

# warp and weft

Volume VIII, No. 3

March, 1955



## warp and weft

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### A Word from the Editor

Now that our first issue is out, that is, the February issue which was late, and for which we are sorry, we are now at work on the March issue, and hope that by the April issue we will be on schedule, and have it mailed by the 15th instead of the end of the month. We just wanted to let you know, that being delayed was not intentional, but for us was a combination of several things. It was a combination of moving to a new studio, and meeting with many problems involved in such a move, bouts with the flu by both Robin and Russ and unfamiliarity with addressograph, printing, and other problems.

Enough for excuses, and now to get to something more interesting. You noticed on our February issue a new cover, and more photographs, and we feel more detailed information about the sample. We hope that this is what you want, and will look forward to hearing if it is. We had intended to have a new cover every two months, but if we can, we will try and have one for each issue.

I might say that last month's cover was a picture of the fabric (Opalescence) which was the sample of the month. It

was a picture of the alternate treading which we gave.

Also, now that we have our first issue out, we feel free to contact various advertisers and actually show them what they will get for their money. We've made several new contacts, and hope to have more advertising with the April and particularly the May issue.

We also can't tell you what a thrill we had, when we saw our first proof copy from the printer, and when we finally received our entire 1,500 copies of the first issue. One of the most satisfying experiences in a long time. And when we mastered the intricacies of the addressograph, and cutting stencils, and the final mailing, we had such a feeling of pleasure—and of relief. Also some regrets, as we were late and hadn't intended this.

Once again, we want to say that we will welcome all comments and criticisms, and we particularly want to send you the news of the various guilds, of exhibits, of outstanding fabrics. If you know of any such reports, please send them in to us, and we will do our best to record them faithfully.

RUSSELL E. GROFF, *Editor.*

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### CONFERENCES and EXHIBITS

THE MADISON, WIS., WEAVER'S GUILD has prepared an exchange exhibit. They hope to hear from other guilds desiring to exchange exhibits during the next 12 months. For further information, contact Mrs. Frank C. Moulton, 4223 Mohawk Dr., Madison 5, Wis.

THE SOUTHERN CALIFORNIA HANDWEAVERS' GUILD is also working on a traveling exhibit, and it is hoped that this exhibit will be shown all over the United States. Chairman in charge of this exhibit is Miss Agnes Mitchell, 117 N. Auburn Ave., Sierra Madre, Calif.

(Cont'd. next page, Col. 2)

## 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 country. If you know of someone exceptional in your area, please let the editor know about it.



MADGE FRIEDMAN  
*Chicago, Ill.*

I'll bet you can't trace your interest in weaving to falling in love with the colors in a rug, but that is what Miss Friedman claims. Actually, while working with the Red Cross in North Africa during World War II, Madge Friedman found a beautiful Moroccan rug, and she purchased it and had it sent home. Several years later when looking at her rug, she thought to herself that she'd like to try her hand at something in which color and texture were important. That was the beginning of her weaving.

Actually, by profession a dancer, Miss Friedman has done many things besides her weaving. She was a member of the

Martha Graham dance troupe, she was a script reader for RKO in New York City, she danced at the Chicago Railroad Fair, she taught modern dancing at the Francis Parker School (her own alma mater), and she organized the Story Book Theater with entertainment geared to children. Besides her weaving today, the Story Book Theater is still an active company, and they have just finished an engagement in Milwaukee.

Now located at the Contemporary Art Workshop at 113 E. Armstrong Court in Chicago, Miss Friedman has many fabrics on display.

She has had some of her fabrics displayed in the Good Design Show in the Merchandise Mart in Chicago, has had fabrics in the Midwest Designer-Craftsman Show, and in numerous other places. She has been constantly working with decorators and working particularly in draperies and upholstery.

She has tried quite a bit of experimenting with silks, and it was through her first purchase of silks from Robin and Russ that we became acquainted.

I'm sure you'll want to hear more of Miss Friedman's activities at a later date.

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## Conferences and Exhibits (cont'd)

THE CONTEMPORARY HANDWEAVERS OF TEXAS will hold their Annual Meeting May 6 and 7, 1955 at the University of Houston at Oberholtzer Hall. There are 10 different classes in which Ribbons will be awarded and entries are invited from all over the country. For further information contact Mrs. Grace Sands Smith, Houston Public School, 1300 Capitol Ave., Houston, Tex.

