

# **warp and weft**

Volume VIII, No. 8

October, 1955

## warp and weft

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### A Word from the Editor

It is hoped that our next issue, the November issue will be our first attempt at an enlarged edition. We are planning on it, and word from the printer as to cost, etc., is the only thing that can possibly delay it.

Our second article on looms, this month, concerns the Norwood Loom. We are featuring this loom this month, because many of you are familiar with this loom manufactured by the former editors of *Warp and Weft*.

We have had to date, only one comment from our subscribers as to our plan to try and increase *Warp and Weft* to a 12 page bulletin. We would appreciate further comments and suggestions.

We are attempting this month, a little different sample approach. Instead of a fabric, we are trying to show a technique and point out its many uses or application in weaving.

We will do this from time to time with other various approaches to the many handweaving techniques.

RUSSELL E. GROFF, *Editor*

### This Month's Cover

The fabric pictured on the cover this month was woven by Hella Skowronski who is also featured in this month's issue.

She states that it is her favorite fabric.

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It is a sheer Casement Cloth, with a warp of two different kinds of spun silk, and the weft is mohair in natural colors.

This particular fabric was awarded a ribbon in the 1954 Northwest Craftsmen Exhibition.

### Book Review

This month, we are going to present a book which has been out of print for the past 1½ to 2 years, and which we find of great interest to some weavers.

It is the Swedish Text, "JAMTLANDSDRALL," by Maria Moden-Olsson.

This is an unusual text in that it is devoted entirely to one type of weave, "The Crackle Weave."

Sections of the book are devoted to table linens, table-cloths in particular, upholstery, and some curtains, and drapery, and a few other items.

Many pictures are given, and quite a few of these fabrics pictured would have many different applications to the weaver of today.

As the "Crackle" weave is a weave with a small overshot skip of only three threads, you can see that this particular weave would work well in linens, upholstery, some draperies, toweling, and various other fabrics.

Quite an interesting book, it is devoted entirely to mostly four harness weaves, with the exception that towards the back of the book there are a few six and eight harness weaves.

The photographs are not quite as clear as most Swedish illustrations, but this is made up for by the actual content. Text is in Swedish, and is clear and easy to understand, with the threading, tie-up, and treadling drafts all being given.

*Title:* JAMTLANDSDRALL.

*Author:* Maria Moden-Olsson.

*Published:* In Sweden.

*Cost:* \$2.30 plus pp. and ins.

*Available:* Robin & Russ Handweavers.

## Weavers from Here and There

It is our intention, each month, to present a short article about various well-known weavers from all over the country. If you know if someone exceptional lives in your area, let us know about them, and possibly present them to you.



HELLA SKOWRONSKI  
*of Bellevue, Washington*

Many of the weavers of the Pacific Northwest will recognize the picture above, and know of the outstanding work being done by Hella Skowronski in the hand-weaving field.

Studying her first weaving lessons with Nellie Sargent Johnson in Detroit, Mich., Hella then later studied with Ruth Ingvarson, an excellent Swedish weaver.

In 1940 and 1941, while in Philadelphia, she became very interested in the fine textile collection which is available at the Philadelphia University Museum. She was particularly interested in the Peruvian techniques, particularly guazes, and did much research and experimentation along these lines.

She has lived in the Seattle area since 1941 and has become interested in the more complex weaving problems, doing

tapestry weaving and rugs, and adapting some of the early Peruvian techniques. Then she started working with yardages, first with heavy Textured Fabrics and then with the Casement Cloths and Plastic Blinds. Today, she produces these as well as Upholstery and Drapery Fabrics.

She has had many exhibitions and won many awards with her fabrics. Her rugs in particular, and other fabrics also, have been chosen as outstanding in some of her many exhibits.

She has won several awards in the International Textile Exhibition which is sponsored yearly by the University of North Carolina, has had fabrics accepted for the 1955 "Good Design" exhibit, and has had many of her fabrics shown in "Invitational" exhibits throughout the country.

Yes, I'm sure that you will agree that Hella Skowronski of 9923 S.E. Bellevue Place, Bellevue, Washington, is an outstanding weaver.

