

warp and weft

Volume IX, No. 6

June, 1956

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A Word from the Editor

First of all, our apologies for being late on getting this month's issue mailed to you. This past month or month and a half have been the most hectic we have ever had, what with our house being started, with weaving classes in Ventura Junior College and Santa Barbara Adult Education drawing to a close, attending the Conference of Northern California Handweavers, and unpacking a tremendous shipment of 3500 lbs. of silks, synthetics, and rayons, plus 1001 other items too numerous to mention.

Incidentally, we still haven't finished unpacking the 3500 lbs. of yarn, but still have about 500 to 750 lbs. yet to go.

Now is the time also to remind you that there are no issues of Warp and Weft in July and August, and also to wish that all of you have a wonderful summer vacation, and that you can squeeze in a little weaving between visits or trips.

Robin and Janice will be having a nice trip while I go to weaving school. They will go for about a 3-week camping trip in the High Sierra, and of this, 2 weeks will be spent with a Sierra Club Base Camp at Emerald Lake, 9500 feet elevation. Robin will particularly enjoy this, as all meals are prepared for the Sierra Club members; it is beautiful country that many do not even know exists; a baby sitter is provided

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for all children, etc. You can see why Robin should enjoy this change.

I realize that I was very optimistic, when in the last issue, I said that I hoped the house of ours that is under construction would be half finished by the time you read that article. The foundation is poured, and framing is to start or has been started about a week or two weeks when you receive this. It looks as though instead of the 90 days the builders quoted, it will be anywhere from 4 to 6 months before it will be ready for occupancy. I wonder how many of you have gone through the same delays. Even Robin hasn't had a chance to work on those drapes, even though the thread is here and waiting for her efforts.

RUSSELL E. GROFF, *Editor*

This Month's Cover

We thought that you might enjoy this fabric, which we think makes an unusual drapery fabric, a sort of semi-sheer, which allows the light to come in, but stops people from seeing in the window.

This drapery was made of 10/2 cotton except for the linen boucle at intervals.

We hope at some future date to present you a very similar fabric in a colored warp for a drapery.

Questions and Answers

Question: One subscriber writes and asks how she can use some of the various synthetics when they seem to fuzz or fray so much in the reed.

Answer: There is a very simple answer to this question. The whole solution is to

(Continued on page 6, col. 2)

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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 anyone exceptional living in your area, please let us know about them, that we might possibly present them in this column.



ELSIE H. GUBSER
of Tulsa, Oklahoma

We are pleased to present a weaver this month that we have heard many, many compliments about. This is Mrs. Elsie H. Gubser of Tulsa, Oklahoma. Mrs. Gubser told us that she did her first weaving in 1924 at Chatauqua Lake, New York, but that she really didn't have a chance to do much until about 1930. By 1937, she had mastered many techniques and also attended the Palmer Lake Weaver's Conference held by Mary Atwater.

Since then, she has visited many weavers in the United States, as well as in the Scandinavian countries and Finland, England and Scotland.

She has conducted workshops in several states, taught for 6 summers at the Chatauqua Institution, New York University and Syracuse University at Chatauqua. She has also taught many individuals by mail, and in person.

All of her winter clothes, some summer ones, linens, upholstery, drapery and scarves, practically all the textiles in her home are handwoven. She is also kept

busy weaving for the families of her son and daughter.

She rarely weaves things for sale, unless a special object for a friend.

Her latest weaving project is a silk dress, sett 56 to the inch, with a quezquemetl to match. The quezquemetl takes the place of a stole and is very flattering.

I'm sure that all of you would enjoy meeting and knowing Mrs. Gubser. I had hoped to make her acquaintance in San Jose last week, but I'm sorry to say she was not able to attend the conference.

Perhaps sometime you might be interested in having her conduct a workshop in your city or state. Her address is: Mrs. Elsie H. Gubser, 647 North Denver, Tulsa 6, Oklahoma.

Book Review

We have always enjoyed two little Swedish books that we would like to tell you about herewith. They are:

VAVSTOLEN, Volumes 1 and 2.

These two texts are usually sold together as a single unit, and there is, we feel, a large amount of usable content which makes these two books very reasonable at their low price.

Full of photographs, there is also a threading draft and tie-up for each picture, and these are nice and clear photographs.

