

# warp and weft

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June, 1957



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**Assistant Editors:** Robin Groff and Frederick Brown.

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## A Word from the Editor

EUREKA, at last our twisting machine is working. We finally had to make a wooden pulley for the motor in order to use this machine, but even it is too big (the pulley), and once we get it to the correct size, it should function smoothly. We did ply or twist about 10 lbs. of thread for our first experimental lot, and we were greatly pleased with the results.

Lots of things have happened since last month's issue. A trip to the Conference at Sacramento, a new counter in our shop, a weed-pulling contest with Robin to see who could pull the most weeds on the hill-side below our house, the planting of about 200 geraniums where the weeds were pulled, about 200 more geraniums to plant, building of forms for the base of the retaining wall we want to build behind our house, a new rack for our Volkswagen, so that we can sleep in it, or so that we can carry exhibition samples in it. Still seems as though we haven't accomplished much.

We do have some nice fabrics planned for this coming fall's issues. A piece of tweed suiting, an unusual use of a Huck Weave, a fabric combining a Barley-Corn and Swedish Lace, these are just a few of the fabrics we will present in the near future.

During the past month, we also had a chance to do a little experimental weaving with Queen's Palm, and enjoyed it very much. Queen's Palm is an unusual wood

fiber from Hawaii, and the texture is really different than most kinds or types of wood. Wish that we could show you, and perhaps we can if the picture I took turns out well enough for a cover for *Warp and Weft*.

RUSSELL E. GROFF, *Editor*

## This Month's Cover

This is a piece that was woven and exhibited at the California Weavers Conference in 1956. I thought that the cross was very effectively done on this particular piece. Sorry to confess that I don't remember whether it was a special weave or not, and I do not know who did it. Perhaps one of our readers can help us with this.

## Weaving and the Weather -- Post-script

One of our subscribers wrote us of another way that weather affected her weaving. She stated that she was weaving some silk for warp and weft, and this was being done on a Swedish Loom which was all wood except for the reed. There was so much static electricity in the silk and air, that every time she threw the shuttle, the silk weft thread would immediately fly to the reed and stick to it because of the static electricity in the metal of the reed. It was quite a job to weave, and she found that she had to develop a quite different set procedure in order to weave this material.

## A Unique Question and Answer

At the Conference at Sacramento, one weaver asked if we had for sale a synthetic or man-made wool-like material for weft in upholstery, with just one other requirement. This was that it be a fiber that Siamese cats dislike. We discovered that she has woven various upholsteries and that of all, there is one with a man-made fiber that her cats will not touch or approach. Do any of you know what type or kind of material this would be,

(Continued on Page 5, Col. 2)

## Weavers and Weaving Shops

It is our intention, each month, to give a short article about various well-known weavers, or about different weaving supply centers and shops throughout the country. If you know of an exceptional weaver in your area, or of a good supply center where there is weaving going on, we will be more than glad to hear about them, that we might contact them and see if it will be possible for us to present an article about the individual weaver or shop in each issue.



**Mr. Leslie L. Cate of  
The Shuttle Shed, Ashburnham, Mass.**

From a modest start a few years ago, Mr. Cate's enthusiasm and enjoyment of a hobby has led to his becoming recognized as one of the outstanding production weavers in the New England area.

His workshop is located on the attractive home grounds situated on the shores of Lake Winnekeag in Ashburnham, Massachusetts. Here, Mr. Cate creates his fabrics in a new building just recently completed. This building is so situated that a wonderful view is enjoyed in his many hours of work.

For the past two years, Mr. Cate has been chosen to exhibit and demonstrate hand-

weaving at the Art Festival held in the Boston Public Gardens. He is continuously being asked to exhibit, interpret, and demonstrate the art of handweaving. Numerous pieces of his fabrics have been on display in museums from Maine to Florida. He designs and weaves lengths of material for some of the leading costume designers in Boston and New York.

At present, he has more than 30 bolts of material on display at the Fitchburg Art Museum. He has done weaving with almost all kinds of yarns, including tweeds, silks, cottons, metallics, etc.

The picture above shows Mr. Cate with one of his handwoven coats, and some of the many fabrics that he has created.