## Weaving Guilds, Attention

As we mentioned in an earlier issue, we are eventually planning a directory of the various weaving guilds across the country. Let us have the name of your guild, and a permanent mailing address, and a little of the history of your guild, that we might add it to the file of guilds now available.

## Questions and Answers

*Question:* In many of the Swedish texts, they give figures such as 80/10 or 100/10 or 75/10. This refers to the number of threads per inch. How can we transpose or translate this into English.

*Answer:* The Swedish Unit of Measure is in the Metric System. Actually 80/10 refers to 80 threads per 10 centimeters. To find how many threads per inch, you divide 10 by 2.5 which gives you 4. Then divide 80 by 4 and thus you have 20 threads per inch. Actually one inch

(Continued on page 7)



## "The BROOKS BOUQUET"

*A lace weave with many uses*

This month's sample is an attempt to show you how some of the various lace weaves can be used and adapted to our fabrics of today. This particular lace weave, and many others can be woven on a 2 harness as well as 4 or multiple harness looms.

### Threading Draft:

The threading draft for this sample is just a standard twill, 1, 2, 3, 4, repeated over and over. Or, if you would like to plan a project, say a stole, use an overshot threading draft, and you can do the lace on this same set-up also. On a two harness loom, your threading is 1, 2, 1, 2, 1, 2 repeated.

### Tie-Up Draft:

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

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

### Warp:

2/18's French spun worsted white, 5,000 yards per lb., on ½ lb. cones. Price is \$7.50 per lb., parcel post prepaid.

### Weft:

5/2 spun doupioni silk. 4,200 yards per lb. on cones. Price is \$6.50 per lb.

### Reed Used:

With the 2/18's French spun worsted as warp, we used a 15 dent reed. From practical experience, we have found that this works out very well for stoles, and it was on a stole set-up, that we wove this sample.

### Procedure to weave "Brooks Bouquet."

1. First of all weave five or six shots of plain weave, and have the shuttle

end on the right hand side of the loom.

2. Step on your next treadle, just as though you were going to throw your shuttle to the left for another shot of plain weave.
3. Pass your shuttle into the open shed, past 10 threads, and then bring the shuttle up to the top of the warp, between the 10th and 11th—while the shed is still open.



4. Pick up the next 4 threads in your hand, the 11th, 12th, 13th and 14th threads in your hand.  
A. Remember, you are working from the right to left.
5. Take the 11th and 12th thread, and pull them underneath the 13th and 14th threads, and then up above the 13th and 14th threads. This actually crosses the 11th and 12th threads over the 13th and 14th threads. Drop the 13th and 14th threads and pass the shuttle between these two groups of threads.
6. Repeat this same procedure with the next 4 threads, and repeat again and again across the width of the warp, until you have 10 threads left on the left hand side of the warp. All this

is done with the shed still open. Then with 10 threads left on the top part of the shed, pass the shuttle into the shed, and on through, past the last 10 threads.

7. Pull this thread taut, so that there is no slack in the thread.
8. Beat this thread back until there is about  $\frac{1}{4}$ " of space between this thread and the last thread woven.
9. Weave 5 or 7 rows of plain weave, with the first thread being beat to a position where it is just about  $\frac{1}{4}$ " from the thread that makes the lace.
10. An uneven number of rows of plain weave is made, 5, 7, or 9, so that you end on the same side of the loom where you first started the lace weave.
11. Repeat the entire procedure a second time, and notice how your crossed threads pull together and form a lacy effect.

Now is the time to begin experimenting. Instead of trying just 2 under and over as we explained above, try it in units of 3 or 4 threads. Then skip 2 or 4 or 6 threads in between each lace knit.

There are many possible variations of this particular lace weave.

You can try this same effect with the shed closed, or using a very heavy contrasting color and weight thread to make the lace, or many various combinations.

Your next question will probably be, **WHERE WOULD I EVER USE SUCH A WEAVE?**

That is a good question, and let us try and answer it by telling you how we have used such a weave.

1. One of our main uses of this lace effect is in stoles. We use it for fringes, using the warp as the fringe, doing usually 3 repeats of the lace on each end of the stole. You can use it to set-off an overshot border in your stole if you care to.
2. We have used this lace effect in table linens to make initials.

