



warp and weft

Volume IX, No. 4

April, 1956

warp and weft

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Editor: Russell E. Groff, 632 Santa Barbara St., Santa Barbara, Calif.

Assistant Editors: Carol White and Frederick Brown.

Volume 9, Number 4 April, 1956

A Word from the Editor

We are looking forward to this summer and a five-weeks' summer school at Banff School of Fine Arts. Your editor will be one of the students there, and will try to plan some future projects for Warp and Weft, while at the summer school.

Also, I might say that I'm looking forward also to the beautiful scenery of the Canadian Rockies, and the Canadian National Parks.

Enroute home, I will probably stop at several different guilds and give a program of color slides on various handwoven fabrics, and give a display on threads and tell about their uses.

We want to thank all of you who are interested enough to send us suggestions for future articles and future samples, and hope that you will continue to favor us with your comments, suggestions, and criticisms.

RUSSELL E. GROFF, *Editor*

This Month's Cover

We are indeed lucky to have an interesting and interested model in our family. This is a picture of Janice Susan Groff, our 2½-year-old daughter. I should say almost 3 as she will be 3 on June 17, 1956.

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The coat she is modeling is from a fabric that we featured in Warp and Weft in September, 1955, the fabric called "Flickering Shadows." The warp in it is the 2/18s French spun worsted and the weft was 2 different colors of Woodpecker yarn. The coat was trimmed in brown velvet, to match the hat and bag that Janice received as a Christmas present. We hope that you enjoy this subject, as I'm sure that we'll probably have a picture of her each year with a different handwoven fabric.

Questions and Answers

Question: Several persons have written asking what is meant by the term, Rising Shed.

Answer: The term, Rising Shed, is normally a term applied to a Jack-type loom. On a Jack-type loom, the threads (warp) normally rest just on the shuttle race of the beater, or at the bottom of the reed. When you step on the treadle of a Jack-type loom, the shed is formed by the raising of some of the warp threads. The rest of the warp threads usually remain in the same position. On a counter-balanced loom, the warp threads are usually in approximately the center of the reed, and when you step on a treadle, some of the warp threads are pulled down to the shuttle race or bottom of the reed, and the rest are pulled up. This is what is commonly known as a sinking shed, and when the threads are raised only, it is normally called a rising shed.

Question: Several inquiries have been coming in lately asking what Vicara is and how it is made.

Answer: Vicara is textile fiber that is produced from a natural protein. It is similar in many ways to wool and cashmere in that it is made of animal protein fibers. It has many nice qualities, and among these is the luxurious, cashmere-

(Continued on page 6)

Weavers from Here and There

It is our intention, each month, to give a short article about various well-known weavers from all over the country. If you know of someone exceptional living in your area, please let us know about them, that we might possibly present them in this column.

Our Apologies

We had an article planned for you this month, with a picture, but somehow the vital statistics were either not received or perhaps lost by us. Please bear with us, and we will present this person next month, when we have all the pertinent facts before us.

Book Review

A Finnish book that seems very nice is the one by Rauha Arnio, titled "Kaunista Kangaspuissa."

It is a book that is primarily devoted to upholstery, and to bedspreads, and has some very interesting photographs.

Printed in 1951, it is interesting to see how modern and up to date many of the Finnish fabrics of this day and age are. You would enjoy some of the pictures showing the upholstery actually on a couch or davenport, or a bedspread on a bed.

It is a book for the weaver who has an 8-harness loom, as many of its pages are devoted to 4, 6, and 8-harness work.

The pictures or illustrations are quite clear and very well done. An explanation of each photograph is given, and while the text is in Finnish, the threading draft, tie-up draft, and treadling draft, are all given in the conventional manner.

Many of the illustrations are of interesting work in Honeycomb, and different types of what we would sometimes call a rib weave. It is also interesting to see some of the surface patterns or moifs which can be done on 8 harnesses, and

many of the patterns are for this type of weave, where there is a background of plain weave, and a small surface pattern at periodical intervals. I'm sure that you would enjoy this Finnish book.

Title: "Kaunista Kangaspuissa."

Author: Rauha Arnio.

Price: \$4.50 plus 17c P.P. & Ins.

Available: Robin & Russ Handweavers.

