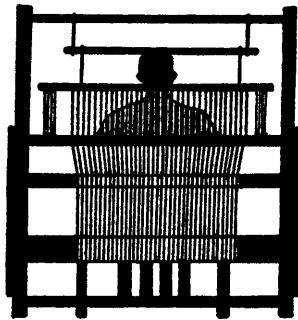


LOOM
MUSIC

VOLUME VIII NUMBER 1
JANUARY, 1951

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VIII, Number 1

January, 1951

EVERY WOMAN'S PRIDE -- TABLE LINEN

Our New Year's Greeting to you is a continued wish for many successes in your weaving; and a wish for ourselves that we may meet as many more of you personally as we have met in 1950. We can now number many weavers as friends, met in Halifax, Montreal, Toronto, Winnipeg, Edmonton, Calgary, Banff, Vancouver, Victoria, many more recently in Minneapolis -- to say nothing of our Swedish friends. It has been a privilege to know that there are so many fine weavers and kindly folk, no matter where our footsteps take us. Alas, though, leaves of absence come to an end, and we shall all too soon be back to routine -- howsoever, it will be good to replenish our sadly bent pocketbooks. We enjoyed every bit of our jaunts, and spent freely on a very modest scale, if you know what we mean!

January brings our table setting issue, and we are of the opinion that the articles now given will meet our ideals of excellence. We give details for three types of product -- a fine 40/2 linen for delicate place pieces and table square; a heavy 9-ply linen for place pieces, plus the same pieces worked out in heavy cotton string. We arranged and wove the 36" table square first, then from it adapted the place pieces for weavers who might not want to set up the wide warp, so will give our detailed arrangements after the same fashion. First, then --

FINE LINEN TABLE SQUARE, featuring Spaced Denting, tabby weave

Warp and weft are 40/2 natural linen, with 20/2 natural linen for weft-bands.

The threading is a $1^2 3^4$ basic twill, using a 20-dent reed.

The threading plan is one of spaced and missed dents, plus packed dents. Warp ends: 1252 ends, of your desired length. If you are accustomed to beaming before threading, beam the warp to a 42" width, thread to the basic twill, then sley to the plan given.

below. If you sley and thread before beaming, follow the denting plan given, then thread to the basic twill, being especially careful to thread the ends through the heddles in the same order as the ends occur across the lease sticks. By either method, it should be noted that some warp ends are double through the heddle, while the majority are single.

Denting and Threading details

			ends	dents	
Border	A	32 ends, 2 ends per heddle, 4 per dent	32	8	
		60 ends, 1 per heddle 2 per dent	60	30	
		8 ends, 2 " 4 " leave 2 empty dents	8	2	
					2
		40 ends, 2 per heddle 4 per dent	40	10	
		leave 2 empty dents		2	
		12 ends, 1 " 2 per dent	12	6	
		leave 2 empty dents		2	
		12 ends, 1 " 2 per dent	12	6	
		2 empty dents		2	
		12 ends, 1 " 2 per dent	12	6	
		2 empty		2	
		12 ends, 1 " 2 per dent	12	6	
		2 empty		2	
		Repeat A	88	44	
	40 ends, 2 per heddle 4 per dent	40	10		
	2 empty dents		2		
	8 ends, 2 per heddle 4 per dent	8	2		
	2 empty dents		2		
Centre	B	44 ends, 1 per heddle 1 per dent	44	44	
		leave 2 empty dents		2	
		12 ends, 2 per heddle 4 per dent	12	3	
		2 empty dents		2	
		Repeat B 9 more times (10 times in all)	504	459	
	44 ends, 1 per heddle 1 per dent	44	44		
	Second border: reverse above border to beginning	<u>324</u>	<u>146</u>		
	total ends	1252	846 dents		

Width in reed is 42.3", which weaves and launders to 36" finished width.

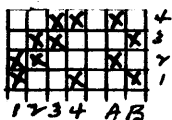
Treadling hints

These fine linen pieces are so woven that a space in the warp calls for a space in the weft, and a packed area in the warp calls for a heavier band across the weft. For the packed weft band we used 20/2 linen, double on the shuttle, with the background weft

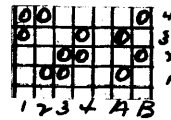
of 40/2 linen, beaten to 24 weft shots per inch. Where a space occurs in the weft, we used two shots of a fast color perle cotton #8, which was pulled out after washing and ironing -- loops of perle left at the edges making it easier to pull out.

The tie-up is standard

counterbalanced
or falling shed
loom:



rising shed or
jack type loom:



Treadling details (keep everything square)

Use plain or tabby weave throughout, pedals A and B

With 40/2 linen, weave $3\frac{1}{2}$ " for hem (beat to 24 wefts/inch)

With perle #8, throw two shots, A,B, for the space area.

With 20/2 linen, doubled, weave 10 shots, beaten tightly.

With perle #8, throw two tabby shots.

{ With 40/2 throw 9 shots for fine band, beaten 24 wefts/in.
With perle #8, throw two tabby shots

Repeat these two for a total of 4 fine bands and spaces.

With 20/2 linen, doubled, weave 10 shots, beaten tightly.

Repeat the spaces and fine bands as before

Repeat a heavy band of 20/2 doubled, 10 shots

With perle #8, throw two tabby shots

With 20/2 linen, doubled, throw two tabby shots

The above treadlings should give a border which "squares" with the side borders of the cloth.

{ With 40/2 linen, beaten 24/inch, weave $2\frac{1}{2}$ ".
With 20/2 linen, doubled, throw 3 tabby shots

Repeat last two for length of centre desired, ending with the fine tabby

Then repeat the border treadlings, in reverse, to beginning.

FINE LINEN PLACE PIECES, featuring spaced denting

Warp 428 ends of 40/2 linen -- a good long warp since these weave up quickly and are so attractive. These follow the same

pattern as the large cloth, so we refer back to page 2 in the details below:

Denting and Threading details (use 20 dent reed)

<u>Border</u>	ends	dents
Thread A once (see page 2 for A)	88	44
40 ends, 2 per heddle, 4 per dent	40	10
leave 2 empty dents		2
8 ends, 2 per heddle 4 per dent	8	2
leave 2 empty dents		2
<u>Centre</u>		
Thread B twice (see page 2 for B)	112	102
44 ends, 1 per heddle, 1 per dent	44	44
Second border - reverse above border	<u>136</u>	<u>60</u>
	total ends	428, 266 dents

Width in reed is 13.3", which weaves and launders to 12" wide.

Treading details- again tabby weave throughout

We did three variations, and give them all

Mat #1

Weave 1" tabby with 40/2 linen, beaten to 24 ends/inch, for hem and turn-in

Weave 10 shots, 20/2 doubled, for heavy band which forms the top surface of the hem

{ Weave 9 shots of fine band (24 wefts per inch)

{ With perle #8, throw two tabby shots, for space area

Repeat these two for a total of 4 fine bands and spaces

Repeat heavy band of 10 shots of double 20/2

Weave centre of desired length, all tabby, 40/2 linen, at 24 weft shots per inch

Repeat border treadlings, reversed.

Mat #2 -- our favorite of the three

This mat is like Mat #1, except that narrow heavy bands replace the spaces left in #1. So, instead of throwing two shots of perle #8, to remove after washing and ironing, throw two shots of 20/2 double, to be left in place. This gives an excellent end border, with a slightly heavier feeling.

Mat #3

This mat is like #1, except that the plain tabby centre is broken by 3 heavy narrow bands, spaced evenly in the centre area (see photograph on page 8). Each heavy band consists of 3 shots of 20/2 linen, double on the shuttle, beaten firmly.

Finishing this fine linen

Machine stitch pieces before cutting apart, then hand-hem neatly. Wash thoroughly, and iron and iron, until dry. It will be found that the borders, where the packed denting occurs, will not want to stretch out as far in ironing as will the lighter weight areas. We overcame this by giving the borders an extra stretch and pressing them with a damp cloth after the whole piece was ironed.

You will admire the semi-transparent finished quality of this beautiful linen, and the denting and the heavy band areas are in excellent proportion. These might well grace the table of a queen, say we.

HEAVY LINEN PLACE PIECES - Crackle weave

In marked contrast is our place mat of heavy 9-cord linen, woven in natural, but suitable also for colored linens, etc. These heavy linens weave quickly and easily, but the edges must be watched so that there is not the slightest pull-in. We have used texture changes as our basic design.

Warp and setting

A 9-cord linen (see sources on page 7), 111 ends wide, 8 ends per inch (1 per dent in an 8-dent reed, or every other dent in a 15-dent reed if you have no #8, in which case adjust the number of ends for proper width). Length of warp desired -- 14" wide to allow for shrinkage.

The draft is a crackle weave, for a geometric block design, arranged thus (thread as written):

Selvage	4,3,2	3 ends
1,2,3,2	block A, 5 times	20 ends
1,2	added ends	2 ends
3,4,3,2	block B, 3 times	12 ends
3,4,1,4	block C, 10 times	40 ends
3,2	added ends	2 ends
3,4,3,2	block B, 3 times	12 ends
1,2,3,2	4 times	16 ends
selvage	1,2,3,4	4 ends
		<u>111 ends</u>

one per heddle, one per dent, in an 8-dent reed

Treadling directions (use standard tie-up as given on page 3)

We depart from the usual crackle weave treadlings, using the 9-ply linen for both pattern and tabby. We used one flat shuttle, holding enough weft for one mat to avoid joins, and at times in the weaving it is necessary to go over or under the edge

thread for proper binding. We used tabby B, harnesses 1&3, (see page 3 for standard tie-up) following the first pattern shot, and A, harnesses 2&4, after second pattern shot, all through the mat.

Beat for a square mesh of the warp and weft.

With finer linen, weave 1/2" tabby for first turn-in.

1 1/2"	Weave tabby weave, with warp linen (9-fold), for the hem turn-under, ending with tabby A, harnesses 2&4	
1 1/2"	Treadle harnesses 2&3, following pattern shots with tabby shots, as noted above	14 shots
1 1/2"	Treadle harnesses 1&2, with tabby	14 shots
3/4"	{Treadle harnesses 1&4, with tabby (area A) Treadle harnesses 3&4, with tabby (area B)	6 shots
3/4"		6 shots

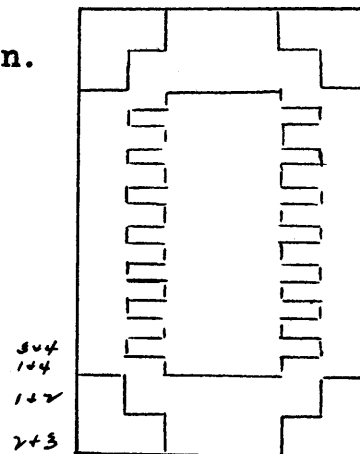
Repeat these last two until there are 15 groups of 6 shots each:

A B A B A B A B A B A B A B A

1 1/2"	Treadle 1&2, with tabby	14 shots
1 1/2"	Treadle 2&3, with tabby	14 shots
1 1/2"	Tabby weave for hem	
1/2"	Fine tabby weave for hem's first turn-in.	

The above treadlings should give a 20" long mat on the loom, for a finished 18" mat, so guage your sizes accordingly.

A sketch is attached to show the pattern areas, since the photograph does not show these up too clearly.



Finishing: Stitch ends first for strength, then soak in mild suds and squeeze gently, since creases do not iron out easily. Roll in a towel for 15 minutes, then iron with a hot iron until dry. Crease hems with iron, then hem with fine linen thread.

COARSE COTTON MATS

We used the same plan exactly as given, using for warp and weft a cotton string of about the same weight as the linen (about twice as heavy as cotton carpet warp). It was soft where

the linen is firm, but is a good tray or breakfast mat. We fancy this string would dye easily, as well.

Supply Sources for these linens

40/2 linen

Contessa Yarns, 3-5 Bailey Ave., Ridgefield, Conn.
Ederer, Inc., Unity & Elizabeth Sts., Philadelphia 24, Pa.
Frederick J. Fawcett, Inc., 129 South St., Boston 11.

20/2 linen

from the three above firms, also from
Hughes Fawcett, 115 Franklin St., New York
Flax Recovery Inc., Washougal, Washington
Lewis Craft Supplies Ltd., 8 Bathurst St., Toronto, Ont.
Lockeweave, Como Co., Vaudreuil, Quebec

Heavy linen for use at 8 ends per inch

4 to 9 fold from Bedford Fine Leathers, Vancouver, B.C.
9/2 from Flax Recovery Inc., Washougal, Wash.
14/4 or 14/6 from Lockeweave, Como Co., Vaudreuil, Que.

Perle cotton #8

in small balls from your local variety or department store

Cotton rug warp

Searle Grain Co., Winnipeg, Manitoba, 1 lb. spools

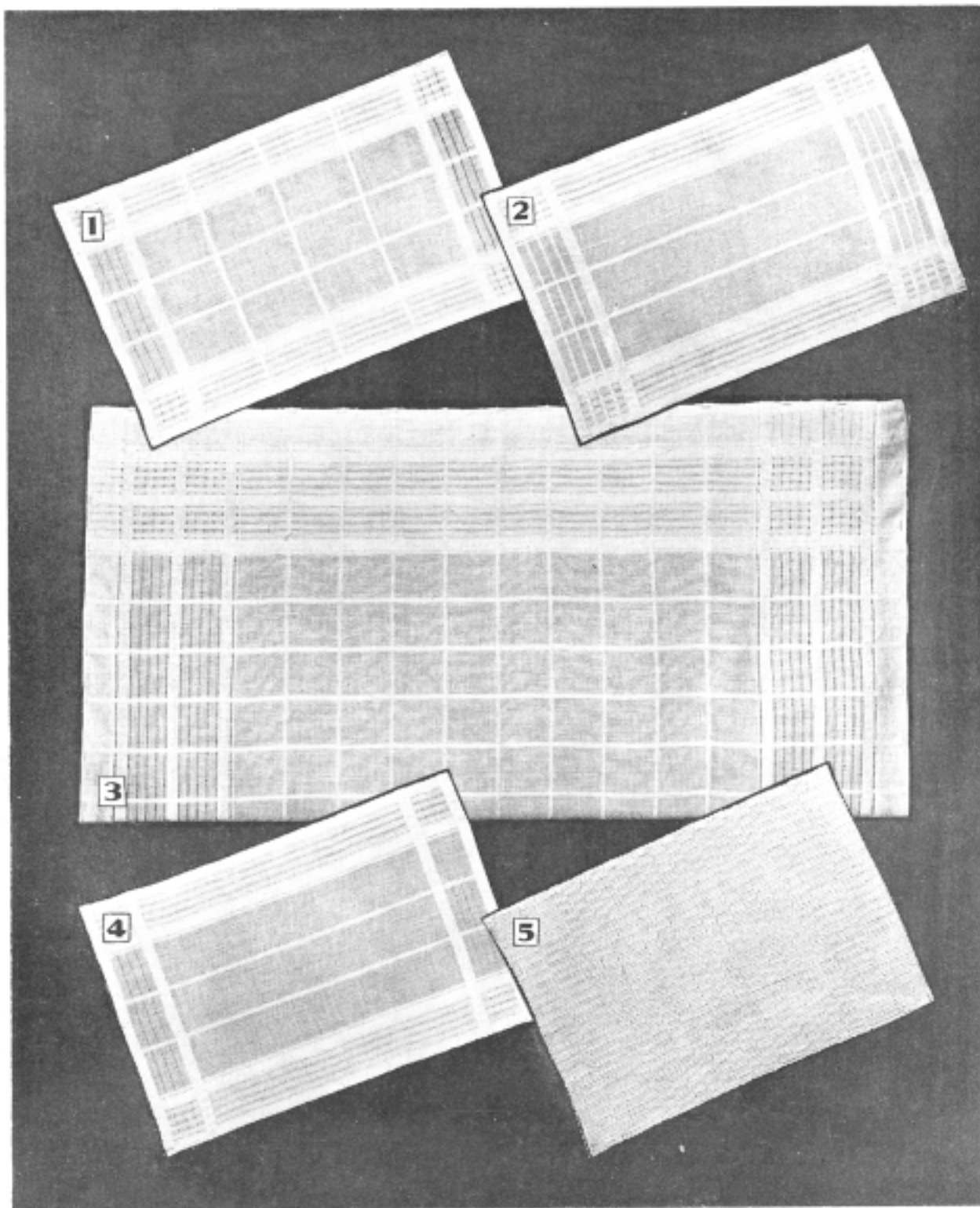
GOOD WEAVING -- HAPPY NEW YEAR!

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

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

HAVE YOU SENT IN YOUR 1951 RENEWAL SUBSCRIPTION TO LOOM MUSIC?
\$4.00, to Mrs. Sandin, please.

RUG WEAVERS: Further to our December issue on rug techniques, here is a note to remind you to wash homespun wools before final planning of your color combinations -- colors are a great deal brighter after washing, with the oil and so forth washed out. We see no reason why you shouldn't wash the weft for the whole rug before weaving, if you prefer to do so.



1. Fine linen place piece, spaced denting, #3, page 4
2. Fine linen place piece, spaced denting, #2, page 4
3. Fine linen table square, spaced denting, tabby weave, pp. 1-3
4. Fine linen place piece, spaced denting, #1, page 4
5. Heavy linen place piece, Crackle weave, page 5

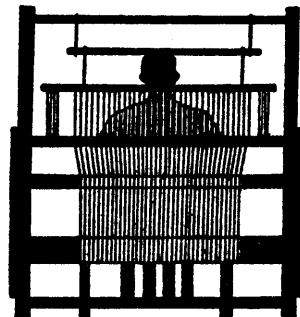
Nos. 1, 2, 4, woven by Mrs. J. Hutton, Edmonton, Alberta

LOOM
MUSIC

VOLUME VIII NUMBER 2

FEBRUARY, 1951

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume VIII, Number 2

February, 1951

We're thrilled to tell you about

FOUR UNUSUAL UPHOLSTERIES --

inexpensive and long-wearing

Despite the fact that all-cotton upholstery material is sometimes frowned upon as not shedding soil, here are three cotton examples we are going to tell you about -- their other qualities override this factor. These materials present a surface as closely interwoven as gros-point; they are sturdy and splendidly firm; they will give the two way stretch your upholsterer asks for; and will cut without any more than the usual ravelling. Because of the closely interwoven surface, shrinkage will not be a problem. We noticed that upholstery in Sweden is a fine art, and all their fabrics are put onto the furniture without any finishing after leaving the loom.

For any such large project, we recommend a sample swatch of each -- at least a yard square -- to check on your color scheme. As weavers, we labor under great disadvantages in not being able to select many values of any one color, but to the person who will dye, a whole world is open. Well-known decorators who use hand weaving have their colors dyed for each scheme, and we must sometimes do likewise.

One question we are asked most often about the lovely soft colors of Swedish textiles (and no one seeing them has failed to exclaim over the colors and sighed to achieve them) is, "Are they vegetable dyes?" The answer is "No, they are commercial dyes, but handled with skill and taste." As to fastness of

color, no dyer will positively guarantee 100% fastness, we are told.

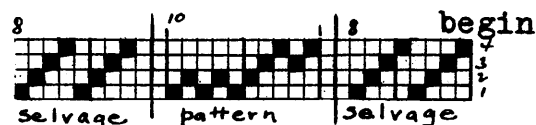
Time is a-wasting, so let us to work and describe our first upholstery example:

#1, "Creamy" squares on a coral background

This is a bright blended coral in color, a true coral such as the necklets we used to wear. The contrasting color is a blend of very pale lemon-tint and white, in a pattern which consists of groups of 9 spots of color forming a square against the blended coral background (see photograph, p.16). It can be used either crosswise or lengthwise, and has a true "all over" feeling, avoiding any stripyness. It is not reversible, because of weft skips on the under side. This is adapted from a sample from Linköping.

Warp: Coral colored Canadian 8/2 cotton or Lily 10/3 cotton is just right, set at 15 ends per inch -- a closer setting is not necessary, because of the heavy weft.

Threading Draft, a simple "on opposites" overshoot, 10 ends to one repeat:



Repeat threading draft as desired, beginning and ending with selvage -- e.g. for a 36" width calculate, $36 \times 15 = 540$ ends, or less than 1/4 lb. cotton per yard of warp.

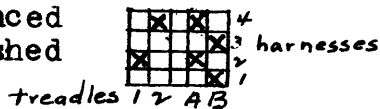
Weft Materials: Background: 4 strands are wound on the shuttle at one time, 2 of a slightly brighter tone than the warp, of a 10/2 weight (or 8/2), mercerized or rayon; and 2 of a finer 20/3 or 16/2 weight, unmercerized in a lighter shade; so the formula for color reads:

Warp: main color dull, solid color
Background weft: 1 brighter than warp, shiny, 2 ends
 1 paler than warp, dull, 2 ends
Pattern weft: 1 strand 10/2 or 8/2 pale lemon,

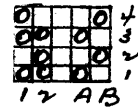
mercerized, wound with 2 strands of natural, dull finish.

Tie-up

Counterbalanced
or sinking shed
loom



Rising shed
or jack type
loom



The treading: Dots should form a square, so the weft weights must be carefully matched, and changed to suit your particular choice of material, if necessary.

Weave 5 shots of background weft, tabby B,A,B,A,B, beating firmly

{ With lemon tint and white: 1 shot treadle 1 (harn.2 alone)
 { With background weft: 1 shot treadle 2 (harn.4 alone)
 { With background weft: 1 shot tabby B (harn.1&3)

Repeat these bracketted shots twice more, giving three rows of pattern dots.

Weave 4 shots background weft, tabby A,B,A,B.

Repeat bracket treading, and continue thus.

This flat-surfaced material is perfect for modern functional furniture, and for informal uses.

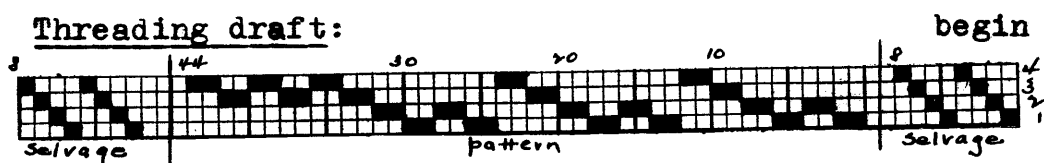
#2, Two color texture effect, ours in coral and oyster

Our second example is again cotton, again an "on opposites" overshot threading, but has more color contrast and pattern feeling than the first. It is for use where two-color effects are desired, and where a light-and-dark subtle design is suitable. Again, it is flat surfaced, firm, not reversible, but decidedly intriguing and very different. (Photograph on page 16).

Warp: Oyster 8/2 or 10/2 weight, dull finish, at 24 ends per inch (arranged as 12 double ends), 2 ends per dent in a 12-dent reed, single in the heddles to prevent twisting of warp ends together.

For a 36" wide warp: 36" x 24 = 864 ends, or almost 1/4 lb. of cotton per yard of yard-wide warp.

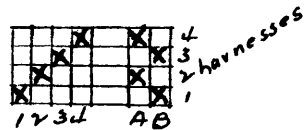
Threading draft:



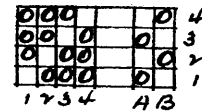
The wefts: Two contrasting colors, such as brown and cream, coral and white (our colors here), lime and white, forest green and white, using clear colors, not pastels or too greyed tones. Two shuttles are required, one for light color, one for contrasting color, each shuttle wound with a double strand of cotton. Weft weights, 8/2 or 10/2 cotton, dull finish.