3. We have used this lace effect in table linens to make decorative figures such as a cross, a star, or any of a thousand and one such figures.

4. We have used it in skirts to make an open lacy effect.

5. We have used it in blouse and dress materials, for collars and cuffs, and for decorative motif in belts, etc.

6. We have used it in drapes or casement cloths to make a semi-sheer drape or casement, allowing some light to come through such a fabric.

7. In small, decorative scarves, and men's as well as women's.

So from this wide usage, you can see that a lace weave such as this plays an important role in some of our hand-weaving.

If you have mastered this particular lace weave, "The Brooks Bouquet," you have just opened up an almost entire new field of weaving for yourself. There are many types of lace weaves that can be done, and wonderfully decorative effects often result. Why not try and figure out some of these yourself, now that you know how to do this particular one.

One objection to such a lace weave that we have heard, is the complaint "It takes so long to do." However, in this case, it just cannot apply, as this lace is easy to do, and the result is quite worth-while and interesting. We have even made entire stoles of this particular lace weave, and have found that weaving time with an all over lace pattern is from 4 to 6 hours. Why don't you try it?

### **We'd Like to Purchase**

Yes, we'd like to know if anyone has a set of "The Weavers," that we might possibly purchase them. This is the quarterly bulletin that was published by Emile Bernat & Sons Co. from approximately 1936 to 1943 or 44. If you know of anyone with a set of these, please contact Robin & Russ.

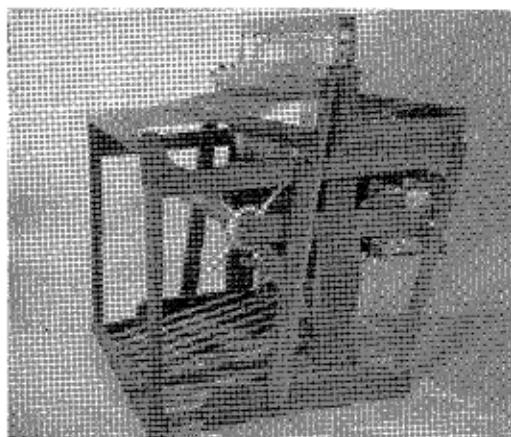
## The Norwood Loom

For our second loom description, we have chosen the Norwood Loom, made by the former publishers of Warp and Weft, at Baldwin, Michigan.

This is a jack-type loom, and is a folding model loom. It is a little hard to fold, but when folded, it makes a nice compact package.

There are many things to recommend this loom. It has lots of weaving space, it is well designed so that it has a wide shed when you step on the treadles, it has an easy-to-handle gear on the cloth beam, that makes it convenient to tighten your tension.

The loom is made of Cherry, and is just like a piece of living room furniture. If you wax it thoroughly a few times, it has a beautiful lustre and the grain of the cherry stands out beautifully.



The loom comes in a combination of sizes, being available in a 22", 30", 40", and 50" width. It is available in 4 harnesses. A 60" width and 8 and 12 harness looms are made for special orders.

This loom has been improved greatly over what it was when originally produced about 9 to 10 years ago.

As this is a jack-type loom, it is quite easy to tie your treadles so that you can control only one harness or perhaps 3 harnesses with one treadle. This is a help

in weaving such weaves as Bronson, Swedish Lace, and various other similar weaves.

This loom is a little more compactly made than some looms, and yet does not lose any of the features of a good loom.

The Norwood Loom Company also manufactures a very nice bobbin winder, with a foot rheostat and a tapered shaft. Other accessories are benches, spool racks, tensioners, and skein reels.

If you are interested in such a loom, I'm sure that if you drop a line to the Norwood Loom Company, Box 272, Baldwin, Michigan. They will send you a price list and illustration on the loom.

## A Second Book Review

For those who are interested in Tartans, they would enjoy this small, inexpensive book on "THE SCOTTISH CLANS AND THEIR TARTANS."

This is the 37th edition of the book, and it has 96 color reproductions of authentic Tartans, with a history of each of the 96 Tartans.

There is also a very interesting map of Scotland reproduced, showing the geographic location of the various clans.