Many phases of weaving are covered, as there are sections on upholstery, drapery, hand towels or linens, table-cloths, bed spreads, blankets, and some very good photographs of some of the typical Scandinavian techniques used in their rugs, mats, runners, etc. We think that these pictures are unusually clear and interesting.

Such techniques as Rya, Rolakan, Krabbasnar and Flossa are well illustrated and an explanation is given.

The text for these two volumes is in Swedish. However, the threading drafts,

(Continued on Page 6, Col. 2)

CONTEMPORARY

A modern upholstery fabric that would go well with many of the different pieces of today's furniture.

THREADING DRAFT:

	2nd Repeat				1st Repeat									
4.		C		A		C		A						
3.			C		A		C		A					
2.				A		D		A		D				
1.		A		C	B		A		A		C	B		A

Reed Used:

A 10 dent reed was used, and we double sleyed, 2 threads per dent, thus having 20 threads per inch. The rayon boucle in the warp was put in the dents of the reed, along with another thread of 10/2 cotton, maintaining 2 per dent, or 20 per inch for full width of the fabric.

Key To Colors Used In Warp:

- A. 10/2 Egyptian Cotton, Color Seal
- B. 10/2 Egyptian Cotton, Color Chocolate
- C. 10/2 Egyptian Cotton, Color Date
- D. Rayon Boucle, heavy, Color Ecru

Warp Threads:

Most of the warp was a 10/2 Egyptian cotton, 4200 yards per lb. It is available on 1/2 lb. cones. The other thread used in the warp was a rayon boucle having 1700 yards per lb. It also comes on 1/2 lb. spools.

Weft Threads:

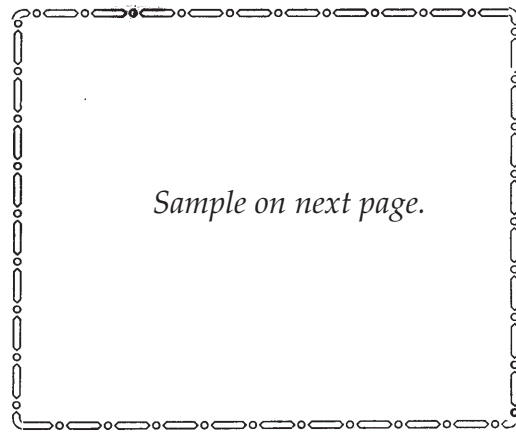
In the weft we used 4 colors of rayon boucle. They are:

- 1. Black
- 2. Rose Beige
- 3. Henna
- 4. Bronze

Also in the weft, we used the space-dyed metallic, 1/64" with the aqua and blue tones, and this particular metallic thread we doubled to make more of a color accent in the fabric. The metallic comes on approximately a 1/2 lb. spool, as do the rayon boucles.

Tie-up Draft:

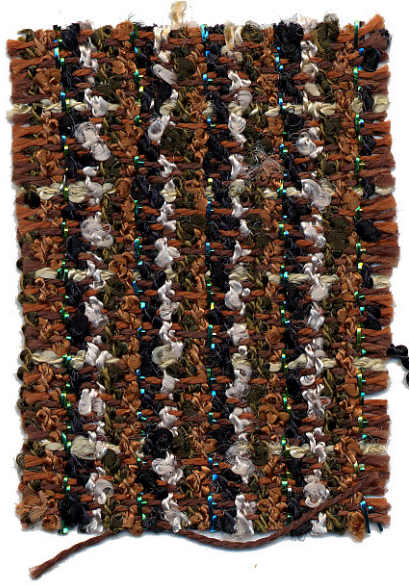
		x	x		x		4.
	x	x		x			3.
x	x				x		2.
x			x	x			1.
1	2	3	4	A	B		



Treadling For Our Sample:

- Treadle No. 1, Black, Rayon Boucle
- Treadle No. 2, Black, Rayon Boucle
- Treadle No. 3, Metallic, space-dyed
- Treadle No. 4, Metallic, space-dyed
- Treadle No. 1, Henna (Rust) Rayon Boucle
- Treadle No. 2, Henna (Rust) Rayon Boucle
- Treadle No. 3, Bronze, Rayon Boucle
- Treadle No. 4, Bronze, Rayon Boucle
- Treadle No. 1, Rose Beige, Rayon Boucle
- Treadle No. 2, Rose Beige, Rayon Boucle