Tie-up:

Counterbalanced
or sinking shed
loom



Rising shed
or jack type
loom



Treading: Two principles of designing are employed in this sample to achieve the pattern: single treadles used to place the color in certain areas; colors alternated in regular order.

- * Treadle 4, with double light color (white)
 - 3, with double contrasting color (coral)
 - 2, with double contrast (coral)
 - 1, with double light (white)
 - 2, with double white
 - 1, with double white
 - 2, with double coral
 - 3, with double coral
 - 4, with double white
- Tabby B, A, B, with double coral

Repeat from * and continue throughout

#3, Mercerized and dull, one color, texture effect

The third upholstery is again flat-surfaced, no skips, suited to large areas, not reversible, and is extremely rich looking because of the mercerized cotton used. Our sample is a dark gold color, but deep blues, mulberry, greens, and greys would utilize its value too. For lighter colors, try honey beige or lime.

The warp: a 3/2 Perle cotton in the main color; a 16/2 or 20/2 unmercerized cotton, in a slightly duller shade than the main color -- not any contrast, but just enough darker or different to be sensed when woven, but not too noticeable. These are threaded alternately: 1 end perle, 2 ends 16/2 together, 1 perle, etc.

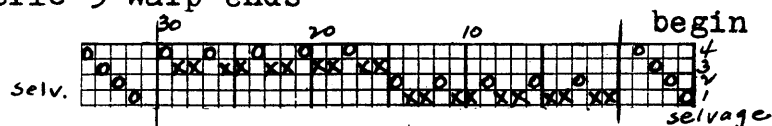
Warp setting is 20 ends per inch, the 2 fine ends counted as one.
(10 dent reed, 1 coarse and 2 fine ends per dent)

This example is not satisfactory with any other weight or warp setting (at least not in the considerable number we tried out).

The draft is again an "on opposites" overshoot:

x = fine warp ends

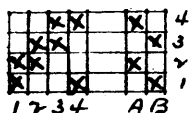
o = perle 3 warp ends



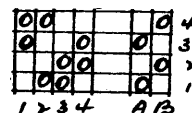
The weft is 3/2 Perle cotton, same as the warp, used single on the shuttle and beaten 20 weft shots per inch, to square off the warp. Do not substitute, as for proper effect the weft must be fat and round.

Tie-up is standard:

Counterbalanced
or sinking shed
loom



Rising shed
or jack type
loom



Treadle

Pedal B

Pedal 4

Pedal B

Pedal 2, and continue, using perle 3 weft throughout.

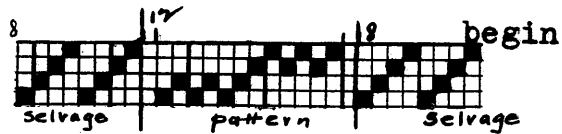
Tabby A or pedal A is not used, so that the heavy warp is kept on the surface for 3/4 of the time.

#4. Two-surface tabby effect with contrasting colored spots

For the fourth of our group we have chosen a wool of the honeycomb type, combined with linen, showing yet another way to use a simple "on opposites" overshoot draft. This is excellent for chair seats, and all-over coverings, a firm and strong fabric. The wool should not be too soft a yarn, homespun is best, of a weight equal to a 3-ply fingering wool.

The Warp: unmercerized 16/2, 24/3, 20/3, or similar weight cotton, same color as the wool background to be used, set at 20 ends per inch (2 per dent in a 10-dent reed). One could possibly substitute a fine quality 8/2 at 18 ends per inch.

The draft:



The tie-up is direct, as given on page 11

The weft: Ours is a midsummer leaf green (cotton warp is the same color) for background, and the linen weft, for the spot areas, is a bleached #10 or 25/2 or similar grist. If it suits your color scheme, use a well contrasted pastel linen. If a coarse homespun weft is not available, we found that three strands of fine English tweed made an excellent substitute here.

The treadling: There are to be 20 weft shots per inch of weaving, 12 shots of wool and 8 of linen.

- * Treadle in tabby: B,A,B,A, with wool (always end on A)
 - With linen, treadle harnesses 1 and 2 alternately: 1,2,1,2
(2,3,4 and 1,3,4 on a rising shed loom)
 - Four shots wool as above: B,A,B,A (always begin on B)
 - With linen, treadle harnesses 3 and 4 alternately: 3,4,3,4.
(1,2,4 and 1,2,3 on rising shed loom)
- Repeat from * and continue thus throughout.
-

We think you will agree with us that these upholsteries are simple to thread and to weave, yet their worth is high indeed. All are off the beaten path, and we know will give you great satisfaction and pleasure.

Supply sources

8/2 cottons in a good color range from Weavers Shopping Service, Box 505, Seaforth, Ontario
Perle 3 and other cottons in excellent colors from Lily Mills, Shelby, N.C.

Some homespun yarn sources which are new to us (but recommended by others), and about which we haven't first-hand knowledge of color fastness:

Briggs and Little's Woollen Mills, York Mills,
York Co., R. 8, New Brunswick
Brown's Woollen Mills, South Nelson on the
Miramachi, Northumberland Co., R. 8,
New Brunswick.
Sifton Woollen Mills, Sifton, Manitoba

Fibre Yarn Co., 840 Ave. of the Americas, New York 1, have 8/2 wool in all colors, about the right weight for sample #4, at 2,000 yards per lb. This same firm has wonderful rayons in white for dyeing, plus novelties.

Tweed wools, to be used triple on the shuttle as a substitute for homespun, in upholstery #4, from Searle Grain Co., Winnipeg, Manitoba. They have cottons also, in various weights as 8/2, 10/2, etc. Another recent offering from Searle Grain is an 8-ply linen at \$2.95 per lb., a good buy for heavy luncheon mats and cloths, or rug warp.

Do look also in the Handweaver and Craftsman for supply dealers.

We read with apprehension the constant rise in raw wool prices on the Australian market, and the clip being sold away from us. Fine worsteds particularly have advanced sharply and continue to advance. We do not advocate hoarding, but do suggest that any yardages you have in mind should be considered now. It is more than likely that all prices will advance again, and soon, and we must plan our projects carefully. It is in times of stress our looms are the most useful, and provide us with comfort indeed.

As we weave, the cares of the world fall away, and we gain strength for the coming days by our accomplishments, even if it is only with the "bang-er", as one of our students called her beater. Therefore, for once we will say

"Good bang", and fine weaving!

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

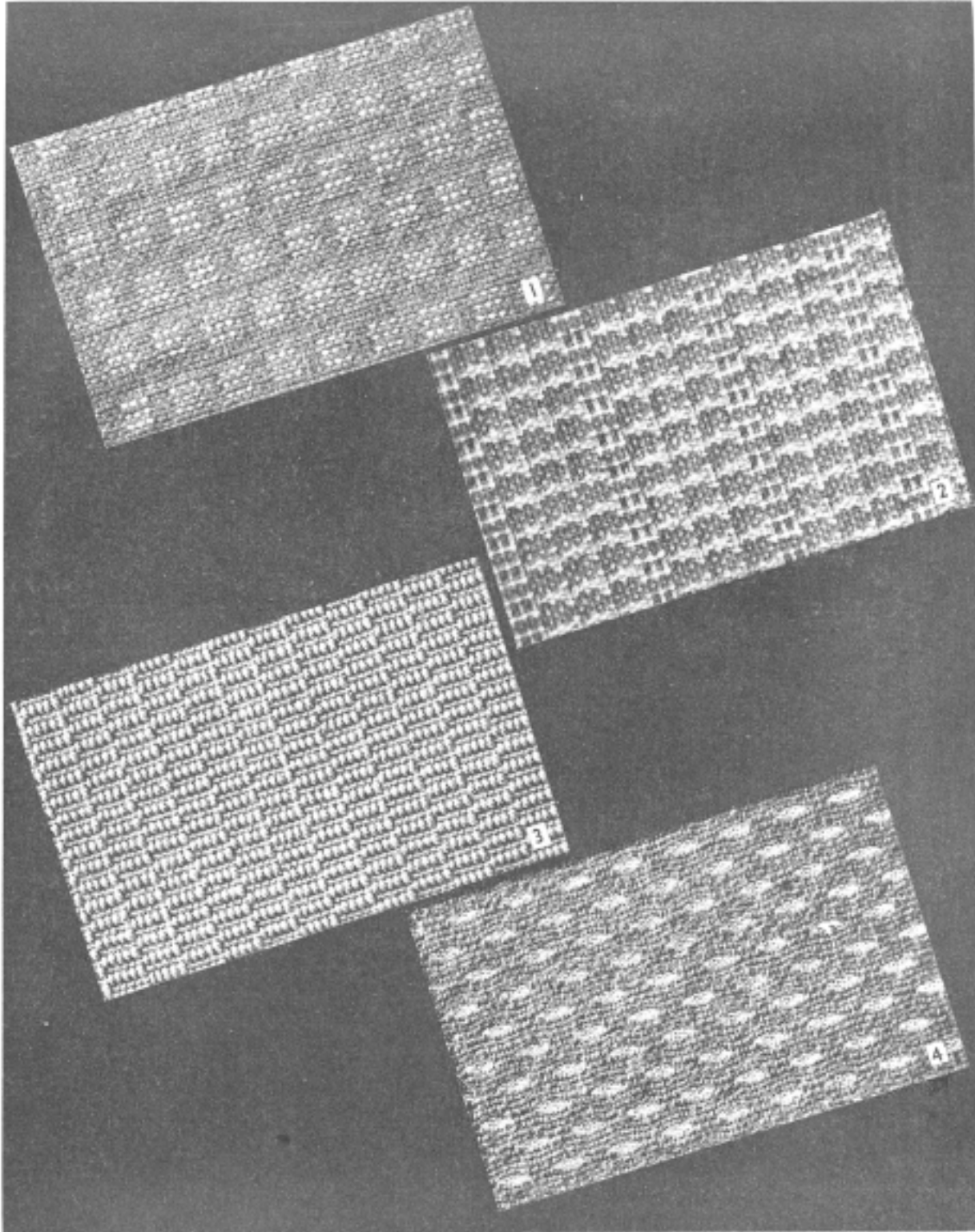
R. B. Sandin
Mrs. R. B. Sandin
University of Alberta
Edmonton, Alberta

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We are hearing about Gertrude G. Greer's forthcoming book, ADVENTURES IN WEAVING, from its publisher, Chas. A. Bennett Co., Inc., Peoria, Ill., and from various book sellers. Its price (U.S. funds) is \$7.95 pre-publication until March 1, then it will be \$9.95 pre-publication; \$12.00 on publication. The publisher writes "This book is intended primarily for the experienced weaver. Many revolutionary techniques and original patterns are included." We understand, too, that several examples of Canadian weaving are included.

Craft & Hobby Book Service, P.O. Box 1931, Carmel, Calif., is one source.



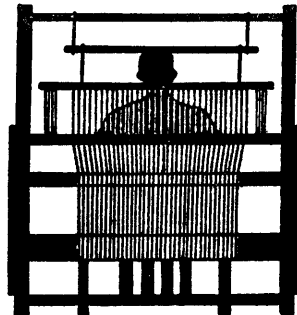
Upholstery samples collected in Sweden and developed in our own studios.

LOOM
MUSIC

VOLUME VIII NUMBER 3

MARCH, 1951

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VIII, Number 3

March, 1951

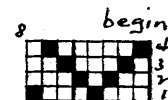
HOW DO YOUR TREADLINGS GO?

(for 4 aprons)

Newly fledged weavers are apt to neglect the great varieties of treadlings which are possible on simple weaving drafts, because of the ever-beckoning types of weave they have yet to explore -- and "older" craftsmen tend to find a favorite group of treadlings and stay with them. For your next venture we suggest overshot treadlings which are worked out here for aprons, but suitable also for dirndl skirts, curtain arrangements, borders for bags -- in short, for use wherever cotton weaving requires colored pattern borders. The finer warp setting suggested should answer your queries as to material for cotton dresses, fine but not transparent. (our 50/3 cotton, set at 45 ends per inch, makes a beautifully fine soft cotton weave, but it is rather transparent, so we turn to the fine 2-ply cottons).

Our first example is 30/2 white cotton, set at 48 ends per inch. It is much more satisfactory to have fine reeds for fine cottons: a #24 reed is an excellent purchase, as many yarns and linens are set at 24 ends and 48 ends. Our apron is 27" wide, giving 1296 ends. Make a long warp, when so much threading is involved, for labor economy.

Our first two aprons are set up on Rosepath, and the second two on a small overshot. (1) Rosepath draft: Repeat threading draft as desired, omitting the last 1 on the last repeat.



The tie-up is standard:

for counterbalanced
type of loom:

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

treadles: 1 2 3 4 AB

for rising shed
or jack type
loom:

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

1 2 3 4 AB

We must repeat here what we have stressed before, that finer threads demand more skill on the part of the weaver -- not more knowledge, but skill in operation: more care in warping and rolling the warp, to keep ends in perfect order; more smoothness in tieing-in after rolling the warp. We shudder to see the unsightly knots sometimes used: ends rolled around each other and never completely straightened, the large number of ends in a group, and so on! You cannot weave well without even tension, which means ties in small groups, particularly at each edge of the warp. We ourselves often use a small comb to straighten ends

quickly when tieing-in, and find it saves our hand muscles. Once tied-in at a perfectly even tension, smooth loom operation is essential. Don't jerk and jump at the treadles, but move smoothly from one treadle to the next. Do get a rhythm, and see how your edges improve, both as to straightness and narrowing-in. If you have trouble with your bobbins pulling, try paper bobbins and wind them tightly -- they seldom pull. Use a triangular shaped paper, place (a) on the shaft of the winder and twist the balance around the shaft tightly. Let the end of the weft thread be caught in the last turn, and wind -- it soon becomes easy to do.



APRON #1: Rosepath with blue, gold, green, brown bands

This first apron is a typically Swedish country-side design, from Borås, our first piece woven in Sweden. The colors also are typical: grass green, marine blue, dull gold, and dark brown, these wound double on the shuttle, the same 30/2 weight as the warp. Cottons dye so easily that this is a good chance to practice some dyeing.

Treadling details: Tabby weaving (harnesses 1&3, 2&4) is used only in the background bands between colored pattern bands. In the latter, the principle of "opposites" treadlings is used, -- the traditional treadling for Rosepath, so we were informed. For example, the colored pattern shot on harnesses 3&4 is followed by a white background shot on its opposite, harnesses 1&2, and so on.

Weave, then, 1" in white tabby, with 30/2 weft like the warp, for hem turn-in and beginning.

Band #1: With blue 30/2, double

(48")

on the shuttle:

Treadle 3, then treadle 1 with white 30/2,
single on the shuttle

Treadle 4, then treadle 2 white

Treadle 1, then 3 white

Treadle 2, 3 times, then 4 (following each blue)

Treadle 1, then 3 white

Treadle 4 " 2 "

Repeat, ending with an extra shot of blue, on Treadle 3, to balance beginning shot, then end off blue weft.

Weave 1/4" white, tabby weave, single on the shuttle

Band #2: With gold double		with white
Treadle 4 once		treadle 2 once
1 "		3 "
2 "		4 "
3 "		1 "
	end off gold	

Weave 1/4" white, tabby

Band #3: With green double		with white
(5/8") Treadle 4 once		treadle 2 once
1 "		3 "
2 twice		4 (after each green
1 once		3 green
4 once		2 once
repeat 3 times in all (double shots at repeats), and end off green pattern weft.		

Weave 3/8" white tabby, and end off white

Weave 4 shots brown tabby, and end off brown

Weave 3/8" white tabby

Repeat from beginning of Band #1, for length of apron.

Weave an extra 8" for a narrow band and narrow ties. We treadled a blue pattern (as #1 above) for the centre of apron band and ties -- 1-1/8" wide finished apron band and ties -- that's Swedish!

APRON #2: Rosepath, white with red bands

This example was purchased at Gävle, north of Stockholm. It is a slightly coarser cotton, say 20/2 or 30/3, set at 40 ends per inch. (That's right, you need a #20 reed, but they are good investments). This also is Rosepath, in red and white, with the more usual 1&3 and 2&4 tabby binding shots throughout. It is 21" wide, 21" long, just a square, and you will be interested to know the price in Canadian money: \$1.95. Warp 840 ends of the desired length.

Treadling details: For pattern, use a true red, 20/2 or 30/3 weight, single on the shuttle; white tabby of the same weight, single on the shuttle.

Weave 1/4" white tabby for hem and turn-in (hem is 3/8")

- (a) 10 shots tabby weave, white (1/4")
- (b) 1 shot each, treadles 1,2,3,4, with white (use tie-up on p.17)

Repeat (a) and (b), 3 times in all, ending with 10 shots of tabby, and ending the tabby shots on treadle A.

With red, treadle 1 once, followed with B tabby, white
 " " 2 " " A "
 " " 3 B
 4 A
 1 B
 2 etc.
 3
 1 three times end off white

With red, weave 1-5/8" tabby weave

With red pattern and white tabby:
 treadle 1 three times
 4 once
 3 once
 2 once
 1 twice
 2 once
 3 once
 4 once
 1 once
 2 once
 3 once
 4 once, and end off red

Weave 3/8" white tabby weave

With red pattern and white tabby:
 treadle 4, 6 times
 3 once
 2 once
 1 once
 4 once
 3 once
 2 once
 1 once
 2 once
 3 once
 4 4 times, and end off white

Weave 3 shots red tabby and end off red
 Weave 4 shots white tabby and end off white
 Weave 3 shots red tabby

With red pattern and white tabby:
 treadle 4, 8 times
 3 once
 2 once
 1 once
 2 once
 3 once
 4 8 times, and end off white

Weave 3 shots red tabby and end off red
 Weave 4 shots white tabby and end off white
 Weave 3 shots red tabby

With red pattern and white tabby

treadle 4 4 times
 3 once
 2 once
 1 once
 2 once
 3 once
 4 once
 1 once
 2 once
 3 once
 4, 6 times, and end off red

Weave $3/8$ " white tabby

With red pattern and white tabby

* treadle 4, once
 3 once
 2 once
 1 once
 4 once
 3 once
 2 once
 1 once
 4, 3 times, and end off white *

Weave $1\ 5/8$ " red tabby

With red pattern and white tabby

treadle 4, 3 times
 1 once
 2 once
 3 once
 4 once
 1 once
 2 once
 3 once
 4 once, and end off red

{ Weave $1-1/2$ " in white tabby
 { With red pattern and white tabby, repeat starred band above.

Repeat these two bracketted treadlings 4 times in all.

End with $3\ 1/2$ " tabby weave in white (more if a longer apron is desired), and weave-in a colored dividing line to mark top of apron.

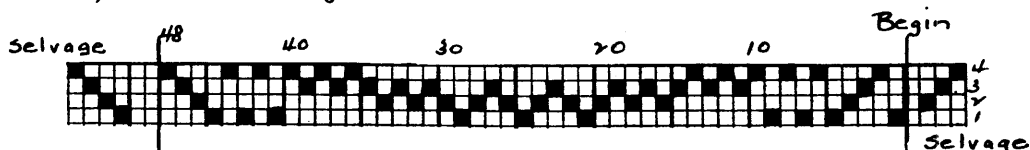
For band and ties, weave another 3 repeats of the bracketted treadlings, ending with 1" white tabby. Band and ties are $3/4$ " wide finished, red pattern on surface, white tabby under side.

APRONS #3 and #4 are shiny and vivid by contrast, for dressy dirndls and for dinner aprons that are decorative enough to compliment a gown.

Here we used a rayon warp and rayon and other wefts: a

10/2 aqua rayon set at 24 ends per inch. This rayon comes in attractive colors: grey, a soft aqua, a lovely yellow, and is best set at 24 ends per inch. For wefts we used Bucilla Twinklesheen, 10/3 Lily cotton, and cable twist rayon. These aprons are a generous size, set in the loom 30" wide. Both #3 and #4 have warp and weft of aqua rayon, and the first or #3 has a wide pattern band of good color interest: apricot cable twist, dark brown 10/3, yellow Twinklesheen with gold metallic in it.

For a draft we chose a favorite overshot miniature, "Snowball", one of many such versatile drafts:



Thread: 4, 3, 2, selvage, once
 15 repeats of pattern draft: 15 x 48
 1, 2, 3, 4, selvage, once = 727 ends, or 30"+ wide.

Use the standard tie-up given on page 17.

Treadling details: We wove 6" in tabby weave, aqua 10/2 weft, for a deep hem and turn-in, ending off the aqua.

For that variety we spoke of in treadling, we used the Italian method, a type of bound weaving, where the usual tabby is replaced by pattern shots, also "on opposites" treadlings:

1. Beginning of band: on opposites

A	{	With dark brown 10/3, harn. 3&4 once, 1&2 once, end off
	{	With yellow Twinklesheen " " "
	{	With apricot cable twist " " "

7 shots aqua 10/2 rayon, and end off (tabby weave)
 With yellow: 2&3 once, 1&4 once, 2&3 once, end off
 8 shots aqua, tabby weave

Repeat A, in reverse
 6 shots aqua, tabby weave

2. Centre of band - Italian fashion: three colors are used and the order of using colors remains constant. The main treadling is always in apricot cable, the other two acting as tie-downs. Color order for one round: apricot, Twinklesheen, apricot, brown. Treadling order for one round: when main block treadling is 1&2, first binder is 2&3, second binder is 1&4, and so on, thus:

Treadlings of wide centre band

Harn.	3&4	apricot,	1&4	Twinkle,	3&4	apricot,	2&3	brown,	twice
	2&3	"		3&4	"	2&3	"	1&2	"
	1&2	"		2&3	"	1&2	"	1&4	"
	1&4	"		1&2	"	1&4	"	3&4	"
	2&3	"		3&4	"	2&3	"	1&2	"
	3&4	"		1&4	"	3&4	"	2&3	"
	1&4	"		1&2	"	1&4	"	3&4	"
	1&2	"		2&3	"	1&2	"	1&4	"

Then weave the "1. Beginning of band: on opposites" section (page 22), in reverse, beginning with 6 shots aqua tabby.

Then weave 9½" aqua tabby weave.

Here we put in 4 shots of aqua: 1&2, 3&4, 2&3, 1&4, and left 2-inch ends on each at each selvage. These we used to pull up gathers at the band. Then 1/2" aqua to sew band over, then a colored marking thread across before weaving ties.

We wove 2½" for each tie (ties all tabby weave), and 4½" for a band. The band is: 12 shots tabby in aqua, pattern A, 12 aqua, pattern A in reverse, then 2-3/4" aqua for under side of band.

APRON # 4: large patch pockets of splashy color

The same aqua warp and weft are used as for Apron #3, and on this background are large patch pockets of splashy color: again Twinklesheen in bright red, and yellow, a-twinkle with gold metallic; gold 10/3 Lily; and white mercerized 6-strand cotton. The pockets were treadled first, 6" deep, with narrow edge for bottom turn-in.

