



# warp and weft

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## warp and weft

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### a word from the editor

Now that Warp and Weft has changed hands, probably many of you are wondering just what is going to happen and what the policies of the new owners will be.

It is our hope that we will be able to bring to you every month a distinctive sample with every possible bit of information about it that we can give you.

We hope every month to have at least two good, clear photographs of weavers, fabrics, or other objects pertaining to weaving. If possible, we will try to have three pictures in many or most of the issues.

We hope, every month, to tell you about various weavers from these United States and other parts of the world as well. We hope that you will co-operate with us in giving us the names and addresses of those you consider outstanding in your locality in the field of handweaving.

We hope every month to have an editorial or an article about the latest methods, materials, colors, and other phases of handweaving.

We plan a book review every month, of either a new or already well-known book on handweaving.

We would like to have a question and answer column if enough people show interest in same.

We want to enlarge our advertisements and bring to your attention more people and more suppliers of handweaving supplies and accessories.

We want to tell you about the latest exhibits, and news of the current shows, conferences, and other items of interest throughout the country.

We want to improve and keep improving all the time. One way we will be able to do so is through your help, by having you send to us any news items that you can, by giving us suggestions and criticisms. We will also appreciate an occasional word of commendation if we do the job as you think we should.

I will appreciate hearing from any of you interested in the weaving field, and hope to be able to answer each and every one if possible.

RUSSELL E. GROFF, *Editor*.

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### the exhibition and conference

All of California is looking forward to the *Third Annual Conference of California Handweavers*, to be held April 30 and May 1, 1955 at the Richmond Art Center, Richmond, Calif. There will be a two-day display and the main speaker will be Dorothy Liebes. There will be demonstrations of various different techniques, commercial exhibits of yarns and weaving supplies, and displays by approximately 10 to 15 guilds of selected weavings from these same guilds. The Conference is by reservation only, and all reservations are to go to Anita Corum, 623 Clayton Dr., El Cerrito, Calif. Cost is just \$2.50, which includes a box lunch.

*The Tenth National Decorative Arts-Ceramic Exhibition* takes place in Wichita, Kan., and is sponsored by the Art Association Galleries. It is a juried show. Dates are April 11 to May 11, and for information write to Mrs. Maude G. Schollenberger, 401 N. Belmont Ave., Wichita.

## **weavers from here and there**

It is our intention, each month, to give a profile or short article about various well-known weavers from different parts of the United States, Canada, and other parts of the world. If you know of someone exceptional in your area, please let the editor know about it.



**MARY S. CLAY**  
*Clearwater, Fla.*

A well-known weaver from Clearwater, Fla., is Mary Saunders Clay. She is a native of Alabama, and had her schooling there and at Parson's School of Art in New York City. She attended Columbia University and holds a Bachelor of Science degree and a Master of Arts degree in Fine Arts. She has traveled extensively through Europe and has taught art in public schools, and in several colleges and universities.

Her handweaving experiences began at Berea College before World War II. After being an Army Air Force Material Inspector for 3 years, she settled in 1946 in Clear-

water. Here she assisted teaching weaving in the Adult Education Program until 1951. Then in 1952, she inaugurated a handweaving department at the Florida Gulf Coast Art Center in Belleair, Fla., a community near the Gulf of Mexico and far from the rush and confusion of commerce.

At the weaving studio, she and her students are becoming more interested in yardages. Because of the climate, cottons and linens are favored yarns, although they often use lightweight woolens, silk and ramie. Of particular interest are the use of the native fibers and grasses from the trees and fields of that area.

If you are by chance ever in the vicinity of the town of Belleair, Fla., why not stop in at the Florida Gulf Coast Art Center and become acquainted with Mary Clay?

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## **a plea for help**

If anyone knows of or has some of the patterns developed by Bertha Grey Hayes, please contact Warp and Weft and let us know about them. We would like to assemble a complete set of these patterns and your help will be appreciated.

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## **book review**

Almost every weaver is curious about the various threads that he or she uses. Such terms as wet-spun, as spun in oil, as Alpaca or Vicuna, as tussah silk, these and many other terms are explained in the book by Katharine Paddock Hess in her book "Textile Fibers and Their Use."

This is a wonderful text giving much detailed information. It explains in details easy to understand the characteristics of all types of yarns, their sources. It explains some of the history of weaving, it tells of the processes used in power-weaving, and is profusely illustrated showing many different clear photographs in good close-up

(Cont'd. on Page 6)

## OPALESCENCE

This month's sample is for an evening jacket and skirt combination. It is made of the best quality cottons available and a supported metallic thread.