## Book Review

This month we are pleased to bring to your attention a new folio by Mr. Elmer Hickman, titled "NATURAL YARN FABRICS."

This folio is another of Mr. Hickman's outstanding sample folios. There are 20 actual fabric swatches, with the complete information about each one of them, as to source of thread, treadling, special reed sleying, etc.

This folio is in the contemporary modern trend, and many of them can be woven on the same warp, and yet the resulting fabrics are outstandingly different because of the difference in weft, and in treadling.

Mr. Hickman tries and succeeds very well in showing you how the fabrics are achieved with the natural tones of the yarns, and also through the emphasis of the character and texture of the many different yarns used, and through different reed sleyings.

I might mention that it is always a pleasure to see how nicely the samples in these folios are mounted, with the distinctive back-

**(Continued on Page 5, Col. 1)**

## HOW TO MAKE CHENILLE

Detailed instructions as to how you can make your own chenille for twice-woven rugs, and for other uses.

### THREADING DRAFT

4.		X			X			X				3.
3.			X	SKIP 22 dents		X	SKIP 22 dents			X		4.
2.		X		X		X		X		X		2.
1.		X		X		X		X		X		1.

Repeat this threading draft over and over for full width of loom

### REED USED:

A 15 dent reed is used, 6 threads in one dent and then a skip of 22 dents, and repeat across the width of the loom.

### WARP:

20/2 cotton, set 6 ends in a dent, and onl 6 threads every inch and a half.

### WEFT:

For our chenille we were using some odd and ends of wool that we had left from various projects woven during the past year. However, you can use as weft many differ ent things, such as finely cut rags, all odd and ends of silk, or all cottons, or, as in our case, all wool yarns.

### TREADLING:

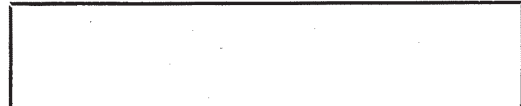
This is just a plain tabby weave and while you could possibly use a twill treadling, and make a tighter chenille, the most common treadling is the use of A and B tabby treadles.

## More About Making Chenille

Our sample is of a size that we do find useful, but you want to remember that you can make your own chenille very coarse, or very much finer than our sample in this issue. Of course, there are several factors that determine just how heavy your chenille is to be. One is the use you intend for it, and the other is how closely you set your warp threads, and how deep a pile that you want to achieve, when you do weave with the

### TIE-UP DRAFT:

		X	X		X					3.
	X	X			X					4.
X	X					X				2.
X			X	X						1.
	1	2	3	4	A	B				



chenille. We ourselves have made it both heavier and finer, and find that this is a very satisfactory weight for rugs of a throw type. We have made on a double weave, a rug that is 90" wide x 120" long, and it has worked out very satisfactorily.

If you want to make a finer chenille, you would probably not use as heavy weft as we did, and you would set the warp threads much closer together than we did.

I might also mention that you generally waste the outer edges of any chenille that you make, so you must plan for this in advance. One thing that we do to make even the outer two edge pieces usable, is to tie a fairly strong piece of wire to the back beam,



bring it through the harnesses and through the reed, and then tie it tightly to the front beam or breast beam. Then, with this wire just about one inch wider than what your loom is set up with the cotton warp, you can throw your shuttle, and then bring it around and either underneath or over this wire, and thus make an extra piece of chenille on each end. This makes a loop on each end, and of course you have to cut this loop before your chenille can be moved forward and wound up on the cloth beam.

In weaving this chenille, you can determine the weight by the number of threads that you use in the weft. In ours, we usually combine perhaps 5 or 6 ends of 2/18's worsted, or if heavier yarns, then we use a few threads less in the weft. I might also say that we wound these on a Shambow type shuttle, and we did this for a specific reason. When your weft winds off a Shambow type shuttle or shuttle with a stationary bobbin, it puts a slight twist in your weft every time one loop unwinds from the stationary bobbin: Thus, if you are using several colors of thread in the weft, this twisting changes the position of the colors of the weft, and helps make a little better blending of colors.

After you have woven the length of ma-

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**BOOK REVIEW—Cont'd.**

ground colors to set off the fabric, and we are always intrigued with the names that he gives the various fabrics.

We think that you will enjoy this new folio very much, and especially those who enjoy the trend to "contemporary" fabrics.

