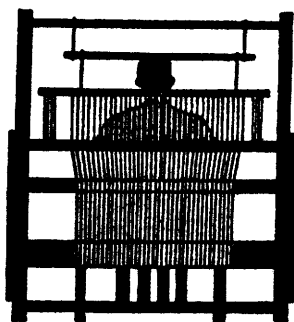


LOOM
MUSIC

VOLUME IV NUMBER 1

JANUARY, 1947

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New Year's Greetings to all of our subscribers, -- to those who have cheered us with words of appreciation, to those others who helped us with suggestions and constructive criticism, and to all those others who, although they make no comments, continue to support us firmly with subscription renewals. We tender sincere thanks to each of you, and with your continued approval go on into 1947 with confidence, always with the hope that each month's issue will widen and refresh our weaving interests.

"OFF THE BEATEN TRACK", - FOR THREE LUNCHEON MAT ARRANGEMENTS

A great deal of our weaving comes under the "narrow warp" heading, -- towels, place pieces, runners, scarves, mats, and so on. To those of us who are fortunate enough to have a large weaving library to call upon, it is a simple matter to hunt up new or hitherto unfamiliar drafts when planning such articles. But for many that is not possible. "What do you consult?", we hear you ask, so we name a few: Hulda Peters' VAVBOK, Skeri-Mattsson and Osvald's I VAVSTOLEN, Palmgren's VAVBOK (Craft & Hobby Book Service, 2024 Sedgwick St., Chicago 14), Marguerite Davison's A HANDWEAVER'S PATTERN BOOK (Swarthmore, Pa., and for a new Canadian source see p. 10). Then, many weavers are at a loss to know the correct procedure for a simple arrangement of the draft, and what factors must be considered in its choice and use. Some of these are:

- (a) Suitability of draft to use of article, - i.e.,
- (1) Overshot for runners, coverlets, towels, etc., watching size of overshot's suitability to its warp setting, - e.g. at 30 ends per inch, an overshot of 16 ends means a half-inch overshot!
 - (2) Linen weaves for linen.
 - (3) For "modern" effects, turn to Crackle weave.

RING PATTERN (p.60, Hulda Peters)

Pattern draft										Border									
40				30				20		10		Begin		12		Begin			
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
3	3			3	3			3	3			3	3			3	3		
												2	2	2	2	2	2	2	2
1	1			1	1			1	1			1	1			1	1		

108				100				90				80				70				61		60				50					
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4					4	4	4	4	4	4	4	4
3	3			3	3			3	3			3	3			3	3							3	3	3	3	3	3	3	3
																				2	2	2	2	2	2						
1	1			1	1			1	1			1	1			1	1	1	1					1	1			1	1		

For a warp 13" to 14" wide, of 20/2, 24/3, or 30/3 cotton, set at 30 ends per inch (2 to a dent in a 15 dent reed), we would plan for around 400 warp ends when making our arrangement.

There are 12 ends in the border pattern, so that if we repeat it five times we will use 60 ends and have our 2" border. Border on each side will require 120 ends, which, subtracted from our 400 ends will leave 280 ends for the pattern centre.

On examination of the pattern draft we find that it separates into two figures: Figure A, ends 1 to 67; Figure B, ends 68 to 108. Therefore, so that these figures will balance in our woven piece, we must plan to end with Figure A, making it necessary to add ends 1 to 67 after the last repeat of the pattern. With our 280 warp ends we can have 2 pattern repeats, 2 x 108 plus 67 ends of Figure A = 283 warp ends.

A twill selvage is added at each edge = 8 more ends.

From the above calculations we can write our threading plan and determine the exact number of ends to warp, thus:

Right hand selvage - 1,2,3,4	4 ends
Right hand border - repeated 5 times	60 ends
Main pattern - 2 repeats of pattern draft	216 ends
Symmetrical balance, ends 1 to 67 of pattern	67 ends
Left hand border (reverse of right border)	60 ends
Left hand selvage - 4,3,2,1	4 ends
	<u>411 ends</u>

411 ends ÷ 30 = nearly 14" wide.

The TLE-UP is standard:

For
Counterbalanced
Loom

		x	x	x		4
	x	x			x	3
x	x				x	2
x			x		x	1
1	2	3	4	5	6	

tabby

For Table
or
"Jack" type
Loom

o	o				o	4
o			o	o		3
		o	o		o	2
	o	o		o		1
1	2	3	4	5	6	

tabby

TREADLING

For an all-over pattern, we treadle "as drawn in",
using tabby throughout.

Border: { Treadle 1 three times
Treadle 2 three times
Treadle 3 three times
Treadle 4 three times } repeat as desired, or until
corner is squared

Rings: { Treadle 3 four times
Treadle 4 four times } repeat 3 times in all, then
end with treadle 3 four times
(7 treadlings in all) *

{ Treadle 4 four times
Treadle 3 four times
Treadle 2 four times
Treadle 1 four times

{ Treadle 4 four times
Treadle 3 four times } repeat 5 times in all, then
end with treadle 4 twice
(11 treadlings in all)

{ Treadle 1 four times
Treadle 2 four times
Treadle 3 four times
Treadle 4 four times

Repeat the Rings treadlings for the desired length,
ending the last repeat at *, so that the ends balance.

Repeat Border treadlings, reversed.

Our own luncheon set was planned for a weaver who wanted
pastel colors. We used a 24/3 Egyptian warp in natural. The
mats were woven across with colored 16/2 cotton (use color about
the size of the warp), making the body in tabby weave with white
2" pattern bands at the ends, using colored tabby there also. The
white pattern bands, of 6-strand mercerized cotton, were treadled:
Two shots each of treadles 1,2,3,4,1,2,3,4,3,4,3,4,3,4,3,4,3,4,3,
4,3,2,1,4,3,2,1.

The mats were woven in canary yellow, light green, dusty

pink, medium blue, each with pattern bands of white 6-strand mercerized cotton. The centre was woven in the all-over, "as drawn in" pattern, using a deep beige 16/2 tabby with the white 6-strand cotton as pattern weft. Other color ideas may be used, in general using a heavier weight pattern weft and a tabby weft about the weight of the warp thread.

LUNCHEON SET #2 - DALARNA HUCK

Another draft to intrigue us is a small one in Skeri-Mattsson and Osvald's VAVSTOLEN. Apropos of this, - one very hot afternoon last summer a tourist came hurrying into our weaving rooms at Banff. Unfortunately she had only ten minutes to spare before train time. She proved to be a Swedish teacher on a tour of the United States and Canada, and her eyes lit up on beholding the looms, and particularly the yarn warps for yardages. In her halting English she told us she had been a pupil of Anna Skeri-Mattsson -- How we hated to see her leave for her train, without more weaving conversation!

This little draft on pages 43 and 44, Vol. II, is titled "Table Linen in Dalarna Huck", - Dalarna being a district in Sweden.

Threading Draft, Dalarna Huck

60	50	40	30	20	10	begin	
4 4	4 4	4 4	4 4	4 4	4 4	4 4	4
3 3 3 3 3	3 3 3 3 3	3 3 3 3 3	3 3 3 3 3	3 3 3 3 3	3 3 3 3 3	3 3 3 3 3	3
2 2	2 2	2 2	2 2	2 2	2 2 2 2		2
							1
100	110	100	90	80	70		
	4 4 4 4 4	4	4 4 4 4 4	4 4 4 4 4	4 4 4 4 4		
3 3	3 3 3 3			3 3 3 3 3 3	3 3 3 3 3		
2 2 2 2 2	2		2 2 2 2		2 2 2 2 2 2		
1 1		1 1	1 1 1 1 1 1 1 1 1 1				
		140	140	130			
		4 4 4		4 4 4 4 4 4			
				3 3			
			2 2 2 2				
		1 1 1 1	1 1 1 1 1 1 1 1 1 1				

(We made a few changes in both these drafts where the sizes of the blocks differed in such a way as to make a figure unbalanced)

TREADLINGS

Tabby is used throughout. It should be about the same weight as the warp thread, with a heavier pattern thread. With the long skips, a 6-strand cotton, either mercerized or unmercerized, would work well for the pattern weft.

The treadlings are the "rose fashion" treadlings, and are those illustrated in the Mattsson-Osvald book. Depending upon the weight of pattern used, the numbers of times for the different treadlings should be increased or decreased so that your figures are woven as square units.

Border

Treadle	1	twice	} -- and repeat until end border is of desired width
	4	twice	
	3	twice	
	2	twice	

Pattern"B" figure

Treadle	1	6 times
	4	6 times
	1	6 times
	2	twice
	3	twice
	4	twice
	1	twice
	4	twice
	3	twice
	2	twice
	1	6 times
	4	6 times
	1	6 times

"A" figure

Treadle	2	6 times	} repeat 16 times in all(or more if needed to make the figure square, then
	3	6 times	
	2	twice	
	3	twice	
	2	twice	
	3	6 times	
	2	6 times	

Repeat the "B" and "A" figures alternately, ending with the "B" figure treadlings, then

Repeat the border treadlings, reversed.

LUNCHEON SET #3 - Crackle weave

For our third warp we give you an arrangement from Marguerite Davison, p. 118, a draft very suitable for upholstery or for borders on towels and place pieces. (In using the draft we deleted the 28th and 29th ends, which seem to be added unnecessarily).

The draft - JÄMTLANDSVÄV DIAMOND

<u>34</u>	<u>Pattern</u>	<u>Begin</u>	<u>20</u>	<u>Border</u>	<u>Begin</u>
	4 4 4 4 4 4 4 4 4			4 4 4 4 4	
	3 3 3 3 3 3 3 3 3			3 3 3 3 3	4
	2 2 2 2 2 2 2 2 2			2 2 2 2 2	3
	1 1 1 1 1 1 1 1 1			1 1 1 1 1	2
					1

The border above is not included with the draft, but is just the $\begin{matrix} 4 \\ 3 \\ 2 \\ 1 \end{matrix}$ border, written in crackle, since the draft itself begins with its blocks in that order.

MATERIAL: For this crackle weave arrangement we recommend a 24/3 Egyptian cotton (or similar weight) at 30 ends per inch, with the same weight for tabby, and a somewhat heavier pattern weft.

THREADING PLAN

Right hand selvage - 1,2,3,4, repeated twice	8 ends
Right hand border - repeated twice	40 ends
Pattern draft, repeated 9 times (9 x 34)	306 ends
Added after last repeat, to balance: 1,2,3,2,1	5 ends
Left border, repeated twice, <u>reversed</u>	40 ends
Left selvage, 2 times, <u>reversed</u> : 4,3,2,1	8 ends
	<u>407</u> ends

The TIE-UP is standard, as given on page 4.

TREADLING - use tabby throughout

For end border, treadle 1,2,3,4, twice each, and repeat for desired width of border. Then continue into an all-over diamond centre by treadling 1,2,3,4,3,2, twice each, repeating for desired length and ending on treadle 1. For second end border, reverse treadlings: 4,3,2,1, etc.

For luncheon mats in tabby weave, with pattern borders at the ends, treadle these borders: Two shots each of treadles 1,2,3,4, 1,2,3,4, 1,2,3,4, 3,2,1, 4,3,2,1, 4,3,2,1.

A number of other variations are given on page 118 of Mrs. Davison's book.

Crackle Weave "Homework"

For those who like to practice drafting, we include the following Crackle Weave tips.

1. There are 4 "blocks" or areas of pattern corresponding to the 4 blocks or areas in 4-harness overshoot:

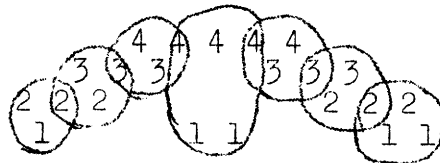
	<u>Block I</u>	<u>Block II</u>	<u>Block III</u>	<u>Block IV</u>
4-harness overshoot	1-2	2-3	3-4	1-4
Crackle weave	$\begin{matrix} 3 \\ 2 \ 2 \\ 1 \end{matrix}$	$\begin{matrix} 3^4 3 \\ 2 \end{matrix}$	$\begin{matrix} 4 \ 4_3 \\ 1 \end{matrix}$	$\begin{matrix} 4 \\ 1^2 \\ 1 \end{matrix}$

2. To preserve its character, no skip in crackle weave may be more than 3 threads. It can be less.

3. To keep to this rule, in passing from block to block and to avoid more than 3-thread skips, the following method is used:

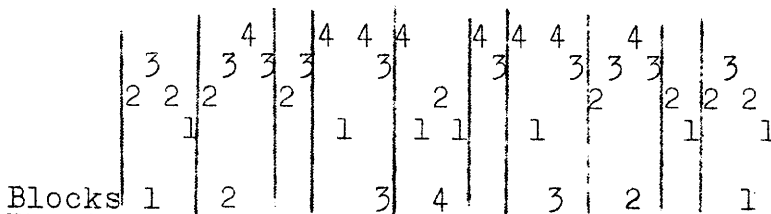
Between block I and block II, add threads 1,2
 Between block III and block IV, add threads 3,4
 Between block III and block II, (when reversing order)
 add threads 3,2

Thus, a 4-harness overshoot would read:



Blocks 1 2 3 4 3 2 1

The same effect in Crackle weave would be:



We hope this clears up some of the difficulties in reading and using a Crackle weave draft.

Good Weaving!



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Winnipeg, Manitoba



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

Per year \$3.00
Sample copy .35
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LOOM MUSIC wishes to congratulate two subscribers for recent recognition:

Mr. Clem H. Smith of Chicago is listed in the catalogue of the International Textile Exhibition at Greensboro, North Carolina. Mr. Smith writes us that he came to weaving by way of the design route, which is always a profitable approach.

Another subscriber, whose name we do not know yet, won a prize at the latest Little Loomhouse Country Fair, for a bag woven on the Periwinkle threading draft.

We are advised by the Handicraft & Weavers Supply Service, 4240 Decarie Blvd., Montreal 28, Quebec, that they now stock Mrs. Davison's A HANDWEAVER'S PATTERN BOOK, at \$6.50 plus postage -- the same price as in the U.S.

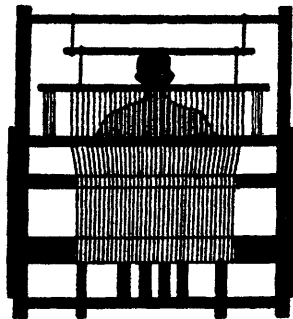
This firm also suggests that we invite our subscribers to send your names to them for their mailing list, if you have not already done so. They expect soon to publish a small catalogue covering their stock of looms, weaving books, and supplies.

(New address and name of the above firm: Lockeweave Industries, Como, Quebec.)

LOOM
MUSIC

VOLUME IV NUMBER 2
FEBRUARY, 1947


*Mary
Sandin*
Edmonton



*Ethel
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Winnipeg

DOWN "ROSEPATH" WAY

No weaving experience is complete without Rosepath, and no weaving book is adequate without a chapter spent on "Rosepath". "Rosengång" in our Swedish books peeps out again and again, and there are limitless possibilities to explore in weaving it. To name a few, - it can be woven in overshot fashion, with or without a tabby, it can be woven "bound fashion", and it is a standby in the yardages. It is invaluable in designing "textures", - we mean all-over weaves where pattern is subordinated to the play of warp and weft materials; and it is a most excellent tool for the study of color in weaving. Its very simplicity as to draft makes it excellent for the beginning weaver.

First, do you understand the term bound weaving? It is of Swedish derivation, and refers to a combination of tie-up, treadling, and warp setting. The warp setting and choice of weft is important, as the surface of the weaving must present no overshots but be closely combined, - rather like a needlepoint surface. To do this, in one type of bound weaving, the harnesses are tied to operate singly and the treadling does not vary from 1,2,3,4. The pattern appears by the skillful use of color. The warp setting must be such that it will allow the weft to "pack" back solidly, showing no warp at all, and permitting the 4 treadlings, 1,2,3,4, to be so packed back that they make almost a single line of weaving: 

We found a very satisfactory setting for upholstery to be a 16/2 or 20/2 cotton, two in a heddle and two in a dent in a 15-dent reed, with an 8/2 or 10/2 weft weight. The reverse side of the web is composed of longer skips packed back, the idea of the technique being that on the top surface one thread skips appear, thus throwing all the longer shots below. Figures, conventional all-over patterns, or floral spots may be woven. Those of you who have Sigrid Palmgren's VAVBOK will find an excellent example on page 70 (p.49 of the old Vol.II). We will indicate below how the pattern on the cover is worked out, beginning with the black cross at the bottom of the page. One round = 4 shots, - one shot on each treadle in turn, 1,2,3,4, using a direct tie-up

	<u>Treadle 1</u>	<u>Treadle 2</u>	<u>Treadle 3</u>	<u>Treadle 4</u>	
I	red	red	black	red	4 rounds
	red	black	red	red	4 rounds
	black	red	red	red	4 rounds
	red	black	red	red	4 rounds
	red	red	black	red	4 rounds
II	green	red	red	red	8 rounds
	green	green	red	red	4 rounds
	gray	green	green	red	4 rounds
	gray	gray	green	red	8 rounds
	gray	green	green	red	4 rounds
	green	green	red	red	4 rounds
	green	red	red	red	8 rounds
III	black	red	red	red	4 rounds
	light blue	black	red	red	4 rounds
	light blue	light blue	black	red	4 rounds
	light blue	black	red	red	4 rounds
	black	red	red	red	4 rounds

Repeat II

Repeat I

A little experimentation will well repay your efforts, figures of "wooden" people being possible, as well as floral effects.

It is our purpose, however, in this issue to dwell on the overshot treadlings of Rosepath, together with some particularly good color effects. These we give you because we think they are

worthy of attention, and were painstakingly worked out by three of our Banff students last summer.

The first is a small runner, a sampler exercise, but these same bands could be used for bags, kitchen curtains, - whatever!

The warp was 24/3 Egyptian, natural color, 30 ends per inch, 13 inches wide.

The draft was Rosepath:

			Begin		
	4				4
		3		3	
			2	2	
1					1

The tie-up was Standard:

Counterbalanced Loom			x	x	x		4
		x	x			x	3
		x	x			x	2
		x			x		1
		1	2	3	4	5	6

Rising Shed LOOM "Jack" type								4
		o	o				o	3
					o	o		2
			o	o				1
		1	2	3	4	5	6	tabby

The weft was Lily's Art. 714, with natural Egyptian tabby.

The weaver was Miss Helen Turnbull, Niagara Falls, Ont.

The supply source for Lily Mills' cottons (Shelby, N.C.) in Canada is Lewis Craft Supplies Ltd., Toronto and Winnipeg. These cottons are a little higher in price for the initial outlay, but we discount that item since they last well and are so satisfying in every way.

The treadling details, for Helen Turnbull's sampler:

use
tabby
throughout

Egyptian cotton, tabby weave, 2½", ending on 2-4 tabby

Treadle 1 twice with dark brown K-124
 " 2 twice "
 " 3 for ½" with leaf beige K-91
 " 2,1,4,3,4,1,2 once each, with leaf beige
 " 2 twice with medium green K-61
 " 3 twice "
 " 2 twice "
 " 2,1,4,3,4,1,2 once each with leaf beige
 " 3 for ½" with leaf beige

3/8" tabby weave with Egyptian cotton, ending on 2-4

Treadle 2 once with dark brown
 " 3 three times "
 " 2 once "
 Treadle 1,2,3,4, once each for ½" with ecru K-4
 Treadles 1,2,3,4, 1,4,3,2 } once each with dark brown
 1,2,3,4, 1,4,3,2 }
 Treadle 2 twice with leaf beige

Treadle 1 three times with dark brown
 Treadle 2 three times "
 Treadle 3 three times "
 Treadle 4 three times "
 Treadle 1,2,3,4 once each with dark brown
 2 rows dark brown tabby weave
 5 rows Egyptian tabby
 Treadle 4 three times with medium green
 Treadle 3 twice "
 Treadle 4 three times "
 4 rows Egyptian tabby
 2 rows leaf beige tabby
 Treadle 1 three times with salmon rose K-41
 Treadle 3 twice "
 Treadle 1 twice "
 Treadle 3 twice "
 Treadle 1 three times "
 2 rows leaf beige tabby
 4 rows Egyptian tabby
 2 rows dark brown tabby
 Treadle 1,2,3,4,1,4,3,2, once each with dark brown
 2 rows dark brown tabby
 7 rows Egyptian tabby
 Treadle 2 twice with leaf beige
 Treadle 1 twice "
 Treadle 2 twice "
 Treadle 3 twice "
 Treadle 4 six times "
 Treadle 2 four times "
 reverse from treadle 4 to beginning of this
 leaf beige stripe
 Egyptian tabby for $\frac{3}{8}$ "
 Dark brown tabby for $\frac{1}{4}$ "
 Treadle 1 three times with dark brown
 Treadle 2 twice "
 Treadle 1 three times "
 Treadle 4 three times "
 Treadle 1 once with lemon tint yellow K-11
 1 row tabby with medium green
 2 rows tabby with lemon tint yellow
 Treadle 1,2,3 once each, with medium green
 Treadle 1,2,3 once each, with lemon tint
 Treadle 1 four times with medium green
 Treadle 3 four times "
 1 row dark brown tabby
 2 rows yellow tabby
 dark brown tabby for $\frac{1}{4}$ "
 Treadle 1,2,3,4, once each with dark brown
 Treadle 1 twice "
 2 rows tabby with dark brown
 2 rows tabby with ecru
 1 row tabby with dark brown
 2 rows tabby with ecru
 2 rows tabby with dark brown
 $\frac{3}{8}$ " Egyptian tabby
 Treadle 1 twice with ecru
 Treadle 1,2,3,4, once each with salmon rose
 $\frac{1}{2}$ " Egyptian tabby
 Treadle 1 six times with dark brown

Treadle 1 twice with salmon rose
 Treadle 2 twice "
 Treadle 1 twice "
 Treadle 1 six times with dark brown
 2½" Egyptian tabby for hem

The second example is an apron length, planned and woven by Mrs. Rigmor Bjornestad, Pinchi Lake, B.C.

The warp was 24/3 Egyptian, natural color, 27" wide, set at 30 ends per inch.

The weft was Lily's Art. 714, with natural Egyptian tabby.

Treadling details for Mrs. Bjornestad's apron:

use
 tabby
 only
 where
 noted

8" with Egyptian cotton in tabby weave
 Treadle 1,2,3,4,3,2,1 once each, with dark brown K-124
 Treadle 2 seven times with medium brown K-120, use tabby
 Treadle 1,2,3,4,3,2,1, once each with medium brown
 Treadle 2 seven times with medium brown, use tabby
 Treadle 1,2,3,4 once each with medium brown
 Treadle 1,2,3,4, for ¾" with natural Egyptian
 Treadle 3 once with lemon tint yellow K-11
 Treadle 1,2,3,4, once each with teal blue 6-strand filler
 Treadle 3,1,3, once each with yellow
 Treadle 1,2,3,4, once each with teal blue
 Treadle 3 once with yellow
 Treadle 1,2,3,4, once each with turquoise K-36
 Treadle 1,2,3,4, for ½" with natural Egyptian
 Treadle 3 four times with turquoise, use tabby
 Treadle 1,2,3,4, for ½" with natural Egyptian
 Treadle 1,2,3,4, once each with dark brown
 Treadle 1,2,3,4 }
 1,4,3,2 } once each with burnt orange K-21
 4,3,2,1 }
 Treadle 4,3,2,1 with dark brown, once each
 Treadles 1 and 3 alternately, using pale yellow and dark brown, for ½"
 Treadle 1,2,3,4, for ⅝" with natural Egyptian
 Treadle 1,2,3,2 with medium brown
 2 rows Egyptian tabby
 Treadle 1,2,3,2 with medium brown
 Treadle 1,2,3,4, for ⅝" with natural Egyptian
 Treadle 1,4,3,2 with teal blue
 Treadle 1 seven times with teal blue, use tabby
 Treadle 2,3,4 once each with teal blue
 Treadle 1,2,3,4,3,2 with turquoise for ⅝"
 Treadle 1,2,3,4 once each with natural Egyptian for ¼"
 4 rows dark brown tabby
 Treadle 1,2,3,4,3,2, once each with peach
 Treadle 1,2,3,2,1 }
 4,3,2,3,4 } once each with dark brown for ⅝"

Treadle 1,2,3,4 with Egyptian natural for 2"
 Treadle 1 four times with pale yellow, use tabby
 3 four times with orange "
 1 four times with med. brown "
 3 four times with dark brown "

Treadle 1,2,3,4 with natural Egyptian for 3"
 Treadle 1 four times with yellow K-10, use tabby
 2 three times "
 3 three times with dark brown "

Treadle 1,2,3,4, with natural Egyptian for the
 desired length of apron

Band for apron

Treadle 1,2,3,4 with natural Egyptian for 3"
 Treadle 1,2,3,4,3,2 with teal blue for 1"
 Treadle 1,2,3,4,3,2 with dark brown for 1/2"
 Treadle 1,2,3,4,3,2 with turquoise for 1"
 Treadle 1,2,3,4 once each with natural Egyptian for 3"

The third example is also worked out as an apron, planned
 and woven by Miss Elsie Preston, North Bay, Ontario, using the
 same warp setting and materials as the first apron.

