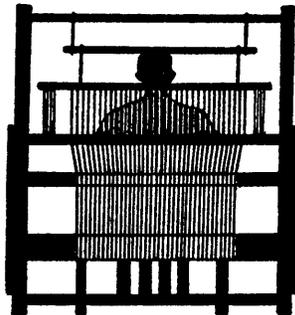


LOOM
MUSIC

VOLUME VI NUMBER 1
JANUARY, 1949

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume VI, Number 1

January, 1949

HAPPY NEW YEAR!

The weaver, like every other craftsman, must stop periodically and examine his achievement, and what better time than the beginning of a new year? Has the past year been a period of growth in knowledge, a sincere attempt to create worthwhile textiles? Once again we place before you a goal:

LET EVERY INCH OF WEAVING, NO MATTER HOW HUMBLE ITS PURPOSE, BE A WORTHY EXAMPLE OF OUR CRAFT. We have in mind a length of home processed and handwoven coarse linen, tabby weave, used as a tick-cover 75 years ago. After all these years, when it is reduced to odd lengths for the great-grandchildren of the weaver, there is the worth of the task still shining out in each piece.

Many weavers tell us they cannot "afford" to weave for their own pleasure, that to buy new material they must sell what they weave. By all means, but why not work out a sharing system? By this we mean, for every length made for sale, exact time and effort and material for a piece of weaving done purely for the joy of achievement. Then the year's end would see a small collection for inspiration and joy. Will you so resolve? This done, let us think about

THREE PLACE PIECES: one inlay, one tabby, one twill

January has come to be the month devoted to place pieces and similar small articles. As the months go by, we consider place pieces with that coming issue in mind, and decide on an

finished piece. Keep turnings smooth and even. When beginning inlays, turn ends back into same shed for 1", and then leave 1/4" when clipping ends on the wrong side.

Continue these side inlays for 4 shots of grey tabby, as indicated at the side of the sketch.

Next - On a third poke shuttle wind oyster 1/2 bleach, double, for weaving the inlay marked with diagonal lines on the sketch.

Throw the 5th tabby shot of grey, in the same shed lay in the side borders of 1/4 bleach as before, and in the centre lay in 1/2 bleach, leaving 4 warp ends between each side border and this centre area.

Change shed, pass the 6th tabby shot, and repeat inlays.

With the details given to this point, it will be easier to weave on from the sketch, following the same technique as given above. Below the sketch are shown numbers of warp ends marking the widths of design areas, and beside the sketch are shown numbers of tabbies and inlays for design areas. Use grey tabby throughout, with 1/4 bleach linen inlays for the dark areas, 1/2 bleach linen for the diagonal areas, with tabby alone showing in the plain areas.

Because there are only 15 warp ends and 15 tabby ends per inch, this is a fast weave on the loom, but takes words to describe! We know you will be fascinated with the interplay of texture and will plan out striking designs of your own.

LINEN PLACE MATS, TEXTURE STRIPES

Our second design is one of our own favorites, warped in 1/2 bleached linen of sharply contrasting weights, and woven in tabby weave with the coarse weight -- effective, speedy!

Warp: Fine 30/1 or #30 lea linen, and a 16/4 or 20/4 cord linen -- plenty of contrast in weight -- warped as follows:

21 ends 4 cord linen
 123 ends #30 lea linen
 4 ends 4 cord
 12 ends #30
 4 ends 4 cord
 36 ends #30
 4 ends 4 cord
 12 ends #30 -- centre of warp, reverse to beginning

Total: 66 ends of 4 cord linen
 354 ends of #30 lea linen

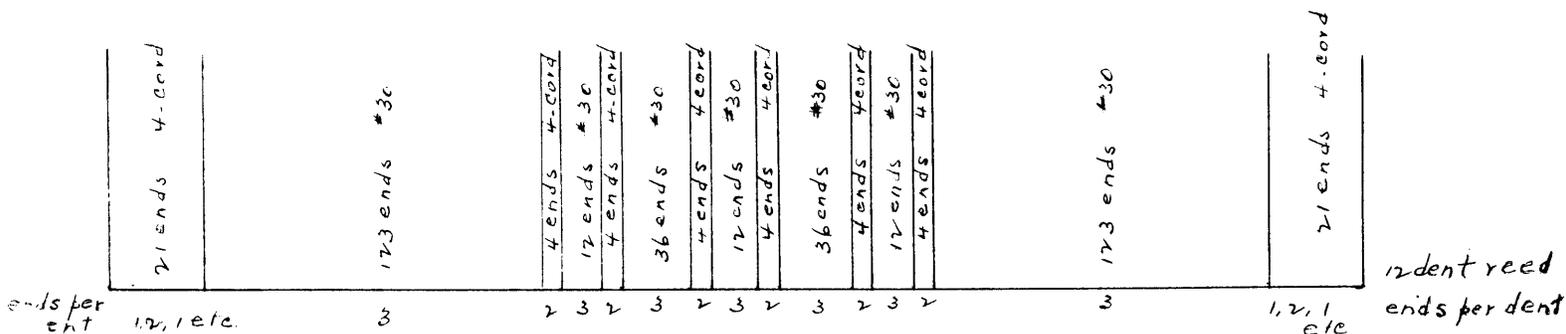
Threading and Warp Setting:

Threading draft is a basic twill $1_2^3^4$, single in the heddles.

In a 12-dent reed, sley as follows:

21 ends 4-cord, 1 in a dent, 2 in a dent, 1 in a dent, and so forth, for 21 ends
 123 ends 30 lea, 3 ends per dent
 4 ends 4-cord, 2 ends per dent

From here to the last side border, all the #30 lea is sleyed 3 ends per dent, the 4-cord sleyed 2 ends per dent; with the last 4-cord border sleyed as before, 1 per dent, 2 per dent, 1 per dent, etc., thus:



To Weave: Plain weave, or harnesses 1&3 and 2&4 alternately, throughout the piece.

With fine linen, weave 1/2" for hem's turn-under.

With the 4-cord linen, weave so that the 4-cord forms a 50-50 crossing on borders, which will mean beaten about 17 weft shots per inch on the loom. Weave 21" long, to get an 18" mat

after shrinkage and a 1" hem. End with 1/2" fine linen, for the hem's first turn-under.

That's all, and it is really so attractive -- our weavers have admired it greatly.

The 4-cord linen from Hughes Fawcett Inc., New York 13, or use Barbour's 15/3 from Bedford Fine Leathers, Vancouver, B.C.

The #30 lea from Park-Hannesson, Winnipeg, or Searle Grain, Winnipeg, depending upon present stock.

COTTON PLACE MAT: BROKEN TWILL

The cotton mat we have evolved is based on the 4-thread broken twill, which is the lowest form of the satin weave. This is threaded in:

$$\begin{array}{cccc} & 4 & & 4 \\ & 3 & & 3 \\ & 2 & & 2 \\ & 1 & & 1 \end{array}$$

Use a direct tie-up and weave with harnesses

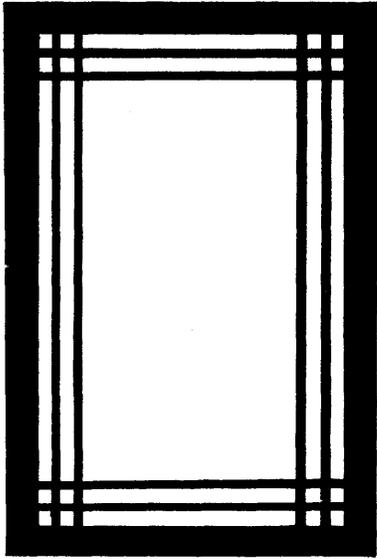
| | |
|---|-------|
| 4 | alone |
| 2 | alone |
| 1 | alone |
| 3 | alone |

We quote from Luther Hooper's HAND LOOM WEAVING, p. 168:

"It will be seen that the direct diagonal line of the twill is broken by missing heddle 2, and making it rise between the third and fourth heddles. The result of this arrangement is that if a rich close warp is used the weft will scarcely show at all, the tie being distributed so evenly over the ground that no ribs or lines are visible."

This therefore gives us a clue to our warp -- a mercerized 30/3 or 16/2 or 20/2, or similar weight, set at 60 ends per inch.

As our texture is that of a warp-face on the right or top side, and weft-face on the reverse side, it is plain to see that contrasts are not to be found in the texture, but in the use of color. At this close setting, the full color value of the



warp is utilized on the right side, and our material is reversible.

Here we can play with warp stripes to our hearts' content. We will, however, outline just a simple bordered effect in two colors, -- say peach and a rich brown (red and white for a striking color effect, farmhouse style):

Warp: 60 ends per inch, 13" wide = 780 ends:

| | | |
|-----------------------|---|--------------------|
| 60 ends brown | | |
| 36 ends peach | | |
| 24 ends brown | | |
| 36 ends peach | | |
| 24 ends brown | = | 3" |
| centre 420 ends peach | = | 7" |
| reverse to beginning | = | <u>3"</u> 13" wide |

TO WEAVE:

For the beginning brown border, use brown weft of the same weight as the warp, and treadle to weave weft face on top:

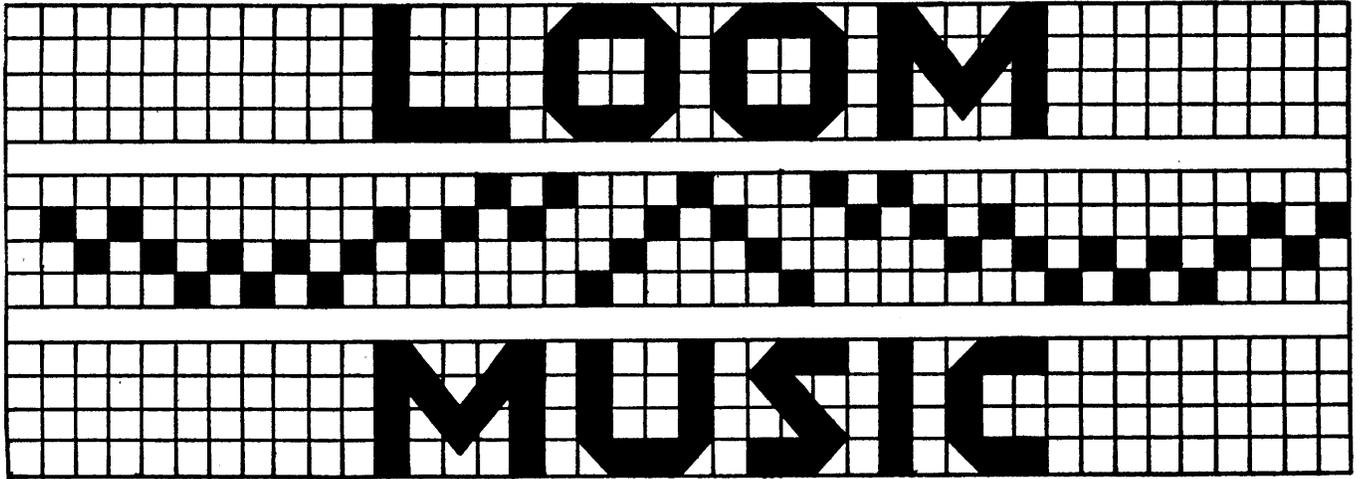
A { harnesses 1,2,3 together on a sinking shed loom
 1,3,4 together
 2,3,4 together
 1,2,4 together and repeat

for 2½", ending with 1,2,3 together, to provide a 1" hem and a 1" border showing on top.

Change weft to peach and weave to bring satin effect on top, for 5/8", or to square the corner area of peach:

B { harness 4 alone, on a sinking shed loom
 2 alone
 1 alone
 3 alone, and repeat, ending with 4 alone.

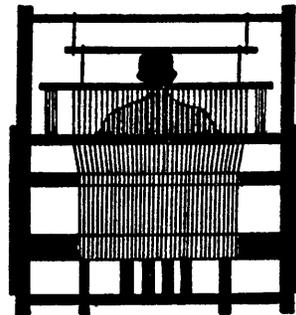
Then, with brown weft, treadling A for 3/8", or to square the small brown corner area.



VOLUME VI NUMBER 2

FEBRUARY, 1949

*Mary
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L O O M M U S I C

Volume VI, Number 2

February, 1949

DRAPERY MATERIALS, with added metal threads

This month brings no new technique, but does bring some specific experiments and suggestions for the use of metal threads in drapery materials.

It's a happy time when we find ourselves at a loom, warped and "ready to go", with a variety of wefts to use. But first let us consider the warp foundation. When we begin to think of drapery materials, we shy away from overshot techniques, preferring Crackle, Summer and Winter, M's and O's, or twills. One favorite is M's and O's, and another is a twill such as the "Sätarglântan", page 41, Marguerite Davison. This latter is a combination of Rosepath and a broken twill, and gives lengthwise interest, in a manner similar to M's and O's, in changing the surface pattern. For any special drapery material, the amount allowed to each threading section is worked out to suit the technique used, as you will see as you read on. Then, too, we can get particularly beautiful muted under-color effects of stripes, when these sections are warped in different colors. We tried a variety of gold, apple green, white, and pink, to see which colors we liked best in combination. Our choice was the gold and green -- but you would use whatever fitted into the room in question. Another favorite color in the warp is Lily's Rose Fraise, K-44. In our instance we used Lily's gold 6-strand mercerized floss, Art. 114 (or gold Frost Tone), and Lily's 10/3 in pale green. The weights worked out together satisfactorily.

Drapery Warp: 80 ends gold, 80 ends green (or any other

color choice), alternated for the width of the warp: 880 ends for a 44" warp, 2 ends per dent in a 10-dent reed, single in the heddles. Four-inch stripes seem very satisfactory, but could be 6-inch and 2-inch just as well if you prefer.

Threading Draft and Arrangement

| | |
|--|--|
| 4" or 80 warp ends of one color, threaded | begin 4 2 ³ 1 |
| alternated with 4" or 80 warp ends of the second color, threaded | begin 4 3 ⁴ 2 ³ 1 ² 1 |

Drapery Wefts: Our choice fell on chenille (white, and moss green), or cotton boucle, or heavy cotton ratine. Unfortunately little quantities of these are on the Canadian market at the present time, but there is quite a variety on the American sample lists. Contessa Yarns, Ridgefield, Conn. have cotton chenilles and boucles in color, and an excellent assortment (but at higher prices) is to be found at Cartercraft Studios, 62 W. Union St., Pasadena 1, Calif. A good selection of other novelty cottons, linens, etc. is carried by the latter, by the way.

We gathered up our metal yarns, and were fortunate to have a good selection: Searle Grain Co., Winnipeg; Bedford Fine Leathers, Vancouver; Hughes Fawcett, New York, to name a few sources. After trying several, our choice was overwhelmingly for a rayon boucle and metal twisted yarn called "Carioca" (Potomic Yarn Products Co., Washington 7, D.C.), and handled by Searle Grain. It is exquisite when woven, and comes in five colors: white with copper, black with gold, turquoise with silver, a delightful French rose pink with gold, and pale blue with silver. It runs about 100 yds. per skein, about \$1 per skein.

DRAPERY EXAMPLE NO.1: using the 2-harness tapestry technique of joining weft ends.

Threading was as above, with standard tie-up:

| | |
|--|-------------|
| | x x x |
| | x x x |
| | x x x |
| | 1 2 3 4 5 6 |
| | A B |

suggested design

On a background of white chenille over our warp stripes, we have lay-ins of "Carioca" in pink and white, or in turquoise and white.

These lay-in areas are alternated with color bands, arranged as in the sketch.

The white chenille background of the drapery is treadled 1,2,3,4, and repeat, throughout its entire length.

- = pink or turquoise Carioca
 ▨ = white Carioca

Method of lay-in areas:

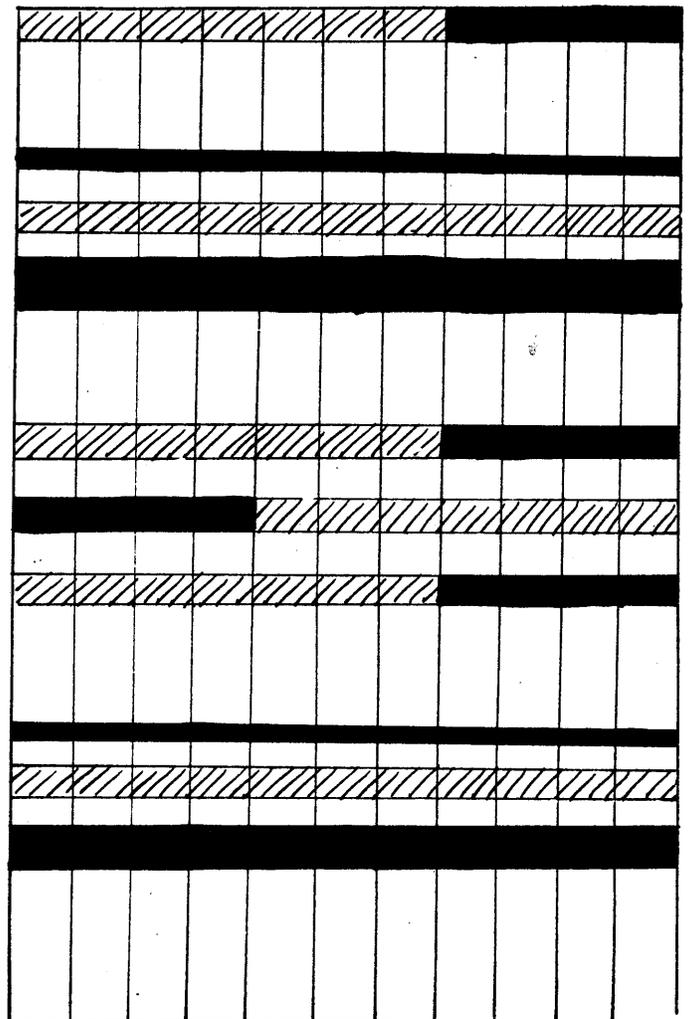
Open A tabby shed: with colored Carioca, come in from right, through the shed to desired point, come out on top of shed and lay

yarn to left. With white Carioca, come in shed from left, to same point as colored Carioca, and up on top of shed, laying yarn to right.

Change to B tabby shed: with colored Carioca, go into the shed from left to right, entering shed around the center end at the space of entry; and take colored Carioca to right edge. With white Carioca, go into the shed at the same spot as with the colored, and carry white to the left edge.

Exert an even pull on each end to make a neat joining: 

Continue the above for the desired width of band.



DRAPERY No.2: Knotted fringesuggested design

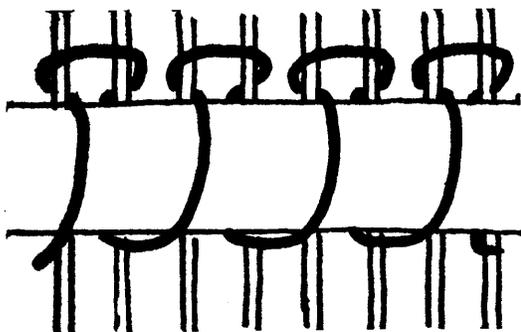
This example is woven with a background of white chenille, treadled 1,2,3,4, and repeat, with knots as indicated on the opposite sketch. It is the Ghiordes knot, Rya technique, and the material used for the knots is the white and copper Carioca, wound double on the shuttle with white chenille.

