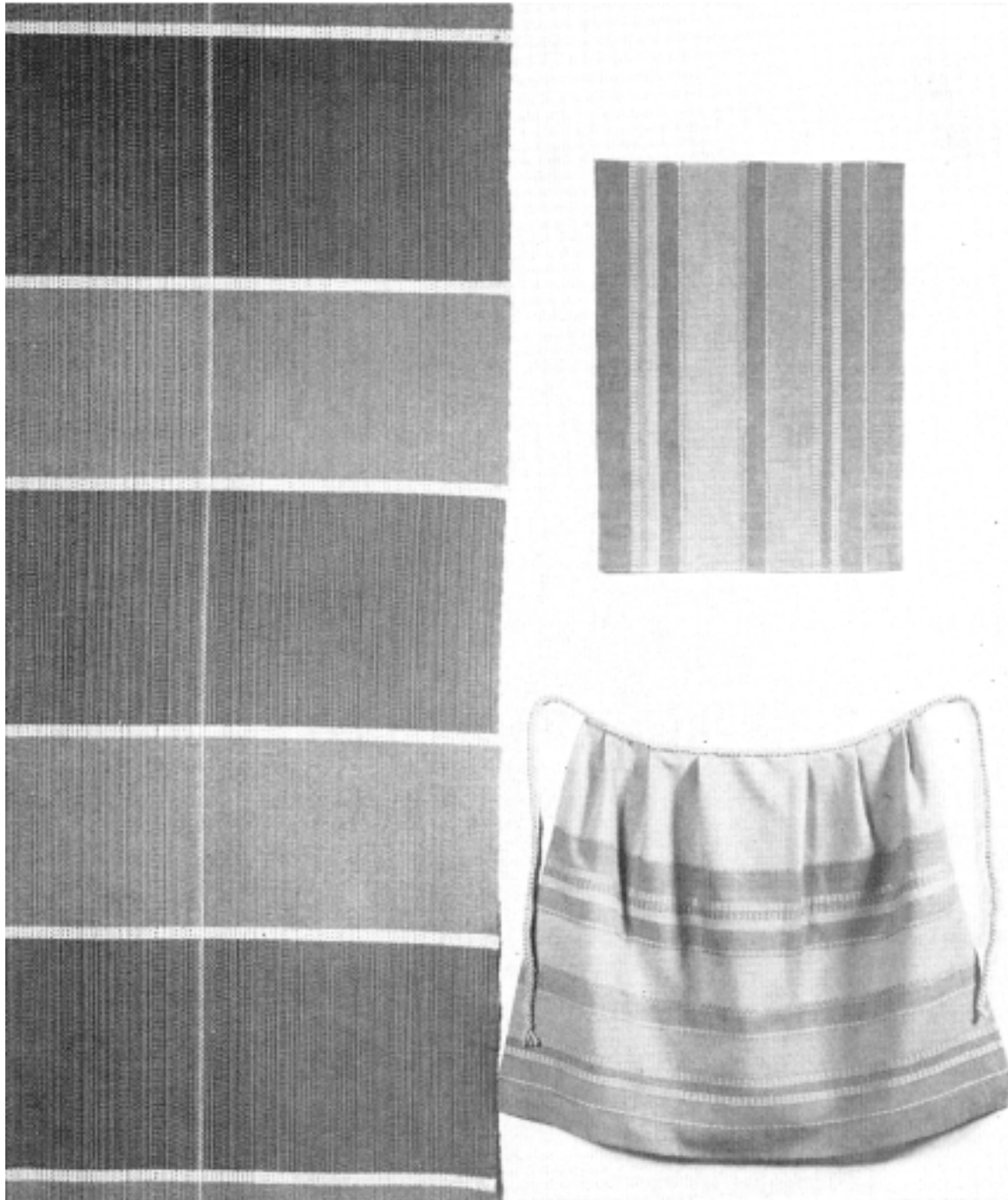
### Book Review

Charles T. Branford Company, who published for Ulla Cyrus, announces a translation of the weaving book by Helvi Pyysalo and Viivi Merisalo, HANDWEAVING PATTERNS FROM FINLAND. Our own untranslated copy is well worn and loved, and we will be happy to have the new issue. There is an excellent multiple harness section, as well as a smaller four, and we have used both frequently. We are sure all those with more than a 4-harness loom will profit from owning this volume. \$5.00.

For those interested in home dyeing, the same firm announces publication of LICHENS FOR VEGETABLE DYEING, by Bolton. Those interested should investigate this beautifully illustrated book. \$3.50.

What better items can be found for gifts?

The address is, Charles T. Branford Co., 69 Union St.,  
Newton Centre 59, Mass.



Hall runner or rug, colored cottons in blocks  
 (photograph shows about 2/3 of rug's width) .....LOOM MUSIC 1960

Original warp pattern stripes, arranged for  
 place mats and apron .....LOOM MUSIC 1960

1960 LOOM MUSIC INDEX

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