Treading details for Miss Preston's apron:

Tabby 8" with Egyptian cotton in natural color
 Treadle 1,3,4,2 once each with natural Egyptian for 1/2"
 Tabby 1/4" with natural Egyptian
 Treadle 1,3,4,2, once each with natural Egyptian for 1/2"
 Tabby 1/4" with natural Egyptian
 Treadle 1,3,4,2, once each with Egyptian for 1/2"
 Tabby 1/4" with natural Egyptian
 Treadle 1 once with black
 Treadle 3 once with black
 Treadle 1,3, once each, with white
 Treadle 1,3, once each, with burnt orange K-21
 Treadle 1,3,1 once each, with white
 Treadle 3,1 once each, with black
 Treadle 3,1,3,1,3, once each, with teal blue
 Treadle 1,3 once each, with white
 Treadle 1,3 once each, with black
 Treadle 1,3,1,3, once each, with yellow
 Treadle 1,3 once each, with black

Tabby 2" with natural Egyptian
 Treadle 1,3, once each, with black
 Treadle 1,2,3,4,3,2,1, once each, with teal blue
 * Treadle 3,2,4,1, once each, with pale yellow
 Treadle 3,1,3 once each, with teal blue
 Reverse from * pale yellow to black of this band

Tabby 1 1/2" with natural Egyptian
 Treadle 1,3,1,3, once each, with black
 Treadle 1,2,3,4,3,2,1 once each, with medium green
 Treadle 2,3,4,3,2,1, once each, with henna 6-strand

use no
 tabby
 between
 pattern
 shots

Tabby $1\frac{1}{4}$ " with natural Egyptian
 Treadle 1,3,1,3, once each with deep yellow
 Treadle 1,3,1,3, once each with Lily green K-60
 Treadle 1,3,1,3, once each with deep yellow

Finish for desired length of apron with Egyptian tabby.

Band for apron

Tabby 3" with natural Egyptian
 Treadle 1,3, once each with black
 Treadle 1,3, once each with yellow
 Treadle 1,3,1,3, once each with teal blue
 Treadle 1,3, once each with yellow
 Treadle 1,3, once each with black
 Tabby 3" with natural Egyptian

The above three examples of colored stripes may, of course, be used with any small overshoot draft as well.

Finally, we give you a color cycle used in a bag length.

This length was worked out in a coarser warp setting, this time an 8/2 or 10/2 or similar weight at 15 ends per inch, threaded in the Rosepath threading, and treadled 1,2,3,4 throughout (bound fashion, direct tie-up). The weft was finer than the warp, and beaten so that the warp was completely hidden -- the weft-faced warp rep type. The cycle of weft colors is listed below, but the amounts of each color varied according to the whim of the weaver:

rust as many rounds as desired
 blue green
 teal blue
 blue green
 blue green and gold alternately
 gold
 gold and brown alternately
 brown
 brown and rust alternately
 rust
 tangerine
 tangerine and blue green alternately
 blue green
 teal blue -- from here reverse to beginning, or
 repeat from beginning, as desired.

COVERLET APPEAL

Canadian weavers, have you, or do you know of an old coverlet? -- Jacquard, or 4-harness, or double weave, or summer and winter? Canada is an untouched store-house of handwoven coverlets, and LOOM MUSIC editors would like to catalogue and classify them.

If you cannot classify them yourself, a snapshot should enable us to do so with most types, provided the detail is shown quite plainly, and accompanied by notes of warp and warp setting, and weft materials. No coverlet is too insignificant to be omitted, and we suggest that you use the accompanying form for convenience.

LOOM MUSIC editors are also collectors of fragments of old coverlets -- don't let the rag man get them!

May we hear from you soon, and do canvass your friends.

Good Hunting and Good Weaving!



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



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

Per year \$3.00
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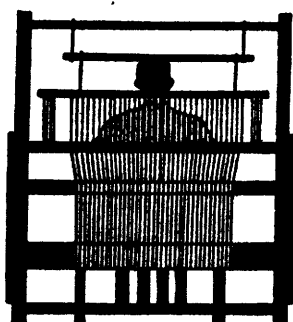
LOOM
MUSIC

VOLUME IV

NUMBER 3

MARCH, 1947

Mary
Sandin
Edmonton



Ethel
Henderson
Winnipeg

L O O M M U S I C

Volume IV, Number 3

March, 1947

Let our weaving have QUALITY!

Stripes from Formosa: for towelling, curtains, upholstery, linens

Warp face belt from Formosa

After a month spent in Eastern Canada, - Montreal, Quebec, Ottawa, and Toronto, meeting Eastern weavers, we come home to sort out our impressions, and to wish the stay had been much longer.

The first, last, and deepest impression comes from the marvelous hospitality which we encountered on every hand. To be a "weaver" insures a hearty welcome wherever a stop is made, and to meet with weavers, discuss weaving problems, and exchange our various items of information on pertinent topics, is truly a great experience.

Weavers' problems from coast to coast seem to be similar: where to obtain supplies, what type of weaving is best suited to a particular purpose, what price the worker should receive, what commission should be allowed, what are the superior methods of weaving and finishing, and what new equipment will we choose to purchase, whether we are a new or experienced craftsman.

The answers to these important questions require our careful attention in our small weaving groups, continuing into a closer relationship between all groups, one to the other, than we have hitherto enjoyed.

Now that we are launched on the post-war period, we stand at the threshold of a new era, in fact, almost without

realizing it, we are in it. Weavers in general have benefited from war conditions insofar as the lack of imports created a market for the small scale worker. But all too often the buying public has been offered handweaving that has had little to recommend it -- on the bases of artistry, technique, or quality. That is a strong indictment, but, unfortunately, one only too easy to substantiate.

It is the firm conviction of your editors that there is a great future for handweaving, but it must be built on an unshakeable foundation, able to withstand the winds of criticism.

We must constantly be aware of those ideals: "to express the greatest possible level of artistic creation, to show by the evidence of our product, the perfection possible on a hand loom, and to combat the mechanical processes of the machine age with excellent hand finishing."

We are also aware that already in our shops there is an influx of native but factory-loomed handweaving from Latin America; England is bending every effort to build up her exports, which is true also of many other countries as they recover from war conditions. Where, then, are our weapons to meet this competition? We have them in our grasp, if we but take time to employ them. Shall we outline a few points to be considered?

1. However simple the article, it must have good lines, complying with the rules of good proportion. It must be woven of color-fast material, and show good judgement in its choice of color. It must be capable of enhancing its surroundings.

2. It must be perfectly woven, - not one error is permissible. It must have exquisite finishing as to selvages, fringes or hems. A hem should be of good proportion to the size of the article. The stitching should be invisible, or if fringed, overcast in such a way as to add value to the whole and to last over a long period of time.

3. The quality must begin with the choice of warp and weft. How often, particularly in connection with linens,

do we hear the phrase, "but they're so expensive!" In what way? Not for our own use, since a good linen will last our lifetime; not for sale, because the buyer, too, must be taught to recognize quality, and be prepared to pay for it.

4. Our responsibility does not end with the last stitch of finishing. We must also know how our weaving is going to tailor, if for clothing; how it is going to launder, if for household use; and how it is going to wear, if for drapery or upholstery. Do you test your own work in this way? We must begin to feel that we are traitors to our craft if we do not constantly have before us the motto of the London Guild of Weavers, formed in long ago days: "Weave Truth With Trust." Even greater is the responsibility of the experienced weaver, because it is to him that the beginner looks for guidance.

Well! Everywhere we went, we were asked by those who worry over these problems to write about them. Now we have, and we hope it will be a subject for your next weavers' meeting.

.....

One particular weave we decided we would like to see less frequently woven in the future is the 4-harness overshot. It is charming, in many cases, but, if what is seen in the handicraft shops is any criterion, it is being woven to the neglect of other weaves. Let's have more of the other weaves, by all means!

.....

Little by little, as the year progresses, we hope for a wider range of supplies. Nowhere in the East did we find as wide a variety of these as is carried by the Searle Grain Co., Winnipeg, thanks to the efforts of Mrs. Brownell, who is making a genuine effort to get what weavers want. Again, just in case you wonder, we hasten to add that we have no connection with any firm anywhere other than the interests of handweavers in general.

If you write to Mrs. Brownell, telling her what you would like to see the firm handle, it helps her in her purchasing. When she asks us, "What do weavers want?", we answer, "Color-fast cottons, novelty slubs for drapery, different values of color in 16/2 and 32/2 wools, all the lovely soft dyes of twills and tweeds". "Yes, by all means, fast colored, reasonably priced

linens as well". You, the interested parties, are the ones to make these things possible as soon as labor conditions and other factors make them available from the manufacturer.

.....

Another service to Canadians, found available through the kindness of Mrs. Kennedy of the Montreal Weavers' Guild, is that of a cloth finishing establishment, -- Hughes and Co., 2050 Bleury St., Montreal. We visited this firm, and were taken through their workrooms. Here washed and pressed material was being put through the finishing process for good wearing cloth. Shrinking is done to turn out thick cloth; in other cases no shrinking is required. Cotton cloth is waterproofed (similar to Grenfell cloth), and every kind of woollen is treated. This firm handles quite a bit of handweaving and understands its needs. They will not accept dirty or greasy cloth, -- it must be washed first. Any size is done, from two yards to a hundred. The cost: 11¢ per yard for the usual finishing, 17¢ a yard for shrinking and finishing. The amount of shrinking required should be indicated to them. One can estimate the cost, and enclose it along with return postage or express. Prompt service is promised, to any spot in Canada. If you send, we would appreciate a report on the result.

.....

We were introduced to a very interesting monthly periodical, a British textile trade magazine, namely "The Ambassador, Incorporating the International Review". This magazine presents, in color as well as in black and white, what the British Isles manufacture in the way of tweeds, twills, and worsteds. There are a few fashions included, showing the superb English and Scotch tailoring. Each issue also includes one article of interest, and no one interested in textiles could fail to get a thrill out

of one of these numbers. For example, November, 1946, has an article on "Inspiration for Design", by Mr. David Cooper, of Gledhill Bros. & Co., Huddersfield, England. He selects a group of paintings by modern artists of England, and illustrates in color, under each painting, the color scheme and fabric suggested to him by the paintings. It is superb, and we wish everyone might have a copy. However, each weaving group might subscribe, and use the numbers for study. The Ambassador, 410 Security Buildings, Windsor, Ontario, is the Canadian office. It is \$7.00 per year, but worth it.

Another grand set of periodicals, dealing with aspects of the textile industry from the ancient to the modern world, is the "Ciba Review", Ciba Co. Ltd., 1235 McGill College Ave., Montreal 2, Que., but we have not the price at time of writing. It is published in Basle, Switzerland, and we select a few titles at random from previous issues: "Development of Weaving among Primitive Peoples", "Textile Ornament", "History of Textile Crafts", "The Loom", "Flax and Hemp". They are intensively written, and well illustrated.

.....

STRIPES FROM FORMOSA: for towelling, curtain bands, upholstery, table linens.

A long cherished ambition was at last realized with a week's hard study at the Royal Ontario Museum, two days at the National Museum of Canada, a visit to the Montreal Art Gallery and Museum, as well as to the Ethnological Museum of McGill University.

Our weaving this month comes from examples seen at the Royal Ontario Museum. How fortunate we are to have there for study a splendid collection of textiles from every part of the Earth, as well as our own country!

We have chosen two lengths from Formosa, attractive because of their simplicity, and a warp-faced, weft rep belt from the same source. These were collected by the Rev. George McKay, and are labelled in his own hand "Savage's dress". They are old pieces.

The warp is said to be rhea, a native grassy fibre. It has been woven on a primitive loom, tensioned by the weaver's feet and waist, with a shed rod and loops, and also a sword for the forming of the two sheds. The warp is beige and brown. We suggest that you use these stripes for towelling, curtain bands, upholstery, or on table linens. The stripes are simple, effective, and interesting.

For towelling use an 8/2 or 10/2 cotton at 30 ends per inch; or bleached #30 linen at 40 ends per inch, striping in cotton of the same weight if brown linen is not obtainable.

For glass curtains, 24/3 Egyptian or 30/3 at 40 and 50 ends per inch respectively.

For upholstery, carpet warp at 20 ends per inch, or fine 2-ply homespun at about 30 ends per inch (you'd need to experiment with a sample here first for the correct warp setting).

In each case, the weave must be slightly on the warp-faced side, so that the ends forming the striping will stand out.

Set up the loom with a twill threading, and weave in tabby or plain weave, using beige of the warp weight for your weft.

STRIPE NO.1 - for a 15" warp

Warp the first 2" beige, then 2 ends brown, 3 ends beige, etc., as listed below:

	2 ends brown,	then 3 ends beige
then	1 end brown	then 1 end beige
then	1 end brown	then 2 ends beige
"	2 "	" 4 "
"	2 "	" 3 "
"	1 "	" 1 "

-- continued

then	1	end	brown,	then	2	ends	beige
"	2	"	"	"	4	"	"
	2		"		3		"
	1		"		1		"
	1		"		2		"
	2		"		4		"
	2		"		3		"
	1		"		1		"
	1		"		2		"

2 ends brown, then 11" beige through centre,
repeat stripe reversed, then 2" beige again.

STRIPE NO.2 - a narrow one, to be repeated at desired intervals
across a warp: effective set 3 or 5 inches apart:

4 ends brown, then 2 ends beige, 2 ends brown, 1 end
beige, 2 ends brown, 1 end beige, 2 ends brown, 2 ends
beige, 4 ends brown.

We repeat, - have the warp setting and the beat such
that a slightly warp-faced weave results.

WARP-FACE BELT FROM FORMOSA

Warp colors: natural, navy, red, yellow and green.

For an outdoor belt, choose yarn or homespun, weave the
belt to a 6 or 8 inch width, 2-2½ yards long; for a dress belt,
cotton about an 8/2 or 10/2 or Lily Art 714, weave to 1½ to 2½"
width, length to suit; for fine bands, use sewing silk and weave
to ½" width.

The threads are warped in the order given below and
threaded in a twill threading, if on a 4-harness loom, using the
plain weave treadlings. No warp setting is given, since the reed
is not used in the weaving of the belt. The weft (natural color)
is wound on a flat "poke" shuttle or belt shuttle, and the shuttle
is used as a beater by pulling it down firmly to pack the weft
back. The warp is brought together to the desired width by the
weft thread. There should be about 6 weft shots per inch for the
coarse wool, the width of the belt being determined by the choice
of warp material.

This belt can be woven with the rigid heddle. The warp
is threaded into the heddle, then the warp knotted at each end and

stretched between two supports. ~~Weave as above. This is also~~

a good threading for your Inkle loom.

Warping Sequence for belt (read across in two's, and down)

2 natural	1 navy				
1 natural	1 navy				
2 natural	1 navy	1 natural	1 navy		
1 natural	1 navy	2 natural	1 navy		
2 natural	1 navy	1 natural	2 navy	2 red	4 navy
1 natural	1 navy	2 red	2 natural	4 green	4 navy
2 natural	2 red	1 navy	1 natural	1 natural	1 navy
2 navy	1 natural	1 navy	1 natural	1 natural	1 navy
1 natural	1 navy	1 navy	2 natural	2 red	2 navy
2 natural	1 navy	2 red	2 navy	1 yellow	1 navy
		1 natural	2 navy	1 yellow	1 navy
		1 natural	2 navy	1 green --	<u>CENTRE</u>
		1 natural	2 navy	reverse to	<u>beginning</u>

Total of 171 warp ends.

Finish belt ends by braiding the warp ends in groups of the desired size.

Other uses. We are very interested in the practice among many native weavers, African particularly, in sewing together narrow lengths to make wider pieces. Two or three widths of the above will make gay bags or chair seats. One width latticed, makes an interesting seat on an old chair. Also, try it for the straps across folding stands for tea trays, or folding stands for luggage.

.....

Expressions of opinion on the first part of this bulletin, with constructive thought, will be welcomed in the interests of

GOOD WEAVING!

Ethel Henderson

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

Mary Sandin

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

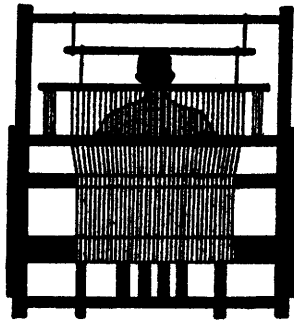
A subscriber writes that he wishes to obtain some of the back copies of Miss Black's HANDCRAFTS: Vol. I, Nos. 2,3,4, Vol. II, Nos. 1 and 2, and Vol. III, No. 1. Mr. Charles Neale of Demorest, Georgia would be glad to hear from anyone who has duplicate copies of the above numbers:

LOOM
MUSIC

VOLUME IV NUMBER 4

APRIL, 1947

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume IV, Number 4

April, 1947

from AFRICA: WEFT FACE RUGS OF NARROW STRIPS SEWN TOGETHER
SHOULDER BAG

Last month we spoke of the African primitive weaving where rugs and blankets are made of narrow strips sewn together to make the wider pieces. Rugs of this type are extremely well suited to summer cottages, to mountain and forest cabins. Their sturdy character makes them practical as well as ornamental. The rugs we describe came from Sierra Leone, and are now at the Royal Ontario Museum, Toronto.

We received a letter from a weaver, protesting against using museum pieces, and colonial weavings, and techniques of various native peoples, and suggesting that we should rather be creating our own techniques and designs.

We agree, but unless the weaver has a knowledge of technique, the design is of necessity limited. We present what has been done, so that the weaver can experiment with it, master the process, and then proceed to design. We do not wish to be followed slavishly, -- our hope is that by enlarging our background knowledge, we help to fit ourselves for creative design.

These rugs from Sierra Leone were woven in bands, 6" to 8" wide, two to three yards long, then the bands seamed together so that the seam forms a smooth flat surface. They are woven on a heavy cotton warp, about carpet warp weight, with cotton weft of about the same weight. The warp is set far enough apart to allow the weft to cover completely, and the rug is woven in the tabby or plain weave. The rugs weigh a good deal, and require considerable effort to lift from the floor.

It is simply astonishing, when one considers the casual way these pieces are sewn together -- they are quite nonchalant

Continue the above alternation of squares A and B for the desired length, ending with square C -- making two strips exactly alike for the two side strips of the rug.

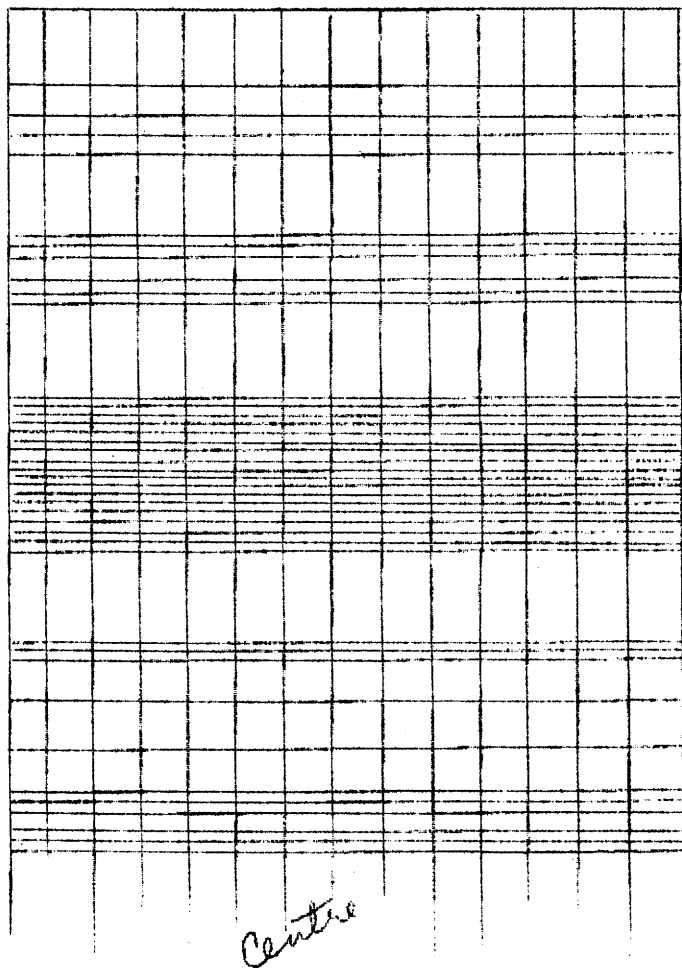
Strip No. 2 - centre strip

- A. { Weave $2\frac{1}{2}$ " black (and black
 Weave 7 bands, each almost $\frac{1}{2}$ " deep, -- alt. bands of white
 Weave $2\frac{1}{2}$ " black
- B. { Weave $2\frac{1}{2}$ " white
 Weave 7 bands, each almost $\frac{1}{2}$ " deep, -- alt. bands of beige
 and light chocolate, beginning with beige band
 Weave $2\frac{1}{2}$ " white
- C. same as A

Continue the above alternation of squares, for the same length as strips No. 1 and No. 3.

RUG NO. 2

This rug introduces more color than the first, and is more bold in its contrasts. It is made again in quite wide strips, exactly alike this time.



Warp, warp setting, threading, weft and treadling are the same as used in Rug No. 1, with one exception. Variety in texture was obtained by having a very heavy cord warped all the way across at 1-inch intervals. Warp 10 ends usual weight, then 1 end heavy cord, 10 ends usual, etc., across the warp. This gives an interesting texture effect, which is useful also for upholstery, drapery, etc.

Details of Strips, Rug No. 2 (tabby or plain weave throughout,
alt. harnesses 1-3 and 2-4)

- 4 inches gold
 3/8 inch navy
 3/8 inch white
 3/8 inch navy
 4 inches chocolate (rich cocoa)
 A { 1/3 inch navy
 1/3 inch white
 3/4 inch medium blue
 1/3 inch navy
 1/3 inch white
 4 inches navy
 21 groups of alternate white and navy bands, 4 shots each
 color, beginning and ending with a white band
 4 inches navy
 1/3 inch white
 1/3 inch navy
 2 inches chocolate
 2 inches navy
 2 inches chocolate

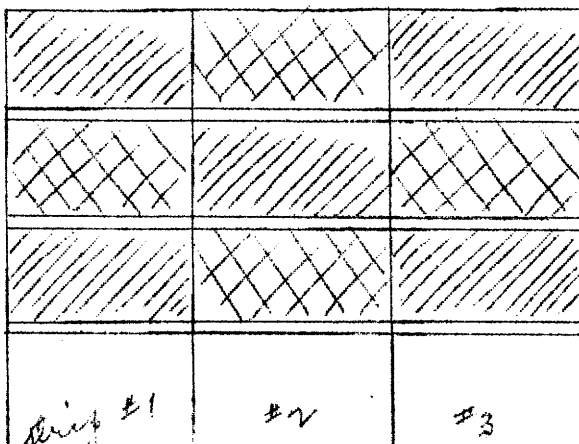
Repeat A group above

Weave centre of rug of all gold, for desired depth, then a somewhat different band across the second end, as follows:

- 1/3 inch chocolate
 1/3 inch navy
 1/3 inch chocolate
 1 inch navy
 1/3 inch white
 3/4 inch medium blue
 1/3 inch white
 1 inch navy
 1 1/2 inches gold
 2 inches chocolate
 1 inch gold
 2 inches navy, which is the centre of this band, so reverse to beginning of band to complete the rug length.