For the knots, cut a piece of very strong cardboard $4\frac{1}{2}$ " wide and 45" long; and wind Carioca and chenille double on a poke shuttle.

1. With chenille on a boat shuttle, weave (treadles 1,2,3,4) enough for a hem plus $4\frac{1}{2}$ " more.

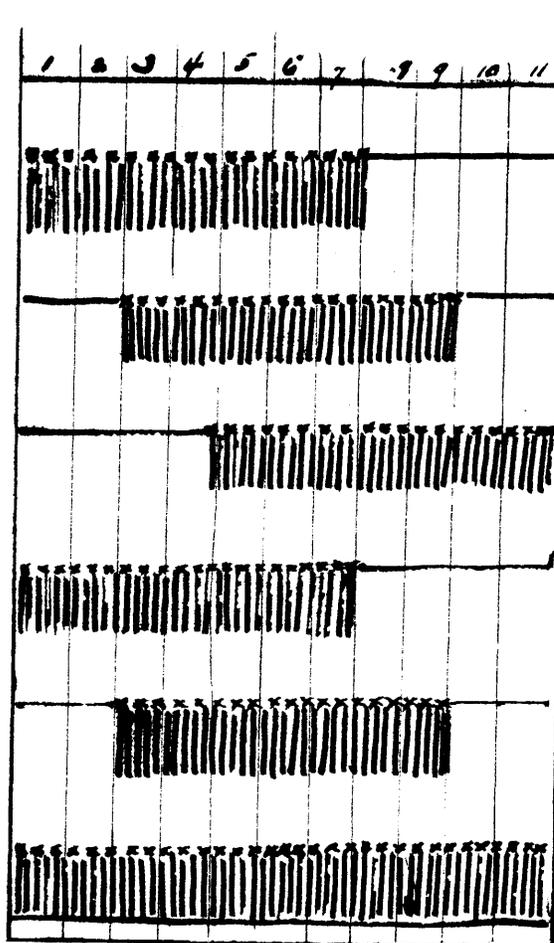
2. Lay cardboard strip over weaving, with top edge even with last row of weaving. Leave shed

closed. Begin a row of knots by passing poke shuttle right to left under the 1st two warp ends, leaving weft end stay at bottom of cardboard. Carry shuttle over the same two ends and over the next two ends, and back from right to left under the last two ends. Both ends now come through same space between 2 pairs of warp ends.



3. With the same motion of the hand, pass shuttle under cardboard, pulling it up snugly, over to the third pair of warp ends -- and continue with the same process with the 3rd and 4th pairs of ends, as sketched above. Tie knots all across the warp. When tied all across, cut along lower edge of cardboard with scissors.

4. Next shot after the knot tying should be of Carioca, to put a line of metal all across the material.

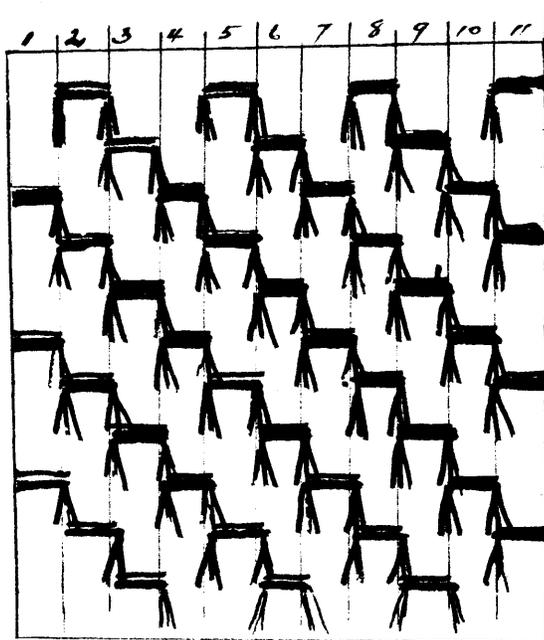


5. Weave 9" more in chenille, and tie another series of knots, this time spacing them in the centre as B above.

Continue, following the diagram, which should be adjusted to suit the length of drapery planned.

DRAPERY NO. 3: Lay-ins, with cut ends which hang as fringe.

For this drapery, the 4" threading draft, spaced all across, provides the boundaries of the lay-ins. The pattern weft floats over the surface for 8" between lay-ins. These floats later are cut across in the centre, giving 4" fringe at each end of the lay-in.



1. With cotton boucle or chenille, weave enough for hem and 4" more, treadling 1,2,3,4, and repeat.

2. On a second shuttle wind a contrasting (or accenting) color together with "Star Dust Metallic" (Searle Grain), or "Twisted Metal" (Hughes Fawcett), or "Gemlite" (Bedford's). Weave with this double thread, using tabby treadles 5 and 6, for 15 shots: 1 shot pattern weft, 1 shot chenille, alternated, until 8 shots of inlay result: From left to right, with inlay color, pass shuttle through shed from 3 to 4 (beginning of warp stripe three, to beginning of warp stripe four), turning end in at left; and continue shuttle over surface from 4 to 6, and so on across to right of warp. Follow with tabby shot of chenille, then another inlay as before, and so on for the 8 inlay shots.

3. Weave chenille background for 4", then do second inlay.

4. Second lay-in is over the surface from 1 to 2, through shed from 2 to 3, over surface from 3 to 5, and so on.

5. Weave background for 4", then third lay-in, and so on, following the diagram for the desired length of material.

6. When the drapery is finished, cut each lay-in at the centre of each skip on top of surface.

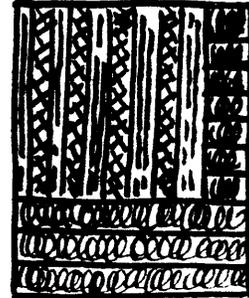
Drapery No. 4: using loops

to be draped



suggested design

Texture
changes,
soft
color.



For this drapery length, we used the tie-up as given in Mrs. Davison's book, with an extra tie on each pedal, and even on a counterbalanced loom there is a good shed. This change of tie-up allows more of the cotton boucle or chenille to show on the surface, and emphasizes the pattern.

tie-up: counterbalanced loom

```

xxx  x
xx  x
x  xx x
xxx  x
1 2 3 4 5 6

```

tie-up: table or jack type loom

```

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

```

Weaving Details: 1. We used moss green chenille here, for hem and $2\frac{1}{2}$ " more, treading 1,2,3,4,1,4,3,2, and repeat.

The loops across the bottom and up one edge of the drapery are made from green chenille and the white and copper Carioca wound together on a flat shuttle. With the shed closed, and with a piece of heavy cardboard $2\frac{1}{2}$ " deep and 45" long lying parallel with the last weft shot, the loops are made as follows, working always from left to right: Pass the shuttle under the first pair of warp ends, under the card, up, under the next two warp ends from left to right, under the card, up, under the next two warp ends, and so on across the warp. The loops are not cut.

2. Weave a row of loops as described above, across the full width of the drapery.

3. After the first row of loops, weave 6 or 8 shots of plain weaving (treadles A and B alternately), using copper Lame or Star Dust, across the whole width.

4. Weave $2\frac{1}{2}$ " with chenille or boucle, 1,2,3,4,1,4,3,2, and repeat.

5. Follow with a second row of loops, across the width of the material. We suggest three or five of these rows of loops, with the bands between, for bottom of drapery.

6. With a 12" card, $2\frac{1}{2}$ " deep, weave with rows of loops up one side of the material, continuing the background with the green chenille, treadled 1,2,3,4,1,4,3,2 (and repeat), as before.

SATARGLANTAN UPHOLSTERY

In connection with this last drapery material, we must mention a satisfying length of upholstery done at Banff last session, using this draft exactly as given by Mrs. Davison, warped:

begin
 4
 3
 2
 1

begin
 4
 3
 2
 1

turquoise 8/2 cotton,
 repeated 5 times = 20 ends, then

wine 8/2 cotton,
 repeated 5 times =
 40 ends

This was threaded single in the heddles, 24 ends per inch (2 ends per dent in a 12-dent reed).

For wefts, each student had her own choice of weft: St. Stephen's homespuns -- greens, sea blues, turquoise, red sandstone, gold -- no matter what color weft was used, it gave a lovely blend. The vertical stripes were excellent.

Using Mrs. Davison's tie-up, given here on page 14, one treadling used was:

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

Using the standard tie-up (page 10), other treadlings are:

- A. Treadle 1,2,3,4,3,2,1,4, and repeat or
- B. Treadle 1,2,3,4, and repeat or
- C. Treadle 1,3,2,4, and repeat.

GOOD WINDOWS!

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

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

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EXHIBITION WOES

Both Canadian and American weavers are becoming increasingly "exhibition" conscious, and we have been told a number of tales about lack of attention to adequate care of pieces during the exhibit, and more particularly lack of attention to proper packing for return shipment.

Having been on various exhibition committees, we know all about that exhausted feeling which comes with the departure of the last guest. We firmly believe that this is the time when a fresh group of workers should begin to function. We suggest that an exhibition should have an unpacking and packing committee. Its sole function should be to unpack and list entries, with special notes on the condition of the exhibit when it was received, and with notes about the packing material itself. This packing material, if usable again, should be marked with the exhibitor's name and safely stored away. A stock of proper string, tags, tissues, etc. should also be on hand, to aid in the packing job at the close of the exhibition, which work is also the job of this special committee.

It is a wise precaution to register all mailed packages, and to carry insurance covering the articles while they are in the hands of the exhibitors.

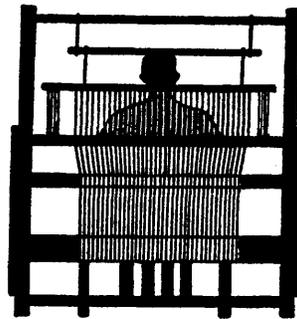
Finally, when soliciting exhibits, add (and fulfill) the following: "The _____ Exhibition Committee assures all entrants that special attention will be given to the protection and care of exhibits during showings, and that such exhibits will be carefully packed for their return journey."

Do you agree?

LOOM
MUSIC

VOLUME VI NUMBER 3
MARCH, 1949

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume VI, Number 3

March, 1949

A LINE A DAY -- with apologies to Ann Batchelder

Weaving is much like cooking -- the ingredients may not vary greatly, but oh! the results! How often have we said, after trying something new, "There's some trick I don't know about this recipe!" Weaving has plenty of "tricks" too.

.....

A question often asked is, "What happens to combinations of warp and weft in relation to sizes of material?", "What is the correct warp setting for a particular size material?" Who knows? It must depend entirely on the function which the particular piece of weaving is intended to fulfill. If we want an even, firm fabric, woven in tabby, we require one warp setting; if we want a twill, where the weft goes over and under groups of warp ends rather than over and under one end at a time, that is another warp setting. If we plan lace window curtains, the formula alters; and for a piece of upholstery, we change again.

.....

Suppose we experiment a little with 24/3 Egyptian cotton, using it as warp and weft for a towel or place piece set, in which we want a 50-50 weave, or, as many ends per inch woven as there are warp ends per inch, giving a square meshing. Experience has shown that we come nearest to doing this with 30 ends per inch. For a firm twill we might set the warp at 36 or 40 ends per inch. Those curtains might be scaled down to 24 ends per inch; and the upholstery could be set as high as 60 ends per inch, for a warp-face effect.

.....

Next day we experiment again, and keep our warp setting at 30 ends per inch -- still using a 24/3 warp. Now change the weft -- first a very fine one, a #40 sewing thread perhaps. Now you must work to fill an inch of weaving, and see your firm fabric! It is a weft-faced warp rep. Now take some of that carpet warp and note the effect when you weave with it -- not very handsome, and so bumpy.

.....

Now another experiment -- set the same warp at 60 ends per inch, and weave with the carpet warp, or even coarser weft. What is this called? To be sure, a warp-faced weft rep.

.....

How the days go by, and this question is not settled yet. You ask, "What articles should be set 50-50?" Answer: twills and tabby, and overshot coverlets should have a 50-50 background setting, indeed, overshot in general has this background. Summer and Winter, too, is nearly square, the rule being: warp and pattern weft about equal in size, tabby finer. Clothing weaves are nearly always square; also sheets and so forth -- linens thrive on a square setting. Wools are also at home, though, in the rep weaves, with cotton warp wide apart for a weft-face weave, and fine, fine, wool close together for a warp-face weave.

.....

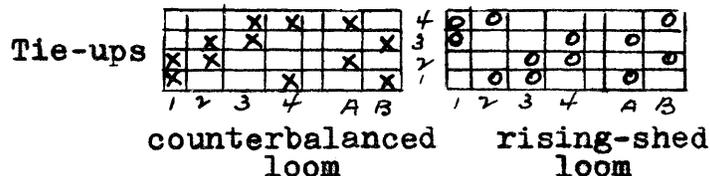
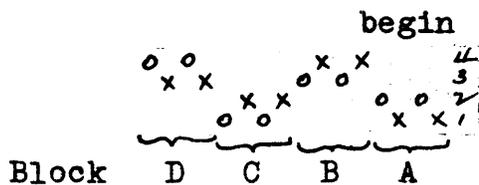
Did we say we seldom weave overshot, being strongly drawn to linen weaves, etc.? But we wanted a new chair seat, not too stiff as to pattern, not too orderly, as in the twills. There popped up a lovely little overshot, VALLEY FORGE DOGWOOD (Marguerite Davison), and it was threaded-in using a carpet warp at 20 ends per inch: 2 ends French (soft, dull) blue, 2 ends bottle green. A lovely blue-green results. For weft we used that French pink Carioca (boucle twisted with gold thread) which we mentioned in

February, with Lily's gold Frost tone for tabby. It is a beauty of a chair seat, and would make lovely drapery material too.

We are longing to get the loom clear and tie on another warp: rose and wine warp, 2 and 2 the same way, and weave it with the same weft but a light green tabby.

.....

It's winter here up North, with a blizzard all day. Do we hear a snort from California? Anyway here is a very interesting wool scarf -- a Scandinavian warp-face scarf. Use about a 3-ply wool, set at 24 ends per inch. The 168-end warp alternates a light neutral beige with colors, except that each edge has a solid blue stripe. x = the colors; o = the light neutral beige.



Warp and thread according to the draft above, using colors

as follows for the blocks shown above:

- Block A all blue
- B blue and grey
- C blue and beige
- D blue and beige
- A blue and beige
- B paddy green and beige
- C " "
- D " "
- A " "
- B blue and beige
- C blue and beige
- C blue and beige
- D blue and beige

- A paddy green and beige
- B " "
- C " "
- D " "
- A dark and light blue
- B dark and light blue
- C black and light blue
- D black and light blue
- D black and light blue

This D block, doubled, is the centre of the warp -- reverse to beginning for second half of warp.

Treadling - use the blue edge thread color as weft.

- Harnesses 1 and 4 (treadle 4)
 - 2 and 4 " A
 - 2 and 3 " 2
 - 1 and 3 " B
- } repeat twice

- Harnesses 2 and 3 (treadle 2)
 - 2 and 4 " A
 - 1 and 4 " 4
 - 1 and 3 " B
- } repeat twice

Continue, alternating the above two sets of treadlings.

Every family should have a mechanical expert in it. Now, if your brother is not one, be sure to get it in a husband -- we have the brother (plus that world's best husband, without the mechanical ability). We bought one second hand motor, from a fan or such, and one sewing machine foot control -- \$15 -- we saved it, bit by bit. Our brother takes over and the result was a perfect electric bobbin winder. He said that he "loved doing it", so the total price was only \$15.00.

.....

Now is the time to write for news of what is going to be doing at Banff in 1949. It's the place to bring the whole family -- the different divisions of the Banff School of Fine Arts will look after them all: Theatre, Music, Art (the painting), Oral French, and, of course, the Weaving and Leathercraft; Ballet, too, and then the mountains. Write to Mr. Donald Cameron, Director, Extension Department, University of Alberta, Edmonton, Alberta, for a copy of the Banff booklet.

.....

A weaver writes and asks: "How can we know what to buy from the price lists? We are new weavers, and do not know what best to spend our money on to get the most out of it." Now, there is a subject for thought. It's like a bride's wonder as to what to buy to stock her pantry shelf wisely. What are the staples in weaving?

Egyptian cotton -- 30/3 is cheaper at the moment than 24/3, for some queer reason.

8/2's cotton (or 10/2's or 10/3's) in as many colors as one can get, for bags, and coarser cotton work such as drapery, upholstery.

As a pattern for lunch sets, never be without 6-strand cotton. A good buy is the white D.M.C. padding cotton, 30¢ a skein. Colors are harder to get.

For wools, although the Weavecraft is disgustingly expensive, there is nothing to take its place for certain results, -- dependable. Use it as warp, and the cheaper yarns for weft in doing baby blankets.

A wonderful yarn is the Scotch Botany in oil, goes on and weaves like a dream without any treatment. A fine weight, about a 24/2. It weaves up to a thin cloth at 30 ends per inch. Must allow plenty for shrinkage, though. (Searle Grain Co., Winnipeg, Manitoba)

Buy a good warp linen in a 30/3 or similar weight, and the linen wefts will take care of themselves -- just melt away.

.....

Did you know that many of the mills have clearing departments where they get rid of their left-over yarns? One such is ~~Now Discontinued~~ the Stratford Mills, Stratford, Ontario -- No price lists, no orders taken, just say "send me \$5 worth of baby yarn, or 2-ply," and it's just the thing for those wefts. We got a lovely lot of beige, just like camel's hair, in a 16/2 weight. Have you actually inquired at your nearest mill?

.....

While we are on supplies, have you had a price list from L. L. Lane, 4737 West Lafayette, Detroit 9, Michigan? -- Cottons, nylons, silks, and rayons, also linen. Beautiful nylon, in weights from about a 20/2 cotton to a #3 perle cotton; or, as they list it, from 3500 yards per pound to 700 yards per pound (in all 7, 8, 9, 15, 20, and 35 hundred yards per pound). Price, -- all sizes, \$5.55 per pound, in white only.

.....

And still some more supply source reminders, these being sent in by our subscribers as their favorites and "best-bets":

Linens from Ederer, Inc., Unity and Elizabeth Sts., Philadelphia 24, Pa.; and from Salem Linen Mills, 1435 Madison St., Salem, Oregon.

Wool in oil in a wide range of colors from Hand Weaving Yarn Co., P.O. Box 7145, Dept. C, Elkins Park, Penna.

Homespun woolens from Frankenmuth Woolen Mill Co., Frankenmuth, Michigan; and from Roger Millen, Kent Manufacturing Co., Clifton Heights, Penna.

Another weaver says "I get ten day service on orders of Bernat's Fabri, Afghan wool, baby wool, tinsel,

and various weight linen threads from Mrs. Theo Midjaas, 1000 South Elizabeth, Carbondale, Ill.