### Threading Draft:

	2nd repeat						1st repeat										
4.	X	X	X	X	X	X	X	X	X	X	X	X	X	X			
3.		X	X	X		X	X	X		X	X	X		X	X	X	
2.			X	X	X		X	X	X		X	X	X		X	X	X
1.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	

### Treadling:

Treadle 1, 2 times  
 Treadle 2, 1 time  
 Treadle 3, 1 time  
 Treadle 4, 1 time  
 Treadle 1, 2 times  
 Treadle 4, 1 time  
 Treadle 3, 1 time  
 Treadle 2, 1 time  
 (repeat as desired)

*Alternate Treadling:* This gives a slightly different figure.

Treadle 1, 1 time  
 Treadle 2, 1 time  
 Treadle 3, 1 time  
 Treadle 4, 1 time  
 Treadle 1, 3 times  
 Treadle 4, 1 time  
 Treadle 3, 1 time  
 Treadle 2, 1 time  
 (repeat as desired)

### Tie-Up Draft:

o	o	x	x	o	x
o	x	x	o	x	o
x	x	o	o	o	x
x	o	o	x	x	o

1 2 3 4 A B

x—is for counter-balance looms  
 o—is for jack-type looms

The pattern is *Italian Diamond*, from Marguerite P. Davison's, "A Handweaver's Pattern Book." It is one of the most versatile patterns available and can be used for many different uses.

### Warp Used:

A size 20/2 black Egyptian Cotton thread was used. It comes on 1/2-lb. cones, and has 8,400 yards per lb. The price is \$4.50 per lb.



### Weft Used:

*Pattern thread*, was a 10/3 tightly twisted mercerized cotton. Available in red, and 27 other colors on 600-yard spools. Price per spool is 79c each. This was doubled 2 ends on a bobbin using it as a single thread.

*Tabby thread:* This was a 1/64 gold metallic thread, supported or reinforced with nylon. It is available in gold or silver on large 8- to 10-oz. spools. Price is \$5.00 per spool, plus 50c spool deposit.

All of these materials are available from Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, Calif.



### more about the sample

The warp was set at 30 threads per inch, 2 ends per dent, in a 15-dent reed.

One lb. of warp will do a 7-yard warp, 36 inches wide, 30 threads per inch. It could be set at 32 or 36 threads per inch if desired.

The weft thread, the 10/3 red cotton was doubled on the bobbin, two ends being woven as one. There are many ways of doing this, and the most preferred way is to wind one end from each of two different spools, both ends on the same bobbin. This particular thread was used for pattern thread for several reasons. It has a very tight twist, and so will be much more durable or long-wearing. It will not fuzz like many softer cotton threads. It comes on small convenient 600-yard spools. You do not have to worry about dye lots in this particular 10/3 cotton. There is no variation in the dye lots, so you can purchase a spool now and then a year later, purchase the second spool and not have to worry about the dye lot.

The jacket, if made properly, can be made so that it is reversible. If you use a nice lining and sew it properly, it can be turned inside out and used as a mandarin jacket, with just the front seam of about 4 inches wide where it buttons, the collar and the cuffs will be accented with the overall pattern effect and the lining, which could be a bright red, and black, would be the main background of the jacket.

We have made it in combination with a skirt, making the skirt entirely black, using black 10/3 as the main background or weft in the same skirt, and using exactly the same border for the belt and the border at the bottom of the skirt. If made this way, you can get 2 skirt lengths out of 2 1/3 spools of the 10/3 black.

There are no particular problems involving the warp. It is a good strong thread, and has been both mercerized and gassed to make it a smoother, stronger

thread. It is one of the best quality cottons you can find.

The only problem with the weft is that of winding the 2 ends on one bobbin properly (10/3). If you do not wind properly, you sometimes find that one of the two ends is slightly longer on the bobbin and this eventually causes a sort of backlash on the bobbin. When this happens, I pull the long thread out of the bobbin until both are the same length, and hold the long end on one of the outside two edges so that this situation is taken care of.

The metallic is fairly easy to handle, but perhaps one or two suggestions are in order. You will find that the metallic works best and easiest on a boat shuttle and not a stationary bobbin shuttle. Be sure that your bobbin is a fairly tight fit in the shuttle, so that it cannot slip back and forth on the pirn too far. *Do not wind the bobbins with metallic full.* You will find that if the metallic bobbins are wound only about 1/2-full and cone-shaped towards the center, that it is easier to handle. There is less chance of the metallic unwinding off the end, and thus less chance for backlash.

### COST OF FABRIC

*Warp:* 30 threads per inch, 36 inches wide, costs 65c per yard.

*Weft:* pattern thread, takes approximately 2 to 2 1/2 spools per yard, or \$2.00.

*Weft:* metallic, supported, takes approximately 1 oz. per yard, or 50c to 60c.

