



# warp and weft

Vol. XIII, No. 6

June, 1960

## warp and weft

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**Editor:** Russell E. Groff, 632 Santa Barbara St., Santa Barbara, California.

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

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### A Word from the Editor

Summer vacation is once again just around the corner, and it will allow us a little breathing spell in which to try and prepare future articles and fabrics for issues of Warp and Weft and Drafts and Designs.

Also, it is almost our vacation time, and as a preview of vacation, we hope to, this coming weekend, go to Yosemite over the Memorial Day weekend. We will have with us, Janice and another youngster, and at Yosemite, we hope to go on a few hikes, enjoy the wild flowers and we hope to visit some of the many areas that we have not yet walked through in Yosemite. It is just too bad that not all of you can be with us to enjoy the out of doors as much as we do, but I'm sure that many of you have been making summer plans of your own for various trips and outings.

I managed to get started on this new order of 75 yards of all silk drapes, and except when I'm writing up Warp and Weft or Drafts and Designs, I manage to weave about two yards a day of this fabric. Twenty yards done at present, and I surely do hope that I can finish it entirely some time in June. I know one thing, and that it is a little tiring to weave 52" width material all day. I tried it last Saturday, and was I ever glad to turn in last Saturday evening.

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We had quite a few new silks come in last month, and we are in the process of making up sample sheets to mail out of these. Also, I notice that we are almost out of about three or four of our stock item sample sheets, so it looks as though it will be a busy summer. Enough of this, and now on to this month's sample.

RUSSELL E. GROFF, *Editor*

### Book Review

This month we want to review a book that is a different phase of weaving. At least I think that you can call it that. The book we are reviewing is THE SQUARE KNOT HANDICRAFT GUIDE, by Raoul Graumont and Elmer Wenstrom.

Actually, I think that this will be of interest to many weavers, and I know that it would be of help to the many weavers who like to make fancy fringes and braids on rugs, stoles and other items.

This is actually a project book, and a guide, to square knotting projects. It is an extremely well-illustrated book with some 104 full page photographs of projects and step by step procedure in square knotting.

Also illustrated in the book are several different weaves of mats for table use, that can be made without looms.

I might mention that this book is of particular interest to me because many of the same projects that are given here are some that I myself made while in the hospital a year while in the service. The projects in this book would be particularly rewarding to those who are bed-ridden and yet can use their arms, hands and fingers. It has been found to be particularly useful and important in Occupational Therapy.

Also, for the weaver who weaves a special rug that they want to have an elaborate fringe on, or the weaver who wants a special

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### WEAVERS, WEAVING GUILDS AND WEAVING SHOPS

It is our intention, each month, to give a short article about the various weaving guilds, prominent weavers or weaving shops throughout the country.

If you know of an exceptional weaver, or of an interesting weaving shop, or of a local weaving guild, we will be very pleased to hear about them, that we might contact them and see if it is possible to present an article about the guild, weaving shop or weaver that you might know about.

### The Arts and Crafts Society of Portland, Oregon

The Arts and Crafts Society of Portland was founded in 1906 by Mrs. Lee Hoffman, a former Bostonian who had been associated with the Boston Society of Arts and Crafts.

A mounting interest in weaving prompted Mrs. Hoffman to study at Berau College and later in California. When she returned, she formed the weaving department and 8 looms were purchased. Amateur workers in metal, jewelry, wood carving, and bookbinding worked together in a studio building adjacent to Mrs. Hoffman's home on Barnes Road.

Through the years the Arts and Crafts Society has contributed much to the cultural life of the community. Its courses have aided hundreds of students, many of whom have become master craftsmen. It helped organize the Museum Art School and for a time contributed funds to it for scholarships. The Society has arranged numerous exhibits and its members have lectured at many schools, the Art Museum, and other public gatherings.

Mrs. Hoffman continued as president of the continually expanding group for twenty years. In 1934 spacious new headquarters were established on the top floor of the Kraemer Building in downtown Portland. The weaving classes were divided into two groups, a pattern that is followed today.

In 1952, the lovely F. M. Seller home, at 2381 N.W. Flanders Street was purchased by the Society for its new headquarters. The



**Mrs. Ruth Clark, one of the weaving instructors of Portland Arts and Crafts Society, working on her own tapestry loom.**

home was renovated to some extent, but the spaciousness of the rooms, the graceful stairway and fine paneling provide a wonderful setting for the hand-made articles that are made there and displayed. Many open houses and teas are given to acquaint the public with the work that is being done by the Society. A Christmas Sale of the many articles made there is held yearly to raise money.