AND, HAVE YOU SEEN color cards from Cartercraft Studios, 62 West Union Street, Pasadena 1, California? Last week we had a new batch of cards showing their 16/2 worsted yarn colors -- you want to order every single color on them!

.....

Do you have trouble with your woven cloth and your knees?

Many tall people do, and one of the mechanical minded husbands followed a suggestion of ours and added an extra roller at the front of the loom. It is almost directly above the cloth beam, about an inch below the level of the breast beam, and its ends are held in place by an extra piece of wood stretching from the centre support of the loom's rollers, to the front upright. It keeps the woven material from danger of stretching where the knees would touch it.

.....

A quote from a letter from Chicago is of general weaving interest: "Chicago Weavers Guild had a lovely Christmas party, each one bringing the accomplishment of the year. And such a display -- rugs, towels, luncheon sets, wool runners, silk runners, afghans, evening bags of rayon and metal, cosmetic cases glittering with metal, each a different color; one hand made cherry chair done by the husband, with green wool upholstery done by the wife; a very smart cocktail apron, sheer cotton with bands of copper and gold; plaid wool scarves; heavy linen table mats, etc. -- no end to the lovely things -- and the table with sandwiches and cakes equally beautiful -- we have wonderful people in our Guild."

Don't we all!

.....

Renewal subscriptions often bring with them varied and interesting bits of information, some of which we have shared here with you. One thing which is always a bit surprising is to hear of the considerable number of Leclerc looms owned by our American

weavers. We even heard the tale of one Leclerc loom purchased in New England, then duty having to be paid on it by the owner when she moved back to Canada some time later! A letter from Nilus Leclerc Inc., L'Islet Station, Quebec, tells us of new literature which is available regarding their folding loom, electric bobbin winder, and base for their table loom -- write them for details, if interested.

.....

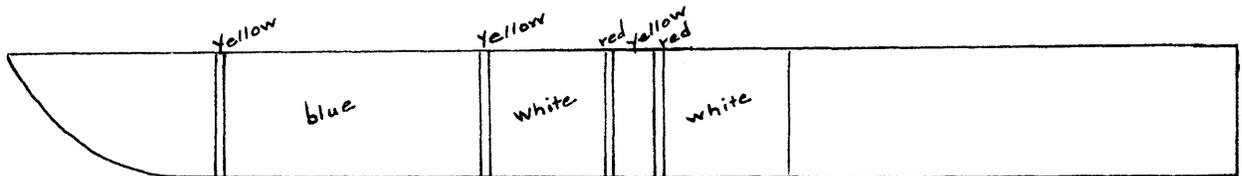
When writing to us, better use our full addresses too, so we be sure to get your letters -- sounds like the ancient joke: "if you don't get this letter, let me know". The postal system does a good job of detective work when we get letters addressed to Loom Music, Winnipeg; or Loom Music, Edmonton; or Ethel Henderson, Winnipeg (there are six Ethel Hendersons in the Winnipeg directory); and so forth. We are "away up here", but Edmonton has about 125,000 inhabitants, and Winnipeg has about 250,000.

.....

Check too, please, that we have your correct address, and be sure that any change of address reaches us well before the end of the month. Since this second class mail is seldom forwarded, and is not returned to us in case of wrong address, we can't be expected to send duplicate copies, unless of course the wrong address is our mistake here.

.....

Here's a fine measuring idea, when weaving Tartans, plaids, or any weaving which requires constant measuring -- came to us by way of an old country weaver.



It's a smooth stick, an inch wide and 8 inches long (longer if needed). The location of the narrow bands is gouged out with

a sharp knife, on both sides of the stick, and these are enamelled with the corresponding color. When these dry, the other color areas are painted with enamel. It's handy, accurate, and a check on one's weaving. (Let's try colored Scotch tape to wrap on the different colored areas, if there is no enamel in the house).

.....

Imperial Oil says that the oil for dressing warps is now sold under the trade name of VELTEX -- might be easier to locate under that name than under the old term of X-Oil-99-47. (Standard Oil 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

| | | | | |
|------------------------------------|--------|-------------|-----|----------------|
| Per year | \$3.00 | Sample copy | .35 | Copyright 1949 |
| Subscriptions to Edmonton, please. | | | | |

An Illinois subscriber wrote to tell us of the recent death of Edward F. Worst. He was a well-known authority on hand weaving, through both his books and his teaching, and we add our tribute to a pioneer among weavers.

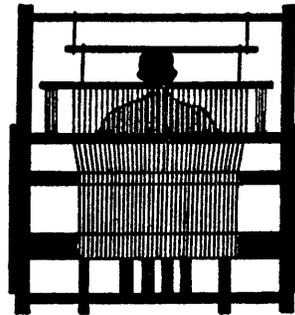
LOOM
MUSIC

VOLUME VI

NUMBER 4

APRIL, 1949

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VI, Number 4

April, 1949

THE TARTANS OF SCOTLAND

In the textile world of today, the vogue for Tartans is proving to be a very strong, continued force. Witness the prevalence of the Tartan in sports' wear, motor robes, and in the last AMERICAN FABRICS its use in interior decorating, as drapery and upholstery material.

The authentic Tartan is a tradition, and the coloring difficult to reproduce from the books we see printed today on the subject. The Tartans at present coming from Great Britain are all, of course, woven with yarn making use of modern dyes, which in some cases are stronger than the original vegetable dyes of the Highlands. We were thrilled to find in the Provincial Library of Manitoba a book entitled THE TARTANS OF SCOTLAND, by James Grant, published by W. and A.K. Johnston, London and Edinburgh, in 1886. The book is a large-sized volume, with hand colored plates, the actual size of the Tartan samples from which they were copied. We are happy to give you the results of some hours spent at the library working out the setts from these plates, and have included also a few paragraphs of interest from the introduction of the book:

"The kilt is simply the re-adoption of a still older fashion, which is to be found depicted on many of the medieval crosses and memorial slabs in the West Highlands, in the churchyard at Kilkerran, on two crosses older than 1500, on the cross of MacMillan in Kilmorie, and elsewhere. On these the kilt alone is shown, neatly plaited to the knee, thus proving that the great belted plaid of the 16th and 17th centuries was the combined and more modern garment of the two. This the Highlanders were wont to slip in battle, charging in their saffron shirts alone, hence it is that Famiano Strado, in his Belgic Wars, when describing the battle of Mechiliu in 1578, says "Here the Scots fought naked".

"The Iceland Sagas contain some of the earliest allusions to the distinctive character of the Highland dress, and they relate how Magnus Olafson, King of Norway, and his followers, when they returned from ravaging the west of Scotland, went about bare legged, having short kirtles and upper wraps, and so men called him bare legs. 1093.

"Diodorus Siculus, describing the Gauls, says they wore tunics, dyed with all manner of colors, and close trowsers, which they called bracaе. Now breac, in Gaelic, means anything striped or speckled, to this day. Breachan, a compound word, signifies narrow stripes or small chequers. Heron in his HISTORY OF SCOTLAND says that in Argyll and the Hebrides, before the middle of the 15th century, tartan was woven of one or two colors for the poor, but of more varied colors for the rich.

"The word tartan is derived by Logan from the Gaelic tarstin or tarsiun (across), but the French had the word tiretaine in the 13th century for cloth dyed of scarlet color.

"The different isles in the West had different patterns of tartan. The Highlanders had no aids to produce the brilliant colors we have today, but the native hills afforded articles with which they found the art of dyeing permanent and pleasing colors. Every housewife was competent to dye red, blue, green, yellow, black, and brown, with their various compounds. The particular setts or patterns, appropriate to each clan, must have been long fixed, and breacan was a kind of coat armour, by which a man's name and clan were at once recognized.

"The advantage of the plaid is incalculable. During rain it could be brought over the head or shoulders, and while other troops suffered from want of shelter, the Highlander carried in his mantle an ample quantity of warm clothing. If three men slept together, they could spread three folds of warm clothing under and six above them."

On the following pages we list as many as possible of the most interesting examples in this old book.

But first, some general remarks for our own Tartan weaving. Another book which is currently available, THE CLANS AND TARTANS OF SCOTLAND, Robert Bain, gives a good idea of the general appearance of the Tartan, but we find a marked difference in the actual colors.

Remember, a Tartan is not a Tartan unless woven in a 50-50 twill, -- weft shots balancing warp ends.

We know you are going to say right off, "Where can I get these colors", and we know too that the color variety of available yarns is not always great. Here we use the closest color we can

find to the color required, and in Canada that means buying Weavecraft. The 32/2 weight makes a beautifully fine cloth, but requires experience in weaving with such fine yarn. The 16/2 weight is like an old saddle horse -- anyone can use it with ease. Those who break ends constantly should check on their shed-opening habits, and the way the shuttle is thrown, and work for smoother operation of harnesses and shuttle.

Bernat's Fabri (no longer sold direct to individuals, but to dealers and groups, and available to members through the Shuttlecraft Guild, Basin, Montana.) Cartercraft Studios, Pasadena, have a 16/2 worsted in a wide variety of colors. We have not used it, but are assured it is satisfactory.

In changing colors while weaving, turn ends in for a smoother selvage. Make a measuring stick such as we described last month. Allow for shrinkage, take-up on loom, and when warping be sure to eliminate every knot. If an end does break, darn it in neatly before finishing. Finishers: Hughes & Co., 2050 Bleury St., Montreal, Quebec.

When one accumulates a great bag of loom ends (thrums), they may be sent to Fairfield & Sons, Winnipeg, Manitoba. Seven pounds of ends or old wool of any kind, plus a small cash payment, returns to you as a fluffy blanket, grand for camp or summer cottage, as well as home use.

Weavecraft: Searle Grain Co., Winnipeg, Manitoba; Ontario Spinners and Weavers Co-operative, 127 Cottingham St., Toronto 5, Ontario (to members only, why not join?); Eaton's, etc.

Here follow the setts, scale: 32 ends per inch.

BUCHANAN - where red orange and blue cross, effect is into orchid tones

2 ends white
 16 ends red orange
 2 ends black
 8 ends bright dark blue
 2 ends black
 14 ends lemon yellow
 4 ends black
 14 ends lemon
 2 ends black
 8 ends dark blue green
 2 ends black

continued

14 ends blue green
 8 ends bright dark blue
 14 ends blue green
 2 ends black
 8 ends blue green
 2 ends black
 16 ends red orange

CAMERON OF ERRACHT - green squares
crossed with red, blue
squares crossed with red
and lemon:

4 ends lemon yellow
6 ends bright dark blue
6 ends red orange
16 ends dark blue
2 ends red orange
14 ends black
16 ends blue green
6 ends red orange
4 ends blue green
2 ends red orange
8 ends blue green
2 ends red orange
4 ends blue green
6 ends red orange
16 ends blue green
14 ends black
2 ends red orange
16 ends dark blue
6 ends red orange
6 ends dark blue

CLAN CAMERON - LOCKIEL - large
squares, one, red orange
background crossed by
smaller green 1/2"
squares, other, red orange
background crossed by 1"
squares of blue:

6 ends black
6 ends white
6 ends black
16 ends red orange
44 ends medium blue
24 ends red orange
44 ends medium blue
16 ends red orange
6 ends black
6 ends white
6 ends black
44 ends red orange
24 ends blue green
44 ends red orange
24 ends blue green
44 ends red orange

CLAN CAMPBELL OF ARGYLL - dark
blue squares crossed
with black, set off
on each side by dark
green:

6 ends white
28 ends dark green
26 ends black
6 ends bright dark blue
6 ends black
6 ends dark blue
6 ends black
28 ends dark blue
6 ends black
6 ends dark blue
6 ends black
6 ends dark blue
26 ends black
28 ends green
6 ends yellow

CAMPBELL OF BREADALBANE - large
dark green square
crossed with yellow;
blue square crossed
with black, green all
around.

6 ends lemon yellow
22 ends dark green
22 ends black
22 ends dark green
6 ends lemon yellow
22 ends dark green
22 ends black
22 ends dark bright blue
6 ends black
22 ends dark blue
22 ends black
22 ends dark green

CAMPBELL OF CAWDOR - green
square surrounded by
black, then blue
outside red orange:

2 ends dark green
8 ends red orange
2 ends dark green
20 ends bright dark blue (violet)
20 ends black
20 ends dark green
2 ends black
* 6 ends blue green
2 ends black
reverse to beginning,
from *

CAMPBELL OF LOUDON - blue squares
crossed with black,
surrounded by black;
then green $\frac{1}{2}$ outside
yellow stripe, other
half white:

- 2 ends black
- 6 ends lemon yellow
- 2 ends black
- 22 ends dark green
- 20 ends black
- 24 ends bright dark blue
- 2 ends black
- 6 ends blue
- 2 ends black
- 24 ends blue
- 20 ends black
- * 22 ends dark green
- 2 ends black
- 6 ends white
- 2 ends black
- reverse to beginning,
from *

CHISHOLM - large red squares
crossed by white, green
squares at each corner;
brownish squares in
between:

- 4 ends red orange
- 26 ends medium dark green
- 2 ends medium dark blue
- 4 ends green
- 2 ends blue
- 4 ends green
- 8 ends blue
- 46 ends red orange
- * 2 ends white
- 10 ends red orange
- reverse to beginning, from *

CLERGY - a lovely study in light
and medium blue and black:

- 4 ends light blue (delft)
- 4 ends black
- 4 ends light blue
- 16 ends medium blue (violetty)
- 16 ends black
- 4 ends light blue
- 16 ends black
- 4 ends light blue
- 10 ends medium blue
- 4 ends light blue
- 12 ends medium blue
- * 4 ends light blue
- 12 ends medium blue
- reverse to beginning, from *

COLQUHOUN - blue violet squares
set off with black,
white line; then
corner squares green,
green and black
between:

- 8 ends red orange
- 20 ends dark green
- 6 ends white
- 20 ends black
- 22 ends blue violet
- 4 ends black
- 4 ends blue violet
- * 4 ends black
- centre, reverse to
beginning

CUMIN - dark green squares
surrounded by red
orange, black out-
line, all crossed
by white:

- 8 ends black
- 44 ends red orange
- 10 ends dark green
- 6 ends red orange
- 16 ends dark green
- 2 ends white
- 16 ends dark green
- * 6 ends red orange
- centre, reverse to
beginning

DRUMMOND - red square
surrounded by green,
small outer blue at
corners, crossing
at outside pale blue

- 4 ends forget-me-not blue
- 4 ends red orange
- 10 ends blue violet
- 4 ends red orange
- 4 ends medium green
- 4 ends red orange
- 40 ends dark green
- 4 ends red orange
- 4 ends blue (darker)
- * 22 ends red orange
- centre, reverse to
beginning

FARQUHARSON - unusual in that
balance is not centred:

4 ends lemon yellow
12 ends medium green
12 ends black
4 ends medium dark blue
4 ends black
4 ends blue
4 ends black
14 ends blue
4 ends black
4 ends blue
4 ends black
4 ends blue
12 ends green
4 ends red
12 ends green
12 ends black
12 ends blue
4 ends black
4 ends blue
4 ends black
12 ends blue
10 ends black
12 ends green

FERGUSSON - blue centre with black
all around, green and
black all around the whole,
then white line binding:

2 ends black
4 ends white
2 ends black
12 ends medium green
4 ends medium red
12 ends medium green
18 ends black
* 32 ends very dark blue violet
centre, reverse to beginning

FORBES - alternate squares being
differently arranged at
centre - unusual:

2 ends black
4 ends white
2 ends black
24 ends dark green
20 ends black
4 ends blue violet, darkish
4 ends black
4 ends blue violet
4 ends black
* 24 ends blue violet
centre of this square, reverse
to beginning, then next square
is

24 ends dark green
20 ends black
20 ends blue violet
4 ends black
4 ends blue

FRASER - large red squares at
corners:

4 ends white
48 ends red
18 ends medium green
4 ends red
18 ends medium blue
* 4 ends red
centre, reverse to beginning

GORDON - again squares have
different centres,
blue centres surrounded
by green, yellow outline:

2 ends black
4 ends lemon yellow
2 ends black
16 ends dark green
16 ends black
4 ends dark blue
4 ends black
4 ends dark blue
4 ends black
* 14 ends dark blue
reverse from * to yellow,
then
**16 ends dark green
14 ends black
16 ends blue
4 ends black
* 8 ends blue
reverse from last * to **

GRAHAM - blues are attractive,
green so dark --
unusual:

8 ends light blue (light delft)
22 ends very dark green, almost
black
8 ends light blue
8 ends very dark green
16 ends black
16 ends medium soft blue,
greyed, medium
* 8 ends black
centre, reverse to
beginning

continued

4 ends black
20 ends blue
20 ends black
24 ends dark green

GUNN - very dark; black centre
unusual:

8 ends red
26 ends very dark green
16 ends black
4 ends dark green
16 ends black
* 4 ends dark green
centre, reverse to
beginning

JACOBITE - a dazzler, not like any
tartan we've ever seen!
Taken from a scarf
dated 1712:

A { 2 ends white
4 ends dull medium blue
4 ends rosy pink
2 ends white
4 ends pink
4 ends dull blue
2 ends white

16 ends grass green
repeat A
16 ends grass green
repeat A
16 ends light orange
repeat A
16 ends light orange
repeat over from top

LAMOND - an unusual square and
oblong arrangement:

A { 8 ends white
16 ends grayed blue green
14 ends black
14 ends deep blue violet
8 ends black
* 8 ends blue
8 ends black
reverse from * to beginning,
then

B { 16 ends grayed green
14 ends black
8 ends blue
8 ends black
8 ends blue
8 ends black
16 ends blue
8 ends black
8 ends blue
8 ends black
8 ends blue
14 ends black
16 ends gray blue green

LESLIE - smaller squares, one
blue with black
around, green at
corners:

2 ends white
20 ends medium green
4 ends black
20 ends green
2 ends white
16 ends black
16 ends soft gray blue, medium
4 ends red orange
16 ends soft blue
16 ends black

MACALISTER - made up of all
lines on red, medium
light blue:

2 ends white
6 ends red
2 ends light blue
2 ends red
8 ends medium green
2 ends red
2 ends blue
16 ends red
2 ends blue
2 ends red
8 ends medium green
2 ends red
2 ends blue
8 ends red
2 ends white
2 ends red
4 ends green
2 ends red
2 ends blue
2 ends red
2 ends white
2 ends red
2 ends blue
2 ends red
4 ends green
2 ends red
2 ends white
8 ends red
2 ends blue

continued next page

Macalister - continued

2 ends red
 8 ends green
 2 ends red
 2 ends blue
 16 ends red
 2 ends blue
 2 ends red
 8 ends green
 2 ends red
 2 ends blue
 6 ends red
 2 ends white
 2 ends red
 4 ends dark blue
 2 ends red
 4 ends green.
 2 ends red
 4 ends green
 2 ends red
 2 ends white
 2 ends red
 2 ends dark blue
 2 ends red

MACAULAY - green squares on red:

8 ends black
 48 ends red
 16 ends medium green
 8 ends red
 24 ends medium green
 * 4 ends white
 centre, reverse to beginning

GOOD WEAVING!

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 \$3.00

Sample copy .35

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Subscriptions to Edmonton, please.