*Folio:* NATURAL YARN FABRICS

*Author:* MR. ELMER HICKMAN

*Cost:* \$6.50 per folio

*Available:* MR. ELMER HICKMAN

R.F.D. 2

EMLENTON, PENNA.

OR

ROBIN & RUSS HANDWEAVERS

material you have on the loom, you will probably find it easier to cut the chenille into strips to make the actual chenille if you wind your material on say a broomstick, then lay it flat on the table, and unwind about 1/2 yard, and cut exactly in the center of each group of warp threads for the 1/2 yard, and cut this full width, etc. Start winding up the individual chenille strips into balls, and thus if you do it now, you will have all your balls or strips of chenille wound the same, and so they will blend together better when you weave with them.

If in your weaving you started out with red and then at the end of your warp, you might have been weaving with predominantly blue weft, you want to have all your balls wound with the red on the inside and the blue as the end on top of the ball. Otherwise, your chenille might not make as good a blending as you anticipate. Or, if you deliberately want the red to meet the red, you have to rewind 1/2 of your balls of chenille. It's hard to say what I am trying to say here, so I do hope that you understand it.

I might mention that from a 10 yard warp to make chenille, 40" wide, that you will probably obtain enough chenille to make a fairly good sized rug, say 30" x 60", plus enough left over for about another 1/2 rug.

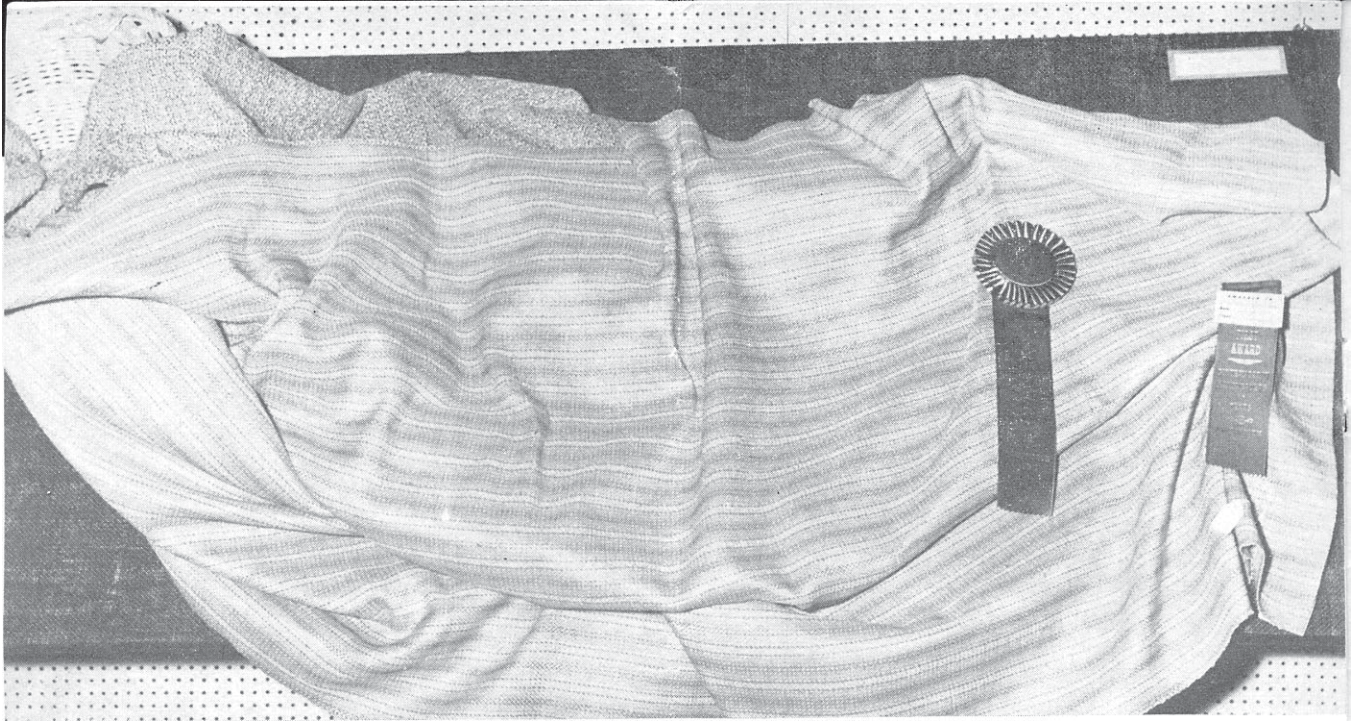
One more thing that I should mention is that you can use a heavy cord instead of the wire, so that you can selvage the two outer edges of your chenille. If you do use either rope or wire, be sure not to put it through the reed, but bring it from the back beam to the front beam on the outside of the reed.