Again we use a bound type of weaving, keeping the order of treadling constant, but moving the color order from treadling to treadling -- double reds at changes: complicated in looks only, thus:

#1	1&2	gold	2&3	yellow	3&4	white	1&4	red	4 times
#2	"	red	"	gold	"	yellow	"	white	4 times
#3	a	"	"	red	"	gold	"	yellow	1st time
	b	"	"	white	"	red	"	gold	3 times
#4	a	"	"	white	"	red	"	gold	1st time
	b	"	"	yellow	"	white	"	red	3 times
#5	a	1&2	yellow	2&3	white	3&4	red	2&3	red
	b	1&2	gold	1&4	yellow	3&4	white	2&3	red
#6		1&2	red	"	gold	"	yellow	"	white
#7	a	1&2	red	"	red	"	gold	"	yellow
	b	"	white	"	red	"	gold	"	yellow
#8	a	"	white	"	red	"	red	"	gold
	b	"	yellow	"	white	"	red	"	gold
#9		1&2	gold	2&3	yellow	3&4	white	1&4	red

Repeat #2, #3 and #4, then 3/4" aqua tabby for pocket's hem.

Weave in a colored thread to divide pocket from apron, then begin apron:

Weave 5 1/2" aqua tabby for hem and turn-under

Weave one round of #1 above for hem interest

Weave 17" aqua tabby for body of apron, then insert the gathering shots as for apron #3, and 2" more tabby. Insert a colored thread for dividing guide, then weave 10" more for band and ties, all aqua tabby.

Make up with the pockets fair and square on the apron -- see photograph on page 25. When we first placed the pockets on the apron, they looked very unhappy, as if they felt they were just thrown at the background. We took 16 strands in all of the four colors used, rolled them together and couched that, with a strand of red, alongside the sides and bottom of the pocket and across the top edge of the pocket. It made all the difference in the world, and then we laundered the material. Washes well, but we had an afterthought: if we had couched the roll of thread onto the pocket all around and then put a dome fastener at each corner with extra ones across the bottom, the apron could be washed many times to one washing of the pockets. We also added a small box pleat at the centre of this apron, to "set off" the pockets.

Another "must" is the insertion of a contrasting colored thread at every cutting line. It saves many minutes when it comes to stitching on the machine (on each side of line) and cutting.

Try these treadlings on any overshot where the skips are small -- You'll be amazed at the effect.

Supplies:

Bucilla Twinklesheen, cable twist rayon, and 6-strand mercerized (white embroidery cotton): from your department store.

10/2 rayon from Searle Grain Co., Winnipeg, Manitoba, also 50/3 and other fine cottons.

42/2 from Weavers Shopping Service, Box 505, Seaforth, Ontario
20/2, 30/3 and 24/2 from Lily Mills, Shelby, N.C.

We haven't located a 30/2 cotton -- let us know if you have a source, please. The 42/2 weight should work well for #1 apron, lightly beaten. Lily's 24/2 would be a soft product too, but too heavy for the 48/inch setting -- try it at 40/inch, and beat lightly, for #1 apron.

BANFF SCHOOL OF FINE ARTS, Banff, Alberta: A booklet describing courses offered -- including weaving -- is now available from The Director, Banff School of Fine Arts, University of Alberta, Edmonton, Alberta. Weaving classes: July 10 to August 18. We expect an exceptionally fine class this summer, since only the very hardy souls will dare register after seeing those pictures of the weaving instructors -- your LOOM MUSIC editors!

M. McIntosh



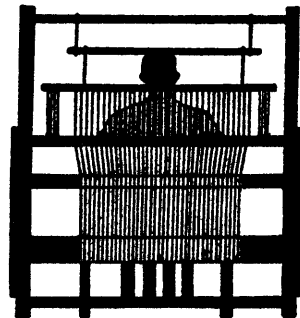
- Apron #1: Rosepath with blue, gold, green, brown bands, p. 18
 #2: Rosepath, white with red bands, p. 19
 #3: Snowball, aqua with brown, yellow, apricot, and metal, p. 22
 #4: Snowball, aqua with gold, yellow, white, red and metal, p.23

LOOM
MUSIC

VOLUME VIII NUMBER 4

APRIL, 1951

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VIII, Number 4

April, 1951

THE FLOSSA RUG, including RELIEF AND HALF FLOSSA

A compliment (not exactly to our taste) has been paid to our own Flossa sample on many occasions: "Why, it's just like a broadloom, isn't it?" And we smile and say, "Yes, but this is handwoven."

A good Flossa rug does have the attributes of broadloom, but how very much more! We buy a broadloom for its weight and firm construction, its close glossy pile, and its faculty of imparting a luxurious feeling to our room. All this, indeed, describes a proper Flossa rug too, but there is the added thrill of accomplishment and pride of workmanship if we have made it ourselves. If, on the other hand, we have bought it from the weaver, there is an appreciation of the skill of this craftsman who fashioned the rug.

As explained in our first rug bulletin (December, 1950), the weaving of a rug falls into two divisions, each of prime importance. The first is the selection of a design and color scheme, the second is the actual technique of weaving.

If the rug is to be of one color and of an all-over pile construction, we may pass directly to the weaving, but a rug with some design is more truly individual. Those of you who have the MONSTERBLÅD pamphlet will notice the word "gamral" in connection with the Flossa rugs illustrated, meaning "old". This is not the modern type Flossa, which has a shorter pile. For every rug done in all-over Flossa, one sees ten rugs in Half or Relief Flossa, -- firm weft-faced background with design in the Flossa pile technique.

What is the difference between Half and Relief Flossa? It is not a matter of weaving, but of treatment after weaving. The half flossa is left as it comes from the loom, while in relief flossa the outer edges of the raised design pile are rounded off by clipping with sharp scissors, for a sculptured look.

In the modern Swedish rug treatment, the background areas and the larger pattern areas, show a trend away from solid color, using instead a blending of two or more close tones of a color to obtain a third or even a series of secondary tones, all subtly intermingled into a harmonious whole.

Let us say, then, that for a rug in whole Flossa we devise something akin to our Orientals or Chinese rugs, with a more or less elaborate design according to our fancy; and for Half and Relief flossa we have a design more akin to a sculptured broadloom. All are woven with end borders of the background weft-face technique, as a finish above the end fringes.

Procedure for preparing design: Flossa, or Half Flossa

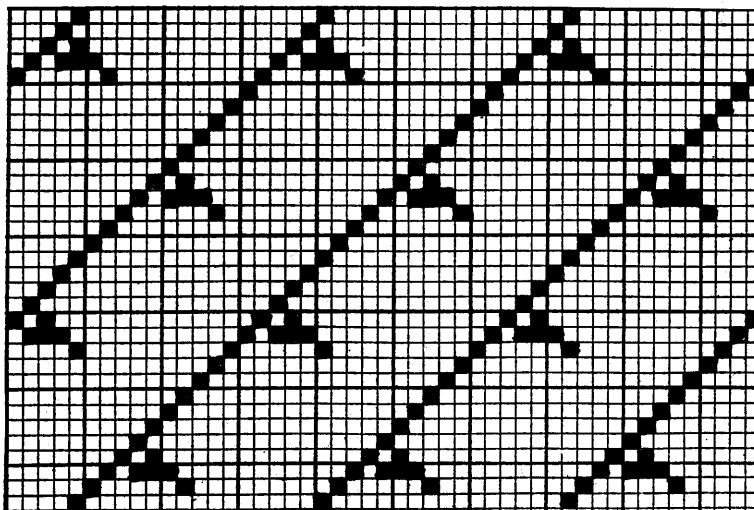
1. Pencil sketch (or copy, for your first effort) design onto thin water color paper, making the size about 6" x 8". With water colors, lay out the color areas, working for impression rather than detail (oh, yes, you can, just try it!). This sketch gives the feeling and appearance of the completed rug -- the actual weaving details are worked out next on squared paper. Our photograph on page 34 shows such a rug design, in water color.

2. Graph. The size of graph paper to be used depends on the warp setting and the warp. The most common setting is 4 knots per inch across the width of the warp, times 4 rows up, per inch, or 16 knots per square inch of rug. In the design graph, remember that a flossa design must be considered as occupying only the space of the knot, since the color will not flatten out into another area as it would in the case of a long pile design.

(Swedish reeds are measured in centimetres, always so many dents or warp ends per 10 cm. Their measurement then of 30 ends per 10 cm., or 15 knots per 10 cm., works out to $7\frac{1}{2}$ ends per inch -- a No. 8 reed is our closest equivalent in common use.)

For our graph paper then, it will be convenient to use 8 x 8 squared paper (8 squares per inch), working out our sketch exactly to scale on this paper -- each space may represent one knot or two knots, depending upon the fineness of the detail of the design. An excellent reference for simple design and color is: Mary Block, DEN STORA VÄVBOKEN, pp. 95 and 97, or #68 on p. 67 (reproduced below):

corner
of rug

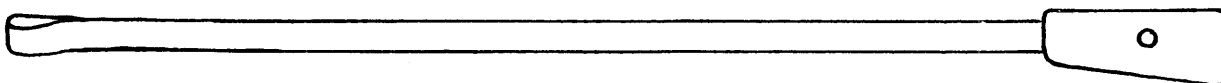


Our warp is 8/4 ply linen, 600 yds. per lb. At 8 ends per inch, for a rug 45" wide and 80" long (for rug and fringe and loom waste at least a $3\frac{1}{4}$ yd. warp), nearly 2 lbs. of linen are needed.

The basic twill threading is used, with the 4 edge warp ends threaded double, 2 per heddle and 2 per dent.

The wefts: Heavy homespun yarn is used for the background of Flossa and Half Flossa rugs. Natural white is often used for the whole Flossa, or a lighter value of the pile color; in Half Flossa the color will be determined by the rug design and color. This background weft is used double on the shuttle. Knots should be tied from the best quality rug yarn. Canadian so-called "rug yarn" is too soft and heavy for knots. The pile-quality Swedish yarn is a 2-ply, of what we would usually refer to as a 4-ply weight knitting yarn (we refer to yarn size only), and the knots are tied with a double strand of this. Using fine 2-ply Oriental rug yarn, the knots should be tied with four or six strands of yarn.

A "linjal", or tying rod, or Flossa bar, is used for knots, of flexible flat steel and commonly $3/8$ " high, thus



double steel rod, 20" to 40" long, with wooden handle

end view
of handle:



lines are two slots running the length of the handle, $1/8$ " between slots. Steel is set into slots, then a screw put through to hold handle to the steel.

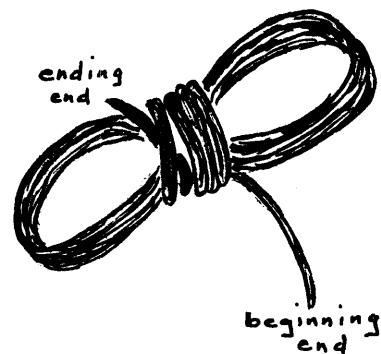
Flossa knife, which may be a special knife or a razor blade in a holder, cuts between the two steel edges while the bar is in place. (Don't cut knots until after throwing one or two background shots, following the row of knots.)

Yes, with the warp set up, design and colors decided upon, background weft wound double on a boat shuttle, and the pile wefts wound double or quadruple (or more) in 4-yard lengths, in "bobbins",

we begin the rug.

(Bobbins are described in Hickman's SCANDINAVIAN ART WEAVING, and roughly sketched here).

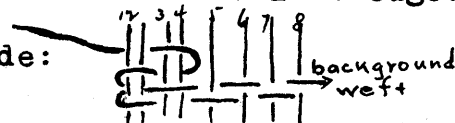
With the beginning end held in the palm of the left hand, the other end is wound in figure-of-eight fashion around the left thumb and fore-finger, until within 2 or 3" of the second end. The loops are slipped off the fingers and held by their middle, then the ending-end is wrapped around the middle and tied in a single knot onto itself. The beginning end of the length pulls freely from the bobbin, and is the end used in tying the rug knots.



The weaving. Leave 8" of warp ends for fringe, including the warp tie, then weave 1/4" of perfect weaving for the end border, using the background weft and covering the warp completely. Use the weft face method described in our first rug bulletin (Dec., 1950), being very sure that the warp ends are not drawn in at the edges, not by even the slightest fraction. The beginning weft end is turned in on the second shed, and feathered out as described earlier.

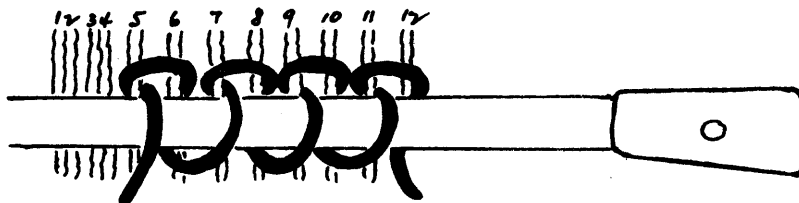
Measure off two lengths of double background weft, about 2 yds. long for each, to weave the selvages. For this purpose we found it more satisfactory to have the double edge threads out of the heddles altogether, but this is a matter of personal preference. Fasten these double lengths in the last shed, a length at each side of the rug, then throw the next background weft as usual. For the selvage, weave the extra edge shots, using this added thread, at the side of the rug opposite to where the shuttle is -- makes the selvage treatment done on alternate filling shots -- e.g. if the shuttle lies at the right edge, weave the extra weft on the left edge.

sketch of extra selvage treatment, left side:



Next, throw the background shuttle to the left, then weave the right selvage. Pull this extra weaving end fairly tight, for a very firm and sturdy edge finish. The background weft on the shuttle includes these same double warp ends at the edges, but this extra selvage treatment gives strength and longer wear to the sides of the rug. These extra selvage passes may be omitted every few rows, when the weaver sees that the edges are building up too quickly with reference to the balance of the rug. Weave thus for a 1/2" background heading, then begin the pile technique (heading may be the color of the background or of the pile, as desired):

Knots may be tied in either direction, but we liked to do them Left to Right, so our directions begin from the left hand edge.




Insert bobbin from right to left under the 5th warp end (the 4 double edge threads have no knots tied onto them), leaving a 1" end lying above the web. With the left hand, hold the Linjal or bar above the last background weft row, with the handle to the right. With the right hand, take the bobbin from left to right over warp ends 5 and 6, under 6 from right to left, under the bar and up to the surface -- all in one motion. With the left thumb placed on the loose end, pull on the bobbin end with a quick tug to tighten the knot. Take bobbin over the bar (snug but not stretched), under end 7 from R to L, over ends 7 and 8 from L to R, under 8 and up behind the bar from R to L, in one motion as before. With the left thumb hold the loop over bar to prevent pulling, and again with a quick tug, tighten this last knot. The bar must be loose enough to slip easily along through the loops. Even tension on the bar makes an even length pile when it is cut.

Continue knots all across from left to right. If a color change is indicated by the design plan, cut off the last bobbin and begin with a new color, just as described for the beginning of a row of knots. Tie knots to within 4 ends of the right edge.

Throw two or three rows of background weft, covering the warp completely and not drawing-in at the edges.

Then turn the bar on edge, insert knife edge between the two steel bands, and cut across the loops. Have knife blade sharp for a clean cut, and keep background and edge wefts out of the way or they will get cut too!

IMPORTANT: At this point, prepare a template to be used for accurate spacing of knots and background, throughout the entire weaving. Use a piece of bristol board or heavy cardboard, about 2" by 6". Lay this on top of the row of knots and mark accurately the centre point of each knot for 16 knots -- exactly 3-3/4" from the head of the first knot to the head of the 16th knot:  This is the guide to how many background weft shots to throw before beginning the next row of knots.

Lay in several rows of background weft, and cover and cover, and beat, and do selvage, and GET THAT FIRM FEELING. Turn template on end, with the first dot placed at the head of a knot, and measure background space. The background width should be one row less than the space to the next mark on the template (1/4"), so that the head of the next knot will come right on that next mark. Get in as many background rows as you can, by looping the weft well and beating vigorously. The more background, the better rug.

Measure every row of knots, parting pile to see you are hitting every template mark squarely. At the end of 16 rows of knots, with background, check once more -- 16 x 16 to 4 square inches is the goal.

It is an accepted practice in Sweden, particularly with rugs with a heavy pile, to use a stretcher to keep the width constant.

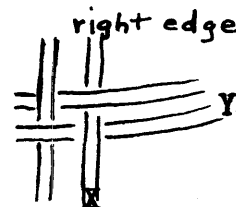
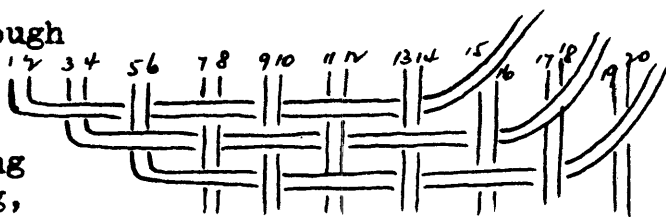
Finish second end of rug with heading to match the beginning -- you will of course have kept notes to check by -- and leave at least 8" again for the fringe.

The Oriental Fringe - as done in Sweden

Lay the rug on a table and weight it down well, leaving fringe hang over the table's edge.

Beginning at left hand side, count off 14 warp ends, including the selvage ones. Ends are worked in pairs. With the right hand, pick up a shed: 14&13 up, 12&11 down, 10&9 up, 8&7 down, 6&5 up, 4&3 down, then pull 1&2 with the fingers through this shed, parallel to the last line of weaving, with its ends turning up over the rug. Hold the warp ends in the left hand and push ends 1&2 up firmly against the weaving with the right thumb and forefinger.

Beginning with ends 16&15, pick up next shed and bring 3&4 through as weft, smoothing and pushing it firmly up against the rug's edge. Continue until you have a closely woven edge all across, always pushing the finish up firmly against the rug, ending finally with 2 pairs of ends hanging down and two pairs pointing to the right. Take last two warp ends X up under Y and back down over it. Pulling all ends closely and neatly together, braid into a 4-strand flat braid, whose direction is down.



Four strand flat braid:

A B C D

A goes over B, D under C; A and D are crossed, D over A. Holding ends in this new position, 2 in each hand, re-name them while in this position: A B C D, and proceed as before. Keep braid flat.

When braid is some 3" long, hold it between the left thumb and forefinger at the end of the braiding. With the right hand, take two strands in a loop around the whole braid once, then carry the ends down through the loop and pull downward tightly.

Back to the rug edge, where we left the warp ends pointing up over the rug: thread first warp end through the eye of a tapestry needle and pull the end down through the heading which the woven warp ends have produced. Pull each warp end straight down, until all warp ends are lying in their original direction, then braid warp ends across in 4-strand flat braids. To fill in the left edge, it is necessary to take extra 16" lengths of warp for added fringe. Thread length through tapestry needle eye, carry the length up into the rug for 1/4", then back down through the next warp space, giving added warp ends here at the left for braiding. Extra warp ends may be added in a similar manner all across the warp, if the 4-strand braids are desired closer together across the rug's ends. This finish is guaranteed to last (when firmly and properly done) for 15-20 years of hard wear.

Supplies

Linen warps: Searle Grain Co., Grain Exchange Bldg., Winnipeg, for an 8-ply linen at \$2.95 per lb.
Ederer, Inc., Unity & Elizabeth Sts., Philadelphia 24, Pa., for cotton and linen gilling twine.
Davis Cordage Co., 564 - 6th St., San Francisco.

Persian rug yarn: George Berberian, 245 - 5th Ave., New York 16.
D.K. Deyrmanjian, 245 Fifth Ave., New York 16:
rug repair yarn at \$5.50 per lb., f.o.b. New York.

Thrums: Whittall Rug Co., Worcester, Mass.

Swedish yarn: Bedford Fine Leathers, 578 Seymour St., Vancouver, B.C., have a shipment on its way from Sweden.

YOUR RUG MAKING, by Lewes and Hutton, Sylvan Press (1949) is a most excellent little book, with some excellent simple design suggestions. Our copy came from Craft & Hobby Book Service, Box 1931, Carmel, Calif., at \$2.75.

We have received copies of two other useful books, published by Chas. A. Bennett Co., Inc., 237 N. Monroe St., Peoria 3, Illinois: CARD WEAVING by Lois Clifford, and SIMPLE TARTAN WEAVING by Agnes Macdonald.

These are splendid little books for club and camp work, Home & School set-ups, and similar organizations. They are clear and simple. The Tartan book is worked out for the simple rigid heddle loom.

Our copy of No.6 of the MONSTERBLÄD series has just recently arrived (\$2.00 from Craft & Hobby) -- it's full of beautiful colored plates of rag rugs -- and rag rugs can be so beautiful!

Good Weaving!

from your editors

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

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

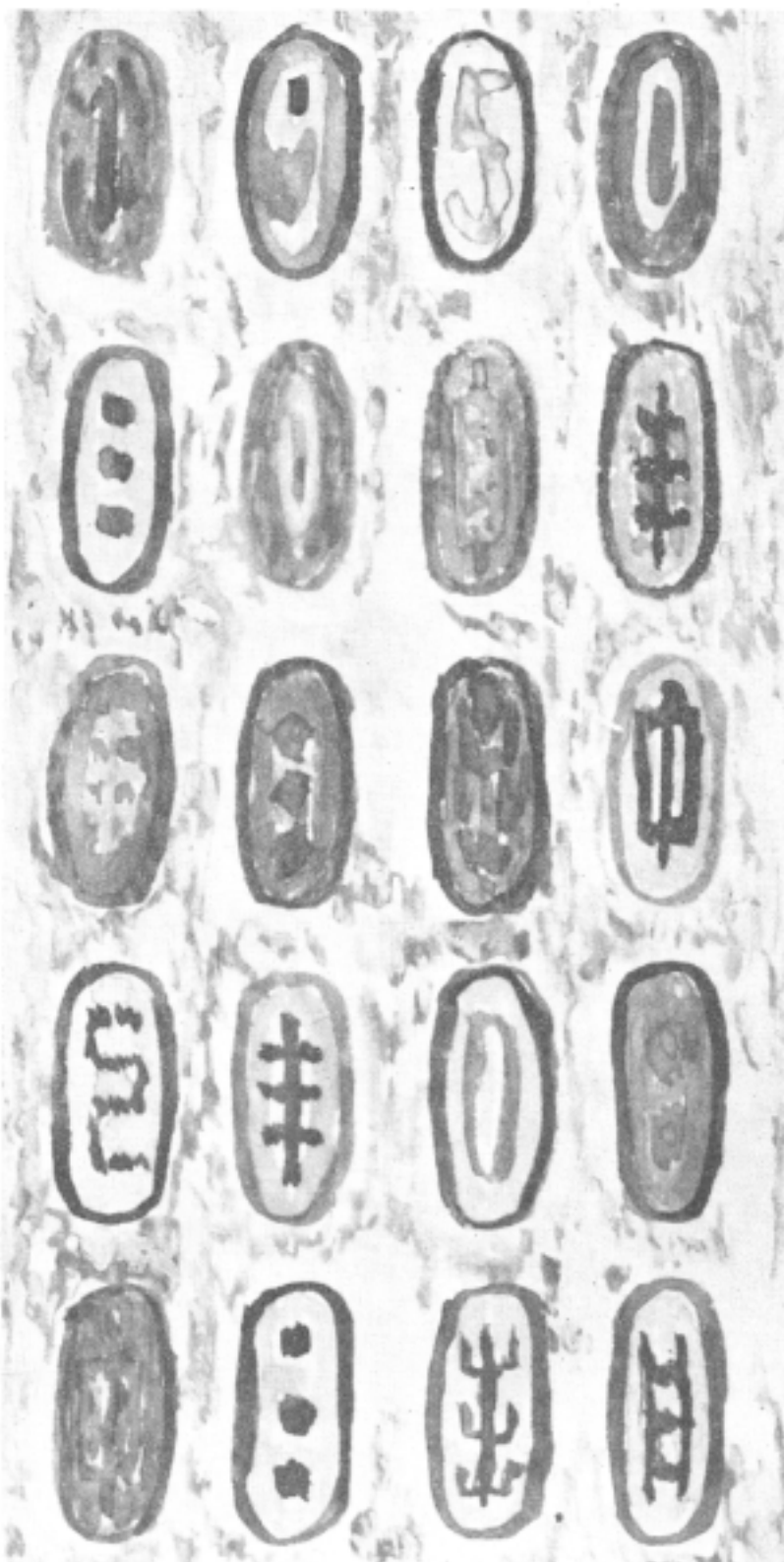
Per year \$4.00
Subscriptions to Edmonton, please.