SCANDINAVIAN ART WEAVING PACKETS: Last May, LOOM MUSIC enclosed notices about these packets, at a special pre-publication offer. Packets Nos. I to VI are now prepared, VII will appear soon, and the response of weavers has been most gratifying -- These packets are worthwhile additions to any weaver's library.

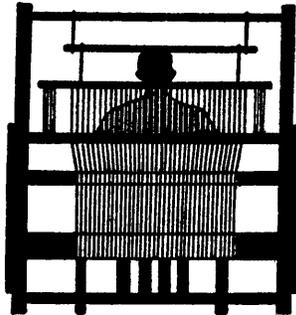
Mr. Hickman asks us to remind our subscribers that his pre-publication offer no longer holds, and that the correct price now for Packets I to VII is \$13.50. Address: Mr. Elmer W. Hickman, Route 2, Emlenton, Pennsylvania.

LOOM

MUSIC

VOLUME VI NUMBER 5
MAY, 1949

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VI, Number 5

May, 1949

PINK FOR GIRLS, BLUE FOR BOYS,
and WHITE, IF YOU'RE IN DOUBT -- baby shawl and carriage covers,
plus A GAUZY NECK SCARF

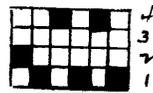
How important is the baby's trousseau, and what wonderful additions to it are in the scope of the handweaver! We plan here to help fill some of your baby needs for a few months.

First, a featherweight shawl, in Bronson lace weave -- remembering that the linen weaves are equally at home in fine wool. For some notes on the Bronson weave, see LOOM MUSIC for 1946, as well as other standard weaving publications. Suffice it to say that here we use a lace arrangement of the Bronson weave, to produce a two block effect, with a tabby border all around. Bronson threading drafts have the odd numbered warp ends on harness No. 1, with the even numbered ends spread over harnesses 2,3,4.

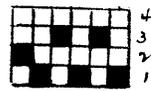
For the lace shawl we choose our finest weight wool, a white Weavecraft 32/2, at \$4.65 for a pound spool of approximately 8,960 yards, making it an economical yarn to use. The warp setting is 20 ends per inch, 43 inches in the reed. A warp three and three-quarters yards long makes two shawls, and the waste ends make the fringe. A little figuring shows that 860 warp ends x 3-3/4 yards, with allowance for weft of the same wool, will not use a pound of yarn. This fine yarn does not require warp dressing, but it does need ease of movement in weaving, to ensure no broken ends. There should be none!

The Draft

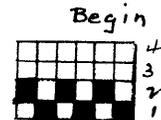
Lace block B



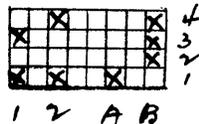
Lace block A



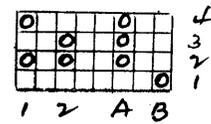
Border

Threading Plan

| | |
|---|-----------------|
| 1,2,1,2, etc. (border), for 100 warp ends | 100 ends |
| 1,3,1,3,1,2 (lace block A), repeated 13 times | 78 ends |
| 1,4,1,4,1,2 (lace block B), repeated 8 times | 48 ends |
| 1,3,1,3,1,2, repeated 4 times | 24 ends |
| * 1,4,1,4,1,2 repeated 6 times | 36 ends |
| 1,3,1,3,1,2 centre repeated 48 times | 288 ends |
| reverse from * to beginning | <u>286 ends</u> |
| total warp | 860 ends |

Tie-up

for counterbalanced loom

for rising shed or table loom,
"jack type" loomTreadling details

Use the same white 32/2 wool for weft.

1. Treadle A and B alternately (tabby weave), for approximately 120 shots, for 6 inches. This 6 inches gives a hem allowance and weaves enough to make the tabby corner area squared.

Do not beat, but merely straighten weft back in place with the beater. End with B tabby shot.

2. Treadle 1, B, 1, B, A, B, repeated 13 times, which should square the first lace block. Watch the tabby border to keep an even beat, since the tendency is usually for a heavier beat when the lace area is reached.

3. Treadle 2, B, 2, B, A, B, repeated 8 times, to square second lace block.

4. Treadle 1, B, 1, B, A, B, 4 times in all, to square block.

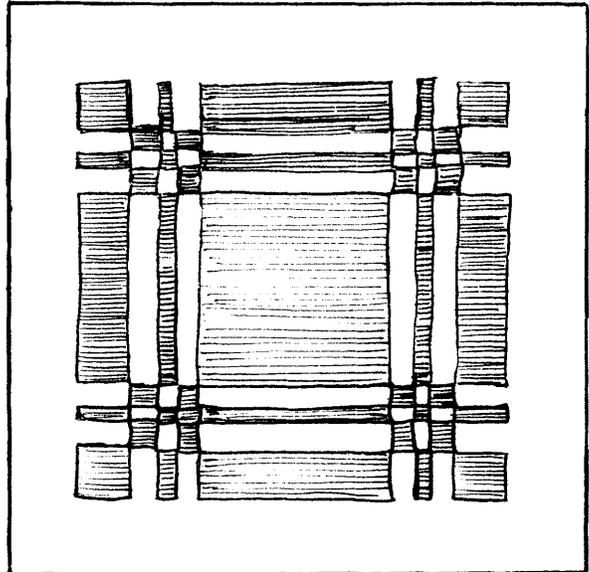
* 5. Treadle 2, B, 2, B, A, B, six times in all, to square.

6. Treadle 1, B, 1, B, A, B, 48 times in all, to square
the centre of the shawl.

Repeat treadlings from * back to the beginning at 1.

Finishing

Machine stitch ends of shawls before cutting them apart. Roll a fine 1/4 inch hem, and hem it all around, using the same yarn. Cut 8-inch lengths from the warp wastage, for a 4-inch fringe all around. Use eight strands together, and with a crochet hook inserted just above the hem, pull the centre of the 8-inch length through as a loop. Take the ends through this loop and pull up gently.



Wash the shawl, squeezing gently in lukewarm Lux suds, rinse, and spread out until nearly dry, then steam press. This washing brings out the lacy areas, and ensures its future usefulness in subsequent washings.

Then, too, a carriage cover is planned, again using the Bronson weave -- with the regular Bronson or Barleycorn drafting. The draft used is to be found in THE SHUTTLE-CRAFT BOOK OF AMERICAN HANDWEAVING, M. M. Atwater, No. 256.

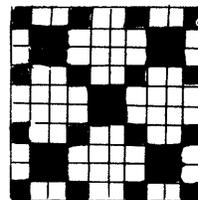
White 16/2 Weavecraft is used for warp (\$4.45 per pound of approximately 4480 ends). The warp setting is 24 ends per

inch (2 ends per dent in a 12-dent reed, single in the heddles),
30 or 36 inches wide as desired; length to please.

The Draft



The weave



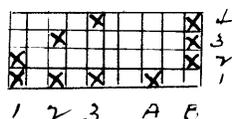
Threading Plan

For a 30" width, or 725 warp ends

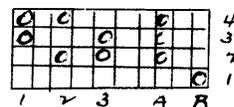
Draw in the above draft for 60 repeats x 12 = 720 ends
Then draw in 1,2,1,2,1, to balance = 5 ends

total warp 725 ends

Tie-up



for counterbalanced loom



for rising shed or table loom,
"jack type" loom

Treadling Details

Use white 16/2 Weavecraft for tabby, with pattern of
a 3-ply baby wool in pink or blue, producing an all-over design.
Beat gently.

Weave a half-inch heading of tabby at the beginning,
ending with a B tabby shot, then

Treadle 1, B, 1, B, 2, B, 3, B, 3, B, 2, B, and repeat
for the entire length of the cover, ending with treadling 1, B, 1,
then finishing with a half-inch heading of tabby as before.

Tabby A treadle is not used at all throughout the pattern treadlings.

Finishing

Machine stitch ends of cover before cutting apart,
wash as for the shawl and steam press. Bind all around with satin
binding, using hand stitching and mitred corners.

Third, our perennial favorite for either a baby blanket or a carriage cover, in pink, blue, and white squares.

For a blanket, Weavecraft 16/2 is chosen, and the width may be from a 27" to 45" width, with a corresponding length of from 36" to 54". The warp is set at 30 ends per inch, two ends per dent in a 15-dent reed, single in the heddles, in a twill threading.

Warping plan

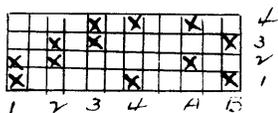
88 ends of white 16/2 wool
 88 ends of baby blue
 88 ends of white
 88 ends of pale pink
 repeat once more, then
 88 ends of white
 88 ends of blue
 88 ends of white

968 warp ends in all, for a 32" width, at the reed

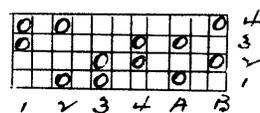
Threading plan

88 ends of white, threaded 1,2,3,4 and repeat
 88 ends of blue, threaded 3,2,1,4 and repeat
 88 ends of white, threaded 1,2,3,4 and repeat
 88 ends of pink, threaded 3,2,1,4 and repeat
 the above repeated once more, then
 88 ends of white, threaded 1,2,3,4
 88 ends of blue, threaded 3,2,1,4
 88 ends of white, threaded 1,2,3,4

Use the Standard Tie-up:



for counterbalanced loom



for rising shed or table loom,
 "jack type" loom

Treadling details

Use the same three colors and material for weft, winding the weft thread double on the shuttle, and beating to 15 weft shots per inch.

The color order and treadling follow the threading plan.

1. With white, treadle 1,2,3,4, and repeat for 3 inches.
2. With blue, treadle 3,2,1,4, and repeat for 3 inches.
3. With white, treadle 1,2,3,4, and repeat for 3 inches.
4. With pink, treadle 3,2,1,4, and repeat for 3 inches,
and continue throughout the blanket, ending with
a white block.

Finishing

Machine stitch ends of blankets before cutting apart, wash carefully and steam press. Bind the ends with satin binding, hand stitched to the blanket. Use binding at least $1\frac{1}{2}$ to 2" wide, to give $\frac{3}{4}$ " to 1" folded finish.

For a Heavier Weight Carriage Cover

Use the same colors and warping plan, with a light weight 3-ply baby wool as warp and weft. Set this at 24 ends per inch, 2 ends per dent in a 12-dent reed, single in the heddles, with colored warp stripes 68 warp ends wide.

Treadle as for the blanket, in 3" squares of color, beating lightly.

With the $32/2$ white Weavecraft remaining from the shawl, why not a lacy scarf for chilly days?

Many weavers write and ask us how to achieve a lacy textured scarf -- use a coarse warp setting and do not beat. This technique is somewhat easier on a loom with an overhead beater, but the same effect can be achieved, with care, on any loom -- just straighten the weft thread back, no beat.

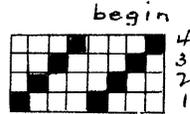
Here is a scarf arrangement used at Banff last year, for a featherweight texture. A single thread of rayon boucle or any fancy white is used at about $\frac{3}{4}$ " intervals in the warp, to lend interest. Use a 15-dent reed.

Warping Plan:

Warp 24 ends of 32/2 wool, 1 end of rayon boucle, and repeat, ending with 24 ends of 32/2 wool for the second edge. For a full 12" width after washing, repeat the above alternation 14 times = 374 warp ends in all.

Threading Plan:

Basic twill threading:

Tie-up

Standard, as given on page 37.

Denting Plan:

| | |
|---|---------------|
| A - first 8 ends 32/2, one to a heddle, 2 to a dent | 4 dents |
| B - next 8 ends 32/2, one to a heddle, 4 to a dent | 2 dents |
| C - repeat A | 4 dents |
| miss a dent | 1 dent |
| thread boucle in the next dent | 1 dent |
| miss a dent | <u>1 dent</u> |
| one repeat requires | 13 dents |

13 dents x 14 warping repeats, plus 10 dents for the last 24 ends of wool = 192 dents,

With a 15-dent reed, 192 dents = almost 13" wide in the reed.

Treadling details

Use the same 32/2 wool as weft, and treadle in the tabby weave throughout, for 45" or longer if desired.

Let your touch on the beater be just a gesture.

These scarves weave up so quickly, and finish so beautifully that we think you will want to put on a good long warp for them.

Finishing

Overcast or hemstitch the scarf ends, leaving a $1\frac{1}{2}$ " fringe. Then wash very gently and steam press.

Good Weaving! from

E.M.H.

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

R.B.S.

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

| | | |
|------------------------------------|-----------------|----------------|
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| Subscriptions to Edmonton, please. | | |

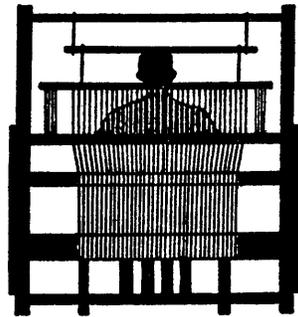
CORRECTION: In your March 1949 issue, page 21, will you please stroke out the name "Stratford Mills, Stratford, Ontario" as a supply source? Our latest information is that no mail orders are being accepted at Stratford, and we apologize to our subscribers who have already found this out by having their letters returned.

LOOM MUSIC, BACK COPIES: Back copies of LOOM MUSIC are still available, from our beginning in 1944, at the regular subscription rate of \$3 per year. We repeat this every once in a while for the benefit of new subscribers. (Send to Edmonton for these).

LOOM
MUSIC

VOLUME VI NUMBER 6
JUNE, 1949

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VI, Number 6

June, 1949

FOUR SUMMER PURSES - on two threadings

These zipper bags are perennial favorites, both for gifts and gift shops. They fit into almost any summer wardrobe. The first three of them are exceedingly easy to make up, and wash well, for summer convenience.

The first two bags are on a simple overshot threading, Solomon's Delight, page 167 of THE SHUTTLE-CRAFT BOOK OF AMERICAN HAND-WEAVING -- or any small overshot threading if you have a loom already threaded up to this width and with a light weight warp. Both bags are seamed at the sides, and zippered across the top. Starching keeps them stiff enough to stand up well, if they have been well beaten, and we prefer them unlined for faster drying when laundered.

BAG NO. 1 - Horizontal stripes of bright colored, heavy cotton, no tabby used.



The Warp: A natural color in 16 $\frac{1}{2}$ /2, 20/2, 24/3, or 30/3, at 30 ends per inch (15-dent reed, 2 ends per dent, single in the heddles). Warp 395 ends = 13" in the reed, for the length desired, allowing about 20" of weaving for each bag.

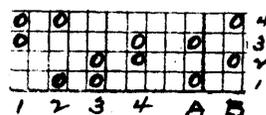
The Threading Plan

| | |
|---------------------------------------|---------------|
| Selvage, threaded 1,2,3,4 | 4 ends |
| Pattern, repeated 9 times: 9 x 40 | 360 ends |
| Ends 1 to 27 of pattern, to balance = | 27 ends |
| Second selvage, threaded 4,3,2,1 | <u>4 ends</u> |
| | 395 ends |

The Tie-up is standard



for counterbalanced loom



for rising shed, table loom,
"jack type" loom

Treadling, and Weft color arrangement

Begin bag with $1\frac{1}{2}$ " heading in tabby weave (alternate treadles A and B above), using the warp material as weft.

Colored weft is heavy cotton candlewicking, or 4/12 rug cotton; colored raffia or strawcraft would be equally useful.

The treadling is: treadle 1,2,3,4,3,2, and repeat, throughout the bag length, without reference to color changes. No tabby thread is used between pattern shots. (Treadle 1 = harnesses 1&2, treadle 2 = harnesses 2&3, tr. 3 = 3&4, tr. 4 = 1&4).

Because it is so difficult to convey exact colors, we try a new way to indicate them -- by referring to page numbers in the April issue of LADIES' HOME JOURNAL:

After the $1\frac{1}{2}$ " tabby heading, weave (treadles 1,2,3,4,3,2)

| | |
|--|--------------------------------|
| $7/8$ " light yellow | p. 219, the yellow dress color |
| $5/8$ " deep yellow | p. 229, the centres of peaches |
| $1/4$ " brown | p. 191, the brown shoe |
| $1/2$ " turquoise | p. 205, the afghan |
| $5/8$ " blue green | p. 222, the dress |
| $1/2$ " pink | p. 193, the background |
| $3/8$ " mauve | p. 201, the dress |
| $1/2$ " rose | p. 150, "Bing cherry" |
| $1/2$ " light yellow | |
| $3/4$ " deep yellow | |
| $1/4$ " brown | |
| $1/2$ " turquoise | |
| $5/8$ " blue green | |
| $3/4$ " brown, which is the bottom of the bag. | |

Weave another $3/4$ " brown, then follow the colors up to the beginning, for the second side of the bag. Match stripe widths exactly, for the sake of good side seam matching on the bag.

Weave $1\frac{1}{2}$ " tabby heading, with fine weft, as at beginning.

To make up Bag No. 1:

Machine stitch between bag lengths before cutting them apart, then steam press.

1. Turn a quarter-inch hem, in the tabby ends, to the wrong side of the bag length (one turning only), and press well.

2. Place the tape edge of a 12" zipper against the edge of this pressed hem, with the right sides of the zipper and the bag lying together, and the metal edge of the zipper about 1/4" from the beginning of the yellow stripe.

3. Machine stitch zipper to tabby heading, in two parallel stitchings: at the very edge of the tape, and again about 3/16" from the metal.

Repeat #1, #2, and #3 above, stitching the other half of the zipper to the other end of the bag length -- this is readily done before the bag sides are sewn together.

4. Fold the bag at the meeting of the tabby heading and the first yellow stripe -- the top edge of the bag is yellow outside, tabby heading inside, above the zipper. Hand-stitch the zipper's tape edge to the inside of the bag. Repeat for other side of bag.

5. Pin the bag's edges together, right side out, with the stripes matched exactly, and overcast the ends together, working from the bottom of the bag up to the bottom of the zipper tape. Then leave the bag sides separate for this 3/4" top, stitching the ends of the zipper tape down by hand.

Our finished bag size is about 8" x 12". (See photograph)

BAG NO. 2 - Vertical stripes in muted color effect, obtained by the use of colored tabby areas behind a neutral weft in an all-over pattern.

Bag No. 2 uses exactly the same set-up as Bag No. 1, except that the warp is re-sleyed to 20 ends per inch, increasing the width in the reed to 19". In the 15-dent reed this is obtained by uneven sleying: 2 per dent, 1 per dent, 1 per dent, and repeat across the whole warp. This increase in width to 19" allows us to use the width of the warp for the depth of the bag, and provides the vertical stripes.

All tied-in again, we weave:

Treadling Details:

This bag is woven with the usual tabby shot between pattern shots, and the color changes occur at 1" intervals in the

tabby, with the pattern of heavy white 2-ply homespun (St. Stephen's doubled or plied together). The pattern treadling is constant throughout, just being reversed when the centre is reached.