## PRINCESS MARGARET ROSE TARTAN

This month's sample is one of those everlastingly popular Tartans. This particular one was chosen to be this month's sample because of the popularity of England's young princess. We could not find much about the origin of this tartan, but we believe that it was designed especially for the young princess.

### KEY TO COLORS USED IN SAMPLE

- A. Pimento Scarlet
- B. Hunter Green
- C. Midnight Black
- D. Winter White

*Threading Draft:* (Miniature)—Cut to one-half its actual size.

4.	B	B	B	A	A	A	C	A	A	A
3.	B	B	B	A	A	A	D	A	A	A
2.	B	B	B	A	A	A	C	A	A	A
1.	B	B	B	A	A	B	A	A	B	A

*Tie-UP Draft:*

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

1 2 3 4 A B

Standard tie-up for 6-treadle, 4-harness loom.

*Warp Used:*

A size 18/2 or as some people call it, 2/18s French spun worsted yard, was used for both warp and weft. It has 5,000 yards per pound, and comes on ½-pound cones. The price is \$7.50 per pound, parcel post prepaid.

*Weft Used:*

The weft thread was used exactly the same as the warp. You will notice that the tartan was woven on a twill, and consequently it takes more threads in the weft to balance the squares or blocks so that they are the same width as the colors are in the warp. Here are the sequences we used and the number of threads we used to balance it so it was a squared pattern:



- 22 threads Hunter Green
  - 14 threads Pimento Scarlet
  - 1 thread Hunter Green
  - 8 threads Pimento Scarlet
  - 1 thread Midnight Black
  - 1 thread Winter White
  - 1 thread Midnight Black
  - 8 threads Pimento Scarlet
  - 1 thread Hunter Green
  - 14 threads Pimento Scarlet
- (repeat as desired)

(Cont'd. on Page 7, Col. 1)

## More About the Sample

4.	D	C	A	A	A	A	A	A	B	B	B	B	B	B	A	A	A	A	A
3.	D	C	A	A	A	A	A	A	B	B	B	B	B	B	A	A	A	A	A
2.	D	A	A	B	A	A	A	A	B	B	B	B	B	B	A	A	A	B	A
1.	D	A	A	B	A	A	A	B	B	B	B	B	B	A	A	A	A	B	A

Original threading draft before we cut it down to fit this month's sample:

The sample this month is approximately  $\frac{1}{2}$  of its actual size. We cut it down to as near  $\frac{1}{2}$  as we could, so that we could give to you a full repeat of the pattern for your sample this month. Our sample this month varies just 2 or 3 threads from being exactly  $\frac{1}{2}$  the size of the tartan. We are going to list here, the actual threading draft, as we copied it from the sample swatch we have. If you use a finer yarn for warp and weft at say 30 or 36 per inch, of course the size of one repeat of your pattern varies. If we had used it at 24 per inch instead of 20, the 2/18s French spun worsted would have made a slightly smaller pattern that we are presenting herewith.

Also, this is our first attempt at using the French spun worsted yarn in a tartan. To us, the result is very pleasing. The French spun yarn has many properties that we like. First of all, it is quite a soft yarn for a worsted yarn, much softer than most yarns spun by the Bradford system. Secondly, this yarn has just a little more body than most yarns the same size. This is because of the way it is spun. Third, there is a wide range of colors available, and these are as near the tartan colors as we could come. We feel that they are very close to the true tartan colors. Fourth, there is very little finishing needed for the woven fabric. The yarn is scoured and has very little oil in it. Thus it has taken a little brighter color than some of the yarns in oil, and doesn't shrink quite as much as most worsteds, and also, doesn't require as

thorough a washing as do the many yarns in oil.

### *Reed Used:*

A 10-dent reed was used, and 2 ends per dent were sleyed through the reed. It is invariably better to use a coarser reed and double-sley it rather than use a fine reed and single-sley it.

### *Amount of Material Used:*

Using the set-up we have described, we set up a 12-yard warp, 40 inches wide, 20 threads per inch. This took in all 9,600 yards of material for warp, or approximately 2 pounds in all. However, when you divide this 2 pounds of yarn into 4 colors, you can see that you have to purchase more than 2 pounds.

For weft, we made an allowance, of slightly less than twice as much as the warp. So in all, we figure that it will take 5 to  $5\frac{1}{2}$  pounds of yarn in all. Breaking it down even further, from our 12 yards of warp, we received a full 11 yards of finished material. Going still further, or dividing  $5\frac{1}{2}$  pounds into 11 yards, we find that it takes  $\frac{1}{2}$  pound of yarn per yard.