Oh yes, we also want to mention that there is now available a Finnish, English Weaving Glossary. I have a copy on hand, and do not know the price but think that it would not be more than 50c at most.

A Second Book Review

This book is titled "Textile Design," and is an English Edition (printed in England) and is by Antony Hunt.

It is one of the "How to do it series," and is well presented and quite interesting to the average weaver.

It does not deal primarily with hand-woven fabrics, but covers Jacquard weaving, silk screen printing, weaving, block printing, and a few other techniques of fabric decoration.

It is a book that gives you an idea of how to plan a fabric, telling you the equipment that is needed, the various steps in the step-by-step procedure in planning a fabric, the use of the different fabrics, and other interesting information.

There is a section devoted to floral designs in fabrics, another section on period designs, another on woven designs, a section on materials used in fabrics, another on texture through the use of color, the use of novelty yarns, and other interesting information.

The photographs in this book are unusually clear and excellent, and are a pleasure to look at and study.

As we said before, while this is not strictly a weaving book, many weavers

(Continued on Page 6, Col. 2)

The MacDuff Hunting Tartan

Our sample this month is as near the authentic Tartan as we could make it.

Key to Colors Used in Warp:

- A. Royal Blue C. Kelly Green
B. Brown D. Red

THREADING DRAFT:

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

(One repeat of Tartan, 63 Threads)

COLOR SEQUENCE IN THREADING DRAFT

- | | |
|------------|------------|
| A. 6 blue | H. 6 brown |
| B. 4 brown | I. 1 red |
| C. 1 red | J. 4 brown |
| D. 4 brown | K. 1 red |
| E. 6 blue | L. 6 brown |
| F. 6 brown | M. 6 green |
| G. 6 green | N. 6 brown |

In order to show you a repeat of the tartan in this issue of Warp and Weft, we cut down the number of threads to approximately 1/2 of what the authentic tartan shows. Actually, if you will double the number of threads listed above in sequence as listed, you will be very close to the authentic tartan. In other words, our sample this month is about 1/2 the size of the regular tartan.

Warp: Our warp thread in this month's sample was a 30/2 worsted yarn. It has approximately 8,400 yards per lb., and comes in a range of about 35 colors. The yarn is put up in 2-oz. spools, but you have to order a minimum of 1 lb. of a color.

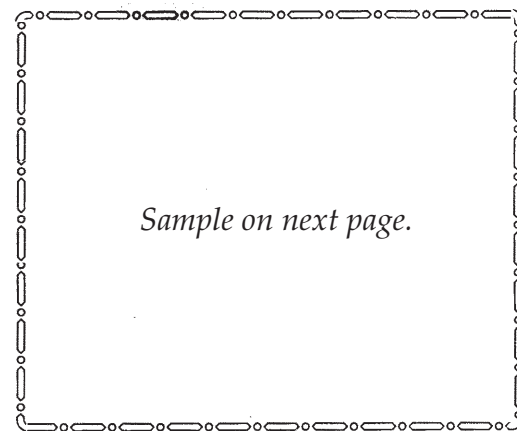
Weft: The weft is the same thread as the warp, and as you will notice from the sample, was woven on a standard 1, 2, 3, 4, twill for a 6-treadle, 4-harness loom.

Reed Used:

- A. 15-dent reed, 2 threads per dent.

Tie-up Draft:

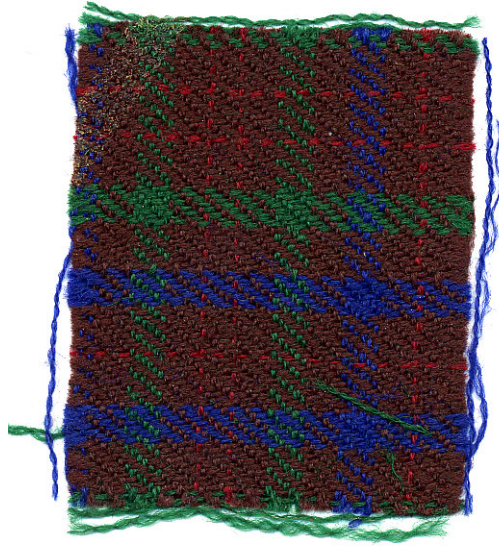
		x	x		x		4.
	x	x		x			3.
x	x				x		2.
x			x	x			1.
I	2	3	4	A	B		