Pattern treadling is: Tabby A (harnesses 2&4)
 2 shots treadle 1 (harnesses 1&2), with
 tabby B (harnesses 1&3) between
 Tabby A
 2 shots treadle 2 (harnesses 2&3), with
 tabby B between
 Tabby A
 2 shots treadle 3 (harnesses 3&4), with
 tabby B between
 Tabby A
 2 shots treadle 4 (harnesses 1&4), with
 tabby B between

and repeat to the centre of bag, regardless of color changes in the tabby used.

The color bands are separated by a strand of heavy colored cotton candlewicking, which is thrown in the pattern shed as planned above, replacing at this point the white homespun.

Details of Weaving

1. Weave 3/4" in tabby weave (alt. harnesses 1&3, 2&4), using warp material, ending with 2&4 shot -- provides side seams.

2. Weave 1", using henna tabby, white pattern treadlings, thus

Harnesses 1&2 and throw white pattern thread
 Harnesses 1&3 and throw henna tabby
 1&2 and throw pattern
 2&4 and throw henna
 2&3 and throw pattern
 1&3 and throw henna
 2&3 and throw pattern
 2&4 and throw henna
 3&4 and throw pattern
 1&3 and throw henna
 3&4 and throw pattern
 2&4 and throw henna
 1&4 and throw pattern
 1&3 and throw henna
 1&4 and throw pattern
 2&4 and throw henna, and repeat for 1" of
 weaving

3. Throw 1 shot deep yellow candlewick, using harnesses 1&2 -- or whatever is the next pattern harness after weaving the 1".

4. Change to dark brown tabby, and continue the pattern and tabby alternations as listed in detail above, for 1" of weaving.

5. Throw 1 shot henna candlewick in its appropriate shed.

6. Use turquoise tabby for 1" of weaving, as before.

7. Throw 1 shot dark brown candlewick.
8. Use bright yellow tabby for 1" of weaving, as above.
9. Throw 1 shot blue green candlewick.
10. Use dark brown tabby for 1" of weaving.
12. Throw 1 shot henna candlewick.
13. Use turquoise tabby for 1" of weaving.
14. Throw 1 shot deep yellow candlewick.
15. Use blue green tabby for 1" of weaving - centre stripe.

At the centre of this blue green tabby stripe, reverse the order of the pattern treadlings for the balance of the bag.

Repeat the above, in reverse, for second half of bag, which should be about 14" of weaving, on the loom.

To finish Bag No. 2

Machine stitch between bag lengths before cutting them apart, then steam press.

1. Hand hem the fine tabby ends of the weaving, onto the wrong side of the bag length, in a quarter-inch (finished) hem.

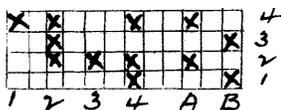
2. With the bag folded, right-side out, working from the bottom upwards, overcast the edges together neatly to within 3/4" of the top of the bag.

3. By hand, sew a 12" zipper into the bag's top, allowing the selvages of the weaving to extend for 1/2" above the zipper, giving a heading above the zipper, for a neater bag closing. If your material seems to require more body at this heading, insert the zipper a little lower down in the bag and hand-hem the selvage down 1/2" to the zipper stitching.

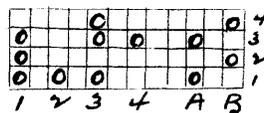
For the third and fourth bags, our warp is set up in a basic twill threading (4,3,2,1, and repeat), 30 ends per inch, 13" wide -- 390 warp ends. Use 20/3, 24/3, or 30/3 natural Egyptian for warp, with a heavy homespun weft.

BAG NO. 3 - Woven circular fashion, bright cross-stripes.

This bag is woven as a circular length, giving excellent practice in this technique. It requires a seam only at the bottom of the bag, and a zipper closing at the top. For this, the tie-up is special, to weave circular fashion:

The tie-up

for counterbalanced loom

for rising shed or table loom
"jack type" loomWeft

Our color choice was stripes of turkey red, yellow gold, and white, on a black background. Beat so that warp is well covered. Weft material was a heavy 2-ply homespun (or wind a heavy single ply homespun double on the shuttle).

Treadling details

The treadling is constant throughout the bag: treadle 1, treadle 2, treadle 3, treadle 4, following the tie-up noted above.

With heavy black homespun, weave 2½", treadling 1,2,3,4 and repeat, ending with No. 4 treadle -- top of bag and 1" hem.

With white, treadle 1, then treadle 2 (2 shots, one on top web, one on bottom web)

With gold, treadle 3, treadle 4 (2 shots as above)

With red, treadle 1, treadle 2

With black, treadle 3,4, then 1,2,3,4, and repeat for 1", ending on treadle 4

- * With white, treadle 1, treadle 2
- With gold, treadle 3, treadle 4
- With red, treadle 1, treadle 2
- With gold, treadle 3, treadle 4
- With red, treadle 1, treadle 2
- With gold, treadle 3,4,1,2,3,4, which is the centre of this band. Reverse to *, using black alternated with gold, instead of the red as above.

With red, weave 1", treadling 1,2,3,4, ending on 4

With white, treadle 1, treadle 2

With black, treadle 3, treadle 4

With white, treadle 1, treadle 2

With red, weave 1", treadling 3,4, then 1,2,3,4 and repeat, ending on treadle 4

With black, treadle 1,2,3,4

With gold, treadle 1,2,3,4

With white, treadle 1,2,3,4

With red, treadle 1,2,3,4

With black, treadle 1,2,3,4

With gold, treadle 1,2,3,4

With white, treadle 1,2,3,4

With black, weave 1", treadling 1,2,3,4, ending on 4

With red, treadle 1,2

With gold, treadle 3,4

With white, treadle 1,2

With black, weave 1½", treadling 3,4, then 1,2,3,4 and repeat.

Weave 1/4" for bottom of bag, using tabby treadles A and B alternately, with a fine black wool or cotton as weft -- the bag's bottom closing.

To finish Bag No. 3

Machine stitch across the end which is closed, to prevent fraying, and around the open end at the top of the bag. Steam press.

Turn bag wrong side out, press flat at the bottom, and stitch across the bag 5/8" from the bottom. This makes what appears to be a French seam on the inside of the bag.

Turn a 1" hem at the top of the bag, press down well and hand hem.

Hand-stitch a 12" zipper to the lower part of the hem, leaving the heading as for Bag No. 2, above the zipper.

The bag, finished as above, without lining or stiffening, can be washed, just as we do our first two striped bags.

We plan a removable stiffening for our bag -- a piece of cardboard as large as can be inserted in the bag -- covered with black matching material and bearing two patch-pockets on its side. This will add some stiffening, and convenient pockets, and the bag will still be washable.

BAG NO. 4 -- An envelope, with a flap reaching to bottom of bag.

This purse has a white homespun background, on its flap a black and white Navajo design adapted from one in James, INDIAN BLANKETS AND THEIR MAKERS, with black homespun lining -- woven all in one length, a most interesting exercise.

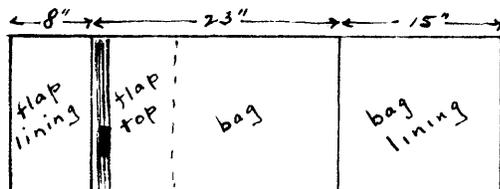
The warp threading and warp setting are the same as for Bag No. 3, but the tie-up is standard, as given on page 42.

We wish our weft to cover the warp closely, so the bag is woven throughout alternating harnesses 1&2 with harnesses 3&4, or, treadles 1 and 3 alternately throughout. This changes the warp setting to 15 double ends per inch, since threads 1&2 are pulled down first, working as one end, then 3&4 working as one end.

The weft is a single ply homespun throughout, wound double on the shuttle for the outside of the bag, single on the shuttle for the lining.

Treading Details

The bag and lining are woven in one length, and the measurements are indicated, weaving from left to right on the diagram:



1. With black, single on the shuttle, weave 8", treadles 1 and 3 alternately, for the lining of the bag's flap.

2. With white, double on the shuttle, weave $3/4$ ", then begin the inlay design, which gives a 2" band on the outside of the flap. Below is a half-size sketch of the black and white band:



details of band

a. with black, double on shuttle, weave 4 shots, treadles 1,3,1,3

depress treadle 1 and weave first inlay row:

b. with white, double on shuttle, weave from right hand edge for $2\frac{1}{4}$ " to left, and bring white shuttle to surface of web

c. with black, double (on a small shuttle or bobbin), go into the shed at the point where the white weft was brought to the surface, and weave from right to left for $2\frac{1}{2}$ " and bring black weft to surface. Fasten black beginning end back into same shed.

d. with white, double, on a third shuttle, go into shed where black has just come to surface, and out to left edge of web

change shed, depressing treadle 3, and weave second inlay:

e. beginning with left hand white shuttle, pass it through the shed and to the surface at the beginning of black design area.

f. pass black weft under white thread just used, and around it, then take black weft through the shed in the black design area, and bring to surface.

g. pass right hand white weft under black thread just used, and around it, then take white weft through the shed and out to right.

Continue as above, following the diagram of the motif, for 2". Each horizontal stripe in the design represents four weft shots. Turnings between the black and the white design areas should be done the same way each time, and the weft not pulled too tightly.

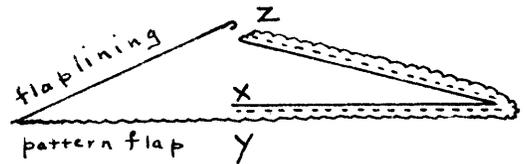
3. With white, double on the shuttle, weave for a total length of 23 inches, from the end of the black in #1 above.

4. With black, single on the shuttle, weave 15" for the bag's lining.

Assembling Directions for Bag No. 4:

1. Machine stitch ends of bag length, and steam press.

2. Fold between black and white areas, fold the edge of the flap lining under, and steam press all folds, giving an end cross-section of the bag thus:



3. Insert a piece of heavy canvas or bucrum, slightly less than the width of the woven bag, in the position indicated by the dotted line above -- stiffens the bag.

4. Place a 12" zipper on the top of the black lining and stiffening at X, zipper lying right side up, and machine stitch it onto them, at the upper edge of the zipper tape and across again 1/8" from the metal. (upper = towards top of bag)

5. With fine white wool and small stitches, fasten this upper edge of the zipper onto the white wool of the bag's back, at Y above.

6. Overcast edge Z to the lower edge of the zipper tape, giving access to the bag through the zipper opening.

7. Overcast folded edge of flap lining down over the top edge of zipper tape, covering one machine stitching on the edge of the tape.

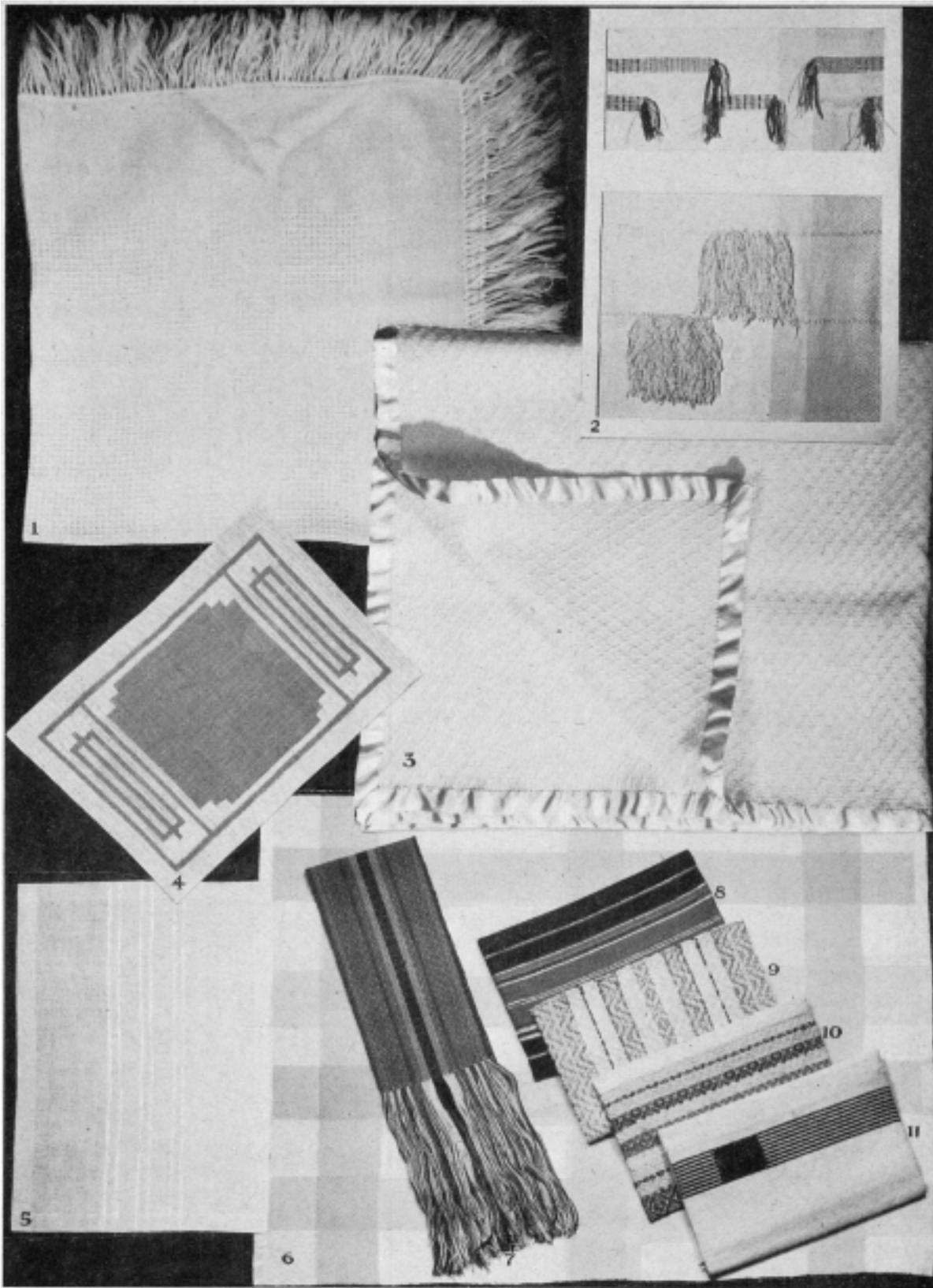
8. Overcast flap lining and pattern flap together, at each side. This should be done with the flap in place down over the bag, so that a little fullness can be held in the top of the flap at its point of fold-over, with the lining held plain at that fold.

9. Overcast black bag lining together at edges, working from end of bag. Then overcast the bag ends themselves, with white wool.

We'll see you next with the September issue, and probably some of you in person at the Banff School of Fine Arts!

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

GOOD WEAVING!



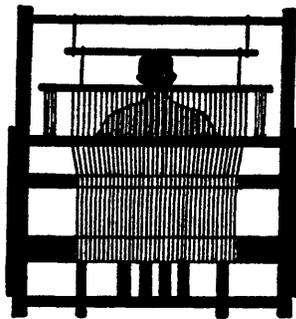
- January 4, 5 Place Pieces: No. 4 by Mrs. H. Lundberg, Toronto.
- February 2 Drapery Samples.
- March 7 Wool Scarf, woven by Mrs. M. G. Lewis, Winnipeg.
- May 1, 3, 6 Baby Blankets:
 No. 1 woven by Mrs. J. Hutton, Edmonton.
 No. 3 woven by Miss W. Watson, Edmonton.
- June 8, 9, 10, 11 Purses. (Turn the page upside down to look at No. 11, since it lies wrong, with bottom edge to the top—couldn't have been a woman photographer!)

Numbers 7 and 8 not published

LOOM
MUSIC

VOLUME VI NUMBER 9
SEPTEMBER, 1949

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VI, Number 9

September, 1949

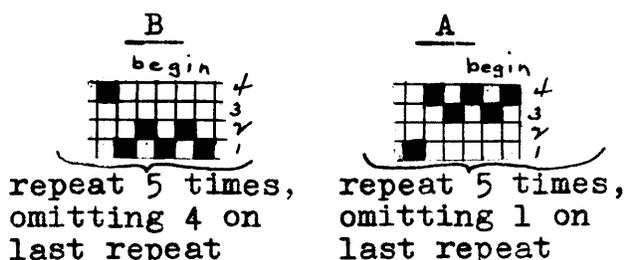
A HANDWEAVER SETS HER TABLE

(four table squares)

First, of course, comes breakfast. This is our most informal regular meal, and our cloth should be cheerful, but not too dazzling a keynote -- the sort which will be a good pace setter for the day.

Checked breakfast cloth - lace squares

Let it be a 45" square cloth, or have it narrow for those addicted to trays. Our choice is fine cotton, to be woven in checkerboard squares, using either a soft blue and white, yellow and white, peach and cocoa brown, or apple green and dark green. We recommend a draft from Beriau's HOME WEAVING, page 205 in the 1947 edition. Here plain and pattern squares alternate.

The Draft

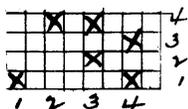
(This is a Swedish type of lace draft, and may be found in Palmgren, adapted to curtains in a lace weave. In Palmgren the warp is very fine, 100/3, and the denting is with the group of five in one dent, 2 missed dents, then single in a dent, 2 missed dents, and so forth, in a #24 reed -- try it too!).

However, for our breakfast cloth we used a 16/2 cotton (or use a 20/2 or 24/3), set at 30 ends per inch, to produce a firm sturdy cloth, with 1" squares of blue and white. Use a 15-dent reed, 2 ends per dent, 1 end per heddle.

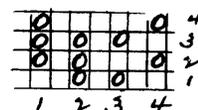
Warping and Threading Plan

For a 44" cloth, warp 29 blue ends, 29 white ends, and repeat 22 times, then 29 blue ends = 1305 warp ends, long as desired.

Tie-up



sinking shed, or
counterbalanced loom



rising shed, table loom,
or "jack type" loom

Treadlings

For weft, use the same material as for warp, alternating the blocks of color to form checks.

Treadle 3, 1, 3, 1, 3, 4, with color A, and repeat
5 times, omitting treadling 4 on the last repeat;

Treadle 4, 2, 4, 2, 4, 3, with color B, and repeat
5 times, omitting treadling 3 on the last repeat;

Continue, alternating the two sets of treadlings,
ending with color A treadlings at the finish of
the cloth.

Finishing

Finish by hand-hemstitching all around the cloth, leaving a 1" fringe.

To save wasting an inch at the sides for a ravelled out fringe, add an extra warp end of stout cord, or carpet warp doubled, through a heddle and through the reed, an inch and a half beyond the last warp end on each side of the cloth. In weaving, pass every second weft shot around this edge thread, to form fringe, and every second weft shot just around the cloth to bind firmly the edge of the cloth. This produces a slightly "stringy" fringe of only 15 ends per inch -- if this is not desirable, then use the same method, but go around the extra edge thread with every weft shot, and hand-hemstitch the edges with a needle as you go along, while the edge threads are held firmly in place by the warp's tension.

Beige and White Luncheon Square

Lunch time already! Not a company lunch, but just the children home from school. Our choice of material for the cloth is again cotton, and one that tubs and comes up smiling. We used an 8/2 weight of "Tanblend", also called "Toast". It is a beige and white mixture which you will know from its use in commercial monk's cloth. It weaves beautifully, and looks so clean and fresh.