Our sketches of these rugs gives only an indication of the widths of the bands. OUR SUGGESTION IS that you make a full- or half-scale drawing of the bands and crayon-in the colors, for a better idea of the finished effect. You may wish to make changes, to fit your own surroundings.

RUG NO. 3



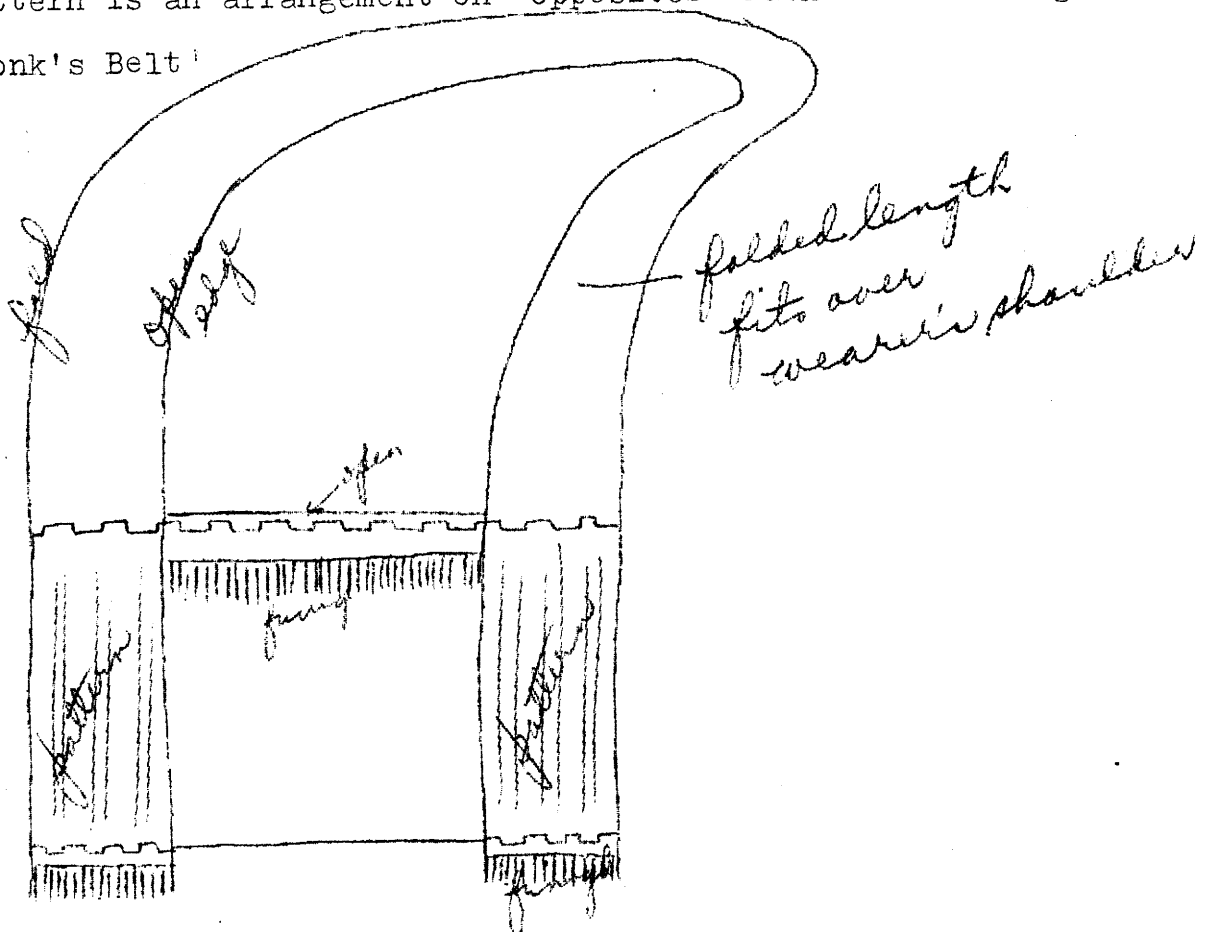
Interesting checkerboard effects are gained by weaving strips of alternate colors. Strip No. 1 would begin with A color, Strip No. 2 with B color, and Strip No. 3 with A color.

These solid squares are outlined by bands of white, as indicated on the sketch.

AFRICAN BAG -- Shoulder Style

To keep our bulletin on the African theme, we give you an interesting bag from South Africa. This was loaned to us last summer by Dr. A. Y. Jackson, one of Canada's noted artists and a member of the "group of Seven". Dr. Jackson borrowed it from a Toronto friend who got it in South Africa from the weaver, a French girl born on the island of Martinique. We had a copy of the bag set up on a loom at Banff last summer, where it proved quite popular as "The African Bag".

This bag, too, is woven on a narrow warp, 8 inches wide and is woven in two lengths. The first length, 54" to 60" long, is folded in the centre. This rests over the shoulder for carrying the bag, and should be of such a length that the bag fits down to the hip line of the wearer. The centre length is 24" long. A 2-inch fringe is left at the ends of both pieces. The pattern is an arrangement on "opposites" rather resembling "Monk's Belt".



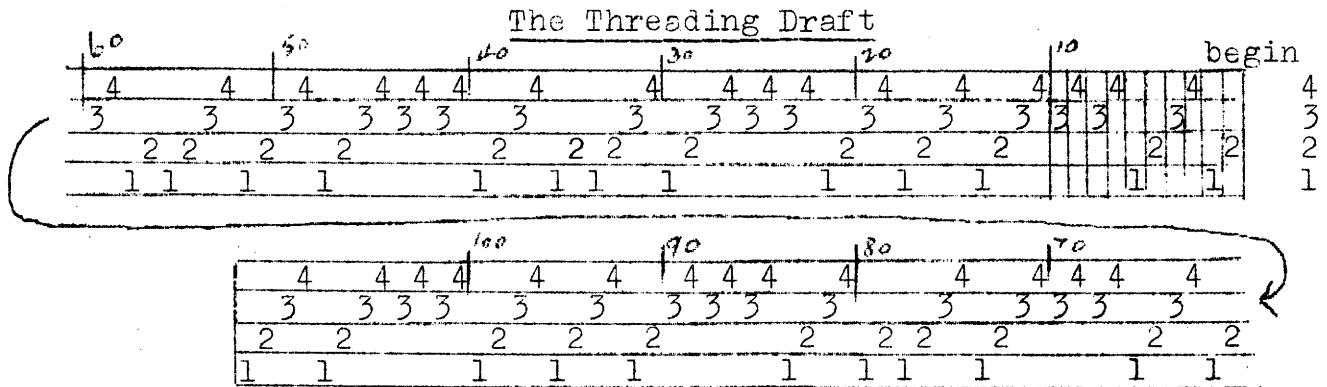
The original bag was woven in grey and white homespun. One woven last summer in a two-ply homespun, in rose and wine, was very attractive. A Germantown 4-ply would do, if heavy homespun is not available.

Warp should be about 4-ply weight, 15 ends per inch, with background weft of the same color and weight, pattern of another color, same weight.

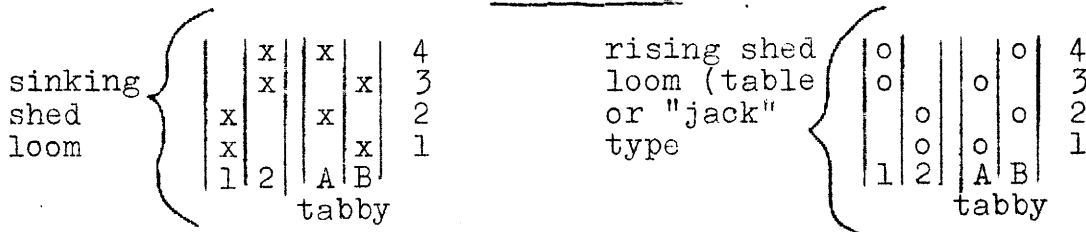
The beating should be light, to give a soft 50-50 weave

If homespun "in the grease" is used, the lengths should be washed and pressed before making up the bag.

Our measurements are for the finished bag -- in weaving add a little more length in each case to allow for shrinkage.



The Tie-Up



Treadling directions

Use the contrasting pattern color on treadles 1 and 2; use background color (warp color) with the A and B tabby treadles.

Long side band (and over shoulder)

Leave 2½" for fringe

Weave 1/2 inch A and B tabby alternately

-continued next page

A { 6 shots Treadle 1, with alternate tabby shots between
 4 shots in all (2 each) treadle 1 and 2 alt., without
 1 shot Treadle 1 (tabby
 10 shots Treadle 2, use tabby
 6 shots Treadle 1, use tabby
 4 shots Treadles 1 and 2 alternately, without tabby
 1 shot Treadle 1
 5½" inches, using Treadle 2, with alternate tabby shots
 (between

Repeat A -- this should give about 9½" pattern band

Weave 40" of plain tabby, for a 60" overall shoulder
 and bag length.

Repeat the 9½" pattern band

Weave 1/2" A and B tabby alternately

Leave 5" for two fringes

Centre band

A { 1 inch A and B tabby alternately
 6 shots in all, treadles 1 and 2 alt., no tabby
 1 shot Treadle 1
 6 shots Treadle 2, using tabby between
 1½" weaving to here
 Weave 21" plain tabby

Repeat A above, then 1 inch A and B tabby alternately.

Leave 2½" for fringe when cutting bag from the loom

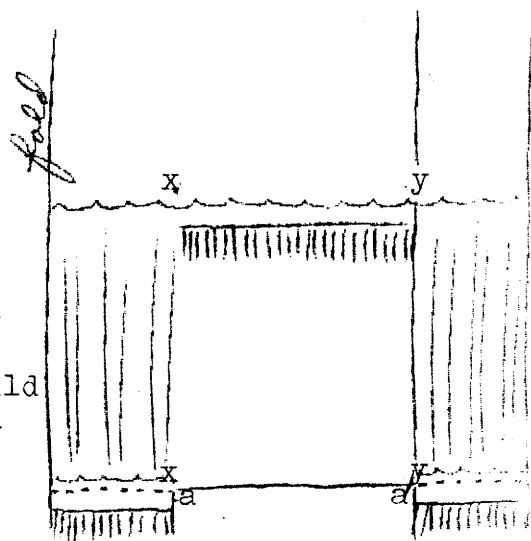
To make up the bag

Knot the fringe, 4 ends at a time, on all four ends of
 the weaving. Wash and press, folding the long piece lengthwise
 and pressing the fold.

On the centre band, turn the ends to
 the outside so that the fringe and
 the pattern band will show on the
 right side (outside) of the bag.

Place the centre length and the
 folded shoulder length together,
 allowing the folded fringed ends of
 the shoulder piece to extend 1" below
 the fold of the centre piece. The
 pattern band on the centre piece should
 match the top of the pattern bands on
 the side pieces.

Baste and overcast from x to x and
 from y to y on both sides of the bag.



Overcast side pieces from centre piece to fringe (inside at a)

Seam across the side pieces, invisibly, in a line with the bottom fold of the centre piece, to form the bottom of the bag in the side areas.

The bag is worn with the folded strip across the shoulder, folded edge toward the neck of the wearer.

It makes a grand picnic bag, doesn't slip off the shoulder -- fine for bicycling, for books, for hiking. A friend who has seen them in Capetown, used by the natives, says she has even seen the infant carried in one! This last is hearsay -- does anyone know for sure? In any case, it's a smart bag arrangement, and we know you will like it.

Wool source: Our bags, the wine and rose ones, used Condon's two-ply homespun. Another used their white combined with rosy red. We had no trouble with the colors "bleeding", but we understand that at times there has been this difficulty, so suggest that the yarn be tested for "bleeding" before you use it. (Wm. Condon & Sons, 65 Queen St., Charlottetown, P.E.I.)

Good Weaving!

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Per year \$3.00
Sample copy .35
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We are sure you will be pleased, as we are, to hear that one of our subscribers, Grege La Spina (Mrs. Robert R.) of Quakertown, Pa., has won a silver trophy and also a blue ribbon award at the 1946 Contemporary Exhibition of Lou Tate, Louisville. The articles woven were a Guatemalan girdle and a runner with Peruvian pelicans. We cannot claim any honor as to the weaves, but are proud to number Mrs. La Spina among our ever-widening group of friends. Congratulations from Loom Music, Mrs. La Spina!

We also extend our congratulations to the Indiana Guild members who did so well: Mrs. Gertrude Hamaker, Mrs. Leona Leathers, Mrs. H. C. Percival and Mrs. Ethel Neal, of Indianapolis, Nashville, and Lizton.

We wonder if our other subscribers are familiar with the catalogue which is published following the above-mentioned exhibit. It is so beautifully illustrated and so interesting to look through, that it is the next best thing to attending the exhibit itself. The catalogue price is, as we recall it, \$2.00, from Lou Tate, Kenwood Hill, Louisville 8, Kentucky.

This brings a thought to mind, Canadians. This year the Canadian National Exhibition will be opened again in Toronto, after being closed during the war years. Let's exhibit a grand display of loom handiwork, and get thinking of it now! Could we plan a campaign showing as many weaves as possible, and some lovely linens?

Last December we enclosed for you a most interesting list of weaving books, offered by the Craft and Hobby Book Service. Today's mail brings a letter that they are now working on a second list of weaving books, which they hope to have ready by the end of March. Since we think you will want to write for the list, we give you their new address: Craft and Hobby Book Service, 640 Grace Street, Monterey, California.

Today's mail brought also the latest loom and weaving equipment catalogue from one of our Canadian firms: Nilus Leclerc, Inc., L'Islet Station, Quebec. Their Catalogue No. 18 is just off the press, and a copy can be had by writing to the above firm.

We have used their looms for a number of years, and find them very satisfactory. They are found listed also in the catalogue of Hughes Fawcett, Inc., 115 Franklin St., New York 13.

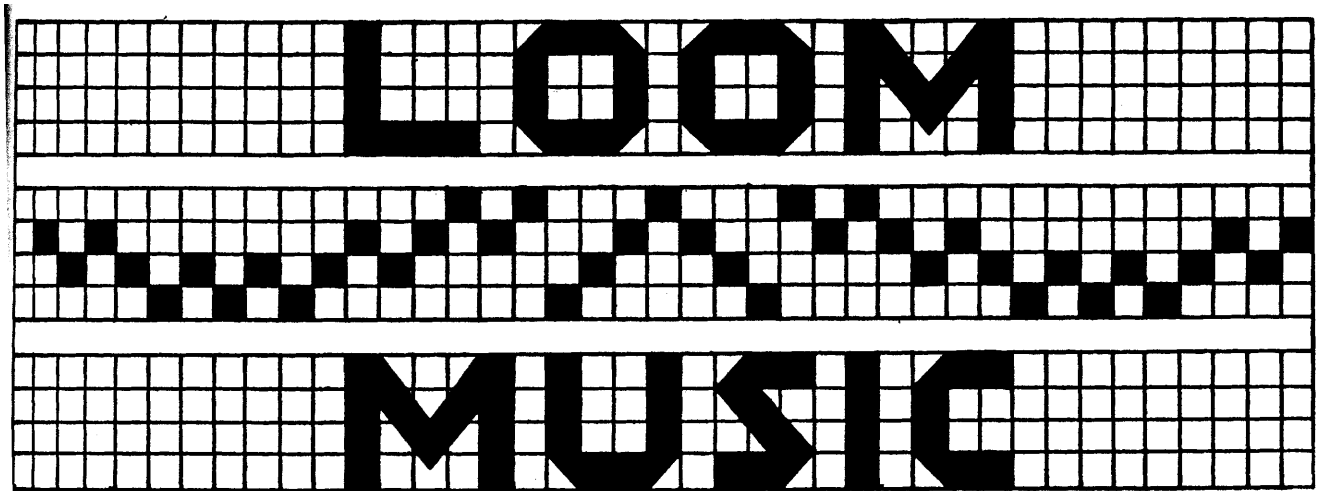
In addition to looms and equipment, the firm of Nilus Leclerc Inc. can supply linen, cotton, rayon, but we have no details about what they have on hand at present.

Another interesting booklet has just been received: the 1947 directory of The Spinners and Weavers of Ontario. Their secretary is Miss Carrie L. E. Oliphant, 223 Willow Ave., Toronto 8, Ontario.

We have an inquiry about a book which appeared recently in a bibliography: "Frame, Joseph, THE WEAVER'S COMPLETE GUIDE OR THE WEB ANALYZED (Rhode Island, 1814, Rare volume)."

The inquirer has not been able to find any further reference to this book, and, we quote from his letter: "I would be interested in learning whether you have ever seen this book, whether you have even ever heard of it or whether you know of any place where it might be seen. I am very anxious to obtain a copy as I have always understood that the Bronson book (1817) was the earliest American book on weaving but the Frame book was published in Rhode Island in 1814 so it should have the honor of priority."

Can anyone give us any information to pass on to him?

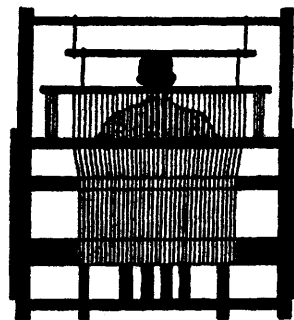


VOLUME IV

NUMBER 5

MAY, 1947

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume IV, Number 5

May, 1947

Introducing: "CHERISHED LINENS"

We spoke, not long ago, about the duty of the experienced craftsman in guiding the footsteps of students of weaving to an appreciation of what is most truly to be desired in craftsmanship. We spoke also of the problem of educating the general public to appreciate, and be willing to pay for, weaving which has that desired standard. We put the onus on the experienced craftsmen, because they can give skilful encouragement and can raise the standards, particularly by their own example. Then came the thought, why not more subtle packaging and presentation of our work, whether for exhibit or for sale?

A label adds much distinction to a handwoven article, and we would like to see every bit of weaving so personalized. On the article should also be a neatly hand lettered card (if a printed form is not practical), telling the type of weaving, the material, and possibly its launderability or otherwise. This information should do much toward bringing about a better understanding between the craftsman and the purchaser.

We may order labels from Cash's (Cash's Woven Names, Belleville, Ont., or your Department store), or from the Sterling Name Tape Company, Winsted, Conn. The cost amounts to about two cents per label, cheaper in large quantities. We like the kind which, in addition to "Handwoven by", gives the weaver's name, particularly when the signature itself is reproduced, as may easily be done.

Next, our identification slip or card. It could be about 2" x 3", cream or coffee colored, with brown ink for distinction:

Example:

This is a "Cherished" Linen -- woven from an old draft known as M's and O's. We reproduce it for you in pure Irish linen, to grace your linen shelves.

Woven by: Jennie Jones

Lastly, if you sell privately, we advocate using interesting plastic containers (such as we make for nightgown cases, out of the bathroom curtain plastics). It gives an air, when articles are thus brought forth, and it also keeps the articles in perfect condition. If you sell through a shop, use tissue or cellophane, and request that the wrapping be kept intact. We have seen shops where buying well-presented merchandise is a pleasure, and other shops where the goods offered are so poorly presented and crowded together that one could weep.

Having thus introduced the "Cherished" Linens idea, it behooves us to give you some to weave, the originals of which have been used and cherished. The pieces described were woven in Higganum, Connecticut, about 1824, and brought to Canada shortly thereafter. They were presented to the Royal Ontario Museum by Mrs. McIlwraith. We are sorry that no more history is available.

M's and O's TOWEL

The first is a towel, about 20" wide and 1 yard long, with a hem rolled to $\frac{1}{4}$ ". At the centre of each end is sewn a tape $\frac{3}{8}$ " wide. This tape is of cotton, woven at 100 ends per inch. The towel has survived the 123 years well, with just one small break in evidence, and although it is thin with wear it is still jaunty.

The linen used was fine, about our 40/2 size, bleached, and was single ply. The warp is set 36 ends per inch, and for

some reason is oddly spaced, -- 2 ends in a heddle followed by 2 single ends, all the way across. The weft was practically the same as the warp, perhaps just a shade heavier.

The warp then -- 36 ends per inch -- single in the heddles, double in an 18-dent reed, for us -- 40/2 or 50/3 linen.

The M's and O's draft

First group - 40 ends

	⁴⁰				⁴⁰				⁴⁰				⁴⁰				Begin	
4	4		4	4		4	4		4	4		4	4		4	4	4	
		3	3		3	3		3	3		3	3		3	3		3	
	2		2		2		2		2		2		2		2		2	
		1		1		1		1		1		1		1		1	1	
																	1	

Second group - 36 ends

	³⁶				³⁶				³⁶				³⁶				Begin	
4		4		4		4		4		4		4		4		4	4	
		3		3		3		3		3		3		3		3	3	
		2		2		2		2		2		2		2		2	2	
		1		1		1		1		1		1		1		1	1	
																	1	

Warp 724 ends, and Thread the first group and the second group alternately for 9 times, then end with the first group = 724 end

The Tie-Up

Counterbalanced loom, or falling shed

		x	x		x	4
	x	x			x	3
x	x			x		2
x			x		x	1
	1	2	3	4	5	6

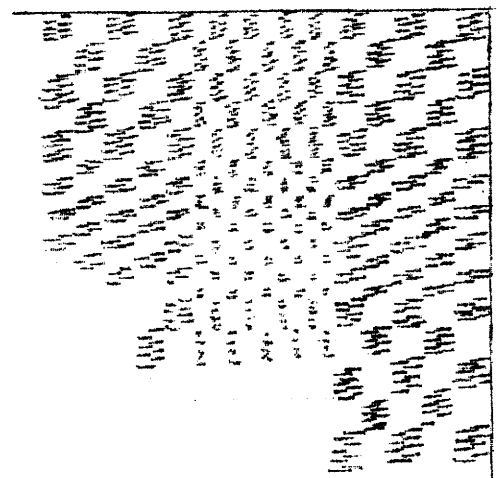
Table or "jack type" or rising shed loom

	o	o			o	4
	o		o	o		3
		o	o		o	2
	o	o		o		1
	1	2	3	4	5	6

The treadling details

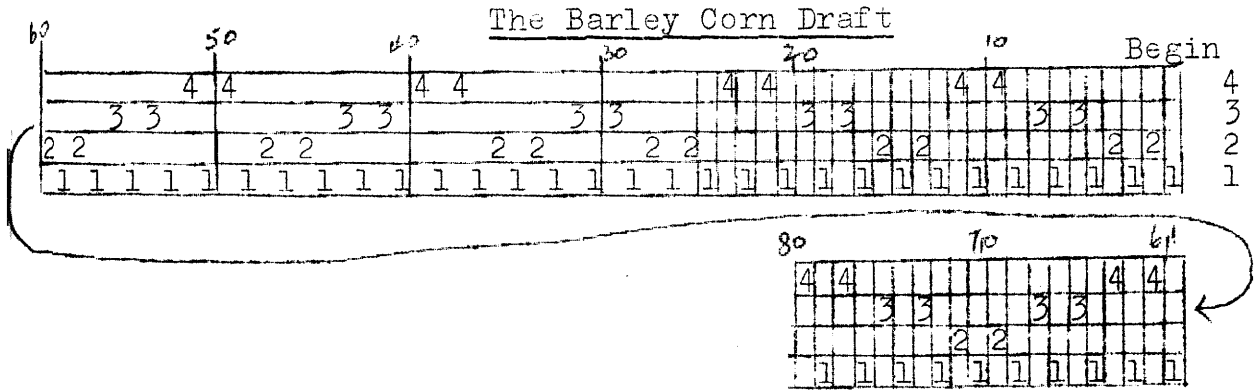
Weave 1/2" or more for hem depending upon the type of hem you plan, using treadles 2 and 4 alternately (sheds 2-3 and 1-4) -- the nearest possible approach to true tabby, in this weave.