### *Cost of Fabric:*

As we figure that it takes approximately  $\frac{1}{2}$  pound of yarn per yard of finished 38-inch width material, we find that this

(Cont'd. on Page 6, Col. 1)



yardage costs exactly \$3.75 *per yard*. Actually this figure will vary slightly with the weaver, and we feel will be just a little less, as we would rather estimate over cost rather than under. This is a high estimate, but fairly close. We are not quite yet finished with our 11 yards yet so we cannot be exactly sure. Incidentally, with our 12-yard warp, we are using 8 of this material for Warp and Weft samples, and we plan on having the balance made up in the traditional Scottish Fashion, with pleats on one side, and a fringe on the other side of the skirt, with a large safety pin to hold the skirt together at the bottom, about 10 or 12 inches above the hem. It will be a partial wrap-around skirt when finished. We hope to have a photograph of it for you later here in Warp and Weft.

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All the materials used in this month's sample are available from Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, Calif.

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## BOOK REVIEW

Another one of those Swedish books which are so popular has just become available.

Clear-cut photographs, many in color as well as black and white, and 5 or 6 fabrics are pictured in each photograph.

"VI VAVER TILL HEMMET," by Maja Lundback.

This text specializes in upholstery and in drapery. Most of the fabrics are numbered and there is a clear-cut concise explanation of each of the numbered fabrics. The colors are as usual, very beautiful, and many of the patterns are textured weaves which are so popular in drapery and in upholstery.

The text is in Swedish, but the loom set-up, tie-up and treadling are in the universal language of the weaver.

A vocabulary of about 20 to 30 different Swedish words is all that is needed to understand the various explanations of the patterns.

It is our feeling that the book is well worth the cost alone in the enjoyment of the clean, clear-cut pictures, and especially those that are in color.

*Title:* VI VAVER TILL HEMMET.

*Author:* Maja Lundback.

*Cost:* \$3.75 per copy, 13c postage.

*Available:* Robin & Russ Handweavers.

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## A Second Book Review

Many weavers are familiar with this book or pamphlet, and it has just become available again after being off the market for over a year. We're referring to:

"SEVEN PROJECTS IN ROSE-PATH," by Berta Frey.

This 30-page pamphlet has been revised, and is now once again available.

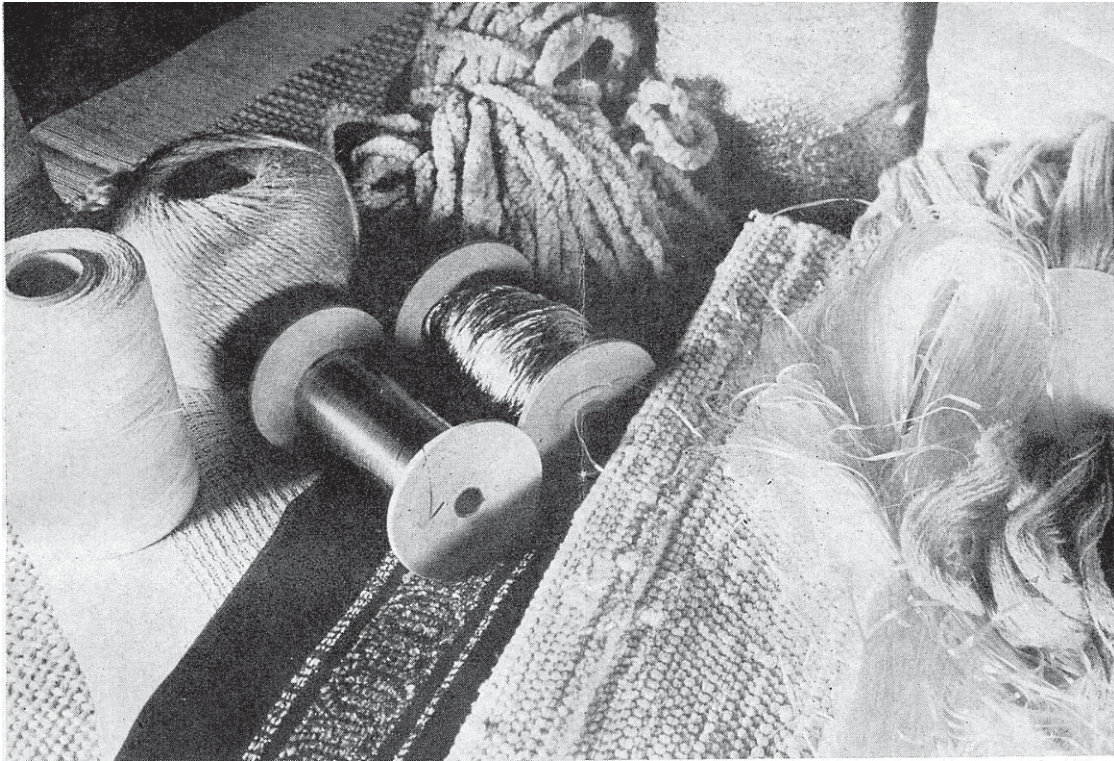
It includes an explanation on both four- and eight-harness Rosepath, and various methods of writing the Rosepath threading draft.