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LOCKWEAVE, Como, Quebec, was a firm which we listed in September, 1949 as a linen source, and in February, 1950 as a wool source. A California subscriber had her letter to them returned, marked "out of business", so you will want to cross the name from your list of weaving supplies.

Flossa rug design
from
Karin Hansson,
Boras, Sweden

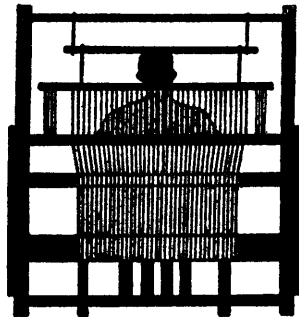
The unevenly colored background calls for the blending of yarns to produce a more pleasing effect than obtained with solid color: here the use of natural, pale grey and pale beige, in varying amounts as the background. Color areas are soft blues and blue greens, rust, brown, yellow, blue grey, all in a most harmonious combination.



LOOM
MUSIC

VOLUME VIII NUMBER 5
MAY, 1951

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume VIII, No. 5

May, 1951

SPRING WEAVING: WARP PATTERN STRIPES

for "peasant" skirts, blouses, beach capes, sun dresses, etc.
for belts and bags, and even adapted for
stair carpeting

Thoughts of summer activities are very much with us at this time of year, and what are our looms to do about outfitting us for our various vacations? There is no reason why these looms cannot supply us with personally designed materials for skirts, blouses, shorts and halters, sun dresses, beach capes, beach pillows and mattress covers, new curtains, cushions, table linen and upholstery for the summer home or camp. Let us be just as versatile as our needs are varied -- and here are three drafts adapted to holiday use:

First, our personal needs -- a sun dress or a couple of skirts, and perhaps a beach cape as well -- with some few extra yards added for striped gift aprons.

This month's drafts are arranged to produce pattern stripes the length of the warp, with backgrounds of solid color. While warp planning and threading require a little more time than for a plain color warp, speed of weaving is greatly increased, since one shuttle wound with background color is used throughout the piece. For skirt lengths, there is no bother of matching stripes at the seams, which is a considerable argument in favor of these warp stripes. One of our western Canadian weavers sold countless wool skirt lengths (hers was an 8-harness Rosepath draft) to tourists last season, and recommends them as unusually profitable, because of weaving speed.

1. A warp-face type draft, adapted to warp stripes in light weight material -- pattern resembles Rosepath, see photograph p. 42 for stripe detail.

The warp is a soft spun type cotton, 20/2 or 16/2 or similar weight -- Egyptians and tighter twists are too stiff. A 15-dent reed is used, sleyed 30 ends per inch in the plain color areas, 45 ends per inch in the wide colored pattern band. Color will be indicated on the draft, page 37.

The weft is the same size and color as the warp's background area color: yellow in our color scheme here.

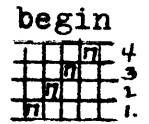
Warp Stripe Plan: As the width of the loom is to be

Draft and color details

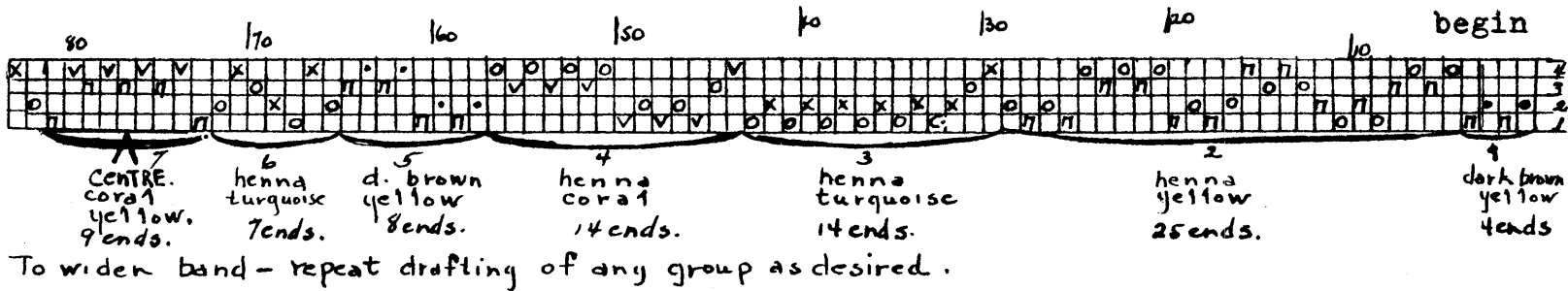
Color Key.

- o Spanish Brown - a Henna Tone.
- x Turquoise.
- Dark Brown.
- v Coral
- n Yellow.

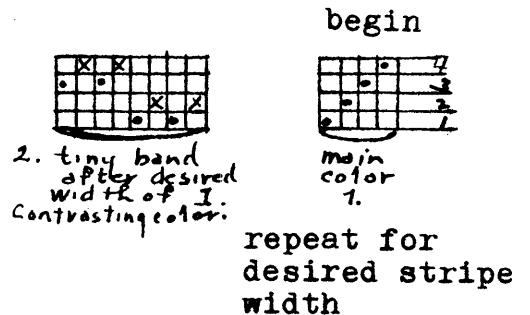
A. Draft for background areas, small self-pattern:



B. Draft for pattern band, 3 1/4" wide, 153 ends



C. Draft for colored stripes, self-patterned as A:



Warp and thread thus:

1. Hem, 5" yellow, our background color, 4, 3, 2, 1, 30 ends per inch, 2 per dent 75 dents 150 ends
2. Pattern band, thread 2 repeats of pattern draft B above, adding an extra 1, 2, 1 between repeats, 45 ends per inch, 3 per dent 103 dents
 detail, from draft:

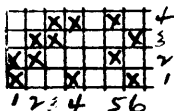
2 dark brown and 2 yellow, alternately:	4 ends	}	309 ends
13 henna 12 yellow "	25 ends		
7 henna 7 turquoise "	14 ends		
7 henna 7 coral "	14 ends		
4 dark brown 4 yellow "	8 ends		
4 henna 3 turquoise "	7 ends		
5 yellow 4 coral " centre	9 ends		
reverse to beginning for 2nd half			
2 yellow 1 dark brown (1, 2, 1)	3 ends		
repeat draft once again	153 ends		
	153 ends		
	309 ends		
3. 2 1/2" yellow background, 4, 3, 2, 1, 2 per dent 38 dents 76 ends
4. 1 1/4" dark brown, " " 20 dents 40 ends
 4 dark brown and 4 turquoise, alternately, threaded 2, 1, 2, 1, 4, 3, 4, 3, into 3 dents 3 dents 8 ends
5. yellow, as #3 above 38 dents 76 ends

(continued)

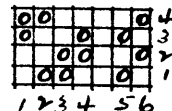
6. as #4 above, using coral and dark brown (44 coral and 4 dark brown)	23 dents	48 ends
7. as #3	38 dents	76 ends
8. as #4 above, using turquoise and dark brown (44 turquoise and 4 dark brown)	23 dents	48 ends
9. as #3	38 dents	76 ends
10. as #4, 44 henna and 4 dark brown	23 dents	48 ends
11. as #3	38	76
12. 4 carpet warp or contrasting color to mark off division, if you wish such	4	4
13. as #3, yellow, remaining dents in reed	76	152
	<u>540</u> dents	<u>1187</u> ends

The tie-up is standard:

for counterbalanced
or sinking shed
type of loom:



for rising shed
or "jack type"
of loom:



To Weave, with yellow single on the shuttle

Treadle 4, 5, 2, 5
4, 6, 2, 6 and repeat

The wide pattern band has the appearance of Rosepath treadlings, the balance has an effect similar to a broken twill.

Further suggestions for #1 draft

For a beach coat, use white cotton boucle for weft, with the same treadlings as above.

Make a tie-around apron overskirt, as on page 65 of the April Ladies' Home Journal, to use over shorts or a plain dress.

Weave with a 50/3 cotton on the shuttle, for glass curtains.

Use a 10/2 or 8/2 cotton, or even carpet warp, on the shuttle, for cushions.

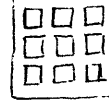
Plan a 13" wide warp, to include a $3\frac{1}{4}$ " pattern band and other pleasing plain color stripes, and weave with background color in heavy linen, for luncheon mats and runners.

2. A simple "brocade" effect in the warp: An adaptation of Berta Frey's draft in SEVEN PROJECTS IN ROSEPATH, page 5, problem 10.

Here again we use the same procedure to plan the size of our pattern bands -- bands of pattern color on a tabby background -- see photograph on page 42 for a close-up view of pattern details.

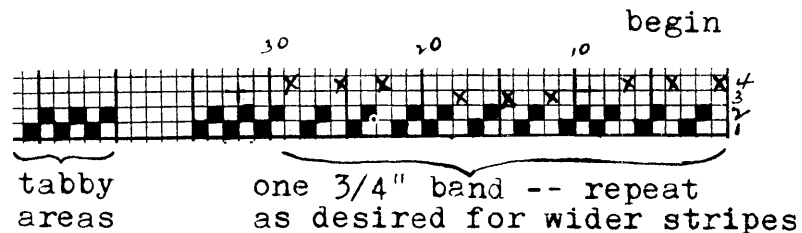
Each repeat of the pattern band is nearly $3\frac{3}{4}$ " wide, and $1\frac{1}{4}$ " is the least allowance to make between stripes. Your arrangement may be the same as that drafted below, which gives the $3\frac{3}{4}$ " stripe, shown in detail on the photograph. Or, you may draft

for stripes of graduated sizes, or even, by planning the size of tabby areas between stripes and treading to match, get squares of pattern as sketched. Use this grouping for upholstery or drapery, where the longer underskips between groups will not be a detriment to the cloth.



The warp, for clothing material, is the same soft spun cotton as in #1, a 20/2 or 16/2 weight, spring green for a background (or another color of your preference). Arrange sizes of bands, with suggested colors of dark brown and apricot on the spring green warp, or blues on a yellow background, the colors in a 6-strand mercerized cotton or a perle 5 cotton, for pattern.

The draft



Color key

- x = pattern color
- = background

Sley, in tabby areas, 30 ends per inch: 1 per heddle, 2 per dent in a 15-dent reed,
in pattern areas, 45 ends per inch: 1 per heddle, 2 background and 1 pattern ends per dent in a 15-dent reed.

The tie-up is direct, because of the many treadle combinations to be used: i.e. tie harness 1 to treadle 1, 2 to 2, 3 to 3, 4 to 4, for any type of loom.

Using our rising shed loom, these treadlings give the pictured results:

Big "rose": harness 1 alone, 2 alone, 1&3, 2&3, 1&3&4, 2&3&4, 1&4, 234, 1&3, 234, 1&4, 234, 1&3, 234, 1&4, 234, 134, 2&3, 1&3, 2, 1.

Cross-bars: 2, 1, 2, 134, 2, 134, 2, 134, 2, 1, 2

(for a counterbalanced loom use the opposites of the above, i.e., 234, 134, 2&4, 1&4, 2 alone, and so on)

Plain tabby is treadled: harness 1 alone, harness 2 alone, but the pattern threads must not be allowed to ride below the surface for too long areas, if the material is used for clothing purposes; longer skips permitted for upholstery or drapery undersides.

This is a fascinating draft for working out different

warp pattern areas and treadling combinations, for special purposes. In the treadling combinations above, it will be seen that combinations must always alternate harness 1 and 2 for the tabby background, then the planner has a choice of bringing the pattern ends on harnesses 3 or 4, or both, to the surface when desired, or of leaving them below the surface -- thinking always in terms of a practical material for the purpose.

Because of the warp skips, as one treadles along there is less take-up in the pattern threads. If your loom has two warp beams, put the pattern ends on the second beam. If not, then insert a lease stick or two under the pattern ends behind the harnesses to take up slack. As the slack increases, corrugated paper in addition to the lease stick, inserted and pushed down to the warp beam; or a lease stick through the pattern ends, pushed down to the bottom of the warp beam and held at a slight tension by loops of narrow elastic down to the bottom support of the loom.

3. A warp pattern belt - Mrs. Dick's

Now that skirts and blouses are so much a part of our daily life, much can be done with belts to complete the costume. This Berta Frey draft brings to mind one of our favorite small drafts quite similar to the above, designed for belts by one of our Edmonton weavers, Mrs. Dick. It is very adaptable also to decorative upholstery webbing, wider for bag lengths, and even for stair carpeting, in the proper materials. For the belt we use graduated color in the extra ends threaded on #3 harness, and firm tabby background, with colored ribs across -- photograph on page 42 shows details of the belt.

The warp is Lily's 10/3 cotton, Art. 714, or an 8/2 weight. The draft shows the color arrangement and threading plan. The ends are threaded one per heddle, and in a 15-dent reed the background ends are sleyed 2 per dent, with 3 per dent in the pattern areas.

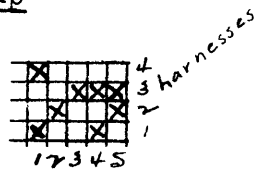
↑
centre of belt,
reverse for
second half.
(167 ends)

Color key
o = white
x = medium blue
■ = red
∩ = yellow
✓ = soft rose
▲ = bright green
|| = pale blue

The weft: Use the same white background thread, single on the shuttle.

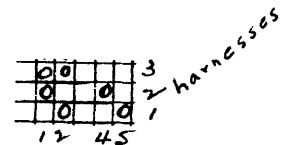
The tie-up

counterbalanced
or falling shed
loom



(harness 4 is
tied for balance only)

rising shed or
"jack type" or
table loom



Treadlings: Treadles 1 and 2 alternately will produce

tabby background, with the colors through heddle 3 floating on top.

Treadle 1,2,1,2, with a good firm beat.

Treadles 4 and 5 alternately will produce tabby background,
with colors on heddle 3 riding below the surface. So, treadle

4,5,4,5, with a good firm beat.

Continue treadling 1,2,1,2
4,5,4,5, and repeat.

For a summer bag

Repeat the belt warp four or more times, adding extra background white at each side of the bag, for seam allowances. Great latitude and interest may be gained in varying the color bands against whatever color background is desired.

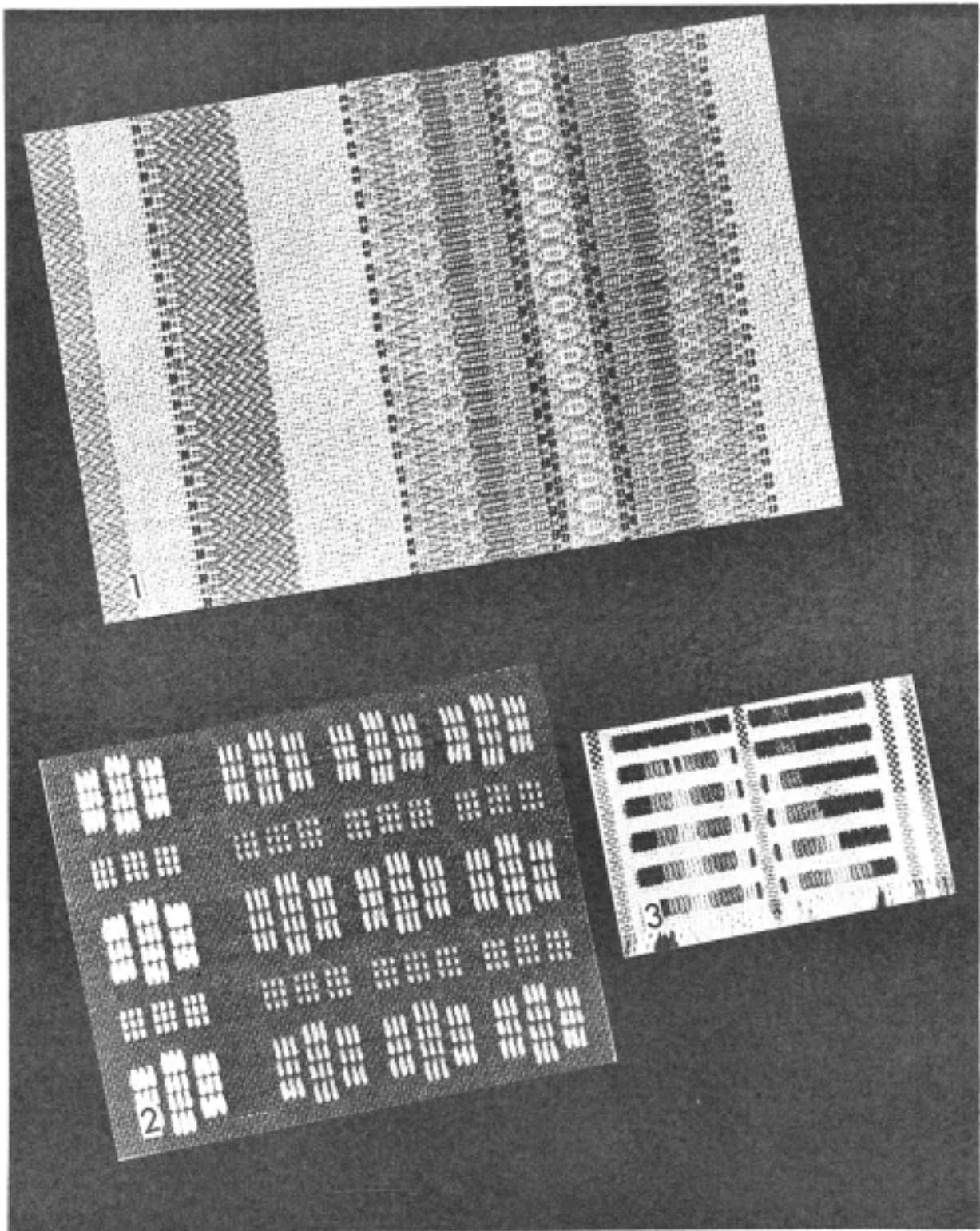
To work out good color rhythms: 1. place many cones or skeins of selected colors on a table and arrange in groups of each color; 2. choose a number of colors that will blend or contrast as desired; 3. arrange colors within the groups from dark to light; 4. work in the color wheel order from light to dark Color A, dark to light B, light to dark C, etc.; 5. then arrange warp similar to belt plan above.

For that stair carpet

Use a heavy weight homespun yarn, a 3- or 4-ply. We have seen the samples from Briggs & Little's Woollen Mill, York Mills, New Brunswick. There are quite a few colors with an excellent range of greys, whites and blacks. If you have never combined them in a carpet you have a treat in store when you see the finished article. For a weft in this project we would use a filler such as neutral colored rag strips, 12/4 mop cotton, or a good heavy string, or jute or hemp. Try several samples to get the proper warp setting before beginning the carpet itself. These wools were \$2.50 per lb. in January 1951, may be more by now!

GOOD WEAVING!
Jan. 1951

BEDFORD FINE LEATHERS, Vancouver, B.C., have had "red tape" delays in their shipment of Swedish wools, but it should be released soon. Their latest letter tells of a new 24/2 worsted wool, in 21 colors, on 1 lb. cones, price \$7.95 -- "lovely for summer suitings and dress materials." (578 Seymour St., Vancouver, B.C.)



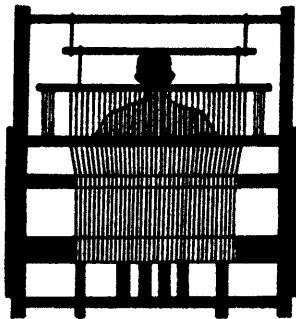
1. Warp-face stripes in lightweight cotton material, p. 35
2. "Brocade" effect in the warp, lightweight cotton material, p. 38
3. Warp-pattern belt, a 3-harness draft, by Mrs. Dick of Edmonton, p. 40. (The irregular black spots?--last minute ink stains!)

LOOM
MUSIC

VOLUME VIII NUMBER 6

JUNE, 1951

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VIII, Number 6

June, 1951

TODAY'S DRAPERIES

For some time we have been making notes on draperies using boucles, and herewith pass four of them on to you, plus a Swedish translation adapted to draperies. All are designed to be used without glass curtains, and therefore will grace your picture window. These are luxurious looking, and economical of material, and you may choose your favorite of the five in our photograph on page 50. We have included this project as our June issue, thinking that summer holiday travel may give you the opportunity of collecting various yarns for your own drapery needs.

DRAPERY #1

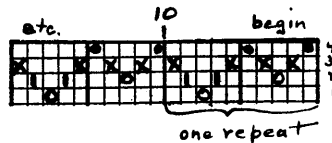
One of our 6-harness Swedish samples, combining heavy wool, carpet warp, and rayon boucle, in putty-beige and white, drew admiration from weavers everywhere. Our own 4-harness version, using available materials, is fully as effective. It is light in weight, has an open texture yet is not transparent, and would not require lining if full enough when drawn -- it's really a beauty.

The warp: beige and pale grey carpet warp, fine white rayon boucle (not any fatter than an 8/2 cotton), and heavy white wool (a heavy 4-ply for U.S., a 3-ply homespun such as Condon's or Briggs & Little's in Canada). In climates where wool is not desired, a heavy viscose and acetate (200 yds. per lb.) could be used (Markrafters).

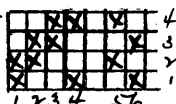
Warp setting is 12 ends per inch, 2 ends per dent in a 6-dent reed if possible, or 1 per dent in a 12-dent reed, threaded single in the heddles.

The draft and warp arrangementKey to warp ends

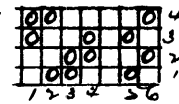
- o = white wool (fat)
- x = fine white rayon boucle
- ! = pale grey carpet warp
- = beige carpet warp

The tie-up is standard

for counterbalanced
or falling shed
loom



for rising shed
or jack type
loom



The weft is white nubby rayon boucle wound on the shuttle with pale grey raw silk. Rayon and grey carpet warp wound together

may also be used.

Treadle: 6, 4, 6, 5, 2, 5, 6, 5, 2, 5, and repeat,
beating to 9 shots per inch on the loom.

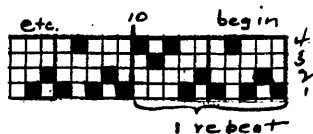
You will find this an extremely appealing arrangement of grey and beige and white, plus contrasts of texture using wool and rayon. The heavy wool runs vertically on the window, but the vertical feeling is not very pronounced.

DRAPERY #2

We tried another version of this same type, drafting the heavy threads to give a horizontal stripe, useful where a feeling of width is necessary to a window treatment. We found this one to be exactly right, too, for lampshade covering.