The color sequence is the same and is repeated over and over. However, because of the fact that there are 5 different threads in the weft, you will find that one time the black rayon boucle might be on harnesses 1 and 2 one time and the next time black will be on harnesses 3 and 4. Do



not worry about this, but just be particular and use the color sequence correctly. Here is the color sequence again for your convenience:

1. Black boucle, 2 threads
2. Metallic, 2 threads
3. Henna (Rust), 2 threads
4. Bronze boucle, 2 threads
5. Rose Beige Boucle, 2 threads

We did try on this fabric, to beat it a little tighter than usual, so in our weaving we found that to get it tighter or firmer, we used a double beat. This was very easy to get used to, and we had no trouble in developing a steady rhythm. We did find that this fabric is fairly slow weaving, primarily because of the 5 colors and 5 shuttles.

Sample Facts and Figures

Threading Draft:

The threading draft used was a kind of broken twill. You notice that we used 3 colors of size 10/2 Egyptian cotton in the warp. We decided after weaving 8 yards, that perhaps it might have been just as easy to use just one color in the warp thread other than the rayon boucle. We do feel that the 3 colors of the Egyptian cotton add or give a little more lift to the fabric, but also feel that it would have been simpler and easier to set up if, for instance, we had just used 10/2 chocolate as the main warp with the periodical thread of rayon boucle as the accent thread in the warp.

We did find out several things that we might pass on to you. Our fabric was woven on a jack-type loom, and we had the standard tie-up. We found in our treadling that it was less tiring to use treadles 1 and 2 with the left foot and treadles 3 and 4 with the right foot. It might be even easier, if you have a jack-type loom, to have treadles 1 and 2 on the left, treadles 3 and 4 on the right, and the tabby or plain weave treadles A and B in the center of your 6 treadles. Also, we might sug-

gest that on a counter-balanced loom you might find it less tiring if you put your treadles 1, 2, 3, 4 on the right; just retie the treadles so that you have more leverage on the 4 treadles you use. I hope that everyone understands what I'm trying to say.

We also found it much easier to use a special sequence of shuttles. If you start this fabric or one using 5 shuttles, have 3 start from one side of the loom and two from the other. Do the three in sequence, and after you finish one shuttle put it behind the other two shuttles. Then do your 2 rows with number 2 shuttle and bring it behind number 1, and then number 3 shuttle, two rows, and then put it behind shuttle number 2. Then you are ready for the 2 shuttles on the other side of the loom. If you have all five shuttles on one side of the loom, you'll have trouble dropping shuttles and not enough room, but if you divide it as we suggest, then you will find the weaving is much faster.

Incidentally, even though the rayon boucle is heavy, we had it and one other thread in the reed, and had no trouble with it fraying in any way. The only breakage that we did have was when we came across a knot in the rayon boucle. Even this wasn't troublesome, as we only had about 2 or 3 knots in 8 yards of fabric.

Oh yes, we want to tell about one other problem that was easy to solve. That was the rayon boucle unwinding off the bobbin faster than we wanted it to, and thus slipping off the bobbin and onto the wire or pirn holding the bobbin into the shuttle. This type of a yarn is slightly wiry or stiff, because it is a heavier yarn and can be a little harder to handle.

We found that if we wound just a little bit of wool on the wire or pirn holding the bobbin in the shuttle, that this stopped the back-lash problems. If you do this, you want to be careful that you do not wind too much wool on the pirn, as it will stop the bobbin from turning freely, and will

also result in your pulling the edges in a little more, and thus result in a fabric 2 to 4 inches narrower than you had planned.

Color Fastness

The rayon boucles are about 85% rayon and 15% cotton actually, and these, we are pleased to say, are sun-fast colors. We have handled these same colors for about 8 years in this particular thread, and have always been happy with the results.

Also, the 10/2 Egyptian cotton is fast color, so you should have no problems whatsoever with this fabric for an upholstery. The rayon boucle is sun-fast, but the manufacturer does not say anything about wash-fastness. However, we have washed these colors over and over without any trouble whatsoever.

Cost of Fabric

Warp: 10/2 Egyptian cotton, colors are available on half-pound spools and are priced at \$4.50 per lb. You can purchase 1/2 lb. of a color if desired.