1. Treadle 6 then treadle 5, and repeat these alternately until the first unit is square - probably 8 shots in all. Treadle 1 then treadle 3, alternately, for 8 shots in all. Repeat the above until the first group is squared (5 times)



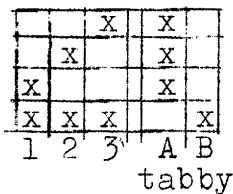
2. Treadle 1 then treadle 3, and alternate for 4 complete shots. Treadle 6 then treadle 5, and alternate for 4 complete shots. Repeat the above until the second group is squared.

thread in the first 61 ends -- 9 x 80, plus 61 = 781 warp ends.

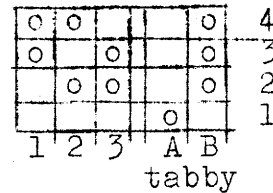


The Tie-up

Counterbalanced
or falling shed
loom

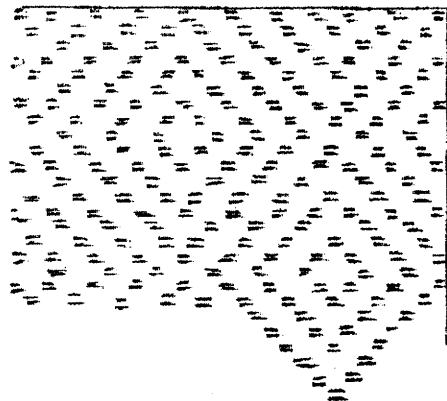


4 Rising shed,
3 "jack" type,
2 or table
1 loom



Treadling Details: Our tabby sheds, you will note, as in all weaves of the Barley Corn-Bronson-Spot variety, are found by using the first harness against the other three together. Since the combinations 1&2, 1&3 and 1&4 are going to be used as pattern treadles, the 2&3&4 tabby shed would not bind these pattern shots. Therefore, only the No.1 harness (B tabby) is used as the tabby between pattern shots throughout the piece.

Treadle	1	twice	}	throw B
	2	"		tabby
	3	"		after
	1	"		every
	2	"		pattern
	3	"		shot
	1	"		throughout
	2	"		the
	3	"		treadlings
	2	"		
	1	"		
	3	"		
	2	"		
	1	"		
	3	"		



Repeat treadlings from the beginning for the desired length, omitting the last treadling on the final repeat.

These three linen weaves will hold their own in any company, and we know you will enjoy doing them.

We were curious as to the cost of weaving linens and worked out a chart on the basis of today's prices. The chart on page 42 shows the results. Colored linen looks pretty expensive -- but for that special bit of weaving, remember our old challenge when feeling reckless? "To h--- with expense, let's fry the canary!"

Samples of materials, including linen, came to us today from Nilus Leclerc, L'Islet Station, Quebec. We list them below for your interest.

No.14 singles in royal blue, copen blue, turkey red, gold, spring green	\$2.15	per lb
Nos. 10,14 and 18, dark linen, singles	1.62	"
Nos. 10,14 and 18, bleached, singles	1.82	"
(They were not marked, but we judge them to be weft linens)		
Soft rayon twist, 10/2 weight, white	1.10	"
Soft spun, with almost no twist and about carpet warp size - greyish, but washes white we are told	.85	"
(We have not tested the linens for their color fastness)		

CORRECTION: Page 27, the fifth line from the bottom of the page should read ".... the weft to cover completely," instead of ".... the weft to be covered completely,"

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

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

Per year \$3.00
Sample copy .35
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LINEN COSTS

Warp	Yds. per lb.	Cost per lb.	Warp ends per in.	Width in reed	Yards per yd. of warp	Length of warp, yards	Loom waste in yards	Shrinkage in yards	Woven yards	Lbs. needed, warp & weft	Total cost	Cost per woven yard
40/2 Irish colored	6000	\$6.00	36	21	756	13	5/8	3/8	12	3	\$18.00	\$1.50
20/2 Irish colored	3000	6.00	24	21	504	13	5/8	3/8	12	4	24.00	2.00
30/3 Irish natural	3000	3.40	24	21	504	13	5/8	3/8	12	4	13.60	1.14
50/3 Irish natural	5000	3.60	36	21	756	13	5/8	3/8	12	3 1/2	12.60	1.05
10 lea Canadian natural	3000	2.50	24 to 30	21	504	13	5/8	5/8	11 3/4	4	10.00	.86
NEEDS DRESSING												

The first four above should weave well dry, or, if any snapping occurs, dampen slightly with water. A wet towel kept around the warp beam will keep the warp in good condition over night.

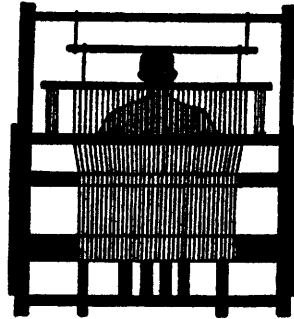
The Canadian warp linen should be dressed with flaxseed mixture, in the warp chain stage. See that the mixture penetrates all parts of the warp dry and draw in. Keep warp damp with water applied by a spray (Fly-tox type spray) while weaving.

Machine stitch before cutting the length of linen, but be sure the stitching is not seen in the finished piece, covered by a hand sewn hem. Finish by a thorough washing in mild soap, rinse well, begin ironing while quite wet and iron until dry.

LOOM
MUSIC

VOLUME IV NUMBER 6
JUNE, 1947

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume IV, Number 6

June, 1947

8-HARNESSES TREES -- A WALL HANGING
AND -- AN 8-HARNESSES LESSON IN SUMMER AND WINTER

We believe that a great misconception exists in the minds of many weavers regarding 6- or 8-harness weaving. The whole subject seems to be a "bogey", and dates back, we feel sure, to Colonial times. It has never been so in Scandinavian countries, where adding a set of harnesses was just a matter of another set or so of pulleys.

Professional weavers of Colonial days used 6 and 8 harnesses freely, -- witness our Bronson weaves and Summer and Winter coverlets. Can it be that these same professionals wished to add stature to their weaving by proclaiming its difficulty? If so, it would be a very human touch.

The four harness loom certainly sufficed for the average pioneer home. For the fancy weaves the itinerant weaver was the solution, making use of the homespun and flax provided by the housewife.

As weaving died out almost completely in the late years of the twentieth century, the looms were disposed of as useless lumber. When the first sign of revival appeared, it was in the hills of Kentucky, where the mountain people still lived the life of pioneer days. Here 4-harness looms and 4-harness overshot weaves flourished. When Mary M. Atwater began her research into American weaving, the eight harness weaves were brought to light, and the names of John Speck, the Bronson Brothers, and others have become familiar to us. However, as the revival spread,

slowly until about 1930 and then more and more rapidly, the emphasis remained on the 4-harness loom, with the multiple harness weaving confined to a very few weavers.

It is still so today. Out of every hundred looms sold, 99 must surely be four harness looms. When we consider the factors of modern life, this is not strange. Finances, space and leisure all proclaim the use of the 4-harness loom. Another pertinent fact remains, too, that the individual interested in weaving as a source of income is quite adequately served by the 4-harness loom.

Another side to the question is that the 4-harness loom has been perfected to the point where it is easy and comfortable to use -- except the bench! -- there is a place for reform. But we have yet to use the 8-harness loom which we consider perfect in every respect. In one, the operation is heavy; in another, the shed is inadequate; in a third the metal work is inferior (even before war years); in still another the construction is light; and so on. Yet, with any of these arguments, the fact remains that the multiple harness looms are fun.

To the weaver who is fond of mathematics, there is nothing more fascinating than working out the tie-ups to fit summer and winter drafts. To those who like unusual weaves, the double weaves, damasks and point Bronsons offer thrilling adventure.

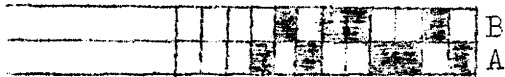
"But it's so complicated!" is a remark often made to us. We say, "No." The number of ends involved is the same as in a similar 4-harness weave -- they spread over the 8 frames instead of only 4. "The tie-ups are complicated" -- They do take more time, except in the case of one well-known loom, but then, one must be philosophical about some things.

"It is harder to weave" -- "No, again -- more to remember

perhaps at first, but only at first." Hard, physically, according to the vagaries of the loom.

In an earlier issue (May, 1945) we presented some notes on the Summer and Winter weave, indicating the "short form" of writing the 4-harness draft for the Summer and Winter weave; and also its tie-up:

"short form" draft

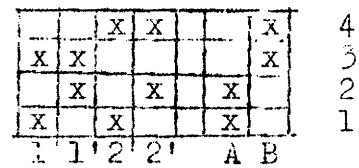


9 units, - 36 ends

Each unit marked in Block A is drawn into the heddles: 1,3,2,3

Each unit marked in Block B is drawn into the heddles: 1,4,2,4

4-harness tie-up, S & W weave



tabby

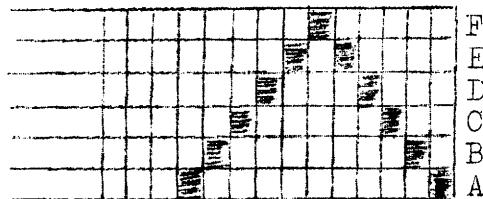
The order of drawing-in the two blocks, and the numbers of times the blocks are repeated, are read from right to left on the "short" draft.

The treadling is done in blocks also, and usually woven in units of four pattern shots with tabbies as indicated between each pattern shot (usually "B" tabby between pairs of treadlings):

Block A treadlings: 1, A, 1', B, 1', A, 1, B

Block B treadlings: 2, A, 2', B, 2', A, 2, B

Now, let us look at a simple 8-harness Summer and Winter Threading Draft, also in its "short" form.



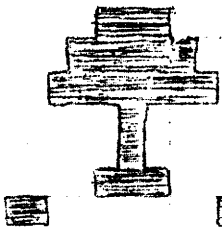
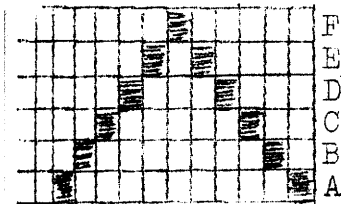
11 units, 44 ends

Note that the harnesses are designated by letters, and that the first two harnesses do not appear on the draft except by inference and by the drawing-in rule which applies to all Summer and Winter drafts in their short form, i.e.:

Block A	ends are drawn in:	1,3,2,3
Block B	"	" 1,4,2,4
Block C	"	" 1,5,2,5
Block D	"	" 1,6,2,6
Block E	"	" 1,7,2,7
Block F	"	" 1,8,2,8

Clear, so far? Wherever the same block appears on the "short" draft, its drawing-in is always constant, according to the above code.

Now, as to tie-up for 8-harness Summer and Winter weave: Many figures can be woven from the short draft shown on page 45. For instance, one may pick a block here and another block there and have them weave together, because of the summer and winter weave construction which has every fourth thread across the web as a tie-down, regardless of the block. For example:



- = blocks F and E woven together x 2 treading units
- = blocks F, E, and D " x 2 treading units
- = blocks F, E, D, C, " x 2 treading units
- = block F woven alone x 4 treading units
- = blocks F and E woven together x 2 treading units
- = blocks B and A woven together x 2 treading units

Now, do you see the idea? It's like playing with blocks, building designs as one selects groups, then arranging the tie-up so that these blocks weave together as indicated on the sketch.

So that the wanted harness combinations will appear at the touch of a treadle, we arrange a tie-up diagram to fit our needs, the tie-up diagram to be followed in tying together the corresponding treadles, lamms, and harnesses. Still using our little 8-harness draft above, to obtain the design sketched, our tie-up would be:

Blocks	F		FED		FEDC		F		BA		Tabby		lamms or harnesses
F	X	X	X	X	X	X	X	X				X	8
E	X	X	X	X	X	X						X	7
D			X	X	X	X						X	6
C					X	X						X	5
B									X	X		X	4
A									X	X		X	3
		X		X		X		X		X	X		2
	X		X		X		X		X		X		1
	1	1'	2	2'	3	3'	4	4'	5	5'	A	B	
or, treadles	1	2	3	4	5	6	7	8	9	10	11	12	

Combinations: Because of the summer and winter system of threading, each block must be treadled first by combining the desired pattern blocks with harness 1, then by combining the same pattern blocks with harness 2 -- as you will see above: treadle 1 is tied to harnesses 1,7,8; treadle 2 to harnesses 2,7,8, and so on.

We must have a set of treadles tied to produce tabby weave. By examining the threading draft and its drawing-in code, it will be seen that "every other" thread is on harnesses 1 and 2, with the remaining half of the warp ends spread over the remaining six harnesses. Hence, tabby A or treadle 11 will be tied to harnesses 1 and 2, and tabby B or treadle 12 to harnesses 3,4,5,6, 7, and 8, as noted above.

This tie-up, indicated with x's, refers to the counter-balanced type of loom. For the rising shed, "jack" type, or 8-harness table loom, the tie up would be obtained by reading the blank spaces above, rather than the x's.

Our chart completed, we disappear below the loom and proceed to tie the pedals according to plan. Certainly, a snitch knot for every one. If the lamms are tied together, levelling up of the treadles is simple.

The treadling plan, then, for our little example sketched on page 46:

Treadle 9,A,10,B,10,A,9,B - weaves A and B blocks at bottom
 (repeated as desired, in units
 of 4 pattern shots)

Treadle 1, A, 2, B, 2, A, 1, B	- weaves E and F, base of tree
Treadle 7, A, 8, B, 8, A, 7, B	- weaves F, trunk of tree
Treadle 5, A, 6, B, 6, A, 5, B	- weaves C, D, E, F, widest branches
Treadle 3, A, 4, B, 4, A, 3, B	- weaves D, E, F, next branches
Treadle 1, A, 2, B, 2, A, 1, B	- weaves E, F, top branches

It will be seen that this design requires twelve treadles for the complete tie-up. Once the tie-up is completed, the treadling is strictly routine, as indicated above.

We know of one instance where a weaver, not having access to an 8-harness loom, decided to learn 8-harness weaving by weaving it all out on graph paper. She did many of the designs in the SHUTTLE-CRAFT BOOK and practiced making the tie-up combinations until she was letter-perfect. When the time came that she had an opportunity to weave on an 8-harness loom, nothing remained to do but master the mechanics of treadling. It's just as fascinating on paper, and mighty instructive. We have made the above explanations in considerable detail, in the hope that our 4-harness weavers will use it as a basis for doing 8-harness weaving on graph paper, until that 8-harness loom is available to them.

LOMBARDY POPLAR TREES - Wall hanging in 8-harness Summer and Winter

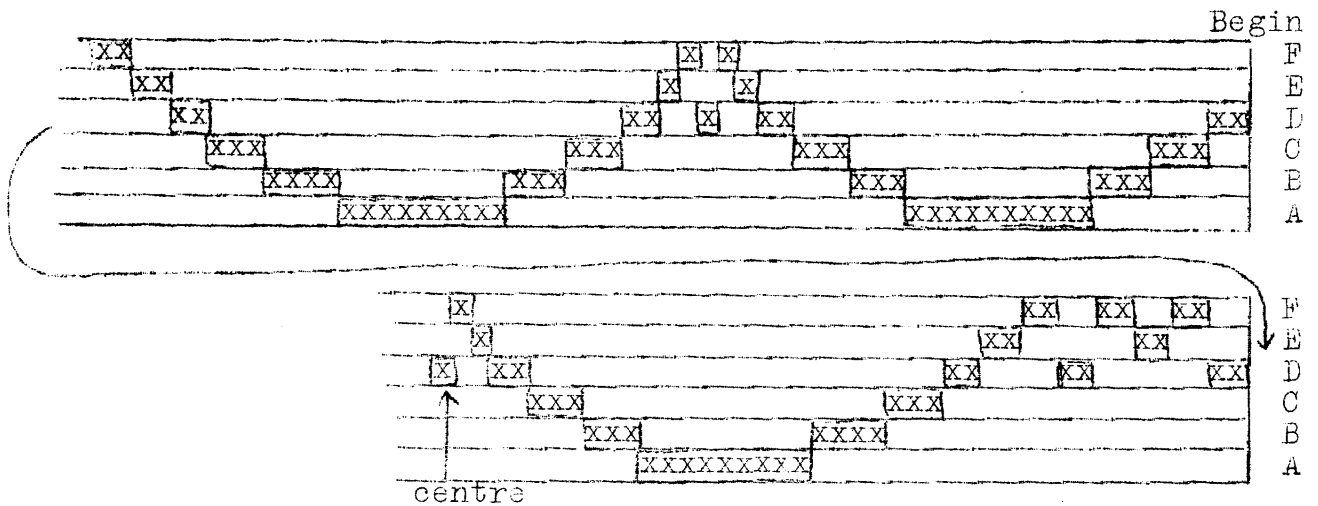
One of our pet possessions is a beautiful wall hanging, done in soft light and dark blue-green wools -- tall Lombardy Poplar Trees. Yes, 8-harness Summer and Winter weave -- and for those who can't weave it now, try it on a large sheet of graph paper and you'll want to frame it.

The Warp: Lily's 20/2 mercerized, Taupe color, #1451, or similar material, set at 30 ends per inch, 27" wide in the reed. Two yards of warp, 828 ends, would be sufficient to weave one hanging, but we think you will want to do more than one!

The Wefts: Pattern, dark bottle green 2-ply wool
Tabby, medium " " 2-ply wool
 (similar to Lily's blue green)

Threading plan: thread from beginning to centre, and then reverse to the beginning (centre threaded once only) = 416 ends to and including centre, then 412 in the reverse = 828 ends.

The Draft: Because x's will show up more clearly than blocks in our mimeographed copy, we will use x's instead of solid blocks -- thus an x on line A represents the unit 1,3,2,3, etc.:



The Tie-up: Our 8-harness loom (and many others too) has only 10 treadles, so that in order to weave the combinations desired, we arranged the tie-up to use two treadles at the same time -- two feet in use at the same time. This gave us:

F			x	x		x	x		x	8
E			x		x	x			x	7
D				x	x				x	6
C			x	x					x	5
B			x						x	4
A		x							x	3
	x								x	2
	x								x	1
	1	2	3	4	5	6	7	8	9	10

tabby

counterbalanced loom

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

tabby

rising shed or "jack" loom

Thus we get the following combinations, required on the sketch on page 53: harness 1 alone (treadle 1), harness 2 alone

(treadle 2), block A alone (treadle 3), blocks B,C,E,F together (tr.4), blocks C,D,F (tr.5), blocks D,E (tr.6), blocks E,F (tr.7), block F (tr.8), then the A and B tabbies on treadles 9 and 10. But, block E alone is needed for weaving the tree trunks. So, when that time arrives in the weaving, on a sinking shed loom drop a tie (to harness 8) from the E,F combination (tr.7), weave the trunk, and re-tie it. On a rising shed loom, add a tie to harness 8 from treadle 7, for the space of weaving the tree trunks.

Treadling Details

For a special background effect, we used the A tabby between pairs of pattern shots. Thus, we weave 1/2" tabby for the first turn-under, ending with the A tabby, then

Weave 1 1/2" for hem: 1,B,2,A,2,B,1,A - using the dark green for pattern and light green for tabby throughout
 -- gives solid green effect for hem

Now, when it comes to pattern treadling, two feet will be used together. We have four treadlings to one unit of pattern: treadle 1 plus pattern treadle, treadle 2 plus the same pattern treadle, treadle 2 plus same pattern, treadle 1 plus same pattern treadle, with the appropriate tabby alternation all the while (A tabby between pairs). For convenience, we used the left foot when we used treadles 1 or 2, and the right foot when using the other treadles.

<u>pattern</u>	<u>treadle together</u>	<u>4-shot unit repeated</u>	<u>shots or inches</u>
#1	treadles 1&3 2&3 2&3 1&3	2 times	8 shots
#2	treadles 1&4 2&4 2&4 1&4	3 times	12 shots
#3	treadles 1&5 2&5 2&5 1&5	3 times	12 shots
#4	treadles 1&6 2&6 2&6 1&6	2 times	8 shots

then reverse, treadling #3, #2, #1, for the same numbers of times.

small figure

#5	treadles 1&8	2 times the unit	8 shots
	2&8		
	2&8		
	1&8		
#6	treadles 1&7	1 time the unit	4 shots
	2&7		
	2&7		
	1&7		
#4		1 time	4 shots
#3		1 time	4 shots

then reverse, treading #4, #6, #5, to end the small figure, treading #5 only once this time.

base of tree

#1	1 time	4 shots
#2	3 times	12 shots
#3	2 times	8 shots
#4	2 times	8 shots

tree trunk

with the special tie-up on treadle 7, mentioned on page 50,
weave

treadles 1&7 special	for $2\frac{1}{2}$ inches, which ends the special tie-up on treadle 7
2&7 special	
2&7 special	
1&7 special	

trees

#4	2 times	8 shots
#3	6 times	24 shots
#2		$9\frac{1}{2}$ inches
#3		4 inches
#4		$1\frac{1}{2}$ inches
#6		2 inches
#5		$1\frac{1}{4}$ inches -- end of trees treadlings

plain area above trees

treadles 1&9	for 6 inches Yes, treadle 9 is "A" tabby, but use it here as a pattern combination, to weave all "background" effect
2&9	
2&9	
1&9	

top border

#4	1 time	4 shots
#3	1 time	4 shots
#2	1 time	4 shots

and reverse, treadling #3, and #4, 1 time each, then

#1	1 time	4 shots
----	--------	---------

hem - dark green, all-over effect:

treadle 1,2,2,1 (as at the beginning) for 2 inches,
then tabby $\frac{1}{2}$ " for hem's turn-under.

To Finish: Hem at top and bottom with a $\frac{3}{4}$ " hem.

We left one end of the top hem open, and in it we inserted a flat metal strip. The strip has a small hole near each end, and the panel is hung by means of Moore's push pins, pushed into the wall through the hem and through these holes.

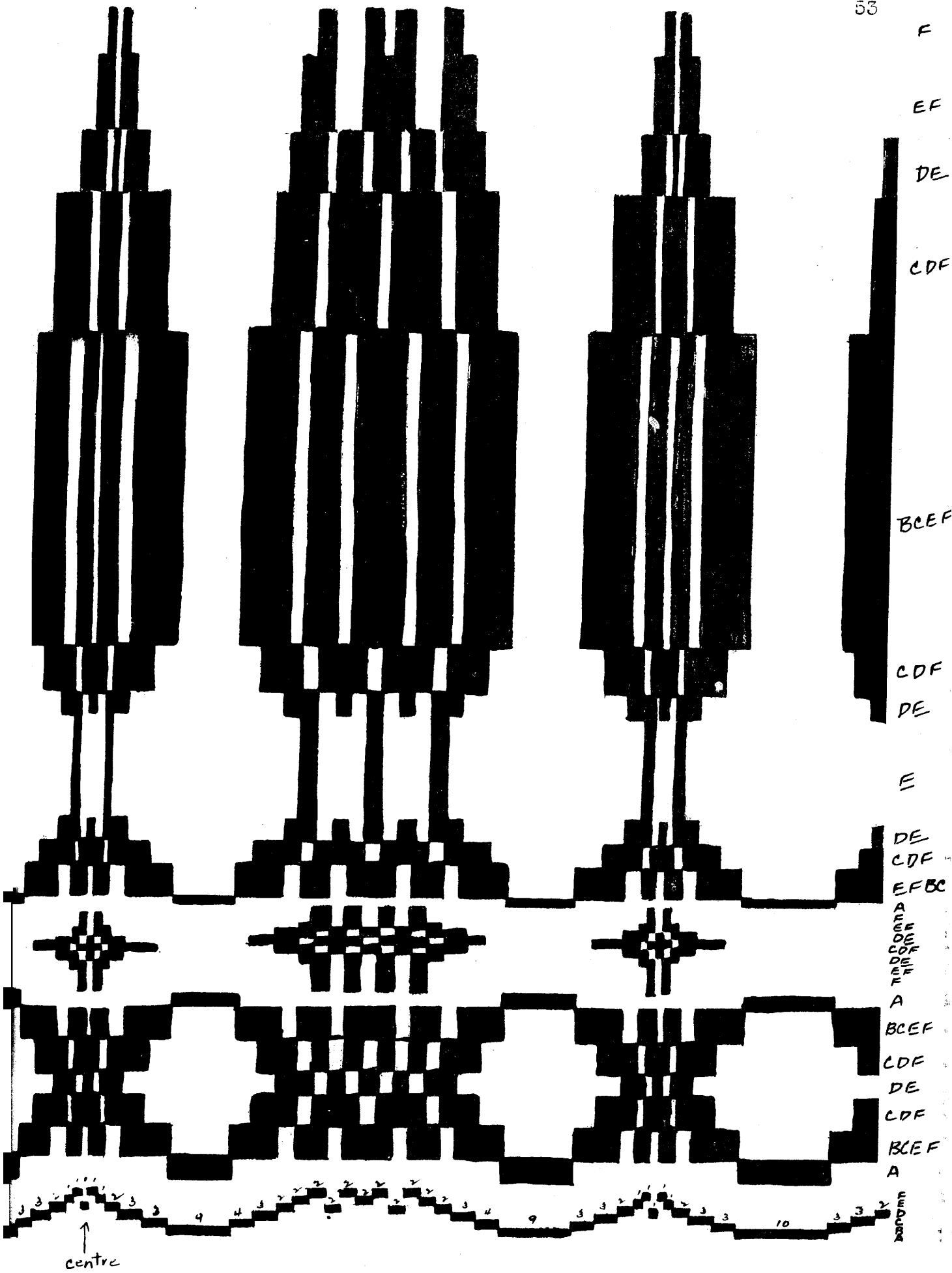
Steam press after hemming.