The warp: Fine white boucle and 10/2 grey rayon. These are warped together and treated as one end, together in the heddle, 12 ends per inch (i.e. 12 grey, 12 boucle). This is the crisp type boucle, not any heavier than 8/2 cotton.

The draft:



The wefts: For the heavy horizontal bands use the same "fat" wool as for #1 if you want the effect of dull and shiny contrasts. We used, however, a "fat" strand of raw silk (Contessa), which gives it a decided gleam, with a pleasing color of cream to brown in tone. Additional wefts are white medium stiff rayon boucle and grey carpet warp. We speak of the boucles as soft, medium stiff and crisp. You can tell this by the feel, and they make a great difference in your textile.

The tie-up is standard, as given on page 43, and the draperies are treadled:

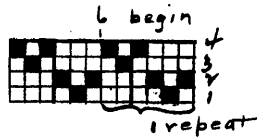
Treadle	6	with grey carpet warp
Treadle	5	with medium white boucle
	6	with grey carpet warp
	1	with heavy silk or wool
	6	with grey
	5	with white boucle
	6	with grey
	3	with heavy silk or wool
		and repeat throughout

Beat to about 8 wefts per inch, to produce 10 shots per inch when drapery is off the loom's tension.

DRAPERY #3

This is of the cloudy ephemeral type, and depends on color contrasts to emphasize the fact that it is really a drape. We have seen drapes of this type gathered across a window under a plain valance box, with most pleasing results.

The warp is 24/3 or similar weight cotton, at 20 ends per inch. It is threaded single in the heddles, and sleyed in a 20-dent reed: 3 ends per dent, miss 2 dents, 3 per dent, miss 2 dents, all across the warp. Choose two warp colors, as grey and rose, or green and grey, warped in bands of color. The warp colors may be in even divisions, e.g. 4" grey, 4" rose, or in uneven bands, e.g. 6" of one color and 2" of the other, or even 10" or 12" stripes.

Threading draft

The weaving: Use tabby treadles throughout (harnesses 1&3 and 2&4), beating to a very open mesh of not more than 6 shots of weft per inch, using soft rayon or cotton boucles in colored bands. The bumps of the boucle will keep the weft spaced.

Color arrangement of boucle bands, suggested for a grey and rose warp: two shades of rose, and soft grey. Choose a stripe arrangement similar to the accompanying sketch, or even-width bands as wished, and make to floor length. The light rose and grey might be background colors with the dark rose as bands and accents.

Grey	10"
Rose	8"
Grey	3"
Rose	3"
Grey	6"
Rose	3"
Grey	3"
Rose	6"
Grey	10"
Rose	4"
hem turn in.	

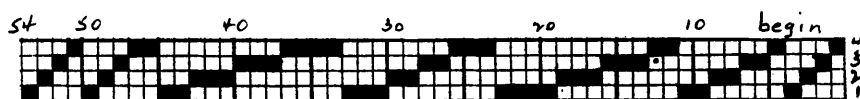
DRAPERY #4

This is a vertical stripe arrangement, solid color warp, white boucle weft: "Basket Weave Stripes", from Davison.

Warp is 8/2 or 10/3 cotton, mercerized. Use a dark color

such as skipper blue or wine, if you wish a defined effect, but for an indeterminate design use a neutral warp and weft. Set at 20 ends per inch, single in the heddles: 20 ends x 45" or 900 ends for 45" material = 16 repeats of threading draft, with 18 ends for $12^3 4$ selvage at each edge.

The draft, #48, p.40, HANDWEAVER'S PATTERN BOOK, old edition:



Use the standard tie-up as given on page 43, and with a soft rayon boucle on the shuttle, treadle as follows:

for treadlings on the left side of illustration, p.50:
Treadle: 4, 3, 2, 1, and repeat

for treadlings on the right side of illustration, p.50:
Treadle: 3, 2, 1, 4, 1, 4
3, 2, 1, 4, 3, 4
3, 2, 1, 4, 3, 2, 1
2, 1, 4, 3, 2, 1, 4, 1, 4 and repeat.

Beat for a fabric which is firm enough, but one not too stiff to hang well.

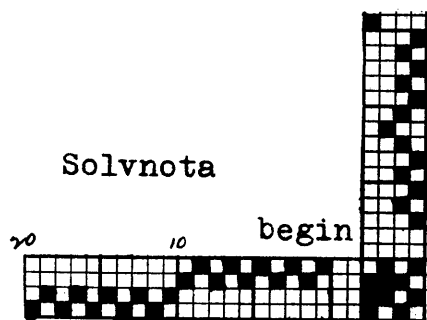
Although these four draperies are simple to warp and to describe, they are not just "a length of stuff", since their eye appeal is very high.

DRAPERY #5 - Adapted from Mönsterblad #3

We have had a great many requests for a Swedish glossary, but it is an enormous task to compile one. The small one by Frances Siminoff Cohn (Berkeley), SWEDISH ENGLISH TEXTILE GLOSSARY, is invaluable, and to supplement it another, BASIC SWEDISH WORD LIST, by Allwood and Wilhelmsen. This may be ordered from Augustana Book Concern, Rock Island, Ill., from Swedish Gift shop, 98 So. 11th St., Minneapolis 3, or from Bonnier's in New York, at 75¢. It gives the 3,000 most common words in Swedish, with their English equivalents.

With these we will try to translate for you a draft from Mönsterblad, Pl.3P, Bild 2, with details on page 20 -- a drapery fabric with cut weft decoration, although here it is arranged for a bed spread. Sängöverkast - bedspread.

- Teknik (technique):** Tuskaft med hopptrådar (2-harness with jumped or skipped threads)
- Sked (reed):** 35 rör pr 10 cm. (35 dents to 10 cm.) In our numeration 10 cm. is 3.9", or about 9 dents per inch. Trådning i solv och rör se anmärkning. (threading in heddle and dent see graph).
- Varp (warp):** Oblekt bom.garn 16/2 (unbleached cotton yarn 16/2), beige bom.garn 16/2 (beige cotton 16/2), linnegrått bom.garn 16/2 (grey linen color cotton blekt bom.garn 16/4 (bleached cotton 16/4) oblekt cottolingarn 8/2 (unbleached cottolin - a mixture of cotton and linen waste from mills, developed during last war, 8/2)
- Inslag (weft):** Till botteninslag sammanpolas (to tabby or background on same bobbin or spool) 2 tr. blekt cottolingarn 6/2 och 1 tr. beige bom.garn 16/2 (2 threads bleached cottolingarn 6/2 and 1 thread beige cotton 16/2). Till mönsterinslag sammanpolas (pattern weft on same spool or bobbin) 3 tr. bom.garn 16/2 orange färg 9 (3 threads cotton, orange color 9 on chart) 2 tr. atlasgarn 20/2 orange färg 11 (2 threads rayon, orange color 11 on chart) 2 tr. vitt atlasgarn 20/2 (white rayon) och (and) 1 tr. tovgarn 10/3 orange färg 11 (tow, color 11) Före och efter mönsterinslaget inslås 1 tr. oblekt bom.garn 16/2 (before and after pattern weft lock 1 thread bleached cotton 16/2).
- Anm. Varporrdning (warping order):**
- | | |
|---------------------------|-------------------------------|
| 1 tr. oblekt cottolingarn | (1 thread unbleached cottolin |
| 2 tr. oblekt bom.garn | (2 threads unbleached cotton |
| 1 tr. oblekt bom.garn | (1 thread unbleached cotton |
| 1 tr. linnegrått bom.garn | (1 thread linen grey cotton |
| 2 tr. blekt bom.garn | (2 threads bleached cotton |
| 2 tr. beige bom.garn | (2 threads beige cotton |
- Trådning i solv (threading in heddles):**
- | | | |
|---------------------------|---------------------------|----------------|
| 1 tr. oblekt cottolingarn | i ett solv | (1 each heddle |
| 2 tr. oblekt bom.garn | i ett solv | (2 each heddle |
| 1 tr. oblekt och (and) | 1 tr. linnegrått bom.garn | |
| | i ett solv | (2 each heddle |
| 1 tr. blekt bom.garn | i ett solv | (1 each heddle |
| 2 tr. beige bom.garn | i ett solv | (2 each heddle |
| 1 tr. blekt bom.garn | i ett solv | (1 each heddle |
- Trådning i rör (threading in dents):**
- Innehållet (contents) från (from) 2 solv (2 heddles) trådes in ett rör (thread in one dent)
- Efter (after) hand (hand) uppklippas (cut with scissors) de inslagna mönstertrådarna (the pattern threads).



Treadling (reading from bottom up):
 6 shots tabby (2&4; 1&3)
 1 shot pattern on harnesses
 2&3&4
 6 shots tabby (1&3; 2&4)
 1 shot pattern on harnesses
 1&2&3
 and continue

threading draft tie-up
 with treadling draft
 above the tie-up

Our drapery version of the above Swedish pattern uses

<u>Warp</u>		<u>threaded</u>	<u>sleyed</u>
one repeat	1 end rayon white, 10/3	1 end per heddle	} - 1 dent
	1 end rayon white, 10/3	1 end per heddle	
	1 end rayon and 1 end yellow 16/2	2 ends "	} - 1 dent
	1 end white carpet warp	1 end per heddle	
	1 end rayon and 1 end yellow 16/2	2 per heddle	} - 1 dent
	1 end rayon white, 10/3	1 per heddle	
	1 end rayon white, 10/3	1 per heddle	} - 1 dent
	1 end rayon and 1 end yellow 16/2	2 per heddle	
	1 end white carpet warp	1 per heddle	} - 1 dent
	1 end rayon and 1 end yellow 16/2	2 per heddle	
			1 dent
			etc.

Repeat the above warping order for the width desired.

By sleying the warp ends as noted, with the warp ends of two adjoining heddles in 1 dent of a 10 dent reed, there are 28 ends per inch.

Our tabby background

yellow 16/2 cotton }
 yellow 8/2 cotton } together on one shuttle
 white 8/2 cotton }

Fine weft shot before and after pattern, in tabby;
 white 16/2 cotton

Pattern weft

5 ends yellow 16/2 cotton, the yellow in }
 2 shades } together on
 2 ends white 16/2 cotton } one shuttle

Treadled according to the treadling graph on page 48 above,
 using the tie-up as noted. Beat firmly.

With sharp scissors, cut through the pattern overshots, as shown in the photograph.

Materials

- Boucles: Bedford Fine Leathers, 578 Seymour St., Vancouver, B.C.
 Contessa Yarns, 3-5 Bailey Ave., Ridgefield, Conn.
 Eureka Yarn Co., Inc., 621 Broadway, New York 12
 Home Yarns Corp., 42 Lexington Ave., New York 10
 Searle Grain Co., Grain Exchange Bldg., Winnipeg, Man.
- Silk: Grey noil for drapery #1, Craft & Hobby Book Service,
 Box 1931, Carmel, Calif.
 Fat shiny silk for drapery #2 from Contessa.
- Wool: Heavy 3-ply homespuns, Condon & Sons, Charlottetown,
 P.E.I.; Briggs & Little's Woolen Mill, York Mills,
 N.B., and from your department stores.
- Rayon: Heavy viscose and acetate or viscose and jute from
 Markrafters, Box 4, Simsbury, Conn.

Good Weaving!

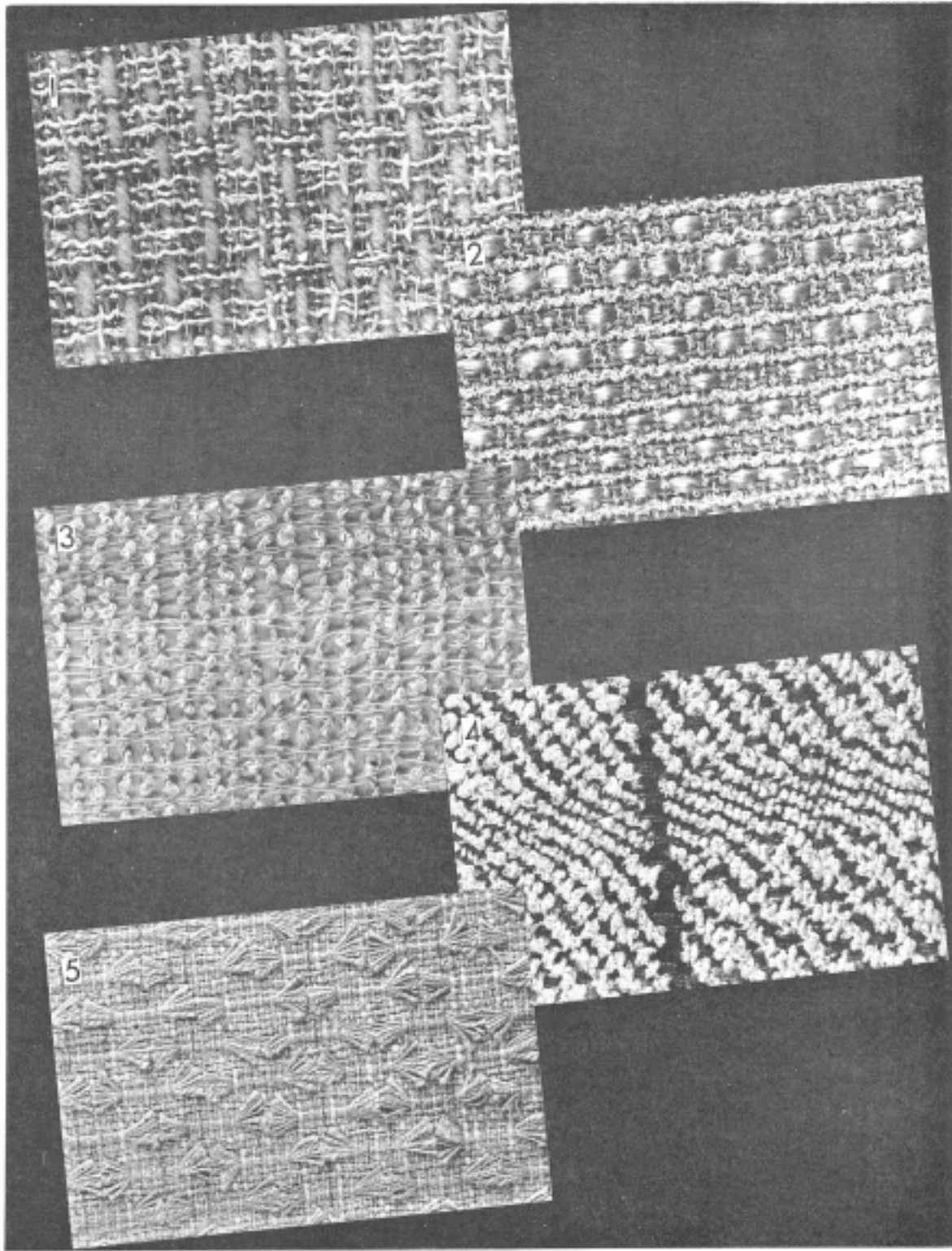
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Our next LOOM MUSIC issue will be September, with the Weaving section of the Banff School of Fine Arts, Banff, Alberta, requiring our time and energies in betweentimes -- we hope to see a number of our subscribers there (July 12th to August 18th) as students or as visitors.



Drapery Samples from LOOM MUSIC, June, 1951

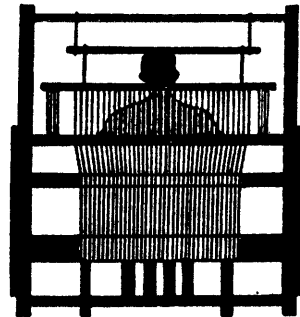
(We are sorry that the photographer erred in photographing numbers 3 and 4 with the warp running crosswise of the cut)

LOOM
MUSIC

VOLUME VIII NUMBER 7

SEPTEMBER, 1951

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VIII, Number 7

September, 1951

CARD WEAVING

We have long promised ourselves to include a bulletin on card weaving. Ten summers of teaching it at Banff, plus numerous other ventures, make us bold to say we think we have encountered all the possible difficulties in this fascinating craft.

When we first saw card weaving many years ago it was indeed a memorable occasion. Some fifteen of us gathered one evening, with a couple of drafts by Mary Atwater and with her directions, with spools and skeins of this and that, and, of course, some cards. Had a visitor chanced by an hour or so later, we know his amazement would have been delightful to behold -- to see threads stretched in every direction, from chair to chair, from door knob to any handy projection, and hear the cries of bewilderment and confusion. To this day, some of those cards remain unthreaded! Let us hasten to say that the difficulty was not with Mrs. Atwater's excellent directions, but in the imperfect knowledge and the massed meanderings of the group, as applied to the directions. Some years later, we flatter ourselves that we can design a belt, set it up and get it ready to weave in jig time.

No other technique produces belts and bands of the twisted warp-face texture produced by the cards, or tablets, as they are called in England. Of an age as old as the Pharaohs, the craft is really a fascinating one, and is as complicated as one chooses to make it.

First, the cards:

These are squares of bristol board or similar stock, or celluloid as in England, of various sizes from $1\frac{1}{2}$ " square to 4" square -- the latter size is convenient to manipulate. A hole is punched at each corner, and the cards marked thus:



The warp ends are threaded through these holes. Once

threaded, the cards are held together in a pack, and so form a

miniature loom with these 4 sheds: A,B threads up, C,D threads down

B,C	"	D,A	"
C,D	"	A,B	"
D,A	"	B,C	"

These four sheds complete one round of "treadlings", the shed changes being accomplished by turning the entire pack of cards a

quarter-turn, with the warp in a taut position. The cards may continue in the above turning order, or be reversed, or both in a regular order, at the whim of the designer.

The Draft

Any number of cards may be used, from 10 to 50, which is usually as many as convenient to turn. The width of the article will vary with the number of cards and the warp chosen, and the warp should be a non-stretchy, well twisted shiny thread, especially for a first effort. Perle 5 is excellent, or Lily's 10/3. We usually use about 38 cards which gives about an 1-3/4" width, using Perle 5 cotton. We now set up a representation of the cards:

38	37	36	35	34	33	32	31	30	29	28	27	26	25	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1				
																																									A
																																									B
																																									C
																																									D

Each vertical row represents a card, numbered 1 to 38, and each horizontal row represents the A,B,C,D holes in the cards.

Next, some formulas for patterns, and how they will weave:

For a chevron, at least 8 cards are needed:

X						X	A
	X					X	B
		X			X		C
			X	X			D


x = red
 □ = white
 (the empty spaces)


Because the ends threaded through the card twist around each other each time the cards are turned, it is evident that the ends must be threaded through the 4 holes of one card in the same direction, or twisting cannot take place. That is, all ends go through the card from top to bottom, or vice versa. It must be noted that this threading direction changes the direction of the twist when woven, a top down direction ↙ giving one sort, a bottom up direction ↘ giving another. This, the designer must consider, using it for variety at the borders, for smoothness of pattern and background effect. With a pattern such as the chevron, it is usual to have one twist to the centre of the figure, and the

opposite twist on the reverse of the figure. The direction of threading is marked on the draft with an arrow up, or down, according to plan. Now our chevron draft is written thus

	8	7	6	5	4	3	2	1	
X								X	A
	X						X		B
		X			X				C
			X	X					D
↖	↖	↖	↖	↘	↘	↘	↘		

and when we weave: with A,B, shed up, A twists over B, showing red of the chevron
 with B,C, shed up, B is up
 with C,D, shed up, C is up
 with D,A, shed up, D is up

If the turnings of the cards are continued in the same direction, the effect will continue: 

If the direction of the card turnings is changed at the end of the four turnings above, a cross will be woven: 

Needless to say, after each turn of the cards, the shuttle and weft is passed through and beaten back firmly.

A zig zag is threaded:

X	X				A
	X	X			B
		X	X		C
			X	X	D
↖	↖	↖	↖	↖	

To bring in other colors,
fill in spaces as desired:

X	X		o	•	A
	X	X		o	B
o		X	X		C
•	o		X	X	D
↖	↖	↖	↖	↖	

x = black
 • = blue
 o = red
 □ = white

Woven effect, turnings
all in one direction,
 will be:



Turnings, 4 in one
 direction, 4 in
 reverse, give:



Triangles:

X	X	X	X	A
	X	X	X	B
		X	X	C
			X	D
↖	↖	↖	↖	

woven one
 direction:



woven 4 and
 4 turns:



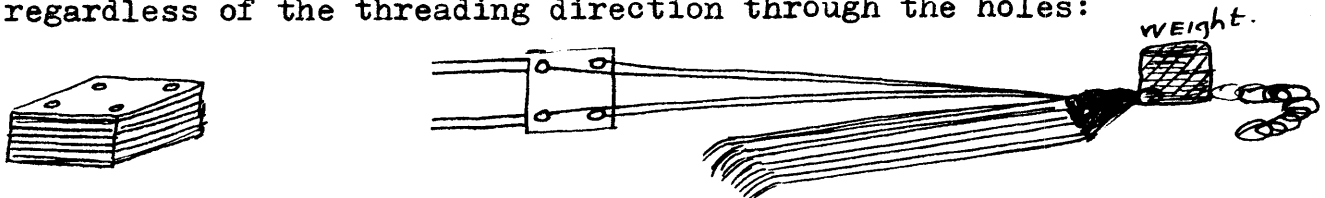
Bars, running
lengthwise
 of belt:

o	o	X	X	A
o	o	X	X	B
o	o	X	X	C
o	o	X	X	D
↖	↖	↖	↖	

Bars, running
crosswise
 of belt:

X	X	X	X	A
X	X	X	X	B
o	o	o	o	C
o	o	o	o	D
↖	↖	↖	↖	

very firm tie, wound round and round the warp, about a yard from the beginning end. The tie at the ending end of the warp should be made of very stout cord, about 30" long, leaving the 15" ends to be tied later (when weaving) around a strong support such as a sink tap, a heavy loom bar, or a well fastened hook. Chain off the warp, beginning at the ending end, up to the ties across the warp fours. Take warp to a table, place a heavy weight on the warp just behind the hard knot, and cut through the tie at the beginning end of the warp. Number cards with a pencil, 1 to 38, and leave face-up in a pile on the table. Select the 4 ends in the first tie which are for card 1, and thread them through the card in the direction indicated on the graph, then lay the card face down on the table beyond the warp mass, with the 4 ends neatly together. Continue until all cards are threaded, and all placed face down, regardless of the threading direction through the holes:



When all are threaded, remove the counting ties, then pick up cut warp ends, seeing that there is no slack between ends and hard knot. Moving the cards one by one up to the hard knot will take out slack and unevenness, and the cards can be left there, with two elastic bands around them for security. When all warp ends are smoothed back to beginning ends, tie a stout 40" cord about two inches from the warp ends, tying it round and round several times to avoid any possibility of it slipping off the cut ends. Then remove the hard knot.

Attach the 30" cord at the end of the warp to a firm support, unchain the warp, and with one hand hold the warp outstretched. With the free hand, remove the elastic bands carefully from the cards,

and move the cards forward and back a couple of times to make sure no unevenness of tension remains in the warp, ending with the cards about 12" from the held end, then replace elastics around cards.