Weft: The rayon boucles come on 1/2 lb. spools and have 1700 yards per lb. It is priced at \$3.35 per lb., or \$1.68 per 1/2 lb. spool. The metallic comes on approximately 1/2 lb. spools, and this space-dyed metallic is \$5.00 per 1/2 lb. spool.

Cost of Fabric Per Yard:

One lb. of the 10/2 Egyptian cotton will do a 5 yard warp on this particular set-up, thus bringing the cost of the warp to approximately 90c per yard.

In 8 yards of 40" width fabric, we used 4 lbs. of the rayon boucle. Thus in the weft, it took approximately 1/2 lb. of boucle per yard, and this costs \$1.68. Also, in the weft, we found that in 8 yards of this fabric we used less than eight ounces

<i>Cost of Warp:</i>	\$.90
<i>Cost of Weft:</i>	2.18
<i>Cost per yard:</i>	\$3.08

of the metallic, actually using slightly less than 1 oz. per yard, thus costing about 50c per yard.

Uses Of This Fabric:

We feel that there are quite a few uses for such a fabric, and we want to tell you of a few uses that we are planning for this particular fabric. Besides using it for upholstery, we are going to use it for one of our skirt-display racks. One rack receives quite a bit of sun, and as these are sun-fast colors, we will make a sliding drape or cover to keep the sun away from the skirts.

Also, we have a wrought iron table that makes very nice patio furniture, and we are planning on covering the top of this table with this fabric. It is our hope that eventually we can show you a picture of these two uses and then you can let us know what you think of same. Also, one other use that we saw at the conference in San Jose was a cover for a note-book binder for a telephone book. Hope that this gives you a few ideas.

BOOK REVIEW — Continued

tie-up, treadling—all the necessary information is in weaving's universal language.

Both of these volumes are in hard-bound covers and are reasonably priced at \$2.50 plus postage for both volumes. A free Swedish-English weaving glossary is given with the purchase of these or any other Swedish texts on weaving.

Title: VAVSTOLEN, Volumes 1 and 2

Authors: Anna Skeri-Mattsson and Ingrid Osvold-Jacobsson

Price: \$2.50 for both plus 17c pp

Available: Robin & Russ Studio

QUESTIONS & ANSWERS — Continued

beat nylon, orlon, dacron, etc., with the shed open. Open the shed, beat, change the shed with the beater up forward against the finished cloth or web, push the beater back, and then throw the shuttle again. Thus there is less fuzzing and fraying.

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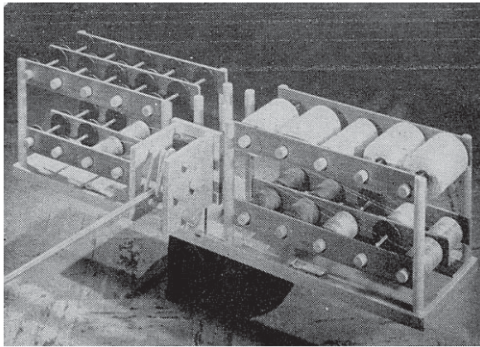
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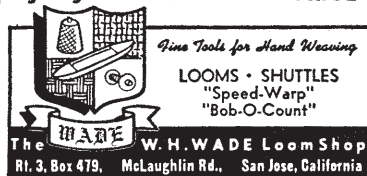


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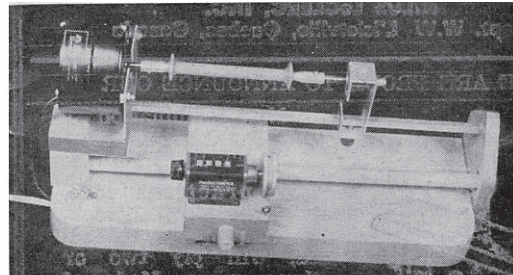
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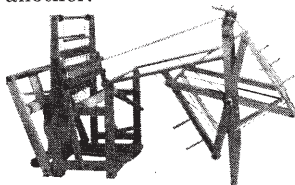
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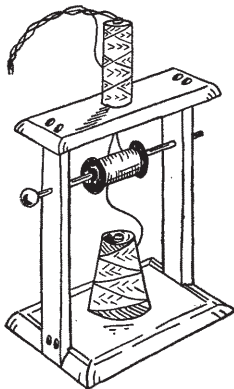
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