We know you will find the above "Good Weaving", whether on the loom or on graph paper!

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

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

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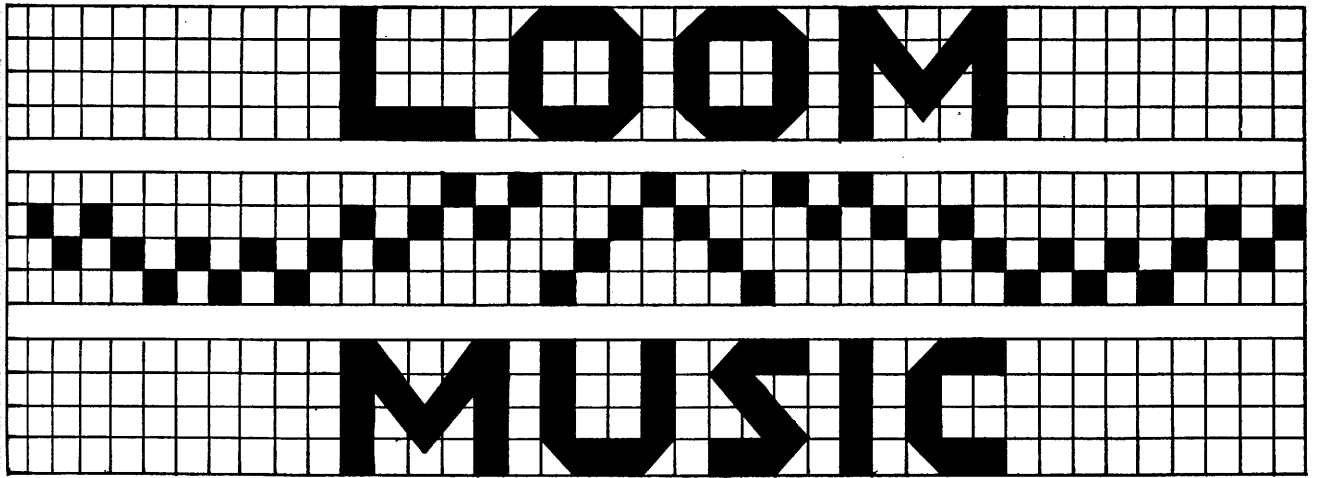
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centre

3 3 2 3 3 4 4 3 2 2 2 2 2 3 4 9 3 3 2 1 1 2 3 3 10 3 3 2

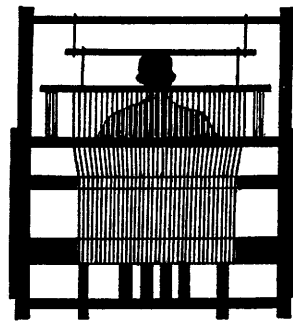


VOLUME IV

NUMBER 7

JULY, 1947

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume IV, Number 7

July, 1947

SECTIONAL WARPING
HOMESPUN STRIPES FOR UPHOLSTERY OR DRAPERY

We have been awaiting the final results in a weaving experiment on "Sectional Beaming" to report to you the conclusions.

Our brave experimenter is Miss Margaret Hall of Verville, Victoria Island. We say brave, and her first letter to us will explain why. Hers is such an interesting story that we know you will appreciate every word of it. On September 5th last, we received Miss Hall's first letter, and we quote:

"There is no one in the district to whom I can go for advice -- and moral support. Some of my problems are not dealt with in any weaving book, so I am turning to you. I have ordered from Leclerc's a 45" loom,, and since I live alone in the woods, I have also ordered a sectional warping beam, tensioner, etc., -- all this equipment is due to arrive at the end of this month. This equipment is new to me -- I have never even seen any of it. When I took my weaving course we used the warp chain system. I have only the vaguest idea how the sectional beam operates."

Then followed a flock of questions, and it took twelve pages to answer them fully. We will give them (edited), and our answers, as we believe they are what everyone who is not acquainted with sectional beaming will want to know.

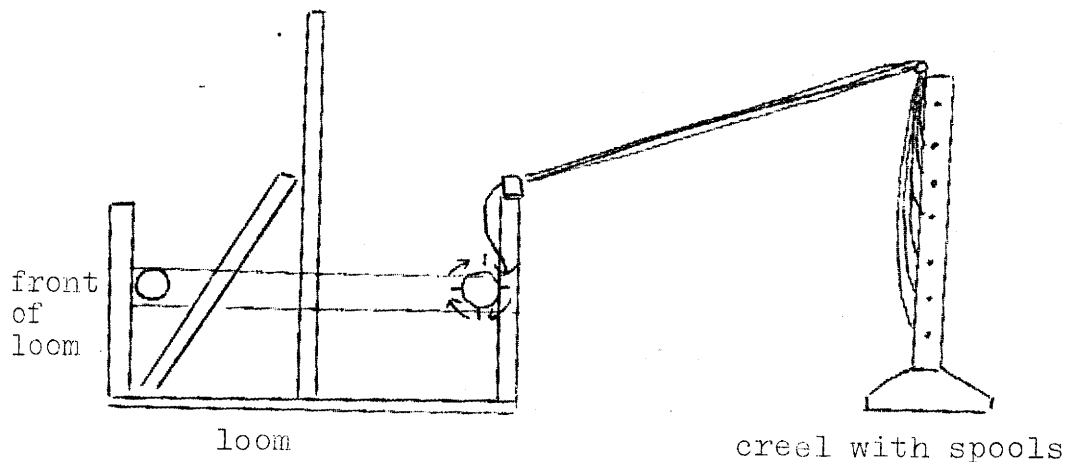
First, let us give you a brief description of the equipment. There are four wooden bars, fitted with steel pins every two inches across the bar. The four bars screw onto the warping beam, thus:



These steel pins hold the warp firmly in place, and do away with adding sticks or paper or cardboards around the roll of warp. (Some of our weavers have this equipment on their looms for this very reason, and beam the warp chain directly onto it).

One measures the distance around the warp beam in order to calculate how many turns the warp will make on the beam to produce the desired warp length -- by the sectional method of beaming.

Next, one makes or purchases a creel, or stand, to hold large spools, upon which the warp supply is wound. A series of screw eyes at the top of the creel is invaluable, with the warp ends brought up from the spools, through the screw eyes, and onto the warp spreader. This latter is a small 2" section of reed, mounted on a slide for moving across the slabstock (or heavy wooden bar above the warp beam). Warp ends come from the creel to this reed, which acts as a warp spreader, and then onto the warp beam. Measuring of warp is done by counting the turns of the warp beam. The first 2" section of the beam is filled, then the next, and the next, all across the beam. Details coming!



Questions, and our answers:

1. Does one warp from the front, back, or either?

Answer: from the back.

2. Can linen be warped successfully by this method?

Answer: Yes, with care, and dampening as it goes on if necessary, by spraying.

3. Is it possible to add a new warp to old warp ends, as with chain warping? Answer: Yes, ends of old warp are cut on both

sides of the harnesses and tied. Warp is beamed as usual, then new ends are picked up and tied to the ends coming through harnesses, at the back of the loom. Then the old warp is pulled through heddles and reed to the front of the loom and cut off, with the new warp ready for tieing-in. However, there are times we'd just as soon re-thread as tie-on.

4. What method is used to measure the warp yarn when winding it on the creel spools? . Answer: We believe weight is the best measure. First weigh the creel spool. Then calculate the weight of warp needed. If one is beaming $24/3$ Egyptian, set at 30 ends per inch, with the 2-inch space on the sectional beam to fill this means 60 ends, or 60 spools. Then one calculates how many times a two-inch group will be needed (i.e. a 20" width will need 10 groups of winding). Therefore, each spool must carry enough warp to pay off the length needed, 10 times. If the warp is to be 20 yards long, then each spool must carry 200 yards. The count of $24/3$ Egyptian = $\frac{24 \times 840}{3} = 6720$ yards per pound, or 420 yards per ounce. Therefore, our creel spool must weigh approximately 1/2 ounce, plus its own weight. Here enters more equipment -- accurate scales and a good winder. Best wind on a bit more than the exact amount, at first.

5. What is the correct method of determining the weft requirements? Answer: From the warp requirement. A 20-yard warp of $24/3$ Egyptian, 20" wide, at 30 ends per inch, needs $20 \times 20 \times 30 = 12,000$ yards of warp. The weft required will be slightly less.

6. I have ordered a 15-dent reed with the loom, and an extra one of 12 dents. Will the latter be suitable for homespun wools? Answer: yes, 2 ends per dent.

7. In LOOM MUSIC a standard tie-up is mentioned. Is this what I should use? Answer: Yes.

So ended the questions of the first letter. On November 11th the following letter arrived:

"The loom is here; with the help of my two Siamese kittens I am assembling it. (Weavers and cats must go together -- Mrs. Sandin confesses to 4 at times, Mrs. Henderson to one, now 7 years old and a seasoned traveller to Banff). Tonight I re-read your letter, standing by the sectional warping beam and talking to myself. At first I was quite baffled by the eye hooks running the whole length of the beam on one of the rake-like pieces. (From these one attaches cords to the tying-on bars.) My guess is that one attaches the ends of warp ends to these eye holes -- they take the place of canvas apron or tapes. I was advised by a friend to get strong canvas tape the size of the sections, complete with harness ring to tie the warp threads. I cannot picture this in my mind's eye; seems to me it would be rather bulky. How does one go about dressing linen with a sectional warping beam?"
 Answer: Skein the linen, dip in flax seed solution, dry, put on skein winder and spool as usual.

Later, on the 23rd of December, Miss Hall wrote:

"I will give you a blow by blow description of the snags I ran into -- your veteran weavers will no doubt have more weaving sense than to run into these same snags, but beginners may have the same troubles. (We all do).

"The very first thing I warped was a 4" wide, 4-yard long sample, to be made up into belts, of carpet warp, to try out the equipment and refresh my rusty memory. I tied the warp ends to the eye holders on the rear beam; this is out, of course, for it wastes too much warp. At the time I had no eye hooks on my creel. This should be standard equipment on every creel -- not only do they prevent the yarn from running back, but they stop the yarn from jamming the sides of the spools. I had trouble, and also I did not wind my spools with particular care, another error.

"Before starting on the project I tacked 5 tapes along the sectional beam at spaced intervals, looped at one end to hold the metal rod. The tape is inch-wide canvas, 22" long. The eye hooks were on the creel and I tried a new warp. I threaded the ends through the eye hooks, carefully, I thought, but not carefully enough for some of them, the first ones, jammed up at the first reed. I had to keep poking them apart with the draw-in hook. When I finished the first section (NOTE: When the section is finished, the warp is fastened down on the beam temporarily with a length of Scotch tape, before cutting) I had to re-thread the eye hooks and tension box -- after that it was easy.

"The next project was a 20-yard warp of 24/3. All went well, for a while. I filled my creel spools with care, eye hooks, tension box, - the warp went on easily. It was wonderful -- all I had to do was wind and remember to count and tick off the tens on my sheet of paper. The warp had a tendency to lump at the sides of the sections, by the metal spokes. (NOTE:

Watch this, it means poor tension after the warp is on). An accurate pair of scales is essential. I weighed my 60 spools meticulously, but to my dismay some of the spools were running out 4" from the end. Fortunately they held out to the end of the section I was warping. I refilled and finished the warping, but it wasted a lot of time.

"When moving the tensioner and creel from one section to the next I broke two warp ends. While slack, the ends caught in the rough fissure of the eye hooks. After that I checked before beginning to wind on.

"I was glad of your tip that the warp had to come up from under as illustrated and over the rear beam (when threading time comes).

"The canvas tape in the centre of the beam caused a lump in the warp, of course.

"The rods are very pliable -- the front rod bent. (NOTE: Not enough ties; a canvas apron in front will also overcome this). Then I had trouble with the knots, they would not hold. (NOTE: Under the rod, separate into two sections, bring up and over, cross under, up to top again and tie.)

"Some threads were tighter than others. (NOTE: Watch carefully when winding that none catch on the pegs).

"These three efforts have taught me: to weigh spools carefully, to fill spools carefully, to thread eye hooks and tensioner with great care to keep threads in consecutive order, to try to prevent warp from lumping, to check on knots.

"A few last questions -- When your warp runs to 13" and maybe 15 odd threads over, what do you do? Answer: Spread these 15 odd threads over the width of the warp. Each section can easily carry 2 or 1 extra end.

"How does one warp stripes, $\frac{1}{4}$ " for instance? Answer: Fill seven creel spools with color and thread colored ends through tensioner where wanted - by placing spools in place in creel.

The last letter from Miss Hall came on February 17th:

"Things are going well, at the moment. Fifteen yards of 8/2 cotton for kitchen towels. I arranged the stripes to suit the spooling. I am using your upholstery beat on the towels. It is surprising how quickly we can overcome sloppy beating habits. I am also getting onto the edge business, with some results -- not perfect by any means, but every now and then I weave a few inches of straight edge -- enough to encourage me, and what an increase in speed!"

"The knots are conquered. I have the sectional beam straps under control, using four widths of factory cotton to hold the rods. The canvas tape was too bulky.

"I must pay close attention to the last section the next time. It's a wee bit sloppy, and I'm wondering if the fact that the

creel spools were almost empty causes this -- it shouldn't if the tensioner does its job. Answer: We believe the trouble is with the spools running faster when nearly empty. If one runs all of the warp through a heavy washer before passing it into the tensioner, it will provide a drag. Another solution, with an unstriped warp, would be to warp the first section on the left, then the first section on the right, then on the left, and so on, ending up with the winding of the centre section.

We hope Miss Hall's findings will persuade many weavers who have warping difficulties to try out the sectional warping method. The equipment is not too expensive, and can be obtained from Nilus Leclerc, L'Islet Station, Quebec.

We still think Miss Hall had courage to burn, plus a good bump of intelligence, to do all of her learning by correspondence. Where she has led, let us follow!

We haven't mentioned one pertinent fact about threading. After the warp is all wound onto the warp beam, one unsticks the first section, unwinds it for about $3/4$ yard, brings it over the back slabstock, and begins to thread in the pattern. The ends are taken from the Scotch tape which holds them, as nearly as possible in their exact order. This is done, of course, with the worker sitting at the back of the loom. If one works alone, the hook is not used, but the ends threaded through the heddles with the fingers.

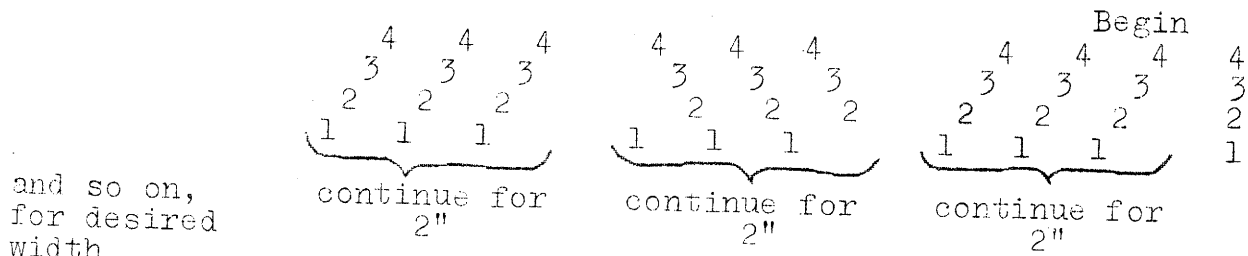
Then, when the threading is completed, working from the front of the loom, bring warp ends through the reed and finally tie in.

Once this sectional method is conquered (much depends of course on the ability or desire to purchase the extra equipment, plus its storage while not in use), we feel sure your days of winding into a chain are over. An electrical winder is a wonderful help, or an attachment for the sewing machine.

TWILL UPHOLSTERY OR DRAPERY MATERIAL

We must include some weaving, and have been saving a lovely bit for you, suitable for upholstery or drapery. The original hangs in the Canadian Handicrafts Guild rooms in Montreal, and was collected by the late Mrs. Peck of that city. The source, so far as is known, is a Doukhebor weaver.

The draft is a 2" herringbone twill:



The warp is coarse natural linen, about #10, set at 15 ends per inch. An 8/2 cotton would also be good for warp, set at 20 ends per inch, so that the weft will predominate.

The weft is soft homespun wools.

It is woven in bands 4" wide, with 1 line of white out-lining each band. One 4" band is all one color, the alternate band is broken into three parts. The colors are fairly close in value, shading softly.

The tie-up is standard, and it is treadled 1,2,3,4 throughout (no tabby is used).

Details of pattern stripes:

- | | |
|------------------------|---------------------|
| 1.. line of white | 1. line of white |
| 4" dark brown | (1 1/4" taupe grey |
| 1 line of white | (1 1/4" beige taupe |
| (1 1/4" very soft pink | (1 1/4" taupe grey |
| (1 1/4" soft grey | 1 line of white |
| (1 1/4" soft pink | 4" beige taupe |
| 1 line of white | 1 line of white |
| 4" taupe grey | (1 1/4" pinky beige |
| 1 line of white | (1 1/4" khaki |
| (1 1/4" dark grey | (1 1/4" pinky beige |
| (1 1/4" deep rose | 1 line of white |
| (1 1/4" dark grey | 4" deep rose |
| 1 line of white | 1 line of white |
| 4" deep rose | |

- | | |
|-----------------------------|----------------------|
| (1 1/4" khaki | (1 1/4" light taupe |
| (1 1/4" light rose | (1 1/4" orangey rose |
| (1 1/4" khaki | (1 1/4" light taupe |
| 1 line of white | 1 line of white |
| 4" dark brown | 4" dark brown |
| 1 line of white | 1 line of white |
| (1 1/4" deep rose | (1 1/4" orangey rose |
| (1 1/4" light taupe (beige) | (1 1/4" medium grey |
| (1 1/4" deep rose | (1 1/4" orangey rose |
| 1 line of white | 1 line of white |
| 4" beige taupe | 4" grey taupe |
| 1 line of white | 1 line of white |
| (1 1/4" deep rose | (1 1/4" oyster |
| (1 1/4" khaki | (1 1/4" deep rose |
| (1 1/4" deep rose | (1 1/4" oyster |
| 1 line of white | 1 line of white |
| 4" oyster white | 4" taupe |
| 1 line of white | 1 line of white |
| (1 1/4" dark brown | (1 1/4" deep rose |
| (1 1/4" oyster | (1 1/4" dark taupe |
| (1 1/4" dark brown | (1 1/4" deep rose |
| 1 line of white | 1 line of white |
| 4" orangey rose | 4" dark brown |
| 1 line of white | |
| (1 1/4" light grey | |
| (1 1/4" taupe grey | |
| (1 1/4" light grey | |
| 1 line of white | |
| 4" deep rose | |
| 1 line of white | |

A dark brown wool fringe is knotted onto the bottom of the piece.

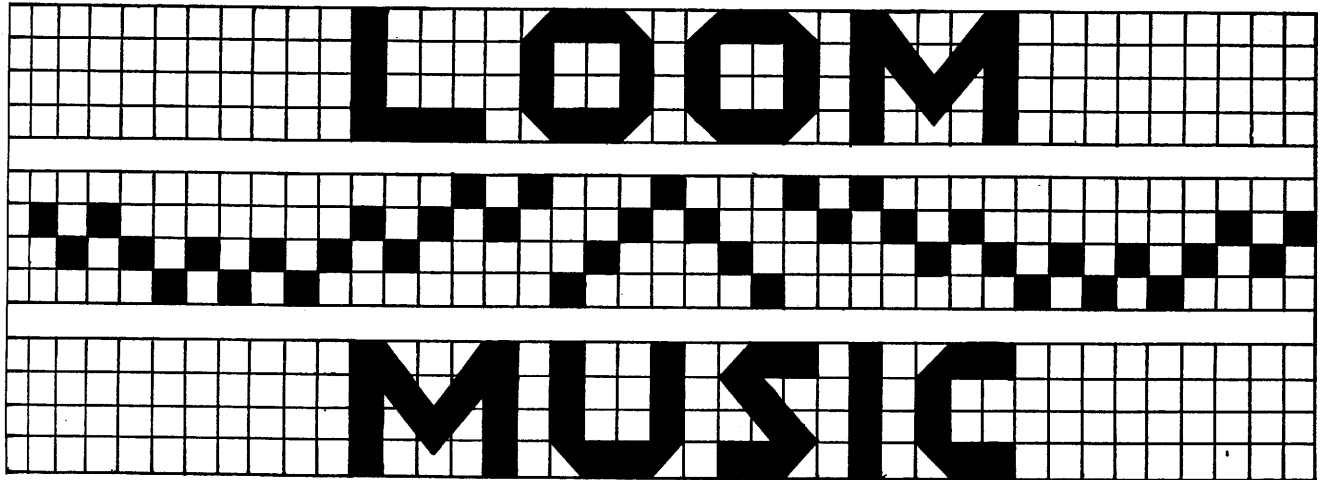
The original piece of weaving is most beautiful, and this same stripe and color arrangement can be used in many different pieces of weaving.

Good Weaving!

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

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

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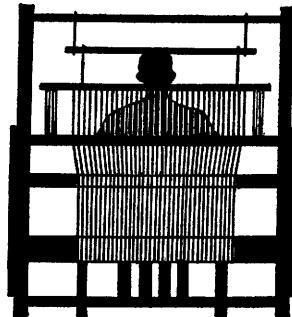


VOLUME IV

NUMBER 8

AUGUST, 1947

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume IV, Number 8

August, 1947

THE "SMALL FRY"

Some time ago a correspondent asked us to consider weaving planned on a scale for small children. The idea appealed to us, and we have now the following suggestions for your weaving pleasure:

- A coat for Miss Baby
- A coat material for a Young Man, 1-5
- Tartan skirt for a Girl, 1-5
- A cotton dress material
- Trousers material for boys
- A baby's dress

To our mind, things for children must be simple, washable, delicate for the baby, and sturdy for the nursery school set. The pattern should not be obtrusive, and the workmanship should lend quality.

1. Infant's Coat Material

For most people this will be white, copen blue, or yellow, and our 16/2 Weavecraft wool is the answer -- when it is available -- alas, like all else, price is rising and it is scarce.