Weaving

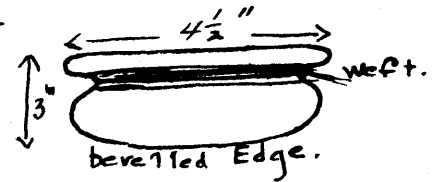
Tie the ends of the 40" cord firmly around your waist, with the B holes of the card toward you on the warp (having first procured a chair to sit on!). Sit, and tension the warp with the body, remove elastics, and the weaving is ready to begin. (Keep elastics handy to slip back onto cards every time weaving must be discontinued, and the cards will then remain in order. Don't loosen tension, either, without considering what slack will do to the cards -- it takes time to sort them out, and can be so easily avoided.)



As tension is applied, a shed will appear at x. Place a toothpick in shed at point y, then turn the whole pack of cards a quarter-turn away from you so that BC is on top, thus: place hands on each side of cards, thumbs above the warp behind hole B, and the index and second fingers below the warp beyond hole D, and, without squeezing the cards together, make the quarter-turn of the cards away from you. This produces the second shed, which is made clear by moving the cards along the warp, first moving them back toward point y on the drawing, then forward to their weaving position. Place another toothpick in the shed, back close to the first toothpick. Continue quarter-turns until 8 toothpicks are woven in, giving stability to the beginning, and bringing the width of the belt out to that desired in the woven belt. Cards are again back at the position on the sketch.


For weft, wind the color of the yarn threaded through

the outside card, double, on a belt shuttle --
 a small shuttle with a tapered sword edge,
 which is used for beating.



After the toothpick beginning, pass the shuttle through and turn weft ends in, as for any weaving. Change cards 1/4 turn, place shuttle in shed and beat back very firmly with the sharp edge of the shuttle, then continue shuttle through the shed, leaving the second weft in place. Turn another quarter-turn, beat and take shuttle through, and continue for four quarter-turns, until AB holes are again upward. Be sure that weft is very well beaten back for a firm product, that there is no loop left at the edge, and that the edge is not pulled too tightly. Then proceed with four quarter-turns in the opposite direction until AB are again upward. Watch edges, keep width constant, beat evenly, and keep tension on cards -- or be prepared to straighten a tangled web. Snap on elastics when leaving the belt, and have no worries.

Usual errors and how to correct them:

1. A jog in the design:  is usually caused by a card being threaded in the wrong direction. Undo and re-thread that card.

2. Errors in color: thread may be in wrong hole. Check by threading chart and re-thread the holes concerned.

3. Still an error appears, after the above faults are checked: see if the cards are in order according to their pencilled numbers, and change accordingly. Check also to see that the A holes are all at the same corner in the card pack.

As weaving proceeds, the cards will move out of reach of the weaver. The waist cord may be fastened up along the woven belt with a half hitch; or the whole belt may be tied to two steady supports and the weaver moves alongside the belt.

To finish:

Machine stitch end before cutting, then attach to a buckle. The overlapping end may be machined, then covered with a piece of light weight leather, handsewn over the end. If fringe is desired, braid warp ends into 4-strand braids, or see page 67 of August, 1945, for fringed belt ends.

Supplies:

Perle 5: In small balls from your department or variety store.
Crochet wool; or other tightly twisted wool, for your later belts, from department or variety stores.
Cards: Hobbycraft Studios, 29 Gorge Road, Victoria, B.C.
 J. L. Hammett Co., Kendall Square, Cambridge, Mass.
Belt shuttles: Lily Mills Co., Shelby, N.C.
 G. Anthony, 1605 11th Ave. West, Calgary, Alta.
Books: CARD WEAVING by Mary M. Atwater
 CARD WEAVING by Lois I. Clifford (Manual Arts Press
 BRIKVAEVNING by Margrethe Hald (Craft & Hobby,
 Monterey, Calif.)
 TABLET WEAVING by Luther Hooper

Good weaving!

Mrs. F. M. Henderson
 Mrs. F. M. Henderson
 20 Fitz Apartments
 Winnipeg, Manitoba

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

A new book for our collection is ADVENTURES IN WEAVING, by Gertrude Greer (Chas. A. Bennett & Co., Publishers, Peoria, Ill.) (\$12.00). It has fine quality printing, illustrations and paper, as to form; and many interesting ideas for 4-, 6- and 8-harness weavers. Our particular interest is the contributions of Alberta weavers, and Mrs. Sandin in particular. Weavers are sure to find many pages of interest to each weaver, and many projects are completely outlined.

We were pleased to receive Elmer Hickman's Folio II of NEW WEAVES FROM OLD, which Mr. Hickman tells us has been extremely popular. So few of us can enjoy the privilege of days devoted to creative weaving, that it makes us appreciate the work of one who strides along that path. We congratulate him on this fine issue of weaves, ranging from coat material, household fabrics and decorator's items, and we are informed that a third folio is being planned to satisfy popular demand. (Elmer A. Hickman, Route 2, Eminton, Penna., \$6.95 in U.S. funds).

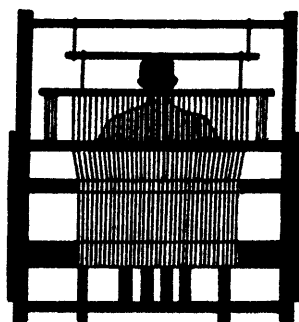
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LOOM
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VOLUME VIII NUMBER 8

OCTOBER, 1951

Mary
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Edmonton



Ethel
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L O O M M U S I C

Volume VIII, No. 8

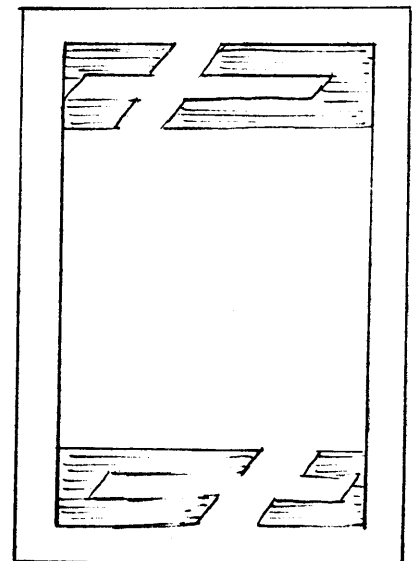
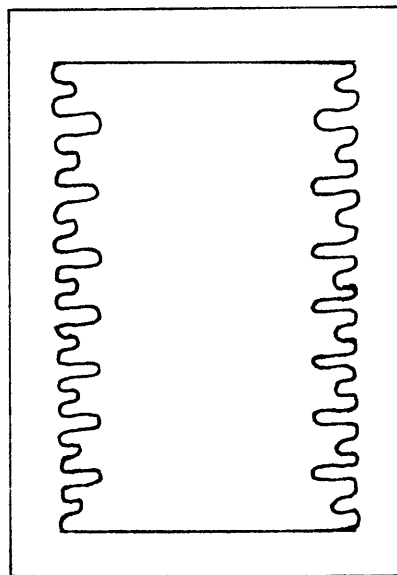
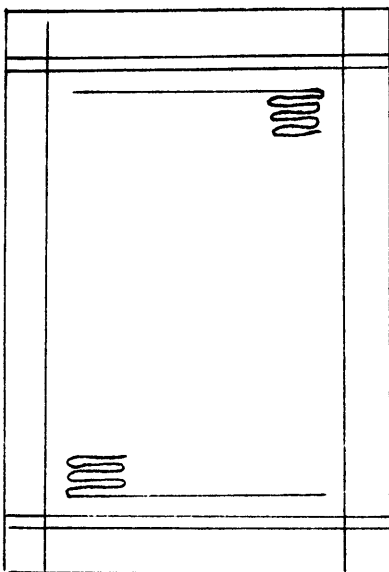
October, 1951


YOU CAN WEAVE A STRAIGHT LINE
 inlay designs arranged for luncheon mats
 and two plaid luncheon mats

Haven't you often heard the saying, "I'd love to paint but I can't draw a straight line"? Such a remark sent our thoughts to running over the possibilities of "laid in" straight lines as a basis for weaving design. A Banff class project in types of inlay techniques began with "laid in the shed", and thus our issue was begun.

Working at the blackboard in a laboratory period, a group of oblongs with quickly sketched design lines took shape, and a short time later these suggestions were growing on the looms. Basically, a three to five oblong proportion was used, suitable for place mats or guest towels, and we saw what a few lines would do in emphasizing simplicity on a tabby background. We had to consider whether to have a balanced design or an off-centre one, whether to divide our space into squares or use borders at each end, etc. What fun to try what a straight line, turning at will, could produce! Here are sketched a few examples -- in addition to the woven examples photographed on page 67. We remembered in planning, that in weaving on our 13" wide set-ups, the length on the loom would be the width of the finished article.

For the lay-in weft we utilize a cotton boucle, for two reasons: it shows up well on a tabby background, and it can be cut at will without ravelling.



For lines weaving in a vertical direction on the loom, the boucle (actual size ) was anchored at the point of commencement of the article, wound around the head of a pin just at the hem turn-under. A 2-yard length of boucle was inserted in the same heddle as the 24/3 warp-end wherever the boucle was to weave warp-wise, and a weight was hung at the warp-beam end.

Note: This added end may go the whole length of the piece, or be snipped off when finished in the design, or re-introduced if needed again in the design. Because of non-ravelling, no turning-in is necessary.

Warp detail: 24/3 Egyptian cotton, natural, or 20/2 or similar grist. Setting: 30 ends per inch (2 per dent in a 15-dent reed). Width: 13", 390 ends -- your desired length.

Draft: Any draft which gives tabby weaving: such as overshot, twill, 2-harness, whatever may be on the loom.

Wefts: A weight similar to a 10/3 or even carpet warp. We used a 25/2 colored linen (Knox's) with excellent results. If a dark color is used, watch beating to prevent streaks in weaving. Our lay-in boucle was cotton, dull finish, in natural color.

EXAMPLE 1 (no. 1 in the photograph on p. 67)

In this example, 6 lengths of boucle were inserted in the warp: 2" from the left hand edge of the warp, 3 lengths of boucle, 4 warp ends apart; then $2\frac{1}{4}$ " beyond the first group, 3 more lengths of boucle, 4 warp ends apart. The weft was a sea green 25/2 linen, and the weaving was begun with $3\frac{1}{2}$ " of green tabby weave, ending with tabby A. On tabby B, weave one row with boucle, then 3 rows green linen (A,B,A), then one row of boucle on tabby B, 3 green linen (A,B,A), 1 row boucle on tabby B, and end off boucle. Continue with linen for $2\frac{1}{2}$ ", then 3 rows of boucle as before, then

17" with green linen. This length should give an 18" finished piece, with 1" hems at each end. (our photographed piece was woven crosswise on a wide warp).

EXAMPLE 2 (no. 2 in the photograph on p.67)

On this warp, 2-1/2" from the left edge, 3 boucle ends were inserted (just added to heddle with the original warp left in), with 3 ends of 24/3 left between ends where boucle was added. The same was done at the right edge. With skipper blue 10/3 cotton, 3 1/2" were woven in tabby weave. Then, in the same shed as the last tabby shot, insert a boucle length from the centermost line of warp boucle ^{on each edge} for 3/4" toward the centre of the weaving and bring boucles to the surface of the web and back out of the way. The short end at the site of insertion is left for later clipping. With blue, weave 2 rows of tabby. Leaving the shed on the 2nd blue row open, return the long ends of boucle to the inside line of warp boucle, with the vertical 1/8" turning of the boucle lying on top of the web pulled to be just easy. Weave 2 more blue tabbies and lay in boucle toward centre for 3/4" as the first time. Continue blue tabby and boucle inlays until 5 lines of boucle are inserted: Cut boucle, leaving 1/2" to clip later. Weave tabby blue for 3-1/2". Begin another boucle lay-in the same as the first set, but carry the figure from the outside warp boucle toward the edges of the weaving, again for 5 lines of boucle. Repeat 3-1/2" blue tabby, 5 inlays toward centre; 3-1/2" blue tabby, 5 inlays toward outside; 3-1/2" blue tabby, 5 inlays toward centre; then 3-1/2" blue tabby to end.

EXAMPLE 3 (no. 3 in the photograph on p. 67)

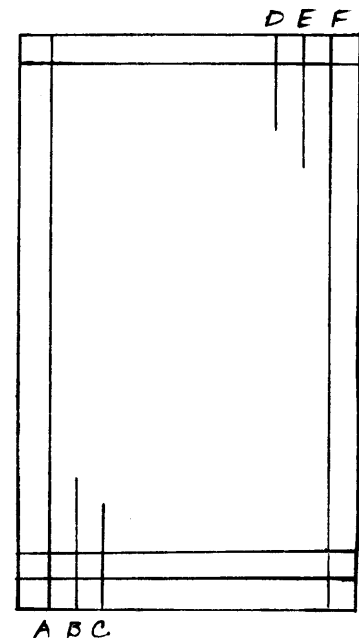
Weft was 10/3 in a medium dark blue, and no boucle ends were added to the warp. Weave 3 1/4" blue tabby (for 1 1/2" hem). With a length of boucle 1 1/2 yards long, in the same shed as the last blue tabby and 1" from the left hand edge, lay the boucle in the shed for a 2" length (15 ends on the top shed for easy counting).

Bring the long end to the surface to the right side of the inlay space and back out of the way. In the same shed, 1" from the right hand edge, lay in a boucle end about 12" long, for a 2" space from right to left. (Do the directions with a pencil and paper sketch to realize how simple they are -- also refer to the photo.^{p. 61} for results). Weave 7 shots of tabby with blue. In the last blue shed, return the boucle ends through the shed for 2" outward, paralleling the first inlay. Do not pull so that the vertical turning is too tight. Continue with 7 rows of blue tabby between boucle turnings, until the 5th boucle inlay. End right hand figure off after the 5th lay-in, but continue the left hand boucle toward the centre with its 5th inlay -- this 5th inlay to be 6-1/8" long. Begin a new 5-row figure at the centre (check to see that it is at the centre of your piece) as shown in the photograph, then continue to the next figure, which will be directly above the first right hand figure, and end the inlay boucle thread.

Weave blue tabby for 8-3/4" centre, then follow the same inlay procedure -- in reverse -- so that the second end duplicates the first end of the mat. Then weave 3/4" blue tabby for hem.


EXAMPLE 4 (not photographed)

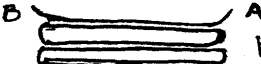
One student wished to have a mat on her 13" warp, with some of the warpwise boucle lines not carried for the entire length of the warp. The sketch shows her plan. In this case, 3/4" from the left edge, one pair of boucle ends was added to the existing warp ends, with one warp end between, (A) on the sketch. A similar pair (F) was added, 3/4" from the right edge; and pairs (B) and (C), leaving 3/4"



between (A) and (B), and (B) and (C).

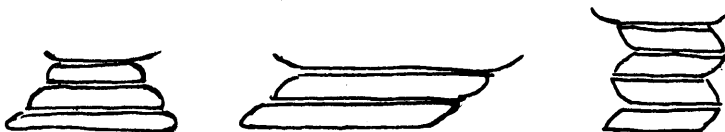
A $2\frac{1}{4}$ " hem allowance was woven with pale blue 10/3 cotton weft, tabby weave, then a length of boucle woven from edge to edge. Blue tabby weave continued for 1", then another length of weft boucle from edge to edge, then blue weaving for $2\frac{1}{2}$ ". Boucle lines C were then cut and discarded for the balance of the weaving. Blue weaving continued for $1\frac{1}{2}$ " more, then boucles B were cut and discarded from the warp. Blue weaving continued across the centre for $8\frac{1}{2}$ ", then boucle pair at E was added, $\frac{3}{4}$ " from line F; $1\frac{1}{2}$ " of blue was woven; then boucles at D inserted and $2\frac{1}{2}$ " woven. A weft of boucle was woven from edge to edge, then the $2\frac{1}{4}$ " hem allowance woven for the second end. (22" of weaving in all, for an 18" finished piece, with 1" hems)

This type of lay-in works up with great speed, and lends itself to hundreds of interpretations, worked out right at the loom, by placing the design end and allowing it to grow -- the possibilities are endless. Using a single length of lay-in thread, turnings are of necessity alternate: 

However, by utilizing the Italian method of laying in, balanced figures are obtained. Thus: when first lay-in is made, use a length twice as long as usual, place it in the shed, bringing both ends to an equal length on the surface: 

Weave intervening rows of tabby, then pick up end "A" and take it through the shed to the right, end "B" through the same shed to the left. This makes a double design thread at this point, but gives balanced vertical lines at each edge. Double rows will continue, giving figure more emphasis.

This is most useful where oblique lines are desired:



One of the most pleasant returns of our work as LOOM MUSIC editors is the letters we receive from our weaving friends, sending

us small swatches of their interpretations of our suggestions.

We are so interested in this issue's possibilities that we hope you will send us sketches of your successful efforts -- try designing curtains and draperies in this technique. Also, since this type of weaving is highly adaptable to 2-harness looms, particularly good with the cradle or box type loom, your comments and notes on work done on these looms will be very useful. We are interested at the excellent training being given in camps, community clubs, playgrounds, and so forth, by weavers using these looms. The simple lines of this inlay are quite within the scope of the 10-year-old -- which reminds us that some of the finest box loom weaving we have seen came from an 11-year girl who hopes to become a fine weaver on a foot loom in the future. Keep up the good work, you teachers, and continue your GOOD WEAVING!

Another use of lines one never becomes tired of using is the spaces obtained by crossing bands, resulting in squares or plaids. We have this worked out in two ways, one using carpet warp and strong color checks, the other using color contrasts of linen in its various tones from bleached to unbleached. There is nothing particularly unusual in the weaving, or the article, but the pleasing results make them important.

EXAMPLE 5 (photographed as no. 4 on page 67).

Carpet warp for pottery, all round fringes. The warp:
28 ends black, 28 turquoise, 28 red, 28 white, 28 black, 28
turquoise = 168 warp ends, set 15 ends per inch. The weft is
carpet warp, squared off in the same color order as the warp.
Weaving is done in tabby throughout, beaten to produce a 50-50 fabric
when off the loom.

Many weavers ask how to weave a successful all round fringe. In fine material it is sometimes not too pleasing after washing, but carpet warp fringes shake out easily. Here is our method: On each side of the warp add 14 extra warp ends, of some fine inexpensive "waste" material -- something you have on hand of an otherwise unusable color, dye, etc. Thread these at each side of the warp-proper, and last at the edge a length of perle cotton. The perle cotton may be rolled on with the warp but held tighter for more tension, or added after the warp is rolled, and weighted down behind the warp-beam. Fringe allowance is left at the beginning and end of each piece, during weaving, by inserting a flat stick or firm cardboard of the width desired. Off the loom, stitch around the mats, using a machine stitch the length of one machine stitch per one end of woven warp or weft, then overcast this stitching by hand, so that the machine stitches do not show as such. Then pull out the added "waste" warp ends and cut weft ends for side fringes.

EXAMPLE 6 (photographed as no. 5 on page 67)

Linens for tone contrast: bleached, half-bleached and unbleached. How often in these days of violent color do we turn to Nature's color for simplicity -- and never can we use our natural linens enough. Our original stripe arrangement uses linen in two weights, but one weight would be equally good, if that's what you have at hand. We had a heavy warp in unbleached and bleached, of a #8 weight, and white in a 50/2 weight. We decided on a warp setting of 24 ends per inch, a 12 dent reed with 2 per dent for the #8 weight, and in the white areas because of the finer weight, tripled the setting to 36 ends per inch. (Should you use white of the #8 weight, use it at 2 per dent and reduce warp ends accordingly)

Our arrangement (13 inches wide in the reed):

24 ends unbleached #8 linen	2 per dent	12 dents used
4 ends half-bleached #8	2 "	2 "
21 ends white 50/2 linen	3 per dent	7 "
4 ends half-bleached	2 "	2 "
6 ends white	3 "	2 "
8 ends half-bleached	2 "	4 "
3 ends white	3 "	1 "
4 ends half-bleached	2 "	2 "
72 ends unbleached	2 "	36 "
6 ends half-bleached	2 "	3 "
3 ends white	3 "	1 "
4 ends half-bleached	2 "	2 "
21 ends white	3 "	7 "

centre band, reverse to beginning,

starting back with 4 ends half-bleached

total 339 warp ends

total 155 dents used

The draft was a basic twill, with the weaving done in plain or tabby weave throughout.

Weaving order: We wove with bleached and unbleached #8 linen alternately: 1-5/8" bleached and 2-5/8" unbleached. We began and ended with unbleached for 3½", so that hems are dark and 1½" deep finished.

Once more it is our good fortune to be alive this glorious Sunday morning in August, surrounded by the familiar mountain peaks of the Banff valley. A thunder storm in the night has washed the earth, to further enhance the green of pines and grassy hillsides. A late season this year has left the peaks still crowned with the winter snow, disappearing now day by day under the hot summer sun. We have had weeks of perfect days, and, as the chimes ring out for church we count our many blessings, for here in this spot the cares of the world seem far away. Since we first wrote mentioning the same church bells (several years ago), many changes have come to the valley: progress indeed, but the mountains are ever the same.

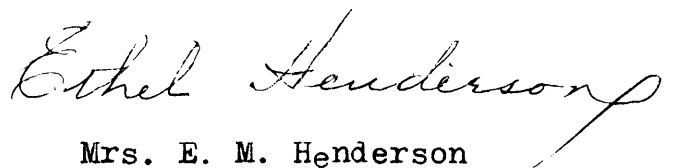
Our Banff School of Fine Arts now boasts three new and beautiful chalets where students from all parts of the world form a community dedicated to expression of the individual through an appreciation of the arts and crafts, together with enjoyment of all the sports and fun to be found here. It is small wonder that we turn our steps here year after year, to make friends with successive classes. We appreciate them, and anticipate many more in coming times, if destiny allows.