They are now offering day and night classes in weaving. Mrs. Ruth Clark is the teacher in charge of the day classes. She received her training in Norway and Sweden at several schools including the famous Brunssons School of Weaving, at Stockholm. She is a fine tapestry weaver and an exhibit of her work is planned in the spring by the Society. The night classes are taught by Mrs. Laurie Herrick, a well-known Portland designer of custom weaving. Cliff Walker conducts day and evening classes in jewelry making, enameling, and gem cutting. Sculp-

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## CANVAS SHEER

A semi-sheer drapery or casement cloth using a basic Canvas Weave threading draft as a pattern. A combination of textures in a more or less Contemporary Style.

### THREADING DRAFT:

4				X	X		
3				X		X	
2	X			X			X
1	X						

### WARP USED:

The warp used was the 20/2 bleached Ramie thread, 3,000 yards per lb., \$3.20 per lb.

### WEFT USED:

There were several different weft threads used. Here are the weft threads in sequence of appearance in the fabric.

- A. 5½/1 spun silk, 4,600 yards per lb.
- B. Heavy, 2 cord glossy rayon.
- C. Heavy, rayon & cotton boucle, 1,400 yards per lb.

### REED USED:

A 12 dent reed was used, and it was sleyed 4 threads (each ½ unit of the canvas weave threading draft) in one dent, skip one dent, and then 4 threads in the 3rd dent. There are 4 warp ends in every other dent of the reed.

### TREADLING IN THE SAMPLE:

- A. 1, 6, 1, 6, 1 with fine silk.
- B. 5, 2 with heavy 2 cord rayon.
- C. 1, 6, 1, 6, 1 with fine silk.
- D. 5—with rayon & Cotton Boucle.
- E. 2—with two cord rayon.
- F. 5—with Rayon & Cotton Boucle.

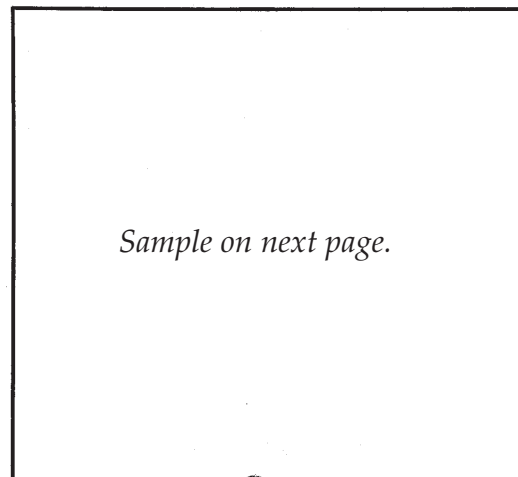
Repeat over and over.

### TIE-UP DRAFT:

4			X	X		X	
3		X	X		X		
2	X	X				X	
1	X			X	X		
	1	2	3	4	5	6	

The tie-up draft as given is one that we used on a jack-type loom. However if you use this on a counter-balanced loom, exactly as given here, there will be no problems in weaving your fabric.

### SAMPLE:



AN ALTERNATE TREADLING THAT CAN BE USED, USING ONLY ONE THREAD IN THE WEFT. We experimented, and used a 16/2 Ramie in the Lemon color in the weft, and here are some of the treadlings that we liked.

First treadling.

Treadle in sequence treadles # 3, 6, 3, 5 and repeat over and over. This gives an interesting rib effect.

Second treadling, for an effect somewhat similar to a monk's cloth weave, only a little more interesting, treadle as follows. Treadle in sequence treadles 6, 3, 3, 6, 5, 1, 1, 5 and repeat over and over. Note that you do have a double thread on treadles



3 and one, and you can either throw the shuttle through twice and after the first shot go around one of the selvage threads, or use a second shuttle with two threads wound together on one bobbin.

A third treading, with an interesting rib weave effect is to treadle 1, 2, 3, 2, and repeat over and over.

There are many, many possibilities with this type of weave, and I think that many of you would enjoy experimenting with it.

### **More About this Sample**

First of all, let us mention a little about the threading draft. One of the most common things about a canvas weave, is the introduction of the double thread into the threading draft. Some books call this by a slightly different name, sometimes calling it a mock leno, and you might still see it as a member of the same class of weaves as huck, etc.

In any event, this weave is normally a one shuttle weave, and it is through the different treadlings that many of the interesting texture effects are achieved. It is particularly adaptable to fabrics of the type we are featuring this month, fabrics with openings in them, and with interesting and different threads (color and texture) used in the weft. Normally this weave, is woven with a fairly tight tension, because of the double threads in the warp. Besides the many treading combinations that you can use, you can create and make unusual fabrics with this weave by different sleyings of the reed, as we have done in this sample.

Now, to the sample itself. We were particularly pleased with the appearance of this fabric when weaving it, and hope that you enjoy it also. When experimenting to try and determine exactly what weft threads we would use, we kept in mind the thought that to make the weft threads stand out, we should have a shiny thread and a dull

thread to compliment one another. We tried many different very dull textures and were unhappy, until we tried the finer sizes of thread. It was finally the fine silk that we chose to be the dull thread in this fabric, with the two cord rayon, and the rayon and cotton boucle to be the two shiny threads. We also tried almost every possible treading that we could, and also two or three different tie-ups, before we finally settled on the actual tie-up and treading that we did use. When we used just one thread in the weft, of a contrasting color to the warp, we also came up with many interesting effects, and we will give you some of the different treadlings that we used and mention the ones that we thought to be more effective.