Weft Color Sequence:

In order to balance the tartan, and to make it come out as near the color sequence in the warp, we used the different colors in the weft as listed below:

- A. 8 threads of Royal Blue
B. 10 threads of Brown
C. 1 thread of Red
D. 10 threads of Brown
E. 8 threads of Royal Blue
F. 10 threads of Brown
G. 8 threads of Kelly Green
H. 10 threads of Brown
I. 1 thread of Red



- J. 8 threads of Brown
- K. 1 thread of Red
- L. 10 threads of Brown
- M. 8 threads of Kelly Green
- N. 10 threads of Brown

All these threads are woven on a 1, 2, 3, 4 sequence, starting the next color, after finishing the previous color.

Problems Involved in Weaving this Tartan

We actually had only one main problem in weaving this tartan. That was the major problem of broken threads, in the warp in particular.

To help overcome this problem, we turned to a warp dressing, *Weavol*. This is a wonderful dressing, and is easy to use and apply. It comes concentrated in a can, and you mix 5 parts of water to one part of *Weavol*. Then, we used a common ordinary Windex Sprayer to apply this *Weavol* to our warp. You can purchase one of these sprayers in any of your large super-markets. We sprayed the warp right at the edge of the woven fabric or finished web, behind the reed, where the warp thread passed through the heddles, and from the back of the loom, we sprayed the warp at the heddles again, and also where the warp passed over the back beam. On our 40-in. width, in 10 yards of fabric, I doubt if we used 1/2 a can of *Weavol*. This warp dressing or *Weavol* is \$1.00 a can, and what a timesaver, as we had maybe only 1/3 the number of broken threads after applying, as before. We had about 2 to 4 broken threads per yard after applying *Weavol*, and what a problem we had before. We might mention right here that this same warp dressing is wonderful on single-ply wool, single linen or cotton, or even 2-ply yarns which give trouble. We used it on silk, and found that it worked very well on this also.

You might ask how do you get rid of the *Weavol* after finishing the fabric. The answer is a simple one, and to eliminate

the *Weavol*, you just dip your fabric in water, and it dissolves the *Weavol*.

It took quite a while to weave this fabric, because it was a twill on a setup of 30 threads per inch.

Threads Used in Sample

The thread in this fabric was furnished by the Oregon Worsted Company, 8300 S.E. McLoughlin Blvd., Portland 2, Oregon. It comes on 2-oz. spools, but you have to purchase a minimum of 1 lb. of a color. It retails at \$7.20 per lb., and we (Robin & Russ) will be glad to supply your needs if you'd like any.

Cost of Fabric

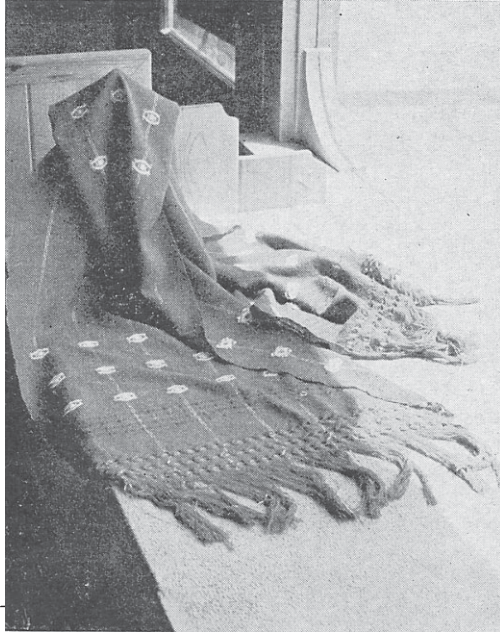
Figuring this out as accurately as possible, we come up with the figure of \$2.70 per yard for warp and weft combined. However, it will cost a little more than this, because of the fact that the manufacturers will not sell less than a pound of this thread in any one color. Because of this, the cost of the fabric would probably go up to \$3.25 to \$3.50 per lb.

We figured that it takes 1200 yards of thread for a one-yard warp, 40 in. wide, and it takes about 1800 yards of this worsted for weft in one yard of 40-in. fabric.