We simply re-arrange our breakfast cloth draft, after deciding upon small areas of pattern set off by a tabby background. This is done by drafting the background on a 1-4 combination. Again we plan squares, but use them on a 5" basis. Our 45" cloth will be about 38" square finished, allowing for a 2" hem with mitred corners, for drawing in and shrinkage. The squares are obtained by using heavier white at intervals, - double carpet warp.

The warp setting is 2 ends per dent, in a 12 dent reed, single in the heddles -- or 24 ends per inch.

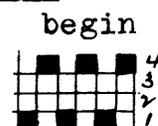
| | | |
|-------------|---|------------------|
| <u>Warp</u> | 178 ends tanblend (length to be set by you) | 178 ends |
| | 2 ends white carpet warp) | |
| | 118 ends tanblend) 120 | |
| | repeat 6 times, on the sixth repeat | |
| | warping 117 ends tanblend, not 118 | 719 ends |
| | 2 ends white carpet warp | 2 ends |
| | 178 ends tanblend | 178 ends |
| | | <u>1077 ends</u> |

The Draft

Pattern



tabby



The Tie-Up is the same as for the checked cloth on page 52, with this added NOTE: Using the pattern draft as arranged for this cloth leaves harness 3 without any threading. On a counterbalanced loom, tie harness 3 to operate with harness 2,

and a small weight may be needed in addition to hold it down -- a lead sinker, etc.

Threading Plan

| | | |
|---|------------|------|
| Thread 4,1,4,1 for 178 ends of tanblend | | 178 |
| * Thread 4,4 for 2 white carpetwarp | 2 | |
| " 1,4,1,4 for 16 ends tanblend | 16 | |
| " pattern draft, 3 repeats x 6 = | 18 | |
| " 1,4,1,4 for 52 ends tanblend | 52 | |
| " pattern draft, 3 repeats | 18 | |
| " 1,4,1,4 for 14 ends tanblend | 14 | |
| | <u>120</u> | |
| repeat from * for 6 times in all, omitting the last #4 at end of 6th time, 6 x 120 - 1 = | | 719 |
| Thread 4,4 for 2 white carpetwarp | 2 | |
| Thread 1,4,1,4 for 178 ends of tanblend | <u>178</u> | |
| | | 1077 |

Treadling

Weave treadles 3 and 4 alternately (tabby weave), using tanblend as weft, for $7\frac{1}{2}$ inches, ending on treadle 3.

* Treadle 4, throwing two shots of white carpet warp

Weave 17 shots of tabby weave, using tanblend, ending on 3

With tanblend, treadle: 4,2,4,2,4,3; 4,2,4,2,4,3; 4,2,4,2,4,

With tanblend, approximately 54 tabby shots, beginning with 3 and ending with treadle 3.

With tanblend: 4,2,4,2,4,3; 4,2,4,2,4,3; 4,2,4,2,4,3.

With tanblend, 17 shots tabby, ending on treadle 3. **

Repeat 5 more times, from * to ** above.

Put in the last double carpet warp stripe on treadle 4, and finish with $7\frac{1}{2}$ " in tabby weave, using tanblend.

Finishing

Machine stitch before cutting cloths apart. Hem by hand in a 2" hem all around, and see how perfectly you can mitre corners. Hint -- baste corners before cutting, test then for straightness. Stitch on machine, cut, press seams flat, and turn.

Of one thing the housewife can be sure -- such a neat

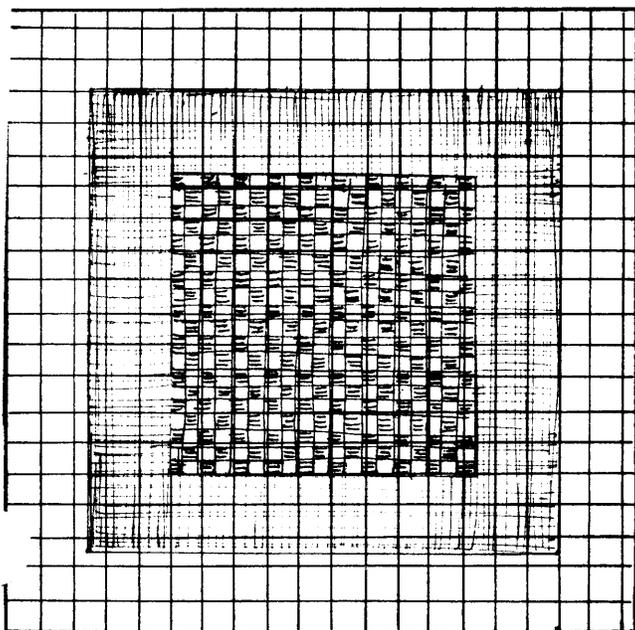
cloth is an incentive to children to be tidy, too.

Swedish Lace Cloth in heavy linen

Away now with the luncheon dishes, for today brings tea at the church, and we've promised to loan our best lace cloth and there's just a freshening touch needed with the iron. The cloth is linen, heavy and rich looking, with the lace open enough for the polished wood of the tea table to gleam through. If your table isn't polished, lay new dark brown wrapping paper over it -- works wonders.

The warp is a 4-cord linen, a 14/4 weight, or any count which will give a satisfactory 50-50 plain weave when set at 15 ends per inch. Warp 673 ends, to set at 15 ends per inch, for a 45", by what you like, lace cloth. Make a long warp, since the cloths weave up quickly and disappear to friends, from under your very eyes.

The draft, another Swedish lace type, appeared in our pages for the first time in January, 1945, planned for curtains.



Thread the border 1,4,1,4 etc. for 70 ends

Thread the inner edge (all over lace)

1,2,1,2,1

4,3,4,3,4 repeated 10

times = 100 ends

then 5 ends: 1,2,1,2,1 = 5 ends

Thread the centre (lace squares)

4,3,4,3,4,1,

4,3,4,3,4,1,

4,3,4,3,4,

1,2,1,2,1,4,

1,2,1,2,1,4,

1,2,1,2,1 repeated 9

times = 306 ends

"Balance" is: 4,3,4,3,4,1

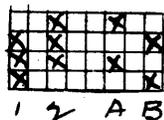
4,3,4,3,4,1

4,3,4,3,4 = 17 ends

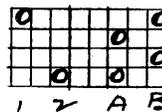
Repeat inner edge, 105 ends

Repeat border, reversed 70 ends

total 673 ends

The Tie-up

for counterbalanced or
sinking shed loom



for rising shed, table, or
"jack type" loom

TREADLING

Weave with the 4-cord linen, beating throughout for a 50-50 weave -- when you come to the lace treadlings, watch the tabby borders as your beating guide, and keep them weaving 50-50 all the time. The tendency usually is to beat harder in the lace areas.

1. Weave for $6\frac{1}{2}$ " , using treadles A and B alternately, for a 1" hem and tabby end border, ending with treadle B.
2. Weave all-over lace for $7\frac{1}{2}$ " : treadle 2,B,2,B,A,
1,A,1,A,B, and repeat
3. Weave centre square for 22" , or more for
a long cloth: treadle 2,B,2,B,A,B, repeating three
times, omitting the last tabby B
after third repeat;

then treadle 1,A,1,A,B,A, repeated three
times, omitting the last tabby A
after the third repeat

Alternate weaving these large squares for centre lace area,
ending with the first lace square, one treadled 2,B,2,B,A,B.

Repeat 2 reversed, and 1, above.

Finishing

Machine stitch between cloths before cutting apart, then hand hem with a 1" hem on the ends. Washing will bring out the lacy effect, and more and more washings and ironings will bring out the beauty of the linen.

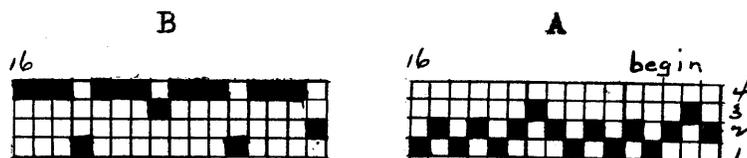
Fine cotton tea cloth, with silver

The dinner table is set up with place pieces, from our large choice from January bulletins, and the meal goes smoothly. Tired, but no more so than usual, a quiet evening is anticipated -- but not realized. Just the "next doors" in for a chat over some

community planning, and a cup of tea is welcome. We set a table once more, with no less pride -- again a 45" square which falls gracefully over the edges of the card table.

Squares again, but how different! No need here for heavy duty, so we have used a 50/3 cotton, set at 40 ends per inch. This gives a light semi-transparent effect, and our 7½" squares are bright with silver threads. No.20 reed, the 50/3 at 2 ends per dent, the silver stripes at 4 ends per dent.

Beriau's HOME WEAVING, page 146 of the 1947 edition supplies the draft. The stripes are overlaid on the web as overshots rather than woven in, and we have used "Jewel", a flat, fine, metallic, non-tarnishable and washable, in silver. The stripe is arranged to come just over the hemming at the edge, and at 8" intervals across the cloth.

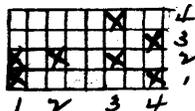


Warping Plan

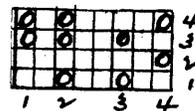
| | | | |
|---|--------------|-------------|---|
| Warp 50/3 cotton, for any desired length, for | 112 ends, | 56 dents | |
| * Warp 3 ends of silver) repeated for total | | | |
| 1 end of 50/3) of 16 ends | = 16 | 4 dents | |
| Warp 50/3 cotton ** | <u>304</u> | <u>152</u> | " |
| | 320 | | |
| Repeat from * to **, 5 times in all, 5 x 320, | 1600 " | 780 " | |
| Warp 3 ends of silver) repeated for 16 ends | | | |
| 1 end of 50/3) as above, to balance | 16 " | 4 " | |
| Warp 50/3 cotton, for 112 ends | <u>112</u> " | <u>56</u> " | |
| | 1840 " | 896 " | |

Threading Plan

| | |
|---|------------------|
| Part A of draft, repeated 7 times, 7 x 16 = | 112 ends |
| Part B of draft, once, 4 ends per dent (thread all silver on harness #4) | 16 ends |
| Part A, repeated 19 times 304 ends) repeat | |
| B, repeated once 16 ends) 5 times | |
| | in all 1600 ends |
| Part A of draft, repeated 7 times | <u>112</u> ends |
| | 1840 ends |

Tie-Up

counterbalanced or sinking
shed type loom



rising shed, "jack type", or
table loom

Treadling

In the treadling, as silver warp is not bound down by every weft shot, there is less take-up on the silver, and it may ride too loosely on warp surface. If this is found, hang a weight at the back of the loom (lead sinker) to each silver stripe to keep it smooth. This is a substitute for a second warp beam.

1. With 50/3, treadle 4,2,4,2,4,2,4,3, repeated 3 times
4,2,4,2,4,2,4 once
and repeat for 2½ inches
2. With silver, treadle 1,4,1,3,1,4,1 once
3. Repeat (1) for 7½", or until tabby area is squared.
4. Repeat (2) with silver.

Continue, alternating (3) and (4) for the desired length of cloth, ending with (1).

Finishing

Machine stitch between cloths before cutting, then turn a hand hemmed 1" hem, mitred corners. Wash and iron or steam press.

SOME MATERIALS SOURCES for the above

Cottons: 20/2, 20/3 from Lily Mills, Shelby, N.C.
L.L.Lane, 4737 W.Lafayette, Detroit 9
16/2, 50/3, 50/4, from Searle Grain Co., Winnipeg, Man.
Tanblend or Toast, from Searle Grain Co.

Linens: 10/2 from Hughes Fawcett Inc., New York 13
14/2 from Lane
15/3 from Bedford Fine Leathers, Vancouver, B.C.
4 cords from Lockweave, Como, Quebec

"Jewel" from Hughes Fawcett; Searle Grain Co.

Good Weaving!

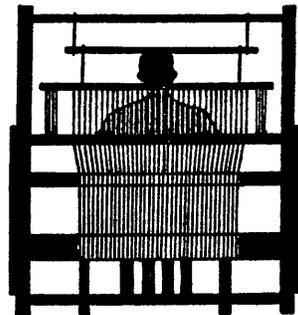
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LOOM
MUSIC

VOLUME VI NUMBER 10
OCTOBER, 1949

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VI, Number 10

October, 1949

BANFF, 1949

We have always received many favorable letters relating the interest aroused by our yearly issue on the Banff School weaving, and thus are encouraged to bring our weavers the 1949 story. Just yesterday a letter arrived from Halifax, from a student of two summers ago, bringing greetings -- only one of many received to wish us success. The Halifax student queried: "What is the outstanding trend this year?", recalling to our mind the "yardage year", the "luncheon set year", and the "lace weaves year".

On pondering her question, the answer comes -- the "standard weaves" year -- because as yet no great bias in any one direction has appeared. When we say "standard weaves", we mean we have looms threaded with almost any type of weave one could mention.

The following pages will classify some of these for you, give specific details for some, and designate a few for special attention.

FIRST, the wool warps:

Two Tartan scarves, Ramsay and Dress MacPherson,
 A white 16/2 wool leno scarf,
 A white 16/2 wool baby blanket in Crackle Weave,
 A four-end-white and 4-end-black, alternating, 16/2
 wool warp, to demonstrate weaving shepherd's
 checks, hairlines, vertical lines, etc.,
 Plus many types of yardages by individual students.

No more time for comment, we must to our weaving:

The Tartan scarves: 16/2 Weavecraft wool, threaded in
 the basic twill threading $1^2 3^4$, 30 ends per inch, standard tie-up,

treadled in twill, using weft in the same order as the threading order. We weave 54" plus fringe for a man's scarf, 36" plus fringe for a woman's scarf.

Ramsay sett

A { 18 ends red
2 ends black
6 ends red
2 ends black
18 ends red

B { 18 ends black
2 ends white
6 ends black
2 ends white
18 ends black

4 repeats of A and B, then
1 repeat of A = 414 ends

Dress MacPherson sett

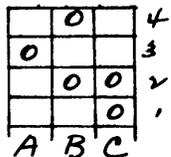
A { 36 ends white
4 ends red
8 ends white
4 ends red
36 ends white

B { 24 ends black
6 ends white
12 ends black
6 ends yellow
12 ends black
6 ends white
24 ends black

(For treadling order, begin with block A, then B, etc., ending with A)

Begin with 36 ends white, then B once, A once, B once, and end with 36 ends white = 340 ends.

The Leno Scarf: 16/2 Weavecraft wool, white, at 15 ends per inch, on a rising shed loom, with doupes on harness 2. 

A doupe is a half-heddle or loop of string, fastened with a half hitch to the bottom bar of the harness, with the top of the loop just long enough to reach through the eye of a harness 1 heddle. The warp is threaded 3,4,3,4, through the two back harnesses. The end from harness 3 is threaded then through the loop of a doupe, the loop passing first through the eye of a heddle on harness 1. The end from harness 4 is laid over the doupe, not threaded through. Both ends then pass through one dent of the reed, with the next dent missed, and so on across the warp. The tie-up is 

For tabby, treadle A and B alternately; for leno, B and C alternately.

Three of the individual yardages: All are set at 30 ends per inch, of the 16/2 weavecraft yarn.

1. Warped 2 ends gray, 2 ends wine, threaded $1^2 3^4$,

and woven in 1-3, 2-4 tabby treadlings throughout, 2 ends gray, 2 ends wine in the weft alternation -- a favorite small check.

2. Warped 40 ends pale green, 4 ends brown, 40 ends green, 40 ends white, 4 ends brown, 40 ends white, threaded in the basic twill, woven in twill, with the weft crossing the same order as the warp -- and much admired.

3. Warped: 5 ends black
15 ends light gray
18 ends soft rose pink
repeated for 28 groups, threaded in

an offset twill, Marguerite Davison, page 29 (Oelsner & Dale #422), and treadled as indicated on #4, in the same color order as the warp ends.

SECOND, the cotton warps:

An 8/2 soft white cotton, 14½" wide, 24 ends per inch, set up in Barleycorn (see LOOM MUSIC, April 1946); wefts of white rayon or pastel weft linens in 25/2 or 18 singles.

Drapery weave, a 2-block Summer and Winter, threaded 2 ends to a heddle, 2 to a dent in a #12 reed, using 2 grayed blues in 8/2 rayon weight as warp, 20" wide, 480 single ends.

Block A is threaded $\begin{matrix} 3 \\ 2 \\ 3 \\ 1 \end{matrix}$ ^{begin} = 4 double warp ends in this instance

Block B is threaded $\begin{matrix} 4 \\ 2 \\ 4 \\ 1 \end{matrix}$

Threading plan

Blocks A and B alternately 4 times, or 8 times in all
Block A repeated 6 times
Blocks B and A alternately, 13 times in all
Block A repeated 6 times
Blocks B and A alternately, 13 times in all
Block A 6 times
Blocks B and A alternately 8 times in all = 240 double warp ends

Treadling: pattern weft, 8/2 doubled, or Lily's tulip, etc. (with aqua a good color)
tabby: 16/2 cotton, or 20/3 in a contrasting color, e.g. wine or bright green.

tie-up

| | | | | | | |
|---|---|---|---|---|---|---|
| | | X | X | | X | 4 |
| X | X | | | | X | 3 |
| | X | | X | X | | 2 |
| X | | X | | X | | 1 |
| 1 | 2 | 3 | 4 | A | B | |

Treadled: (A) 1, A, 2, B, 2, A, 1, B and
 (B) 3, A, 4, B, 4, A, 3, B, alternated
 throughout as desired.

Mrs. May B. Grout of Minneapolis, a weaver attending the session, aged more than 70 years, made a most interesting treadling arrangement -- a pleasing oblong. Her pattern weft was antique gold Lily 10/3, double on the shuttle, her tabby a bright henna acetate, about a 30/3 weight.

Blocks A and B were treadled as above, in this order:
 Blocks A and B once each, alternately, 6 times in all
 Block A treadled 9 times
 Blocks B and A once each, alternately, 7 times
 Block A treadled 4 times
 Blocks B and A once each, alternately, for the length
 of centre desired, then
 reverse treadlings to beginning, from this centre.

We must mention that, as usual, our beginners each wove five basic exercises on a warp which was made individually: 400 ends of 24/3 Egyptian cotton, 4 yards long, at 30 ends per inch. These five were: (1) a runner 18" long, cream 8/2 weft, with a pattern band at each end, using overshoot treadlings in one color; (2) a planned sampler as to size of pattern bands, cream 8/2 tabby interspaces, one color in pattern bands -- all bands worked out by the student at the loom without specific treadling instructions; (3) one runner "as drawn in"; (4) one runner or place piece using a lace or laid-in technique (or both), original design; (5) one summer purse length using 4/12 cotton, treadled without tabby, in an all-over design.

Following these five exercises, all students then worked on warps and threadings which were to be shared by the whole group, thus gaining the maximum experience in loom dressing.