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**A UNIQUE QUESTION AND ANSWER—Cont'd.**

or have you had similar experiences that we might share with our readers.

I showed this to one of our customers and this particular customer evidently dislikes cats. Her reply to this problem was, "Soak all the weft yarn in Arsenic."



This is a photograph of the fabric that was chosen as the "Best of Show" at the recent Contemporary Handweavers of Texas Annual Meeting and Exhibit. It was woven by Mrs. Florence Hickman for upholstery. It is a warp-striped fabric, using a gradation of values from yellow to yellow-red, and to yellow blue. A twill threading was used with warp yarns of Douppioni Silk, Fine Rayon Boucle, Linen and Viscose combination, Pima Cotton and Beau-stretch nylon. The weft was three shades of yellow, two of them being 20/2 and 16/3 Knox Linen and the third Pima Cotton.

**The Contemporary Handweavers of Texas** held their annual meeting and exhibition on Friday, Saturday, and Sunday, May 3rd, 4th, and 5th. 65 members and guests attended the meeting and enjoyed the many fabrics on exhibition. We hope that in future articles, if arrangements can be made, that we might present you pictures of some of these outstanding fabrics woven by members of this weaving guild. If photographs can be obtained, we will try and use one or two of them for covers for *Warp and Weft*, and give you more details about them. We are going to present the first of these in this issue for your enjoyment.

**The 5th Annual Conference of Northern California Handweavers** was held at Sacramento, California, on May 25th and 26th, Saturday and Sunday.

We had the privilege of attending this con-

ference, and want to tell you a little about it.

It was one of the best organized conferences we have ever seen, and we would like to congratulate Marion Kurtz, and her many committees and the co-operating guilds for putting on such a fine show.

The guild exhibitions were quite outstanding, and much planning and thought went into the various displays. Some of them, I feel sure, had been planned for as long as 8 or 10 months in advance, and it was a pleasure to see such displays. We want to mention that several of the guilds choose a theme for their displays, and this made the exhibits particularly well worth seeing.

The fashion show was quite enjoyable, and the different speakers also helped to make this annual event an outstanding one.

There were many commercial exhibits also, including many different makes of looms, and a wide variety and assortment of books, yarns, weaving supplies and accessories made it a "heaven" for all who attended.



## CLASSIFIED ADVERTISING

A new classified advertising section will be tried out in Warp and Weft for a few months, to see if there is any interest or response. Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$4.00. Payment to accompany your advertising copy.

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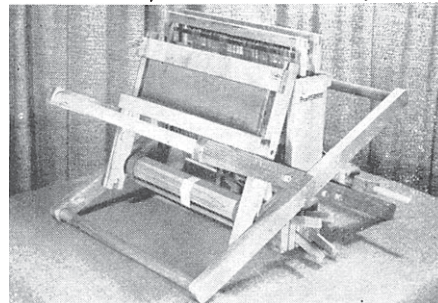
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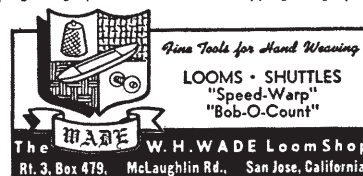
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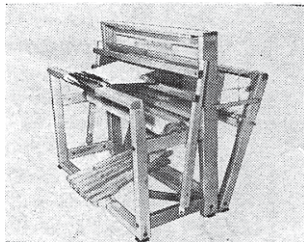
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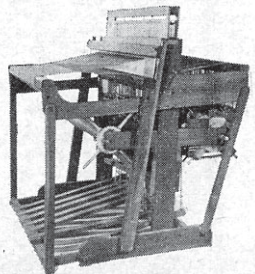


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