Sincerely,

your editors

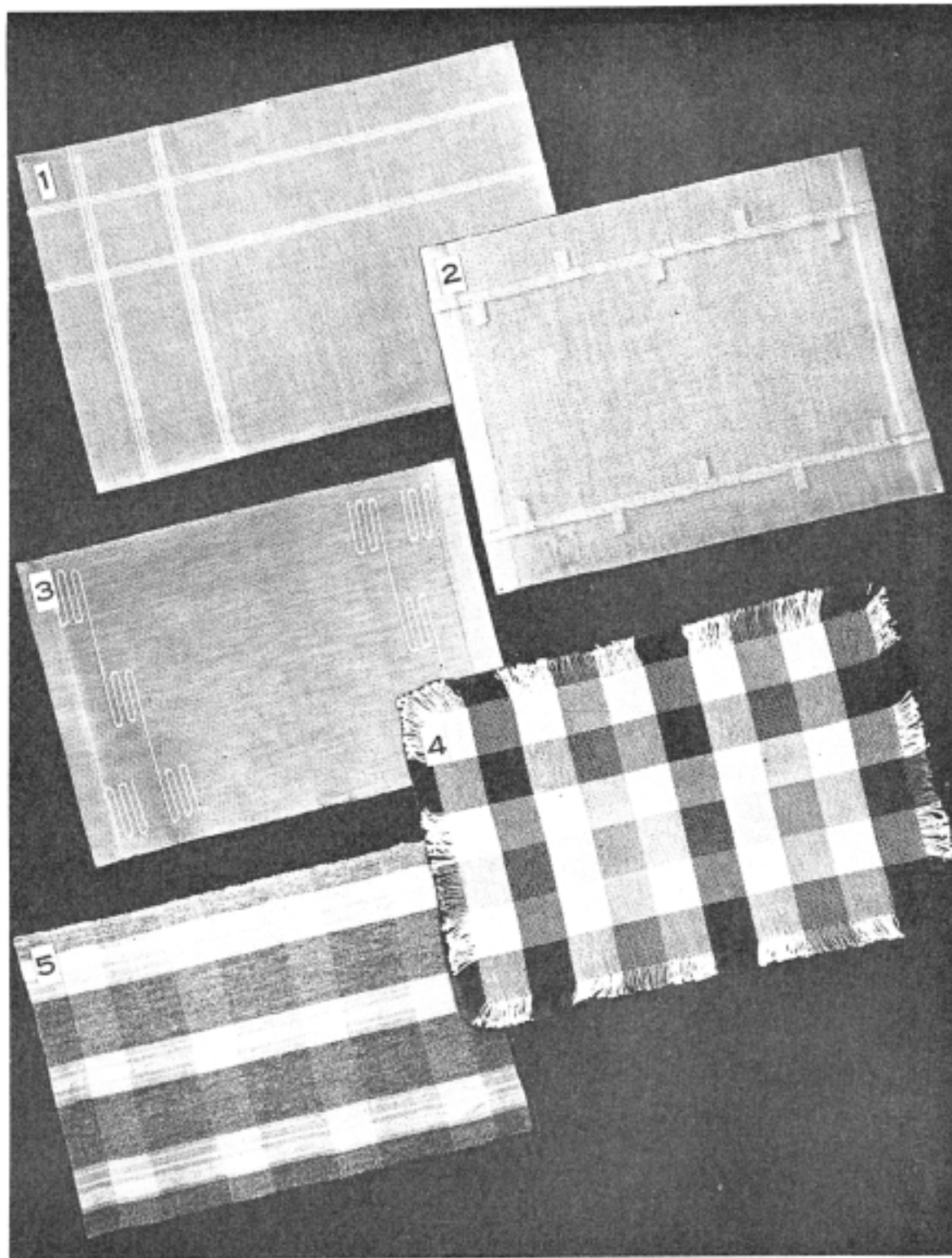


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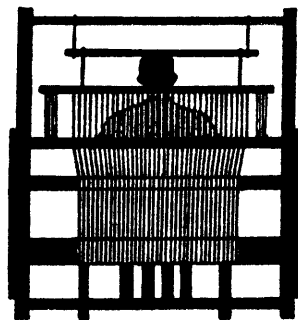


1. Green linen with white boucle design, LOOM MUSIC, page 60, 1951.
2. Blue linen with white boucle design, page 61, woven by Miss Dorothy Coburn, Olean, N.Y.
3. Blue with white boucle design, p. 61, woven by Miss Jean Boyd, Edmonton, Alberta.
4. Carpet warp squares, p. 64, woven by Mrs. D. C. Raitt, Edmonton.
5. Natural and white linen, p. 65.

LOOM
MUSIC

VOLUME VIII NUMBER 9
NOVEMBER, 1951

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume VIII, No. 9

November, 1951

"WE USE MORE TOWELS IN THESE GOOD TIMES"

The above caption, taken from the September issue of TEXTILES, published by the Primary Textiles Institute, Toronto, heads an article which tells us that "Canadians are today using more towels than ever before -- from 7 towels to every 10 persons in 1938 to slightly more than 12 towels to every 10 persons in 1950. The trend is expected to continue."

A towel issue has been in the offing with us for some time, and to be in step with the times, when better than now?

Cotton and linen, and mixtures of both; fine and medium and coarse; white and colored -- here's variety for every taste.

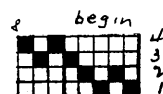
Sometimes we wonder whether we stress enough that our directions should be regarded as only the foundation for your further exploration. Our purpose in giving so much detail is to furnish you with a proven set of directions and thus hope we avoid that vagueness which is a part of generalities on any subject, but particularly of weaving.

M's and O's is a favorite towel weave, woven quickly because it is a one-shuttle weave, with treading versatility and interesting weft possibilities. Below are three variations on our arrangement. Draft review: M's and O's weave has two areas or blocks of pattern, here called A and B. Threading of A and B areas is constant, and a block may be repeated indefinitely. It is a single shuttle weave, with no true tabby. See p.215, SHUTTLE CRAFT, for 2-block arrangements. For M's and O's references in previous LOOM MUSIC issues, see October 1944, May 1947, April 1950.

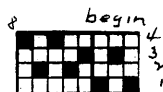
No.1 - FROST FLOWER - M's and O's towel, all white linen (photo.p.77)

Threading Draft

Block A is threaded



Block B is threaded

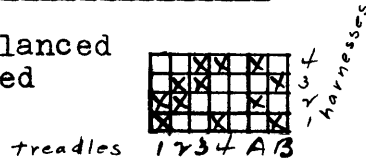


Threading plan for towels #1, #2, #3

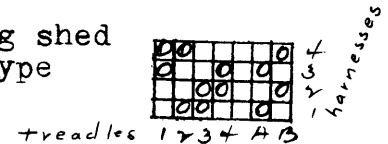
Thread Block A twice, Block B twice, A twice,		
	B twice, A twice =	80 ends
then Block B 15 times	=	120 ends
then A x 2, B x 2, A x 2, B x 2, A x 2	=	80 ends
then Block B 15 times		120 ends
then A x 2, B x 2, A x 2, B x 2, A x 2.		80 ends
		<u>480 ends</u>

The tie-up is standard:

for counterbalanced
or sinking shed
loom:



for rising shed
or jack type
loom:



Warp #1 is a rather coarse linen warp, a #8 singles with an uneven spin, a character which we like in this towel (Searle Grain Co.); or use a 7/1 from U.S. linen sources, e.g., Davis Cordage. This was set at 24 ends per inch, a generous sized 20" wide towel.

Weft #1 is a fine white #30 singles weft linen, which we used double on the shuttle. (Our #30 was from Searle; #20/1 from Contessa, Fawcett -- addresses on p. 76). Or, use #8 or #10, single.

Treadling: For hem and hem turn-under, weave treadles 2 and 4 alternately, for a plain weave (not a true tabby because of the draft construction), for 4".

For the body of the towel, we used 6 shots of weft for each block, treadling alternate blocks throughout, thus:

Treadles 1 and 3 alternately for 6 shots (block A), then
Treadles 5 and 6 alternately for 6 shots (block B).
Repeat for the desired length towel, then end with 6 shots
on treadles 1 and 3 alternately, then repeat the 4" hem allowance.
Hem back to the beginning of the pattern treadlings.

No.2 - PEYTO LAKE, white linen with colored bands (photo. p.77).

(Yes, this color was inspired by the most beautifully colored lake in the Canadian Rockies: turquoise for its glacial waters, deep red for the Indian paint brush, medium green for the meadows, grey for the rocks). One weaver who saw the towel this week says it's one of the most beautiful she has seen -- therefore, the towel does justice to its namesake in the mountains!

Warp and warp setting are exactly as for #1 towel above.

Wefts: for background, #30 singles linen, white, doubled.
for bands, 25/2 Knox's mercerized in grey, deep red,
medium green, turquoise.
(or, 20/2 weight may be substituted, from
Contessa, Davis, Ederer, Fawcett, p.76)

Colors are also used double on the shuttle.

Treadling: Treadles 2 and 4 on the tie-up are used as plain weave background, throughout the towel.

Weave 4" plain for hem area, with white #30 double
5 shots grey, double, treadles 6,5,6,5,6
3/4" plain weave with white #30 double (tr. 2 & 4 alt.)

1/4" band {

- 3 shots double red, treadles 1,6,1
- 3 shots double green, treadles 3,5,3
- 3 shots grey double, treadles 1,3,1
- 2 shots turquoise, double, treadles 5,6
- 2 shots grey double, treadles 3,1
- 5 shots turquoise double, 6,5,6,5,6
- 2 shots grey double, 1,3
- 2 shots turquoise double, 6,5
- 3 shots grey, 1,3,1
- 3 shots green, 3,5,3
- 3 shots red, 1,6,1

1/2" white #30 double, plain weave

repeat 1/4" colored band

For centre of towel, weave 3/4" white plain weave, then
3 shots grey double, treadles 6,5,6, and repeat
white and grey bands for desired length.

For the final grey band at the second end, treadle
5 shots grey double, treadles 6,5,6,5,6, then

4" plain weave for hem area, #30 double on shuttle.

Hand-hem back to the beginning of the first grey stripe.

No.3 - PEASANT TUNE, soft cotton (photo. p. 77)

The same threading was used with a soft spun 16/2 white cotton warp, set at 30 ends per inch, 16" wide in the reed. For weft the same soft cotton was used, in white as background, with colored bands as indicated below. (use all linen, too, if you prefer)

Treadling:

With white 16/2, weave 3/4", treadles 2 & 4, for hem.
With white 16/2, weave 3": treadles 5,6,5,6,5,6,5,6
then treadles 1,3,1,3,1,3,1,3
and repeat, ending with the 5,6,5,6,5,6,5,6

With turquoise 16/2, treadle 1,3,1,3,1
 With skipper blue 16/2, treadle 3,1,3,1,3
 With white 16/2, treadle 5,6,5,6,5,6,5,6
 With yellow 16/2, treadle 1,3,1
 With white, 5,6,5,6,5,6,5,6
 With leaf green, 1,3,1,3,1,3,1
 With white, 5,6,5,6,5,6,5,6
 With red, 1,3,1 (centre of colored band -- reverse
 treadlings to beginning, for a 2 $\frac{1}{4}$ " colored band)

Weave for desired length centre in white 16/2, with treadlings of alternate blocks A and B, as for the 3" beginning of towel; then 3/4" plain weave for hem. This towel has a narrow $\frac{1}{2}$ " hem.

The color combinations of both of these two towels is quite unusual, and make for that "different" look.

No.4 - SNOW ON PINE, a cotton and boucle towel (photographed p.77)

This is a quickly woven cotton, using colored warp stripes and boucle weft. It is soft and absorbent, designed for general use, and is more like a terry mixture.

The warp is an 8/2 cotton (or a Lily 10/2) at 24 ends per inch, 19" wide in the reed, 465 warp ends. We used five warp colors: peach, white, two greens (similar to Lily's jade and dark jade), and dark brown. The peach and white were warped two ends together, the two greens likewise, and the brown warped singly. The mixed colors were then sleyed and threaded in a hit and miss fashion within their own color area.

Warping order: 31 ends of greens
 14 ends white and peach mixed
 4 ends dark brown
 13 ends white and peach mixed
 62 ends per repeat

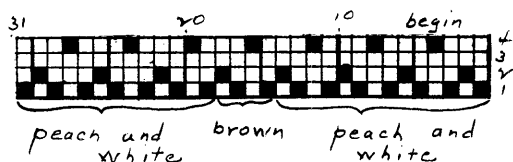
Repeat the above until there are seven such groups of warp ends, then add 31 ends of greens = 465 warp ends.

The draft is adapted from one on page 153 of Beriau's LE METIER A QUATRE LAMES, used thus:

31 ends of greens threaded:

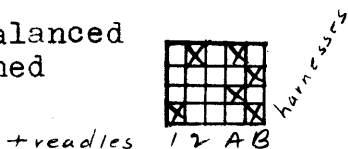


31 ends of peach and white and brown threaded:

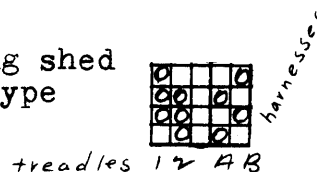


The tie-up is special:

for counterbalanced
or sinking shed
loom:



for rising shed
or jack type
loom:



Wefts: 8/2 white for hems
Natural cotton boucle for body of towel

Treadling: weave 3" tabby (alt. treadles A and B), with 8/2 white, for hem area.

Weave 30" for body of towel, using natural boucle:
treadles 1 A 1 B
then 2 B 2 A
then B A B, and repeat (omit the last B A B
at the second end of the towel)

Weave 3" tabby for hem, and hem back to the first row of boucle.

No. 5 - THE WILD SWEDE, cotton stripes and rough linen, photo. p.77

These following three towels, the same warp with three weft variations, were planned to take the roughest possible treatment -- camps, motor trips, and all the points between (including tea towels as the third variation).

The warp plan was an interesting experiment: We needed a warp for students' twill experience at Banff, we wanted a colorful warp, and a soft absorbent material since we had towels in mind when planning this project.

Our colors were matched directly to a piece of Swedish cotton print, to be used in the same proportions as those of the print. On the warping board, several students cooperated in making the warp, and the name "Wild Swede" originated somewhere in that warping process. After beaming the warp, however, there was a waiting list for weaving time at that loom!

For stripe arrangement, we leafed through our copy of Stewart's THE SETTS OF THE SCOTTISH TARTANS until we found proportions which would make an interesting towel warp -- then fitted our colors into these areas -- of which more in another issue!

Warping Order, 8/2 cotton (or 10/2, 18" wide, 24 ends per in.

4 ends yellow	11 ends black
11 ends black	3 ends yellow
3 ends white	7 ends black
16 ends deep red	3 ends white
43 ends skipper blue (dark)	10 ends dark blue
3 ends leaf green	13 ends leaf green
7 ends dark blue	11 ends red
3 ends leaf green	3 ends black
8 ends dark blue	7 ends red
3 ends leaf green	222 ends
7 ends dark blue	4 ends white - centre stripe,
3 ends leaf green	reverse to beginning, for
43 ends light blue	a total of 448 warp ends.

Thread in a basic twill $1_2 3^4$, and use the standard tie-up as given on page 69.

First treading variation of the "Wild Swede" is treadled 1,2,3,4 throughout. The body of the towel is a 10 lea unbleached slub linen, double on the shuttle (or 8/1 grey from Fawcett), with end bands of colored linen, 10/1, 8/1 or similar weight, also double on the shuttle.

Weave $3\frac{1}{2}$ " treadles 1,2,3,4 and repeat, using double slub, for the hem area.

Continue the 1,2,3,4, treading:

5 $\frac{7}{8}$ " medium blue linen. (a little darker than the light blue of the warp)

2 shots leaf green linen

$\frac{1}{4}$ " blue linen

2 shots leaf green

$\frac{1}{4}$ " blue

2 shots green

$\frac{1}{4}$ " blue

2 shots green

$\frac{5}{8}$ " blue

1" unbleached slub

$\frac{1}{2}$ " black linen

2 shots yellow linen } ★

$\frac{3}{8}$ " black linen

2 shots white

$\frac{3}{8}$ " blue

1" unbleached slub

$\frac{5}{8}$ " blue linen

Weave 22" unbleached slub linen for centre, then weave the bracketted and starred band above, reversed, then $3\frac{1}{2}$ " hem area of unbleached slub. Hem back to the first colored cross band.

No. 6 - THE WILD SWEDE, second treading variation (photo. p. 77)

This is treadled 1,2,3,4 throughout the background, using the unbleached slub linen, double on the shuttle. Narrow cross stripes are 8/2 cotton, like the warp, also double on the shuttle.

Weave $4\frac{1}{2}$ " with unbleached slub, 1,2,3,4, for hem area

Weave 2 shots double red 8/2:

pedals 1 and 2 together (harnesses 1,2,3 down)

pedals 2 and 3 together (harnesses 2,3,4 down)

Weave $2\frac{1}{2}$ " unbleached slub, 1,2,3,4 and repeat,

then weave a 2-shot line of double 8/2 in leaf green, the same as the red 8/2 above.

Our background alternates $2\frac{1}{2}$ " bands of unbleached linen in twill treading, with 2 lines of color, in this order: red, green, black, green, red, green, black, green, red, green, black, green, red: 13 colored lines and 12 interspaces, with $4\frac{1}{2}$ " hem areas at each end. Hem back to the first red line.

This unbleached slub linen softens on washing, and should wear and wear, without "showing the dirt".

Third treading variation (not photographed)

For colorful and practical tea towels, which proved to be very absorbent, we treadled in tabby weave throughout, using our linen single on the shuttle, in the following color order:

3½" tabby, with medium blue linen (allows for a 1" hem)
 2 shots black linen, tabby weave
 2-3/8" tabby, with light blue or grey linen
 2 shots black linen
 2-3/8" tabby, with medium blue linen

This alternation of medium blue and light blue, separated by 2 black tabby shots, was continued for the length desired, ending with 3½" tabby with medium blue linen as at the beginning.

No. 7 - BUTTERCUP - is a "dressier" all linen towel, with "Mexican" twist decoration

We add this towel especially for that special gift, because it may be woven on any suitable warp which you have set up, one which will weave plain or tabby weave. Our plans are for a warp setting of 30 ends per inch, 18" wide, but could be adapted readily to a coarser warp setting, e.g. the M's and O's warp for our first two towels here.

The warp, 540 ends, comprised 4 odd lots of linen which we wanted to use up, and furnished an exceptionally good texture and color variation for this tabby weave background. The linens were of a general size of 40/2 or 35/2, some a bit heavier, in varying twists and bleaches from almost white to natural. A definite order was kept in the ends, throughout the slewing and threading. (A 12/1 natural and a 40/2 natural should be an interesting alternation also, if you are buying new material: 40/2 from Contessa, Ederer, Fawcett; 12/1 from Davis, Ederer).

The threading is a basic twill, $1_2^3^4$, treadled in tabby weave.

The treading: Our towel uses a weft of #10 singles linen, yellow (Fawcett lists 8/1 in colors), with lines of yellow-orange and red-orange in the borders. Our oranges were heavy linen floss, but four or five strands of lighter weight linen (or even embroidery floss for this tiny amount of color) would be equally effective.

With yellow #10 linen, single on the shuttle, weave 4" in tabby weave for hem area.

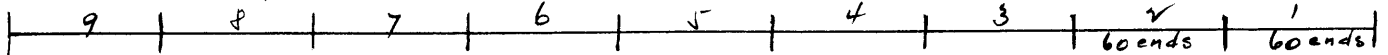
With yellow-orange floss (or several strands of #10), weave 2 shots of tabby, and end off.

With yellow, weave 5 shots of tabby.

With red-orange, weave 1 shot of tabby, and end off.

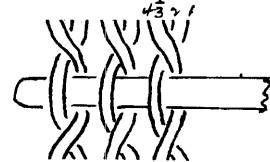
With yellow, weave 3 or 4 shots of tabby. Because the band areas of Mexican twists are woven most readily with the weft linen on a flat shuttle, begin these 3 shots of tabby with a quantity of yellow wound on a flat shuttle, and use that shuttle until the lacy areas are completed. End last tabby shot with shuttle to right side, tabby A.

With pins, mark off the warp ends into 9 equal areas of 60 ends each, thus:



Row 1: Our first row of twists occur in areas 1, 3, 5, 7 and 9, and so we begin:

With the shed closed, beginning at the right hand side of the warp close to the reed, pick up warp ends 1,2,3,4, between the left forefinger and thumb, and with the thumb push ends 3 and 4 to the right across the top of ends 1 and 2. Hold the pick-up stick in the right hand and insert its point between the pairs of warp ends to secure the cross-over made by the manipulation of the left hand. With the left hand, cross warp ends 7 and 8 to the right over ends 5 and 6, and with the right hand continue the tip of the pick-up stick through this twist. Continue crossing groups of 4 warp ends until 15 twists are secured on the pick-up stick -- this will be the first 60 ends marked off as area #1 above.



Turn pick-up stick on its edge for a wider shed, then insert flat shuttle from right to left through the 15 twists, and out to the top of the web. Open the next tabby shed, tabby B, and place tabby weft normally through the next area of 60 ends, area #2, and out to the top of the web.

Pick up a series of 15 twists in area 3, insert weft through the twists as above; continue area #4 as tabby B; area 5 has 15 twists; area 6 is tabby B; area 7, twists; area 8, tabby B; area 9, twists -- bringing the weft out to the left side of the warp.

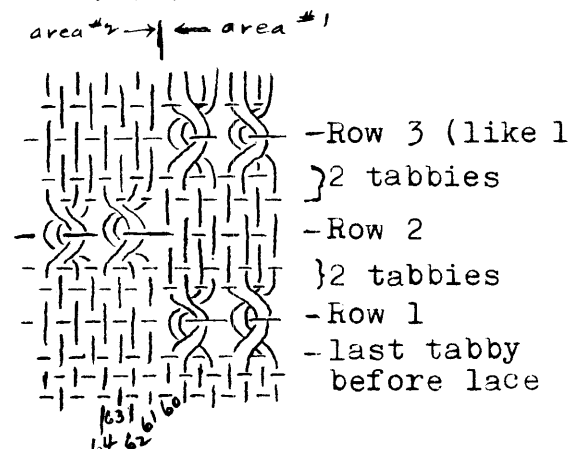
Throw two shots of tabby, A, B, which brings the weft to the left side of the warp.

Row 2: The next row is again an area of tabby and twists, this time with the twists in areas 2,4,6,8. Begin at left edge, open tabby shed A and weave area #9 as tabby, bringing shuttle to the surface. On the pick-up stick, form a series of 15 twists as before, and secure them by running through the yellow weft -- and continue from left to right to produce: area 9, tabby A; area 8, twists; 7, tabby A; 6, twists; 5, tabby A; 4, twists; 3, tabby A; 2, twists; 1, tabby A.

Throw two shots of tabby, B, A, then repeat the first row of twists and tabby, with the twists in areas 1,3,5,7,9.

A large scale diagram of the end of area #1 and the beginning of area #2, will make it clear just how the weft threads continue from one area to the next:

Throw 3 or 4 shots of yellow tabby (the same number as were thrown just before beginning the row of twists), then 1 shot of red orange, 5 shots of yellow tabby, then 2 shots of yellow orange. This gave us a $1\frac{1}{2}$ " band for one end of our towel.



With yellow linen (on your regular boat shuttle), weave the desired length of centre -- ours was 22" for the centre.

Second end of towel has a 2-3/4" band, made in a similar manner to the first end, so that its treading order can be given very briefly, as follows:

2 shots yellow orange tabby (heavy)
 5 shots yellow tabby
 1 shot red orange tabby (heavy)
 3 (or 4) shots yellow tabby, using flat shuttle again
 1 row twists and tabby, exactly like Row 2 above
 6 shots yellow tabby
 1 row twists and tabby, exactly like Row 1 above
 2 shots yellow tabby
 1 row twists and tabby, like Row 2
 2 shots yellow tabby
 1 row twists and tabby, like Row 1
 2 shots yellow tabby
 1 row twists and tabby, like Row 2
 2 shots yellow tabby
 1 row twists and tabby, like Row 1
 6 shots yellow tabby
 1 row twists and tabby, like Row 2
 3 (or 4) shots yellow tabby, and end off flat shuttle
 1 shot red orange tabby (heavy)
 5 shots yellow tabby
 2 shots yellow orange tabby (heavy)
 4" yellow tabby for the hem area

Hem the ends back to the first row of yellow orange.

Why not towels to solve your Christmas gift problems?

Why not towels when you want to make a donation to your Christmas

Bazaar? Why not handwoven towels for yourself when your stocks

run low? We recommend the above series of towels most heartily!

Linen sources referred to in the above projects:

Contessa Yarns, 3-5 Bailey Ave., Ridgefield, Conn.

Davis Cordage Co., 564 - 6th St., San Francisco 3, Calif. (Salem
linens)

Ederer, Inc., Unity and Elizabeth Sts., Philadelphia 24, Pa.