Good average price per yard would be \$3.00 per yard for the all over pattern material.

Talking to our dressmaker, we find that it takes approximately 2 yards of material to make up the jacket, in a size 16. To make the skirt, it would take another 2 to 2 1/4 yards, so from one pound of warp you should be able to get enough material for 2 skirt lengths and one jacket length. Other sizes will vary with the amount of yardage required accordingly.

## **book review (continued)**

detail. It has a section on the finishing of woven fabrics, and tells in detail about the latest synthetics, their characteristics, structure, their chemical and physical properties. It goes into detail, telling how the many various yarns are spun, how chenille is made, what the characteristics of a good and poor fabric are. There is a section there for the benefit of the consumer, telling him how to buy woven fabrics, what the various terms mean, about the different terms used by the manufacturer to get you to purchase his product.

There is a special section on the dyeing of yarns, and another one on how design is obtained in all types and kinds of fabrics.

There are thorough explanations on the complete processing of linen from the original flax plant to the completed fabric, on rayons, cottons, synthetics including nylon, dacron, orlon, acrilan, dynel, vinylon, saran and still others. This is the fifth revised edition of this text book, and it is used in many colleges and classrooms throughout the country. If you're interested in weaving, you'll be interested in this book.

*Title:* "Textile Fibers and Their Use."

*Author:* Katharine Paddock Hess.

*Publisher:* J. B. Lippincott Co.

*Cost:* \$5.50 per copy (fifth edition).

*Available:* Robin & Russ Handweavers.

## **questions and answers**

I have come across the term "Bradford Spun and French Spun," yarns in the purchase of worsted yarns. What do the two terms refer to?

Bradford or English Spun as it is sometimes called is the name given to a par-

ticular method of spinning worsted yarns. The Bradford system requires that the wool yarns usually be greased or oiled so that they can spin the yarn easier.

French Spun is another term used to describe a method of spinning yarns, and in particular worsteds. This method does not require grease or oil, but usually the yarn has been scoured and all oil or grease removed before the yarn is spun. It involves a little more intricate machinery than the Bradford system of spinning, and one advantage is that as the yarns are usually scoured before being spun, there is less shrinkage in the fabric after weaving it. Also, French Spun yarns are many times available in clearer and brighter colors because there is no grease or oil in the yarn to hinder it from taking the dye.

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## **a second book review**

An unusual book, and probably the only one of its kind, is the latest edition of "Tour and Shop."

This is a book for the traveler, for that person going on a trip this month or next month, and wanting to purchase some unusual articles or nice gifts while on the trip.

It actually has a listing of the Mill Shops, of the State Fairs and Festivals, of Little Theaters, Rodeos, and Music Festivals, and also lists many of the better craft shops.

Full details of all these shops and stores and festivals are given, and they are listed alphabetically, by state, and then by cities within the states.

*Title:* "Tour and Shop."

*Editor:* Elizabeth Gilpin.

*Publisher:* Livingston Publishing Co.

*Price:* \$2.00 per copy, p.p. prepaid

*Available:* Robin & Russ Handweavers.



#### **a report on the southern california handweavers guild annual exhibit & fashion show**

The Southern California Handweavers Guild should receive commendation for their outstanding exhibit at Plummer Park in Los Angeles, last November.

We thought one outstanding piece or group was a place-mat setting done by R. B. Wall, of Los Angeles. It was done in a traditional Whig Rose with Border pattern and we hope sometime soon to have a picture to show you why we liked it. The above photograph shows three of the pieces chosen as outstanding in one of the 13 areas. One was a lovely scarf in a double weave in light greys and yellow by Karin Haakonsen of Santa Barbara. Another was a beautiful 8-harness table cloth in all cotton, with a warp of 20/2, set at 48 threads per inch. Another was the drapery sample featured in *Warp & Weft* last October and woven by your editor.

Lillian E. Kringel as chairman of the educational and commercial exhibits, had a nice display of weavings from various

countries of the world, as well as yarn and loom displays, and actual weaving demonstrations.

Mary Hense as chairman of the Fashion Show, outdid herself with a presentation of a wonderful variety of woven projects being worn as suits, dresses, skirts, blouses, coats, etc. In the fashion show, a sheath cocktail dress and matching apron (woven by Inez Sauters) was made to represent what the colors of a peacock meant to her. Pat Nielsen modeled an all-cotton dress which her mother wove, and which she designed. Dorothy Phillips modeled a striking black and white skirt, with 4 gores, one gore black with a white border, one white with a black border, etc.

Dorothea Hulse, the president of the guild, was busy helping for the arrangements of all the displays and did a marvelous job in a general overall management of the entire show.



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