At this date we have two full weeks to go, nearly all these warps are finished, and all students hopeful of weaving on

almost any loom, according to their choice of project. Some of these warps are listed:

- Miniature Whig Rose, Bordered, LOOM MUSIC 1946,
 Blue and White double weave, 5/2 cotton, LOOM MUSIC 1945
 Carpet warp at 16 ends per inch, set in a twill, for
 weft faced bags, so that the bags may be woven
 circular, in homespun stripes. See page 128 of
 Beriau's HOME WEAVING, and LOOM MUSIC for June 1949,
 A wide runner in an original crackle weave, to be
 published later in the winter, a 30/3 warp in pale
 green Egyptian, white pattern weft.
 A brightly colored warp named the "Dining Car Twill",
 because we saw a similar one used as window drapery
 on a C.P.R. diner in the Banff station -- a grand
 warp arrangement for a lively luncheon or breakfast
 set, and a beauty for tea towelling when woven over
 with weft linen. 8/2 cotton at 24 ends per inch.

Warp order:

36 ends spring leaf green
 18 ends white
 8 ends buttercup yellow
 2 ends black
 12 ends white
 32 ends deep rose
 8 ends white
 8 ends spring green
 8 ends white
 12 ends buttercup yellow
 6 ends rose
 6 ends white
 24 ends spring green
 18 ends white
 8 ends buttercup yellow
 2 ends black

* 32 ends rose = centre, reverse to beginning for
 second half of warp.

Threaded in a twill $1_2^3^4$

Weft order as desired by the individual student: all
 white, or striped in the same order, or with gray introduced, in
 cotton or linens.

Weave in tabby or twill treadlings. It is cheerful!

LAST, our favorite -- linen

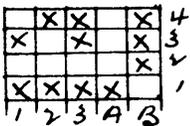
We were fortunate in getting excellent warp linens,
 mostly Knox, Barbour, and Golden Rule (Hughes Fawcett). We have
 various weights, from #30 singles, 40/2, 25/2, 20/2, to a 3 cord,

some colored, natural, gray, and white. Our wefts are #18 singles, 10 lea natural, and 25/2 in a pleasing range of colors.

Our Bronson lace is threaded in a 3-cord weight, 15 ends per inch, 20 inches wide. The arrangement is alternate squares, permitting quite a variation in weaving plans; weft the same as the warp, beaten 50-50. We used a Clement rising shed loom for this weave.

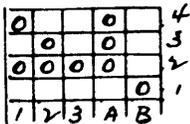
The threading plan

| | | | | |
|---------------|------------------------|---|-------------------|----------|
| | | begin | | |
| | Border | 2 ₁ 2 ₁ 2 ₁ 2 ₁ | repeated for | 24 ends |
| | Lace square I, | 2 ₁ ³ 1 ₁ ³ | repeated 6 times, | 36 ends |
| <u>tie-up</u> | Lace square II, | 2 ₁ ⁴ 1 ₁ ⁴ | repeated 6 times, | 36 ends |
| | Repeat I, II, I, II, I | | | 180 ends |
| | Border | | | 24 ends |



Treadling

Tabby A and B alternately for 3 inches, to provide a 1 1/2 inch hem



Treadle lace all across, 3,B,3,B,A,B, and repeat as desired

Lace square I: 1,B,1,B,A,B, repeat 6 times to square
 Lace square II: 2,B,2,B,A,B, repeat 6 times to square

Alternate squares I and II as desired, ending with square I, then lace all across, then 3" tabby as at beginning.

Another lace arrangement is from I Vävstolen, page 29, which gives the Swedish lace version, and is threaded up with a Barbour 3 cord, round polished linen, 30 ends per inch, 13" wide. We will attach our arrangement, which differs slightly:

| | | | |
|-----------|----------|-----------|---------|
| B | A | border | selvage |
| 4 4 | | 4 4 | begin |
| 3 3 3 | 3 | 3 3 3 | 3 3 |
| 2 | 2 2 2 | 2 | 2 2 |
| 3 times, | 1 1 | 13 times, | once |
| last time | 3 times, | last time | |
| omit 2 | omit 3 | omit 2 | |

most appealing weft was a green and rose St. Stephen homespun, wound together on the shuttle.

We were sent on loan a 4-harness Gilmore by the Bedford Fine Leathers of Vancouver, to try out -- we have had Gilmores for many years, and some of them are now being made in Canada. This one has carpet warp stripes in a warp-face arrangement, bright colors, for bag lengths.

There are still other looms, but somehow we think you will be well set up for a winter's weaving with what we have mentioned.

As for us -- with a grand group of students, excellent equipment, a week of perfect weather just finished (maximum temperature 80°, minimum 50° and nearly cloudless skies), together with the many outdoor attractions of Banff and vicinity -- life is definitely not "teejus".

We are planning an early issue on the activities of some of our male weavers. What does your gentleman do to help, or what does he weave? We will be glad to include interesting items, if received by November 1st.

We hope every reader has procured a copy of the WOMAN'S DAY for August 1949. This is a splendid directory of all manner of items interesting to weavers, services, supplies, guilds, etc. If you have missed it, send 10¢ in U.S. coin to Woman's Day, 19 West 44th Street, New York 18, New York.

During the session we tried out a new shuttle sent to us by Mr. Edward L. Kropp of Portland, Oregon. Mr. Kropp began making shuttles for his weaving wife, who was not satisfied with her own shuttle collection. We used his shuttle for yard goods particularly. It has a bobbin holding a splendid supply of weft, and is very round nosed, almost "sleigh type". It works well through the shed, and we definitely like it. Mr. Kropp writes that he makes 3 sizes, also open end rug shuttles:

| | |
|--|--------|
| #4 shuttle, 4" bobbin, shuttle 6½" by 1" square, | \$2.75 |
| #8 shuttle, 8" " | 3.75 |
| #11 shuttle, 11" " | 4.50 |

Order from Oregon Ceramic Studios, 3934 S.W. Corbert St., Portland, Oregon.

GOOD WEAVING!

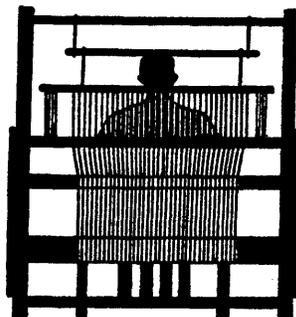
Mrs. E. M. Henderson, 20 Ritz Apartments, Winnipeg, Manitoba *Emst.*
 Mrs. R. B. Sandin, University of Alberta, Edmonton, Alberta *M.S.*

Per year \$3.00, sample copy .35; subscriptions to Edmonton, please

LOOM
MUSIC

VOLUME VI NUMBER 11
NOVEMBER, 1949

*Mary
Sandin*
Edmonton



*Ethel
Henderson*
Winnipeg

L O O M M U S I C

Volume VI, Number 11

November, 1949

BORDERS IN GAUZE WEAVE

There came to our library a short while ago a publication from the University of California, a Master's study on the Gauze Weaves of Peru, by Lila M. O'Neale and Bonnie Jean Clark. This is a well-illustrated little volume, and the photographs of the reconstructed types of gauze weave are superb, enabling the weaver to see the technique at a glance. Some of these photographs are reproduced here for you. We have been working out these techniques in a modified form on our loom, and find them so fascinating that it is irksome to stop for other duties.

The text gives a very clear definition of a "Gauze", to differentiate it from plain weave fabrics, Bronsons, or the Spanish stitch. In connection with the Spanish stitch, it is interesting to note that textiles have been found at Supe of so-called "Middle Period" Peruvian weavers employing the technique. However, to return to the Gauze, N. A. Reath and E. B. Sachs, (New Haven 1937) define it as:

"Gauze Weaves: The subheading for all fabrics in which certain of the warp threads, before the insertion of a line (or shot) of weft, cross over adjoining warps, and are then held in place by the weft. Spaces usually appear between the lines of weft and between the groups of crossed warps making the finished fabric an openwork material."

It is considered that the Peruvian weavers (the Mexicans and Guatemalans also used gauze weaves freely) had a backstrap loom, and specimens found are from 11" to 22" wide, and two found are 28" wide. The warp used was a high twist cotton, so much so as to be "crepey". The gauze, woven with a tension on the warp,

plus the crepey medium, sprang together noticeably when the tension was removed.

For our warp we used a 30/3 Egyptian cotton, and as we wished for a bold effect, used a coarse warp setting. The Peruvian used from 30 to 50 ends per inch, producing a fine, lacy fabric. We set ours double in the heddle, double in the dents of a 15-dent reed, resulting in 15 double ends per inch. Twill draft $1^2 3^4 1^2 3^4$. For modern weavers with our limited time, this makes a comparatively rapid manipulation of warp ends possible. For width, choose a number of warp ends divisible by 4 -- we had 212 double warp ends (424 single).

For weft we have used a #10 singles Canadian linen -- both warp and weft natural color. The linen weft holds the warp out and prevents undue pulling in at the selvages. This latter must be attended to carefully, as when lace and tabby areas alternate, selvages must remain straight. A second reason for our 15 per inch of double warp ends is that one easily achieves variety in beating, a feature of the textile we have developed. Our weft is wound on a small boat shuttle (1" high). The point makes sliding the shuttle under crossed warps very simple.

With the warp ready, we experiment a little with the beat -- two taps before changing the shed and two after, to give a close weave; then merely a straightening squeeze to form an open, square mesh. These under control, we proceed to the Gauze technique. An ancient Peruvian would no doubt tell us we do it "all wrong", but what we have evolved is easy to do, and exciting to accomplish.

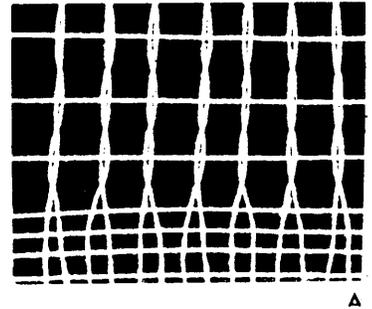
A pick-up stick is very necessary, about an inch or two longer than the width of the web -- ours is 14" long. It is smooth, flattened and rounded at each end, gently tapered to zero from a 1/4" square shape at the middle. It is pleasing to the hand and a

Gauze Technique Then comes our departure from tradition -- we make all our crossings with the sheds closed. All the work of picking warp ends is done by the stick manipulated with the right hand, from the right selvage. The left hand has only to hold the selected warp ends while the flat point of the pick-up stick dips down to pick up the end desired. This dipping and raising of the stick is the secret of our ease. Make pick-ups near the beater.

TYPE I - a filet effect, a 1 by 1 crossing

In our case "1" means the double warp end.

Row 1. Place point of stick under first end, then lift it up with the left hand, pulling it slightly to the left and off the point of the stick.



Dip the stick under the second end, then raise stick end and allow the first end, held by left hand, to go back to place under the stick. Repeat with ends three and four, and continue across until all ends have been crossed, with the stick holding the crosses. Slide stick back to the woven web edge every so often to check for errors. With stick near beater, slide point of boat shuttle through warp ends. When drawing weft thread tight, watch for drawing in of selvage. Remove stick and beat back gently with beater until desired size of square is attained.

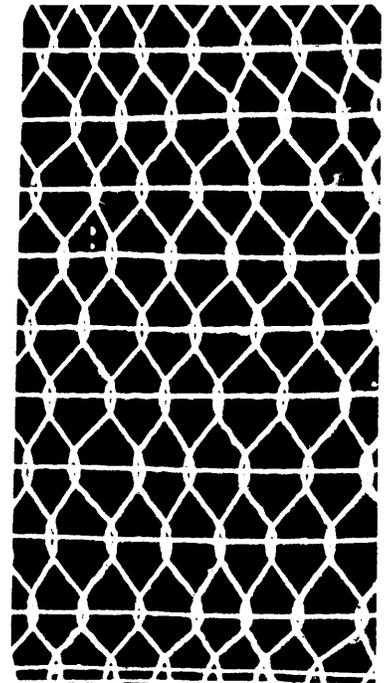
Row 2. One of the tabbies (experiment here) will put the opposite twist on the warp ends, bringing the ends back to normal position. Put weft across, beat to size of square desired.

Continue, alternating rows 1 and 2.

TYPE II

Row 1. Make pick-up as in first type.

Row 2. Beginning again at the right side, although the weft is to come in from the left, place first two ends on stick, but take off only the second end with the left hand, as above. Regard the second end as the beginning of crossings, and continue across as in Type I,



the last end on each side being odd. Pass weft through twists.

Continue, alternating rows 1 and 2.

TYPE III

An effective band may be achieved, using type III as follows: main body and hem of article, firm beat, then heading for gauze a light square beat. Let us say you have woven 4" of heavy beat, then 9 rows of light beat, leaving weft at right hand side, then

Row 1, Gauze. Slide stick under 2 double ends and pick off to left with left hand. Dip and pick up 2 more and let the first ends slide under stick. Continue across, pass weft, beat to place weft.

Row 2. The second row of twists will be put in by treading harnesses 3 and 4 together, thus returning warps to original position. Pass weft and beat. Continue 1 and 2 for desired number of times, 3 or 5 as in illustration. To separate bands of gauze, use odd number of weft crossings, beaten lightly. Some difficulty may be experienced at first in making tabby edges before and after the gauze look alike. A little practice and pushing with stick will help.

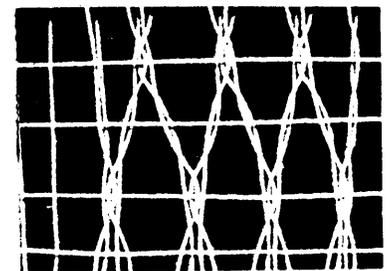
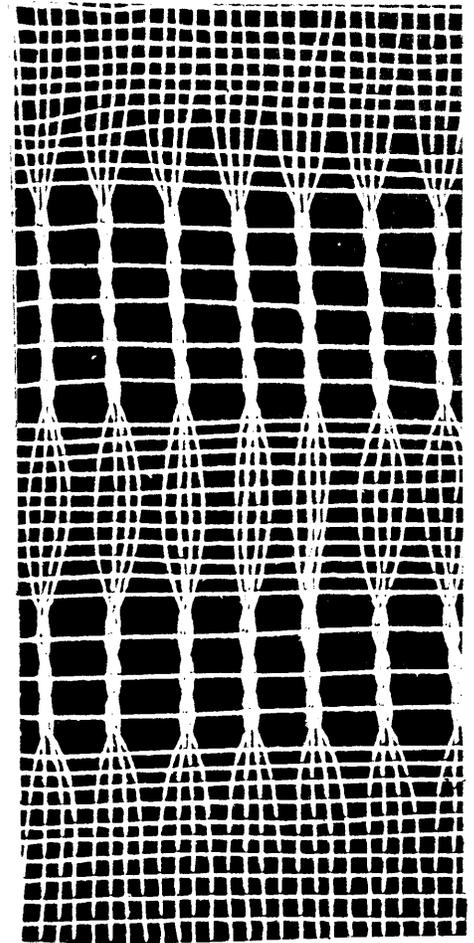
TYPE IV.

Row 1. Same as in Type III, 2 and 2.

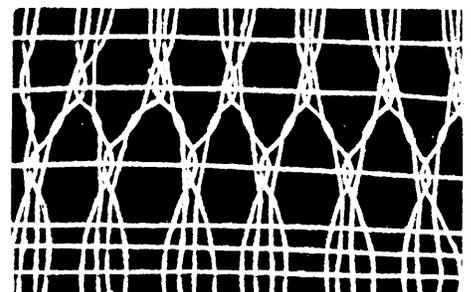
Row 2. Cross first pair of double ends over each other, then 2 and 2 all across as in Row 1. Do last pair around each other. spaces. Continue rows 1 and 2 as desired.

The next illustration shows an aberrant of Type IV, and is most attractive. Arrange heading as before, then:

Row 1. Place first double end in



Beat back to square



left hand, slide over 2nd and 3rd ends without touching with hand or stick, place 4th on stick. Allow 1st to slide under. Continue likewise with each group of 4 across the warp. Place weft and beat.

Row 2. Cross 1st pair of double ends around each other, then do row 1 all across. Twist last pair together. Pass weft, beat. These two rows alone make a most effective border.

TYPE V. (illustration on right)

Make heading, then cross double ends 1 and 2.

Row 1. Count next 8 double ends as a unit. On the stick, pick up double ends 1,3 and 5. Pull off of stick to left and up with left hand. With stick, select ends 4,6,8 (ends 2 and 7 are disregarded). Allow 4,6,8 to go on stick, 1,3,5 under. Continue all across, crossing last 2 ends with each other. Pass weft and beat. Do 5 rows of tabby, light beat, keeping space

even on both sides of gauze.

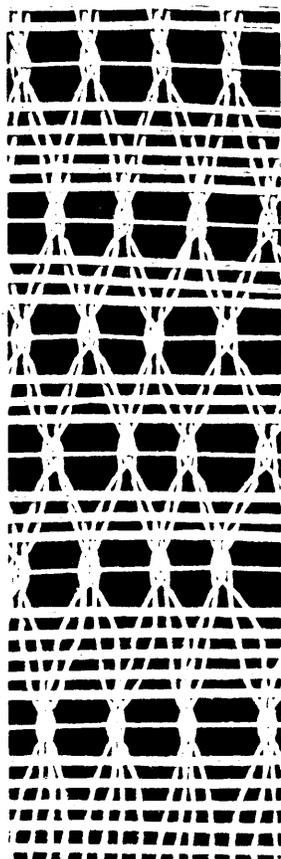
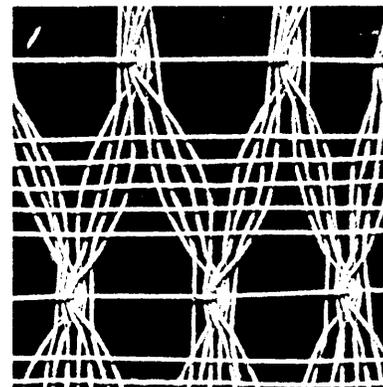
Row 2. Cross 1st 6 ends: 1,3,5 over 2,4,6. Consider next 8 ends as a unit and pick up as Row 1 all across, finishing last 6 as at beginning. Put in top heading to match first heading.

VARIATIONS ON TYPES (illustration to left)

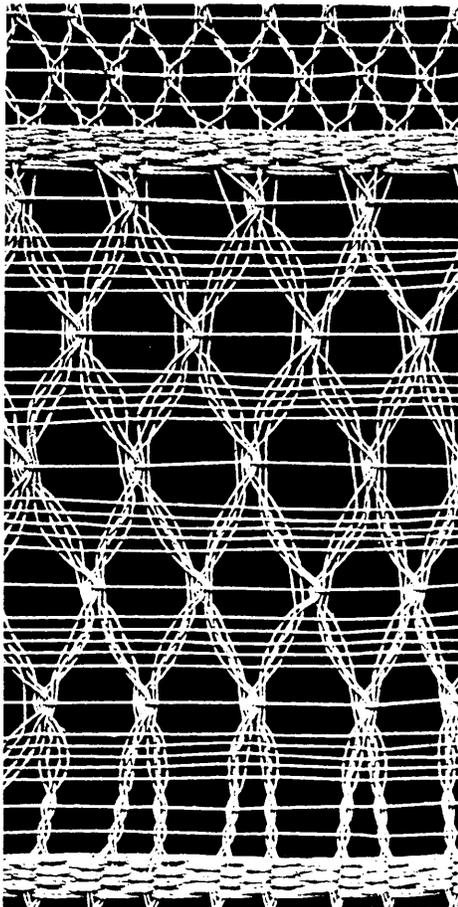
The use of tabby between gauze provides a large variety of bands. Type IV is herewith shown with five double tabbies, gauze, 5 double tabbies, then three rows of three double tabbies between gauze, ending with 5 double tabbies.