The draft, a variation of Birds Eye:

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

The tie-up is standard:

Counterbalanced or falling shed loom			x	x	x		4
		x	x			x	3
		x	x			x	2
		x		x		x	1
	1	2	3	4	5	6	tabby

Rising shed, "jack type" or table loom		o	o				o	4
		o			o	o		3
				o	o		o	2
			o	o		o		1
	1	2	3	4	5	6	tabby	

Width in the reed: 27" is ample width = 810 warp ends

Length: as desired, being sure to allow for the 3/4 yard

loom allowance, and 2" per yard shrinkage, when calculating length.

Warp setting: 30 ends per inch, single in the heddles, double in a 15-dent reed.

Quantity of material: Two pounds (4480 yds./lb.) will weave 4 yards of material, 30" wide on the loom (a 5-yard warp).

Treadling: Do not beat hard -- firm, but not tight. There are many variations of treadling to this draft. We like:

Treadle 5, treadle 3, tr. 5, 6, 1, 6, and repeat

OR For fine wavy lines, treadle 1,2,3,4, and repeat

A very interesting variation requires a little change in tie-up, and is:

- harness 1 alone
- harness 2 alone
- harnesses 1&3
- harnesses 2&4
- harnesses 1&3&4
- harnesses 2&3&4, then reverse to beginning, and repeat

To finish: Wash gently, then steam press or send washed length to Hughes & Co., 2050 Bleury St., Montreal, for finishing.

2. A coat material for boys, age 1-5

Here a tweed mixture is most pleasant, and a small herringbone our choice -- Dornik for particular. The English yarns now available are perfect, running 3200 yards per pound. For this material we like them set at 30 ends per inch, washed gently without rubbing, then finished by a good steam pressing. We saw a Harris Tweed woven at 20 ends per inch, and it was excellent.

The Dornik draft:

								Begin
4		4		4		4		4
	3		3		3		3	
2		2		2		2		2
1		1		1		1		1

The tie-up is standard, as shown on page 63, and the treadling is: treadle 1, 2, 3, 4, and repeat

3. A tartan for girl's skirt material

We take this sett from a favorite skirt in the Stewart Tartan. The repeat is about 3-1/3 inches, which is not too large for wee ones. Use Weavecraft in white, red, black, and green. The blue should be royal blue, so we recommend dyeing the small amount required.

Order 32/2 Weavecraft and set it at 40 ends per inch for a beautifully fine piece of cloth; otherwise use 16/2 at 30 ends per inch. We will give the "sett" for both sizes of yarn:

<u>32/2 Weavecraft</u>	<u>16/2 Weavecraft</u>
52 ends red	37 ends (same colors)
4 ends royal blue	3 "
8 ends black	6 "
3 ends golden yellow	2 "
3 ends black	2 "
3 ends white	2
10 ends dark green	8
6 ends red	4
3 ends black	2
3 ends red	2
3 ends white	2
3 ends red	2
3 ends black	2
6 ends red	4
10 ends dark green	8
3 ends white	2
3 ends black	2
3 ends yellow	2
8 ends black	6
4 ends blue	3
<u>141</u> ends of 32/2 wool	<u>101</u> ends of 16/2 wool
repeat for desired width	

Warp arrangement:

For 36" wide, the 32/2 at 40 ends per inch = 1440 warp ends; $\frac{1440}{141} = 10$ repeats and 39 ends left over, not quite enough for the 52 ends of red needed to balance the beginning red. On the first repeat, begin with only 45 ends of red instead of 52, and after the last repeat add 46 ends of red, to get balanced arrangement.

For 36" wide, the 16/2 at 30 ends per inch = 1080 warp

ends; $\frac{1080}{101} = 10$ repeats plus 70 ends left over, -- 33 ends more than the 37 red ends needed to balance the beginning red block.

In this case the red blocks on each side could be increased by 16 and 17 ends respectively, i.e., begin the first repeat with 53 red ends, and after the tenth repeat add 54 red ends.

We are often asked about selvages on material. We like to add a cotton thread at the edge to keep it firm, or one may double the edge threads for about 3 dents. (We use this doubling only on yardages).

The draft is the basic twill:

			begin	
	4	4	4	4
	3	3	3	3
	2	2	2	2
	1	1	1	1

The tie-up is standard, as given on page 63, and the treadling is always: treadle 1, 2, 3, 4, and repeat.

Finish as noted above, with a washing and steam pressing.

4. Cotton Dress Material

We are very partial to a light-weight material for dresses and blouses, a 16/2 or 24/3 cotton at 24 ends per inch, set up in a basic twill $\begin{matrix} 2 & 3 & 4 \\ 1 & 2 & 3 & 4 \end{matrix}$, but woven in plain or tabby weave. A nice cross-bar effect is gained by inserting a heavy warp end (about 8/2 weight) at 1/2" intervals across the warp, and weaving in the same way -- a 50-50 tabby or plain weave, with a heavy thread at 1/2" intervals.

Or, for colored bands, first weave the hem space and hem allowance plus 2" in tabby weave, using white cotton like the warp, then the colored bands. Adjust the tie-up so that three harnesses will pull down, on your sinking shed loom; or so that one harness pulls up alone, on your rising shed loom, for weaving the colored bands. These treadlings will weave pattern weft with skips of three threads. Reverse the treadlings in order to

reverse the direction of the twill:

	<u>sinking shed loom</u>	<u>rising shed loom</u>
use harnesses	1,2,3 together	use 4 alone
"	1,2,4 "	3 "
"	1,3,4 "	2 "
"	2,3,4 "	1 "

and repeat for desired width of band

Bands may be arranged in bright peasant colors -- red, yellow, blue green, black, etc.; or in monochromatic bands, as from deep to pale yellow, etc.

Have a warp 30" wide, so that there will be plenty of fullness in the skirt. For a blouse, weave bands at the bottom and allow the blouse to hang over the skirt, with a drawstring at the waist. Weave bands on the ends of the sleeve lengths, to be gathered into a cuff.

5. Trousers for a Boy

Here again a tweed is preferred. Trousers go into the washing so often that we suggest using a homespun warp and a tweed weft. Little trousers are not suitable with a decided pattern, so we would just weave in tabby or a plain twill or a herringbone.

Warp: Medium 2-ply grey homespun, 24 ends per inch, threaded in a basic twill (p.66) or a Dornik (p.64), single in the heddles, two to a dent in a 12-dent reed.

Weft: Brown or grey tweed, or, if preferred, a 2-ply grey homespun for both warp and weft, or weft only.

Weave firmly. We would set a medium 2-ply at 20 to 30 ends per inch, depending upon the firmness required, and whether woven in tabby or twill. (For tabby weave, 20 ends per inch might serve). Beat evenly, since these need to be firm and solid to stand washing and wear. Do not, however, gain firmness by packing the weft down on the warp. There should be ^{no} packing, and a close

enough warp setting will prevent it. Homespuns run about 1700 to 2000 yards per pound. The material should be washed and steam pressed before tailoring.

6. Baby's dress length

For this we will use a fine 50/3 Egyptian cotton, in white, set at 45 ends per inch. We put 3 ends in a dent in a 15-dent reed and got a fine self-stripe by the grouping of the warp threads. We use a delicate pattern as trimming, a Swedish draft known as "A Thousand Flowers". The draft appears in Eva Odlund's VAVBOK, also in Marguerite Davison's PATTERN BOOK, p. 84.

A 20" warp should give enough fullness for a baby's dress, weaving careful edges for neat seams. Twenty inches wide, 45 ends per inch = 900 warp ends - for whatever length desired.

Draft - Thousand Flowers

18	Begin													
								4	4			4	4	4
			3					3	3	3	3			3
		2	2	2	2							2		2
	1	1				1	1							1

The tie-up is the standard one given on page 63.

Threading plan: 900 ends + 18 ends for one pattern repeat = 50 repeats of the pattern. But we need to add the first 9 ends of the draft to balance the second edge, and we need a 4,3,2,1 selvage at the beginning and a 1,2,3,4 selvage at the end, so the warp will need to have 917 warp ends instead of 900.

Treading directions: We would weave 7 inches in tabby weave, using the same white 50/3 weft, - enough for a 3" hem and a space before the pattern band, ending on tabby A (harnesses 2&4)

Weave two shots tabby, B,A, using pattern color, then
 Weave four shots white tabby, B,A,B,A, then
 Weave pattern band. We would use 6-strand embroidery cotton, split to 3 strands, for the pattern weft; color as desired -- pastel for faintness or bright for vivid effect, as follows:

Treadle 3 in color, then B tabby of 50/3 white cotton
 Treadle 3 in color, then A tabby " "
 Treadle 3 " then B " " (A= 2&4 harnesses
 Treadle 1 " " A " " (B= 1&3 "
 Treadle 1 " " B " " (3= 3&4 "
 Treadle 1 " " A " " (1= 1&2 "
 then 4 shots white tabby, B,A,B,A,
 2 shots colored tabby, B,A,
 4 shots white tabby, B,A,B,A, then repeat above
 pattern treadlings, reversed.

Weave 10-14" with white, in tabby weave, depending on length required.

Weave a second piece exactly the same, treading carefully at pattern band so it will match the first piece.

Throw a colored shot for a cutting guide.

Sleeves: Weave 1" with white in tabby weave, ending with A
 Weave 2 shots of tabby in color
 4 shots of white tabby
 one pattern band as above
 4 shots of white tabby
 2 shots of colored tabby

Continue with white, in tabby weave, for 6" for a short sleeve. Throw a colored shot for cutting guide.

Weave 6" extra, with white, in tabby weave, for yoke and sleeve and neck bindings.

Stitch before cutting out the pattern. Stitch both sides of bindings and trim close to stitching. Bindings should be only 1/8" deep when finished, if possible.

This "Thousand Flowers" threading draft will weave tiny flowers when treadled

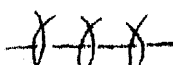
Treadle 3, 3 times (Use alternate tabby shots
 2, 3 " after pattern shots, as usual)
 3, 3 "

(or treadles 2,3,2, - 3 times each, with tabby)

Many variations can be worked out, using different colors for each treading group. Alternate flowers are gotten by treading 1,2,1, - 3 times each treadle, using tabby; or 2,1,2, - 3 times.

Mexican Lace pick-up: The three warp ends per dent stood out so nicely, that in one little dress we did bands of Mexican Lace: one band just above the hem, a second band 5/8" up; and a lace band

at the bottom of the sleeves. It was lovely and fine when finished.

Pick up 3 warp ends at right hand edge with the left hand and pull them to the left; with a pointed pick-up stick slip the 2nd and 3rd ends onto the point of the stick; let first 3 ends fall under stick, forming a twist. Continue across warp, turn the stick on its side and pass shuttle through opening formed. Beat, and throw the next tabby, which will form the second spacing. 

Use Rosepath variations on a 24/3 Egyptian warp (LOOM MUSIC, February, 1947) for little girls' dirndl skirts. For older ones, use 8/2 cotton, or similar weight, at 24 ends per inch, being sure to check on its color-fastness.

Sources of Materials mentioned

Weavecraft 16/2 and 32/2

Searle Grain Co., Winnipeg, Manitoba
 Hobbycraft Studios, 29 Gorge Road, Victoria, B.C.
 Lewis Craft Supplies, 8 Bathurst St., Toronto, and in
 Winnipeg, Manitoba
 Society of Adult Education, Provencher St., St. Boniface,
 Man.

Tweed yarns

Searle Grain Co., Winnipeg, Man.


Homespuns


St. Stephen Woollen Mills, St. Stephen, N.B. (wh. & colors)
 Dionne & Doncourse, St. Pascal, Que. (grey and white only)
 Condon & Sons, Charlottetown, P.E.I. (white and colors)
 Fairfield & Sons, Ferry Rd., St. James, Man. (white only)

50/3 White and Natural Egyptian

Hobbycraft Studios, 29 Gorge Road, Victoria, B.C.

Good Weaving!


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

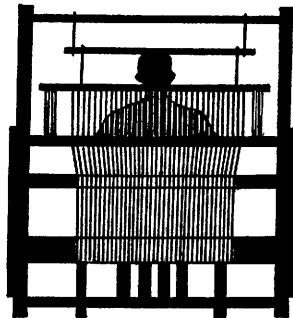

 Mrs. E. M. Henderson
 20 Ritz Apartments
 Winnipeg, Manitoba

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LOOM
MUSIC

VOLUME IV NUMBER 9
SEPTEMBER, 1947

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

TEXTURE WEAVES
(for upholstery and draperies)

We read a great deal in all our magazines and decorator's journals about texture - a term covering a large number of vastly different fabrics.

Pick up any periodical showing today's furniture, and what do you find? Simplicity of line, an avoidance of fussiness, with the upholstery depending greatly upon color for emphasis. Wall surfaces are unobtrusive, a background for pictures or pottery. The drapery repeats, complements, or forms an effective contrast to the main color scheme. Rugs are planned to reflect the feeling of restfulness by avoiding definite pattern, and by their choice of color. Many are of the deep pile or shag variety.

What does this mean to the handweaver who desires to gain new furnishings for the home, or to weave articles worthy of satisfying the architect and the decorator? Let us consider a living room first.

In general, colors are clear and vivid - turquoise, many beautiful rosy reds, lemon yellow, lime, blue-green, peacock, and so on. The first thing we realize is that our limited supplies (pitifully meagre in scope), do not give us any of these desired colors -- in Canada, at least. We must dye our own, or have materials dyed for us. We know that color fast dyeing is a very complex affair, but it can be, and is, being done.

Next, we must revise our ideas of cost. In a world where rising costs are the order of the day, handweaving is not lagging behind. We must be prepared to invest more, and likewise

~~have more value represented in the finished article.~~ So, reluctantly of course, we prepare to have to practically double-our initial outlay for materials.

For dyeing, one can have the skeins dyed (skein the yarn if it is purchased on cops), and then experiment.

With a color scheme in mind, we take a look at available yarns and cottons. There are mercerized 8/2's, cotton boucles, various nubbies and frills. These latter come in white or natural, as a rule. Linens we do not consider, nor fine yarns. For some articles, homespuns are suited. The department store counters supply rayon yarns which can be used for emphasis, and also there is to be found a spider-thin real silk in bright colors for the same purpose.

Let us consider upholstery for a chesterfield and chair.

We must be prepared to make two dozen or more samples, trying everything we have on hand. Our warp may be a mercerized 8/2 set at 24 ends per inch; 20 ends per inch if we are using a boucle filler; or 30-32 ends per inch for a very firm texture:

I. Our first set up will be a form of twill, $\begin{matrix} & & 4 & 4 \\ & & 3 & 3 & 3 \\ & & 2 & & 2 \\ & & & & & 1 \end{matrix}$
 threaded thus:

keeping in mind that "texture" does not mean lack of pattern by any means, but pattern which blends into a solid color effect at a short distance. A white warp should be avoided, as one never finds white used unless important to the color scheme. Use beige or a color which gives a blend, or at a distance the whole effect will be lost. A blue and a wine will result in purple, and complementary colors used in equal quantities cancel out to grey. Because of this, our directions of necessity cannot include color, but indicate pleasing and suitable treadling combinations on the above threading draft.

The first treadling variation gives a raised waffle weave

effect, rough textured in appearance. The warp is 8/2 at 32 ends per inch, weft 8/2. The tie up is

The warp is 8/2 at 32 ends

(read blank spaces if you are using a rising shed or table loom)

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

Treadle: 1,2,3,5,6,5,3,2, and repeat. (no tabby used)

A second form of this same treadling, but with slightly longer weft skips (not too long as they are slightly below the surface), is treadled on the same tie-up as above, 8/2 weft again:

Treadle: 1,2,3,5,6,5,4,5,6,5,3,2, and repeat. (no tabby is used)

Three pretty little treadlings for a flat weave, on the same threading, are done using the standard tie-up:

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

(read blank spaces if you are using a rising shed or table loom)

These treadlings are excellent for side chairs and overstuffed pieces where a tiny all-over weave is desired: warp is 8/2 at 32 ends per inch, weft the same material, firmly beaten, for all three:(no tabby)

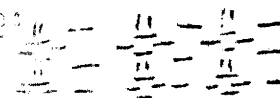
1. an effect of tiny diamonds and chains:

Treadle 3,2,1,4,3,4,3,4,1,2, and repeat



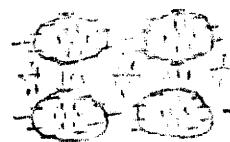
2. a firm-surfaced weave, pattern very unobtrusive:

Treadle 1,2,1,3,4,3, and repeat

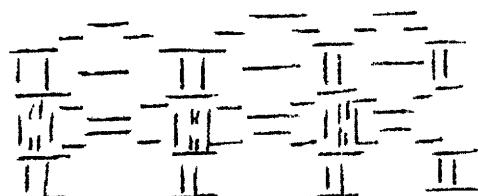


3. a small all-over circle:

Treadle 1,2,3,4,1,4,3,2,1,4, and repeat



II. Another tiny pattern, useful for small chairs, is another twill, doubled at each turn:



threading draft

								begin
44				44				4
3			3			3		3
	2		2				2	2
							1	1

The tie-up is standard, as shown above, and treadling is:

Treadle: 1,2,3,4,1,4,3,2,1,4, and repeat (using no tabby).

III. As an example of a piece of upholstery built up by experimentation, here follows one we liked very much. The warp was a lime green 8/2 at 30 ends per inch, the draft Rosepath. We gathered up yarns and boucles, and kept our object in mind -- covering for dining room chairs where the rug was a blue and wine mixture. The tie-up was standard (see previous page), and our finished treadling was:

Treadle 1,2,3,4,3,2,1, with greeny blue homespun;
 Treadle 2,3,4,3,2, with a darkish rayon twist, with red nubs
 and turquoise nubs alternating about 2" apart;
 Treadle 1,2,3,4,3,2,1, with a brownish wine homespun (color was
 more wine than brown, and slightly rosy);
 Treadle 2,3,4,3,2, in the rayon twist.

The finished effect was small diamonds against a striped effect, the lime warp binding and softening all into a very harmonious whole. (Planned by E.M.H. and woven by Mrs. Elder of Medicine Hat, Alberta, at one of the Banff sessions).

IV. One drapery sample we have, when looked at closely gives a shadowy twill effect. At a distance, when held with warp running up and down, it gives a long reverse twill weave, the color neither one thing nor another but a blend; when horizontal it has a pinkish glow if looked at from a side distance, but bluish when vertical -- a changeable color effect invaluable in a drapery fabric.

The warp is 8/2 at 24 ends per inch, wine and pink in alternation, threaded in a basic twill:

x	x	
o	o	x = wine
x	x	o = pink
o	o	

The weft is a turquoise blue 8/2, treadled (standard tie-up) as follows: Treadle 1,2,3,4, 3,2,1,4, 1,2,3,4, 3,2,1,4, and repeat.

Try the above, using many different color combinations; it's versatile.

V. Some color effects for draperies: Warp, dark brown 8/2 at 24 ends per inch, threaded in the basic twill threading, with weft of two blending but contrasting colors of homespun, wound together on the shuttle. The tie-up here is direct (for either counterbalanced or rising shed loom):

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

Treadle: 1,5,6,3,5,6, etc., to get no pattern effect

Using the same tie-up and threading as above, try using an end of white rayon at spaced intervals in the warp, threading it in the same heddle with the 8/2. The warp color may also be changed at equal intervals to give a soft stripe effect. Then weave: Treadle: 2,3,4,3,4,1,4,1,2,1,2,3, in succession, using a blending weft.

VI. Summer and winter weave for texture. One of our most neglected and yet most useful weaves in this texture division is the 4-harness summer and winter, drafted so that the geometrical effect is unobtrusive. In this weave great use can be made of the tabbies, using fine rayons, novelty nubbies, and contrasting colors. We have a very favorite set worked out in soft yarns, but would recommend an 8/2 warp and homespun wefts for greater service:

<u>tie-up</u>						<u>threading draft</u>														<u>begin</u>					
		X	X	X		4	4	4	4	4	4			4	4			4	4					4	4
X	X				X						3	3			3	3			3	3			3	3	3
	X		X		X	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
X		X			X		1		1		1		1		1		1		1		1		1	1	
	1	2	3	4	5	6																			

(tabby)
A.B

(read the spaces in tie-up graph, if you use a rising shed loom)

Warp, 8/2, in beige or light taupe, at 30 ends per inch, weft as noted below.

Treadle: 1,B,2,A,2,B,1,A
3,B,4,A,4,B,3,A
and continue



We ~~worked out several pleasing color effects for the above:~~

1. Pattern weft in a rich cream yarn or interesting cotton, tabby as warp. This is a beautiful effect for drapery. It can be heightened by a rayon tabby in cream or beige, or for elegance add a gold or silver tinsel at every 8th weft shot, in shed with pattern weft.
2. Pattern weft of soft jade green homespun, tabby of blue green with rayon twist, or 8/2 cotton.
3. Pattern weft of the same jade green homespun, tabby of rosy red.

Now, what of supplies for these weaves? We look over our latest price lists and offerings and see the following listed:

Searle Grain Co., Winnipeg, Manitoba	
White rayon and cotton ratine at approx.	\$2.50 per lb
White cotton boucle	2.00 "
Coral boucle, not fast to washing	1.75 "
Lustrasilk for accents, 3-3/4 lb. spools at	7.95 per spool
Mercerized cottons, 8/2, 2 lb. spools at	4.00 "
6-strand floss, good colors, 2 oz. spools at	.75 "

Strathroy Mills, Strathroy, Ont.:

1 ply weight homespuns, fast colors, for wefts, in pumpkin yellow, white, delft blue, bright jade green (almost paddy), an orangey rosy red, and a deep orchid purple, at 2.00 per lb.

Society of Adult Education, 138 Provencher St., St. Boniface, Man.

Some pre-war nubbies and fine rayon "fancies" sit on their shelves. They are excellent for our purpose and run about \$2.50 to \$3.00 for lb. cones. Unfortunately the personnel of this office is always changing, and girls come in who are unfamiliar with the stock. We will speak to the current one and tell her to expect inquiries following this bulletin. It's a sad sight to us to see the yarns sit there year after year unused.

Contessa Yarns, 3-5 Bailey Ave., Ridgefield, Conn., sell nubbies and boucles, tinsels and such. Samples on request.

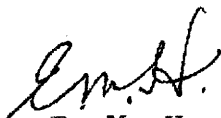
Mrs. Leona S. Leroy, 727 East 38th St., Brooklyn 10, N.Y., lists novelties each month, and has had some good fine tabby brighteners, rayons, etc. (orders must be prepaid, also shipping and insurance by the buyer).


We close with a very pertinent quotation from HAND WEAVING AND EDUCATION by Ethel Mariet, an English weaver of note, speaking of individual workshops:

"The work of small individual workshops is not only important from the point of view of general taste, but they are keeping up a standard of quality, insisting on the importance of good yarns, good colors, etc., inventing new expressions and new material. They are constantly experimenting with all sides of hand weaving ----- they are the valuable and necessary laboratories for the trade and for the teaching profession ----- they always use a critical attitude to yarns, to patterns, to finishing processes -- they are always experimenting."

Can we, as a company of weavers, pledge ourselves to do one extra yard on each warp we set up, to be used as an experimental piece? Let us learn to be weavers -- not blind followers of a set of instructions!

GOOD WEAVING!


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

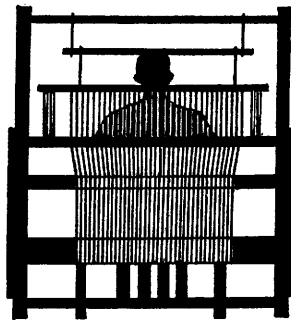

Mrs. R. B. Sandin
University of Alberta
Edmonton, Alberta

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LOOM
MUSIC

VOLUME IV NUMBER 10
OCTOBER, 1947

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume IV, Number 10

October, 1947

BANFF, 1947 SESSION
WALL HANGING OR DRAPERY, on M's and O's

In our Banff garden in August, thoughts of Christmas are not welcomed too eagerly -- our summer days are too precious to be hastily or carelessly deposed. However, we will try to combine our summer and our winter zeniths as well as may be, to give you inspiration for the future day while we treasure the present. Also, it is well to pause just past the half-way mark (at the time of writing) in our weaving session at the Banff School of Fine Arts, to take stock of what has been accomplished and what is planned. And we make our report to you, because we feel that weavers generally are interested to hear of the doings of other weavers and their weaving courses. We have been working for three weeks and two days, and have two whole weeks left. We have tried out a few ideas as to organization, and will comment briefly on them.