Frederic J. Fawcett, 129 South St., Boston 11, Mass.

Searle Grain Co., Grain Exchange Bldg., Winnipeg, Manitoba

Cottons

Contessa

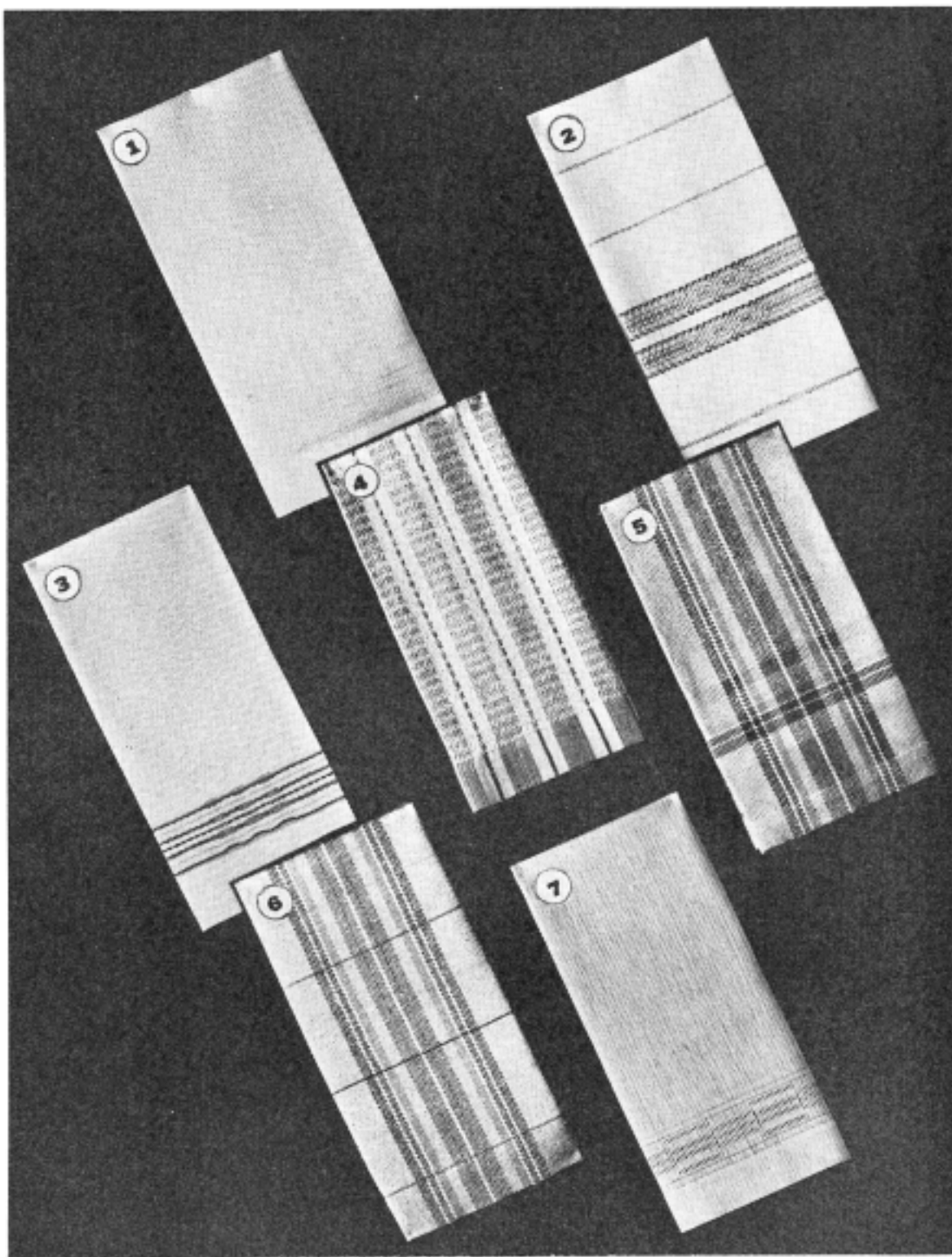
Lily Mills, Shelby, N.C.

Searle Grain Co.

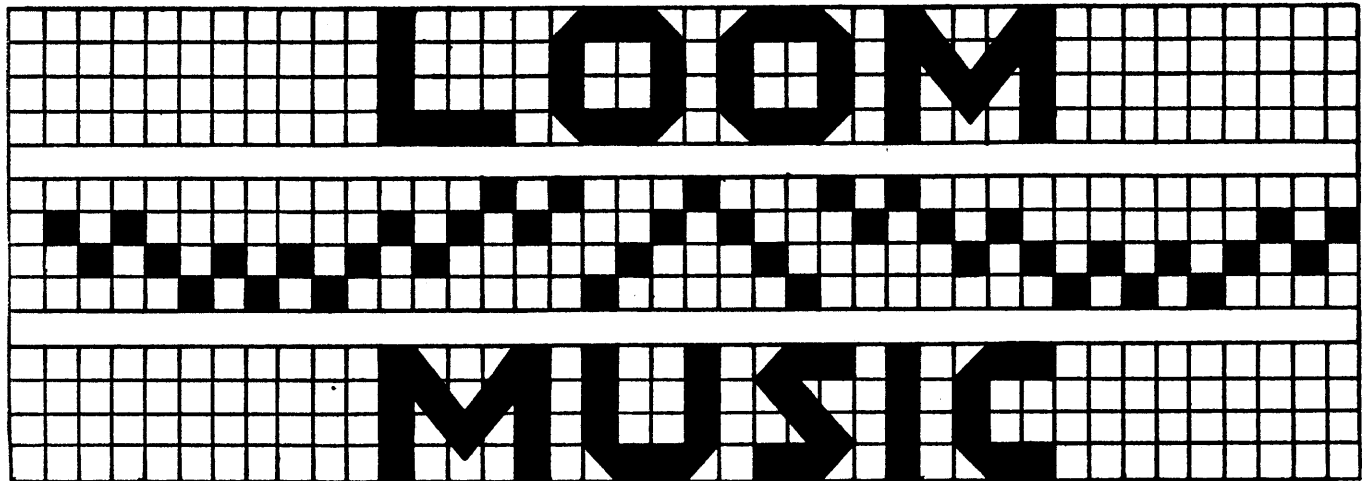
 GOOD WEAVING!

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

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



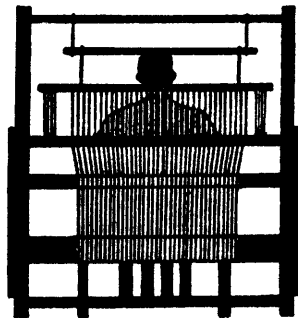
1. FROST FLOWER, M's and O's towel, LOOM MUSIC, page 68, 1951.
2. PEYTO LAKE, white linen with colored bands, page 69.
3. PEASANT TUNE, soft cotton with colored bands, page 70.
4. SNOW ON PINE, a cotton and boucle towel, terry style, p. 71.
- 5,6. THE WILD SWEDE, cotton and linen in two variations, p. 72.
7. BUTTERCUP, yellow linen with Mexican twist decoration, p.74.



VOLUME VIII NUMBER 10

DECEMBER, 1951

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VIII, No. 10

December, 1951

"AFTER THE BAG LENGTH IS WOVEN ---"

Nothing is more easy to provide than a length for a bag -- a warp may have had its original plan for any number of projects -- but the feminine heart decides there must be as well, a bag.

It is true we like little "extra" touches to express individuality, and individuality we must have, but year after year basic bag shapes stay much the same. We believe the smart making-up of a bag is the way to achieve superiority -- good solid workmanship in tailoring and sewing, plus that little extra "something"

Here is a collection of bags (photographed on page 86): a carry-all, a dressy zipper purse, a winter version and two summer versions, plus a plastic bag for good measure. The weaving itself will be incidental, we'll concentrate on the sewing details, or the "something".

No.1, our favorite CARRY-ALL, beautiful colors with good tailoring

The warp is natural carpet warp, basic twill threading, set at 8 ends per inch, 27" wide in the reed. The weft is light-weight wool of about 3-ply knitting wool size, plus light weight homespuns for color and texture interest -- what a chance to create beauty from left-over and new yarns! These colors were excellent, as were the stripe arrangements. Use tabby or plain weave throughout, beating so that the warp is completely covered by the weft. Weave 1/2" with carpet warp for seaming, then colors:

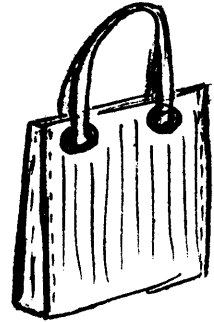
1/2" bright dark green	1" greenish brown
7/8" heather brown (greenish)	1 shot Lurex
1-1/4" grey	3/8" white
1/8" grey and green alternately	1 shot Lurex
3/8" green	3/8" black
1 shot red Lurex	1/8" black and turkey red alt.
3/8" white	1" red
1 shot red Lurex	1 shot Lurex
3/8" black	3/8" khaki
1/8" black and khaki alternately	1 shot Lurex
1" khaki	3/8" grey
1 shot Lurex	3/8" grey and green alt.
1/2" grey	1" green
1 shot Lurex	1 shot Lurex
3/8" green	3/8" white
1/8" green and greenish brown alternately	1 shot Lurex


continued

3/8" black	1-1/4" grey
1/8" black and light beige alt.	7/8" heather (greenish) brown
1" beige	1/2" green
3/8" red	<u>17"</u> (approx)
1/4" green	
1/8" green and grey alt.	then 1/2" carpet warp heading.

How to make: Fold with selvages together and seam up the sides, with carpet warp heading inside. Trim to 3/8" seam and bind with green tape.

Match the green of the bag with light-weight cotton material, and face the top of the bag with a 2 1/2" deep facing. In pressing the top, leave 1/16" of wool turn over to the inside of the bag, for a nicer top finish. Turn under and hem lower facing edge down neatly.



A self-made gusset is stitched at each end: Fold the end grey stripe against itself with 1/2" toward the seam of the bag and 3/4" on the surface of the bag. Baste, then saddle-stitch with grey wool on the line between the grey and the grey and green stripes, right through the turn-down at the top. Turn bag inside out and push the bottom corners into a point:  Stitch firmly across two or three times on the cross-bar in the sketch, and cut off the point. Secure a piece of light-weight masonite the size of the bag bottom, approx. 2 1/2" wide and 11" long, round off corners and cover both sides neatly with green cotton. Place in bottom of bag and slip stitch around in place. Gusset at side should be oblong, with the masonite holding it out in perfect shape.

At the top of the bag place large grommets, 1" down from the top and 3" in from each side (tent and awning firms have these). With wool (black, white, green) do a simple card weaving band, 13" for each length of handle. These handles go through the grommets from the right side of the bag, down through a slit in the green lining just below the grommet, where the handle is sewn in securely and the green lining overcast over the handle end. Hand stitch handle again to the top of the bag for extra support.

Card weaving
draft for
bag handles:

	10	9	8	7	6	5	4	3	2	1	
	X	X	X	0	0	0	1	X	X	X	A
	X	X	0	0	0	0	0	1	X	X	B
	X	X	0	0	✓	✓	0	0	X	X	C
	X	X	0	✓	✓	✓	✓	0	X	X	D

x = black wool
o = white wool
• = red wool
✓ = dark green wool

Bag No.2: Homespuns in a novel drawstring type, for winter use over your dark coat sleeve.

Warp is natural carpet warp, 160 ends, at 8 ends per inch, threaded in a twill -- or whatever you have threaded to give tabby weave. Sley the warp as follows:

2 ends double in the reed
10 empty dents
12 ends, 1 per dent
8 empty dents
132 ends, 1 per dent
8 empty dents
12 ends, 1 per dent
10 empty dents
2 ends double in the reed



Again, use plain or tabby weave throughout, beat for a firm stiff fabric, with the warp covered by the weft. We used St. Stephen's 2-ply homespuns, but 4-ply knitting yarn would do well.

Winter colors: 1" brown
3/4" white
1-1/4" heather green (dark forest)
1-1/4" rosy red (scarlet)
1" brown
1-1/2" warm grey
centre 2" turquoise wound on the shuttle with a fine dark green homespun
reverse colors to beginning

How to make: Lay selvages together and seam up the sides in a 3/8" seam, binding the seam on the inside of the bag with dark green corded silk ribbon -- seam sides up to the top fringe only.

Pull out two edge warp ends to form a looped fringe at the top of the bag. Push bottom corners in slightly and tack lightly, to give the effect of a simple gusset, and a rounder shape.

Make two draw-strings out of several strands of scarlet wool twisted together. From opposite sides of the bag, run these cords through the 1" skipped dent area, in "running stitches" one inch long. Tie cords' ends at each side of the bag, pull up - VOILA! It's smart! No lining needed -- easy to make!

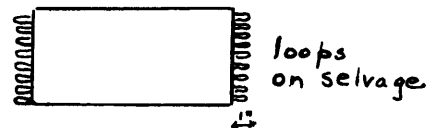
Bag No. 3: a colorful summer stripe

This bag is woven on the exact same striped warp given as "The Wild Swede" in November, using for weft Lily's "Tulip" in delft blue, using plain or tabby weave throughout.

Weave first a 1" heading using dark blue 8/2 weight, for seams.

Then with "Tulip", beaten very firmly for a stiff fabric, weave an 11" length. At each selvage

leave a 2" weft loop, at every 1/2" of



weaving, these loops for a draw-string top. End with a 1" heading of dark blue 8/2 weight, for seams.

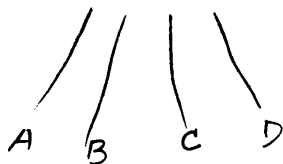
How to make: With the selvages together, French seam the sides of the bag, seaming up to the first row of "Tulip" weft.



With the bag wrong side out, turn corners to a point, machine stitch across but do not cut off corners. The stiffness of this bag fabric makes an inner bottom in the bag unnecessary.

Make two blue draw-strings, bring in from opposite sides of bag so they will draw up, then fasten cord ends together -- that's all -- another easy one to make up!

For cord, a four-strand braid is excellent here: Hold ends A and B in the left hand, C and D in the right, and manipulate:



D goes left under C and B and back right over B to C's place, C now going to D's place, A goes right under B and C and back left over C to B's place, B now going to A's place. Pull strands upward and outward to tighten, and continue:

new D goes left under C and B and back right over B to C's place, C going to D, etc.

Bag No. 4: a white washable summer bag

This combination of threading draft and materials has been a favorite of ours for 8 or 9 years -- with changes in its style of make-up from time to time -- they sell themselves! It's just a happy combination, because it is so very simple.

Warp is white carpet warp at 15 ends per inch, 12" wide, 191 ends, any length.

The draft is Butternut, from M.M. Atwater

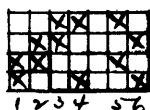


Arrangement

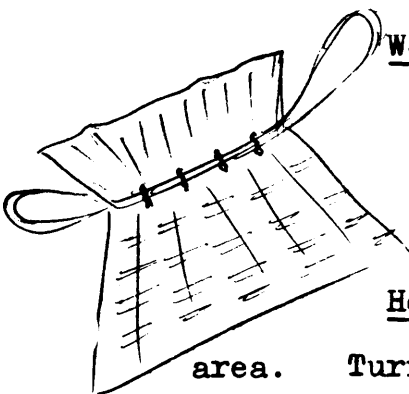
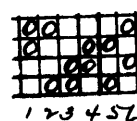
Selvage: 1,2,3,4	4 ends
Draft repeated 5 times: 36 x 5	180 ends
To balance, add ends 1,2,1	3 ends
Second selvage: 4,3,2,1	4 ends
	<u>191 ends</u>

The tie-up is standard:

for counter-
balanced or
falling shed
loom:



for rising
shed or
jack type
loom:



Weaving details:

7½" tabby weave, with white carpet warp
15" with Lily's "Tulip", white, treadling
1,2,3,4,3,2, and repeat, using no tabby between
pattern shots (end on treadle 1 as at beginning)
7½" tabby weave, with white carpet warp

How to make: Overcast side seams together in the pattern area. Turn in a 3" hem at the top of the bag and hand hem -- this carpet warp area is left open at the sides, not overcast together.

Make 8 keepers, each 1¼" long, of spool knitting in carpet warp. Arrange these keepers, 4 to a side, from the top of the pattern area up to the bottom of the hem, pull ends gently through the web and fasten inside the bag with invisible stitches. (Spool knitting is excellent for this because the ends fasten off neatly)

The draw-strings are Tulip, made into Idiot's Delight cords (LOOM MUSIC, December 1949, page 78).

Bag No. 5: black warp, black plastic weft - a nice fat pouch

This bag is just like No. 5, with minor changes in proportion -- black carpet warp for warp, a round black plastic for weft in pattern area (plastic from the department stores)

Weave 3-1/4" black tabby weave, using carpet warp.

Weave 3" using black plastic weft, no tabby, treadling 1,2,3,4, and repeat. Then 1" black tabby, using carpet warp, for

a soft draw-string area.

Then with black plastic, weave 13", treadling 1,2,3,4,3,2, and repeat (ending with treadle 1), using no tabby; then 1" black carpet warp tabby weave, then 3" with black plastic, treadling 4,3,2,1 and repeat, then 3-1/4" black carpet warp tabby for hem.

How to Make: Overcast side seams from top to bottom, turn down a 3" hem and hand hem. Put on keepers and draw-string cords as before. The draw string this time is spool knitting, with the ends wrapped together with plastic at their joins, to resemble a long bead.

With the bag wrong side out, flatten corners to a point as in previous bags, stitch across for square corner but do not cut across. Turn point up the side of the bag for a pouchy effect.

Very good!

Bag No. 6: a black zipper purse, with a "new twist" at the top

This one gets bag and lining woven in a planned strip. The warp is black Cronita, or Lily's 10/2 weight, set at 24 ends per inch, 9-3/4" wide. The same "Butternut" draft, page 82, is an excellent one for this bag length.

The pattern weft is a heavy black Canadian rug wool, or substitute two or three strands of a harsh 4-ply knitting wool, wound together on the shuttle. It is very tightly beaten for a firm, stiff, bag fabric.

To weave:

5/8" tabby weave with black Cronita or 10/2

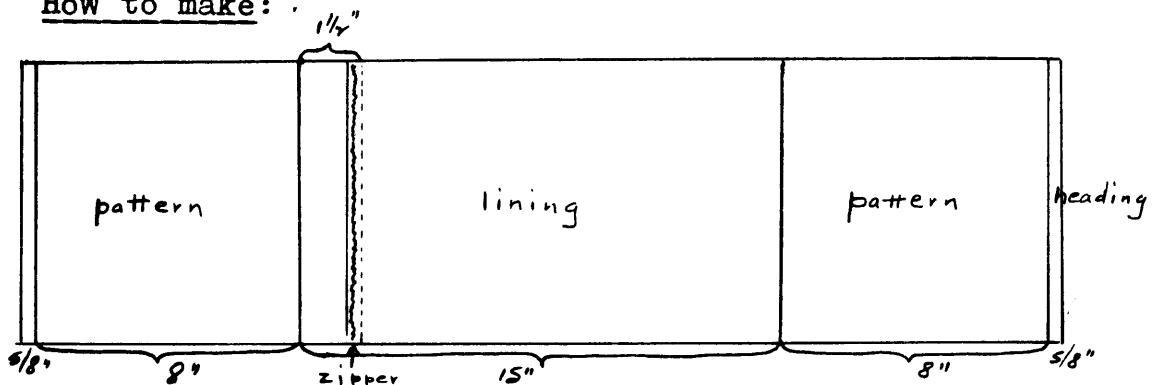
8" of pattern, using heavy black wool, no tabby, and treadling 1,2,3,4 and repeat. There will be a good deal of take-up with this heavy weft, so that 8" on the loom will give about 6" when the tension is removed.

15" of tabby weave with black Cronita, for lining

8" of pattern, using black rug wool, no tabby, treading 4,3,2,1 and repeat

5/8" tabby weave with black Cronita, for seaming

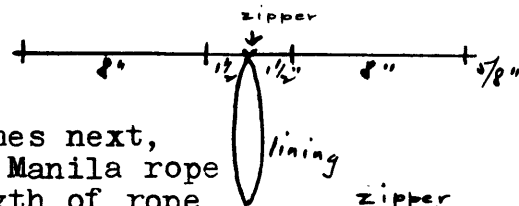
How to make:



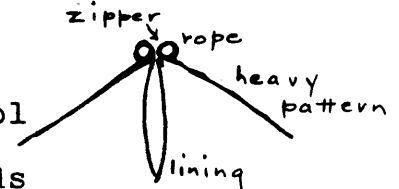
1. Use a 9" zipper and lay it flat on the centre section, facing upward, $1\frac{1}{2}$ " from the edge of the heavy weaving, as shown on the sketch above. Machine stitch the zipper on the side nearest the centre area, not the $1\frac{1}{2}$ " side.

2. Now fold the unstitched zipper side back over the stitched half. Bring up the other end of the centre length and pin it along this zipper edge, again leaving $1\frac{1}{2}$ " clear tabby to the wool pattern edge. Baste zipper in place and stitch. (We figured this out on a small scale with a scrap of cloth and a Band-aid cut to represent the zipper!).

Now the bag is so:



3. The roll top effect comes next, using two $9\frac{1}{4}$ " lengths of stiff $\frac{3}{4}$ " Manila rope (your hardware store). Place a length of rope just where we have $1\frac{1}{2}$ " marked on the sketch and pin the $1\frac{1}{2}$ " black tabby in a casing over the rope, so that pins come just at the edge of the wool pattern and through to the top of the zipper tape. Hand stitch closely all across. Overcast the ends of the casing around the ends of the rope, putting in a little bit of cotton batting for padding to form a rounded end effect. Repeat with second length of rope on the opposite side of the zipper closing.



4. Turn bag inside out and seam across the bag at the edge of the tabby heading, and turn back right side out.

5. Overcast lining edges together, working right side out.

6. Overcast sides of bag together, using Cronita or very fine black wool yarn.

An antique-looking gold filigree glove holder was fastened to the end of the zipper as a pull, clipped onto the edge of the

bag while it is being carried, and is quite ornamental.

We have several smart evening bags, one a soft bag made up commercially, but we lack space here so they will follow early in the new year.

Good Stitching!

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

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

NILUS LECLERC, Inc., L'ISLET STATION, QUEBEC, write us that they are operating with very modern machinery in their rebuilt factory, and are again ready to serve weavers with looms and accessories. Their factory had suffered a very serious fire, and we are glad to pass this information along to our subscribers. Their looms are good looms.

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AND A MERRY CHRISTMAS TO ALL, FROM YOUR LOOM MUSIC EDITORS



1. Striped carry-all bag, woven by Mrs. D. C. Raitt, Edmonton, LOOM MUSIC, page 78, 1951.
2. Homespun stripes: a drawstring bag, LOOM MUSIC, p. 80, 1951.
3. Summer stripes: cotton bag, LOOM MUSIC, p. 81, 1951.
4. White washable summer bag, woven by Mrs. L. Irwin, Edmonton, LOOM MUSIC, page 81, 1951.
5. Plastic pouch bag, by Mrs. D. C. Raitt, LOOM MUSIC, p. 82.
6. Black zipper purse, self lined, LOOM MUSIC, p. 83, 1951.

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Warp-pattern drafts for yardage and belts		5	35-42