In the back of the book, there is a very interesting 20 pages of advertising, most of it about tartans, Scottish History, and other such information. This is quite a small book, but jam-packed with interesting information about the various clans.

The color reproductions alone make the book worth its purchase price. Checking the color plates with a magnifying glass, I find that you might possibly be able to make a thread count of the various colors used, but it will be a little hard to do.

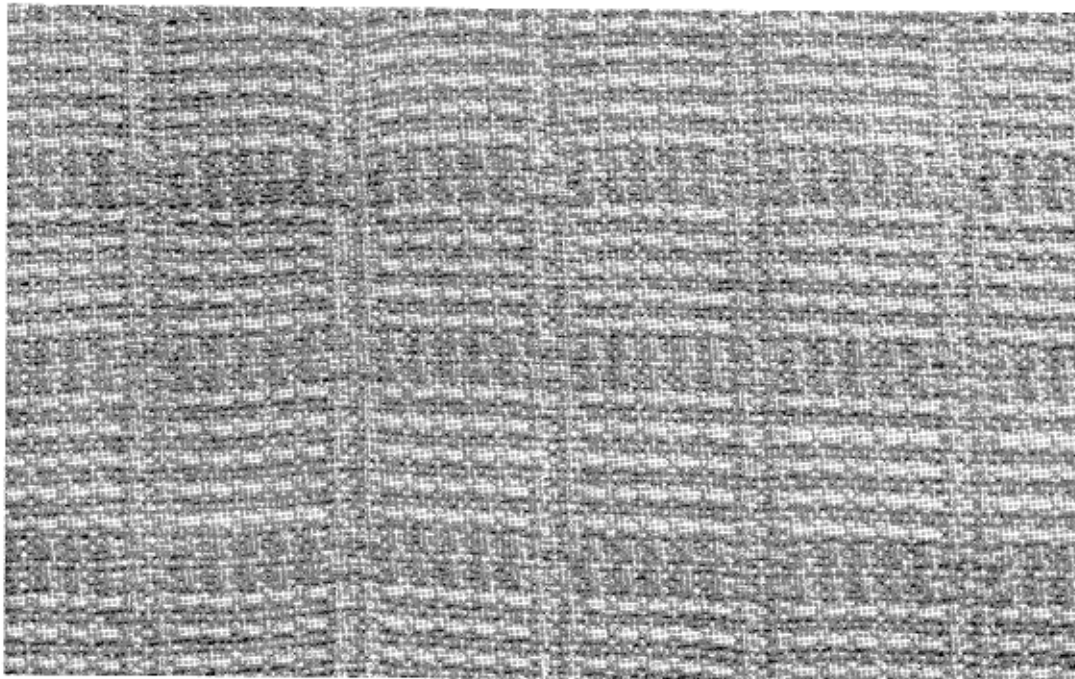
*Title:* The Scottish Clans and Their Tartans.

*Authors:* W. and A. K. Johnston and G. W. Bacon, Ltd.

*Printed:* In Edinburgh, Scotland.

*Price:* \$1.50 plus 12c pp. and ins.

*Available:* Robin & Russ Handweavers.

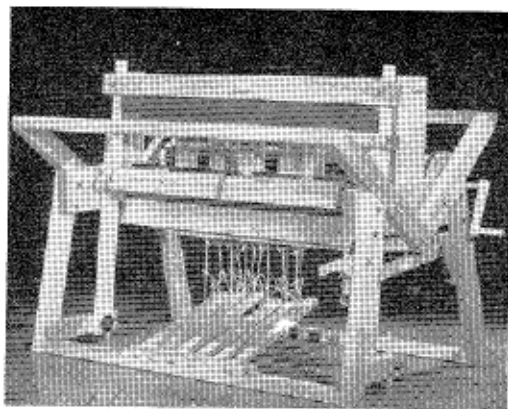


A CANVAS WEAVE from the Marguerite P. Davison, "Handweavers Pattern Book." This particular weave is called SWARTHMORE CHECK, and is quite a bit of fun to weave.

#### QUESTIONS AND ANSWERS (Cont'd.)

is equal to 2.54 centimetres. Thus you can use the figure  $2\frac{1}{2}$  as close enough to one

inch and thus you can figure out the threads per inch.



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