Remember your first day at a new school as a pupil; and, you who have been teachers, do you recall your normal school admonition -- Plan your first day fully? We did just that, and in advance had prepared 18 different sheets of cardboard, $8\frac{1}{2}$ " x 11", bearing the following: a simple overshot draft, the tie-up, the warping plan and warp material, the threading plan, the heddle count (page 79 shows an example of the information on one of these cards). These 18 cardboards provided a starting point for 36 beginners, working in pairs. In addition, we had strips of graph

Example of information given to each beginning student, to be followed in the first warping and threading project

Draft: SWEET BRIAR BEAUTY

Source: M.M. Atwater, p.167

38																		begin	4
4	4	4	4	4														3	
		3	3							3	3	3			3	3	3	2	
						2	2	2	2	2	2	2	2	2	2	2	2	1	
						1	1	1	1	1					1	1	1		

Tie-up:

		x	x		x		4
	x	x				x	3
x	x				x		2
x			x			x	1
	1	2	3	4	A	B	

Warp material: 24/3 Egyptian cotton

Setting: 30 ends per inch

Draft Arrangement: right border, 4 ends x 12 = 48 ends
 draft, 7 repeats of 38 ends each = 266 ends
 balancing group = 29 ends
 left border, 4 ends x 12 = 48 ends
 391 ends

Warp ends: 391

Warp length: 6 yards

Threading plan: right border 1234 x 12

pattern draft

1212	}	x 7
1212		
3232		
3212		
3232		
3212		
1212		
1414		
3434		
14		

balancing group

1212
1212
3232
3212
3232
3212
1212
1

left border 4321 x 12

Heddles required: on harness 1 = 110 heddles
 2 = 136 "
 3 = 86 "
 4 = 59 "
 391 heddles required

paper for each student, blank paper, warping frames and mills placed ready, with warp materials at hand. Thus, as each student registered the first task of copying the master sheet began -- with the promise of full explanation soon. In this way, students who had never before seen a loom, were quickly set to work. Lectures on the second day began the necessary explanations, fingers flew, and by the third day these beginners, still working in pairs, had warped, threaded and beamed a 6 yard long, 13" wide warp of 24/3 Egyptian cotton, set at 30 ends per inch, and had made the loom tie-up. Some were quicker than others, of course, but none lagged.

Once the loom was set up, the same two students alternated at the loom. While one did the weaving, the other studied card belt and Inkle loom belt weaving. The first exercise at the loom was an 18" length of tabby weave with colored end bands; the second was a sampler of treadlings originated by the student as she wove; the third a length woven "as drawn in"; the fourth was a length woven using an embroidery weave technique, leno twist or Spanish open work border; the fifth and last of these beginning pieces was an exercise where the treadling was done "rose fashion". Lectures marched alongside the loom exercises, explaining the methods of writing treadlings from the draft, making a draw-down, recognizing pattern blocks and relating them to the loom harnesses, making a "profile" from the draft, and changing the treadling to "rose fashion". (Notes on most of these may be found in the 1945 issues of LOOM MUSIC.) At the end of two and a half weeks, all these exercises were finished and students were working on their second warps, ten to twelve yards long this time, to provide class warps to be used in common. Some worked on warps for their individual suit or dress lengths, using 16/2 worsted yarns.

Those were the beginners. As well, there were ten

students of some previous experience. Looms had been set up in advance in various techniques to enable them to begin weaving at once, or, they began warping for projects of their own preference. By this means, on the second day a visitor could see weft faced technique (bound fashion on Rosepath), rug knots, bath towel and bath mat, twill luncheon pieces, and so on, already being woven at the looms. Separate lectures in drafting and draft analysis were given to this advanced group. Each afternoon a general lecture was given on weaves or some other pertinent topic, -- three lectures a day all told. Meanwhile, Mrs. Henderson's two excellent and ever-cheerful assistants, Winnifred Savauge of Seaforth, Ontario, and Mrs. A. W. Roy of Vancouver, B.C., carried on the tasks of supervising at the looms and teaching the cards and Inkle. Mrs. Sandin this year is on leave of absence taking courses at the University of Wisconsin. We do work overtime to keep organization as smooth as possible, tag ends caught up, and difficulties overcome, but our reward is in endeavoring to see that our students understand what they do and why they do it.

During the next two weeks many weaves will be explored. We have in progress, some finished, fifteen separate dress or suit lengths: hound's tooth in 16/2 yarn, small diamond in 16/2 yarn, twills in homespun, fine raw silk nubby over 16/2 warp in red, sea green and white, respectively, and some tartans.

Linens are playing a prominent part in our plans. We have used 30/3, 50/3, 40/2 for warp and weft (no dressing), as well as Irish and Canadian linens for weft. As to linen weaves, we have M's and O's, Worst's 3-harness linen weave, huck towelling, Massachusetts Heirloom from Davison, a set-up for Spanish open work, Bronson lace, and a 45" cloth, of which more later.

Other techniques are a Halkrus, Peters' Ring Pattern,

Barleycorn from Loom Music, Rosepath for aprons, a Miniature Whig Rose on 24/3 Egyptian woven in white mercerized with a beige tabby -- exquisite; Leno as usual, and Summer and Winter on both four and eight harnesses. We plan to warp a double weave for the Mexican type double weave. Scarves are warped and set up a in a pretty lace from Beriau, p. 151. There is our annual coverlet, worked out this year in Crackle weave, because of a new book which we received: "Jämplandsdrall" by Maria Möden Olssen. The drafts are so fascinating that we could not resist trying this one.

Another thrilling publication which we received this spring is a set of matched plates in pairs -- one an instruction sheet and the other the finished appearance, shown in color, or a grey to black wash color scheme. Accompanying these were yarn swatches for color matching, and a book of the drafts and treadling details, etc. The whole is by Malleja Kutomatoiaian, a Finnish weaver. (Our copies of both these books were obtained from Craft and Hobby Book Service, 640 Grace St., Monterey, Calif.) The designs and color schemes are inspiring. We tried one and were so thrilled with the result that we give you the benefit of our experience:

Wall Hanging, drafted on M's and O's

We matched the given warp colors on a 24" width, using 8/2 cottons with a sheen, at 24 ends per inch, warped thus: 9" of a true yellow gold, 2-1/3" lime green, 2" oyster, 2-1/3" dusty henna rose, 9" a light beige, drawn in as follows:

		4 4		
		3 3		
Gold	2 2		times 10	= 80 ends
	1 1			
		4 4		
	3 3			
		2 2	times 7	= 56 ends
	1 1			

Gold -	4 4		
continued	3 3		
	2 2	times 10	= <u>80</u> ends
	1 1		216 ends of gold
	4 4		
	3 3		
Lime	2 2	times 7	= 56 ends of lime
	1 1		
	4 4		
	3 3		
Oyster	2 2	times 6	= 48 ends of oyster
	1 1		
	4 4		
	3 3		
Henna Rose	2 2	times 7	= 56 ends of henna rose
	1 1		
Beige	drawn in as gold above	= <u>216</u> ends of beige	
			592 warp ends

Several sets of treadlings were given and we tried them all in various colored wefts, using Lily's 10/2 cottons. We used a deep mid-blue, a wine, the gold, beige, henna rose, oyster, and black, and all blended well. The result was most excellent for light weight drapery, and the texture effects were extremely pleasing -- very different effects from those in the traditional M's and O's weave. Below are two sets of treadlings:

#1 - no tabby used
 harnesses 1&2 This weaves in a zigzag herringbone
 1&4 over one block, indefinite over the
 3&4 other
 2&3
 3&4
 1&4
 1&2
 2&3, and repeat

#2 - no tabby used
 harnesses 2&4 This gives a slight basket weave on
 3&4 one block, texture on the other
 2&4
 1&4
 1&3
 1&2
 1&3
 1&4) and repeat

We have in our stock several nubbies and boucles, and these we liked treadled as No. 1 above. The one we all think is just "perfect" came when Miss A. Johnson of Halifax used a creamy

white rayon and cotton boucle (Searle Grain Co., Winnipeg), beaten up fairly heavily. This drapery texture is heavy, drapes well, and looks heavenly with the rayon nubs standing up against the soft colored background, as the nubs have not been beaten in with the warp and tabby. If you have a drapery in mind, this is "it".

The 45" linen cloth which we mentioned earlier is Barbour's 50/3 cream Irish linen warp at 40 ends per inch, 1800 warp ends in all. For weft, Golden Rule 40/2 linen in buttercup yellow, with 50/3 tabby in cream linen. The draft is another crackle weave arrangement, with a square block alternating with a cluster of nine rose-like figures. It is being woven by Miss Elisa Neal of Caro, Michigan. It is a beautifully executed piece of weaving and one of which we are justly proud. The warp behaves well, and we found the woven piece firm and thick after laundering -- it will be grand after several more washings. Miss Neal's draft, arrangement and treadling occupy a good deal of space, but we will hope to include it at some later date.

But where, you will be saying, are those Christmas gift suggestions? We say, luncheon sets, or towels, but use linen this year. A few tips again on handling linen:

1. Be sure to buy warp linen to use for warping.
2. When rolling the warp, if the hands are dipped lightly in water the warp ends are more easily held.
3. When tying-in, dampen at the knots.
4. Keep damp when not in use by placing a wet sheet or towel over and around the warp beam. Spray while weaving, with water to dampen slightly. Some of our students sprayed the weft bobbin -- this frequently helps them to weave a better edge as the weft is less "wirey". (Some linen warps, of course, do not require

dampening during the weaving process).

5. When woven, put the best hand finish of which you are capable, on your articles.

6. Finish by a thorough washing and ironing.

7. Use the linen weaves - M's and O's, Huck, Bronson, Barleycorn - all in previous Loom Musics and in other weaving books.

We are in receipt of an address for cottons, linens, home-spuns, perles, etc., in Vancouver: Bedford Fine Leathers, Ltd., Weaving Department, 578 Seymour St., Vancouver. One page literally made our mouths water: Knox mercerized linen in 13 colors, 25/2 size, \$7.20 per pound for colors, \$6.40 for white, \$5.60 for natural. They also have hemp in 7 colors, at \$3.00 per pound.


St. Stephen homespuns are again available, at Lewis Craft Supply Co., Toronto, the Bedford Company above, or direct from St. Stephen, New Brunswick, in a wide range of colors, both warp and weft spun. We often buy all warp spun, set at 20 ends per inch, and weave with the warp spun also. Although some weavers think this makes for a "crepey" effect, we have not been so bothered.

Searle Grain Co., Winnipeg, have English shipments in again, and the supply picture seems to be fairly rosy. Our idea of Utopia -- lots of looms and time to weave on them, - experimenting from early till late.

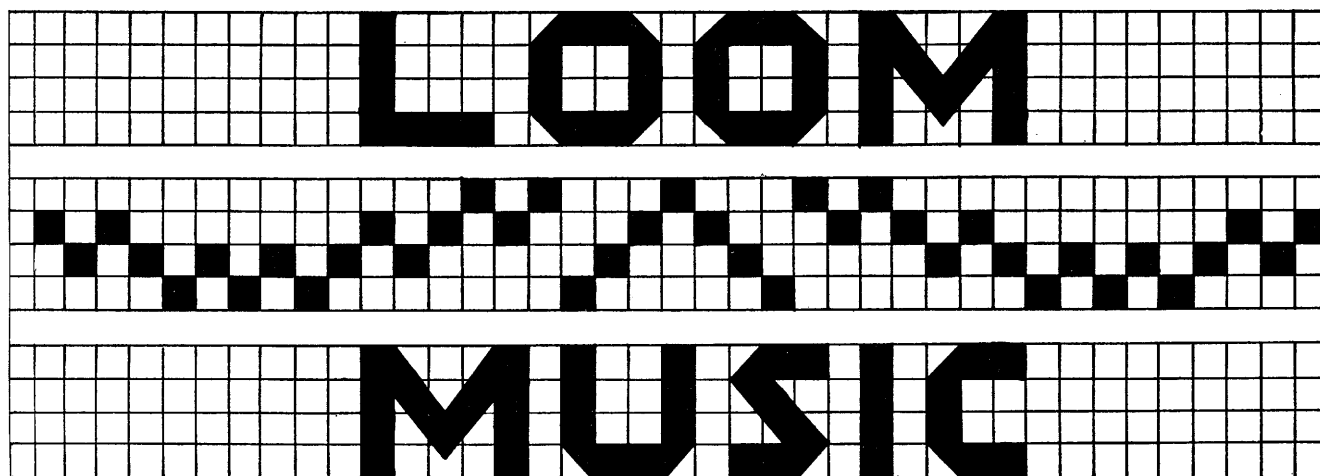
Just an over-all impression of popular warps this summer: Tartans came first - so attractive on the loom. Second, our students went "all out" for Spanish Open Work - more power to them -- we admire it so!

Weavers who have enjoyed the "French" books of Oscar Beriau will regret to hear of his untimely death in late May. We extend our sympathy to Madame Beriau and her family, as we are sure you do. Madame Beriau resides in Quebec City, Quebec.

GOOD WEAVING!


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


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

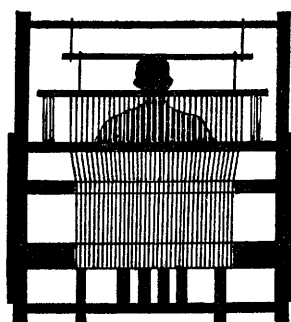


VOLUME IV

NUMBER 11

NOVEMBER, 1947

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume IV, Number 11

November, 1947

ITALIAN BAG -- BROCADE TECHNIQUE

What project do we so often sigh for in our weaving? We believe it is that "something different" which gives interest as we weave, and joy in the finished article. And when your editors are fortunate enough to spy that elusive article, down it goes into our notebook for future use. And when, using our directions as a basic outline, the weaver adds her own initiative to the work, another step forward is made in our weaving education.

In our envious moments we think of friends who are on the staffs of the textiles divisions in various museums. It was one of these friends who related the interesting tale of our Italian bag.

In 1938 a consignment of fine tapestries from Italy arrived for display at the Royal Ontario Museum, Toronto. The tapestries were very finely woven, exquisite examples of the weaver's art. However, obviously in error, there had been included some bags of a vastly different character -- extremely interesting in their own field. A band across the bags' sides bore, in gay attire, a row of medieval looking men and women. The figures were about six inches high, the whole bag being 12" wide by 14" deep.

Our friends were enormously intrigued as they unpacked these strangers, and they wished exceedingly to obtain similar bags for themselves. No information came to light about the bags, but hopefully, when the exhibit was returned, an order was enclosed for two. Then came the war years, and the incident was all but forgotten, until a day, in 1942, when the two bags arrived! One

became the possession of Miss Betty Maw, and it is hers that we describe for your own weaving. Our December photograph (p. 103) shows it after four years of constant use as a sketching case, a carry-all, and an indispensable companion.

Betty Maw's Italian Bag

This bag has a narrow binding on its side seams, showing that it was woven on a wide loom and cut, but our directions will be given for the bag's exact width with side selvages. Even so, the addition of a binding at the sides will preserve its character and distinction. The weave is a warp rep (weft faced).

Warp: A white, hard-twisted cotton such as crochet cotton, of the weight of Frost tone or 8/2 or similar weight, (a soft cotton is not suitable), 13" wide at 12 ends per inch = 155 warp ends.

The draft: A basic twill threading $1^2 3^4$, and woven in tabby or plain weave.

The background weft: A hard-twisted mercerized cotton, about a 10/3 weight (Lily's Art. 214), in (1) deep rosy pink (crushed raspberries in cream), - K44 is nearest but not bright enough, (2) bright yellow gold, K10, and (3) oyster white, K7.

The pattern weft is of various types, and these will be noted later in detail.

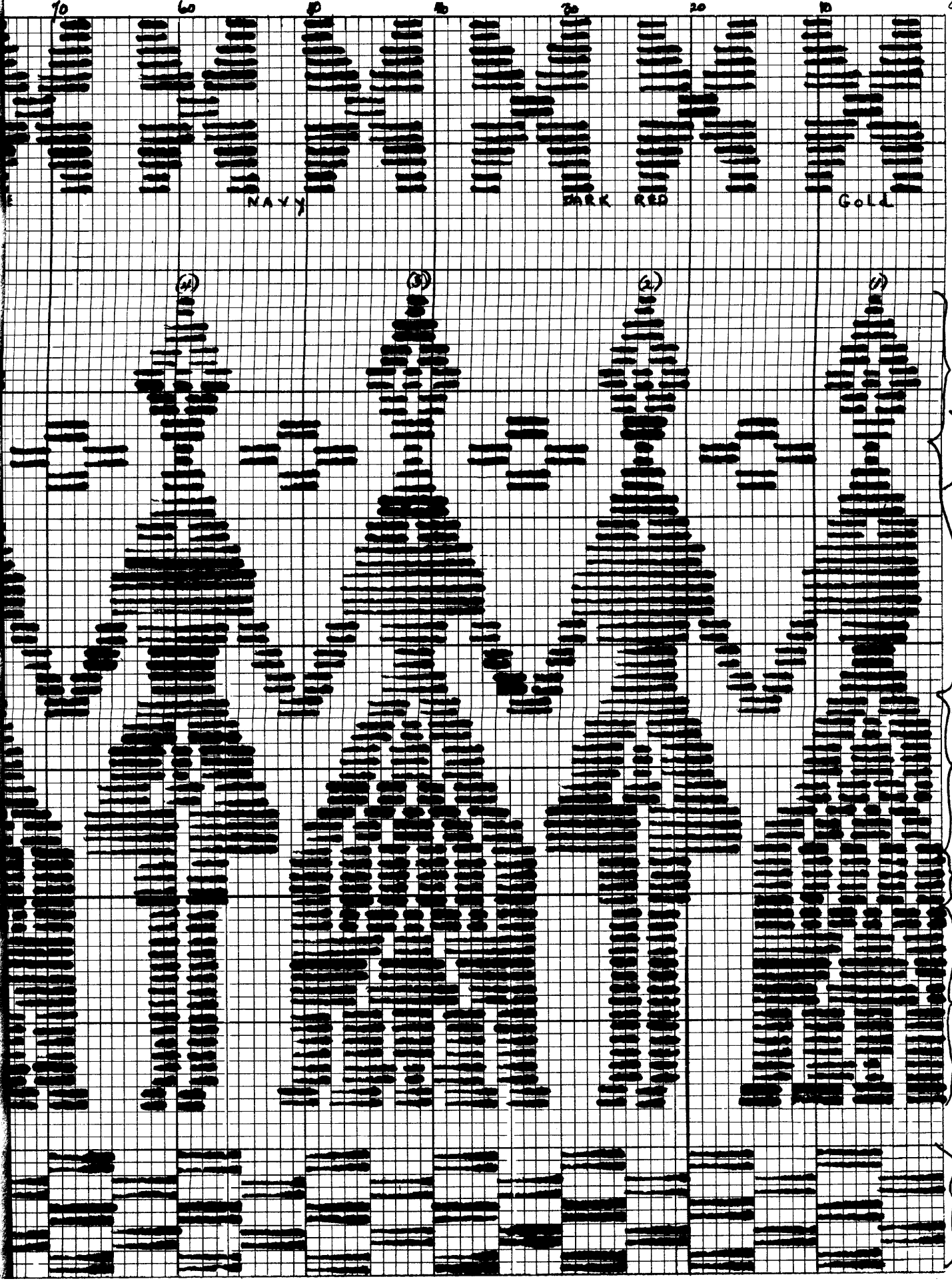
The pattern technique is a weft brocade, with pattern bands and figures picked up in accordance with the graph on page 88. The right hand half of the front of the bag is shown.

Weaving details:

A. Bag top

USE TABBY OR PLAIN WEAVE THROUGHOUT, i.e.,
harnesses 2&4 = tabby A
harnesses 1&3 = tabby B

The bag's top edge has a half-inch hem. Weave $1\frac{1}{2}$ " for the hem allowance and bag's top as follows:



- { 3 shots rose 10/3 weft in tabby: A,B,A
 (1 shot = 1 pass of weft across the warp)
 { 3 shots oyster white 10/3 weft in tabby: B,A,B
 Alternate the above for $1\frac{1}{2}$ " of weaving, ending with rose.

B. First pattern band - "butterfly" figures

The first brocade pattern band consists of twelve butterfly-like figures, the first one gold, the next two (dark red, then 2 navy, 2 rose (centre), 2 navy, 2 dark red, 1 gold.

In a brocade technique, the pattern weft normally passes from selvage to selvage. It appears on the upper surface in the desired pattern area, then goes below the surface until the next pattern area is reached, and so on across the warp. However, since the figures vary in color in this first pattern band, seven separate lengths of pattern weft are used, each color weaving across its own color area rather than from selvage to selvage. We will give below the first pattern band in considerable detail:

1. Weave 7 shots with oyster 10/3, B,A,B,A,B,A,B, beating well.
2. With shed closed, begin first inlay: Using a pointed pick-up stick, pass the stick, beginning at right side of warp

under 2 warp ends, over 2 warp ends under 5 warp ends over 2 warp ends	}	This stick marks the site of the first color area -- gold.
---	---	---

Cut an 18" to 20" length of gold cotton, #3 Perle weight, and insert it from right to left in this pattern area, fastening the right end, and carrying the left end or long end down through the warp between the 11th and 12th warp ends, where it stays until needed again. If the gold pattern thread is inserted in the picked up shed between the last row of oyster tabby and the pick-up stick, the stick can then be slid along to the next color area (dark red), and so on across the warp.

3. Pick-up stick continues, from right to left
 - under 4 warp ends (beginning with the 12th warp end)
 - over 2 warp ends

under 5 warp ends
 over 2 warp ends
 under 4 warp ends
 over 2 warp ends
 under 5 warp ends
 over 2 warp ends

Cut a length of dark red cotton, #3 Perle weight, about $1\frac{1}{2}$ yards long, inserting it from right to left in this area, just as for the gold above. Its long end will go below the warp, between ends 37 and 38.

4. Pick up stick continues

under 4 warp ends
 over 2 " "
 under 5 " "
 over 2 " "
 under 4 " "
 over 2 " "
 under 5 " "
 over 2 " "

Navy cotton of #3 Perle weight is inserted in this area.

5. Pick up

under 4 warp ends
 over 2 " "
 under 5 " "
 over 2 " "
 under 4 " " (exact centre of bag)
 over 2 " "
 under 5 " "
 over 2 " "

Rose cotton of #3 Perle weight is inserted in this area.

6. Pick up as for #4 above, using navy

7. Pick up as for #3 above, using dark red

8. Pick up as for #2 above, using gold

9. Remove pick up stick and beat colors back. At this point it is well to look carefully to be sure the colors appear at the proper regular intervals shown on the first line on page 88 -- a check now may save tedious ripping later on! (4 spaces free between each color)

10. Weave 7 shots with oyster 10/3, A,B,A,B,A,B,A, beating well.

11. With the pick-up stick, pick up the same warp ends as for the first colored pattern row. Beginning at the left hand side, bring up the colors in turn, duplicating the first line of inlay. The color passes from left to right this time, and the loose end of

color is taken down through the warp at the right side of its color area. Remove stick and beat colors back.

12. Weave 7 shots with oyster 10/3, B,A,B,A,B,A,B, beating well.

13. Continue the colored figures, making successive pick-ups according to the design shown on page 88, alternating colored design rows with 7 shots of background. The figures when woven should be about 1-1/3" high. End with tabby A.

C. Tabby band after first pattern band

1. Tabby B with rose 10/3 } continue for 1/4" = vertical
 Tabby A with oyster 10/3 } striping

2. Tabby B with oyster
 A with rose
 B with oyster
 A with rose
 B with rose
 A with oyster
 B with rose
 A with oyster } repeat for 1/3"

3. Repeat #1 as above.

4. Tabby B,A,B,A with black 10/3 }
 Tabby B,A,B,A with gold 10/3 } centre of tabby band
 Tabby B,A,B,A with black 10/3 }

5. Repeat Nos. 3, 2, and 1, to complete the tabby band.

This colored tabby band should be about 2" wide.