When designing this fabric, we had in mind durability, and so we used the Ramie warp; and we had in mind the cost of the fabric, trying to keep it as low as possible, and this too, influenced us in the choice of our weft threads. All in all, I think you will find this a particularly pleasing fabric, and we hope that you will take time to experiment with some of the different Canvas Weaves as we call them.

Before I go into the actual cost of the material, I want also to mention that we used a medium, even, uniform beat on this material. We did not try to give a tighter beat to the finer silk thread, and a lighter beat to the heavier threads, but used a uniform, even beat throughout the treading.

### **Cost of the Fabric**

We used one thread in the warp and three threads in the weft. First, we will list the threads, and their individual cost, and then break it down into cost per yard of the fabric.

1. 20/2 Bleached RAMIE, 3,000 yards per pound, on one pound cones. \$3.20 per pound.

2. SPUN SILK, 5½/1 size, 4,800 yards per lb. on cones of about 1 lb. 4 ounces each. \$6.00 per lb.

3. TWO CORD RAYON. Heavy, smooth, and with a high sheen, on tubes of about 1 and ¾ pounds each. \$2.00 per pound.

4. Heavy, RAYON & COTTON BOUTICLE, 1,400 yards per lb. \$2.80 per lb., on approximately 1 lb. cones.

WARP COST PER YARD (40" width) .96  
WEFT COST PER YARD ..... .85  
Total FABRIC COST PER YARD.... \$1.81

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#### PORTLAND ARTS & CRAFTS SOCIETY—Continued

ture and pottery classes are taught by Mrs. Jere Grimm. There are two metal classes, workshop, English smocking and stitchery which are taught by Mrs. Gray Kyle.

Recent guest artists have come to the Society to give special classes in many fields. William Justema, nationally known industrial designer, has come up from San Francisco to give classes in mosaics and flower arrangement. Martha Pollock, weaving instructor at the University of California at Los Angeles, conducted a weaving workshop, as well as did Ruth Mackinlay, weaver and interior decorator from San Francisco.

The linen collection from the estate of Marguerite Porter Davison is housed in the Society Headquarters. This is a unique collection of one hundred examples of rare old linen. It is stored in a series of glass front cabinets adjacent to the weaving room and consists of pieces of fine handwoven table cloths, napkins, handkerchiefs, door towels, bed sheets, counterpanes and feed sacks. They were woven on looms ranging from simple 4 harness looms to multiple harness and drawn looms on which damask could be woven. These fine old linens provide a source of inspiration and encouragement to the many weavers in the Portland area in whatever techniques they want to weave.

We want to thank Mrs. Sherman Pedersen of the Portland Arts and Crafts Society for this fine article and for having some photographs sent to us.

#### BOOK REVIEW—Continued

fringe on a stole, I think that many ideas can be obtained from this book.

TITLE: SQUARE KNOT HANDICRAFT GUIDE.

AUTHOR: Raul Graumont & Elmer Wenstrom.

PUBLISHER: Cornell Maritime Press.

COST: \$4.00 plus 14c postage.

AVAILABLE: From Cornell Maritime Press of Cambridge, Maryland or from Robin & Russ.

#### This Month's Cover

The cover this month is another of the wall hanging tapestries that I thought were so outstanding at the Southern California Handweavers Conference.

This tapestry was also woven by Mrs. E. Napolitano of Los Angeles, who wove the hanging that was featured on last month's cover of Warp and Weft.

It was beautifully done, and I hope that you can see how much fine detail you can work in when you are doing tapestries. It should be an inspiration to anyone interested in tapestry weaving.

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#### 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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**5 1/2/1 SPUN SILK WARP:** With a very nice sheen or luster. 4,600 yards per lb. Can be used for warp or weft. \$6.00 per lb. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

**HEDDLE TRANSFER RODS:** Two thin, pliable, spring steel rods with clasps on each end. Will fit inside heddles while on the harnesses for easy changing from one harness to another or for easy storage. \$1.00 per pair. Postage prepaid. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

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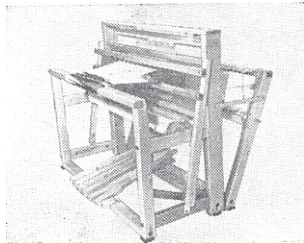
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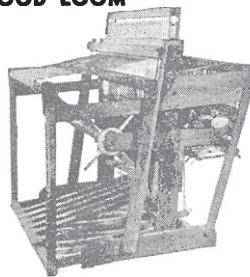
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