TYPE IV VARIATION (illustration to right on page 72)

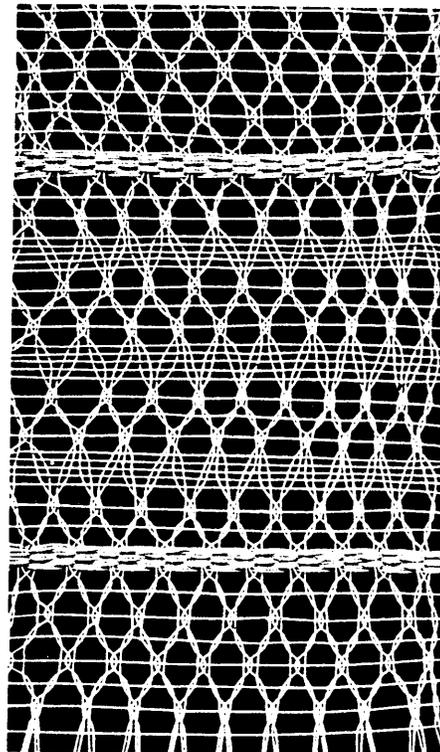
The heavy bands in between gauze areas are treadled



using harnesses 1&2 alternately with harnesses 3&4, using double weft.



The illustration to the left shows another aberration of Type V, on a unit of 8 ends. Ends 1 and 3 are crossed with 6 and 8, 2 and 4 on one side and 5 and 7 on the other being allowed to be free ends.



Many ways to use this gauze will suggest themselves to the weaver. For our part, we think of bands on towels, aprons and

curtains, in the latter case using the square mesh beat throughout the body of the curtain.

Publication: TEXTILE PERIODS IN ANCIENT PERU III: THE GAUZE WEAVES, by Lila M. O'Neale and Bonnie Jean Clark, University of California Press, 1948, \$2.00.

Pick-up sticks: G. Anthony, 1605 11th Avenue West, Calgary, Alberta; rate: 2" for 5¢, 12" for 30¢, etc.

Cotton, linen: Searle Grain Co., Grain Exchange Bldg., Winnipeg, Man.

GOOD WEAVING!

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

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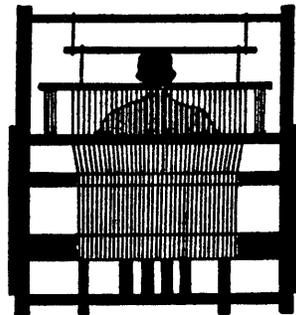
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RENEWAL NOTICES WILL BE INCLUDED WITH THE DECEMBER ISSUE

LOOM
MUSIC

VOLUME VI NUMBER 12
DECEMBER, 1949

Mary Sandin
Edmonton



Ethel Henderson
Winnipeg

L O O M M U S I C

Volume VI, Number 12

December, 1949

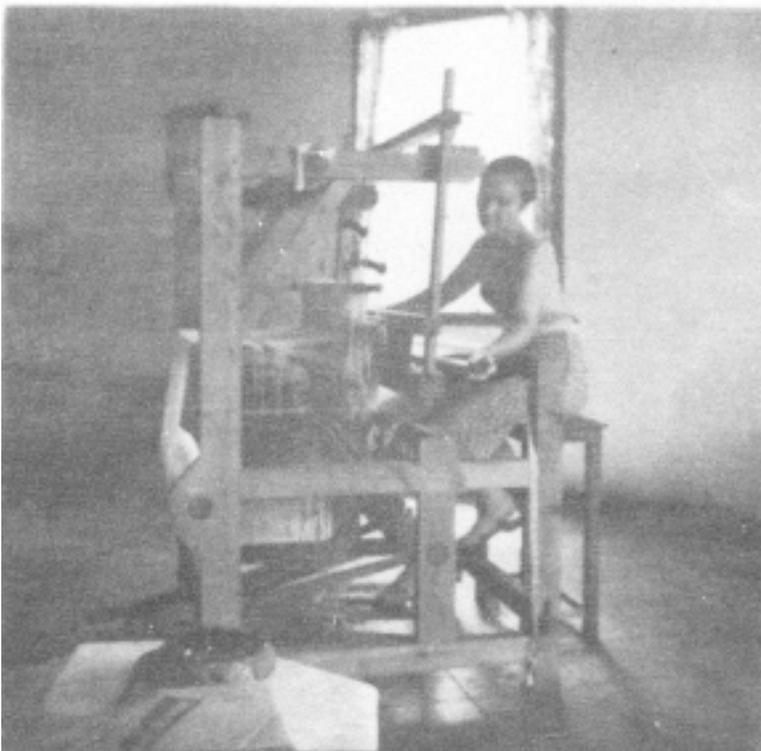
INTERNATIONAL NEWSTHREE WARP FACE BAGS - last minute Christmas gifts(a) LOOM MUSIC travels to Singapore:

We never read the columns of letters in certain magazines without wishing that we, too, could spare a page in each issue for some of our numerous letters which contain news pertaining to weavers. Several recent ones we feel we must share, and the first one tells us about something we have seen but seldom in the weaving literature, namely, Silk Weaving.

The trail to this weaver is intriguing: a non-weaving friend journeys to South Africa, visiting an uncle in Singapore on the return journey. This is where we enter, for here, stationed with her Air Force husband, is Mrs. B. J. Thorn, of the United Kingdom. Questions and answers on both sides led to a LOOM MUSIC

subscription for Mrs. Thorn, and ultimately to her informative letter from which we quote here.

Snaps of Mrs. Thorn at her loom accompanied the tale, and we reproduce one of them for you here. You will see some resemblance to a Scandinavian loom, the overhead batten, string heddles on harness sticks (without side frames), hung from

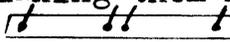


horses (those wooden shapes which act as pulley agents: ) , the pedals operating from the back of the loom. Ratchets, etc. are all of wood. From inference we decide the whole loom is constructed from packing boxes, also from Mrs. Thorn's phrase, "the wood is typical of the 'Road of Trade' and all its works."

A few comments on the loom are given by Mrs. Thorn, who, by the way, was a weaver in Britain before the war. We quote:

"My batten swings from the top, and you will notice several notches where the batten hangs at that place. As I work I can shift this back, thus being able to work quite a number of inches before winding in."

"My tie-up is all string, the best I can find being Italian line hemp, the lightly tarred variety which lasts for years. It should be left stretched taut for a few days first (around two trees in the garden). The best place to buy it is a yacht chandler's."

"I use all linen string heddles, making them myself on a block with four long nails through it:  I cut out the bad ones as I thread, but the life of one, even doing tweeds, is years, weaving daily. I defy anyone to get a better shed with wire ones, and as for threading, I can do about 300 in an hour." (Weavers -- what is your score??). The shuttle seems to be the usual boat style.

The equipment all settled, we hasten to see how Mrs. Thorn handles her silk:

"Now about the silk. It is imported from Shanghai into Singapore for the Malay weavers on the East Coast." This was written "est Cost" -- perhaps a local phrase? "It is 140/2, and just to make life more awkward, it is weighed by the kilo -- my reckoning is 48,000 yards to 1 lb. It is all undyed, and in skeins. It takes me 40 minutes to wind a 1½ oz. skein. One kilogram = 2.20 lbs., therefore 1½ oz. = 4,500 yards. You may have the name of the dealer but I do not know export rulings. The silk is in bundles of 11 lbs. and costs (Ed., before devaluation) \$120 Singapore, 15 pounds United Kingdom. This is like everything else here, wildly expensive. I think Pearsalls in London would be a better place to write."

"The silk is delightful to handle -- like any other new yarn it has its teething troubles, but once they are surmounted it goes like a dream. I have never used any warp dressing (Ed., our earlier question to her), in fact, I don't even know what it is. For the silk the breast beam must be a roller which is loose enough to swivel as the cloth is rolled on. This roller must be covered with a fine sandpaper,

otherwise the finished cloth will slide all over the place. I have had a small warping board made, which I hate, being used to a lovely old mill at home, 5 yards around. My board takes 14 yards. I can make up to 40 inches in width, but with the silk I warp to 30" for a finished result of 28". I warp by the Portee method, heck block also at home, separating the cross by hand."

Ed. Note: An excellent description of the heck block, and Portee method, is to be found in Luther Hooper, Chapter IV, HAND LOOM WEAVING, page 42. Drawings are shown, and clearly explained. A Portee means a collection of threads warped in one round - Hooper mentions 100 - and the "heck block" is the device used to put the cross in easily and quickly.

"I use a Portee of 8 to 12 strands. I chain from the top and beam on through a raddle. My husband puts in the sticks for me (to separate layers of warp on the beam). After that I pass back the cross, thread one to a heddle and two to a dent as usual."

"At the moment I have an order for a silk Murray Tartan sash. This will tax my ingenuity a bit as my finest reed is a 28." We draw an inference here that there will be something from 80 to 100 ends per inch.

(b) LOOM MUSIC travels to Australia:

"We" were sent to Mrs. Bryan Gillman, Royston Park, South Australia, by Mr. C. K. Adams of Los Angeles. At that time, 1947, Mrs. Gillman was a new weaver. In January 1948, Mrs. Gillman wrote us for samples of threads, etc., and mentioned, "Your publication LOOM MUSIC has helped me." In July 1949, Mr. Adams wrote, "A few days ago I received a letter from Mr. Gillman telling something of the weaving activities in their home: a coat for Mrs. Gillman, a sport coat for her husband, twelve shopping bags with cane handles, 1600 balls of cotton purchased for making more curtains." Then Mr. Gillman speaks, "A remarkable circumstance last week: Our main store rang to ask Mrs. Gillman could she weave a particular Tartan for a Scottish client of theirs, and that very same week LOOM MUSIC arrived from Canada with Tartans and instructions for weaving. LOOM MUSIC has proved itself over and over again. Each edition is read and re-read and has been more

help than all the other books grouped."

(Ed. Note: Letters like these keep us so busy keeping up to our goal of the maximum amount of help, that we have no time to be vain -- only mightily pleased to hear such appreciation.)

(c) LOOM MUSIC goes to China:

During the year 1949 our good friend and Banff assistant, Miss Winnifred Savauge of Seaforth, Ontario, has been instructing Miss Lula Rouse of the Women's Missionary Society, United Church of Canada, in weaving. Miss Rouse is home on furlough from West China, and was stationed at Jungshien, where she was in the Vocational School. Her successor, Miss Violet Stewart, when on furlough a few years ago, studied hand weaving in Toronto and with Mrs. Atwater. There in Jungshien the Chinese girls are weaving as hard as they can, finding a ready sale for articles such as cushion covers, coverlets and such, in overshot and summer and winter weave. The girls and Miss Stewart are doing marvelous weaving, and Miss Rouse is anxious to return to them, hence her weaving lessons. We are happy to say that their work is of a very high standard, and we are proud to have LOOM MUSIC go to these craftsmen.

THREE WARP FACE BAGS

We have designed for you a warp to solve a few last-minute gift problems, as this issue reaches you in the busy days of Christmas planning -- a warp-face arrangement in a weight suitable for bags, cushion tops, upholstery, and kindred uses -- its weight depending on the weight of weft used. This warp will help to use up some of your odds and ends of cotton which are fairly similar in weight. To get the right colors from stocks on hand, our warp consisted of Cronita, Lily's 10/3, Canadian 8/2, and even Lily's 6-strand unmercerized, set at 30 ends per inch. In general, select weights of about 8/2 Canadian or 10/3 U.S. designation.

In a warp face weave, the important factor is the warp setting. Ours at 30 ends per inch is not completely warp-faced, planned deliberately so that the slight showing of black weft will tie the bright stripes into a pleasing whole. Our stripes were warped:

| | | |
|-------------------------------------|--------|---------|
| 12 ends black | 3/8" | approx. |
| 14 ends emerald green | 1/2" | |
| 31 ends red and cream alternately | 1" | |
| 20 ends light purple | 9/16" | |
| 25 ends Turkey red | 3/4" | |
| 14 ends black | 1/2" | |
| 8 ends cream | 1/4" | |
| 31 ends Turkey red | 1" | |
| 23 ends emerald | 11/16" | |
| 8 ends light purple | 1/4" | |
| * 49 ends red and cream alternately | 1 1/2" | |

this group is the centre stripe -- reverse warp order from the purple to beginning = 14", or 421 ends

The draft is a $1_2 3^4$ twill, treadled in plain weave, using tabby harnesses 1&3 alternately with 2&4.

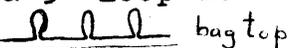
The weft is important - a black, heavy 4-ply knitting yarn for the heavy unlined bags Nos. 2 and 3; a 16/2 black worsted yarn for bag No. 1 which is made up of double thickness, and for upholstery or chair seat weight. A 17/2 would do as well, and a subscriber from Quakertown, Pa., sends us an address for worsteds: Thos. Hodgson & Sons, Concord, N.H. - 17/2 at \$3.50 per lb., also handle 4-plys and heavy rug wool.

Bag No. 1 - round, gathered, horizontal stripes, self-lined:

With 16/2 black worsted weft, weave 32" of firmly beaten stripes, alternating harnesses 1&3 with 2&4.

Cut a stiff cardboard circle 5-3/4" in diameter and cover both sides carefully with stripes (using about 7" of the 32").

Sew the ends of the remaining 25" length together, matching stripes carefully, and press seam flat, then fold lengthwise with the seam to the inside. Overcast edges together for top of bag, and ease the folded edge onto the covered circle, whipping it on invisibly with fine black wool.

For 8 draw-loops at the top, we made a soft round cord, slightly smaller than a pencil, 50" long, using a heavy black 4-ply wool, in "Idiot's Delight" technique. Do you know this one? -- see page 78. (Or, use a soft 4-strand braid instead). Mark off the position for the 8 loops on the top edge. Overcast the cord onto the top edge of the bag as a finish, leaving a 3" loop at eight intervals along the top, to hold draw-cord: 

Make two lengths of "Idiot's Delight" from heavy black rug wool, each 3/4 yard long. From each side of the bag, take these cords through the loops in opposite directions, then sew ends of cord together in two complete circles, for draw-cords and handles.

Bag No. 2 - a flat utility bag, with fringed top finish:

With heavy 4-ply black weft, weave a 27" length, firmly beaten, alternating harnesses 1&3 and 2&4. Leave a 2½" fringe at each end, and tie a knotted fringe of 4 ends across each end.

Fold the length in half crosswise, and overcast the edges together carefully, with fine black wool. Turn the top of the bag over onto the outside, 4" in all including the fringe.

For handles, make two 20" lengths of "Idiot's Delight" cord from heavy black rug wool. Roll the cord ends into a flat spiral, and fasten securely inside the top of the bag, with the spirals about 6" apart:  Leave handle the desired height.

Bag No. 3 - a catch-all utility, with shaped bottom:

Weave a 24" length, as for bag No. 2, with no fringe.

Overcast the sides together. With the bag turned inside out, lay it flat with the side seam flat in the centre, producing a "V" at the bottom corner of the bag, thus:  Stitch across this "V", 2" down from its tip: Turn bag with its second seam upwards and repeat for the second corner of the bag. Turn bag right side out, and it will now have a flat bottom. With a handwoven material or lining material, cover an oblong of heavy cardboard or light weight Masonite, the exact size of the bag's bottom, and let this lie inside the bag to retain its shape when in use.

Hem the top of the bag by hand with a 1" hem. Before finishing the last 2" of hemming, insert a firm rope (ordinary rope from a hardware store, about 3/8" in diameter) the exact length of the bag top. The rope ends should be spliced together in a continuous band -- an amateur job of splicing can be done by cutting the three rope strands in three different lengths, so the strands meet at 3 separate cuts, each cut about an inch apart. Then wrap the whole rope together tightly with linen cord. Complete the hemming job over the spliced rope.

Attach the same stout cord handles as for bag No. 2, but with the spirals showing on the outside of the bag top.

We used this same rope-top and shaped-bottom bag idea to make up a heavy wool circular bag length (LOOM MUSIC, June 1949). An oval top was obtained by lightly tacking down horizontal darts at the top of the sides of the bag. The darts or tucks come up over the rope at the sides, and the rope inside forms a gusset effect. The photograph on page 81 shows the oval effect obtained in this manner, on this warp-face bag.

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

For a heavy cord, use a piece of rug yarn, 8 or 9 times as long as the finished cord length desired. The technique

consists of a kind of crocheting, using the forefingers alternately as the crochet hooks, as follows:

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

Insert the left forefinger under the cord to the left of the knot and twist the cord around itself twice to form a loop over the left forefinger.

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

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

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

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

Continue, working first from one forefinger then the other.

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

So we have come to the end of our sixth year of publication, and we extend to you our best wishes for a happy holiday season. Many tell us that LOOM MUSIC makes an excellent

gift, in which case please send orders early so that we may send a gift notice to your recipient. Or, you may want to make a gift to yourself of some of our back issues (available from 1944 at \$3.00 per year).

We have on hand, too, the hard yellow covers with metal screws (designed to hold one year's issues), at \$1.00 per set.

Don't forget your own renewal subscription -- all subscriptions expire with the end of the year -- and don't overlook our new subscription rate for 1950.

With all best wishes from

your editors,

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

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

WEAVERS' SHOPPING SERVICE
Box 505, Seaforth, Ontario

Miss Winnifred Savauge, Seaforth, Ontario, a member of our weaving staff at the Banff School of Fine Arts, and Secretary-Treasurer of the Guild of Canadian Weavers, offers a new personal selection service for yarns. If you will send her complete instructions about 2-ply weft yarn needs, color to be matched, etc., she will endeavor to find what you need, from yarn lots available at various woollen mills -- 20¢ per oz. postpaid. To receive best service, orders should reach her by the first or the fifteenth of the month, to coincide with her trips to the mills.

She offers also a good supply of weaving cottons. That hard-to-get 8/2 soft spun cotton is offered in thirty-six colors, at prices ranging from \$1.55 to \$1.95 per pound, postpaid. Other cottons such as spirals, tanblend, 40/2 mercerized, etc., are on her list.

Send 20¢ for a color card, to the above address. The card is an excellent offering, bound to give you ideas, with all those seldom-seen colors.



- September 1. Checked breakfast cloth, by Mrs. MacRae, Edmonton
 2. Beige and white luncheon square, by Mrs. Talbot, Winnipeg
- October 3. Dining car twill; 4. Summer and winter drapery, by Miss Agnes McCallum, Edmonton; 5. Swedish lace;
 6. Bronson lace squares; 12. Leno scarf with brocade.
- November 7. Gauze weave borders.
- December 9, 10, 11. Warp face bags.

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