D. Second pattern band - "characters"

The background for the "characters" band is woven with gold 10/3, weaving 7 tabby shots between colored pattern rows, just as in the first pattern band B. Again, each colored row is repeated at least twice, -- sometimes 4 times as shown on p. 88.

There are 9 figures across the bag's width, 1&9 being identical, as well as 2&8, 3&7, and 4&6.

The colored yarns used vary as to material, but the weight is kept constant at about that of Perle 3 cotton (a good way to use up scraps of yarns).

Begin weaving with 7 shots of gold tabby weave, then start

with colors for the figures. The pick-up details are to be followed from page 88, using colors and materials as listed below:

	Figures 1 & 9	Figures 2 & 8	Figures 3 & 7	Figures 4 & 6	Figure 5
a. heads only	white Perle 3	black Perle 3	rose 3-strand embroidery cotton, heavy	black Perle 3	white Perle 3
b. figures between necks of characters are all black perle cotton					
c. necks and bodies, including waist rows	dark wine shiny yarn	black Perle 3	green Perle 3	black Perle 3	rose 3-strand heavy cot.
d. last double stroke of hands	rose 3-strand heavy	white Perle 3	grey shiny 3-ply	grey shiny 3-ply	grey shiny 3-ply
e. between waist and men's knees	green Perle 3	black Perle 3 to knees	shiny dark red yarn	black Perle 3 to knees	navy 3-strand heavy
f. knees and skirt tops	green Perle 3	white Perle 3	dark red	white Perle 3	navy
g. legs and skirts	8 rows of green 2 r.white 2 r.pink 2 r.green 2 r.navy	8 rows of black 8 rows of black	8 rows of dark red 2 r.green 2 r.navy 2 r.white 2 r.pink	8 rows of black 8 rows of black	8 rows of navy 2 r.dk.red 2 r.green 2 r.pink 2 r.white

End with 7 gold tabby shots to complete the band.

This pattern band should be about 7" wide. As the figures grow in your weaving, if you feel that they are too elongated or too squatty, the numbers of pattern shots can be reduced or increased accordingly.

E. Repeat C, the colored tabby band, except to reduce (4) to one black stripe instead of black, gold, black stripes.

F. Repeat A, the "butterfly" pattern band, using same colors and background as before.

G. Repeat E.

H. Band at bottom of bag, black perle 3 over a background of oyster 10/3.

Weave 7 tabby shots with oyster 10/3.

Pick up: under 5 warp ends, over 5 warp ends, across the entire warp, as shown on bottom of page 88. Alternate the double black rows of pick-ups as sketched, with 7 tabby shots in oyster, until a 2" band is woven -- 1" to show on each side of bag.

I. Weave the second side of the bag to match, by weaving in reverse through G,F,E,D,C,B,A, as above. Be sure to weave the bands the same widths as before, for perfectly matched side seams, and to begin the "characters" pick-ups from the bottom this time.

To Finish

1. Machine stitch bag ends as soon as the length is cut from the loom.
2. Fasten any loose ends of pattern color securely and neatly on the wrong side of the weaving.
3. Hem under 1/2" at top, using hand stitching.
4. Sew up the side seams, matching stripes perfectly, with seam on the outside of the bag.
5. Cover this seam with a narrow binding of fine red cotton materia
6. Attach twisted cord handles at the top of the bag, attaching cords neatly about 2" from the side bindings. The handles of this Italian bag were made in a 2-ply twist, using all the pattern colors thus: use about 4 strands of each color (depending on size of cord desired), about 3 to 3½ yards long, and twist these together -- better have a partner hold one end outstretched while you twist. Double this twisted strand in the centre and bring its ends together, producing a twisted cord long enough for the two bag handles.

No lining was used in the original bag, but one may be added if desired.

Written out in all its details, this bag sounds like a considerable chore, but it really isn't -- the pick-ups are mostly

long, the warp setting is coarse, the pattern material is heavy, --
and the bag itself is lovely!

Nilus LeClerc has compiled a manual of instructions for LeClerc looms, filling a long felt want. It contains the steps involved in setting up the loom, and likewise the procedure for sectional beaming. Some practical hints are included, and it is well worth the 25¢ cost. It will accompany all looms purchased after October 1st, without charge. Write Nilus LeClerc, L'Islet Station, Quebec.

A letter from Calgary tells of the following weaving equipment for sale, which, to quote, "has not been used much and is as good as new": A 36" LeClerc floor loom, bench, vertical warping frame, 3 books by Oscar Beriau (2 French, 1 English), one extra reed, extra heddles, 1 spool linen for warping, 2 spools Egyptian cotton, and about 10 extra spools of cotton in colors -- for \$70. If interested, please write to Mrs. L. Urton, 721 - 5th Avenue West, Calgary, Alberta.

Mrs. Henderson is still collecting material on weaving in Canada, particularly from 1840 to 1900 or so. Had you a weaver in your family whose work and history is at your finger tips? She (Mrs. Henderson) particularly wants to find records of purchases of old Jacquard looms and the cards for them, and would be thrilled to have some of the old cards. She is still also compiling a record of Canadian coverlets. Do write her if you have any pertinent information also any data on itinerant weavers. Her information from the Maritimes, particularly, needs building up.

LOOM MUSIC makes a truly useful Christmas gift. Subscriptions for Christmas giving will be accepted until December 10th, at our usual \$3.00 rate. A suitable notice will be mailed to the recipient in time for Christmas. Back copies, too, are prized -- 1944, 1945, 1946, 1947 -- at \$3 each.

We also have some heavy cardboard covers, yellow like the usual cover, plus plastic cscrows for the two punch holes, at 75¢ per set -- front and back cover. A year's issue fits between the covers very nicely.

Covers and subscriptions should be ordered from Mrs. R. B. Sandin, University of Alberta, Edmonton, Alberta, being sure to add 15¢ exchange if your remittance is made by cheque.

Good weavings

R. B. Sandin

LOOM MUSIC SUBSCRIPTIONS EXPIRE WITH THE DECEMBER ISSUE

December 1, 1947

Dear Subscriber:

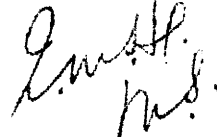
With this issue another year of LOOM MUSIC comes to a most successful close -- more subscribers, more friends, and more interest in weaving. We write our monthly copy with each and every weaver in mind, and try our utmost to uphold the standards of the best traditions of the craft. Our subscribers' letters are a source of pleasure and inspiration to us, many times giving a cheering lift at the close of a busy day.

For the coming year we have planned a change in policy: ten issues per year, with no issues in July and August. Our life has become so complex that at times our many duties threaten to overwhelm us at that time of year, and "vacation" has become a dim memory. Because of rising costs, this policy change will enable us to continue at the regular subscription rate of \$3 per year, rather than to increase our rate.

Our usual custom of continuing subscriptions, unless cancelled, will be in force so that January 1948 will reach you without delay. Please mail your \$3 fee to Mrs. R. B. Sandin, University of Alberta, Edmonton, Alberta.

Therefore, may we say -- Your 1948 subscription is now due? Thank you indeed!

Good Weaving!



Order Form, 1948

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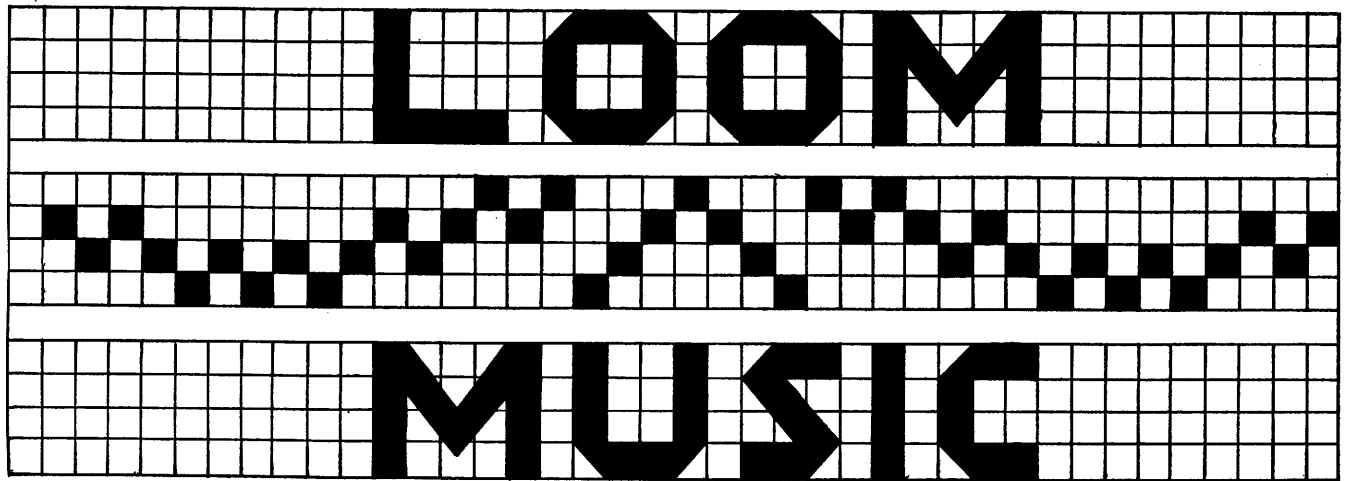
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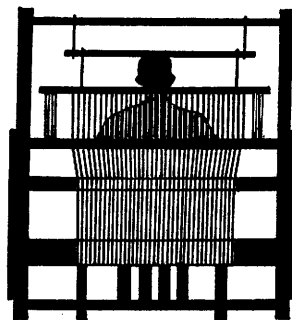
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VOLUME IV NUMBER 12
DECEMBER, 1947

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume IV, Number 12

December, 1947

TOWEL BORDERS USING EMBROIDERY TECHNIQUE: Brocade

Long ago, twenty, thirty, perhaps more years ago, a young weaver sat down at her loom to weave a piece for her hope chest -- a piece, she must have decided, to prove her skill as a craftswoman. She was separated from us by distance as well as time, for her home was in the Hutzulak district of the Carpathian Mountains, and she was one of the Hutzul people.

Each young girl, weaving for her dowry, included long narrow "towels", used only at certain seasons, to hang over an honored picture in the peasant home. As a rule, the traditional motifs were followed, and they were many, based on geometrical bands of design. Our little weaver seemed determined that her web should carry every motif she had ever seen used, and the result was a beautiful sampler -- intricate as to design and striking as to color -- a beautiful clear red against a snowy white background.

Today the name of the weaver is unknown, but, caught up in the shifting scene of these past decades and carried to Canada, her weaving now is preserved in Winnipeg, in the Roumanian Handicraft archives. It was a great pleasure to have this lovely sampler for study, by courtesy of Mrs. Paulewkewich of Winnipeg, President of the Ukrainian Group of the Canadian Handicrafts Guild of Winnipeg, and to spend time graphing the lovely borders, 36 of them. The smaller, more simple brocades, we bring to you, and one of the more elaborate bands.

A draw loom arrangement was probably used in weaving the

original, but we have tried to work out a technique which should make the "picking up" not too tedious or hard on the eyes.

Our towels are cotton, but we want a soft spun cotton, a two-ply (not an Egyptian cotton). The original warp was about a 30/2 white, at 40 ends per inch, but we may use satisfactorily a 16/2 or 20/2 unmercerized, at 30 ends per inch.

We set our draft to suit the pattern, which consists of brocaded bands in units of 4 warp ends. To separate our warp into 4's quickly, then, we use the following draft and tie-up:

Draft				
8	begin			
4	4			4
3	3			3
		2	2	2
			1	1

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

counterbalanced or
falling shed loom

Tie-up

o			o	4
o			o	3
	o		o	2
	o		o	1
	1	2	A B	

rising shed, jack type
or table loom

It will be seen that if we use harnesses 1&2 together, then harnesses 3&4 together, we get alternate groups of 4's across the warp. The tabby or plain weave combination is the usual 2&4 together (A), alternated with 1&3 together (B). A small checker-board effect in the treadling is used throughout as a pattern adjunct, in white bands between the colored bands.

Warp, about 20" wide for a good sized towel, or 10" wide for finger-tip size. Our directions will fit the larger size.

Using 16/2 or 20/2 unmercerized white, at 30 ends per inch, --

selvage, threaded	2_1	4 warp ends
73 repeats of pattern draft:	73 x 8, or	584 warp ends
add, for balance and second		
	selvage: $2_1^4 3_2 1_2 1$	8 warp ends
		<u>596 warp ends</u>

Tabby material is the same as warp material.

Pattern: color in the original towel is a red soft spun of about 16/2 weight, with each row of brocade repeated several times, to square units to match the graph. To minimize pick-ups and to get

much the same effect, we recommend using a fast color, unmercerized, 6-strand cotton, in beet red color.

Pattern: white, is of fine cotton, about a 50/2 weight

We will give the details for one pattern band of the towel, then your own arrangements will come thick and fast.

Weaving details

For hem allowance and plain band at end of towel, weave $3\frac{1}{2}$ " in tabby, A and B alternately. Beat firmly.

BAND A { *Treadle 1 for 1/2", using white pattern with alternate tabby shots between pattern shots. i.e.

treadle 1, white pattern
treadle A, tabby material
treadle 1, white pattern
treadle B, tabby material
and so on for 1/2"

(Note: if the fine white pattern thread, 50/2 or 50/3, is not available, the tabby weight may be used for both the pattern and tabby treadlings above).

Treadle 2, 4 shots, with white pattern weft, tabby between
 **Treadle 1, for 1/2" as above.

Checkerboard centre: Treadle 2, 4 shots, white pattern
 Treadle 1, 4 shots, white (use tabby
 Treadle 2, 4 shots, white between)

Repeat * to ** for the completion of Band A

BAND B

Pick up small border #1 in red (first border on upper left side of graph page)

In this brocade technique, the colored pattern weft passes from side to side, coming onto the surface of the web for the areas indicated on the pattern graph, and floating under the surface of the web in the blank areas on the pattern graph. The appropriate tabby shot is thrown after each colored pattern shot. Each row of pick-up should be repeated, tabby between, for two or three times, or until the individual square in the design is "squared", - until a 4-warp-end area is just as long as it is wide.

With the suggested threading draft on the loom, when the shed is opened only slightly, the groups of 4's separate and facilitate

counting. Each square on the graph = 4 warp ends. Planning must be done in advance, so that the border will be balanced properly at each side of the towel.

Checking on the graph, for band #1, one complete repeat of pattern = 12 squares or 48 warp ends. Allowance must be made for 3 extra squares or 12 warp ends, at end of pick-up, to add the "cross" figure to balance the border figures. So, we plan -

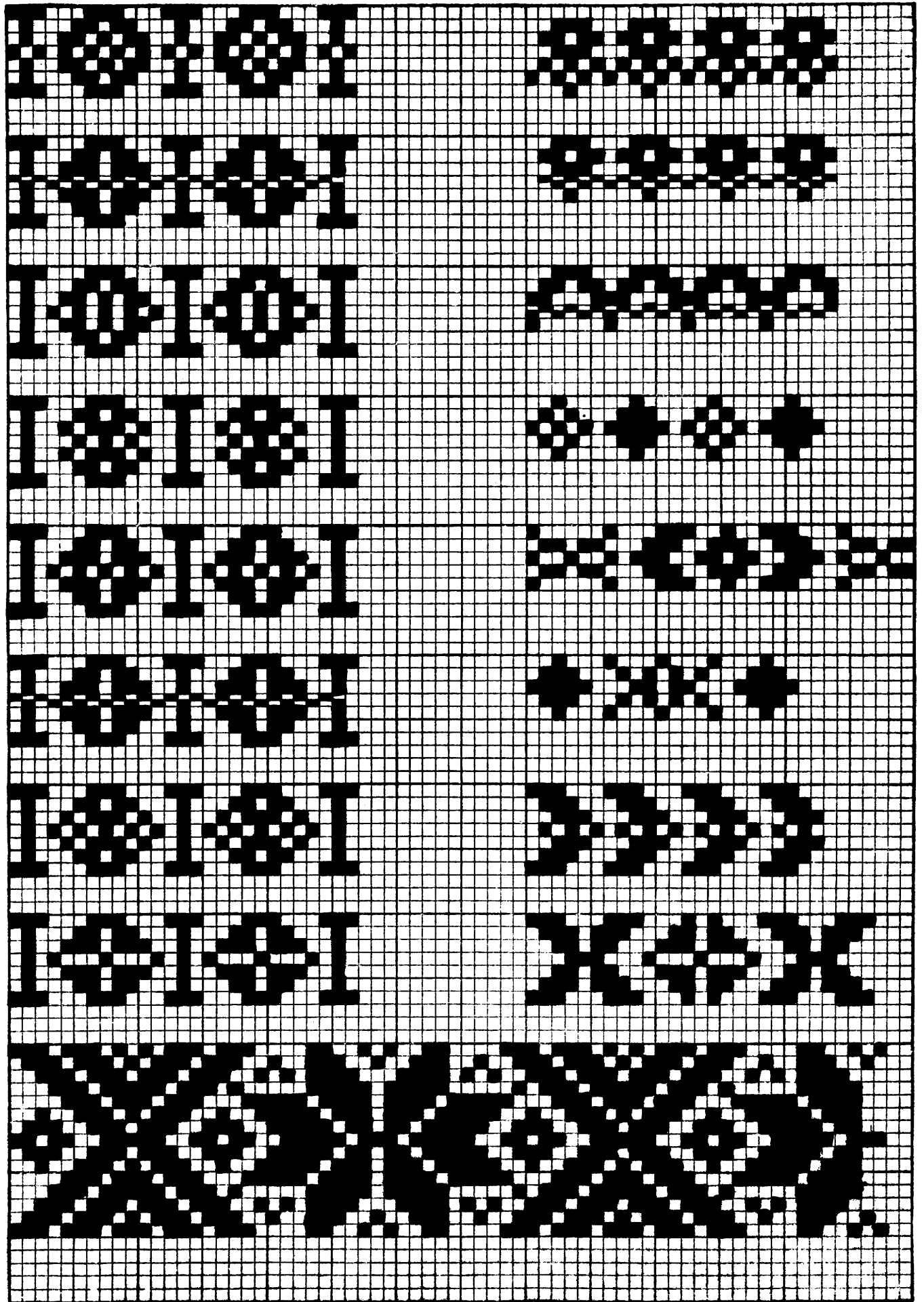
Warp ends on the loom	596
Balance of border requires	<u>12</u> warp ends,
leaving	584 warp ends, which, divided
by 48 warp ends for each repeat	= 12 repeats and 8 ends
left over, so border is begun	4 ends in on each side.

With a pointed pick-up stick, and shed slightly open, pass the stick from right to left for the first line of band #1: under 4 warp ends, over 12 ends, under 12 ends, over 12 ends, all the way across the warp, ending under 4 at the left hand edge. Turn the stick on edge, throw the 6-strand red pattern thread through this shed, remove stick and beat color back. Throw the next tabby shot. Repeat the same pick-up as before, throw the color, remove stick and beat color back, then throw the alternate tabby shot. If the smallest design unit of 4 warp ends is not "squared", add a third colored pick-up exactly like the first two. Each red brocade thread should pass completely across the web, and be caught around the edge warp thread to hold it, if necessary.

Then proceed to the second row of squares in the design (it will begin under 8, over 4, under 12, and so on), repeating it the same number of times as row 1, and so on throughout the band. The second and succeeding rows are always much easier to pick up, after the first guiding row is completed.

BAND C - Repeat A band on page 97.

For the remainder of the towel, use widths of bands as desired. The photograph on page 103 shows the pattern band



arrangement of the original "towel". Your own can be planned in a similar manner, or with your own choice of band widths and arrangement, keeping Band A (p. 97) between colored bands.

For variety, checkerboards in red may be used at spaced intervals.

The pattern bands given on page 99 will be useful in planning your own towel, and of course you will want to add some original bands, keeping the same general character of the design.

We received recently two most interesting letters telling of summer travels. As other weavers may be passing the same way, we are sure you will be interested in these quotations from our correspondents.

First, from Mrs. Marion K. Stomberg of Florence, Mass., who spent some time in the Province of Quebec: "Miss Karen Bulow was out of town but we spent some time at both her school and shop. At the school a dour Scotsman of 60-plus was "taking back" reluctantly! The materials stressed texture and color -- all 4-harness work, to my surprise -- and so attractive.

At the Ecole Art domestiques, 79 Grande Alle, Quebec, Mrs. Perreault, the Secretary, gave me the draft, etc., of a beautiful piece of upholstery.

"At La Co-operative d'Arts Domestiques, 58 rue St. Jean, Quebec, I found a very coarse gray linen and undyed Australian wool. They had a great stock of handwovens of all types. I was especially impressed by the 90-inch loom work, the first I had seen. (Ed.note: 90" looms are made in Quebec by both Leclerc and Clement).

"M. Jules Clement, Fabricant de metiers a tisser, Saint Justin, Cte Maskinonge, Quebec -- a very small factory in a very small

shed on a very rough road. The whole large family gathered around, none knew more English than we did French -- we talked by gestures, and brought away a 4-harness jack type 45" loom in our car. The construction is simple, direct, looks good, and I will let you know how it works." (Ed.note: The Clement is well liked by many -- has no overhead construction, so is very neat looking. The direct tie, only 4 pedals, is permanent, so that other tie-ups are impossible.)

"We bought it sans heddle, sans reed -- at Customs they insisted we should have bought a motor."

Our second letter is from Mrs. Mary LeCain of Los Angeles, California. She writes in part:

"I have just returned from a three months' tour of the East, which took in New Brunswick and Nova Scotia. Driving through Digby County I saw a weaving sign in a little country village and stopped to see some of the articles the little lady had. I bought from her an old coverlet which an elderly neighbor had placed with her for sale. The neighbor was eighty and her mother had woven the coverlet in her young days.

"It was very interesting to me and to my family that this little French Canadian showed us a hat and coat she had made. They were such good style, they looked as though they might have come from an exclusive ladies' shop. She told us she cut the wool from her own sheep, prepared and spun the yarn, dyed the yarn, wove the material and made her own coat. Then she wove a little piece of contrasting material and fashioned a tricky little hat to wear with it.

"I thought it might interest you to know that I learned that weaving is really in the hearts and minds of many people

across the thousands of miles I toured."

 Thank you Mrs. Stomberg and Mrs. LeCain for sharing your
 experiences with us.

 With this, our last issue for 1947, LOOM MUSIC editors
 wish for all weavers, everywhere,

A MERRY CHRISTMAS

A HAPPY NEW YEAR

and GOOD WEAVING!

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

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

Has your renewal subscription for 1948 been sent to Mrs. Sandin?

MISTAKE

RE HARD COVERS FOR LOOM MUSIC: We neglected to add cost of postage and
 wrapping to the price of these covers. These make the cost per set
 \$1.00 instead of 75¢ as mentioned last month, so please, from now on,
 send \$1.00 when ordering these extra covers.



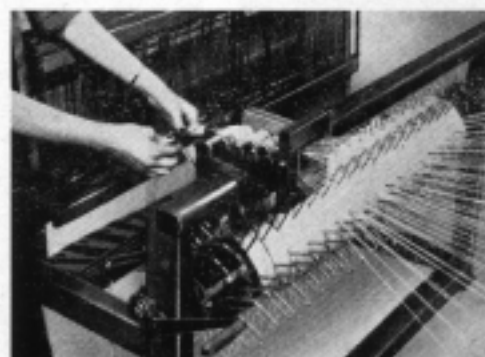
A—No. 5. Page 75
 B—Page 72-73-74.
 C—December
 D—No. 6. Page 75.

E—November.
 (Photo Courtesy of Royal Ontario Museum)
 F—July
 G—Hanging by Laila Karttunen.
 (Finland)

SECTIONAL BEAMING



August—
 Loom and Creel



August—
 Tensioner Detail

(Photos Courtesy Nilus Laclerc)

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