Of particular interest to those interested in lace weaves, are the explanations of Leno, Leno Variations, Spanish Lace, Spanish Lace Variations, Danish Medallion, Brooks Bouquet, Picked-up Bronson, Greek Lace, Peruvian Guaze, and combinations of many of these laces.

There are some easy to understand illustrations of special techniques such as the Giordes Knot, Tufting, Soumac, and Twining, Halv-Flossa, Dukagang, etc.

The pamphlet is so arranged that it makes a good project book for study groups in the various weavers guilds.

The author has had several guilds use this for study groups, and the work pro-



**Texture in Weaving** — The above photograph shows just a few of the thousands of textures that can be used in hand-weaving.

duced all on the same set-ups, by different weavers using different colors, textures and kinds of threads, is truly inspiring, when you can see a complete set of such samples.

Still available at the same low price, and better than ever is:

*Title:* SEVEN PROJECTS IN ROSE-PATH.

*Author:* Berta Frey.

*Cost:* \$1.50 per copy, 11c postage.

*Available:* Robin & Russ Handweavers.

**Princess Margaret Rose Tartan (Cont'd.)**

We should mention that the balancing of this plaid, woven on the twill, will vary with individual weavers. Whereas it took 22 threads of the Hunter Green to balance the plaid for myself, it might take another person only 24 or 20 threads to balance it in the same color. So, you're on your own as far as this is concerned.

**Questions and Answers**

*Question:* I have heard the term  $2\frac{1}{2}$  run used in connection with silk, as 2 run, 4 run, etc. Just what does this mean?

*Answer:* A run is a unit of measure in silk. According to one of the silk manufacturers, they say that a run is equal to 1,680 yards of material. Thus a  $2\frac{1}{2}$  run will have  $2\frac{1}{2}$  times 1,680 or 4,200 yards per pound. A 5 run material has 5 times 1,680 or 8,400 yards per pound.

*Question:* I'm planning on buying a new loom and I'd like to know what reeds to purchase with it.

*Answer:* It seems that the most common reed sold is a 15-dent reed. If one comes with your loom it is usually a 15-dent reed. After a 15-dent, usually a 12, 10, 8 and 6 are about the most common used and in that sequence.

# THE Weaver's Marketplace

## 8 PLY SMOOTH-SPUN SILK-WARP

This beautiful lustrous silk available  
in a limited quantity.

9,000 yards per lb. in skeins  
Use it at between 30 to 40 thds per inch.

1 lb. does a 7 1/2 to 8 yard warp,  
30 threads per inch, 36" wide.

Price is \$8.00 per lb.

**Robin & Russ Handweavers**  
632 Santa Barbara Street  
Santa Barbara, California

### *Special*                      *Special*                      *Special*

3/18's special warp twist  
75% wool, 25% kid mohair

Available in natural color only.

Send self-addressed stamped envelope  
for your free samples.

**The Handweavers Work Basket**  
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### **Corrective or Snap-on Heddles**

These slip-on, snap-on repair heddles  
save many an hour of your time.

Available in 5 different lengths:

6"    8"    9"    10"    12"

Send us a sample heddle and we will match  
and send you the correct length.

\$1.00 per dozen, parcel post prepaid.

**ROBIN & RUSS HANDWEAVERS**  
632 Santa Barbara Street  
Santa Barbara, California

1 1/2 natural wool yarn, 1100 yds lb.  
In skeins, ready for dyeing.

Price is \$2.50 per lb.

Special quantity prices on request.

Send 3c stamped envelope for sample.

**ROBIN & RUSS HANDWEAVERS**  
632 Santa Barbara Street  
Santa Barbara, California

**warp and weft**  
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