Conference, Exhibit & School News

The 4th annual conference of Northern California Handweavers takes place this year in San Jose, California on June 2nd and 3rd. The main speaker for the Conference will be Berta Frey, whom you became acquainted with in our February issue. There will be exhibits by most of the Weaving Guilds in California, and many commercial yarn and supply exhibits as well. Demonstrations will be given on various looms of many different techniques. We hope that we will have a picture or two and a full report on the conference in our September issue.

(Continued on Next Page)



The 2nd Morro Bay Art Festival

June 1st, 2nd and 3rd will see the whole town of Morro Bay, California participating in a unique art festival. It will be in the form of a Medieval Fair. You will see Jesters, Minstrels, Great Ladies and Gentlemen, Peasants, Folk Dancing. Art in Action is always one of the most important parts of the Morro Bay Art Festival, and there will be work done in weaving, oil painting, ceramics, and other handicrafts. It sounds like a unique experience and we hope that some of the readers of *Warp and Weft* can enjoy this experience and tell us a little more about it.

Fletcher Farm Craft School

The 9th Annual Session of Crafts taught at the Fletcher Farm, in Ludlow, Vermont will take place in Ludlow from July 9th to August 31, 1956. One of the main courses will be four 2-week sessions in handweaving. The instructor for this class will be Berta Frey. For fur-

An attractive idea for a stole, is this one pictured herewith, showing a faint metallic stripe, and an inlay of "Snowdrops" throughout the length of the stole. This is very easy to do, and just takes a little longer time than an ordinary stole with a border. Actually the loom is set up the full width with the pattern you plan to use, and then you pick out certain portions of the pattern for the inlay. The warp in this stole is 2/18s French spun worsted, and the weft is the same. The thread used for the inlay is a 4-ply knitting worsted, and the metallic stripe was the 1/32-in. metallic, non-supported. Notice also how the fringe on this stole is a woven fringe, through the use of a Brooks Bouquet variation, and also a little of a Mexican Lace variation is also used just above the fringe.

ther information, write to the Society of Vermont Craftsmen, Mrs. Leona Phelps, Executive Secretary, 5 Fairfax Street, St. Albans, Vermont.

QUESTIONS & ANSWERS—Cont'd

like appearance, a soft comfortable feel, high absorbency, moth- and mildew-resistant, and it does not shrink like wool. It is easy to spin, weave, or dye, and it blends readily with other fibers such as wool, cotton, nylon, rayon, etc. It is very often or in most cases, used in combination with other fibers.

A SECOND BOOK REVUE—Cont'd

will find the contents very much worthwhile.

Title: "Textile Design."

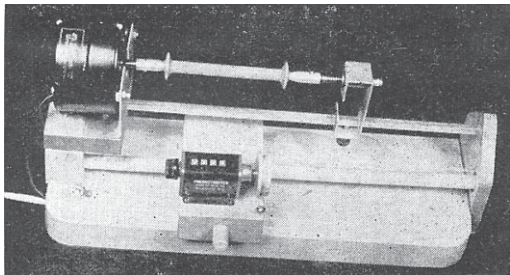
Author: Antony Hunt.

Price: \$4.50 plus 17c P.P. & Ins.

Publishers: Studio Crowell, of New York and London.

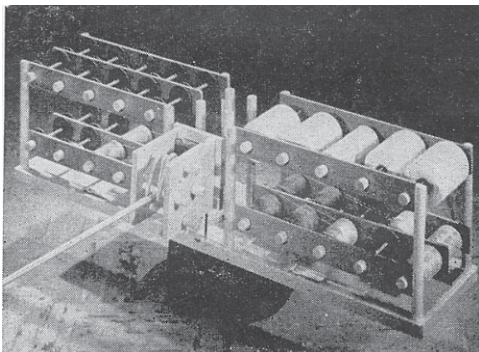
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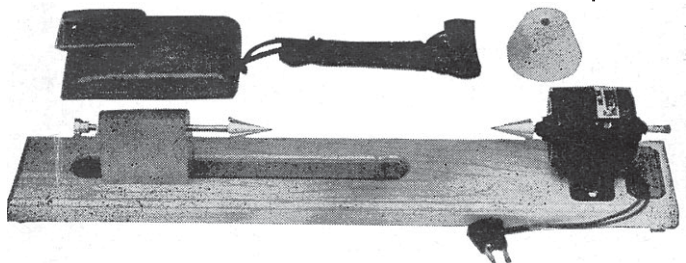
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